

deejay

and Radio Monthly

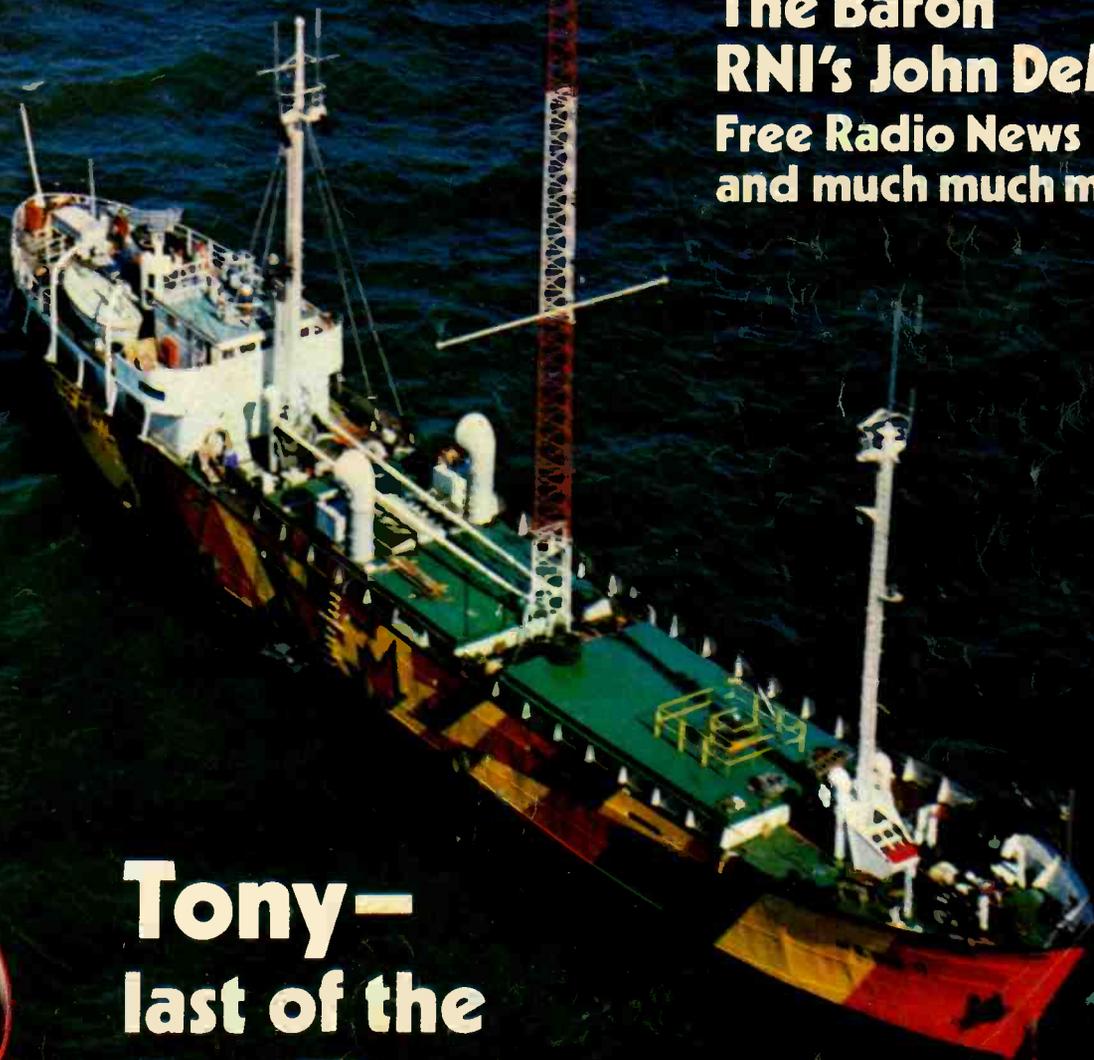
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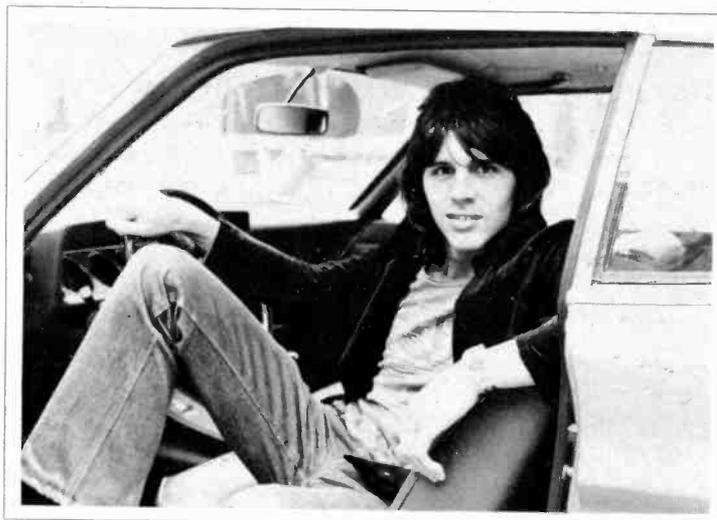
Inside
Stuart Henry
The Baron
RNI's John DeMol
Free Radio News
and much much more



Tony—
last of the
Big Three



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Mark Wesley

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editorial

Here we are with yet another 48-page issue of "DEE JAY AND RADIO MONTHLY" – Britain's only glossy monthly magazine devoted to the world of radio and the men who play the records.

This month we have features on DJs Stuart Henry, The Baron and Crispian St John, while TONY BLACKBURN (surprise, surprise!) is the third and last of the "Big Three". Continuing our policy of talking to the men behind the radio stations we call on Derek Chinnery, Head of Radio 1, and John De Mol, Managing Director of Radio Nordsee.

208's Dave Christian this month starts a regular soul column for "DEE JAY AND RADIO MONTHLY", in addition to his new programme on Radio Luxembourg Tuesday mornings – and this should prove very popular with all you DJ readers.

Finally Norman Jopling, just back from a trip to the States, looks at American Radio – AND talking of American Radio BE SURE NOT TO MISS NEXT MONTH'S issue of "DEE JAY AND RADIO MONTHLY" which will include a competition. The first prize? Two weeks in the USA visiting top radio stations in New York, Nashville, Las Vegas, Los Angeles and San Francisco. What a prize!

See you all next month.

BEN CREE
PUBLISHER

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Blackburn off Breakfast Show!

In the latest series of changes announced by the BBC, and forecast in last month's "Dee Jay and Radio Monthly", Tony Blackburn moves off the popular breakfast show spot – a spot he has held now on Radio's Caroline, London and 1 for almost seven years. The programme will be taken over from June 4 by Noel Edmonds.

Commenting on the changes Douglas Muggerridge, Controller of Radio's 1 and 2, said: "This is our special summer schedule which we are sure will be highly successful. Tony Blackburn is Radio 1's most popular broadcaster and I am confident he will continue to command the same large audience in the mornings that he has built up at breakfast-time.

"Tony's promotion to the morning gives Noel Edmonds, one of the network's brightest rising stars, his big chance in the early mornings and I believe his new show will prove a great favourite with the Radio 1 audience."

Tony will now host a new three hour show running from 9 am to midday, followed by Johnnie Walker from midday to 2 pm. This means that Dave Lee Travis will lose his daily show and he moves back over to the Sunday morning spot from 11 am to 1 pm.

The other big surprise in the shuffle occurs in the weekday afternoons with the introduction of a new three hour show hosted by 32-year-old TV personality David "Diddy" Hamilton, running from 2 pm to 5 pm. Alan Freeman now moves to Saturday afternoons where he will host Radio 1's new stereo pop programme. He also takes over the Tuesday evening Radio 1 Club spot, while DLT will look after the Monday sessions.

Saturday May 19 also sees the start of the stereo repeat of the "Beatles Story" at 2 pm.

caroline latest

We quote from a news letter received from the Dutch offices of Radio Caroline:

"Our new aerial will be erected in ten days' time . . . signal to England will be better than any existing off-shore signal . . . will be just like the old days . . . new DJs to be employed to run station at 50,000 watts 24 hours a day."

Sounds great – so just let's keep our fingers crossed.

Their address should you wish to write is Caroline House, Van Hogendorpstraat 16, The Hague, Holland. Tel: 631940/1/2.

new single, concerts and TV from gary

Gary Glitter, double award winner in our recent "Dee Jay" poll, has a new single out this week. Entitled "Hello, Hello, I'm Back Again" it is again a Gary Glitter/Mike Leander composition. B side is called "I.O.U."

Gary will feature the new single on BBC-tv "Top Of The Pops" on Thursday, April 5.

Concert dates currently set include Victoria Hall, Hanley (April 1), Festival Hall, Corby (April 2), Rex Cinema, Cambridge (April 6), Gliderdrome, Boston (April 7) and Floral Hall, Southport (April 8). From April 12 to 22 Gary goes "down under" for a short tour of Australia.

dee jay at brands

As announced last month "Dee Jay and Radio Monthly" are following the example of Radio Luxembourg and becoming involved in the world of motor racing. We have agreed to sponsor a meeting at the Brands Hatch circuit in Kent on Sunday September 9 and various special events are being lined up.

More news next month.

more commercial contracts awarded

More successful applications for the first set of commercial radio stations have now been announced by the Independent Broadcasting Authority – they cover the stations which will operate in Birmingham, Manchester and Glasgow.

The Birmingham franchise goes to Birmingham Broadcasting Limited under the chairmanship of Mr John Parkinson. The Managing Director is Mr David Pinell, formerly a Director of Isle of Man Broadcasting Company Limited. The group have already announced their intention of contacting the London Broadcasting Company – the London all-news station – for the provision of national and international news. Their address is 28 Colmore Circus, Queensway, Birmingham B4 6AX (Tel: 021-236 5154).

Greater Manchester Independent Radio is the title of the successful group for that area, and includes as its Managing Director, Mr Philip Birch – formerly MD of "Big L" Radio London – still generally regarded as the most successful of the UK offshore stations. Also included are Sir Paul Bryan and Dr Michael Winstanley – both well known for their long support of commercial radio.

The Glasgow franchise goes to Radio Clyde Limited, under the chairmanship of Mr Ian Chapman, Managing Director of the William Collins publishing organisation. MD is radio and TV broadcaster James Gordon, and the team includes well known singer Kenneth McKellar.

disco noise probe

It was announced in the House of Lords recently that a big probe is under way into the effects of discotheque noise. A special group of the Noise Advisory Council are looking into the problem.

Liberal peer Lord Amhurst said that he enjoyed going into discos, but that more recently he had found the noise becoming intolerable.

What are your views on this subject?

new british prog. for US fm radio

A new series of hour long stereo concerts are being recorded at various venues around London – for eventual syndication to key FM stations throughout the USA and Canada. Called "Live from London" the shows will highlight such groups and solo artists as Wishbone Ash, Al Stewart (both already recorded), Lindisfarne, Colin Blunstone and Fairport Convention.

Behind this project is a new organisation called Radio Concerts International, formed by Luke O'Reilly, formerly of WMMR Radio in Philadelphia, and Miles Copeland.



Would you like a bright yellow "Dee Jay and Radio Monthly" sticker? They cost just 5p each. Write now to "Sticker", B.C. Enterprises Ltd, Willmott House, 43 Queen Street, Hitchin, Herts. BUT HURRY – supplies are limited.

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dave christian soul show

208 DJ Dave Christian achieves a long ambition on April 3 – when he starts a regular Tuesday morning soul programme on Radio Luxembourg from 1.30 am to 3 am. On that evening Kid Jensen's "Jensen's Dimension" show will go out earlier.

The show will include previews of new US Soul releases – often well before they are available here – as well as interviews with top soul artists. Already lined up are interviews with Major Lance and Ritchie Pitts, and Dave is also hoping to get the Temptations, Junior Walker, Al Green, Freda Payne and the Chairman of the Board.

Considering the amount of soul material played by most DJs – this new programme will obviously be of great interest to all our DJ readers – and to tie in with this we are delighted to announce that Dave will also be contributing a regular "soul" column to "Dee Jay and Radio Monthly". His first one appears this month on page 32.



RNI's Rob Eden (left) and Mike Ross (right), seen with Judge Dread, himself an ex-DJ, at a special reception held by Trojan records on the Sloop John D in London, where he was presented with two silver discs to mark sales in excess of 250,000 copies of his first two records "Big Six" and "Big Seven". Both these records were broken by plays in Discotheques and Clubs – having been banned by both the BBC and Radio Luxembourg.

news in brief

US Soul star Al Green to visit Britain in May for concerts and TV . . . dates for Sweet include Stoke (April 6), Scunthorpe (April 7), Nottingham (April 8), Birmingham (April 14), Hereford (April 27) and Southport (April 28) . . . Little Richard due in for two TV shows, although "live" appearances not ruled out . . . Robbie Dale now back in the UK and being represented by MAM (Agency) Ltd . . . Drifters to return in mid-June for another visit . . . DJ Terry Wogan will provide the British commentary on the Eurovision Song Contest from Luxembourg and will also host two preview shows on TV . . . Pete Murray's "Open House" show will come from the London Palladium on Easter Monday. It will be recorded the previous Saturday April 21 . . . DJ Mark Slate has now left RNI and been replaced by Steve King, who has worked for the Top Rank Organisation and also

provided some freelance local radio work . . . all due in for visits in the coming weeks – Frank Valli and the Four Seasons, Freda Payne and Chairmen of the Board . . . Ed "Stewpot" Stewart, whose "Sport on Sunday" programme returns to Radio 1, has been signed to lead the community singing at various functions at Wembley Stadium. These include the Schoolboy's Internationals, the Rugby League Cup Final and an FA International. Frankie Vaughan, however, will be doing the FA Cup Final.

gladys knight tour

Gladys Knight and The Pips are to return to England in May for a string of major cabaret appearances and two shows at the London Palladium. Dates set include Talk of the South, Southend (week from May 13), Fiesta, Stockton (May 20), Fiesta, Sheffield (May 27), Theatre Club, Wakefield (June 3). The two shows at the Palladium will be on Sunday, June 10.

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THE BIG THREE



Tony Blackburn is 30 years old. For the past nine years he has been Radio's most popular disc jockey – it's as simple as that. "When I first left school I wanted to be a singer rather than a DJ. I saw an advert in the *New Musical Express* from Radio Caroline and thought I'd give it a try.

"I wanted to use that as a lever for my singing career," grinned Tony. "I guess I'm not quite so serious about that now – I enjoy making records, though".

So on to Radio Caroline. "It was a hell of a lot of fun and I never felt nervous on the air, talking to an audience. It's funny but I find it easier to talk to people through a microphone than face to face.

"Life on the pirates was completely different and a fine training for later work

Radio's most popular DJ

on Radio 1. In a way, I feel a little sorry for the DJ's who missed the pirate era – there was so much glamour attached to the life, and I don't think that scene will ever be repeated again. It was an exciting time for the radio industry.

"I am lucky in that I've grown up with my audience. The teenagers who listened to me on Radio Caroline and London have followed on and I hope regard me as a friend who drops in every day.

Okay, so they are now married, perhaps with children, but they still listen.

"We owe so much to the pirates. I honestly believe that if the stations had not taken to the air the BBC would still be running programmes like "Mrs Dale's Diary" and the like. As with everything else, the British are slow to accept change and we needed something to give the radio industry a kick in the pants. The pirates provided us with this. I'm

not saying it is the BBC's fault, necessarily, but there was a feeling that the medium of radio should be used to 'educate'. I think this is a stupid attitude. When I was a kid I'd listen to the BBC and just not be entertained at all. I used to pray for seven o'clock to come so I could tune to Luxembourg.

"Now I seriously believe that the BBC Radio is the best in the world. When the pop network opened, the executives here were prepared

Rodney Collins talks to TONY BLACKBURN

to listen to the DJs who had served with the pirates, which made us feel good.

"Okay, so people criticise Radio 1. They say that we cater for the non-thinkers and that the BBC shouldn't be into the mass audience business. Why not? Look, America has only commercial radio – think how much better off they'd be with a service like the BBC as well. Anyway, although the licence fee is good value, you've got to give some real out and out entertainment for £7. If certain people think our network is aimed at idiots, well, they're entitled to their opinion! Some people take everything far too seriously".

But Tony Blackburn takes his business of entertaining very seriously.

"I have always taken a great deal of trouble to understand my audience. When I first joined the BBC it was Pete Murray who bothered to show me around the place and he offered me a lot of valuable advice. Suddenly Radio 1 seemed a team of people all fighting for the same thing – good pop radio".

Tony talks a lot about the beginning of Radio 1 in October 1967. The pop network's first team consisted of Tony with Pete Murray, Jimmy Young, the Middy Spin team, Pete Brady and David Symonds.

"We went out to replace the pirates and I think in some ways succeeded. I was lucky in that I had an all-record show, but I think

Radio 1 sounded good. It has only improved since then.

"I made a trip to the States to study radio there, to listen to the breakfast-time DJs. As I've said, understanding the audience is all-important and frankly it amazes me that some of the other DJs don't bother to study exactly who is listening to them.

"I reckon I've a commercial brain and I regard myself as a product to be marketed in the best possible way. Obviously it is my job to go out and get and hold an audience and this I try to do. I think every disc jockey must produce a positive reaction from the listener. The guy listening either has to love or hate the person on

the radio. It doesn't bother me that some people find me irritating and hate me – at least they feel something!"

Tony is continually working on improving the show, using new ideas. He's just had a new home studio completed at St John's Wood (it cost him around £2,000) and he now records all the jingles and taped inserts for the programme at home – you can hear the results every morning. The same Tony Blackburn enthusiasm is evident now, more than five and a half years after the start of his Radio 1 show. The radio industry, he claims, is a large chunk of his life.

"Most of the people I've met in radio are nice. It's a

hard profession, but rewarding. I don't think the people who control television are as aware of their audience as the controllers here. The only area of our business that I haven't really got on with is the music press. Some of the music papers seem to knock the reason for their very existence, and this I find strange. I get knocked quite a bit, and that's fine if it is constructive.

"Dee Jay and Radio Monthly" is probably the first magazine of its type to actually bother to promote a growing industry – the expanding radio business. But very few of the other publications write seriously about radio. I find all that sad, quite frankly."





I asked Tony to name other DJs he particularly respected. "Well, I rate Tony Prince for the young market. I think he's very good with young kids. And Paul Burnett, also from Radio Luxembourg. I'm surprised that he hasn't tried to get into more middle-of-the-road type of radio - he's such a good broadcaster. Terry Wogan is so good, I used to love his afternoon show - don't get much chance to hear him now, though!

"I am a great admirer of Kenny Everett. He's brilliant, to my mind and it is a shame that some people have tried to copy him. And Pete Murray: He's a good friend and a great DJ. I remember when I was at boarding school listening to his old Radio Luxembourg Decca shows in the late evening. Super".

As Tony admires Pete Murray, how does he feel about moving to the 9 am spot on Radio 1 - right opposite Pete's "Open House"

Radio 2? "May the best man win! Seriously, I've a few ideas which I want to try out and obviously I hope we win the battle. But we'll have to wait and see".

Presumably, Tony will do well at 9 am. For the BBC reckon that more than 10,000,000 people tune to his breakfast show every day - he consistently pulls in the biggest weekday audience.

"Because you are broadcasting at breakfast-time everyone knows your name

and for that reason, when pop polls come round, they vote for you. I think that far too much notice is taken of the poll results in all magazines, although it is nice to know the public remember you. When I move to the mid-morning show, I don't expect to do so well in the polls, because my audience will consist more of housewives and I don't think they really vote in the music press.

"The new show will

naturally aim at the housewife and factory audience, but it is very important to remember the teenagers during the school holidays. I would like to see the show a little sharper musically when the kids are around."

These days Tony has settled down a bit. Since his marriage, he has obviously tried to stay in town most of the time ("I don't live out of hotel rooms any more, thank God!") and now reckons he's really contented with life - and hopes this attitude of mind rubs off on his listeners.

"I think if you are having a really good time and you've got a nice home to go to, well, it affects everything you do. I'm happier now than I've ever been, more settled."

From all his quotes you'll appreciate that Tony has a really commercial mind and takes his work seriously. He feels that it is the BBC's job to cater for the mass audience. "The BBC employs free-lance

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happier than
when I'm
on the radio'**

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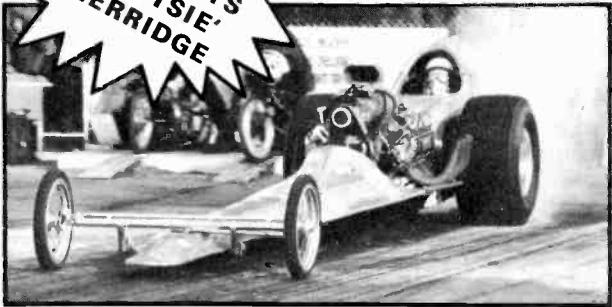
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HOW TO GET THERE



DJs and obviously we want to go out for the biggest possible listening figures. After all, the main part of our income is earned outside radio – from personal appearances on TV commercials.”

Mr Blackburn leads a hectic life. He’s respected by many of his fellow DJs for his pure professionalism. “Sounds of the Seventies” man Bob Harris is on record as saying that Tony is “technically one of the best DJ’s in radio today” and that is undoubtedly true.

His enthusiasm drives him on all the time, searching for ideas. His Top 40 format breakfast show has been part of our lives for more than nine years . . . “You know, I am surprised to find that people still really support me. I think I’ve always been lucky and it is great to be accepted by a new generation of young people. It gives you new confidence, which every DJ needs”.

There is an oft-quoted story from Tony’s Big L Radio London days which

talks of an argument among the DJs on the ship. Tony apparently said that within a year he would be the biggest disc jockey in UK radio. Whether he actually said that or not I’m not sure . . . but number one he is, for certain.

Tony Blackburn is a pleasant guy with an easy-going personality. Some people think he’s big-headed – he’s not: just enthusiastic. And it is rather refreshing to find a man, with ten years’ radio experience behind him, who regards his daily show as more than a job of work.

“I’m never happier than when I’m on the radio,” he smiles, “and I just hope I can continue with my shows for a long time. I just want to make the listener laugh and enjoy himself. I don’t hold with educating the listener musically – I believe in giving the public what they want. If one person enjoys my shows then it is all worthwhile, as far as I am concerned”.

Good luck, Tony.

Radio 1 boss really wanted to get IN the air . . .



It's true to say that Derek Chinnery, currently head of BBC Radio 1, didn't really want to get involved in radio originally . . .

"I was hoping to join the Royal Air Force to train as a pilot – which was an over-riding ambition for a young lad in wartime, besides which I had a cousin who had been a Battle of Britain fighter ace, and he was one of my gods."

This ambition to reach for the sky was not to be fulfilled for a few years yet, and so in 1941 Derek joined the BBC in Newcastle, as one of what were called at that time "youths in training".

"I was there for a year or two and did all sorts of menial tasks like polishing the equipment panels or washing down the battery plates. You must remember in those days, however, that radio was THE media so one really felt involved in something very important – as, of course, one still is today."

Derek then moved to the BBC reception station at Tatsfield in Surrey, which handled, as indeed it still does, reception of relay broadcasts from abroad.

BY BEN CREE

Then came the opportunity that he had been waiting for – a call to join the Air Force, and the chance to train as a pilot!

"In fact I was still training in Rhodesia when the war finished, so my training was never really completed – although I had done quite a lot of flying and was within weeks of qualifying as a pilot. Unfortunately the whole thing just stopped, we came home in the normal way and just frittered the time away until we were demobbed."

So Derek returned to Tatsfield, but with interests now more on the programme side than the technical, and became a programme engineer. Later he was attached to what was then known as the gramophone department, and started programme production work.

"This was, of course, in the pre-disc jockey era, about the time when Jack Jackson was doing the first of his unique programmes on Saturday nights, and I worked on all those types of shows – you know

'Mid Day Spin' and all that. I guess that I was instrumental in getting David Jacobs on to the old Light Programme, and eventually on to 'Pick of the Pops' that he and I used to do on Saturday nights. In fact I worked with all the 'disc jockeys' of those days – Sam Costa, who is still with us on Radio 2, and I produced the first programme that Alan Freeman did when he came to us from Australia – a series called 'Records Around Five' – and I dug up 'Sign of the Swinging Cymbal' for the first time.

"Of course in those days it wasn't so hot in the way the disc jockeys do it now – you had people like I used to be – Studio Managers – controlling the levels, and Alan would be in the studio the other side of the glass. So when we first decided to do that 'Sign of the Swinging Cymbal' – we had great fun and games trying to get the level right so that he could say 'that's all for now' – thump, thump – 'from me' . . . and so on. Later when he was on 'Pick of the

Pops' he would fade it up and down himself – but in those days it just wasn't technically possible, the studios just weren't built that way. In fact people used to regard that bit at the end of the show as something quite unique."

The next project for Derek was "Pop Inn", again his brainchild, and again regarded at the time as pretty unique.

"I'm always very pleased how many people still remember that show. It was the forerunner of a style of programme which we have since exploited in various forms – the idea of a live show which would basically feature records and record artists in front of an audience. People would come into our Paris Theatre in Regent Street and watch Keith Fordyce talking to the artists and playing records. Then they would sign autographs and we used to wander around with a 'live' microphone talking to the audience – and in the old days we used to have the BBC Gramophone Library on tap so that we could play anything they asked for.

"It soon became quite an important show for the record industry – and the

gathering place for all the boys from the business. We had some fantastic programmes down there – one I can remember when we had Tony Bennett, Ken Dodd, Val Doonican, Lulu, Cilla and the Tremeloes all on the one show. We also did some crazy things like having a DJ band one Christmas, with people like Sam Costa on piano, Brian Matthew playing the trombone, Jimmy Young on celeste, Jack Jackson on trumpet, Alan Dell on bass and Steve Race on bongoes.”

Meanwhile Derek continued to produce programmes that went through the gramophone department and ended up as chief producer at the time that Radios 1, 2, 3 and 4 were created – and became an executive producer on Radio 1. What were his thoughts at the time the network was created? Did he really feel it would work?

“Well, yes. After all we’d been listening to the pirates for some years then and I think anyone interested in radio, even within the BBC, could see that there was something to be said for that sort of radio – the public wanted and needed it – although we always considered it unfair that they were able to get away

with playing records all day. As far as competing is concerned I think it would have been grossly unfair to expect the BBC to compete with the pirates at the time they were on the air – what I mean is I don’t think we could have set up Radio 1 to compete with them while they were still broadcasting. After all it was a political decision that the BBC should set up or attempt to set up a service to replace them when the Marine Offences Bill went through – although that was never really admitted.”

Looking back what observations does Derek have of the pirates?

“Well I think, from what I remember of them, that they did a super job. It’s interesting to think that it was almost six years ago when they went off the air – except Caroline – although, of course, there have been pirate stations since and there still are, although I don’t think even the most fervent admirer would admit that they have anything like the following or general listening that they used to at their peak – and we have large audiences on Radio 1 now, young people, who have probably never heard the pirates. But there’s still a magic or romance about them. I remember years ago, when I was in the Air Force,

listening to AFN and I got a great kick out of that because it was from abroad and one heard American records that weren’t issued here and that sort of thing. I think, although it wasn’t quite the same, that there was a similar sort of romance about them out there in their boats doing this just for us. There’s a little bit of that attached to Luxembourg by the fact that the programmes come from abroad and also they play records all the time, which we can’t do.”

Derek openly admits that Radio 1 got off to a very shaky start and had far fewer resources than needed, both technical, needle-time and so on.

“In fact we really benefited from the pirates because we scooped up all their worthwhile DJs – and the chaps we picked up were after all the cream that had risen to the surface over a number of years of broadcasting – by the time we came along Tony Blackburn et al, were established disc jockeys with a sound training in their profession.”

From the disc jockeys point of view the start of Radio 1 also saw the start of self-operated programmes, and so with two studios previously used for programme continuity and

modifications suggested by the DJs themselves like cartridge machines, etc, Radio 1 was born.

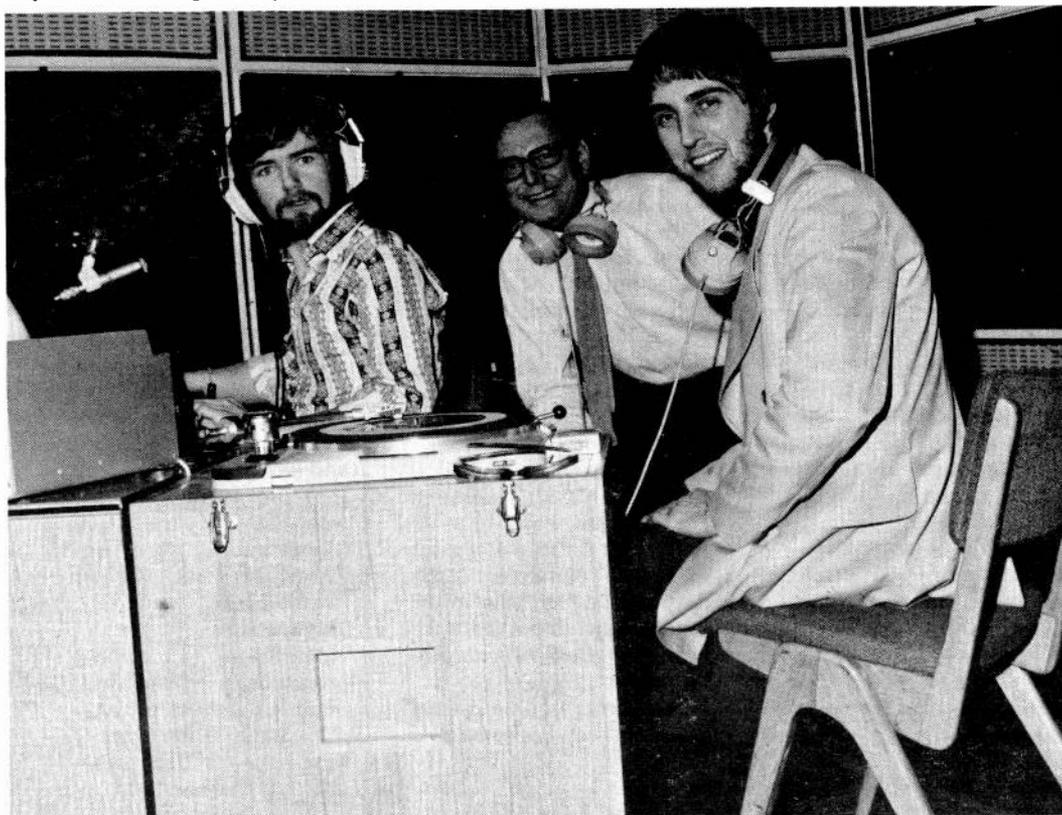
“Really Radio 1 all happened very quickly. I forget the actual time scale but I think we got the network on the air in six months, from the time Robin Scott was put in charge – and there was a hell of a lot to do.”

One criticism often levelled at Radio 1 in the early days were the rather poor cover versions of many of the major hits.

“When we started we certainly didn’t have all the studios suitably equipped for recording and we also had various commitments to the NDO, singers and groups and things, so rightly or wrongly we thought that to produce the right sort of programmes, and not having 100 per cent needle-time, was that if you couldn’t get the Tremeloes on tape and you couldn’t get them in the studio live – then you’d get ‘the so and so’s’ to sing their song. It didn’t work, and one knew it didn’t work – but at the time it seemed the next best thing to playing records, and don’t forget on the old Light programme the pop shows we had had like ‘Parade of the Pops’, ‘Easybeat’ and the ‘Joe Loss Band Show’ had featured these sort of cover versions very successfully.”

Happily this situation is now much improved, and one is often hard pressed to distinguish which are the live or taped performances.

“Oh yes, the quality has improved 100 per cent over the years, and nowadays more real artists are happy to record for us. We now have studios equipped with eight track, but we still have to get groups and performers to record several numbers in a four hour session, whereas any one of their records could take several days. It’s quite remarkably what we get out of them.”



Derek in the studio with Noel Edmonds and Johnnie Walker.

Next month, Derek looks at the Radio 1 DJ's and the changes currently being planned for the network, and also offers practical advice to disc jockeys looking for a place in the team!

SUCCESS FOR A SEASICK SAILOR

Rodney Collins talks to STUART HENRY

Stuart Henry was born on February 24, 1942, and, as he points out, 24/2/42 is a palindrome. It reads the same from either end . . . Mrs. Henry's little boy spent his school days attending Daniel Stewart's College in Edinburgh, the fees paid for by the RAF after his father's death in World War Two.

"It was during my schooldays that I developed this ability to switch off from life. No matter what's happening around me, it will all be blocked out if I throw a little switch in my head. That aspect of mind control plus an ability to remain upright when asleep (both perfected at the back of the French, Maths and

Geography classes) I can truthfully say were the only two skills my schooling taught me".

So, encouraged by his mother (who would have been an actress herself had her family not bitterly opposed the idea) Stuart enrolled as a student at the Glasgow Drama College.

"Several of my fellow inmates in my year were becoming 'clerks' in the banks and I felt certain that there must be more to life than sitting at the same desk every day for 30 years counting everybody else's money. So I went to the drama college, because, frankly, acting was about the only thing I was interested in".

He completed the three year course at the college and was awarded the prize for comedy in his Diploma Performances. As an actor he worked in Scotland for five years in TV, radio and theatre – taking whatever work was offered.

He was playing leading roles at the Dundee Repertory Theatre at the age of 23 – not bad going, really. And then, a change of plan. Stuart heard about the pirate station Radio Scotland and decided to give it a try.

"My great trouble is that if I stay doing the same thing for too long, I get bored. As an actor I'd been very lucky, but I felt I wanted to get into something

else.

"I was on the Radio Scotland ship for less than a month – and even then I only broadcast with the aid of a waste paper basket between my legs! I was seasick. I came off the ship and went to see a doctor, took tablets, the lot and went back on the boat, I thought, cured. But after 20 minutes I was reaching for the basket again. Terrible.

"So I took to recording programmes on land and sending them out to the ship. Some of the other DJs were none too happy about this though. After all, I was on land able to do disco dates and they were stuck

**Mrs Henry's little
boy Stuart
"workin' for yer" in
the studio at
Radio 1.**



on the ship for weeks on end".

After a year he left the station and set about building a mobile disco. Some months later a chance meeting in Scotland with David Jacobs and his agent Bunny Lewis resulted in an invitation to present "Mid-Day Spin" at the start of Radio 1. "I don't think I would have made it to the BBC had it not been for the pirates. It was marvellous training, Radio Scotland. Let's face it, the only way to learn is by making mistakes and the pirates gave you the chance to make mistakes without sacking you."

In addition to Radio 1, the past five and a bit years have

seen Stuart on the British Forces Network and the BBC World Service. He has worked for BBC Schools and for three months on Radio 4 and has hosted his own series of TV chat shows for Tyne Tees ITV in Newcastle and BBC Scotland in Glasgow.

He's dabbled some more in acting as well and won praise from George Melly, the then Observer TV critic for his portrayal of a cockney layabout in "Armchair Theatre". He's played a Liverpool crook in "Z Cars" and toured the North of England in the stage production of "Alfie".

"Sure I'd like to spend

more time on acting, but it all depends on people offering me the sort of work I'm interested in".

What about music? "I think it is very difficult to say anything is good or bad, because it's all personal to you. I don't have a great love for what I term computer music, or bubblegum, although I accept it's popular.

"I talk about music styles rather than artists. I mean if Little Jimmy Osmond made a record that I liked, then I'd want to play it. I'm fortunate in that the BBC allow me to have some say in the music I play, which is nice. Currently, I like the Detroit Emeralds record, and the

Carly Simon single. Albums: well, "Catch Bull at Four", "No Secrets": and the latest Bridget St John is nice. When I play music at home, I tend not to go for the Slade touch or Tamla music - I want something a little more contemplative".

Stuart, who now lives in Hampstead with his girl friend, is one of radio's more genuine persons. He views his undoubted success as a decidedly "mixed blessing" but says, "at least it gave my mind the freedom to start thinking".

Currently, he's thinking between 9.55-Midday Saturdays and Wednesday afternoons on "Radio 1 Club". A nice guy.

MIX MICK JAGGER YOUR WAY

Karl Dallas explains how to 'shape your sound'

Have you solved the Mystery of the Missing Bass? A phantom thief has been on the prowl, stealing into discotheques and other places depending upon good reproduction of all the frequencies in the sound spectrum, finding those heavy bass sounds that set the dancers' feet a-tapping, and making them vanish like magic.

Often the equipment is blamed, which can be a bit unfair. Speaker units have been stripped down and replaced, amplifiers with a heavier bass response have been ordered, the power has been cranked up until the street lights dim when you turn it on, and still the phantom gets away with murder, soundwise.

No use appealing to Interpol, because acting

upon information received I think I have found a solution to the mystery. It's an inside job.

The problem doesn't lie with the equipment, but with the acoustics of the place where you're working. Things are complicated by the fact that the acoustics of a hall change drastically when it is filled with soft, pulsating bodies – although in this case it is the high frequencies that you lose – and if you are a mobile DJ then there is just no way in which you can have each new room room-acoustics redesigned each time to give you back those missing frequencies.

Well, there *is* a way, but paradoxically it takes you back to your equipment. Not that there's anything basically wrong with it, but merely that you need a

more flexible way of adjusting it to fit in with the varying environments in which it plays.

The answer lies in what is usually known to technicians as a graphic equaliser. Other names sometimes used for it include sound effect controllers, sound effect amplifiers, or audio equalisers. SNS Communications call the graphic equalisation circuit they have put in their mono and stereo disco consoles a "sound shaper" panel, and I suppose that gets close to what actually happens.

Basically, an equaliser is just a much more sophisticated kind of tone control. Last month we were looking at a console which had a special slider for cutting back the middle frequencies, in addition to the

normal treble and bass boost/cut control. Well, the SNS professional disco console has a total of six tone controls. In addition to bass and treble cut/boost there are also four other controls, labelled "baddle", "middle", "preddle" and "presence". The latter is switchable from "bright" to normal, and since the console also has bright and normal inputs, you can see that there is a lot of flexibility.

I'm not so sure, however, that I am happy with the rather gimmicky "baddle" and "preddle" names. It would have been better, I feel, if they had simply labelled them with the frequencies they control. I know not all DJs are very technically minded, but almost everyone knows these days a bit about the physics

of sound waves, as a result of the increasing sophistication of the equipment used by most rock and roll bands.

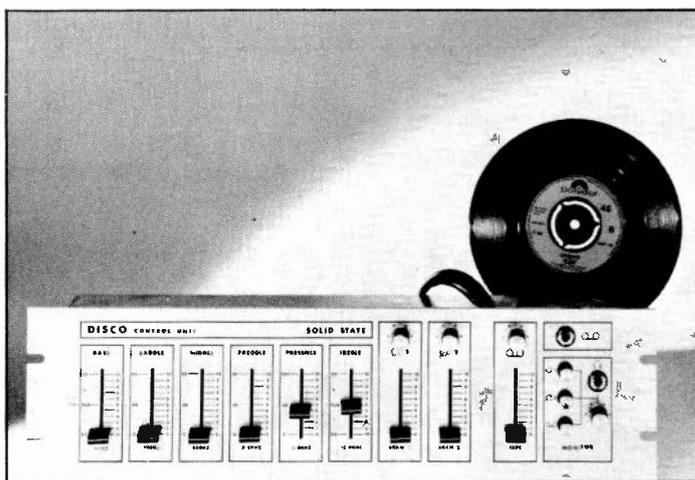
As you know, all sound is created by vibrations in the air, and you get different notes according to the speed with which the air vibrates, the faster vibrations creating the higher notes. The German word "Herz", abbreviated "Hz", is used to measure the speed of the vibrations. For instance, the vibration frequency of a bass drum or the bass notes of an organ is between 40 and 60 Hz, the bass guitar is around 200 Hz, the voice and electric guitar is around 1,200 Hz, and right at the top you get drum cymbals – and any hiss or crackle from worn records or faults in your system – at about 15,000 Hz.

(Purists will object that all musical sounds are much more complicated than that and of course they're right. I am rather over-simplifying. The point is that if you boost the 40 Hz control on a graphic equaliser amplifier, it will bring out precisely those bits of the bass drum sound that bring it out from behind the over-all sound, and if you also boost the 200 Hz you'll bring out the bass guitar to join it in a way that is truly amazing.)

The "baddle" control on the SNS console boosts the 190 Hz frequencies, which is close enough to 200 to bring out the bass guitar and the "preddle" is 2,200 Hz (or 2.2 kHz which means the same thing), which is useful for bringing out the vocals. Try this control the next time you are playing a Rolling Stones record. For some reason the Stones always mix Mick Jagger's voice down quite low in relation to the other instruments, which is why some people complain they can't hear the words of what he's singing.

With the "preddle" you can push him forward, as long as you realise that you are undoing a lot of careful work by brilliant technicians such as the magnificent Glyn Johns who mixes most of the Stones' music these days.

This is the other thing you can do with equalisers, of course. Besides using the controls to overcome any hang-ups in the acoustics of the room where you happen to



Close up of the "sound shaper" tone control panel on the SNS Disco control unit shows the six areas of the sound spectrum it covers – bass, boost/cut 40 Hz; baddle, boost only 190 Hz; middle, 800 Hz; preddle, 2,200 Hz; presence, 5,000 Hz; and treble, boost/cut 12,000 Hz. There are pre-set and slider controls for grams one and two and tape, and prefade monitor facility for each, switchable by push buttons.

be playing, you can actually "bend" the sounds on the record to create your own unique interpretation, shaping them to your tastes in rather the same way as a guitarist will use a wah-wah pedal or a keyboard player will use a Moog synthesizer to make musical sounds that are like nothing you ever heard before.

The SNS console encourages this approach to discotheque sounds by providing a switchable "link-out" facility which can be used in conjunction with special effects units. In more orthodox fashion, it can also be used to bring in extra slave amplifiers when you need additional power. Since these will still be controlled by the equalisation circuitry, the tonal sound will be unchanged.

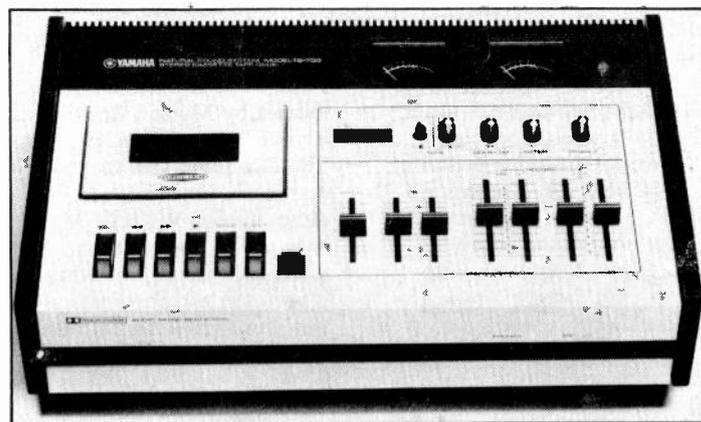
Another valuable effect is reverberation. The SNS console has a 16 in Hammond reverb built-in, alongside an interesting

sound-to-light intensity switch.

Other features include a manual/auto switch for turntable operation, allowing the records to be cued manually and then switched to auto stand-by, ready for automatic operation on deck change-over, and automatic mike over-ride for smooth talk-over. Cueing lights and mike on flexible gooseneck are built-in, but there is also provision for plugging in an extension microphone. There is a tape input and the monitor panel has facilities for pre-fade listening to either of the gram decks or the tape deck via press button switching.

The turntables are twin Garrard AP76 decks with Shure M55E pick-up heads. The console doesn't have its own amplifier, but is recommended for use with the SNS 125 watt slave.

Prices are in a bit of a state of flux at the moment, in view of VAT and other happenings in the world of



The Yamaha TB 700 is claimed to be the only professional stereo cassette tape deck in the world with pitch control, allowing the notes played to be raised or lowered by five per cent, plus Dolby noise reduction system. Recommended retail price, not allowing for VAT, is £156.93.

finance, but before tax a system consisting of console, two slave amps, two bass cabinets and two mid-frequency cabinets should be something over £1,000.

Play-Along Tape

While we are considering special effects, I was interested to come across a cassette recorder the other day which has an adjustable pitch control. I know there are some DJs who like to play along on some instrument with the records they find a gram deck like the good old tried and trusted Goldring GL75 quite useful simply because the drive wheel is driven by a conical-lathed shaft which permits the speed to be continuously varied.

The Yamaha TB-700 doesn't quite give you this much variability, but then you don't really need it. The pitch control allows you to raise or lower the sound by about five per cent, which should be enough for any instrument.

Actually, this is a very sophisticated machine indeed, because in addition to this unusual control it also has the Dolby noise reduction system built in. This system, which helps to cut down irritating tape hiss, is becoming accepted all over the world and the last time I counted up there were something like 49 cassette decks on the market with it.

It is also switchable so that in addition to the standard cassettes it can also cope with the new chromium oxide tapes which give a much better top frequency response than the standard iron oxide tape. Incidentally, if you have read about these chrome tapes and thought you might use them in your own cassette recorder, you'll have to think again unless you know the machine can take them. In addition to requiring a special circuitry, these chrome tapes are more abrasive than the older ones and unless you have a machine with special heads they can be damaged beyond repair after quite a few plays.

The recommended retail price for the Yamaha TB-700 is £156.93, though here again the dreaded VAT-man cometh and putteth up ye prices, no doubt. Oh well, that's inflation for you!



Where can you hear
all the oldies, R & B
and C & W you want and
the news in Yiddish?

AMERICAN RADIO

The most appealing thing about radio in America is that you've always got a choice. You don't have to switch off. Sometimes, of course, that choice starts to wear a little thin – like driving through the mid-west and having all of five different country stations to choose from. It's a fairly accurate generalisation that you can flip the knob and get something different and it's that vital choice that makes radio in America a lot more exciting than anywhere else in the world.

Only in New York can you munch a slice of pizza accompanied by an Italian tenor, go next door to the delicatessen and listen to the news in Yiddish, then go back out on the street where construction workers are finishing off the latest mirror-sided curved-wall skyscraper, with all their transistors tuned to the same oldies station.

On my second day in New York I strolled down The Avenue Of The Americas

Norman Jopling reports

looking for a likely cassette machine. Consumer goods sold in the US are generally about a third cheaper than in Britain and a super salesman persuaded me to buy a Panasonic (an imported Japanese brand – very big in the States) cassette player-recorder with built in microphone and AM-FM radio. It's a lovely little machine that set me back just under a hundred dollars with batteries, tape and conversion kit for UK voltage. You don't get stereo for that price (work it out at 2.5 dollars to the pound) but the workmanship is beautiful.

The New York waveband is crammed full of music. It goes through the entire spectrum of classical, jazz, pop, rock, foreign language and oldies. Generally pop stations on the FM and AM channels are getting closer to each other in content although there are still

plenty of ethnic progressive rock stations which think nothing of airing both sides of an interesting new album. And as the AM gets more FM and the FM gets more AM, the frantic "Good Guy" days of Murray the K and the like are over . . . at least until a new Beatles comes along.

The stations often promote certain kindred attractions. The off-Broadway cinema The Ziegfield was running its "First Fabulous Fifties Flick Festival" featuring movies by Marlon Brando, Elvis Presley, Bill Haley, Tuesday Weld and the like, and it was co-sponsored by oldies station WCBS-FM (one of the few oldies stations in stereo, for what it's worth) and the Festival was launched with a Fifties Contest, a motorcade of Fifties automobiles, some hired Hell's Angels, a huge running buffet for the press

and movie buffs and a foyer-full of oldies programmes from WCBS in magnificent stereo. Radios and records were given away as prizes to the contestants who looked most like fifties juveniles and first prize went to "Peggy Sue", a weighty blonde.

Other extra curricular activities the stations indulge in include rock show promotions, charity advertising (including many fashionable ecology plugs) and tie-ups with TV stations. That's not surprising, because local TV and radio stations are often run by the same company and operate from the same premises. All programmes are supported by advertising but the "hard sell" isn't as apparent as on TV. The dee jays often advertise the product themselves when the advertiser didn't consider a tape insert would be worthwhile or necessary. The ad rates for these small local AM stations compare favourably with local

newspapers and are far cheaper than TV ads (still a lot cheaper than British commercial TV). Consequently the local record stores, clothing shops, supermarkets, concert promoters and restaurants take advantage of this and plug their goods over the air with monotonous regularity. Sometimes a dee jay will actually work from one such shop with a mobile unit, interviewing customers and letting the shop manager plug his own product.

Most of the pop-rock-country stations on AM and FM have a similar programme-ad format and there are very few "talk" programmes available. The standardisation of American radio has meant a definite reduction in excitement from the days of the fifties, but has also meant a reduction in payola – the practice of giving goods or money bribes to stations, producers and primarily disc jockeys in order to give extra

prominence to certain records. It was a common practice until the Senate "exposed" it and ruined the careers of many famous dee-jays and caused the death of the original rock'n'roll blast. Now the oldies stations are back with a vengeance. Chicago's WIND (that ain't the reason it's called The Windy City!) recently switched to an all-oldies format and upped listenership by 200,000. It caters for pop oldie fans on a very broad musical basis and plays everything from local soul hero Jerry Butler to Pet Clark, Rod Stewart and the inevitable Beatles. The Beatles, as a group, are sorely missed in the States – far more than in Britain. Every radio station still plays their records and even the most progressive FM stereo channel sneaks Beatle tunes in regularly. The best oldies station I heard in the States was the old rock-oriented KRTH ("Kay-Earth") in Los Angeles blaring "total gold"

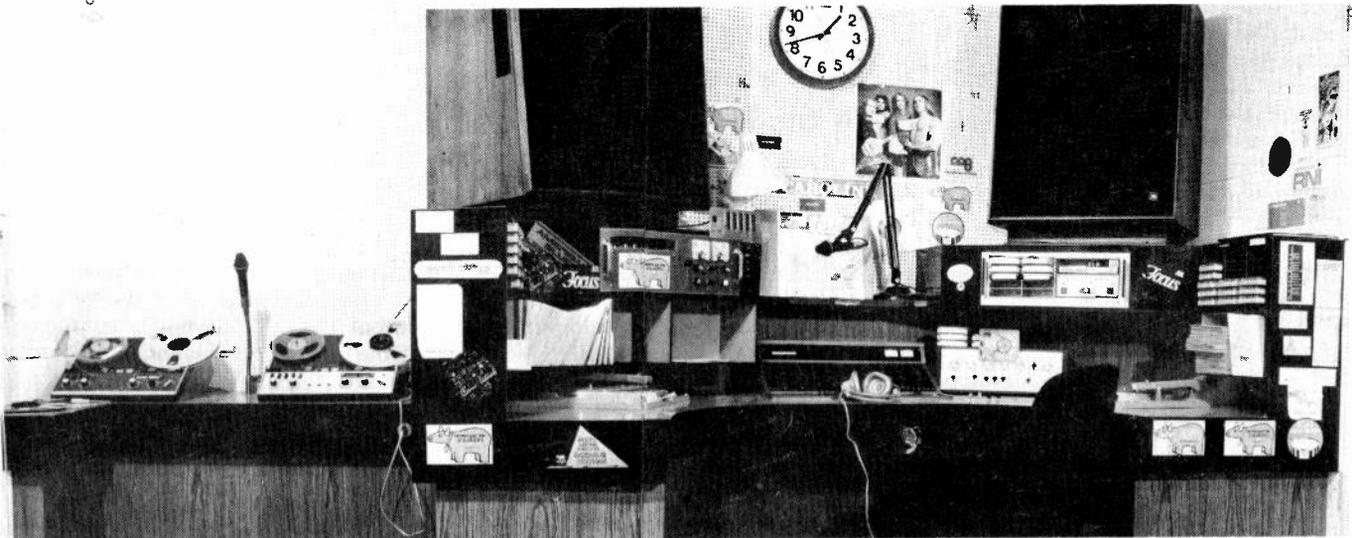
on 107 all day and all night. In a half hour period I heard numbers like "Lovey Dovey" from the Clovers, "Say Man" by Bo Diddley, "Just A Dream" by Jimmy Clanton, "Too Much" by Elvis, "Only Sixteen" from Sam Cooke, "Tutti Frutti" by Little Richard, "Big Boss Man" by Jimmy Reed and "Don't Hang Up" by the Orlons.

Unlike US television which has three major networks (showing different regional advertising) and many local stations, US Radio is completely localised. Local stations play local music and in the Mid-West, Tennessee and generally throughout the South there is a predominance of C&W stations heavily supported by local big business. The R&B competitors in the same areas don't get that quantity of ads, but they don't do too bad, and are musically equally "pure" in their format. It's in the big city areas like New York, Los Angeles, Chicago and

Seattle where the best and most eclectic music is programmed. Yet even in Tennessee, progressive fans are catered for with an exceptionally good FM stereo channel for fans who just can't afford to go and buy every rock release. Many of these types of stations follow the classical station advertising format and insert the hype at the end of a specific section so as not to destroy any concentration or mood built up by the listener.

Radio in the United States is a changing institution but it's nevertheless a good deal healthier than its European counterparts – financially, if not culturally. And it's a sight to see; someone walking along a busy New York Street with a stereo headphone radio clamped around his head, blissfully unaware of all the noise of traffic and construction, as he heads homeward with an aerial sticking up six inches from his head.

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“THE ENGLISH DJs

Always Looked Towards England”



JOHN de MOL Managing Director of RNI talks about the close down of the English service and the problem of Radio Caroline

John De Mol, Managing Director of Radio Nordsee International, talked to “Dee Jay and Radio Monthly” in Cannes at the recent MIDEM festival. I asked him what first attracted him to radio?

“I started out as a singer myself and had been doing radio for many years on the other side of the microphone. I then became involved with music publishing and record production – and the company I worked for decided to start its own radio station. I was appointed Managing Director in respect of the experience I had in radio, and although commercial radio is something entirely different, the group I worked for knew all about sales of advertising by the fact that we controlled magazines and so on. I didn’t really see any difference in selling advertising whether on radio or in magazines – so commercial-wise we thought we could handle the job.”

So how did it all happen?

“It started all of a sudden. We had been talking at that particular time about having our own radio station, although there was quite a bit of risk in it, starting a pirate radio station with a ship and transmitters and so on – but at MIDEM about three years ago we met Mr Meister and Mr Bollier with some experience of their Mebo 2 ship and they wanted to start again from off the Dutch coast, and so we made what we think was

a wonderful tie-up at that time and we became a new company Radio North Sea International. At that moment, February 15 1971, I was appointed MD to report to Mr Meister and Mr Bollier and to the President of the Basart group, and on March 6 we started our first test programmes.”

Bearing in mind the success that Veronica had had off the Dutch coast what made them plump for a British service as well as Dutch?

“The TV in Holland affects many people – which means in the evening we

have a very small group of listeners. Veronica has the same problem. We thought that having the evening programmes done in an international way we would be able to attract a bigger group of listeners not only in Holland, but also in Britain, Belgium, Italy, Germany, France and a big part of Denmark and Sweden.”

Being a commercial station dependent largely on advertising – how have they found this side of the operation?

“As I said we were well informed with the advertising business because we have

control over more than five or six big magazines in Holland, and as you know, the radio advertising is practically all done by the big publicity companies in Holland. Well we had our contacts there, we knew their people by name – and so their reaction was good. Of course it took some time – we had a pretty rough year in the beginning, a big increase in 1972 and this year looks tremendous for us.”

Did the station manage to get any advertising during the English service transmissions?

“Unfortunately, not, because international advertising is practically impossible – but that is not the main target. I think if we can make our profit during the day programmes we can afford to please our listeners with an international programme in the evening.”

I then asked Mr De Mol for his comments on the sudden ending of the English service transmissions last October.

“We had at a certain moment quite a coming and going of DJ’s. You must not forget that living on a ship is something completely different. They all do the same job and when they are on board they see each other for 24 hours a day. So when somebody says to someone something he doesn’t like, he can’t walk off the ship and say ‘forget it – see you tomorrow’ and start all over

again. So we had quite some troubles. We had good DJ's on the ship but this always affected me. Besides that look at the economical base - there was no commercial thing in the international programmes whatsoever. I don't mind that, but when I'm having troubles and no commercial interest . . .! I had various discussions with them and we had one big argument when we finally decided to change.

"It was the problem that although I know we have a very big group of listeners in England I never spoke about the *English* service - always about the INTERNATIONAL service. English is used as the international language and for some strange reason I had the impression that wherever the ship was on the waves, the English DJs always looked to England to do their programmes. When they read the news they would refer to 'The Prime Minister of such and such a country' but always to 'OUR Prime Minister Mr Heath' - to mention one little fact.

"There were several

things of this nature and many arguments and so in one moment I decided to end the English programmes. Then, and I must say this, we had so many letters, not all from England, so we went back and discussed the whole thing again - went back on our decision and decided to start an INTERNATIONAL service - appointed Don Allen as programme director, and I think he's doing a fine job. He's a very experienced broadcaster and handles the programmes how we've always wanted them."

How does Mr De Mol view the recent arrival of Radio Caroline?

"Well I must say that I am not very happy with the situation at the moment. The government will get a bit nervous about it. We expected at the time we started that some difficulties might show up - we knew it was all in the game - but after two years or so our station had already more or less been accepted. We haven't got a very strong political situation in Holland, so there's really nobody very interested in

burning his fingers by putting a very popular radio station away. Because if they make a law for that it would also kill Radio Veronica.

"However now with this third station, and who knows maybe a fourth, fifth or even sixth - well that will bring the government to realise that they can't go on that way. That as I see it is our biggest problem at the moment.

"I like competition - especially by Caroline, because you can say what you like about them, but you must admit that Ronan O'Rahilly is a very experienced man in radio - so from that respect I love competition - but for the political situation it's very, very bad."

**BEN
CREE**

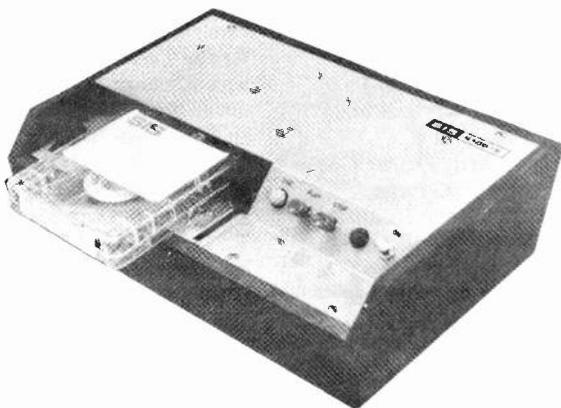


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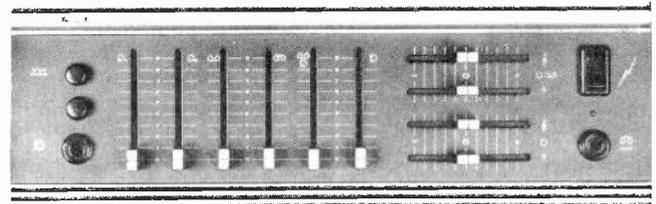
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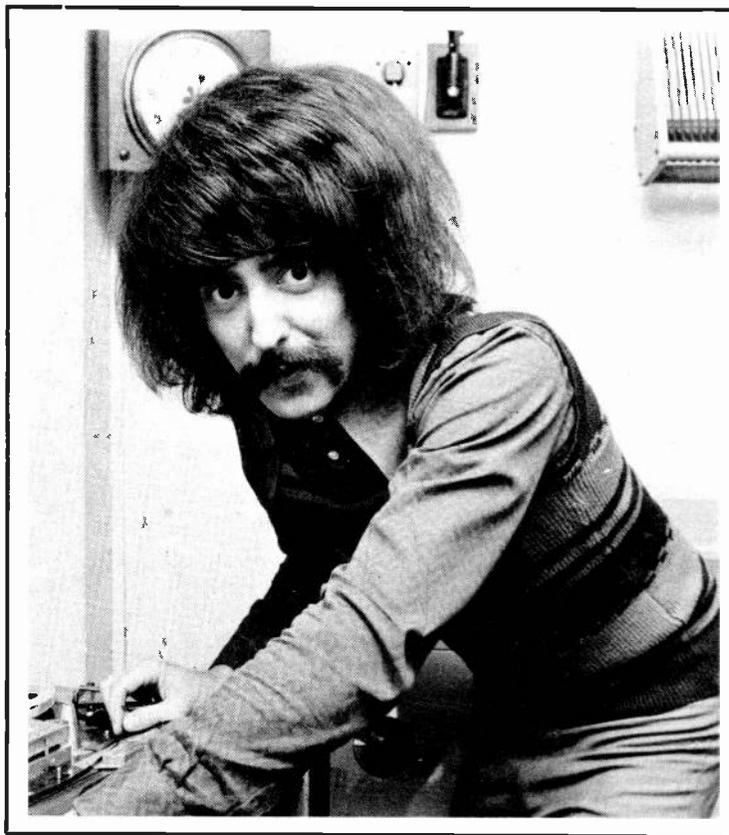
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THE BARON FROM THE BBC



The Baron – the DJ with the unusual name – and the unusual idea of including comments from the “man in the street” on his programme, currently works five nights a week on BBC Radio Manchester, and recently completed his third set of Radio 1 Saturday afternoon programmes. But it all began for The Baron out in the Grand Duchy of Luxembourg . . .

“I went out on one of Dave Cash’s programmes, had a voice test, passed it and joined the station as a staff announcer. I was there for about eight months in 1967-68. This was my first experience of radio and I was literally out there and on the air in under a week, which was a bit much really.”

Prior to that The Baron (now his registered name – nobody knows his real name) worked in clubs in and around Manchester, including Bellevue. He regards this period as his apprenticeship.

“Anybody who is on the radio and required to do

personal appearances – a lot of DJs (and I’m not knocking anyone in particular) through no fault of their own have had no club experience and can’t really back up their radio performance with a good personal appearance. It’s the other way round for me – I’ve got to back up my club experience on the radio!”

How did The Baron enjoy living in Luxembourg?

“I didn’t. I hated it. I didn’t like living there because I was lonely really and also because I felt that I was given too many programmes. I was doing 18 programmes a week within about a month of being there – and remember I’d never been on radio before. It was far too much for me. I couldn’t cope with it. I’m sure the programmes were terrible and suffered as a result.”

Was this the reason he left Radio Luxembourg?

“No. I was sacked. So then I joined the BBC. I came back with a guy who also used to be on

Luxembourg, called Stuart Grundy, he was a DJ, and we produced ‘The Baron from the BBC’ – that was in 1968 – the early days of Radio 1. In fact Radio 1 started while I was out in Luxembourg, and I remember when ‘Theme One’ was released by George Martin – that’s the Radio 1 Theme Tune – we all got a memo saying that on no account must we play that record. So they were all put into the waste paper bin. I remember thinking that it was a good tune so I picked them out – I had six copies. Perhaps that’s why I got the sack. Generally I didn’t get on. I didn’t decide to leave but I probably wouldn’t have stayed there very long anyway because I wasn’t happy. I think it was sensed in the programmes, but I’m grateful to the people in London and Luxembourg who gave me my chance. It was a very important stage in my life.”

Despite the fact that we had received a letter at the “Dee Jay and Radio

Monthly” offices asking when we were going to write something about a DJ The Baron who had been on Radio Caroline – this Baron was adamant that he had never been on the station. In fact it would appear that there are several people who are using this name around the country.

“It really is very annoying because people go up to a guy in a club claiming to be The Baron and expect to get a record played on Radio Manchester or Radio 1. When it doesn’t happen I get letters of complaint. I suppose it’s because they don’t really know what I look like – maybe they will after this article.”

How did his interviews with people in the street originate?

“During the time of ‘The Baron at the BBC’ – it was a type of candid camera thing originally where I went round with a tape recorder hidden under my coat and asked stupid questions. One I remember was where we went round



“I went round with a tape recorder under my coat— and asked stupid questions”

saying that we wanted to go to Stonehenge and to do this we believed that we had to get on the Salisbury Plain – and could people please direct us to the airport that this Salisbury ‘Plane’ went from. That type of daft gag. Poor old Stuart Grundy – we both of us nearly had nervous breakdowns because it was so taxing each week.

“Another time I went to North Wales – we used to go all over the country to get various accents – and this time I pretended I had dropped a radio over the bridge in Conway with it switched on to Radio 1. I asked a fisherman if he would take me to the spot where I’d dropped it over the bridge, and that if we got a copy of *Radio Times* and checked the time and saw what programme was on – all we’d have to do was go over and wait till we heard that programme and we’d be able to pin-point the radio!”

Since then the interviews have become a little more

direct with the humour now coming often from the replies.

“It’s obviously different because they know they are being recorded. A couple of weeks ago we went up to a chap and asked him if we could play him a record on Radio 1. He said ‘No’ and I said ‘Well, don’t you listen to The Baron on Radio 1?’. He again said no and when I asked him why he said he didn’t understand the people on the programme. I said ‘You mean the people in the street?’ and he said yes. So we played that on the programme and that was great.”

The Baron regards these interviews as much more than just a gimmick or part of his programmes.

“I strongly believe that if you play members of the public back to themselves you can’t really go wrong, in so far as I should hope they would like to hear themselves. It’s a kind of bond – it helps to break down the barrier between yourself and the public.”

What are The Baron’s thoughts on the forthcoming introduction of commercial radio to the UK?

“I think it’s very exciting. I think if it wasn’t for Caroline and the pirates Radio 1 would never have existed. I think everybody needs a kick up the backside and I think that this is the effect it will have, not only on Radio 1 but on everyone – the individuals – on radio. I think it will be good, because it will make the end product better for whatever you are doing. I don’t really know what the programmes are going to be like – the quality and so on – but I do believe that it will certainly increase the quality of programmes that already exist.”

What about the competition that he will get in Manchester?

“I look forward to it. I thrive on competition. I think if you have any pride in your work you must do – because if you don’t think that your work will stand up to competition then you don’t think much of

yourself anyway.”

Finally we asked The Baron about his own musical tastes and preferences.

“I must give a little mention to Carly Simon. Long before she got into the charts – and I’m delighted that she did – I was a great fan with her two previous albums. I suppose I would say that I veer more towards the general pop records as opposed to ‘Sounds of the 70’s’ type of music – but I don’t think I would like to separate myself completely from that type of sound, as maybe John Peel would like to separate himself from the pop side. I think he would probably totally disassociate himself from the Osmonds, whereas I wouldn’t from, say, Captain Beefheart.”

**BEN
CREE**

'YOU TELL US'

One area of "Dee Jay and Radio Monthly" that has drawn an enormous amount of correspondence has been Roy Mack's "Hospital Radio Notebook". Below is just one example from the many letters received this month.

3 Orchard Close,
Hurley,
Atherstone,
Warwickshire

I'm sure like many other DJs on reading your magazine I find great satisfaction with the way it is presented.

I am mainly writing in the interest of your "Hospital Radio Notebook" by Roy Mack. It seems that the prospect and chances of becoming a Hospital Disc Jockey is fairly grim unless the Hospital have a radio set-up installed.

Could you, therefore, pass on my interest to the nearest HBS organisation as I wish to offer my service as a DJ. I am involved in Disco work on a part-time basis and have my own equipment and records.

Yours sincerely,
Jon James.

(Editor: That is a typical request from the many we have received, and Roy has where possible put the person concerned in touch with the local HBS. It was, therefore, with some dismay that I read the following extract from a letter received from David Coates, Vice-Chairman of the National Association of Hospital Broadcasting Organisations; commenting on our February Hospital feature:

"Because of the juxtaposition of the diary note with the article advocating that DJs should join or form Hospital broadcasting groups, I have received many other enquiries from all parts of the

country, from DJs asking to be put in touch with their nearest HBA. (Ed: Now that sounds good . . . but now read on . . .). I have read the article very carefully and I must point out that the views expressed are contrary to those of the NAHBO Executive and of the committee of my own organisation; no mention is made of visiting patients or even playing THEIR requests.

"In fact, the article sets out neatly all the attitudes which cause my committee to view with a jaundiced eye any approach from enquirers announcing themselves as DJs. We have found without exception, that their sole aim is to produce programmes which are cheap imitations of BBC Radio 1. To our way of thinking, this is a pathological way of running a Hospital broadcasting group - we don't exist for the furtherance of the careers of DJs, but to relieve boredom and alleviate the fears of sick people and by far our greatest asset is the limited audience which enables us to give the programmes a personal touch."

Oh dear Mr Coates, what a blinkered attitude. Even your own organisations Chairman Ken Fulstow, writing to us last November, acknowledged that many nationally known DJs and general broadcasters arrived via Hospital Broadcasting and are still doing so.

The article in question, the first of a series by Colin Marchant - himself a member of a very active HBS - was devoted to the question of starting a hospital station - the question of visiting patients and obtaining their requests (which obviously we accept as a vital part of any HBS) will most certainly be covered in full in one of his later features.

It is, however, the blind rejection of DJs which most bothers me, coupled with the attitude that programmes should not resemble Radio 1. Certainly no HBS in its right mind would attempt to do this for the whole of its broadcasting schedule, but there is a place for this type of programme - and then it is best presented by someone who knows the music and the techniques - a DJ.

Remember, Mr Coates, there is no substitute for professionalism in any sort of broadcasting and the local HBS is after all often in complete competition with the BBC and eventually no doubt other broadcasting organisations for the patients' attention, and it is, therefore, vital that all the programmes are presented as professionally as possible - there is no place for the dedicated enthusiastic amateur!

I have encountered this sort of attitude before myself in connection with local hospital broadcasting and it is fair to say that at that time the programmes put out by that particular organisation were generally of a pretty low standard.

It is also wrong surely to dampen enthusiasm for voluntary work of this nature in anyone and provided the management of the station is good and providing he or she passes the appropriate audition - the fact that they have been or still are a DJ should not enter into it.

What do other readers think about this point? Please write and let us have your views.

* * * * *

Romford,
Essex

Dear "Tame Disco DJ",

When you put your list of records in "Dee Jay and Radio Monthly" do you think you could put in which is a "rocker" and which is a "slowee"?

I have ordered several discs from your list had have been slightly disappointed with them, and could you give me the number and label that Randy Pie and Family are on?

Cheers,
S. Seath

(Editor: Good idea Mr Seath and one that we'll be incorporating from next month when we shall be expanding this particular section to two pages. The record I assume you refer to is "Queen Of Dream"/ "Train Goes On" on Atlantic K 10248, which was, incidentally, listed as a Disco pick in our February issue.)

* * * * *

Durham City

How about a column featuring DJs complaints and dislikes? I, for one, find it most annoying when, while one is trying to cue a record through headphones, people ask you for requests and don't seem to appreciate the fact that you cannot hear them!

Do any other readers have the same problem!

All the best,
Paddy Mac Dee

(Editor: Well do you? Please write and let us know your pet complaints and dislikes.)

* * * * *

Miss Wallis of 30 Emerson Road, Harborne, Birmingham 17 has written as she puts it as "an older reader" of "Dee Jay and Radio Monthly" asking if any readers can assist her in replacing a collection of cuttings, pics, etc of Film Star items covering the period 1929-1940. Any reader who may be able to assist should write to her direct.

* * * * *

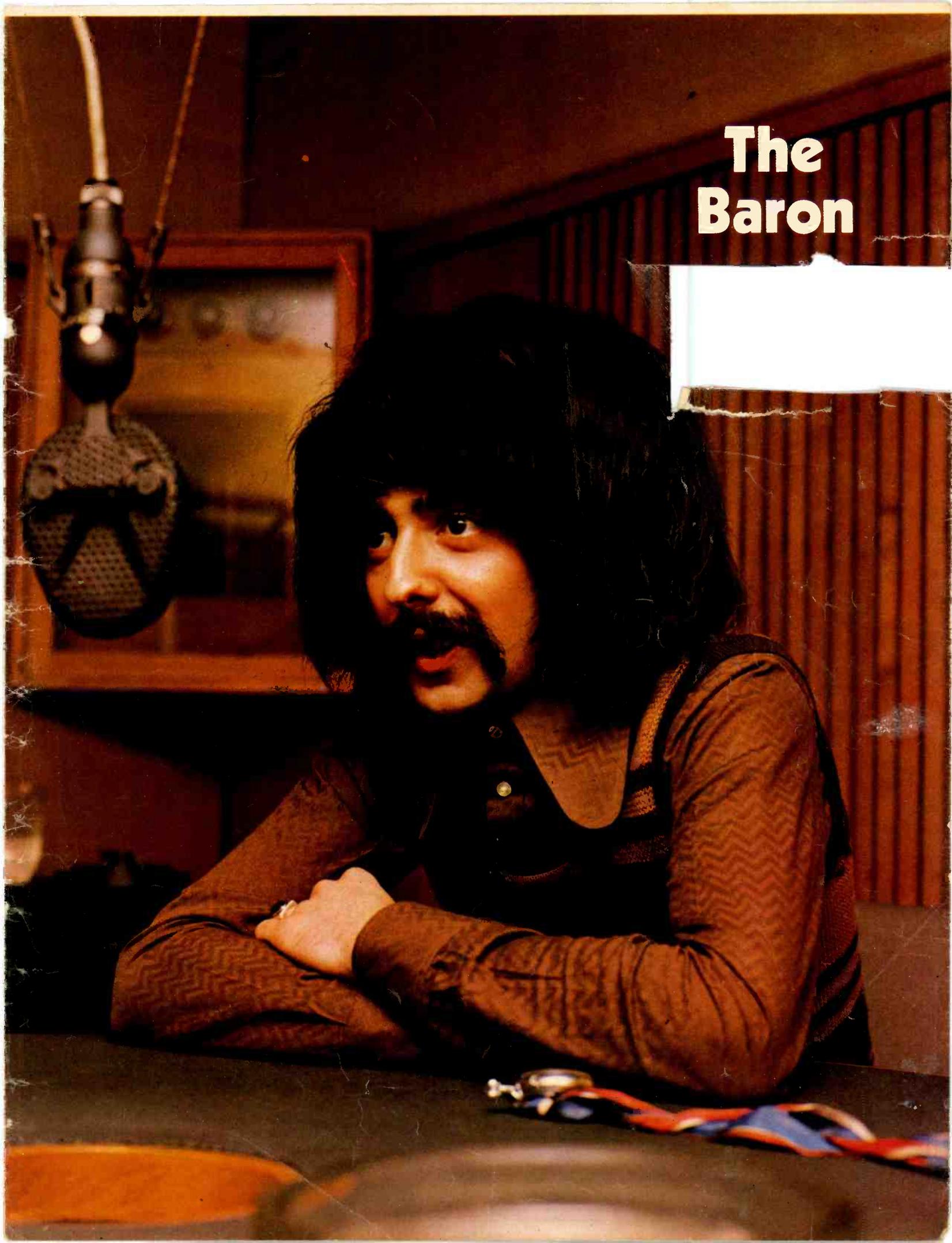
If you would like to write to "Dee Jay and Radio Monthly" on any subject here is the address to send your letter:

"You Tell Us"
"Dee Jay and Radio Monthly",
Willmott House,
43 Queen Street,
Hitchin,
Herts.

* * * * *

'YOU TELL US'

The Baron





beatwave

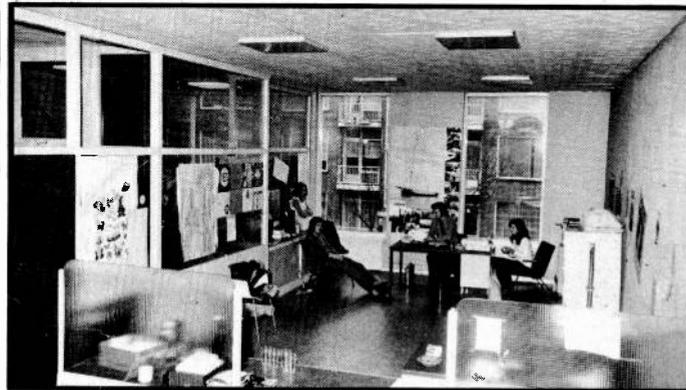
news, comment and features – compiled each month by the fra

On the *Mi Amigo* when it escaped from the Dutch mainland early this year, has again been to Holland to obtain the latest news about Radio Caroline. He brought back this report:

“Radio Caroline has made remarkably good progress since my last visit. The station has plenty of commercials, and what is more these have been obtained without taking advertising revenue from Radio Veronica or Radio Nordsee International. Sensibly, Caroline is wooing a different sort of advertiser – the small business. Caroline’s rates are cheaper than any other radio station in Europe. Local restaurants, bars and clubs are advertising, as well as tape recorder, record player, radio and television retailers. There is also some national advertising, and additional finance is obtained from a religious broadcast – the Maasbach (pronounced ‘mars bar’) Hour of Gospel Songs and Meditation.

“Already, Radio Caroline has an impressive headquarters in The Hague, which has been named ‘Caroline House’. I took a photograph of the main office, and you can see it is both spacious and modern. This is one of three rooms on the first floor, and the other two were also in use as offices. The three rooms on the second floor were empty. I understand they are to be converted into studios. There is no ground floor because the offices are built over a large car-port.

“While still on land, I compared Caroline’s signal quality with that of RNI and Veronica. There was very little to choose between them. They were all equally strong



Caroline’s main office in The Hague



Debbie England at the control panel

and clear, but it has to be remembered that the ships are anchored only a few miles from The Hague. I was told that Radio Caroline soon fades as you travel inland. Surprisingly, some morse code was breaking into the Caroline signal and nobody seemed to know why this was happening.

“The programme policy has been changed drastically. Complaints about the progressive pop format were received from listeners in England and Holland. There was also a risk that advertisers would withdraw their support.

“The station has now switched to a Top 40 format, and re-introduced the Caroline Countdown of

‘sure-shot’. There is also a station ‘sure-shot’ and more flashbacks. The new format is strictly adhered to, except after midnight.

“The DJs chat about their duties on board, the tender, and even the other off-shore stations. On Saturday, March 3, they took their listeners on a guided tour of the *Mi Amigo*.

“There have been some personnel changes. Gerard van Dam is no longer seen at the office, nor does he do any broadcasting, but I believe he is still associated with the project.

“Spangles Muldoon is now in charge of the operation in Holland. He is also programme director. The Dutch disc jockeys (some with

are:

Ron de Loos
Peter Zonnevelle
Bert Bennett
Ron Dolman
Peter Brian
Mike Storm
Paul Dubois

“The line-up of British DJs reads as follows:

Tony Allen
Norman Barrington-Smythe
Dick Palmer
Graham Gill
Alan Clark
Andy Archer
Steve England – and his wife, Debbie England

“Steve and Debbie England come from Deal in Kent. Previously, they ran a three-unit discotheque business called Zap Discos. It had been Steve’s ambition for years to be an off-shore radio disc jockey, but I wondered what Debbie thought about it all!

“In fact, she said she loves the life on the open sea. She’s proving an excellent sailor. As well as being a disc jockey, Debbie is also the main cook on board – and a very good one too, so I was told. She has plenty of experience as a DJ, and as you can see from the picture, she looks completely at home behind Caroline’s control panel in the main studio.

“I cannot recall any other female disc jockeys broadcasting from a ship. Tineke (Radio Veronica) produced her programmes on land. Radio City employed the occasional girl DJ, but they were stationed on a fort. The only other example of women working on a Free Radio ship which springs to mind is the female crew on board the King David (Capitol Radio).

“Conditions on the *Mi Amigo* are now very good.

repaint. This, and most of the other manual work, is being done by the disc jockeys, thereby eliminating the need for a Dutch crew. Apart from saving money, this arrangement has improved morale.

Friction between crew members and broadcasters has in the past been a problem for Radio Caroline as well as for other off-shore radio stations.

"The supply situation (which at the beginning was poor) has now improved. Even if storms were to prevent a visit by the tender for three weeks, there would be no shortage of food, water, oil, or the other basic essentials. As a further insurance against running out of supplies in bad weather, a dinghy is kept on stand-by so that supplies could be dropped by helicopter.

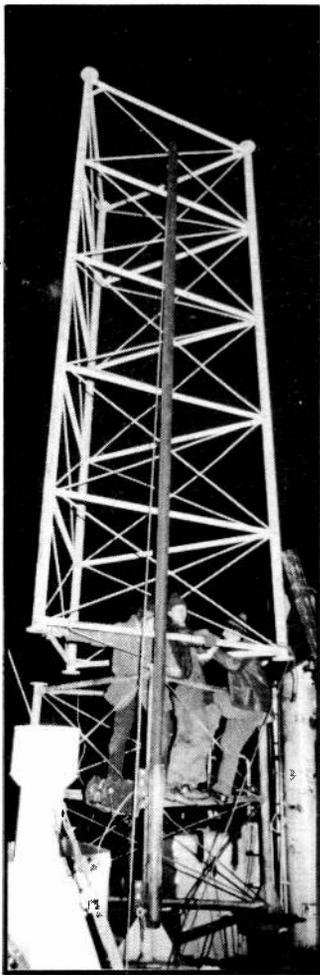
"In case readers are wondering why the radio ships do not have their supplies dropped directly on to the deck by helicopter, perhaps I should explain that this is not possible. A helicopter would have to keep well clear of the aerial mast.

"The chief radio engineer on board is Chicago. He is assisted by Robin Adcroft.

"The most important job in hand at present is the erection of the new aerial mast. This is a very tricky operation at sea. The base was already in position, and I was lucky enough to be on board to photograph the second section as it was being hoisted into position over the base. Despite the efforts of the three men in the picture, it proved impossible to fix the second section permanently. The insulators did not fit the metal housings in the base.

"There are more sections waiting on the quayside at Scheveningen, and still more to come when these have been transferred to the Mi Amigo. The mast will eventually be 60 metres high.

"Naturally, I was interested to find out about Caroline's broadcasting plans when the new aerial is complete and in use. The current proposal is to use the 50 kW transmitter for a 24-hour English-language programme on 399 metres. The 10 kW transmitter would be used for the Dutch service on the present wavelength. This plan may be changed, of course, but obviously there



Britain will soon have a powerful Free Radio service again in the not-too-distant future."

Dutch party is pro free radio

More news from the continent. Mr Keja, the broadcasting specialist of the Dutch Party for Freedom and Democracy, is reported to have announced that his Party does not agree with the philosophy of the international treaty designed to prevent off-shore broadcasting. He said that it was not in line with the principles of modern government to punish people for delivering essential supplies to people at sea. He maintained that the radio ships anchored off Holland act completely legally, promptly pay their

a service which is not offered by the various broadcasting unions officially permitted to use the Dutch state radio stations. This is wonderful news for Free Radio in Europe. It is a significant statement because, as regular readers will know, the Party for Freedom and Democracy gained six seats in the Dutch general election last November, and is one of the parties which supports the present coalition government.

We have opened a Benelux office. FRA Benelux was planned to enable us to provide a more comprehensive news service for readers of "Dee Jay and Radio Monthly" – but already the new arrangements are also helping us to be more active in Holland, Belgium and Luxembourg. The new office has taken over all existing FRA activities in these countries.

We have also launched the Free Radio Association "drive-in show" to provide additional publicity for all three off-shore stations in the Benelux countries. Listeners to Radio Veronica and RNI will know that both stations have a "drive-in show", but may not know the meaning of this term. It is not a continental adaption of the American drive-in cinema! It is simply the Dutch term for a mobile discotheque.

radio books

How to Become a Radio Disc Jockey

This is a rather heavy-going manual of instruction written in 1971 for the would-be American disc jockey. It is an attractively bound hardback with 253 pages and an index.

In the words of the author, the book is "expressly formulated to serve a dual purpose: a lesson-by-lesson course for classroom instruction and a self-teaching guide for the student disc jockey who prefers to go it alone, with his tape recorder, in the privacy of his own home".

Some parts of the book deal with matters which are specific to American radio.

disc jockey, the most useful sections are probably those dealing with relaxation, voice control, pronunciation, news reading, interviews and commercials.

We can recommend this book only for the really serious aspirant, or for the experienced DJ who feels he could benefit from a refresher course.

A limited number of copies are available from the Free Radio Association at the price of £3.40, which includes postage and packing.

World Radio and TV Handbook

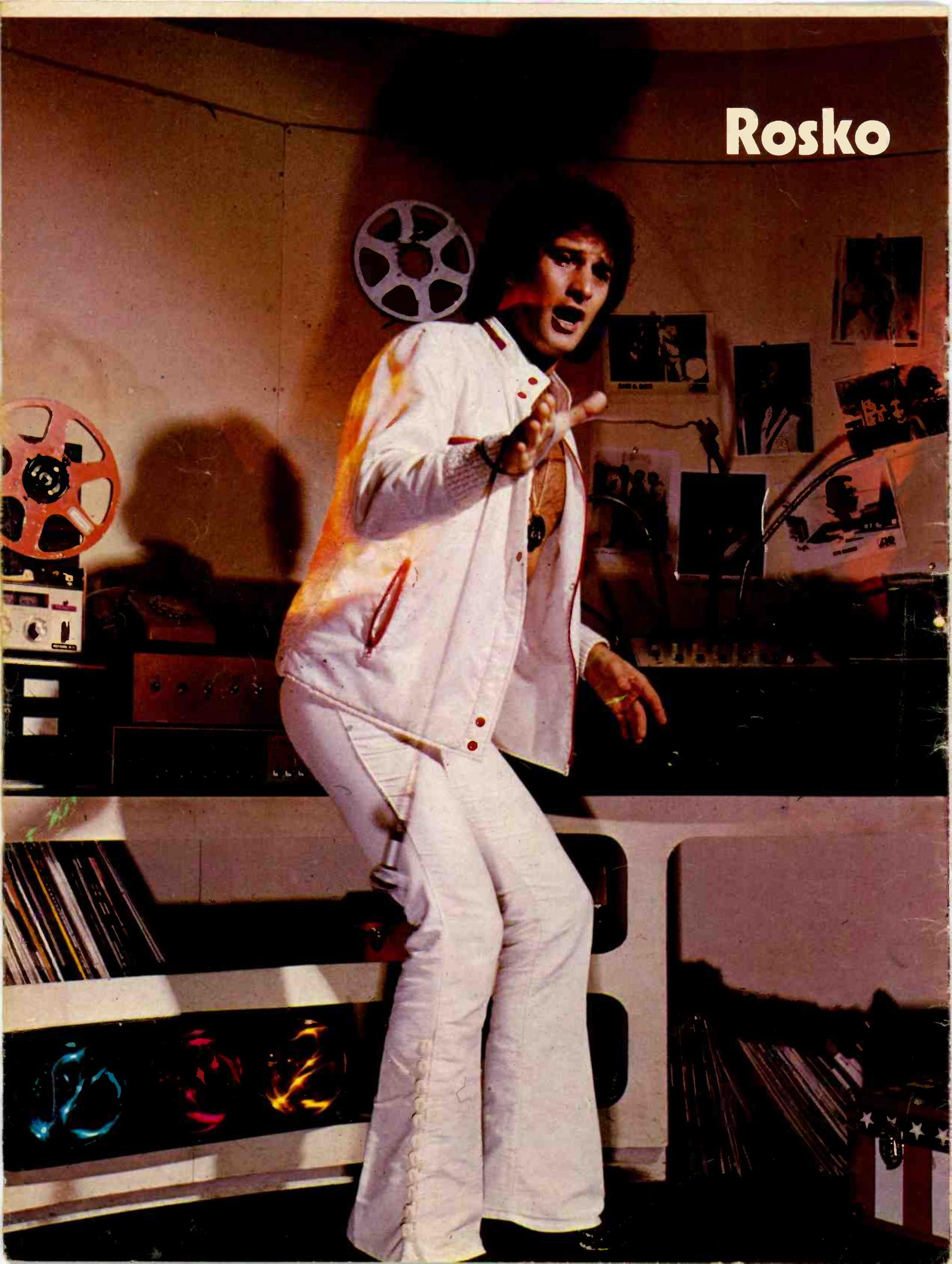
The 1973 edition has just been published. It has more pages, and a most beautifully designed cover. The main section of the book contains detailed information, by country, of every known radio station in the world. This includes names and addresses of broadcasting companies, names and titles of leading officials, lists of broadcasting stations including frequencies, wavelengths, transmitter power, call signs, and programme information. The price of the new edition is £3.20 including postage and packing, and copies are now available from the FRA.

How to Listen to the World

The new edition of this publication is also now available from the Free Radio Association. The price has gone up, which was to be expected since the previous edition was published in 1971. But the quality of the paper has gone down, which was not to be expected! The paper is so thin that the pictures and words in heavy type show through. No Free Radio section this time, either! All in all, a disappointment, though the book will no doubt continue to appeal to DX-ers. Price £2 including postage and packing.

If you would like to order one or more of these books, please send details with your name and address, and cheque or postal order(s) for the total amount, to the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG. Please make postal orders,

Rosko



'PEOPLE DON'T REALISE HOW DIFFICULT IT IS TO BE A DISC JOCKEY'



Polly Perkins talks to **BRANKA** Radio 1's tea lady

When you read this conversation with Branka, the famous Radio 1 tea lady, you'll have to imagine the broken accent which, through her chat on the Johnnie Walker show, has made her the one and only tea lady ever to become a household name.

P.P.: "Have you been interviewed before?"

Branka: "I've just been in a documentary film about Radio 1, which will be shown in the cinemas from April 1."

P.P.: "So you'll be a film star at last!"

Branka: "Oh no. I haven't got any ambitions."

P.P.: "How long have you been in England?"

Branka: "Four years. When I first arrived I was, of course, an au pair girl, and then I worked in a hospital."

P.P.: "I know you've been with the BBC for two years and, because of the Johnnie Walker show, you've become very well known. Do you think you'll get promoted?"

Branka: "I don't think there is any higher position! If anything different comes up that I fancy I might apply, but I don't think there's anything higher to do with making the tea!"

P.P.: "Do you get paid any more money for speaking?"

Branka: "No. I don't think I'm allowed to, because I'm not a member of some Union or other. I've heard that Mr Muggeridge, who is the head of radio one, was telling someone that he was pleased with me, which is very nice."

P.P.: "How do you get on with the Dee jays? Are they a lot of fun?"

Branka: "Most of them are. Jimmy Young is a bit too serious perhaps, but they're all friendly and nice."

P.P.: "No complaints at all?"

Branka: "My only complaint is that I could do with some more wages!"

P.P.: "Couldn't we all dear! Who are your favourite dee jays?"

Branka: "Johnnie Walker and Rosko, but I like all of them really."

P.P.: "It's funny how so many people know your voice and name but not many know what you look like!"

Branka: "It is funny.

When I meet somebody at a party and they find out who I am they say that they expected me to look different. Most of them expect me to be older and fatter!"

P.P.: "I always imagined you to be tall and slim and Swedish looking. Anyway, now everybody can look at our nice photograph of you. You don't seem at all stage struck."

Branka: "People say to me 'Do you feel like a star?' and I say 'No, I don't feel like a star, I just feel like a tea lady!' There's no time to get bigheaded or stage struck, because we have to serve tea to all the stations, not just Radio 1 and we work really hard."

P.P.: "Doesn't it feel funny, chatting on the radio one minute, knowing that thousands of people are listening to you, and then trolling off with your urn or whatever. It must feel a bit like a double life."

Branka: "Oh no. I don't think about it. I forget what I've just said over the air because I've got to get on with my job."

P.P.: "Would you like to be a disc jockey?"

Branka: "No. I think it is very difficult. People don't realise how difficult it is to be a disc jockey. Every two or three minutes they have

got to say whatever is the first thing to enter their minds, and yet they've got to be very careful what they say!"

P.P.: "Do you ever worry that you might say the wrong thing?"

Branka: "Not really. Sometimes I pronounce some English words in a very funny way, and then Johnnie warns me. Once he asked me if I'd had a nice holiday and I said it was a very peaceful time, but I pronounced peaceful not in the right way!"

P.P.: "Do you think there's much rivalry between the dee jays?"

Branka: "Well, I think they'd all like the early morning show, because lots of people are listening as they get ready for work, or on their car radios on the way to work. If all the disc jockeys did say six months at the seven to nine show it would be nice, because lots of people are working from nine until five and they don't know who the other disc jockeys, like Dave Lee Travis, are."

P.P.: "You'd like life at Radio 1 to be fair."

**"... on 'Top of the Pops'
it shouldn't just be a
few faces. I think
they should all
have a chance."**

Branka: "Yes, I think so. Even on "Top of the Pops" it shouldn't just be a few faces. I think they should all have a chance."

P.P.: "Would Johnnie Walker like to do "Top of the Pops?"

Branka: I don't know. He's not very ambitious. I remember there was a singing thing on TV with the Young Generation and he

didn't want to do it because he said he couldn't sing. I think he is happy with his programme. He gets lots of lovely letters and answers them himself."

P.P.: "What do you think pushes people to write letters?"

Branka: "I think lots of people are very lonely. Some people write to Johnnie as if he were their son."

P.P.: "Do you get many letters?"

Branka: "Yes. For instance, I had one the other week from a woman who was going into hospital for an operation and was all alone. She asked me to write to her, which I did."

P.P.: "How do you feel about complete strangers writing to you? Do you like involving yourself?"

Branka: "Well, this particular letter made me sad for a while, but I don't think I get particularly involved. Most of the people write and say things like I sound as if I'm a nice person!"

P.P.: "People obviously identify with you."

Branka: "Oh yes. A woman wrote and told Johnnie Walker that she had named her baby after me."

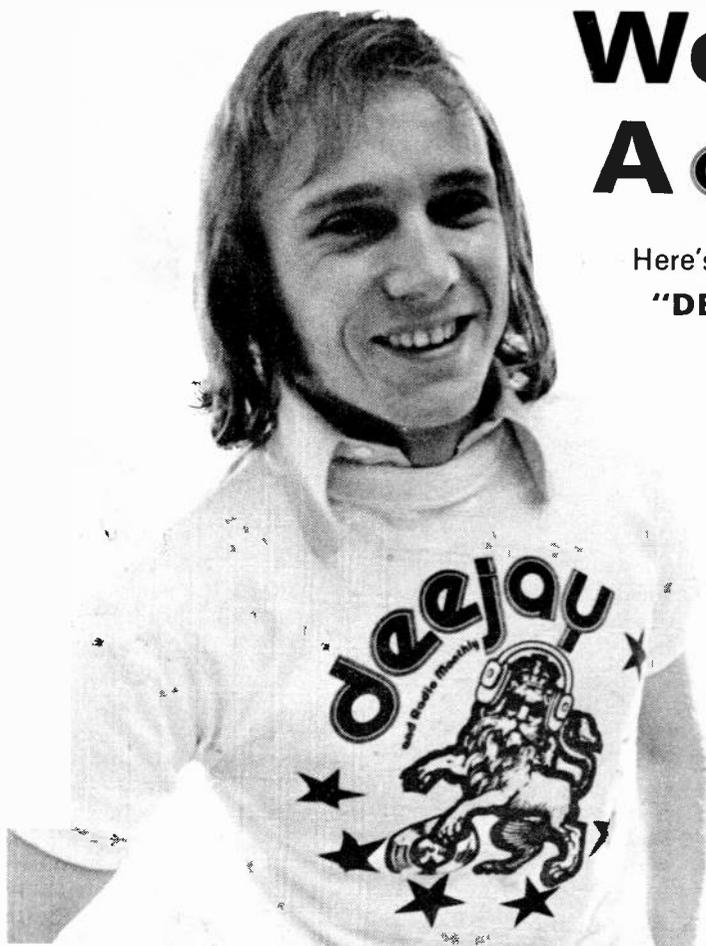
P.P.: "Now, a question you must get asked a lot. Is life at the BBC full of wild parties?"

Branka: "Not at all. Sorry to disappoint everybody!"

P.P.: "The question is, were you disappointed?"

Branka: "In a way - yes!"

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Would You Like A deejay T-Shirt?

Here's popular 208 DJ Paul Burnett wearing the new
"DEE JAY and RADIO MONTHLY" Tee Shirt.

Now you can get one yourself for

ONLY £1.00

(plus 5p postage and packing)

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T.S.1.

musing with moffat



I can only imagine he got his inspiration from those Government reshuffles that take place from time to time. The Controller of Radios 1 and 2, I mean. You know the sort of thing. "The Minister without Portfolio for Hitchin East takes over as Minister of Food. The Chief Filing Clerk at the Home Office becomes Foreign Secretary" and so on and so on. I can just picture the scene in his suite of offices in Broadcasting House, London. Controller (hereafter referred to as "C") clapping his hands with glee, addresses Percival de Carteret (hereafter referred to as "P"), his 2nd in Command.

C: Percival, my boy, I've had a brainwave. Let's confound the listeners, shall we, and move all the DJs around. Could get some new blood in whilst we're about it.

P: Too right, Sport. Tell you what. It would look good in the papers if we pardoned one of our bad boys. An amnesty, reprieve, if you see what I mean. Give him another chance.

C: Well, we've only got two in disgrace. I'm not having the other one so it'll have to be KENNY EVERETT. Put him down for a series but nowhere near any news summaries, mind you. I couldn't stand all that

bother with the Minister of Transport again. Put years on me, that did! Now what about the regulars? We could move TONY BLACKBURN from his early morning spot. Let him have a bit of a cuddle with that wife of his. Wouldn't mind a cuddle with her myself, come to think of it.

P: But, Controller, I understand he's just bought himself a new hi-fi stereo alarm clock.

C: I can't help that. He'll have to flog it. Move him to mid-morning or chuck him out. He's had it too good for too long.

P: The listeners won't like it, Chief.

C: So what! Since when have we bothered about the listeners. And more *foreigners*, that's what else we need. Actually heard a news summary this morning read by an *Englishman*! We've only got that Scots chappie, haven't we? Stuart Hibberd.

P: Henry, sir.

C: Alright. Henry Hibberd then. No, I'm wrong. There's that Irish joker, isn't there? Appears on ITV. I prefer it when they work for ITV. They don't want so much money from US. Fat fellow he is, plump as a goose but always telling everyone else to slim.

P: TERRY WOGAN, that

is.

C: Always thought it was Wigan. And we mustn't forget dear old David Jacobs. It's a pity though that he speaks such beautiful English. Lets the network down in my opinion. Have a word about it with him, will you, Number Two. See if he can't sound a bit Australian, or even Indian would do. Like Peter Sellers.

P: I've made a note of that, Boss. Er, if I may, sir, I would like to suggest someone new to British Broadcasting. Mind you, he's never even seen a microphone before.

C: So much the better. Who is he?

P: Comes from Soho. He's a Chinese waiter. Doesn't speak much English but he's got a lovely smile.

C: Splendid. Put him on a three year contract. For my part, I did have in mind that lift attendant who stutters and then there's Margaret Powell. She's always good for a laugh!

P: Might get a free chicken or two from her commercials as well.

C: Then there's DIDDY DAVID HAMILTON.

P: Yes, providing he can fit us in between doing his stint on Thames Television, Pantomime and the Ken Dodd Shows.

C: Tell him to use the BBC helicopter if necessary.

P: Two other things, sir. What about SAM COSTA and Frank Chacksfield?

C: They're both on a 50 year contract. Can't shift them. What's the other point?

P: It's the Controller of BBCtv, sir. He's had a high-level meeting with the Heads of ITV and they've asked if we could create a special DJ programme running from five until midnight.

C: Five in the evening until midnight? Seven hours?

P: Yes, Boss.

C: Whatever for? And who does he want to do it?

P: Mrs Mary Whitehouse, sir. To stop her from watching the telly.

C: A master stroke, capital idea. Well, that's that done for another year. Brandon, Murray, Travis, Haig.

P: Not Haig, sir, it's Walker, Johnnie Walker.

C: Yes, well all those we can move around another day. Talking of whisky. Fancy a few in the club, Number 2?

roger moffat

IN NEXT MONTH'S

JIMMY SAVILE

"THE SECOND ELEVEN" — a look at some of the lesser known names of RADIOS ONE & TWO

Plus your chance to win 14 DAYS IN AMERICA !!

DON'T MISS IT — PLACE YOUR ORDER TODAY

Free Radio Campaign

CAMPAIGN FOR
INDEPENDENT
BROADCASTING



Welcome once again to the free radio news pages. Each month all the latest news from the sea, and our future commercial radio stations, brought to you by the Campaign for Independent Broadcasting and Free Radio Campaign. Together we represent the voice of *you*, the listening public.

London Independent Radio

As reported in last month's "Deejay and Radio Monthly" the IBA appointed the first two contractors for the local independent radio stations in London. They were announced during February, unfortunately just too late to include in last month's article.

It is rather difficult to give more details at the present time about the stations, because a controversial fact about both stations is that they have not made firm commitments about their future plans. Other potential operators are now wondering if this has set a precedent for the other contracts. If this is the case it is bad news for groups like ATV, Thomson Newspapers etc., but good news for the smaller groups. At the present time both companies, Capital Radio who were selected from eight applicants to run the London general entertainment station, and London Broadcasting, who were selected from five applicants to run the news station, are sorting out their respective organisations, and until they have done this they will not be announcing many details. We can now only wait and see what ideas they come up with.

One thing that is known is that the BBC are shaking up their Radios 1 and 2 services; included in the shake-up is Jimmy Young being transferred from Radio 1 to Radio 2 (at last!) and bringing back Kenny Everett (at last!). Memories are a bit hazy, but didn't the BBC once say they weren't afraid of commercial radio.

Commercial radio —Beeb shake-up?

During March the IBA advertised for potential contractors for the Swansea and Tyneside areas. The applications have to be received by the IBA in about two months' time, and of course we will let you know of any news. One potential company in Swansea are so confident of getting a franchise that they are already advertising for a General Manager.

Radio IBA/Radio Veronica

We would like to thank the many Veronica supporters who have written, as we suggested last month, to the IBA about the use of 557 kHz. Thank you, we hope that you have been successful. One of the trade magazines for the advertising industry also took up the subject and interviewed the Ministry of Posts and Telecommunications, the IBA and "Bull" Verwey of Radio Veronica. The reporter was told by the IBA

that they were only testing for field strength, and not the frequency. That seems strange, one would have thought that they would have tested for field strength on the frequency they were going to use, as another frequency may have slightly different characteristics. "Bull" Verwey was surprised that there are so many people interested over here. Well, there are thousands of us who like to listen to Radio Veronica, so what chances of an English programme, or more English requests? On the subject of Radio Veronica many of you have written in to us suggesting we write more about this station. Well, as a result we will be doing a special Veronica feature in a forthcoming edition of "Dee Jay and Radio Monthly".

Radio Nordsee International

A new disc jockey has been hired by the station, namely

Steve King. Steve hails from Newcastle where he has been working as a discotheque deejay for Rank Ballrooms. Steve is a relief DJ on the ship, and replaces Mark Slate who left in February. If you think the news on RNI has been getting better (or worse!) lately, this is due to their News Service Co-Ordinator, Ian Anderson. Ian previously worked for Radio Geronimo, which readers may remember broadcast a few years ago over the transmitters of Radio Monte Carlo. Ian can also be heard doing the occasional programmes for the station. For those of you who have wondered what has happened to Rob Eden, well he still works for the station as an administrator. Of course these are all in addition to the regular RNI team of deejays; "Daffy" Don Allen; Mike Ross; Arnold Layne; and "Rockin'" Brian McKenzie.

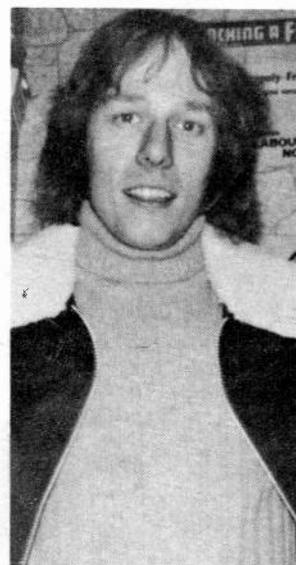
Listeners to Brian's Rock 'n Roll show on February 23 were disappointed when Don Allen interrupted the programme just before midnight to say that the boat had broken its anchor chain and was drifting into Dutch territorial waters, and therefore had to cease transmissions. The next day, however, they were back on the air, and a new anchor chain was fitted. It was all very exciting for those listening, but we are glad that we weren't on board at the time!

Radio Caroline

At the time of writing, work is under way erecting the new aerial mast on the Mi Amigo. If the present rate of progress is maintained it should be completed by the time you are reading this, and Caroline will be on full power of 50 kW. Towards the end of February one of the insulators on the temporary aerial started to burn away, causing some

Dee Jay portrait

The first of our dee jay photos this month is of a new voice to radio, Steve England. Steve had previously been running his own disco, ZAP Discos from Deal his home town. He joined Caroline soon after Christmas and is destined to be a really big name in radio soon. Steve can be heard nightly, when he is aboard the ship, between 18.00-21.00. The above photograph was taken just before he joined Caroline.



Pic courtesy S. & D. F.R.C.

very strange effects to the received signals. Caroline's two engineers Pete Chicago and Lee managed to replace it in double-quick time.

Another interesting snippet, was that because of the rough weather experienced recently, Caroline's tender ship was having difficulty getting supplies and deejays aboard. They tried to overcome the problem of the supplies by using a rubber dinghy to ferry them across, needless to say a lot of them ended up in the sea. However DJ Andy Archer was so keen to get back on the Mi Amigo that he too went via the dinghy which was guided across by a frogman. Although Andy arrived safely on board, none of the others felt inclined to take to the water and decided to wait for calmer weather.

Caroline's programmes are still a little changeable, but it seems clear that we now have a Dutch service from 06.00-18.00, and the English service from 18.00-06.00. Some special shows to listen out for, are Andy's "progressive music show" every night at midnight. Caroline's "Top 40 Show" on Saturday afternoons and the "Caroline Club Request Show" on Sundays at 14.00, which is presented in both Dutch and English and features requests for Caroline club members.

We have just heard that the Dutch postal authorities have refused to deliver letters addressed simply to "Caroline House", as the station have been calling their address. For this reason all letters must be addressed in full. So the address is, *Radio Caroline, Caroline House, van Hogendorpstraat 16, Den Haag, Holland.*

Listeners to the three off-shore stations will probably have noticed that since we put the clocks forward one hour, the times given out over the air once more agree with British time. Also it means that you will have add one hour to all the times printed in the RNI programme guide we gave you last month.

Annual Boat Trip

The Dutch FRC office would like to thank all the "Dee Jay and Radio Monthly" readers who have

expressed interest in the next FRC trip out to sail around the three stations. The details have now been finalised and the trip will take place at the end of July, and this time a larger boat has been hired to accommodate the increased demand. Many Radio Caroline personnel will be coming on the trip with us, and later for a party on the Scheveningen pier. If you are interested send your letter with an International Reply Coupon to FRC at London and we will forward it to FRC Holland.

STOP PRESS

It was announced by the IBA just as we were going to press that the tests they are carrying out on 557 kHz for the London Independent Radio Stations are now operating 24 hours a day, to enable the authorised co-channel users of the frequency, Finland and Switzerland to measure the strength of the IBA's night-time sky-wave signals.

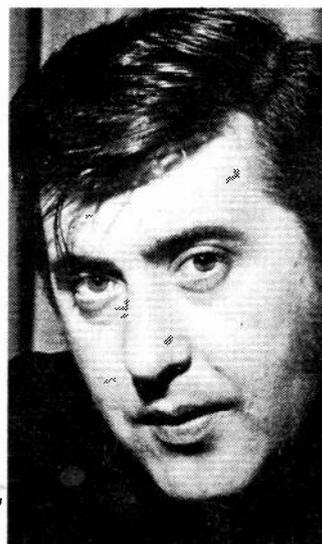
Also announced by the IBA the names of the contractors for the

Birmingham, Manchester and Glasgow Local Independent Radio contracts. They are: Birmingham Broadcasting Ltd; Greater Manchester Independent Radio Group; and Radio Clyde Ltd. The Manchester Group include as its Managing Director Philip Birch (ex-Big L chief), Sir Paul Bryan MP (ex-Conservative Shadow Postmaster General) and Dr Michael Winstanley (ex-Liberal MP, who spoke on broadcasting) are also both directors of the company.

Dee Jay portrait

The Big Wide and Wonderful "Daffy" Don Allen

Don originally came from Canada but has lived in Europe for many years now. He started his off-shore career in the days when we had many stations off our coastline. He then worked on Radio Caroline North in the Ramsey Bay off the Isle of Man. When Caroline closed in 1968 he crossed the water and joined the British Isles, only remaining commercial station Manx Radio, where he stayed several years. He recently returned to off-shore work by joining the RNI team as Programme Controller and DJ. Don is of course best known for his Country 'n Western Jamboree programme, which can be heard at midnight every Saturday, as well as



Pic courtesy Don Allen

his regular daily shows at 22.00. Like all the other RNI DJs he has given many 'plugs' to "Dee Jay and Radio Monthly" and the FRC/CIB page, and we think he will give even more now! Don can also be heard regularly on BBC Radio Merseyside.

Free Radio Campaign

We can supply you with posters, car stickers etc, to help publicise the off-shore stations. We also publish a regular newsletter to members. For details just send a foolscap sae to Free Radio Campaign, BM-FRC, London WC1V 6XX.

Campaign for Independent Broadcasting

Annual membership is only 38p, a subscription most people can afford. Each member will receive two free

CIB car stickers printed in three colours, membership card, policy statements, four newsletters each year. The current newsletter includes news about the IBA, off-shore radio, and EXCLUSIVE Garner Ted Armstrong's version of the History of Off-shore Radio - this has to be read to be believed. If you wish to join, or simply want more details, please enclose a foolscap sae and send to, Campaign for Independent Broadcasting, 13 Ashwood

House, London, N.W.4.

Next month we have a special issue for you. There is an exciting competition being run by the magazine with a magnificent first prize, and there will be a special CIB/FRC article as well. To tell you about it would be letting a big secret away, but be assured you will want to read it, so if this is not your copy of "Deejay and Radio Monthly" make sure you order next month's copy well in advance. See you on April 25 for the May issue.

Whilst worldwide coverage is not possible with the medium and long wave frequencies, they can however provide a vast amount of interesting broadcasts especially for the music listener. After the hours of darkness, when the medium wave signals travel further, you have a wide selection of stations to choose from. No matter how small a receiver you should easily pick up most European countries, many of whom have special broadcasts in English to Britain.

Most of the East European countries use the medium waves to broadcast their propaganda, you therefore cannot fail to hear Radio Moscow or the Polish Radio Warsaw sometime during the evening. Radio Prague also comes in well and their programmes are one of the more interesting of the communist stations. A station with a completely different point of view and far more enjoyable broadcasts is Radio Portugal

from Lisbon, try their 397 metre outlet at 22.45-25.30 Gmt each evening when they broadcast in English. One station for pop fans is Radio Sweden on 254 metres, where at 22.45 Gmt each Saturday English DJ Roger Wallis presents his special pop show. This "Saturday Show" was once dropped but fans of Roger, who incidentally co-wrote a recent Swedish Eurovision Song Contest entry, soon had that decision reversed. Although the jokes rival Tony Blackburn's this show features top Swedish groups as well as more well known groups.

Another station worth looking for is Radio Telefis Eireann, the Irish Broadcasting Organisation, a number of music programmes are aired during the week, including a very enjoyable country and western programme. RTE is a commercial station by the way, and the best frequency to try is the 100 kW Athlone outlet on 530 metres.

If it is simply music you require then the various German stations will provide this. Like most continental stations they play a number of records consecutively which is great for listening but not so good if you are trying to identify a station.

Spain also has many music stations which carry fast moving programmes, they always remind me of my holidays in that country, for it seemed that every souvenir shop had the local pop station going full blast.

Today, the medium wave band is very crowded and therefore if you are going to attempt serious medium wave DXing then you should consider using a medium wave "loop" antenna with your receiver. This is a must if you are interested in reception of North American stations. Stations from this continent normally come in well after midnight, but you could try CJON St John's Newfoundland on 322 metres or WINS, New York City on 270 metres, which are

often noted before midnight in Europe.

If you would like to find out more about medium wave DXing I suggest you write to the Medium Wave Circle at 7, The Avenue York, YO3 6AS. This club publishes the authoritative Medium Wave News monthly during the medium wave DX season.

Changing our band a brief mention of two long wave stations, dial the frequency of 1667 metres and tune into the French language station Europe No 1. This commercial station is also known as Saar Louis and is located not in France but in Germany. Moving along the dial to Allouis on 1829 metres, we find the programmes of France Inter, which in the tourist season has short English news bulletins, and the occasional multi-lingual pop show.

In future DX corners I will give more detailed programme information on these and other stations.

CHRISTIAN'S SOUL SOUNDS

Hi everybody, this magazine gets better with every issue! The Editor (large Ben) has agreed to let me scrawl a few lines about Soul music each issue, and as so many DJ's in discos play Soul music these days, I thought it might be an idea to start off giving some sort of record company break down.

There's Tamla - which speaks for itself - Hot Wax and Invictus, same distribution from EMI. A lot of good sounds but they don't always get as many plugs on the radio as they should. Chess and Janus - distributed by Phonogram have been recognised just recently and have a lot of good things in the pipe line,

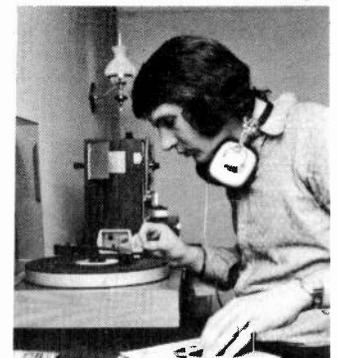
the first of which was the Detroit Emeralds hit, look out for more. Buddah have in the last year or so been recognised as well, and are now leaping ahead with people like Curtis Mayfield, The Tramps and Barbara Mason, and watch out for "Superfly". Atlantic - well they have quite a fantastic catalogue and are a very together company under the loving care of leaping Bill Fowler, whose brother incidentally is label manager of Tamla. Stax is the AX, very strange things going on with Stax - I'm not sure whether they will stay with Polydor too long - it's just a feeling I have - but recently (a little trade information here!) their publishing company East Memphis Music, has been taken over, or rather is being handled by Island Publishing. Who knows where the future lies, I hear they have distribution problems in America at the moment to top everything, anyhow they are still getting the hits and that's what counts!

Who's left? Jay Boy, President and the newest Soul label, Contempo -

formed by the magazine "Blues and Soul". They have some good stuff - Major Lance, Richie Pitts (used to be a vocalist with the Fantastic Four of "Something Old Something New" fame), plus a few old masters like Bob and Earl and Jackie Lee's "Duck", distributed through Decca, which can't be bad. Oh yeah, I nearly forgot, Mojo, well they're not doing too badly at all, I think they're going to be a bit more selective with what they release in future, more about that at a later date.

Well, that in brief is the state of the record companies dealing with Soul music at the moment. What about the music itself? The latest thing to reach my imperial lug 'oles before this goes to press - "Master Piece" by the Temptations, a great record, fantastic, same rhythm as before. I'm off to see them shortly, and Junior Walker, in concert in Germany, I think it's all down to interviews so listen out for them on 208.

What else, oh yeah, The Dramatics "The Devil Is Dope" on Volt - nice one Cyril! but I doubt if it will



be released here - shame. A nice instrumental for discos is by Johnny Griffith called "Grand Central Shuffle" (import copy only, RCA) and the latest dance from the States is the Funky Robot from your old friend, yes you've guessed it, Rufus Thomas, who used to be a DJ in Memphis actually. I've seen it done and it's not too difficult at all, support your local hernia, he said laughing.

Still, that's it for the first column from the pen of the Christian, watch out for a new soul programme on Luxembourg, starting Monday April 2 1.30 am - 3 am.

Keen on playin' 'em!

Dave Christian

**THE
DAVE CHRISTIAN
SOUL PROGRAMME**

each TUESDAY MORNING

1.30 a.m. — 3.00 a.m.



DISCOPICKSDISCOPICKSDISCOPICK

Our introduction last month of special "Star Picks" was welcomed by both DJs and the record companies - to recap they are those records which our tame disco DJ feels are the most important disco releases of the month from the many records received at the "DEE JAY AND RADIO MONTHLY" offices. So once again 'orft we jolly well go' . . .

EDDIE KENDRICKS
THE MAIN INGREDIENT
CHANCE
JOHN LEYTON
STRANGE FOX
KINCADE
THE PLAYTHINGS
B. J. ARNAU
GEORDIE
THE FOUR TOPS
DR JOHN
CLARENCE CARTER
THE BLOSSOMS
BILL WITHERS
NRBQ
JOE COCKER
BARBARA MASON
ERNIE SHELBY
THE JIVING JUNIORS
CORNELIUS BROTHERS &
SISTER ROSE
BOBBY WOMACK
HEADS, HANDS AND FEET
THE NEWBEATS
EXUMA
JAMES BROWN AND LYN COLLINS

BLOODSTONE
JUNIOR ENGLISH
THE BIG THREE
DERRICK HARRIOTT
BUSTER PEARSON
QUIET ELEGANCE
PAUL DAVIS
THE AVERAGE WHITE BAND
STREAK
THE ROCKETS
STACKRIDGE
ARETHA FRANKLIN
ROBIN KENYATTA
ARTHUR CONLEY
J. GEILS BAND
MAJOR LANCE
THE FABULOUS ECHOES
RICHIE PITTS
BOB AND EARL
OSCAR TONEY JR
MIDDLE OF THE ROAD
WILSON PICKETT
MAE WEST
JEAN KNIGHT

If You Let Me
You've Got To Take It
Wash My Mem'ries
Dancing In The Graveyard
Rock and Roll Band
I Really Mean You
Stop What You're Doing
Baby, Don't Get Hooked On Me
All Because Of You
(I Think I Must Be) Dreaming
Right Place, Wrong Time
It's All In Your Mind
Touchdown
Kissing My Love
Ain't It All Right
Pardon Me Sir
Give Me Your Love (Love Song)
Bend Over Backwards
Stay

I'm Never Gonna Be Alone Anymore
Harry Hippie
One Woman
The Way You Do The Things You Do
Monkberry Moon Delight
What My Baby Needs Now Is A
Little More Lovin'
Natural High
I Don't Want To Die
Some Other Guy
Groovy Situation
Ain't It Groovy
Mama Said
Boogie Woogie Man
Put It Where You Want It
Bang Bang Bullet
I'm Henery The Eighth I Am
Do The Stanley
Master Of Eyes
Last Tango In Paris
Take A Step (In My Direction)
Give It To Me
The Right Track
Don't You Know I Love You
Every Couple's Not A Pair
Harlem Shuffle
Kentucky Bluebird
The Talk Of All the USA
Mr Magic Man
Great Balls Of Fire
Do Me

Tamla TMG 845
RCA 2313
Alaska ALA2
York SYK 551
Parlophone R5978
Penny Farthing PEN 802
Pye 7N 45212
RCA 2332
EMI 2008
Probe PRO 579
Atlantic K 10291
Atlantic K 10281
Mojo 2027-013
A & M AMS 7055
Kama Sutra 2013-056
Cube BUG 28
Buddah 2011-154
Mojo 2093-026
UA UP 35496

UA UP 35502
UA UP 35456
Atlantic K 10292
Jam 34
Kama Sutra 2013-053

Polydor 2066 283
Decca F 13382
Pama PM 866
Polydor 2058 343
Trojan TR 7887
Big Shot BI 616
London HLU 10409
London HLU 10410
MCA MUS 1187
Deram DM 376
UK 32
MCA MUS 1182
Atlantic K 10288
Atlantic K 10298
Atlantic K 10294
Atlantic K 10295
Contempo C 1
Contempo C 2
Contempo C 3
Contempo CR 4
Contempo C 6
RCA 2343
RCA 2338
MGM 2006 - 203
Stax 2025 - 161

star pick

JACKIE LEE
The Duck (Pts 1 & 2)
Contempo CR5

This new label, brought to you by "Blues and Soul" magazine is really coming up with some goodies - but this one - wow! It moves along fantastically and is guaranteed to get even the most obstinate customer dancing. Great sound. (See above for the other titles so far available - distribution is through Decca.)

star pick

GLADYS KNIGHT & THE PIPS
The Look Of Love
Tamla TMG 844

Follow up to the very popular "Help Me Make It Through The Night" - this one is another beautiful slow smoochy number, so ideally suited for those late night disco moments.

star pick

T. REX
20th Century Boy
MARC 4

T. Rex's singles have all made great disco records - and this latest is certainly no exception. Great beat and it really moves along.

star pick

KEEF HARTLEY
Dance To The Music
Deram DM 380

This number, by Sly and the Family Stone, has always been a firm disco favourite. This new version by Keef, although perhaps lacking a little of the fire of the original, is very, very good and bang up to 1973. Don't miss it.

We often receive contributions at the "DEE JAY AND RADIO MONTHLY" offices, and these are always welcome. Not all are suitable for publication, but I felt that this piece from DJ Marc Paul Burden on the life and times of a DJ abroad would be of great interest to our many disco DJ readers, and anyone thinking of taking up the profession.

Travelling had always fascinated me ever since 1965 when I enjoyed a cruise on ss Nevasa. This educational two week holiday in November of that year organised by the school, really made me appreciate the opportunity of travel. From that moment in time wonderlust was born within.

I suppose it is no surprise that two years later I joined the Merchant Navy as a Catering Asst. aboard ss Oriana, 2nd largest in the P & O fleet of cruise liners. Looking back I guess this was where it all started, those thoughts of becoming a frontline radio DJ.

During my enjoyable working life aboard the Oriana I was assigned to the ships Radio Office as tape and record operator. A hostess announcing a complete record show, which was relayed through to passengers' quarters, and this boy merely making sure the recorded sound was played in the correct running order.

Later I was elected by the crew to become their DJ for the weekly record request show. First I thought of a new name for the programme, it became CBU, the Crew Broadcasting Unit. I often wonder if it is still in operation as I left the sea in 1968, in order to try my luck as a DJ on land.

On leaving I didn't really know where to start, but eventually began work at the Locarno Ballroom in Portsmouth. That was in September 1968. I stayed until February of 1970, leaving periodically for fresher pastures as they say, but always returning to base.

An advertisement in one of the trade papers requiring the services of DJ's abroad was simultaneous in my

sudden desire to travel once again. After an informal chat with the agent about this and that, namely the passport I didn't own, I got the job and was given two separate one month bookings in North Jylland, Denmark, beginning March 1.

I had never travelled abroad on my own, before there was always the security of the Merchant Navy or the School, so I must be frank and admit excitement and anxiety were combined. On arriving at the port of Esbjerg we were confronted with bitterly cold gusts of wind, a thick blanket of snow covered the land interrupted by footprints and general traffic and logs piled high on the pavements. It was a Sunday, like most places public transport was rare. I remember standing at a small village railway station waiting for a connection, and fiddling about with transistor radio to see if I could tune into the BBC.

D.J. on Denmark

500 miles or so away and the Alan Freeman show was coming over loud and clear. Time passed and my destination came to a grinding halt. I had no idea what the small town of Herning had in store for me, first impressions of peaceful serenity were later to be proved correct.

My first night at the "In-Club" produced much gaiety and was a convivial success, the management, clientele, and my accommodation left nothing to be desired. Most of the crowd understood English so there was no problem in communication, but musically I wasn't too sure. Over the next few days I made enquiries and much to my surprise discovered that Ten Years After, Juicy Lucy, Black Sabbath, Chicago, Johnny Winter, and a new group called Focus were favourites to name but just a few. Unfortunately I had brought with me what was happening in the

discotheques and Mecca circuit back home. I was well equipped with records from James Brown, Sam and Dave, Joe Tex, Tamla, and general top 50 supersounds. In the space of a fortnight I had purchased £100 worth of new album material, and within that month I was hooked on the heavier productions, and continued to play them.

In England as far as the majority is concerned, singular sounds are always in great demand in the discotheques. However, in Denmark it is the other way around. It is the album that really counts and this is very apparent because the charts are smaller and compiled differently. For a start there is only a top ten as opposed to our top thirty. Whereas sales are the basis of compiling our registered "fun thirty", in Denmark listeners are invited to nominate their choice on a postcard as to which

records should appear in the National ratings.

It would take too much time and space to go into detail about every story and occurrence during my stay abroad, but I usually worked seven days per week 8 pm through to 2 or even 3 am. Long hours perhaps, but very good experience and certainly worthwhile.

But to continue. I left the agency that introduced me to Denmark, and decided to go freelance which worked out very well until my permit expired in August of 1970. I returned to England and joined a team of DJs working on an internal 24 hour radio station especially designed for the employees of a biscuit manufacturing plant. But that's another story.

At the end of 1970 I returned to Denmark to complete a further six months' work. I wrote to the chief of police for permission and received a reply saying it was granted. All went well

until the month of July. I arrived at a discotheque in Varde, again in North Jylland and worked one night. The next day the police informed me to say I had no further work permission. I produced my letter of recommendation from the chief of police and they in turn showed some official letterhead.

Remembering that I was a guest in their Country I didn't argue, come to think of it I couldn't, my Danish wasn't that good! So I boarded the next available train to some friends in the south on the Isle of Fyn, where I was taken care of by one of the abundant girls I had previously met! For two weeks I was given food and shelter until I could sort out some temporary work.

To find work at such short notice I contacted Alan Lawrie of IDA (International DJ Agency) the largest (English) agency in Denmark. By chance work was available, I received a contract to finish the month of July out in a town called Holstebro, once more in North Jylland. As work permission was impossible to obtain a clause at the bottom of the agreement said it was legal as long as no authorities intervened. Once there every knock at the door, every 'phone call at the hotel reception became a nightmare, I never really know if the police would discover the truth. Time revolved and at last August 1 dawned and it was time to return home.

Personally I enjoyed an extremely satisfying existence in Denmark. It was undoubtedly the best year of my life to date. Always so many parties, but in the main the people were so very very friendly, one felt really wanted. Each town when remembered brings to mind special memories which will never be extinguished. The simple fact is it all started from an advertisement in a music paper. I would advise anybody to exploit all opportunities. I'm still trying to achieve an opening in radio, and I guess I shall make the grade somewhere some place eventually. I am quite prepared, in order to gain work in the field I most desire, to pack the tooth brush and do another share of travelling.

HOSPITAL RADIO CASEBOOK

This is the second of a series of articles by COLIN MARCHANT, journalist and broadcaster, in which he sets out to advise newcomers to hospital radio on how to establish a station. This month: "Launching the new station".

How to keep it healthy!

The following is an extract from a station manager's nightmare!

The scene is the studio of a brand new hospital broadcasting service. All around, local dignitaries are standing with glasses of sherry, waiting for the big event to happen – the launching of Radio Useless. The Mayor slowly rises, clears his throat and begins his beautifully-prepared speech. He praises beyond all belief the keen bunch of amateurs who have gone to all the bother of setting up "this very

professional station".

Then he pronounces "I now have pleasure in declaring Radio Useless officially opened and I will do this by pressing a button which will start the station's theme music". He presses the button . . . and nothing happens. Somewhere, something has failed.

I use this hypothetical, but perfectly feasible illustration simply as a warning to anyone who thinks that setting up a hospital radio station is as easy as trying out a Jimmy Young recipe. It isn't. It

requires a great deal of thought and preparation and, if you're not careful, you could find that sort of nightmare happening to you.

Last month, I looked at the rather tedious but essential preliminary steps needed initially to plan a hospital radio station. Now comes the more interesting work.

Assuming, firstly, that you've been given a room to use as a studio, you can start planning the technical side. As mentioned last month, this should be left to someone with a bit of expertise.

However, these few general hints may be useful:

1. The studio should, of course, be sound-proofed. If you're very limited for funds, one fairly cheap way of *partially* sound-proofing your studio is to cover the walls with polystyrene tiles. Heavy curtains also help to absorb sound.

2. If you have the space – and, again, the money – build a sound-proofed partition separating the live studio from the controls. This will alleviate some of the extraneous sounds.



Station manager Dave Marshall in Studio 1



Bryan Green in the transmission control room



Bob McWilliams in the record library



Secretary Joy Ross



Service Director Norman Ross in the admin. office

Radio Paisley

Just under three years ago, Radio Paisley was launched, with pre-recorded programmes produced on a handful of members' own equipment. Today, with studios and office complex in the heart of Paisley, programmes are relayed to three major hospitals in the area. Nearly 20 other hospitals in the area will be brought into the circuit gradually.

Each of the three hospitals currently in service is linked individually to the studio, and can in fact receive its own tailored programme schedule. Shortly, the station's transmission control will be able to offer an alternative of up to five different output channels at one time.

3. Your console unit should be designed carefully. It's no good placing a tape deck in such a position that you knock the stylus flying from a record every time you go to use it.

4. Make sure every major piece of equipment has a cueing facility. It is essential that records, tapes, jingles and so on can be lined up in advance, via a pre-amplifier.

5. You must be able to monitor all your programmes so that you can hear them just as your listeners are hearing them; for this, you'll need some headphones.

6. Use a good quality sound mixer which has plenty of channels – at least five – for mixing microphones, record and tape outputs.

7. Unless you're a technical wizard, keep the installations simple. If you're too ambitious, problems will almost certainly arise.

In fact, this last point applies not only to the technical aspects but to your station as a whole. It is ridiculous trying to run before you can walk so try to keep all your plans well within your limitations. You can always become more ambitious later.

A lot depends on how enthusiastic your helpers are. You should be holding meetings with them every week to discuss how the station will be run. Planning your programmes should be one of the main talking points and, indeed, a great deal of thought should go into this.

Whatever you decide, remember it's the listeners you're doing the programmes for, not yourselves.

Take a few trips round the hospital and chat to a cross-section of the patients. Find out what sort of age group they are; whether they are short or long-stay patients; and – also very important – what they're in hospital for. If they're mostly quite young and recovering from broken legs, they're probably quite happy to listen to David Bowie or the Sweet, whereas the older and more agile listeners suffering from pneumonia are going to be more struck on Vera Lynn or Grieg.

My advice is to pay it safe and provide as much variety as possible. Then, if you're not pleasing all of the people all of the time, you are at least pleasing most of the people some of the time!

A request programme is essential. This is one way in which patients can take part in your broadcasts and it also helps them to feel a little more individual in the big impersonal hospital. Patients should be given the chance to participate in other ways, too. Down Your Ward-type programmes, featuring interviews with listeners are usually very successful.

News is another must. People in hospital can get awfully out of touch with what is happening outside and you should aim to keep them informed, even if only for a few minutes each week.

Local news is of particular interest.

Unless you have such firm agnostic convictions as to influence your running of the station, it is wise to put out religious broadcasts, too. Some people are bound to want them and they are entitled to expect them. The hospital chaplain would probably be prepared to give a five-minute talk each week.

These, in my opinion, are the most necessary programmes. Then you can add to the list with music shows of all descriptions – jazz, pop, classical, light and so on; discussions; sport; comedy and drama. But to reiterate, keep your plans realistic. Don't take on more than you can manage. Restrict the air-time to a couple of evenings a week or possibly a few hours on Saturday. It can easily be increased later when you have more experience.

Hospital broadcasting – like any broadcasting – is very much team work and, right from the beginning, don't try to hog – or get landed with – all the jobs.

At the risk of being called a dictator, use your powers as station manager to delegate certain duties. There's a fair chance that some of your helpers will only be concerned with having their own pop show on the radio and will

THE NAHBO

"Dee Jay and Radio Monthly" has received a letter from Mr David Coates, hon. secretary of Radio Hammersmith and vice-chairman of the National Association of Hospital Broadcasting Organisations, in which we are reprimanded for discourtesy in not referring to him first before publishing (February edition) his name in connection with the upcoming annual meeting of NAHBO, in London in April. Mr Coates says that this magazine has no connection with the NAHBO and, therefore, had no right to publish news of the association's activities without permission. It is true that I am guilty of discourtesy in not contacting Mr Coates. For, this I sincerely apologise.

However, I would take up the other point made by Mr Coates. "Dee Jay and Radio Monthly" has at no time claimed to be officially connected with the NAHBO. All that we have done is to offer hospital radio broadcasters all over the country the use of our

columns. Response from hospital radio stations, among them some of the largest in the country, has been extremely warm. Indeed, the NAHBO chairman, Mr Ken Fulstow, took time out to write to "Dee Jay". In his letter, Mr Fulstow said:

"I was delighted to see . . . in the November issue that it is your intention to have a hospital feature in the near future . . . I am sure that our committee will be very happy to co-operate with you when your new feature begins. Meantime, may I wish you every success with the magazine and congratulate you upon the high standard already achieved".

Further, "Dee Jay" has been in regular contact with NAHBO's secretary, Mr. G. Crickmore. Together with Mr Crickmore we are hoping to prepare a directory of hospital radio organisations.

(Mr Coates has made other criticisms of "Dee Jay" in his letter. These are being answered by publisher Ben Cree elsewhere, in our correspondence columns.)

not want to put anything else into the station. Hospital radio cannot really work on that basis. A hospital dee-jay must be prepared to present nothing but chamber music if that's what is wanted! He must be willing to go round collecting requests or helping to publicise the station. If he is not, he probably doesn't care a damn about the patients anyway and, frankly, he is not worth having on the station.

In addition to the presenters and producers, helpers are always needed to do some of the general donkey work and all the staff should make a point of visiting the patients personally from time to time.

At this stage, publicity is very important and meeting the patients is one sure way of getting your station known. If you have the resources, why not print some details of your station, together with

request forms to give to the patients. Telephone or write to the local paper – they may well be able to help you in some way, too.

An official opening ceremony is another good way of attracting a little publicity. Particularly if you can get someone famous to do the honours. If you can't find a star to help you, you could write to the Mayor of your town – if you have one – and he will probably be pleased to help if he has no other engagements. Otherwise, one of the hospital officials could perform the opening ceremony. In any case, they should certainly be invited.

But be absolutely sure that you're really ready for the official opening. Book it well in advance and make several test broadcasts beforehand to sort out the teething troubles. Then, when the Mayor presses that button to launch the station – your theme will play.

Offshore radio has quite often been described as the training school for new radio disc jockeys. One such dee jay is Crispian St. John, who was "thrown in at the deep end" into radio. This is his story – so far.

Born in Great Bookham, Surrey on St. Patrick's Day March 17, 1953, to parents Joan Ellen and Frederick George, Crispian led a fairly normal childhood. He attended local schools, in fact, until the mid-sixties, when his parents were divorced and he went to a boarding school, at Gatton Park, Reigate also in Surrey. "The sudden change meant that I left a lot of friends behind in Great Bookham, and I guess that it was then I began to take a keen interest in radio, and at the height of the pirate radio era. It's quite true what they say about those stations as being a very good companion. They provided me, then, with many hours of entertainment".

Funnily enough, Crispian decided to become an offshore radio disc jockey at a most strange time. "It was at about five past three, on August 14, 1967, five minutes after Radio London closedown. Sounds really crazy, but I suppose the emotions of the moment overcame me, and I decided that I would try and get on Radio Caroline – the only remaining pirate station!"

But despite Ronan O'Rahilly taking an interest in Crispian St. John and his thoughts of billing CSJ as the "Youngest dee jay in European Radio" the idea fell flat on its face when Caroline's two radio ships were towed away in March '68.

"I ended up working with an organisation in North London, and my first public discotheque appearance was at the Oasis Beat Club in Enfield, Middlesex. That continued, and I worked at more and more disco's, but was never really satisfied. I wanted to work in radio – but I knew that my chances were thin. Eventually I ended up, not only working as a dee jay, but also for a Finchley Entertainments Agency. This led to me becoming even more bored with life, and one day, in January 1971, I made a telephone call."

Crispian's capers

It was that telephone call to Vic Pelli, then Programme Director of Radio North Sea International in Zurich, Switzerland, that led to Crispian making his first radio appearance. Pelli asked Crispian to mail an audition tape to him – which was done, and within a week he had been hired, along with five other English disc jockeys.

"I couldn't really believe that I had the job! Still, I shall never forget my first view of the North Sea ship – Mebo 2 – I became so nervous, thinking that 'I've got to broadcast from that!'"

And broadcast he did. The first regular programmes presented by CSJ included the 4-6 pm 'Drive Time' shows and also the midnight until 2 am slot. He later moved to the mid evening, 8-10 slot and ended up with the time slot that resulted in him developing into the "person that people know now", as he puts it.

"It all happened after I read a very involved and emotional letter from a young girl. The response I had after that was incredible. I began to really get to know my listeners, and get involved with them. Because of that letter, others arrived, and I did my best to answer some of the very varied problem questions. I became, not a disc jockey, but more of a friend – and as far as I was concerned, I had found some of the best friends in the world!"

"Radio North Sea International was a great station, and I enjoyed my stay with the station so much. It was sad that it had to end – but as they say, all good things must come to an end! So I moved on!"

In fact the moving on came in Autumn 1971.

"I will always remember coming off the air at midnight, after my programme of October 13, and thinking to myself that what I had just presented was my last programme from RNI. So I slyly slipped into David Rogers programme between midnight and 3 am and hinted that I might not be back! I felt awful about not saying goodbye and

thank you to the wonderful listeners."

Crispian St. John left the radio ship the next day and after spending a hectic week appearing in Discotheques across Holland and Belgium, where thousands of the people had discovered that he had left RNI, he returned to the United Kingdom.

"North Sea was a great training ground. I had presented the regular record programmes, read and prepared news and weather and been involved in the weekly Sunday World Service. I'd also worked with some of the greatest people ever – like Mark Stuart, Dave Rogers, Steve Merike, Alan West, Martin Kayne, Jan Van Veen and Robbie Eden."

Crispian set up a small publishing company, which kept him occupied for the months that were left before he began to work BBC Radio Brighton. His work there consisted of producing television trails, station promotions and eventually working on the Traffic Unit. It was work that CSJ appreciated as experience that could come in handy in years to come.

"Radio Brighton was fabulous. I was again with Stevi Merike and Mark Stuart there, plus some other great people who made my stay very enjoyable. I think that Brighton must be one of the best local stations – very progressive in its outlook, which, I feel is most important."

Only three days off the air from BBC Radio Brighton until Crispian landed a job with Gerard Van Dam in Holland. Van Dam was re-launching the Caroline.

"I knew Gerard from '71. I went out to the ship in September, but it wasn't for a couple of months until I was first on the air there!"

There were many problems at Radio 199 (as the station was initially called) and we had only a small aerial, as a result of the main antenna falling during the worst storms for 25 years. Finally test transmissions began as Radio 199 – for Holland with

a mixture of Top 40 and 'middle of the road' music.

"I was very interested in the station then as I was told that it would be an 'Easy Listening' station, something that I'm into a lot at the moment."

Then it suddenly became Radio Caroline. Crispian, again, was the first voice to be heard on the air – introducing a more progressive type of music.

"I left Radio Caroline on January 16, 1973. Reasons included the programming, bad organisation behind the station and the fact that I want, very much, to settle down to life in the UK. You get to a point when you need to slow things down and to look at more than just playing records from a small ship on the high seas. I shan't disassociate myself from the offshore stations, in fact I shall always be interested in all types of radio, and maybe I'll pop over to Holland to see a few mates again sometime. One thing though is certain – I have been offered jobs in England which would be lost if I return to the ships."

Is Crispian planning to stay in 'Pop' radio?

"It depends what comes along. At the moment I'm prepared to do anything from straight announcing, reading news to producing programmes for local radio. I'm also involved in helping out at a Kent based hospital radio station, which is fun! But I hope to be able to say 'Hello' to some very nice friends again, very soon! I'm very lucky that I had my break in radio at the age of 17, and now at almost 20, I've done quite a lot! However, I want to do more! I love my listeners – to me they mean so much, they are so kind. I have an idea for a programme which I'll try to sell to various stations soon – I'm sure it'll be great, and right up my street! Still, you can never tell in this business, can you?"

So, we can only wait, hopefully not too long, for the "Soft and Sentimental" (as he's become affectionately known!) St John to return to our radio's!

**Barbara
Davies**

sounds of the month

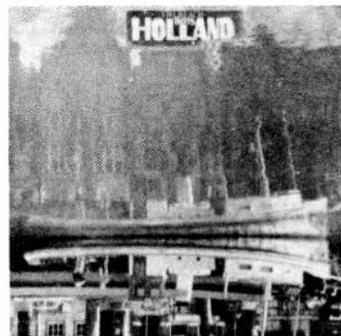
THIS MONTH'S SELECTION BY
'OLD GREY WHISTLE TEST' MAN

bob harris

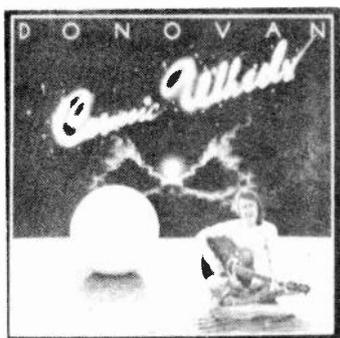


It's just after two o'clock in the morning, I arrived home a few minutes ago from this weeks "Old Grey Whistle Test" and am in the process of doing what I have to do for several hours after each programme - unwinding.

My rapidly increasing family (the addition of a new baby and a lady kitten have put the ratio of females to male at Glittering Bomber Mansions to 4 to 1) are all sleeping and I'm sitting listening (yet again) to the new Beach Boys album while collecting my thoughts to put together a list of some of the nicest records of the past month or so for the admirable "Dee Jay and Radio Monthly". There really is a great deal of very fine music about at the moment and getting the list down to reasonable proportions is proving not at all easy. Let's start with the LPs.



1. Beach Boys - Holland (Reprise) - Not just my favourite album of the past month, but one of the finest records I've heard. I won't try and express my feelings for it - since owning it I've played a track each week on my Sounds of the Seventies "Monday Programme" and I can only hope that it has given you the warmth and enjoyment it has given me. This record, their previous "Surf's Up" and the two recent Stevie Wonder albums are essential for your collection.



2. Donovan - Cosmic Wheels (Epic) - It's been a good deal of time since the release of the last Donovan recording but the wait certainly has been worthwhile. The new LP marks a change of record label, a return to his partnership with producer Mickie Most and the most positive and individual music Donovan has produced for ages.

It's a very different album, electric rather than acoustic, with much more energy to it than before. Excellent musicianship from Cozy Powell (drums), John "Rabbit" Bundrick (keyboards) and Bobby Keyes (saxes) with some lovely arrangements by Chris Spedding, backing ten songs, of which "Cosmic Wheels", "The Music Maker" and "Wild Witch Lady" are the most immediate.



3. Argent - In Deep (Epic) - Argent are one of my favourite live bands but like Wishbone Ash have never totally done justice to their

music on their recordings. Not to say that they don't make fine albums - far from it. But a recording studio cannot always capture the same amount of energy as a live gig. For this reason Argent have concentrated on recording an album which they can easily translate from the studio to the concert stage and in doing so have made an excellent LP, like Donovan's very positive in its approach. Listen out, too, for their new single "God Gave Rock and Roll To You". One of our finest bands.

Well, there are the three albums which, along with "A Good Feeling To Know" by Poco, the new Little Feat LP "Dixie Chicken", the second Jo Jo Gunne record "Bite Down Hard", "Tanx" by T. Rex and the new one by ex-James Gang guitarist Joe Walsh, called "Barnstorm", have given me the greatest pleasure these past few weeks, plus, of course, the "In Concert" album by Derek and the Domino's which the very glamorous Paul Burnett mentioned in last month's edition. So. What about the singles?

1. Roy Buchanan - Sweet Dreams (Polydor) - Roy Buchanan's is the name on everyone's lips at the moment. The clip of film from a recent concert in New York on "The Old Grey Whistle Test" produced a bigger response than anything we have ever shown on the programme and he has been called "one of the greatest rock guitarists in the world". A new LP "Second Album" has just been released in the States and he will be visiting this country in May. "Sweet Dreams" has been around for several weeks, now, but may well prove to be one of the best singles of the year.

2. Joni Mitchell - Cold Blue Steel and Sweet Fire (Asylum) - This is the second single taken from Joni's magnificent "For The Roses" LP and is just about my favourite track. The album has not sold anything like as well as some of her earlier things and I must admit to being very disappointed. I think it is one of the best she has ever made.

3. Sutherland Brothers & Quiver - You Got Me Anyway (Island) - Both bands have been making fine music, now, for a couple of years with very little recognition and have come together in a working partnership which has produced a record sure to introduce them to a much larger number of people. I hope very much that this will be a Top 20 record. It deserves to be.

4. Poco - And Settlin' Down (Epic) - Another very underrated band, Poco. This is a track taken from their "Good Feeling To Know" LP. Very much a driving record, written by Richie Furay who, before Poco was a member of the legendary Buffalo Springfield band with Neil Young and Stephen Stills. It's great.

Well, that's about it. One or two good looking things to come - a spectacular new Pink Floyd recording and the latest Medicine Head LP which promises to be one of their finest. No doubt you'll be reading about them next month.

Meanwhile, have a peaceful and happy springtime... look at the time. I must get to bed!

BOB HARRIS

sounds on stage

THE STRAWBS MALVERN

Four years ago a three piece folk band called the Strawbs were packing the clubs to sweaty capacity with their mixture of emotionally intense songs and a friendly down-home humour. Of those three only Dave Cousins remains a Strawb, fronting what is now a big commercial name in the world of pop. Almost overnight they have joined the charts bands with two hit singles in as many months and we went along to see their new act at one of the first venues of the British tour.

Malvern Winter Gardens is a huge echoing part-time rock venue with an icing cake interior, more used to serene flower shows or hulking TV grapplers. The atmosphere was alive with expectancy and the packed audience varied, as one might expect for a new chart band, between the very young, obviously there to groove to the singles, and those who obviously were regular followers.

During the 20 minute crush for lukewarm beer in plastic glasses we were treated to what must be the ideal warm up band. The delightful bass lines rattled the rococo bar fittings and set the baby beakers jingling in a joyous jive (sheer poetry he thinks forgetting subtle indications of age). This outfit, rejoicing in the name of the Pewke Band obviously enjoy every last inch of their thrusting Band/Dylan/Stones music. Upon consultation we apply the term a Trucking good band.

The Strawbs broke dramatically into the post-Pewke euphoria with the title track of their last album "Grave New World". This well structured number built broodingly from voice and acoustic guitar to the crashing orchestral sounds of that orchestra-in-a-box the Mellotron. The effect compared very favourably with the instrument's other pioneers the Moody Blues and King Crimson. From then on, sadly, the



performance was largely depressing for a band of their quality. The singles "Lay Down" and "Part of the Union" stood out like beacons amongst the sort of pedestrian sliced-bread song that pad out too many bands' stage acts. Before the singles to judge by audience reaction, higher spots were provided by Dave Lambert's short solo set, (featuring his well known "Bovver Blues" extolling the well known pleasures of beating up old ladies and stamping on policemen) and the Blue Weaver keyboards feature. The encore wasn't "Blue Suede Shoes" but came a close rocking second, bringing

a predictably warm response from an audience dazzled by the house lights.

The Strawbs difficulties are not easy to pinpoint. The hall was obviously not acoustically ideal and the lighting made them look like insignificant puppets, but the fault seems to be largely in the use of their sound system. Beautiful songs like the "Hangman and the Papist" – Cousin's involved comment on the Irish troubles – are heavily reliant on lyrics and were lost in the muzziness of over amplification. There would seem to be three ways round this: Leave the lyrically intricate songs to the album listeners and perform

the more direct songs with the hook of "Lay Down" and "Part of the Union"; Work on a better, generally quieter sound balance, which enables lyrics to be heard all the time, or develop the instrumental side of the songs to the extent that the voice becomes another instrument in an interesting collage of sound – in the same way as Yes, Led Zeppelin, and numerous other bands, whose sheer power output is too great for absolute lyrical clarity.

Before we left Dave Cousins said to us, in interview, "You can only play to those you can see". He was referring to the few hundred out of almost one and a half thousand who were seated at the front and, to be fair, showed their enjoyment of every minute. To judge by the reaction in the dingy sticks at the rear of the hall that should be extended to "You can only play to people who can see and hear you!"

**GEOFF IDE &
PHILIP MILNER**

DEEP PURPLE THE RAINBOW

This was the triumphant return of Deep Purple to London's Rainbow Theatre – the return of a latterday supergroup to a venue they love. And, judging from the reception that they got, their fans were very please to see them.

Purple fans are an incongruous assortment – one would hardly expect to see a crowd of teenyboppers mixed with a few "heads" and a lot of relative "straights" all together in the same hall, and all digging the same group.

But that's the way it was. And they were as quick to recognise their favourites as any other bunch of fans. Such masterpieces as "Smoke on the Water", "Space

Truckin'" and "Halfway Star" were greeted with roars of approval and a frenzy of hand-clapping. And with considerable justification – they were superbly performed, and the quality almost matched that of the albums.

Newer numbers from "Who do we think we are?" were equally well received, and are obviously going to be added to the regular Purple repertoire. By this time everyone was really enjoying themselves including, if appearances aren't deceptive, Messrs. Gillan, Glover, Blackmore, Lord and Paice. Jon Lord particularly was in fine form and did an impressive solo performance on his electric organ.

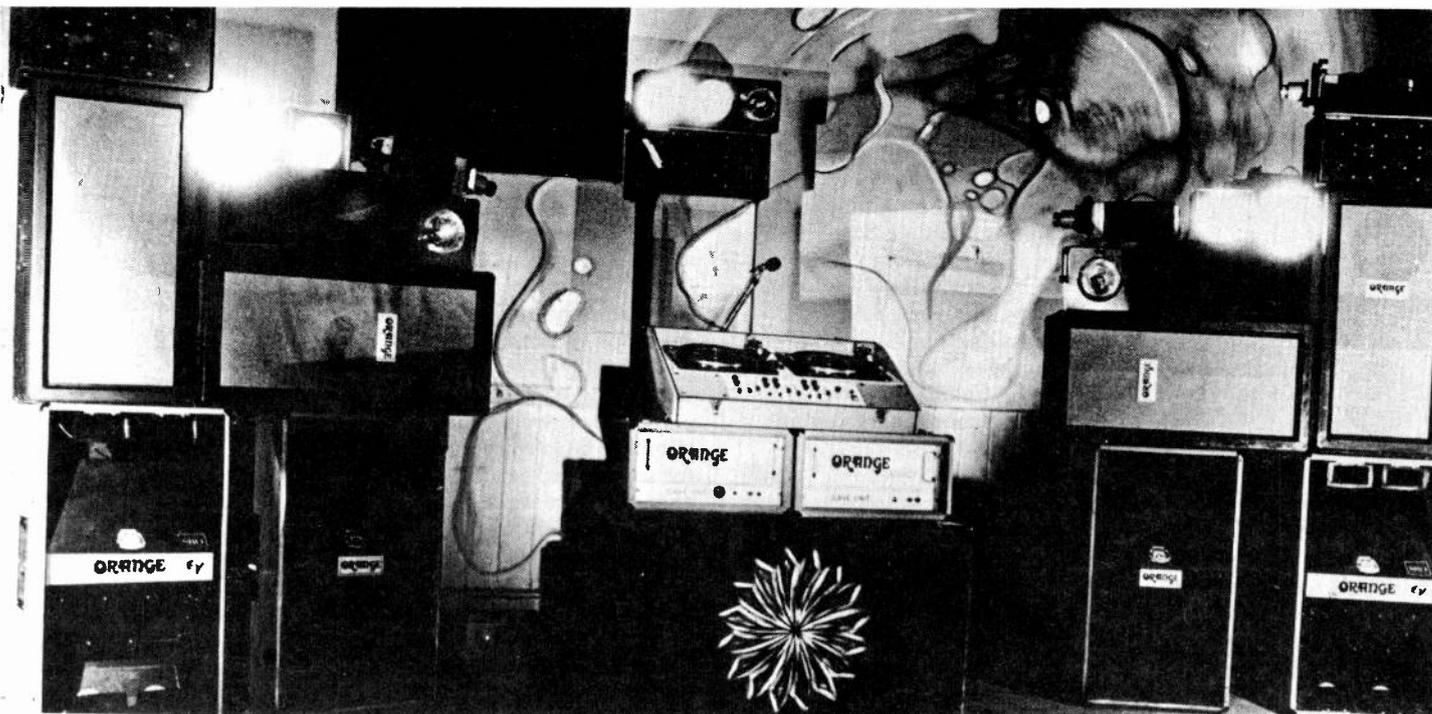
And then it happened. The curse of all supergroups overtook them. They finished their act with what seemed like an eternity of

self indulgence, which effectively silenced most of the hand clapping and audience participation. Oh it was good – but in no way did it really relate to what had gone before. They were just showing off – and I wasn't the only one who thought so. It was about that time people started to go home.

They eventually finished and got the expected ovation and encore, But for me, they had spoilt it. I think Deep Purple are one of the most consistently good and talented groups there are in this country. I listen to them and see them whenever I can – so please, Deep Purple, good musicians though you undoubtedly are, a little less of the self indulgence and then your concerts would be truly superb.

ROSEMARY HORIDE

the rosko rocket disco



Hi there!

Allow me to introduce to you the latest "Rosko Radio Limited's" creation for "on the road" instant quality sound. We cater for all occasions, anywhere anytime. After having spent the last six years on the road doing this type of work I'm ready to make the Rosko Rocket Disco and group PA available to you. 1973 screams for quality, and if your performance or event doesn't perk, it's not so much because of the DJ or artist, but because the communication which is so vital is not being made. Now to offer you the best, both economically and practically. We will deliver, set up (to your designated spot), maintain and run the very best sound and lights. Try us - ring Bob Herd 01-730 5181 or write to 21 Kings Road, Chelsea, London. A photograph of the Rocket Disco and one of our small atmospheric Light Shows is included. This was built with Radio 1 DJ's in mind so it includes a standard Radio 1 tape jingle machine - and in case you've forgotten your records or jingles don't worry, they are supplied FREE OF CHARGE plus 50 miles free!

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Atmospheric lighting can be had for half the normal price if taken with any of the above mentioned equipment.

OVER 130,000 RECORDS SPUN, 100,000 MILES RUN = 450,000 HOURS OF FUN !!

All enquiries ring Bob Herd 01-730 5181

dee jay album sounds



THE STYLISTICS
Stylistics 2
Avco 6466 010

I love the sound that this group make and for my money "I'm Stone In Love With You" was surely the most beautiful record of last year. It's included here along with their latest offering "Break Up To Make Up" – currently high in the US charts but so far not making much showing here.

It's all good – but give a listen to their version of Carole King's "It's Too Late" which is nothing short of fantastic.

Highly recommended.
("DEE JAY" MICROPHONE AWARD)

BC



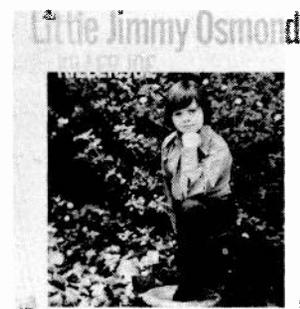
LEADERS OF THE PACK
Various Artists
Buddah 2318 078

With the call for re-issues coming louder and louder Buddah answer with this selection of 15 so-called "Leaders of the Pack". The title with which the Shangri-Las had some success a few months back is included, as is their versions of "Give Him A Great Big Kiss" and "Remember (Walking in the Sand)".

There is that long time favourite "Simon Says" by the 1910 Fruitgum Company, the Tokens' "The Lion Sleeps Tonight", Lou Christie's "I'm Gonna Make You Mine" and the Dixie Cups "Chapel Of Love".

What more could you ask for?

MR



LITTLE JIMMY OSMOND
Killer Joe
MGM 2315 157

Debut album from the "Long Haired Lover From Liverpool" lad – Little Jimmy, youngest of the Osmond Brothers. And it's not at all bad. Contains the aforementioned hit plus his new release "Tweedlee Dee" as well as nice versions of "Rubber Ball" and rather unexpectedly Elvis Presley's "Teddy Bear". Listening to Jimmy's version of "Mother Of Mine" one can't help wondering what would have happened had our own Neil Reid been projected along more pop lines. Be sure to give this one a listen.

BC



CHUCK BERRY
Golden Decade Vol 2
Chess 6641 058

With "My Ding-A-Ling" still echoing along the

corridors of Mary Whitehouse and the ears of many newly won fans – Chuck Berry, courtesy of Nigel Grainge, delivers his second collection of blasts from the past. This is a double album set of 24 goodies, and the old master proves that, although he has been with us for some time, he's still gonna be here for a good while to come.

There are obviously many favourites among the initiated, but for the newer additions to the clan try "Carol" or "Little Queenie" – better still try the whole set.

MR



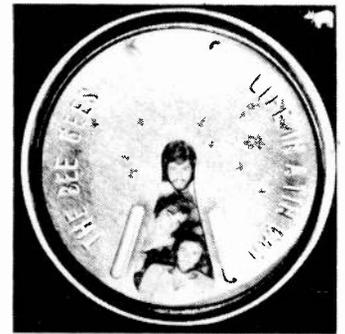
THE TEMPERANCE SEVEN, THE BONZO DOG DOO DAH BAND, THE ALBERTS
Starline SRS 5151

It is said that life is a circle – well circling back to the early 60's we had these three exponents of musical styles of our fathers' times! Good musicians with comic overtones. Now the wheel having turned full circle again they're back – yet again to "Drive Me Crazy".

The bulk of the album is, quite correctly, given over to the very popular Temperance Seven, and includes "Pasadena", whilst the Bonzo's "My Brother Makes The Noises For The Talkies" also brings the memories of yesteryear flooding back.

A lovely album on EMI's budget label. It won't make the album charts – but it will make a lot of people very happy!

MR



THE BEE GEES
Life In A Tin Can
R.S.O. 2394 102

A long awaited release from the Bee Gees which was mentioned briefly by Paul Burnett in last month's "Dee Jay".

With touches of the Bee Gees of old and hints of things to come, the excellent harmony of the trio and the musicianship of those backing, all make this a very memorable album. "Saw A New Morning" is, I believe, to be their next single release. Hearing it on this album and having been fortunate enough to see their Festival Hall show – it can only be a massive hit.

Suffice it to say that your collection will surely benefit from the acquisition of this particular "tin can".

MR



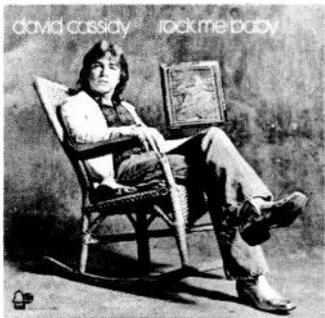
REGGAE STEADY GO
Various Artists
Rhino SRNN 7001

For the reggae enthusiasts among you I could not recommend this one highly enough – and even for those of you perhaps not so committed to the cause there's something here for you to enjoy such as "Mad

About You" and "Save The People" from popular Bruce Ruffin. Bruce also features again on the album courtesy of Winston Francis who sings "A Little Today, A Little Tomorrow", and The Aces come up with a nice version of the Goffin-King composition "The Locomotion" entitled "Reggae Motion".

Others worthy of note Dave Collins' "Shackatac" and the Creole Allstars who close the set with "Stingo".

MR



DAVID CASSIDY
Rock Me Baby
Bell BELLS 218

Mr Cassidy is currently tearing up the UK as I write this review, and doubtless breaking the hearts of thousands of young ladies from Land's End to John O'Groats.

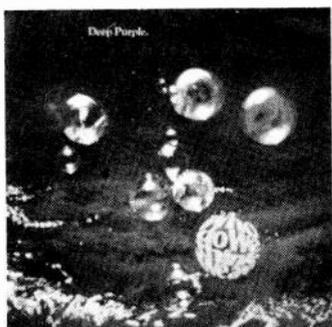
Having witnessed one of his marathon series of performances at Wembley I am now thoroughly convinced that he is a very professional entertainer – and this is borne out by this very varied album.

Included are two of his hits "How Can I Be Sure" and the title track – plus a nice version of the old Moody Blues' hit "Go Now".

My personal favourite, however, is the gentle "Some Kind Of Summer" – but why not buy the album and make up your own mind.

Recommended.

BC



DEEP PURPLE
Who Do We Think We Are
Purple TPSA 7506

Purple (the group) are nothing if not consistent. They're heavy. Repeat, heavy . . . at least on sound quality. It's a polished and well-textured sensory-overload sound with some magnificent guitar, swooping vocals and OK songs. The opener, "Woman From Tokyo", opens proceedings well, and "Smooth Dancer" tells an interesting story. Only complaint was the unimaginative inside cover of the sleeve.



DR HOOK AND THE MEDICINE SHOW
Sloppy Seconds
CBS 65L32

Dunno exactly what Sloppy Seconds means, but being a Dr Hook song I can hazard a messy guess. Very up-front renditions of Shel Silverstein's witty and often profound songs. Funniest are "Get My Rocks Off" and "Freaker's Ball", but "Cover Of Rolling Stone" tells a nice point. Moments of poignancy include "Things I Didn't Say" and "I Can't Touch The Sun", sung in that "Sylvia's Mother" voice. Don't know if they're straight or not . . . it doesn't matter. Great stuff.



THE SHANGRI-LAS
Golden Hits of the Philips 6336 215

They've been around for nigh on ten years now. In fact, their "Leader of the Pack" track, which found its way into the top five in the charts last year, was first successful as a single

way back in 1965.

I don't usually go for the narrative style – the superimposition of dialogue over the music – but I find these four girls' style an exception.

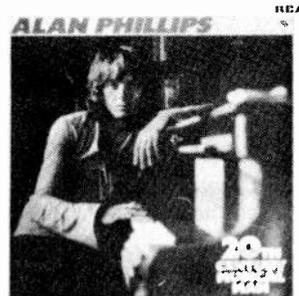
Theirs is a harmony that one usually associates with a coloured group – The Chiffons, Ronettes, for instance – but it's no carbon copy performance. It's their own sound; it's their own way of telling the tale. And, in each of the 12 tracks there's more than just tune; there's a story to tell as well.

On the record, "Train from Kansas City", "I Can Never Go Home Any More", "What is Love" and "Long Live Our Love".



BOBBY WHITLOCK
Raw Velvet
CBS 65301

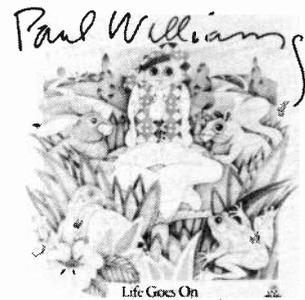
Whitlock is a top rhythm guitarist with some important friends (musically) and some healthy credentials, among them Derek and the Dominos. One side is "Raw" – loud, rocks-off music, while the other side "Velvet" shows Bobby in a more soulful light. He's come under the influence of many people and it shows – but with a little more ingenuity he could emerge as a real talent. This album isn't at all bad in the meantime.



ALAN PHILLIPS
20th Century Musical Man
RCA SF 8315

Inventive debut album by a fine composer. His vocals are fairly good, and the backings here are often nothing short of magnificent.

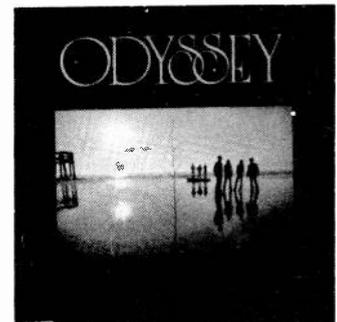
It's something of a concept album and tells some fine and interesting stories. If you took a chance on this, you wouldn't ask for your money back.



PAUL WILLIAMS
Life Goes On
A & M AMLS 64367

Diminutive singer-songwriter Paul Williams here turns in a superb album. Most of the tracks are self-penned, but for me the stand out number is Paul's version of the old standard "Lucky Old Sun". Be sure not to miss this one.

BC



ODYSSEY
Odyssey
Mowest MWS 7002

Beautifully textured album from a West Coast group strong on vocals. Lady lead Kathleen has a memorable voice, and the album is cleverly produced with strong material. Only thing is . . . some moments are very much like the black Motown. Don't know if that's a point in their favour or not, considering they're one of Motown's first "white" groups.



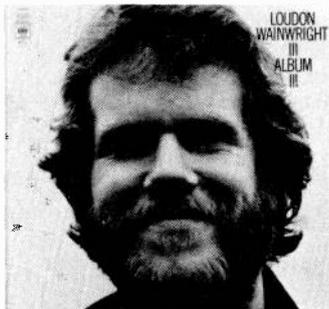
MELANIE
Stoneground Words
Neighbourhood NHTC 251

Melanie veers away from the "Brand New Key", "I Wish I Were A Farmer" bag and gets into a less jaunty series of songs. An increased musical complexity (listen to the backings on "Together Alone" and "Here I Am") run parallel with a shift away from her earlier, more simple, lyric themes, while a meandering, almost free-form influence pervades some of the tracks. Her voice is still in top form - intense, warm, and like she says on the title track "sanded down to the nerve". Not her easiest album to get into, but the Melanie message is richly rewarding once you have done so. Only problem: the lavish packaging which puts a "special price" on the set.



ANDY ROBERTS
Andy Roberts
Charisma CS6

Very nice album from ex-Liverpool scene man Andy Roberts (he'll be able to live that down one day). Folksy touches with much wit and imagination. His voice is distinctive and the material is very strong. It kicks off with a misguided version of Buddy Holly's "Midnight Shift" but other than that it's a strong album. Most of the songs have real character.



LOUDON WAINWRIGHT
111
Album 111
CBS 65238

Departure in style from Loudon, whose previous lyrical intensity kept him away from the big sales lists. Now he's on the US charts with the opener track "Dead

Skunk", a colourful piece of whimsy with a biting backbeat. His mood is country good-time with the accent on booze, and despite the appeal of the instrumental group White Cloud, Loudon's solo mood has lost none of its sharp observation, clear vocals and sympathetic acoustic work which ranges from the gentle to the driving.



KEEF JAMES
One Tree Or Another
Rare Earth SRE 3007

Ummm . . . first album and some teething troubles. Keef's lyrics are nicely descriptive, but the overall sound is too laid-back for the intensity he's maybe able to convey. It's well produced and everyone plays and produces competently, but this heart-on-sleeve stuff comes across better with a simpler and more direct approach.



SILVERHEAD
Silverhead
Purple TPSA 7506

Debut LP from a fine group in the rouge 'n' rock tradition. Most of the heavy numbers are by Michael Des Barres who draws easily on rock tradition, but usually has his tongue firmly in cheek: "Rolling With My Baby" is just that - heavy and easy at the same time. They pound out some exciting and inventive rhythms, but are able to sustain interest with ballads. "Wounded Heart" is particularly atmospheric and the guitar work throughout is clean and competent.

classifieds

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U.S. charts top 30 singles



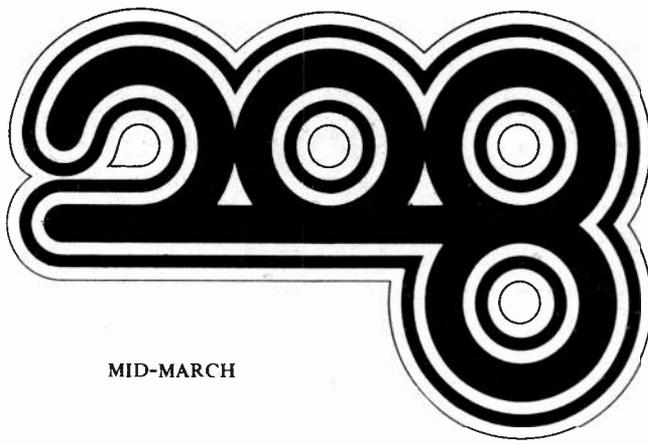
Mid March 1973

U.S. charts top 30 albums

| | | | |
|----|---|------------------------------|------------|
| 1 | Killing Me Softly With His Song | Roberta Flack | Atlantic |
| 2 | Last Song | Edward Bear | Capitol |
| 3 | Love Train | O'Jays | Phil. Int. |
| 4 | Could It Be I'm Falling In Love | Spinners | Atlantic |
| 5 | Also Sprach Zarathustra | Eumir Deodato | CTI |
| 6 | Daddy's Home | Jermaine Jackson | Motown |
| 7 | Rocky Mountain High | John Denver | RCA |
| 8 | Cover Of Rolling Stone | Dr. Hook & The Medicine Show | Columbia |
| 9 | Danny's Song | Anne Murray | Capitol |
| 10 | I'm Just A Singer In A Rock & Roll Band | Moody Blues | Threshold |
| 11 | Neither One Of Us | Gladys Knight & The Pips | Soul |
| 12 | Dueling Banjos | Soundtrack | Warner |
| 13 | Ain't No Woman (Like The One I Got) | Four Tops | Dunhill |
| 14 | Don't Expect Me To Be Your Friend | Lobo | Big Tree |
| 15 | Do You Want To Dance | Bette Midler | Atlantic |
| 16 | Aubrey | Bread | Elektra |
| 17 | Break Up To Make Up | Stylistics | Avco |
| 18 | Space Oddity | David Bowie | RCA |
| 19 | Hummingbird | Seals & Crofts | Warner |
| 20 | Give Me Your Love | Barbara Mason | Buddah |
| 21 | Call Me | Al Green | Hi |
| 22 | Big City Miss Ruth Ann | Gallery | Sussex |
| 23 | Stir It Up | Johnny Nash | Epic |
| 24 | Sing | Carpenters | A & M |
| 25 | Dead Skunk | Loudon Wainwright | Columbia |
| 26 | Don't Cross The River | America | Warner |
| 27 | Love Is What You Make It | Grass Roots | Dunhill |
| 28 | Hello, Hooray | Alice Cooper | Warner |
| 29 | Soul Song | Joe Stampley | Dot |
| 30 | Peaceful Easy Feeling | Eagles | Asylum |

| | | | |
|----|---|------------------------------|-----------|
| 1 | Don't Shoot Me, I'm Only The Piano Player | Elton John | MCA |
| 2 | Deliverance | Soundtrack | Warner |
| 3 | Rocky Mountain High | John Denver | RCA |
| 4 | The World Is A Ghetto | War | UA |
| 5 | Lady Sings The Blues | Diana Ross/ Soundtrack | Motown |
| 6 | Prelude | Eumir Deodato | CTI |
| 7 | No Secrets | Carly Simon | Elektra |
| 8 | Hot August Night | Neil Diamond | MCA |
| 9 | Shoot Out At The Fantasy Factory | Traffic | Island |
| 10 | The Divine Miss M | Bette Midler | Atlantic |
| 11 | Talking Book | Stevie Wonder | Tamla |
| 12 | Can't Buy A Thrill | Steely Dan | ABC |
| 13 | Trouble Man | Marvin Gaye | Tamla |
| 14 | Tommy | L.S.O. and Guests | Ode |
| 15 | Who Do We Think We Are | Deep Purple | Warner |
| 16 | I Am Woman | Helen Reddy | Capitol |
| 17 | Holland | Beach Boys | Reprise |
| 18 | Don McLean | | UA |
| 19 | Derek & The Dominos In Concert | | RSO |
| 20 | Birds Of Fire | Mahavishnu Orchestra | Columbia |
| 21 | Space Oddity | David Bowie | RCA |
| 22 | Rhymes and Reasons | Carole King | Ode |
| 23 | Transformer | Lou Reed | RCA |
| 24 | Green Is Blues | Al Green | Hi |
| 25 | They Only Come Out At Night | Edgar Winter | Epic |
| 26 | Moving Waves | Focus | Sire |
| 27 | Seventh Sojourn | Moody Blues | Threshold |
| 28 | Creedence Gold | Creedence Clearwater Revival | Fantasy |
| 29 | More Hot Rocks | Rolling Stones | London |
| 30 | I'm Still In Love With You | Al Green | London |

charts singles



charts albums

MID-MARCH

top 30

| | | | |
|----|--|------------------------|----------|
| 1 | Twelfth Of Never | Donny Osmond | MGM |
| 2 | 20th Century Boy | T. Rex | T. Rex |
| 3 | Cum On Feel The Noise | Slade | Poly |
| 4 | Hello Hurray | Alice Cooper | WB |
| 5 | Cindy Incidentally | Faces | WB |
| 6 | Killing Me Softly With His Song | Roberta Flack | Atlantic |
| 7 | Feel The Need In Me | Detroit Emeralds | Janus |
| 8 | Sylvia | Focus | Poly |
| 9 | Gonna Make You An Offer You Can't Refuse . . . | Jimmy Helms | Cube |
| 10 | Pinball Wizzard/See Me Feel Me | New Seekers | Poly |
| 11 | Doctor My Eyes | Jackson Five | Tamla |
| 12 | Heart Of Stone | Kenny | Rak |
| 13 | Never Never Never | Shirley Bassey | UA |
| 14 | Part Of The Union | The Strawbs | A&M |
| 15 | Lookin' Thru The Eyes Of Love | Patridge Family | Bell |
| 16 | Step Into A Dream | White Plains | Deram |
| 17 | Baby I Love You | Dave Edmunds | Rock |
| 18 | Why Can't We Live Together | Timmy Thomas | Mojo |
| 19 | That's When The Music Takes Me | Neil Sedaka | RCA |
| 20 | Tie A Yellow Ribbon Round The Ole Oak Tree | Dawn | Bell |
| 21 | The Look Of Love | Gladys Knight and Pips | Tamla |
| 22 | By The Devil (I Was Tempted) | Blue Mink | EMI |
| 23 | Superstition | Stevie Wonder | Tamla |
| 24 | Crazy | Mud | Rak |
| 25 | Love Train | O'Jays | CBS |
| 26 | All Because Of You | Geordie | EMI |
| 27 | Break Up To Make Up | Stylistics | Avco |
| 28 | California Saga/California | Beach Boys | Reprise |
| 29 | You Are Everything | Pearls | Bell |
| 30 | Pyjamarama | Roxy Music | Island |

hot heavy 20

| | | | |
|----|----------------------------------|------------------------|----------|
| 1 | Billion Dollar Babies | Alice Cooper | WB |
| 2 | The World Is A Ghetto | War | UA |
| 3 | In Concert | Derek and Dominoes | Poly |
| 4 | Blueprint | Rory Gallagher | Poly |
| 5 | Holland | Beach Boys | Reprise |
| 6 | Bursting At The Seams | The Strawbs | A&M |
| 7 | Rich Man | Climax Chicago | Harvest |
| 8 | Superfly | Curtis Mayfield | Budda |
| 9 | The Divine Miss M | Bette Midler | Atlantic |
| 10 | Life Mask | Roy Harper | Harvest |
| 11 | In Deep | Argent | Epic |
| 12 | Cosmic Wheels | Donovan | Epic |
| 13 | Shoot Out At The Fantasy Factory | Traffic | Island |
| 14 | Music Is My Life | Billy Preston | A&M |
| 15 | No Ruinous Feud | Incredible String Band | Island |
| 16 | The Six Wives of Henry the VIII | Rick Wakeman | A&M |
| 17 | Nuggetts | Various Artists | Elektra |
| 18 | Anthology | Duane Allman | Caprice |
| 19 | True Stories | Judy Collins | Elektra |
| 20 | Who Do You Think We Are | Deep Purple | Purple |

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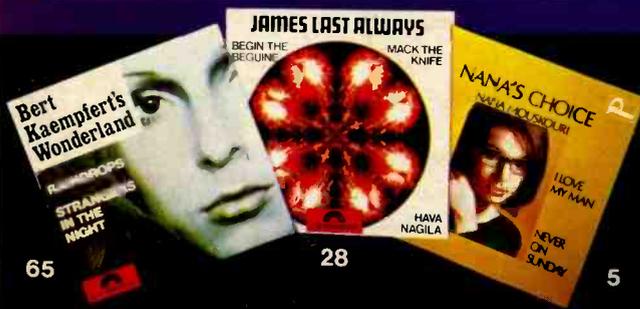
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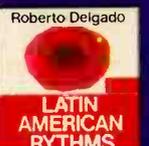
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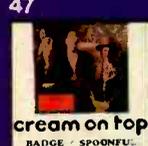
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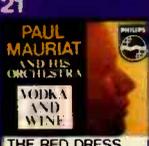
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