

deejay

and Radio Monthly

No 8 May 1973

20p

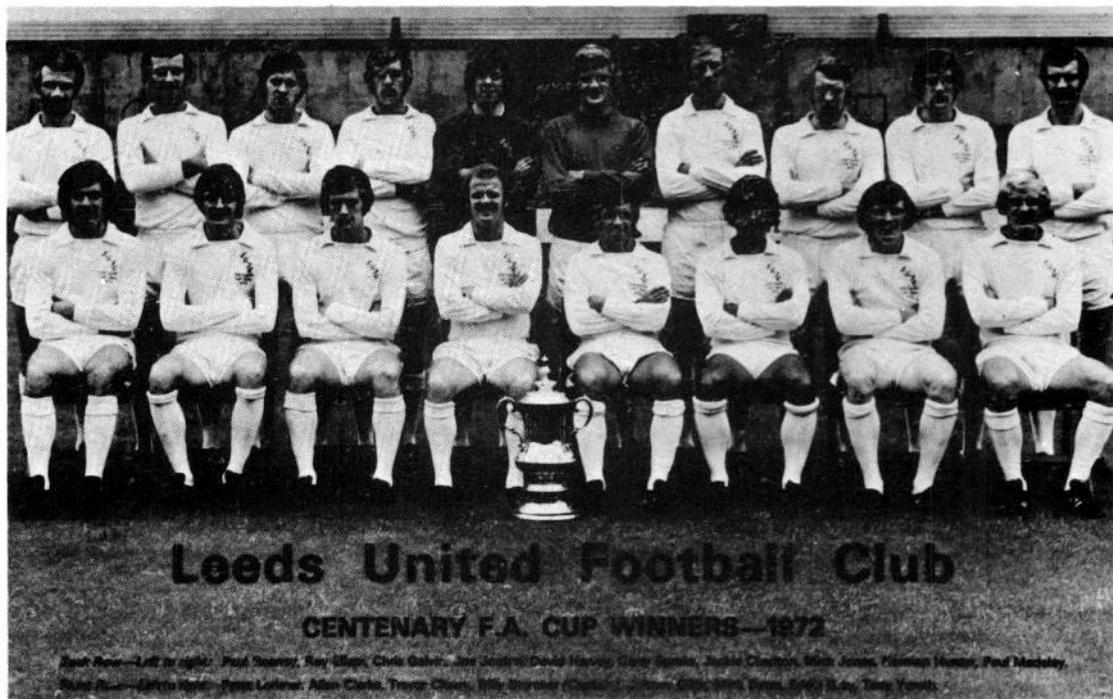


**Dave
Christian's
Soul
Sounds**

Also inside
Jimmy Savile
Alan Black
RNI's Mike Ross
Student Broadcasting
Free Radio News
and much much more

**Exciting
U.S.A. Radio
Competition
Inside**

**NOT ONLY LEAGUE TOPPERS
— BUT CHART TOPPERS**



**THE BEST TEAM IN THE LAND
SCORE AGAIN
WITH**

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on

CHAPTER ONE

SCH 168

The Shape of Sounds to Come

editorial

Hi there, and welcome to what we think is the most exciting issue of "DEE JAY AND RADIO MONTHLY" to date. If you happen to be a new reader – where on earth have you been for the past seven months? No seriously, we hope you like the magazine enough to place a regular order with your newsagent.

First of all be sure to turn to page 10 where you have the opportunity to win a prize of a lifetime. TWO WHOLE WEEKS IN THE USA VISITING SOME OF THE TOP RADIO STATIONS IN NEW YORK, SAN FRANCISCO, LOS ANGELES, NASHVILLE AND LAS VEGAS. There are also lots of exciting runner-up prizes.

This month's DJ features include the ever-popular JIMMY SAVILE, ALAN BLACK, ALAN DELL and RNI's MIKE ROSS kicks off a new series on the lads afloat!

"DEE JAY AND RADIO MONTHLY" also takes a look at the world of student broadcasting, and there is pictorial coverage of our fantastic awards reception.

Add to this all our popular regular features on free radio, disco picks, etc. and you will see why "DEE JAY AND RADIO MONTHLY" is fast becoming accepted as THE definitive radio and disc jockey magazine.

Our sincere thanks to you all, and see you again next month.

BEN CREE
PUBLISHER

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Veronica demonstration halts traffic in The Hague

A crowd of tens of thousands (police put the estimate at 50,000) chanting young people invaded the centre of The Hague, in Holland just before Easter, to demonstrate in favour of the survival of offshore pop station "Radio Veronica".

The demonstrators, from all over Holland, carried transistors tuned to the popular station, and created traffic chaos as they marched in a procession several miles long.

They jammed round the Parliament buildings, where a special investigating committee was holding a hearing on whether to ratify the Strasbourg Convention which would ban "pirate" radio stations in international waters.

The Parliamentary Committee ended their meeting without making a decision.

Police had to intervene when traffic piled up, causing motorists to echo the marchers' chants with a chorus on their horns. Planes flew overhead, towing banners urging the preservation of the station.

"Radio Veronica", claimed to be the most popular of the three stations off the Dutch coast - North Sea International and Caroline are the other two - threatened with closure if Parliament ratified the convention, went back on the air on the same day as the demonstration, on its own wavelength, after interruptions caused when its transmitter ship was beached in a hurricane on April 3.

The 474-ton former German lightship was refloated and towed back into its original position in the North Sea, four miles off Sheveningen. Veronica's broadcast had been resumed, through the help of rival Caroline, but not on its familiar wavelength.

"Radio Veronica" has become a national issue in Holland, where supporters say that the station gives them entertainment and relaxation in contrast to the official Dutch radio and television which they consider dull.

The popular Amsterdam newspaper, *De Telegraaf*, in a front-page splash story, quoted a public opinion poll which claimed that nearly three-quarters of the Dutch population support "Radio Veronica".

Political sources expect the present government, already troubled by a Cabinet crisis since last year's general elections, to avoid any action on the "pirate" radio issue and leave the problem over to a later administration.



(Top left) Ronan O'Rahilly and (Rest) the demonstrators at the recent Hague - Radio Veronica demonstrations.

news in brief

Forthcoming stars set for Radio 2's "Star of the Week" include Mantovani (April 30), Liza Minelli (May 7), Anthony Newley (May 14) and Ella Fitzgerald (May 21) . . . Island records are on the search for Millie Small, who had a world-wide smash in 1964 with "My Boy Lollipop" - but who hasn't been heard from in the past two years. She was last heard of living in Singapore. Anyone knowing of her whereabouts should contact Island Records' London office (tel: 01-229 1229) . . . Focus tour dates for May include London's Rainbow Theatre (May 4/5), Leicester (May 6), Sheffield (May 7), Preston (May 8), Dublin (May 9/10), Edinburgh (May 11), Glasgow (May 12), Manchester (May 13), Birmingham (May 14/15), Hanley (May 16) and Croydon (May 17) . . . Recent research carried out by Radio Luxembourg in Scandinavia revealed a massive audience of over 4,000,000 listeners . . . DJ Jimmy Savile's "Clunk-Click" series of safety belt TV ads won a top award at the recent National TV Advertising Festival held in London . . . the United

Biscuits Radio Network are expanding the service to include their factories in Manchester and Liverpool . . . soul singers Arthur Conley and Major Lance have been added to the bill when Gladys Knight and the Pips play two concerts at the London Palladium on Sunday, June 10 . . . Kid Jensen's "Dimensions" programme now going out on Mondays and Saturdays at 10 pm and 11 pm respectively . . . Female rock group Fanny are to tour Britain from mid-May. Dates set so far include Lancaster University (May 18), Northampton (May 19), Birmingham (May 20), Manchester (May 21), Cleethorpes (May 22), London's Imperial College (May 26), Croydon (May 27), Plymouth (May 28), Oxford (June 2), Cardiff (June 5), Southampton (June 6), Blackburn (June 8) and Bracknell (June 16). Popular Leeds United footballer Jackie Charlton is to present a series of half-hour programmes, entitled "Jack's Track" on BBC Radio Leeds starting on April 25, at 7.15 pm. In the programmes Jack will be talking to Yorkshire folk at work in factories, schools and hospitals, etc. The programmes will be repeated on Saturdays at 10.10 a.m.

radio one club road show

Exciting summer holiday changes were announced recently for the popular BBC programme "Radio 1 Club". Five of the network's top DJs will be involved in a large-scale promotional campaign which will see the programme touring England, Scotland and Wales.

Beginning on July 23, the programmes will be presented by one DJ each week. Alan Freeman kicks off touring the West Country and the following week Rosko will be in the South East. From August 6 Ed Stewart visits the Midlands and the North East, and Stuart Henry goes home to Scotland the following week. August 20 sees DLT in the North West and North Wales and Rosko returns on week beginning August 27 with dates in South Wales and the West.

The actual venues are currently being finalised, but "Dee Jay and Radio Monthly" understands that the broadcasts will come from a special custom-built touring broadcast caravan.

Meanwhile Easter Monday saw the Radio 1 Club team with DJ Rosko broadcasting from on board the Townsend-Thoresen cross-channel ferry *Free Enterprise VII* between Dover and Zeebrugge. "Dee Jay and Radio Monthly" were there so look out for a full report and pictures in next month's issue.

**a b.c.
enterprises
publication**

next month in dee jay
**ROGER 'TWIGGY'
DAY**
* * * * *
**BRIAN
McKENZIE**



another award for jim

For Jimmy Savile last month – an award that's different, at least to the ordinary run of DJs. But, then, Jimmy's never been ordinary at anything.

This latest accolade came from the hands of HRH Princess Alexandra. The occasion was the annual presentation of Carl-Alan Awards – made to the very top professionals . . . at ballroom dancing!

No, Jimmy hasn't taken to the light fantastic. His was a special award, for the best disc jockey.

The DJs (dinner jackets) and tulle was spread all over London's Lyceum Ballroom. It was a formal occasion and the award winners shook hands, bowed, curtsied and nodded to the princess.

Not so our Jimmy. He knew how to show proper deference to a member of the Royal Family. After all, he has an OBE to prove it . . .

Not a bow, not even a curtsy from our Jim. His was the real thing. He KNELT before the royal princess to get his award!

And, looking on ("I could spit", he said) was fellow DJ, Terry Wogan, who was compering the show for Mecca and BBC Television.

more beeb changes

Following the recent programme and DJ changes announced for Radio 1 in the summer, "Dee Jay and Radio Monthly" now understands that even more are currently under discussion at the BBC.

These would include a brand new Sunday breakfast show between 7 and 8.30 am, a change of time for "Sounds of the 70's" (possibly after midnight), and more programme separation in the evening.

It is also understood that any increase in "needletime" allowance given to the BBC would almost certainly go to Radio 2.

**SEE YOU ALL AT
Santa Pod
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on
SUNDAY MAY 13th
for the
'DEE JAY'
DRAG RACE
MEETING**

djs to race at brands hatch

Top Radio 1 DJs, plus actor Nicholas Parsons, are to have a special race of their own at Brands Hatch on Sunday, May 6. The DJ team, to be captained by Dave Lee Travis, who originally thought of the idea, will include Noel Edmonds, Rosko, John Peel, Dave Gregory, Steve Jones and Johnny Moran.

They will oppose a team of promotion men from the top record companies, and the race will be over ten laps (12.4 miles). The race will be known as the "Evening News Radio DJ Car Race" and the drivers will all drive 112 mph ShellSPORT Ford Escort Mexicos, which incorporate special safety roll cages and fire protection.

"Dee Jay and Radio Monthly" are hoping to arrange a similar event at our Brands Hatch meeting to be held on Sunday, September 9.



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Jimmy Savile tells Ben Cree his strange success story. Pt. 1



THE MAN WHO INVENTED THE DISC JOCKEY

"Hi there guys and gals!"

No other way seems really appropriate to introduce a feature on Jimmy Savile, ex-miner turned disc jockey, hospital porter, journalist, charity worker, etc., etc. In fact you name it and the chances are that Jimmy has either done it, is about to do it, or if it's something completely new, will want to do it.

"Dee Jay and Radio Monthly" finally tracked Jimmy down in the lower bowels of Broadcasting House,

where each week he records the "links" for his popular Sunday programme "Savile's Travels". We were greeted, however, by a French-speaking Jimmy, who was about half way through a series of ten programmes for the BBC Overseas service – a sort of French "Top of the Pops". In fact Jim's French was very good, and when you consider that he is largely self-taught – "I bought two phrase books which cost me just over a quid, and that's a lot of loot in anyone's eyes!"

– again gives you an insight into the character of the man. Nothing is too much trouble.

But what was it that prompted his interest in becoming a disc-jockey in the first place?

"When I came out of the pits with a broken back and couldn't do any more manual work at that time, like so many people I was looking for work to live. I suddenly decided, because I do things in a left hand sort of way, that instead of looking for a

job I would first of all look for the things that I liked, put them all down on paper, and then see if any of the things I enjoyed doing would make me a living.

"It was a very strange sort of list because it comprised things like music, lights, girls, stopping in bed and so on, and it was apparent to me that I could never become an atom scientist or a long distance lorry driver. So my list precluded just about everything the labour exchange had to offer, because

they didn't offer jobs like staying in bed, lights and girls. So quite by coincidence I invented disc jockeying.

"What happened was that I borrowed a wind-up record player off one of the lads, some 78s from a girl, and went to see a café proprietor in a place called Otley in Yorkshire. I said to him 'After you've closed your café for the evening, how about me sticking some posters up around the town, and we'll get everybody to come into the café room at a shilling-a-skull! You keep what you make on the teas and cakes, I'll keep the money on the door and play the records and we'll have a bit of a dance round.'"

The enterprising café proprietor from Otley agreed, Jimmy hand-wrote the posters, and so began the career of Jimmy Savile – disc jockey.

"I finished up making 11 shillings profit that night, and as I was packing the gear up a girl came up to me and said 'It's my 21st birthday next week and I'm having a party. I can't afford a band – would you bring your gear?' Of course, I said yes, and when she asked me how much I charged, quick as a flash I told her 50 bob. We held it at the same café and for four hours I put on an incredible DJ show. That was really my first audience – the youngest was five and the eldest was the grandma of the family who had had a heart attack the day before at 82, and alternately I was having to turn the music down to keep her alive and up to keep the others amused, and it must have been the most difficult disc jockey job before or since. I had such a good time and I pulled myself a girl to walk home with – I had no car or anything like that.

Then the girl whose birthday it was suddenly put 50 bob in my hand. Well, of course, at that time my entire week's wages had been only £2, which was for six shifts down the pit, and after four hours she had given me more than a week's money. I looked at that money in my hand and that was the parting of the ways. From then I've never looked back and from then I've never ever asked for a job, and if you noticed I never asked for that job – she came up and asked me to play. People just came



Jimmy in Hollywood interviewing the Everly Brothers way back when...

looking for me. They came from little cafés to bigger cafés, from little dance halls to bigger dance halls to chains of dance halls."

So Jimmy Savile began to work for the Mecca organisation – an association which was to last for around ten years.

"I worked for them as one of their ballroom managers and I actually finished up on the board! I turned into what's called a 'sickbusiness doctor' – if a place was in trouble, it was mine. So I had to put across these tremendous strokes, and so I did everything I could conceivably think of – a complete Barnum & Bailey in the ballroom. I actually enjoy playing records in dance halls enormously and it's a lasting regret to me that I don't play as much in dance halls as I used to. But there's plenty of time and I can see my getting back to that as a pleasure.

"With the Manchester and Leeds scenes in particular I would do a DJ session and in the middle of it I would play things like the Peer Gynt Suite or Tchaikovsky, and, of course, it was incredible to get music like this in a dance hall. The result was that my dance hall was filled to capacity by 9 o'clock, and if you didn't get in by then the house full sign went up and you'd had it."

The whole thing was a truly enormous success and people used to travel for miles to see the incredible Jimmy Savile on stage. The Mecca head office people would get on to their other managers and tell them

to get up to Manchester and see what it was so spectacular that Jimmy was doing. They would return and report that he played classical music and how were they expected to get away with that! But get away with it Jimmy most certainly did.

"I remember one occasion in particular. I had this favourite piece of music to

play in the smooch times when we turned the lights down, and it was the Ray Conniff version of the Swan Lake ballet. One lunch-time after the special mid-day session all the records had finished and there was only about a couple of dozen people around – you know the ones who didn't have any work that afternoon – and I

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Squire Electronics ^S ^{DJ}

put on this Ray Conniff piece, because I liked it. Anyway when the familiar strains of the Swan Lake ballet came out over my big 200-watt speakers, a girl, who had been sitting in front of me on the stage, suddenly kicked off her shoes and went into this perfect ballet routine. All of us, the workmen and me and the patrons that were left, stood transfixed while this girl danced round. She was away on her own, completely lost and as the record ended she went down into a curtsey. Then as though she awoke from a dream she suddenly looked round and her hands flew to her mouth and she fled from the dance hall – minus her shoes!

“I use that as an example of the power of disc jockeys in dance halls – what a good disc jockey can do in a dance hall with people and with music. It knows no bounds and THAT is the true art of being a disc jockey. When you can make people do things like that, then you have got a power. I’m not talking about the power of making records popular – I personally don’t think that a DJ has any great power that way. You can’t make people’s minds up for them. You can give records exposure, sure, but you can’t make their minds up. When I’ve done my DJ sessions I’ve not just gone on to play people records. I’ve gone on and looked at a great mass of people and I’ve thought ‘Right, what are we gonna do tonight? What shall I get you into? Shall I get you all dancing round to Jimmy Shand and his Band, or shall I get you to smooch round to Tchaikovsky, or shall I get you really moving and grooving?’ That’s what made me a fortune long before I went on the radio.”

But the move into radio was shortly to follow and first on the scene were Radio Luxembourg.

“They’d heard about me in the dance halls – and they sent a guy up to see me and he said ‘It’s incredible – in the middle of a DJ session this chap plays the Peer Gynt Suite or the Legend of the Glass Mountain, turns all the lights out, and everybody has a smooch round’. And that’s just the way it was.”

Radio Luxembourg obviously were impressed with this rather unusual character, and so Jimmy was



Jimmy introducing the first ever Top of The Pops back in January 1964

signed to the Luxembourg team, who at that time included such stalwarts as Jimmy Young, Sam Costa, Alan Freeman, Pete Murray and Don Wardell. This was the era when many of the shows were sponsored and recorded at the Hertford Street studios. Among the shows that Jimmy had were the ‘Warner Brothers Record Show’ followed by ‘The Teen and Twenty Disc Club’ and ‘Guys, Gals and Groups’.

What else was to follow for this popular DJ – already reputed at that time to be

earning around £20,000 a year?

“Well, one day I got a phone call from a guy called Johnnie Stewart, and he said ‘I’m starting a new TV programme called ‘Top of the Pops’ and I’d like you to be the first DJ on it.’ So, of course, I said ‘yeah, sure’ . . .

and I did the very first ‘Top of the Pops’, on January 1, 1964.

Next month, Jimmy joins the Radio 1 team and talks about his various charity work and his new TV chat show.

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In addition there are 50 runner-up prizes of the first album by "Gladys Knight and the Pips" on the Buddah label, plus 50 Buddah singles.



HOW TO ENTER

All you have to do is study the list below of attributes that any DJ should have and place them in order of importance. For example if you feel that "Clarity of Speech" is the most important factor then you would place letter "B" against number "1" and so on until all six numbers are completed. Please write your entry in ink or ballpoint pen. Then complete, in not more than 20 words, the sentence:

"I would like to visit US radio stations because . . ."

Send your completed entry form together with the special entry token to the address shown, to arrive **NOT LATER THAN THURSDAY, MAY 31, 1973.**

You may submit as many entries as you wish, but each entry **MUST** be on the official "DEE JAY" entry form!

RULES AND REGULATIONS

All entries will be examined, and the correct entry which in the opinion of the judges gives the best reason for wanting to visit US Radio Stations will be judged the winner, and the result will be announced in the July issue of "DEE JAY AND RADIO MONTHLY".

The judges' decision in final, and no correspondence can be entered into.

The judges of the competition will be John Howson, European Manager of Buddah Records; (who are providing the runner-up prizes and will also be entertaining the winner in New York); Peter Odell of Odell International Travel, (who are organising the travel arrangements); Ben Cree - Editor/Publisher of "DEE JAY AND RADIO MONTHLY"; and a top radio DJ still to be finalised.

ATTRIBUTES OF A DEE JAY

- A - KNOWLEDGE OF THE MUSIC
- B - CLARITY OF SPEECH
- C - FRIENDLY APPROACH TO HIS AUDIENCE
- D - SPEED OF ACTION WITH HIS EQUIPMENT
- E - NEAT AND TIDY APPEARANCE
- F - ADAPTABILITY TO VARYING AUDIENCES AND SITUATIONS

"DEE JAY" FLY TO AMERICA COMPETITION

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I would like to visit US radio stations because

.....

.....

Name

Address

Age.....

I bought my copy of DJ at

1	
2	
3	
4	
5	
6	





FULL ITINERARY



Day One: Fly Pan Am 747 to New York, and stay in a luxury hotel.

Days Two and Three: In New York - sightseeing and visiting top New York Radio Stations. During these two days the winner will be entertained by executives of Buddah Records, and escorted to see a leading personality.

Day Four: Fly to Nashville.

Days Five and Six: In Nashville - home of Country Music. Visit the Country Music Hall of Fame, and local radio stations.

Day Seven: Fly, via Los Angeles, to Las Vegas.

Days Eight and Nine: In Las Vegas, with visits to the top night-spots, featuring some of the world's top entertainers, and several local radio stations.

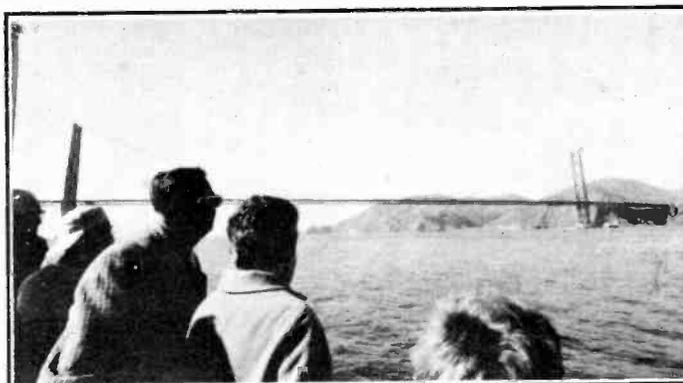
Day Ten: Fly to Los Angeles.

Days Eleven and Twelve: In Los Angeles. Sightseeing and visiting top radio stations.

Day Thirteen: Drive from LA to just outside San Francisco. Call in at local radio stations "en route".

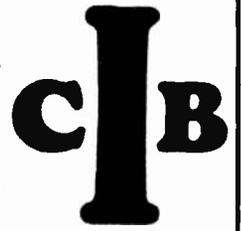
Days Fourteen and Fifteen: In San Francisco. Visit the Golden Gate and top radio stations.

Day Sixteen: Regretably Fly TWA 747 back to London.



Free Radio Campaign

CAMPAIGN FOR
INDEPENDENT
BROADCASTING



In last month's issue we promised you an exciting article and here it is! Martin Rosen recently spent five days out on the *Mebo II*, Radio Nordsee International, living, eating and watching the deejays at work.

OUT TO *MEBO II*

The first sight of the *Mebo II* was from the shore at Scheveningen where it was just a tiny speck in the distance. To get out to the boat I had to meet the "Trip Tender" which left Scheveningen about 11.30 am. On board the tender were deejays Mike Ross, Arnold Layne and Leo van der Goot. We arrived out on the *Mebo II* at about 12.30 pm, and the first thing we did was eat!

About an hour later the tender departed taking off the boat Ian Anderson, Graham Gill, Dick de Graaf and Bruno. After lunch I was shown to a cabin, for which I would like to thank Brian McKenzie for the use of!

As soon as I sorted out my bunk, I was shown around the ship and I noticed that it was a hive of activity. In the production studio (which is used for the World Service on Sundays) Buitengaats deejay

NORDSEE— WHAT IT'S REALLY LIKE

Gerard Smit (Buitengaats is the breakfast programme 6 am-9 am Monday to Friday) was busily editing an interview with the Dutch Swing College Band. In the news room was Hans Molenaar collecting in the news from all over the world. (Listen to Hans' great hitback show Monday nights 7.30-8 pm.)

At 4 pm Leo is in the studio doing the first of his "Driemaster" programmes, which is a "live" two-hour programme every day. In case you didn't know all the Dutch programmes, except for Buitengaats and Driemaster and the news are recorded in RNI's Bussum studios.

LIFE ABOARD SHIP

After "Driemaster" and dinner, Mike Ross begins to sort out the records into the right order for the International Top 30 Show which begins at 8 pm. I

should like to point out here that of all the deejays on board Mike is probably the hardest working. Not only does he do his nightly 8-10 pm programme, but he has to be up at 3 am to switch off the transmitters, and up again at 5.30 am to switch them on again. Also if there is anything wrong with the television aerial or there is a light out in a cabin it is Mike that fixes it; as well as repairing any transmitter that may break down, as the 49 mb short wave did on the Monday.

What do the rest of the English deejays do during the day? Well after much investigation, research and questioning I found the answer. Nothing! Well not until after lunch. Before you call them lazy, remember the English (International) Service closes at 3 am – the deejays stay up until 4 am or even later chatting and one night preparing the

RNI Top 30.

When they do get up there is plenty for them to do, like drinking coffee, and sorting out their mail, for listeners who want a "name-check" on a particular night. There are also records in the library which the deejay may wish to play during his programme. As the evening begins, one of the deejays prepares the news for the International Service.

A day's broadcasting starts at 6 am with Gerard Smit presenting "Buitengaats", until 9 am. After the news with Hans Molenaar, all programmes with Peter Holland, Tony Berk and Ferry Maat are recorded. Each tape runs for an hour, and is switched on by the newsreader after he reads the news. He also cues up the tape for an hour hence. Leo comes along at 4 pm with "Driemaster" until 6 pm. Finally on the Dutch service Nico Steenberghe for two hours on tape. 8 pm after the Dutch news Mike Ross takes over with the International Service. He is on until 10 pm when Mike reads the news cues in Don Allen's jingles and first record. Don stays until midnight when Arnold Layne hits the airwaves until 3 am.



Gerard Smit – presenting "Buitengaats" every morning.



The "swingometer" denoting how far the Mebo II is rolling.

Each deejay selects his own running order from the Dutch Top 50/International Top 30 plus a few hitbacks and playlist records, which are usually new releases.

THE STUDIOS

For those of you interested in studio layout, here are the details. All programmes come from the small studio. Probably as big as the average bathroom! Cartridges with advertisements, jingles, promotions and sound effects are in racks on each side of the studio. In front of the deejay is a microphone hanging from the ceiling. The control panel has ten faders (one spare). This controls the three cartridge players – the cartridges are self cueing and instant start. Three self-starting turntables. As the fader is pushed up the turntable automatically starts. Obviously as the fader is pushed up, it puts the relevant piece of equipment over the air. Therefore, there is a switch which allows the deejay to cue records. The other faders are for the microphone and the two tape decks (which are mainly used for the Dutch pre-recorded programmes). There is a large speaker above the deejay in the left corner which allows the monitoring of programmes. As soon as the microphone is switched on it immediately cuts out the speaker. Also in front of the deejay are lists of publicity spots (adverts) which are to go

out, and at what time. Each advertisement is cross-checked with a reference number. To the left of the deejay are the Dutch Top 50/International Top 30 and playlist records. Again directly in front is a window which looks into the production studio.

The production studio is much larger than the main studio, in fact you could probably fit the main studio in three times! Although bigger, as far as equipment is concerned it is basically the same. The only differences being that there are two speakers at both ends of the studio. There is only one cartridge player, and very few cartridges – mainly for the World Service. There are three tape decks and two turntables with the same instant start and cueing features. The control panel is almost in the centre of the studio. Behind the deejay across the back wall, the library of singles and LPs which ranges from Deep Purple to Mantovani! Over to the right, in the left corner is a "swingometer" which shows how far the ship is rolling to one side. It is gauged from 0-25 port and starboard (left and right!). Luckily while I was on board it didn't move any further than five! To the immediate right of the deejay is the door which leads into the transmitter room and over to the left in the left corner is the door to the next deck up or into the main studio. Both studios are situated at the bottom

in the bows (pointed end!).

ON THE MOVE!

Perhaps one bizarre aspect about living on board the *Mebo II* was when you looked out of the galley or went on deck (incidentally the galley or kitchen is at the stern – blunt end of the ship) you may have noticed that *Veronica* was about half mile away port side and *Caroline* about one mile away starboard side. If you looked again later in the day, you would probably find the position reversed with *Veronica* on starboard. This is because the *Mebo II* is fitted with a swivel anchor and the ship turns with the tide.

Life aboard the *Mebo II*, however, is not a gay, exciting thrilling life that you may consider it to be. Everyone gets on with their job of broadcasting, preparing news, sleeping, eating, writing letters, or just watching TV.

That is about it, except to say put everything mentioned together and you have the happy sound of Radio Nordsee International.

Dutch to close pirates?

On April 18 the Dutch Government is to decide whether or not to introduce legislation to outlaw the three off-shore stations. By the time you receive this a decision will have been made and we will be commenting on it in the next edition.

In the meantime if it is announced that the "anti-pirate law" is passed then we suggest all listeners should write at once to the Dutch Embassy in London and register a protest.

On April 18, we understand, there will be a huge rally in the Hague organised by all the record companies in Holland to support the stations. Radio *Veronica* is to broadcast special programmes on this day. Regrettably many people in this country will not be able to hear them because the IBA are still testing on the same frequency. Again, we will be

reporting on this in the next issue of "Deejay and Radio Monthly". If the Government have decided to close the stations it is thought that it will be several months before the stations will have to close.

Caroline off the air

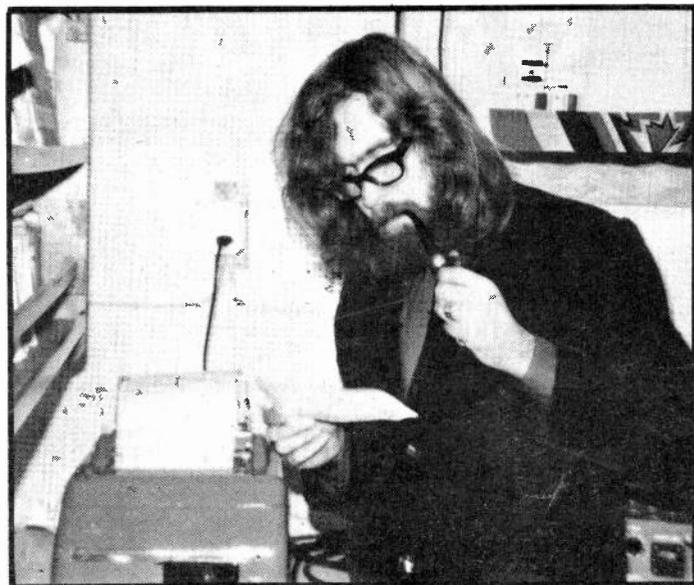
At the time of going to press Radio Caroline is off the air. The reason for this is that their new Barth Generator is being installed and hopefully the remaining sections of the aerial mast is being erected.

The work is expected to take at least ten days as the two old generators have to be taken off the ship and the new five ton, water-cooled generator fitted, and will be capable of a power 400 kW. So hopefully, by the time you are reading this Caroline's signal should be coming over to this country loud and clear using the full power of their transmitters with a 180ft high aerial mast.

Right, well we hope that you enjoyed our special articles this month. If you want some RNI stickers they are available at 5p for three. Special discount rates for bulk orders. If you want them send with a foolscap sae to *Free Radio Campaign*, BM-FRC, London WC1V 6XX. Also from the same address, details of the FRC trip out to sail around the three stations. Please send an International Reply Coupon for details of this; it may be your last chance if legislation is passed.

For the latest news about the IBA, Garner Ted Armstrong's version of the "History of Off-Shore Radio" all this and more is available in the CIB's current newsletter. Membership is only 38p, less than 1p a week! Or if you just want more details just send a foolscap sae. Either way write to, *Campaign for Independent Broadcasting*, 13 Ashwood House, London NW4.

See you again at the end of May.



Hans Molenaar checking a news item. All photos courtesy CIB

CHRISTIAN'S SOUL SOUNDS



Hi Everybodee!
Yes, the quill of the Christian is about to flurry again. (What flurry speech – get it? YUK). I'm sitting at 16,000 feet over Belgium having beer and biscuits. What a lovely way to go – 10.05 am to Staines Reservoir!

Since I last wrote the Soul show has taken to the airwaves and I'm pleased to say the reaction has been fantastic.

Just received some new singles from the States – all you disco DJs make a note – the new one from the Jackson 5 "Hallelujah Day" is an absolute monster – (a real put your hands together and clap song). I defy anyone to sit down while it's on. Lurch – this plane is going

round a corner. You're supposed to drink it Christian, not wear it!

Isaac Hayes' newie in America already available here on the Wattstax albums – "Rolling Down The Mountainside" – not quite as good as his last one – but very "ecoutable"!

New band called Maxayn on Capricorn – and I believe the first record on this label in Britain. Don't know what the A side is called but the B side is fantastic for discos – lots of electronic swishes and good rhythm – it's the old Impressions' number "Checkout Your Mind".

I'm going to start campaigning shortly for a re-release on Warner Bros. Remember Bill Cosby – comedian, tennis player and,

yes, singer. He had a monster in 1967 with "Little Old Man (Everything's alright, uptight)". I dug it out and played it in a disco the other week and it went down a storm.

Heard about Dame Sybil Thorndike? She's joined Tottenham Hotspurs – Nice one, Sybil! Hey, these one liners get worse don't they? (*Editor – you could say!*)

I've had a lot of letters about import copies of records – well if you live in the South of England try Contempo, Hanway Street, London W1 – they have most of the soul records available and I think they're about the best in England.

LP of The Month Spot – Well it's got to be Barbara Mason "Give Me Your

Love". Did you dig "Yes, I'm Ready" in '65? well if you did listen to it now – 8 minutes 56 seconds of sensuality on record. It's great for the discos too – you know fellas – it's the end of the evening and you want to have a slow dance with the young lady who's been giving you the golden eyeball all night. You can't miss with this album. It'll be released on Buddah soon. Watch out for it.

Here this plane's got outside toilets! Anyway, as I fade slowly into the dust – sorry dusk – I leave you with the new one from the O'Jays – "Looky, Looky" and look out for it!

Keep it together,
Dave Christian.



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This month Rodney Collins starts the first of a series on radio 1's

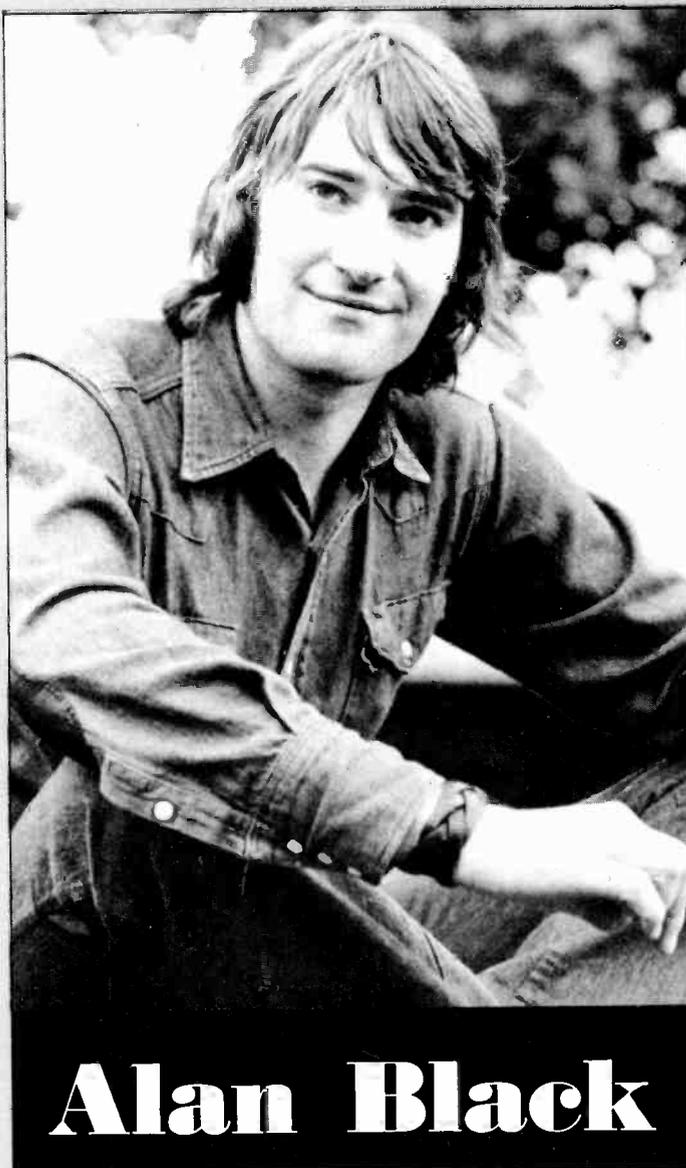
2nd XI

Thirty-year-old Alan Black, from Rosyth near Edinburgh, made his Radio 1 debut in July 1968 when he stood in for a holidaying Dave Cash in the Thursday "Midday Spin" spot. It was also his first programme for the BBC.

Alan had started his broadcasting career with Radio Scotland and later went on to help programme the Radio England/Britain Radio stations. And it was helping to programme one of the pirates that really gave Alan such a wide and varied taste in music. As one of Radio 1's "second XI" he can be heard every Wednesday night presenting the contemporary music review programme with Anne Nightingale – but what type of music does Alan really like?

"Well, obviously I like the stuff we feature on the review programme. I like folk music, and blues. But I also greatly enjoy middle of the road music – Sarah Vaughan and Billy Eckstine for instance, and Frank Sinatra. I have a great respect for Sinatra, I love his phrasing of lyrics. Really, no one can sing a song like him. I particularly like listening to the records from his early days, the music he made with the Tommy Dorsey Band for instance.

"I do have fairly catholic tastes in music. I think if you are in the music industry you have to be fairly tolerant, for your listeners' sake as much as anything else. At home I'll listen to Chuck Berry, folk and blues and, naturally, I have a great love for the music I grew up with – the



Alan Black

Presleys and the Carl Perkins material. I also like light classical music.

"The only records I don't really get on with are the predictable bubblegum sounds – I am terribly critical of them, although I don't condemn that style."

Alan regards the review programme as an important part of Radio 1.

"Any programme that features new records and music is important. In America there are far more outlets for music on radio – stations catering for virtually every taste. But in Britain Radio 1, during the day anyway, has to be all things to all men. If a pop record is not really in the Radio 1 format then it doesn't get

much exposure here, which is a shame. On the 'review' programme we try to feature the type of music the listener won't necessarily hear on many of the other shows."

In 1967 Alan had started a career as a commercial artist working as a freelance in London and Paris. His work in this field includes animations for films and television, and he was one of the team who produced the Beatles full-length feature cartoon "Yellow Submarine". He still counts drawing and painting among his main hobbies and is currently working on sketches of his Radio 1 colleagues at the Beeb. He reads a lot, goes swimming quite a bit as well.

"Somehow I don't find too much time to build up hobbies. Like most people in radio, my main hobby is naturally playing music at home!"

Alan, who married his French-born wife in London last year, is soft spoken, highly intelligent, easy going and contented with life. He doesn't have any wild ambitions to win all the pop polls, and is delighted and surprised when people do put pen to paper and vote for him. He doesn't exactly shun publicity – but hardly goes out of his way to attract it. And unlike some of his colleagues in radio, he's in the profession simply because he loves broadcasting. "It is a very personal medium. When you're presenting a radio programme you really feel that people are listening to you. It's a great feeling." If you ever get the chance to meet Alan Black, do so.



An unusual enthusiasm for women—I to r Polly Perkins, Dave Carter and Susan Barnes.

I first met Dave Carter a few months back, when he produced and presented my first half-hour show for Radio London. We decided then to get together again as soon as possible to discuss Dave's unusual enthusiasm for women! When you read this recent conversation with Dave and Deejay Susan Barnes you'll see what I mean.

P.P.: "First of all, Susan tell me when you started work with Radio London?"

Susan: "Right at the beginning in June 1970. We started training sessions because most of us hadn't been in broadcasting before, although I had."

Dave: "All of us had to get together and, for the first time in British radio broadcasting, had to learn to be both engineers and broadcasters. So, for a couple of months, we all played with the equipment. I think that the most amazing thing for most of us at the beginning was that there was virtually no audience, so we were able to

London's Liberated Ladies

Polly Perkins talks to Susan Barnes and Dave Carter of Radio London

make our mistakes unnoticed!"

P.P.: "Did you, Susan, start broadcasting straight away?"

Susan: "No. I started on the technical side, as a station assistant. Then, on Sunday afternoons, I used to go out and about, meeting the public and asking

them what record they'd like played."

Dave: "It was a sort of 'Down Your Susan Barnes Way!'"

Susan: "I did that until the beginning of last year. Now I do a daily show Monday to Friday mornings from 9.30 until 10.30."

P.P.: "I know you have a

lot of listeners."

Susan: "Yes, it's surprising how many. A long time ago we thought that, after the breakfast show, everybody was too busy getting off to work or doing their housework to really have time to stop and listen. You see, originally we were aiming that spot at the women. In fact, we were wrong, because a tremendous number of men tune in. We get guys listening while working in factories, driving their cars to work or driving cabs and lorries."

Dave: "Most broadcasters have a preconceived notion who they are going out to. Susan's programme was first conceived as a middle-of-the-road programme, but middle-of-the-road doesn't mean just Ray Coniff and Tony Bennett to Susan. She takes it to mean music with a broad spectrum. She plays records in the morning that John Peel would be proud to play in his show, and we find that a market gardener aged 52 or a housewife

aged 22 both enjoy this. We wish really that we got more letters criticising the programme!"

Susan: "In fact, the traditional concept of middle-of-the-road is the music I include least in the programme. Perhaps once a month I'll include a Ray Coniff or something. I play all kind of music, including heavy blues and soul records, and yet I got a letter from a man of 75 who thanked me for introducing him to a new scope of music."

Dave: "We're trying very hard to break away from the concept that because you belong to a certain age group or a certain social strata there is a particular brand of music that is fitted to you. We feel that there is only two kinds of music, good and bad, and even that is a very subjective thing. If you hear a record you'll feel that you either like it or not, and your view is no more or less valid than mine or Susan's. Our only format approach is in our presentation, which is that we

are having a conversation with the listeners and not talking at them."

P.P.: "Is it your policy to have women run your morning programmes?"

Dave: "The women who are doing the morning sequence of programmes are doing them because they can do them and not because they are women. I therefore feel that we are more liberated than most places."

P.P.: "Have you ever had any irate letters saying 'Why is a bird doing this programme, I can't stand the sound of her voice?' or anything like that?"

Susan: "There have been one or two letters, but when you read them you realise that the people are totally off their heads anyway!"

P.P.: "I was speaking recently to Alan Keen, the head of Radio Luxembourg and he holds the view that there are no good female deejays."

Dave: "I would disagree. In fact I think what he says is absolute codswallop, although I could use stronger language!"

P.P.: "Codswallop will do just fine!"

Dave: "It isn't only Alan Keen who thinks this, it could also be the opinion of Douglas Mugeridge at Radio 1. They all say lady presenters of music shows are impossible to find. Now - every local BBC radio station have found these girls! Some are good and some are bad, just like male disc jockeys. In the case of Susan, when she goes on holiday she has a good backup who also happens to be a girl. We haven't had difficulty, because the girls are there. Obviously, if girls aren't given the opportunity of getting front of a mike they're rein not going to get the experience, and this applies to fellas as well. It's a question of the Heads of Radio Stations using just a little bit of imagination. They want everything to be gift wrapped and handed to them in a package. They want a super broadcaster just given to them."

P.P.: "Like they got Tony Blackburn and nearly everybody else ready

trained by the pirate ships."

Dave: "We started off cold and Susan was there so she was given the job. If she couldn't have done the job it wouldn't have mattered if she were a girl or a fella - she wouldn't be doing it any more. It's as simple as that."

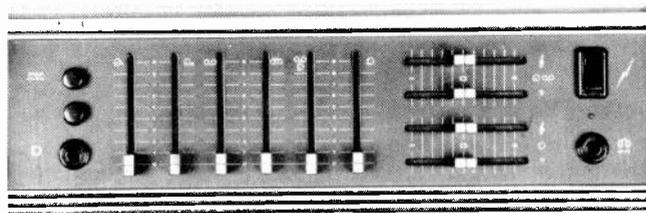
P.P.: "You treat males and females as people rather than as gender?"

Dave: "I hope so."

Susan: "I think I've done things for most of the programmes on this station. Radio generally has been tied to the tradition of the old fashioned BBC announcer in his dinner jacket, and it's just been impossible for women to get into radio. The strongholds have to be broken quite high up in Radio 3 and Radio 4. Once women are accepted as announcers on these stations then they'll be accepted in Radio 1."

P.P.: "I've always wondered why such a staunchly male stronghold as the British Broadcasting Corporation is known as 'Auntie'. Makes you think!"

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Like so many other DJs on radio Mike Ross, Radio Northsea International's top DJ, started into radio in a very small way.

"I was doing discos in the Reading area when a friend told me that Caroline were taking over RNI for the 1970 Election campaign - and that we were to distribute leaflets and stickers at our discos. The next thing I knew was that my mate went up to the Caroline rally in London and came back and asked me if I wanted to go on radio!

"I told him that obviously I was interested and he said that I would have to put together an audition tape. I then came up to Beacon Records in London for an interview - where I met Larry Tremaine and Steve Merike. Steve was doing the breakfast show on Radio 1 at that time and was not supposed to have any contacts with RNI under any circumstances. However he did and I was told 'We are going out to the boat on Thursday'. I was out on the station for two weeks and then it closed down."

So Mike came back to England and returned to the disco scene, but this time on a professional basis. In November he received a phone call from Steve Merike asking if he knew anyone who could raise a quarter of a million pounds.

"I said that I could try, and Steve told me that the idea was for Radio Monte Carlo. We raised the money, but then Maurice Gardett who was negotiating the contracts sold out to Dave Cash and Tommy Vance - so they went and did the job."

In January Mike again received a call from Steve, this time asking if he would like to re-join a new RNI. He was quite naturally rather reluctant, not only because of the previous occasion, but also because he now had several disco contracts going. And so at this stage he declined. However in May Martin Kayne left the ship and as a result of yet another call from Steve, Mike joined RNI on May 5, 1971. How did he find things on RNI at that time?

"Everything was all right



Dave Johns starts the first of a series of interviews with RNI D.J.'s. This month:

MIKE ROSS

**IN
AND
OUT
ON
RNI**



on the ship as long as you were one of the 'in' crowd. However if you were one of the 'out' crowd things could be a bit sticky for you. It's true to say that basically the station was run pretty well by Steve and Alan West, except that they really had bigger ideas than they could really handle, and so eventually they were fired. Then we had lots more hirings, firings and re-hirings, and nothing really settled down until October 1 when everything went bang, and the English service was closed down."

Various and many reasons have been given for this action, some by Managing Director John De Mol, in last month's "Dee Jay and Radio Monthly" - but other stories include records being thrown overboard by one of the English DJs. Generally speaking the Dutch and English people didn't get on too well together, and when two people on the ship didn't get on they couldn't very easily get away from each other. Eventually as it turned out, the International Service was restored by Mr Bollier,

who didn't like the shows that were put on in place of the English speaking spots.

Now everything seems to be much smoother on RNI. Don Allen is Programme Director and the general opinion of him would appear to be very favourable.

"Don is like a father to all of us as he has so much experience from working on Radio Caroline, Manx Radio and even on the BBC. He is a real professional," said Mike.

"People are now taking notice of us, and we have to be grateful to 'Dee Jay and Radio Monthly' for including us in the magazine and in the poll. It's great. The magazine is impartial and I think it will have a massive circulation as it is in at the very start of the current radio 'boom' - with the opening up of the new commercial stations. It's also nice for us on RNI to be able to have features about us such as this one. We are starting a fan club on RNI, but we could never afford to have a magazine on the same style as 'Dee Jay'."

Life on board ship has not been without its moments as Mike re-called.

"One time I can especially remember was Christmas of 1971, when Dave Rogers was on the boat. He is a really nice person and that Christmas we had laugh after laugh after laugh. Dave played Santa Claus, as Santa visiting the *Mebo 2* on Christmas Eve, and Rob Eden interviewed him. In fact I have a master tape of the whole of that evening and together with other great incidents I would like to put together an LP record of the highlights of my time on the ship. We also put together a panto entitled 'Sleeping Beauty - or how Dave Rogers was caught sleeping at the end of Scheveningen Pier, bitten by a poisonous crab, and then revived two seconds later by a St Bernard with a bottle of brandy'. I still have several bits on tape, but unfortunately I have lost the script, so if anyone is reading this who has a copy please let me know as I should very much like to put it all together. Jane Ballantyne was playing the Sleeping Beauty, Dave Rogers was the Queen,

Rob Eden the King and Terry Davis the Prince. I should love to put it together even if it was just for my own satisfaction."

For the technically minded, Mike points out that, "We were once planning to have an all-day English Service, and when Radio Veronica closed down on 192 meters we set out our spare 10 kW transmitter on that frequency and did test broadcasts, but we found that we had a 'Beat Carrier' which gave us up about 257 meters, which was the two carriers beating together to form a third carrier, taking the modulation with it, and we had spread the band. We realised that to put two medium wave transmitters on separate programmes, then both programmes would come out on both transmitters and on additional frequencies, so any idea of an all day English Service was scrubbed as it was a technical impossibility. We have trouble with the broadcasts on Sunday with the World Service and the Dutch Service. In the Audio Processing Circuits and the

Transmitter Circuits we have got the breakthrough down to -48 Db Separation between the two signals. You are bound to get some breakthrough because the transmitters are sitting in a terrific field of Radiated Frequencies, so even if we improved the screening of the transmitters, the signals would combine again in the atmosphere. You can't put so many transmitters in a boat and expect them to work perfectly, they will work, and you must remember that at one stage we were broadcasting on five frequencies. We gave up the 31 metre band frequency because, as it is a productive frequency you cannot receive any news broadcasts, you cannot watch television and most of all you cannot touch anything without getting a shock. You have to remember that we are pumping five or six kilowatts of RF power into a ship already loaded with RF, and as a result, things start arcing. You only have to hold a bit of wire and if you touch the bare end, you will get a great big burn on

your hand. We use a lot of RG8 and RG50 Coaxial Cable, and it is used for feeding aerial sources down, and an RG8 cable is about two inches thick, and if you join a piece to a normal piece of household wire, and feed it down to the newsroom and touch it on the 'earth', you will melt the entire wire the whole way up."

People are always asking when the Dutch Government will try and close down the offshore stations. As Mike says, "I don't think it will be for at least a year, and it may be as long as five years ahead. The Dutch have a clause in the Bill which says that all contracts already signed must run, and our Dutch service have got contracts for a year ahead. I can't see them coming out with tugs to tow us away. We have got plans formulated within the company for that coming day when the Bill is signed. The *Mebo 2* could stay where it is, and the *Mebo 1* is there and could tender us from Spain. It is a diabolical thought, but it could be done. The station

will have to stop the Dutch Service and go all English, and the Dutch crew would have to be changed for a South American or an Irish one. It isn't really a commercial proposition once the Dutch sign the Bill, though if we really wanted to make money we would turn the station into all Dutch. If and when RNI closes I would like to work in engineering. What I really would love to do is to work in the BBC Radiophonic Workshop. If all fails, I would go into my own business. I have got a few ideas on the Audio Equipment side, but I have got very good qualifications which put me in line for a very good job. The only thing apart from the communicating with an audience that I will miss, is not seeing my name in the papers. I think we are all slightly egotistic, and I like the 'glamour' of working on a ship even with all the discomforts of the business."

next month:

Brian McKenzie

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Did Derek have any observations of the DJ team on Radio 1 at the moment? In fact did he regard them as a team?

“Oh yes, and I hope the listeners do. I think we’ve got a very strong team at the moment. You know one of the criticisms of Radio 1 is that the DJ team is not so much a team as the pirates were. Remember if you live on a ship or say in Luxembourg and you are thrown together day and night, obviously you are more of a team. But now they are all growing a little older, they are married men, families on the way if not already, and when they’ve finished a show in Broadcasting House they perhaps wander back to the department in Egton House and have a natter with the producer and various people – but you can’t expect them to hang around all day, so they go back to their wives and kids. That doesn’t mean they are not totally involved in pop radio in the sense that they all do a lot of outside work as well, personal appearances and so on. That’s fine by us, after all it’s all promotion for Radio 1. I think they are a pretty friendly bunch, and they seem to get on very well – and they all have the interests of Radio 1 at heart because after all that’s how they are making a living and creating their success.”

Recently there have been

How to get your radio break!

Concluding our two part interview with Radio One boss Derek Chinnery

many changes on Radio 1, and more are planned for the remainder of 1973. What are Derek’s thoughts on these?

“Let’s just recap a little. We have often been accused of not bringing in new blood – but if you look at the present schedules and compare them to say five years ago it’s quite remarkable the number of people that have come and gone.”

What about the introduction of total newcomers, as with the case of Tom Browne and “Solid Gold Sixty”?

“When it was decided to change ‘Pick Of The Pops’ because Alan had been there for 11 years and had said at one stage that he wanted to come off the show, as always we considered every potential DJ for the spot. I honestly don’t think people realise how much time and

trouble we do take listening to tapes and considering all the alternatives. I thought in this case it was right to bring in someone new, particularly with a programme that already had an existing style – so that the guy is not starting completely from scratch. It has a loyal following of people who want to hear the Top 20, or as we now run it, rightly or wrongly, the Top 60. Johnny Beerling, one of our Executive Producers, had been taking an interest in Tom and had for some time had him in mind for something. So he got Tom in and between them they did an awful lot of work to get to the position where he seemed to be right for the spot. After all it does take some time to familiarise yourself with our new equipment. Tom had been making up programmes for Danish Radio for some time, and we all thought that he had a super voice, quite unlike any of the other DJs, and one that would be attractive on radio. I’m very pleased because whenever we put someone on brand new or make changes our listener research seems to indicate a drop in listening figures, but I think this is inevitable – it’s just a question of unfamiliarity with names, etc. Anyway the figures have now climbed back to something like Alan’s and after all it’s still rather early days – because I think it takes at least a

year to establish someone in pop radio these days."

The Saturday afternoon experimental spots with new DJs seemed to have proved pretty successful for some new faces – why are these to end?

"Now that we have the introduction of stereo broadcasts on Radio 1 on Saturday afternoons, the emphasis is even more on the music – and it was important that we use a top-line DJ to demonstrate our faith in stereo. We are obviously trying to encourage people to take notice of stereo and so we decided on Alan, although for the first

best disc jockeys, and we are not exactly here to give work to new people, except like Tom who dropped in on 'Solid Gold Sixty' and has proved successful."

As a recipient of probably thousands of tapes each week from hopeful would-be radio disc jockeys, what actually happens to these tapes at the BBC, and to whom should they be addressed?

"To the Auditions Unit – it sounds very pompous but you must remember that we have pop singers, groups and so on and not just on the Radio 1 front, as well as DJs, applying for BBC work, so there really has

recorded at 7½ ips with the records cut down, after all we all know what the records sound like and what we want to know is what the DJ sounds like. Chop the middle out, it doesn't have to be a neat edit in fact very often the rougher the editing the better because you know the thing is chopped to the end, and the tapes don't have to be very long, say about ten minutes. Another tip I would like to give is that it's very helpful if the DJ gives a thumbnail biography on the beginning of the tape – you know, name, age, address and experience – things like that

"The local stations, both commercial and the BBC – these stations are employing a lot of young fellows and we are hoping that in due course they will become a greater breeding ground for top DJs."

Returning to the changes planned for June, what was the thinking behind moving Jimmy Young away from Radio 1?

"I'm very sorry to see Jimmy leaving Radio 1 – he's been one of the stars of the network – and incidentally not a pirate DJ! He became one of the great successes on Radio 1 but we have to make changes and I think it's a logical step for Jimmy to move over to Radio 2 bearing in mind his background, and for his future too I'm sure that it will be the right move.

"Similarly take the case of David Hamilton, who will be joining the network in the afternoons. David is a broadcaster of wide experience and although we had featured him in programmes like 'Late Night Extra' and he has done relief for presenters on Radio 2, David has always seen himself as a Radio 1 DJ, and has always had his heart set on being part of the Radio 1 team. We feel that he is well suited for our afternoon show."

What are Derek's thoughts on the introduction of commercial radio to the UK?

"I see that Dickie Attenborough's music policy on Capital Radio is more likely to be similar to Radio 2, which of course makes Radio 2's problem even stronger – which is why that network is getting more of it's own identity. Parallel to that I am committed to giving Radio 1 a more positive image as a pop network, and I hope that we will be able to project a young image. I don't mean a youthful image, nor do I mean that we will have only young people listening to it, because there are a lot of not-so-young who seem to enjoy the friendly approach of the Radio 1 DJs, and the cheerful and happy, even if sometimes noisy by their standards, music that they play."



Ready for take-off Johnny Beerling, Tony Blackburn and Derek Chinnery

eight weeks the programmes will be by Johnny Moran.

"This doesn't mean that we won't at some later date re-introduce a similar sort of new talent spot. However you must appreciate that even though the Saturday afternoon programmes have produced several very good DJs, at the moment with the various needle-time and programme restrictions, we can't use them all! No one in their right mind would take off Tony Blackburn or Johnnie Walker, who both topped your recent poll, and put in some new bloke. What we are interested in is doing the best programmes possible with the

to be a unit. If people send tapes to me and I happen to have a free moment I might just pop one or two on to the tape machine just out of interest – but I still send them on to the audition unit where they are acknowledged. The tapes are then heard at regular intervals – on average once a fortnight. It's really amazing you know that we even get people sending in piles of loose tape in an envelope, or tapes recorded at 1½ ips and this sort of thing – whereas we are using professional equipment and without a lot of complications we can't play them.

"Tapes should be

so you know who you are listening to.

"We do try and give everyone a fair hearing, we are a public organisation, we feel a certain responsibility and I am only sorry if there have been long delays. As I've said under present circumstances it's not very high priority – you've got to remember that Radio 1 is a national network, the top pop station and we want only the cream of the performers, so the young DJs must expect to serve an apprenticeship somewhere before they can start on Radio 1."

Where did Derek suggest they try?

ben cree

'YOU TELL US'

As we rather expected the letter from Mr David Coates of NAHBO, part of which we reproduced last month, has drawn an absolute stream of replies. A few to be fair in favour of his attitude towards DJs on hospital stations - but the vast majority agreeing with our comments. Two, selected at random from those received are reproduced below.

27 Rodenhurst Road,
Clapham,
London SW4 8AE

Dear Sir,

I would not regard a compulsion on my part to write to "Dee Jay and Radio Monthly" as one of the most likely events of 1973, but nevertheless the correspondence from one David Coates, the Vice Chairman of the National Association of Hospital Broadcasting Organisations, provided the necessary stimulus to put pen to paper.

I read with interest the feature in the February issue to which Mr Coates would appear to have taken exception, I presume in his capacity as a representative of the NAHBO. The feature was I think a fair and balanced assessment of the realities of the hospital broadcasting scene as opposed to the idealistic twaddle which regrettably tends to be bandied around in certain quarters with clerical solemnity and great reverence.

The feature in question did not intimate, as Mr Coates suggests, that hospital broadcasting stations exist "for the furtherance of the careers of DJs", any more than the BBC exists for the furtherance of the careers of DJs. It must however be patently clear, even to the "jaundiced eye" of Mr Coates' committee that a by-product of an efficiently run and well organised radio station might just be an improvement

in the standard of work of those participating and therefore the creation of opportunity for advancement, very much a two way exchange, the DJ in furthering his career might conceivably contribute something to the station as he passes through.

It is quite possible to run a hospital radio station without creating a cheap version of Radio 1 whilst at the same time balancing the enjoyment experienced by patients with the satisfaction gained by the DJ, and it is arrant nonsense to suggest that most stations are manned by a selfless band of devoted crusaders. Of course the patients who make up the audience are our first concern in the provision of a service and everything the station broadcasts must appeal, but please let's not get carried away with the selfless martyr bit, we can provide the personal touch - and enjoy it.

I am indeed happy that "Dee Jay and Radio Monthly" is taking an interest in hospital broadcasting and I hope that future correspondence will demonstrate quite forcibly that the number of stations willing to align themselves with the kind of parochial stance which Mr Coates has adopted will be few, very few.

Yours faithfully,
Paul Houslop,
Programme Organiser,
Radio Guy's,
Guy's Hospital

66 Edgar Street,
Pitsmoor,
Sheffield

Ahoy there!

(Typical introduction from ex-pirate!) With reference to Mr David Coates' letter in last month's issue, which incidentally reminds me of the marine broadcasting act. I agree with the basic principles of his letter that their service is to relieve boredom and alleviate the fears of sick people and not to exist for the furtherance of the careers of DJs. However his letter indicates a very narrowminded view of the situation. Mr Coates, let me ask you a question. If your sink was blocked I should imagine that you would go to a plumber and not a cobbler. If your car

wouldn't go, a garage would make a better job of it compared with a dentist. So Mr Coates when these poor unfortunate patients switch on their radios in the morning, who do you think that they would like to listen to . . . a ward orderly?

I do not believe that your statement which read "We have found without exception, that their sole aim is to produce programmes which are cheap imitations of BBC Radio 1". And the reason I don't believe you is because one of those letters was mine.

I sincerely hope, Mr Coates that no offence is taken over my rather blunt way of putting things, but let's not put square pegs into round holes and put the DJ back behind his turntables, not for our sake - but the patients.

Yours sincerely,
Ray Hewins (DJ)

* * * * *

Drogheda,
Co Louth,
Ireland

Dear Editor,

As a reader of "Dee Jay and Radio Monthly" every month, how about giving Irish TV and Radio DJs a mention in your magazine?

Franklin Dee
(Editor: Mr Dee (no relation to Simon are you?) we'd love to. Would any of our many Irish readers like to send us some basic information first?)

* * * * *

Edgbaston,
Birmingham

Congratulations on an excellent magazine - in fact, the only one I have come to buy regularly. You would probably like to know just what your readers are particularly interested in, and in my case it is without any doubt, the articles on Free Radio, and the interviews with former offshore station DJs - but I'm also fascinated by the articles on disco equipment.

Yours sincerely,
Paul Kendall

* * * * *

Biddick Hall Estate,
South Shields

I myself am a discotheque DJ and have found many tips and pieces of useful information in every column printed.

Yours sincerely,
B. Wilson

* * * * *

Dear Sir,

I am a regular reader of "Dee Jay and Radio Monthly" and in general find it of great interest, but why in seven months has Jimmy Savile, OBE, had no mention? OK so he has had a couple of mentions on page 4 (all of two sentences!) and once he even managed a colour picture on the front - but still no article.

You have just completed the last in your "Big Three" series, but surely Father Jim has one of the biggest followings of the lot.

So how's about a massive Savile feature?

Anonymous
(Editor: OK so how's about page 6 guys and gals!)

* * * * *

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'

Like to be alone in a SUPER STUDIO? Then try Radio Fleet!

Gania Wyndham, who runs Radio Fleet Productions, a thriving studio in the very heart of London's newspaper world, has one very good reason for being involved in the world of radio – she happens to be married to none other than Bruce Wyndham, popular BBC Radio 1 and 2 presenter and news reader.

I spoke to her recently at the Radio Fleet Studios, located little more than a stone's throw from Fleet Street (and it doesn't have to be a very athletic throw at that), and asked her how the studios came about.

"The idea originally came about last February I suppose. We realised that there were no studios close at hand, and this meant that we had to go, say, to Manchester Square to record any little bits we wanted to. There literally was nowhere in or near Fleet Street. We could have used Reuters, but not really for the sort of purposes we wanted. This area in which we're now sitting was one enormous barn of a room, so our Chairman suddenly said 'Why don't we build our own?' Partially, I suppose, because of the coming of commercial radio, but also as a general commercial proposition because we felt



Radio Fleet's DJ position

there must be lots of people around this area in particular who will want commercial radio-style studios in or near the very heart of Fleet Street."

So work on the new studios started on August 15 of last year, and was completed by October 8th – under eight weeks in all!

"We had, I think, probably the best technical consultant we could have had and together with his architects he designed, built and even wired the equipment in himself – so he knew jolly well it was going to work, and, touch wood, it's working very well."

Radio Fleet Productions is

part of the United Newspapers Group, and this, obviously, gives them a great interest in the forthcoming commercial radio network, in particular in Leeds and Sheffield, where the group owns the major local newspapers. Preliminary work for their consortiums in those areas has already formed a large part of the studio's output.

"We thought it would be a good idea for our consortium members to hear the sort of thing that they might eventually hear in their own areas, and so we made dummy tapes. One for each area – and you might be surprised how totally different

they are – because in Sheffield, for instance, they go home an hour earlier than in Leeds, and, therefore, have different commuter times. We've done a complete dummy of one week sample programmes for both towns."

According to Gania, there are three basic objectives to the studios . . . "Firstly we are here to produce programmes for other commercial stations, which we can then send up the line to Birmingham, Manchester, Glasgow or wherever they want them. Secondly, we can produce here our own little features on sport, fashion, etc., shall we say for London, and finally we are here as a commercial studio for other people to do whatever they wish with. I mean, obviously we're here not just as a pretty face – we're here to make money."

In fact so far several of the already announced local set-ups have been into Radio Fleet studios.

"They have actually come to us saying 'can we produce five minutes of sport, or news, or Parliamentary stuff', which is exactly what we want them to do."

It could be on the question of Parliamentary material that this is where Radio Fleet could well score. If the Hon.

Member for Wythenshawe is required to comment on some item of local news, and happens to be in the House, then it is obviously much quicker to whip him into the Radio Fleet Studios for a few minutes than to drag him off to Manchester.

Apart from this sort of area, what type of person has been using the Radio Fleet studios so far? One regular user has been Paul Hollingdale, former BBC DJ, now running his own set-up, Metromedia Radio.

"Paul has already done a commercial for Woolworth's on their special James Last LP, which has gone out on Manx Radio and Luxembourg. He's done a review of a new film 'The Lovers', which will be premiered in Manchester at the end of April, and various interviews with musicians and artists."

The studio has also been used by disc jockeys and is equipped with a full radio DJ set-up. Here, either alone or with assistance aspiring DJs can make programmes or audition tapes, and above all the atmosphere is very friendly. One particular feature of the studio is that a DJ can sit at his console and interview somebody, either sitting right beside him or in the very luxurious interview studio.

It is this point of DJs being able to come into the studio and literally 'do their own thing' that is likely to be a big success factor for these studios.

"For instance if you were to go into the studio now, Ben, and say to me or our engineer Adrian 'I'm fully aware of what this equipment is and should be doing, I'd much rather you left me alone' then we would. If, however, a fairly new or inexperienced DJ comes in and says 'I'm not quite sure how to work the Rapid Cue cartridge machine' then Adrian would be sitting behind and doing whatever the DJ required – *not* what Adrian thinks he needs but the DJ says he wants. After all the DJ or potential DJ is the customer and what he says, our engineer will do for him, and if he says he would rather be left alone then he will. Obviously we are not



(Top) Paul Hollingdale using the studio; (Centre) The 10 channel Neve control panel; and (Bottom) The superb special interview room.

going to let any maniacs in!"

From this point of view these studios could well be pretty unique, and it is certainly true to say that a DJ can work alone in this studio, provided he knows what he's doing. You can work the turntables, faders,

Rapid Cue machines – and merely by swivelling your chair one is able to work the console.

One recent feather in the cap for Radio Fleet Productions was a visit to the studios by top racing driver Graham Hill who recorded a

special introductory message for his new book to be used on American commercial radio station.

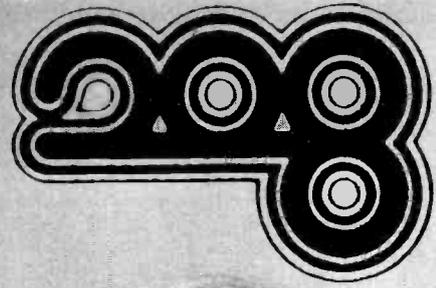
Talk of overseas radio brought us to Radio Fleet's Director, Tom Chalmers, who is also chief executive of Radio Services, a veteran broadcaster of many years experience – several involving stations and networks abroad. He started in broadcasting in 1936 and went on to become Assistant Controller and eventually Controller of the Light Programme in 1948. He then went out to Nigeria as Director General of Nigerian Broadcasting. He came back to England for a time as Controller of the BBC North Region, and then returned to Africa as Director General of Tanganyikan Broadcasting Company. From there he went on to join the United Nations as their East African Representative, with specific emphasis on broadcasting – both radio and TV. In 1964 he returned once more to the BBC where he took up the post of Specialist Assistant to the Controller Overseas and Foreign Relations in charge of broadcasting all over the world. Two years later Tom was invited to start work on commercial radio for the United Newspapers group which lead, of course, eventually to the founding of Radio Fleet Productions.

How does Gania see Radio Fleet Productions developing?

"I would like to see the studios in action 24 hours a day, seven days a week for whatever purpose – it doesn't matter to me. The more people that come to us the better, and I think you'll agree they will find a friendly atmosphere. I think it's a very intimate atmosphere and I think it's a relaxing atmosphere."

I had to agree with her, and if you're looking for a studio in the London area to record your DJ tape, some jingles or an interview – or even if the mood takes you, a song or two – then you could do a lot worse than calling Gania Wyndham on 01-583 9199 (ext 344 or 366). I know she'll be delighted to hear from you.

Ben Cree



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DIGGING WITH DELL



David Griffiths talks to radio's swing king

Alan Dell was putting the finishing touches to his Big Band Sound (Tuesday nights on Radio 2) and the producer, John Hooper, was marvelling at Alan's ability to dig up rare discs and recordings of American broadcasts. Since a very high percentage of this programme's music is not to be found in the BBC Gramophone Library (itself the most comprehensive in the world) but comes from Alan's own collection and contacts, Hooper was wondering whether record companies would have all sorts of wonderful swing era goodies lovingly filed away in their vaults.

By no means, sighed Alan. He went on to tell of a horrifying event an acquaintance had witnessed: into a huge pit outside Los Angeles, truckloads of master

recordings had been dumped. For obviously, the record business has to keep moving ahead and has to get rid of old stuff, most of which nobody will ever want to hear again.

But of course, here and there are to be found gems, especially, perhaps, from the swing era, and if nobody in a record company cares – or knows – then out goes a gem along with the mud, the stones, and the fool's gold.

Fortunately for those of us in Britain who have the swing taste, Alan Dell cares and knows. Thanks to diligent research, perseverance, and the building up of an informal network of contacts, he is able to snatch many a swinging sound from impending oblivion. It seems to me that he is much more than a smooth-voiced and knowledgeable disc jockey.

He is providing a unique opportunity to hear big bands from the past, at a time when they were supremely *popular*. Though there are some fine bands today (notably, of course, the great survivors such as Ellington and Basie), the era has gone and, apart from recreators such as Syd Lawrence, there doesn't seem to be much happening. The modern mood is apparently indifferent to the swinging dance band.

All the more reason, then, to delve into the past and present those sounds that can still excite, or at least have great nostalgia value. That there is a steadily growing audience for big band swing can be seen from the ever-increasing listening figures to Dell's programme.

How Alan found himself in this particular niche as one of the world's leading

exponents of swing era music is a long story that begins in his native South Africa in the 40s when Alan was growing up in a house in which his journalist father reviewed records. So Alan just naturally heard practically all he wanted of the popular music of the time. He had to buy very few discs, though he vividly remembers the first one his father didn't have and which, having rushed it on the radio, Alan hurried out to buy – Glenn Miller's "Slow Freight", still one of his favourites. (In fact, Miller's wartime AEF band with strings was to become his favourite of all orchestras.)

He played a little piano and drums in a would-be-jumping school band and thought he might become a pro musician. He went to see the South African Broadcasting Corporation's

orchestra at Johannesburg and one look at the set-up in the studio, with mikes everywhere, and Alan said to himself "This is for me!" He joined the SABC as a clerk in the record library.

Browsing around one lunch break he found some dusty records on a shelf, asked about them and was told not to bother with them. They were by Count Basie and decent South Africans simply didn't like that kind of music. Alan, however, liked them very much. So much so that he wrote a 20-minute script for them, took it to the programme manager, who passed it, and allowed Alan to read it on the air. His broadcasting career was off to a swinging start, he was promoted to presentation assistant. He wrote scripts, did announcing, and – after a while – became a big band producer.

Always intensely interested in acoustics, Alan was determined to learn how to get the best possible broadcast sound for his shows. And, he says, SABC was quite remarkably progressive –

"using condenser mikes long before the BBC". It was while working on an SABC commercial programme, Voice of Capitol, that he saw an opportunity to take leave of absence for a few months and visit the Capitol studios in Hollywood which, he considered, had the best recording sound at that time (1952).

So he went, via London, where he made a few contacts.

Capitol's Hollywood studios and stars exceeded Alan's wildest expectations. Week after week he found himself "working" on recording dates with the greats he'd previously only heard on the radio – Stan Kenton, Peggy Lee, Nat Cole, Kay Starr, Les Paul and Mary Ford, Tennessee Ernie Ford.

"But although I was offered a regular job, my visa did not entitle me to work in USA. If I'd had that kind of visa I would have been liable for call-up in the American army and I didn't fancy being shipped out to Korea!

"So after being away nine months, and being very

short of money, I returned to London where I could earn a few pennies writing sleeve notes for Decca and so on. Also, the SABC wanted me to do some shows from London."

It was organising these programmes, with Eve Boswell singing and Tony Osborne writing the charts that brought him into contact with BBC producers – who have been employing his services ever since. Alan didn't get to go back to South Africa until October 1971 – "almost 20 years after I'd left. I went primarily to see my mother but found lots of old friends still working at SABC where they gave me a right royal reception!"

Now Alan can look back on a distinguished BBC (and Luxembourg career embracing Ted Heath Swing Sessions, Date With A Disc and – currently on Sunday nights – Music To Midnight. Back in 1954, when such things were unheard of at the BBC, he pioneered a spot of ad-lib deejay chat. It happened on a lunchtime programme when he and producer Denys Jones

suddenly realised, only a few minutes before the broadcast, that the programme had been extended by 20 minutes. Alan dashed to the gramophone library, pulled out a few of his favourite records and told an amazed Denys just to cue him in. All went well and this now commonplace practice was at the time regarded as an unbelievably brilliant feat!

Nowadays, Alan lovingly and carefully assembles his most difficult programme material at home in his own studio, dubbing discs on to tape and splicing away to his ears' content. On The Big Band Sound he has experimented with the stereo effect of playing, say, an original Jan Savitt record from one speaker and a Glen Gray hi-fi recreation from the other, switching back and forth and then playing both at once! Sometimes he takes a chorus or so from several records and splices them into elaborate and musically exciting medleys. There aren't too many disc jockeys around with Mr Dell's talent.

THUNDERBOLTS!

... came down from the sky and amongst the debris we found a formula on how to build a great disco worthy to carry "their" names. The only condition they made was that we must: "Build up to a standard and not down to a price".

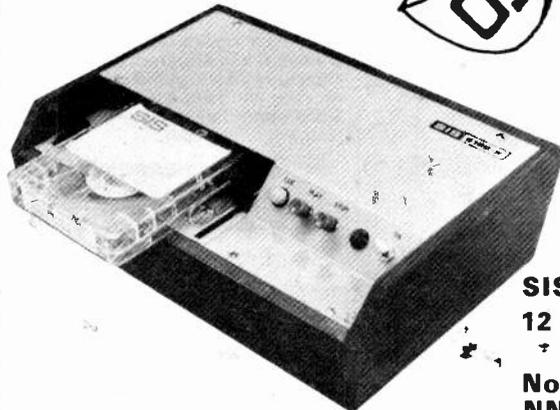


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★ **IT WILL TURN YOUR JINGLES ON**

One of the obvious rewards of Dxing is to be able to listen to stations which you would normally not be able to. Now that the 20 BBC local radio stations are operating on both medium and VHF frequencies, and with the coming of the commercial stations it's a good idea to consider Dxing these stations.

Although, as their name implies they are aiming at an audience within, say, a 15-20 mile radius of the transmitter, the fact that stations like BBC Radio London are regularly reported by members of Continental DX clubs, should show you that they are well worth trying for, even if you have no local station in your area.

A bit of patience and you could well find another source of radio entertainment. I often listen to London, Oxford and Bristol on their respective VHF outlets. For Radio Brighton I find the medium wave outlet best because the VHF signal is normally swamped by Radio Solent. Therefore it is advisable to try both bands when searching for these stations. Identifying a station can be a problem, as many stations share frequencies, and of course take programmes from the four

Try someone else's local

national networks. Given time however, a local programme will be aired and you should then know for sure the station you have received. All the local stations will verify your reception reports, some with a QSL letter and descriptive folder, so QSL collectors here is another 20 stations to aim for.

As regular readers of this magazine know, the local BBC stations are being featured in a series which gives an insight into their music programmes. The list of stations alongside this feature will give you the frequency information to enable you to try for these stations. If one particular station interests you, any newsagent can order for you the relevant edition of *Radio Times* which lists the stations' programme details in full.

FM Dxing can also bring you stations from Europe; Belgium, Holland and France are the best bets. This form of Dxing is unpredictable, but when conditions are good, you could well be in for a treat as many stations come in with a quality as good as a local broadcaster. I once received a Belgium

station, and for over two hours I enjoyed a great country and western show, the only interference was from the police who normally had the exclusive use of that channel!

One pointer to good FM DX conditions is your TV, if you get interference from Continental stations on either sound or picture then FM DX should be possible and a tune of the VHF band may produce some real surprises. You could also tune the TV and

try for some TV DX but that's another subject entirely.

While Continental stations are unpredictable, I have found that the BBC stations are constant, some days better than others but always with a fair signal, so why not try for one or two "local" stations tonight.

FM DX is one of the subjects covered in *Contact* the magazine of World DX Club, and if you would like details of membership then send a large sae to me at 11 Wesley Grove, Copnor, Portsmouth PO3 5ER and I will be pleased to send you some.

LOCAL RADIO WAVE LENGTHS

Station	Medium Wave (Metres)	VHF (MHz)	VHF (Later)
Birmingham	206	95.6	
Blackburn	351	96.4	
Brighton	202	95.8	95.3
Bristol	194	95.4	95.5
Carlisle	397	95.6	
Derby	271	96.5	
Humber-side (Hull Area)	202	95.3	96.9
Leeds	271	94.6	92.4
Leicester	188	95.2	95.1
London	206	95.3	94.9
Manchester	206	95.1	
Medway (Chatham Area)	290	97.0	96.7
Merseyside (Liverpool Area)	202	95.8	
Newcastle	206	95.4	
Nottingham	197	94.8	95.4
Oxford	202	95.0	95.2
Rotherham (Relay of Sheffield)		95.05	
Sheffield	290	88.6	97.4
Solent (Central Southern England)	301	96.1	
Stoke-on-Trent	200	94.6	96.1
Teesside (Middlesbrough Area)	194	96.6	

NB: In the near future some stations will move to new VHF frequencies. These are shown in the last column.

classifieds extra

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AMAZING GENUINE OFFER: Four hours featuring 15 stations - only £1! (Tape/Cassette). Hundreds sold: CRAM (D), 21 Forest Gate, Anstey, Leicester.

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PUBLICATIONS

OFFSHORE THREE is OUT NOW! The OFFSHORE staff return from their visit to the *Mebo II* and the *Mi Amigo*, to give you the very latest news! Also news of the Peace ship, *Mebo III*, and the political situation in Holland. Rob Holland speaks out in defence of Arnold Layne, news of the OFFSHORE Opinion Poll, 1973, a brand new competition, and lots, lots more! Don't miss OFFSHORE THREE! Send just 6p blank PO, plus LARGE SAE to: ORC Headquarters, 134 Eastworth Road, Chertsey, Surrey, KT16 8DT.

SITUATIONS VACANT

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The Roger Squire DJ Studios need a manager to run sessions, edit programmes, and assist with training aspiring radio DJs. Involvement in forthcoming commercial radio is guaranteed. We have expansion plans coming up soon and need the right man to go with us all the way. Good salary plus profit involvement. Please WRITE telling us about yourself. Mark your envelope:

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beatwave

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

In Parts 1 and 2 of our series on the forts we described the two types situated in the Thames Estuary and off the east coast of England. We also saw how the ex-army forts were used by various Free Radio stations. This month, in Part 3, we take a closer look at the naval-type forts (or towers, as they are commonly described).

Knock John tower is about 18 miles east of Southend in the Thames Estuary. So far as we know, the first person to visit the tower with ideas for Free Radio was Roy Bates.

Roy Bates did not set up a permanent base, and in September, 1965, Radio City took possession of the fort. Knock John tower is only about four miles from Shivering Sands, where Radio City was located. It was therefore convenient for "colonisation", and a quantity of equipment was landed there. Radio City did not have any known plans for a new station, but merely wanted to use the fort for testing equipment.

Unfortunately for Radio City, Roy Bates had decided to open Radio Essex from Knock John tower. He arrived with a strong force of men and took over. Three people from Radio City, including DJ Dick Dickson, were for a while held as "prisoners". A transmitter and other equipment worth over £500 were also captured.

Both sides continued to claim the fort, but eventually Reg Calvert of Radio City announced an agreement which left Roy Bates in possession.

Radio Essex opened on

Towers of power

very low power, using an ex-US Air Force 1 kW transmitter. The name of the station was later changed to BBMS (Britain's Better Music Station).

In November, 1966, Roy Bates was fined £100 for unlicensed broadcasting within territorial waters. Defiantly, he kept the station on the air. He refused to accept the court's decision that Knock John was within British jurisdiction, and maintained that the rules for settling the three-mile limit flew in the face of everything he had learned in 25 years' work connected with the sea, including running a fishing fleet.

"It seems to me certain factors are being bent to

produce certain results," he said. "We shall not be closed down. I have never heard of anything like this before in my life – a sand bar has become a part of the land." He announced he would continue to transmit while his appeal was pending "even if my solicitors advise me to the contrary".

The appeal was lost. It was decided to transfer the station to a different fort and to re-open as Radio Albatross. But before we leave Knock John, we must tell you about the ghost.

We learnt about the ghost from Radio Essex disc jockey, Michael Cane (better known as Martin Kayne). Martin didn't believe in ghosts until he worked on Knock John tower, but this

particular ghost was so active that its existence came to be taken for granted. It was even given a nickname – Jonah.

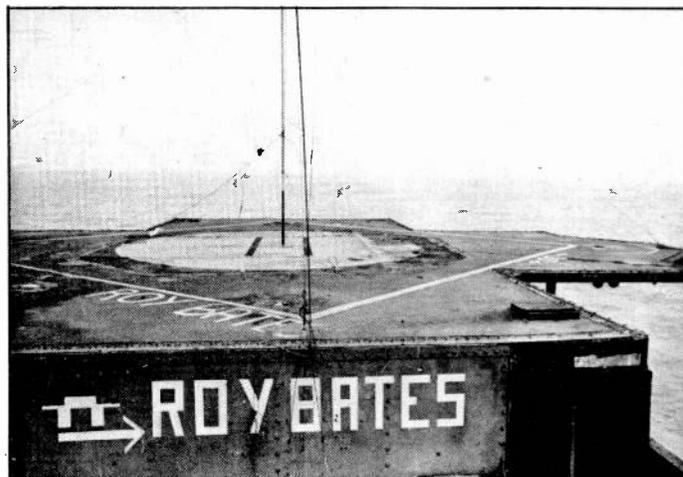
Jonah made noises, cast shadows – and walked about. On one occasion everyone on the fort was in the mess room when footsteps were heard outside. The DJs and engineers were so convinced that they had heard someone walking that they made a thorough search of the fort. No one was found.

The fort to which Roy Bates decided to transfer was another of the ex-naval towers, known as Tongue Sands. This stands some nine miles from Margate. Roy Bates got as far as taking over the tower, but instead of continuing to broadcast under the new name of Radio Albatross, he decided to move on yet again – this time to Roughs tower.

Roughs is the northernmost naval-type fort, situated some seven miles east of Felixstowe. Ronan O'Rahilly was reported to have spent £15,000 developing the tower. His plans were to use it as a holiday hotel, health centre and helipad. He had the superstructure removed so that a helicopter could land on the platform, but did not get as far as putting the tower to any commercial use.

The picture shows the platform converted to a helipad, after Roy Bates had taken over the tower and erected a radio mast.

The story of how Roy Bates wrested Roughs from Ronan, and how he turned it into the independent sovereign state of Sealand, will be told in the fifth and



final part of this series.

We have now covered all the forts except the ex-naval tower at Sunk Head, approximately 12 miles from Walton-on-the-Naze.

Sunk Head tower was the home of Radio Tower and Tower Television. Studio conditions on the tower were primitive indeed, as can be seen from the photographs taken while the radio and television equipment was being tested. Radio Tower was planned to be something different from all the other off-shore stations – real local radio, quality programmes to serve minority groups in East Anglia as well as shows which would have more general appeal. To read their prospectus, you would almost think they were applying for an IBA contract!

But it was Tower Television which attracted the widest publicity. The successful test transmissions provide the only example of free enterprise television beamed to Britain from ship, fort or plane.

The two men behind the operation (Peter Jeeves and Eric Sullivan) wanted to keep the TV tests a secret, so they transmitted at 4.20 am. They reckoned without a compulsive viewer who, instead of switching off when BBC 1 closed down on Channel 5, continued to stare at the screen. Perhaps he was bewitched by the ever-changing psychedelic pattern of shooting stars? Be that as it may, he saw a globe appear on his screen with a symbolic tower on the top, and the words "Tower Television". He told the newspapers, and the secret was out. An annoyed Mr Sullivan said: "This joker caught us during our tests. But it does at least prove our night-time broadcasts have an audience".

Alas, the audience remained a small one, because Radio Tower and Tower Television did not get beyond the testing stage. Some people thought this to be deliberate policy – it was rumoured that the use of Sunk Head for broadcasting was merely a cover for smuggling or drug-trafficking. These rumours may well have originated from the slogan



used by Radio Tower to publicise its wavelength: "Get a fix on 236".

All the evidence points the other way. If anything of that nature had been going on the operators would not have risked attracting massive publicity to themselves by trying to open an off-shore television station. Nor would they have used a slogan which could have been taken to refer to drugs. There is no doubt that Radio Tower and Tower Television were genuine attempts to widen the scope of free enterprise broadcasting.

After the Marine Offences Act became law on August 14, 1967, 17 officers and men from the Royal Engineers were spotted fixing powerful explosive charges to the tower. A few days later, there was a spectacular orange flash and Sunk Head was blown to smithereens, leaving just the remains of the two concrete legs protruding from the waves.

There is a strongly-held view that the destruction of Sunk Head was much more than just a means of removing for ever the possibility of a Free Radio station using the tower. It is beyond our scope to endorse or refute this viewpoint, so we shall merely

quote, without comment, a writer on the subject: "It was an act of appalling irresponsibility by the Labour government, to whom the silencing of commercial radio was a more important consideration than the defence of the country. The government was aware that the forts in the Solent (Normansland, Spitbank, St Helen's and Horseland), which were constructed under the orders of Lord Palmerston in 1860, were used in World War I and World War II. The forts occupied by the pirate radio stations were built to guard the entrance to Britain's most vital waterway leading into the heart of London. The guns on the forts were sufficiently powerful to bring down enemy planes which might also have been heading for the capital. Who can say for certain these forts will never again be needed for the defence of the country? The fort complex at Great Nore had to be demolished after the war because it was a danger to shipping. But none of the other forts stand in the main shipping lanes, and there must be no further wanton destruction of our defensive outposts."

In Part 4 we shall return to Shivering Sands and trace the events which led up to the raid which took place in June, 1966. We shall also see how this event, and the tragedy which followed, had serious implications for the future of Free Radio in Britain.

Norderney— why no standby?

The plight of the *Norderney*, which was washed up on the beach at

Scheveningen in the fierce storm which raged through the night of April 2, reminds us once again of the vulnerability of the radio ships. Radio Veronica is strong enough to survive this crisis, but will lose revenue and listeners.

Last year, we suggested the stations should agree on the provision of a stand-by ship, for use by any station which was temporarily unable to transmit from its regular vessel. If commercial rivalry prevents such an arrangement, cannot a ship be purchased and fitted out by an independent body which supports all three off-shore stations? For our part, we are willing to co-operate with anyone towards this end.

One thing is certain. On no account must the stand-by ship, if it ever materialises, be used for a fourth off-shore station. Apart from the fact that this would defeat the object, the patience of the government of Holland is already stretched to the limit with three stations operating off the Dutch coast.

This brings us again to the subject of rumours about new stations. These are again flying around, and one is becoming uncomfortably persistent. Surely the potential operators of new stations must realise that not only will they lose every guilder of their investment – they will bring the existing Free Radio stations to an end as well.

Finally, a reminder that FRA associate membership costs you nothing more than a stamped and self-addressed envelope. If you haven't already joined, simply send your sae to the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG. And we also have a special offer to "Dee Jay and Radio Monthly" readers who are already FRA members. If you send us an sae and quote your membership number, we'll send you a quality self-adhesive sticker with a bird of peace encircled by the words "Friends of Free Radio", a car sticker and other promotional material worth over 20p in total.

DISCOPIEKSDISCOPIEKSDISCOPIEK

As promised in last month's correspondence column we are extending this particular feature - which has proved immensely popular with our many disco DJ readers - to two pages. This will enable us to give more indication of the type of record - speed, mood, etc. So once again over to our hard-working but tame disco DJ . . . "Hi, everyone! Glad to know that this page has been so useful. And so as there are tremendous lots of goodies for you this month, let's dive straight in with the up-tempo swingers . . ."

UP TEMPO SWINGERS

THE ROUTERS	Let's Go	Warner K16156
FIRST CHOICE	Armed and Extremely Dangerous	Bell 1297
BOBBY BYRD	Saying It and Doing It Are Two Different Things	Mojo 2093 028
BARRABAS	Wild Safari	RCA 2339
MIDNIGHT MOVERS	Follow The Wind (Parts 1 & 2)	Contempo CR 7
TOM JONES	Letter to Lucille	Decca F 13393
10 CC	Rubber Bullets	UK 36
SPENCER DAVIS GROUP	Catch Me On The Reboop	Vertigo 6059 076
STEAM MACHINE	You Make It Move	Capitol CL 15746
MANDINGO	Medicine Man	EMI 2014
NAZARETH	Broken Down Angel	Mooncrest MOON 1
THE SYMPHONICS	Using Me	Polydor 2058 341
MAE WEST (Yes it is!)	Great Balls Of Fire	MGM 2006 203
DANIEL BOONE	Sunshine Lover	Penny Farthing PEN 804
JOHNNY RIVERS	Blue Suede Shoes	UA UP 35508
NEIL DIAMOND	Cherry Cherry	UNI UNS 556
BOB SEGER	Rosalie	Reprise K 14243
MAXAYN	Feelin'	Capricorn K 17509
ESTHER PHILLIPS	I've Never Found A Man	Kudu KUS 4002
RASTAFARI	Funky City	Satril SAT 8
MATATA	I Need Somebody	President PT 400
SHANGRI-LAS	Give Him A Great Big Kiss	Buddah 2011 164
ANGELS ONE-FIVE	Toody	Pye 7N 45227
MANDRILL	Mandrill	Polydor 2066 320
STAPLE SINGERS	Oh-La-De-Da	Stax 2025 142
THE BURNER-LEE AUSTIN	Real Woman	Mojo 2093 027
JAMES BROWN	I Got Ants In My Pants	Polydor 2066 296
JOHNNY JOHNSON & HIS BANDWAGON	Give Me Your Love Again	EMI 2011
HOT BUTTER	Percolator	Pye Int 7N 25609
THE JAMES BOYS	Over and Over	Penny Farthing PEN 806
DOUGAL BROTHERS	Cuckoo-Ka-Choo	Columbia DB 8972
JEFF WAYNE	Get Movin'	MCA MUS 1193
BARRY BLUE	Dancin' (On A Saturday Night)	Bell 1295
BOSS	Mony Mony	Deram DM 382

SLOW & SMOOCHY ONES

BARBARA KEITH	Free The People	Reprise K 14240
BARRY WHITE	I'm Gonna Love You Just A Little More Baby	Pye Int 7N 25610
MEL & TIM	What's Your Name	Stax 2025 171
ISAAC HAYES	(If Loving You Is Wrong) I Don't Want To Be Right	Stax 2025 177
COLIN AREETY	(If Loving You Is Wrong) I Don't Want To Be Right	Deram DM 383
JIGSAW	That's What It's All About	BASF 05 19572-9
PAUL McCARTNEY & WINGS	My Love	Red Rose Speedway R5985
DETROIT SPINNERS	Could It Be I'm Falling In Love	Atlantic K 10283
BETTY LAVETTE	Your Turn To Cry	Atlantic K 10299
LIBIDO	Hold On To Your Fire	Mooncrest MOON 2
KENNY LYNCH	We Can Be Friends	Atlantic K 10297
ANN ODELL	I Didn't Mean To	DJM DJS 276

MEDIUM TEMPO GROOVERS

HAMMERHEAD	Nice Girl	RCA 2326
JIM NELSON	Tell Laura I Love Her	EMI 2017
ALBERT KING	Breaking Up Somebody's Home	Stax 2025 162
DAVID BOWIE	Drive In Saturday	RCA 2352
GALLAGHER & LYLE	Jesus Save Me	A&M AMS 7063
LLOYD MILLER	Black Is Black	JAM 40
WAR	The Cisco Kid	UA UP 35521
GENE PITNEY	24 Sycamore	Pye 7N 25606
HURRICANE SMITH	Beautiful Day, Beautiful Night	EMI 2018
THE MIXTURES	Slow Train	UA UP 35532
STARBUCK	Wouldn't You Like It	RCA 2350
JIMMY THOMAS	All God's Children	Contempo C8
SYLVIA	Pillow Talk	London HLU 10415
DEODATO	Also Sprach Zarathustra (2001)	CTI CTS 4000

DISCO PICKS DISCO PICKS DISCO PICK

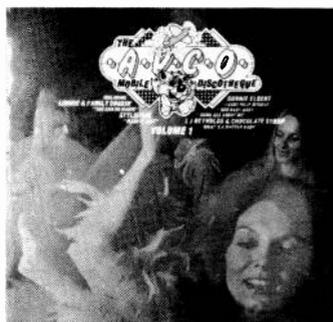
REGGAE CORNER

DESMOND DEKKER
DANDY LIVINGSTONE
NICKY THOMAS
PIONEERS
THE HITTERS
RIGHTEOUS FLAMES

Sing A Little Song
Come Back Liza
Images Of You
At The Discotheque
Hypocrite
Let The Music Play

Rhino RNO 115
Horse HOSS 28
Horse HOSS 29
Trojan TR 7888
UA UP 35530
RCA 2353

album picks of the month



THE AVCO MOBILE DISCOTHEQUE Volume 1
Various Artists
Avco 6466 011

As the title implies, and quite correctly, this is a collection of some of the

best discotheque-style material (and, therefore, not usually so readily available) from the Avco catalogue. Nice mixture of styles and tempos, and with artists such as the Stylistics, Donnie Elbert and Della Reese obviously to be recommended.

Personal favourites are Donnie Elbert's "I Can't Help Myself", which as I'm sure you know always gets 'em leaping, and the opening "What's A Matter Baby" by L. J. Reynolds and Chocolate Syrup.

A nice idea – and I'm already looking forward to Volume 2!



THE MERCURY MOBILE DISCOTHEQUE Volume 1
Various Artists
Mercury 6338 153

Similar idea to the Avco collection above, but this time featuring disco material from the Mercury label.

Top artists featured include Jerry Butler ("One Night Affair"), Bobby Hebb ("Love, Love, Love") and

Joe Tex ("I Gotcha").

Other good movers are The Krystal Generation's "Wanted Dead or Alive" and the opening track of side two "Sweet Happiness" by Newby and Johnson.

As with the Avco set a good mixture of styles and tempos, and again highly recommended.

ALSO RECOMMENDED

Wilson Pickett's Greatest Hits – Atlantic K 60038
James Brown – Soul Classics – Polydor 2391 057
Wattstax – Soundtrack – Stax 2659 019
Kool and the Gang – Music Is The Message – Mojo 2347 004
Jerry Lee Lewis – The Session – Mercury 6338 217/8
Mandingo – Columbia Studio 2 – TWO 400

star pick

ALICE COOPER
No More Mr Nice Guy
Warner K 16262

Almost certain to zoom to the top of the charts, this is probably the most commercial record that Alice Cooper has made. Taken from the "Billion Dollar Babies" album – this one will go down very well in the discos.

star pick

STATUS QUO
Mean Girl
Pye 7N 45229

Although this is old material (from the "Down The Dustpipe" and "In My Chair" period – circa 1970-71) – like its predecessors it really moves along and should really get 'em going. Therefore, highly recommended.

star pick

THE SWEET
Hell Raiser
RCA 2357

As most disco DJs know if you want to get 'em going – put on a Sweet record. Right? Well, here's their latest offering, and again it'll do the trick. Another Chinn-Chapman composition, and full of excitement from beginning to end. Really moves.

star pick

GARY GLITTER
Hello! Hello! I'm Back Again
Bell 1299

Gary's singles all make superb disco records – viz his top award in the recent "Dee Jay and Radio Monthly" poll – and this one is certainly no exception. More up-tempo than previous and a nice one. Don't miss it.



THINK DISCOPOWER!

Fantastic equipment-leaflet from

DISCOPOWER (mail order dept),
50 Ringwood Hill, Newport, Mon.

the tony mercero column

Record promotion in the USA is completely different to over here. In England you have Radios 1, 2, 3 and 4, plus Luxembourg and your BBC local stations. Each record company may have two or three pluggers and possibly one to deal with the discos.

In the States there are no discos as such – but the record companies have the task of contacting over 5,000 radio stations!

The companies have, on average, a Head of Record Promotion in each of their main offices (they usually have three offices in major cities over the USA) with maybe three assistants and it is their job to get round

to as many stations as possible.

All albums and 45s are mailed out to the stations and the staff then do follow-up visits. The other main activity is usually PA's by artists who are working in the area and call in to the local stations in that town.

The companies also have travelling promotion men who spend anything from three weeks to two months on the road visiting stations. They pick up their promotion material either from their home or from mail offices which they arrange to visit at certain times.

One of the best field promotion men in the US is Alan Riley who used to work for Jerry Ross Productions – the company which owned Colossus Records Inc. He used to vanish for weeks on end and come up with great plays all over.

Also of interest is the fact that the stations each have their own record charts which the promotion men check on each week. This means that the companies can see what is called a "regional break-out" often weeks before the disc gets into the national Top 100.

It's quite strange really – you could get a record selling, say in Los Angeles, and in their charts – which is not even being played in New York. That is until someone comes in from LA raving over the disc and then all the stations will pick up on it.

Worth a mention, in my opinion, are two of America's best record promoters that I know. These two men have helped me in the past by mailing records to me from the US. They are George Brewer of Columbia Records and Steve Wax of Bell.

Here are some more stations for your information:

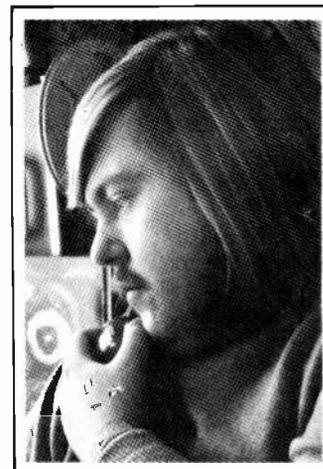
*WHB,
106 W 14th Street,
Kansas City,
Missouri 64105
Johnny Dolan*

*KXOK,
1600 N Kings Highway Boulevard,
St Louis,
MO 63113
Ram Otis*

*KOMA,
Box 1520,
Oklahoma City,
Oklahoma 73101
Johnny Bridges*

*WDGU,
Box 6606,
Minneapolis,
55420
Scott Burton*

Finally, here are my



show's records for this month. The album is "Exuma" on the Kama Sutra label.

Singles of the month include Johnny Johnson's "Give Me Your Love Again" on the new EMI label, "Gold Medallions" by Tucky Buzzard on Purple and "Clap Your Hands and Stamp Your Feet" by Bonnie St Clare (and Unit Gloria) on Philips.

If you've got a copy of the Sutherland Brothers and Quiver single on Island "You Got Me Anyway" – flip it and listen to the "B" side – "Not Fade Away" – it's the best record I've heard in months.

'Bye for now.

musing with moffat

DUSTY SPRINGFIELD came on to prolonged applause, waited until it had died down and then came the musical introduction to her first song, one of her past money-spinners. I settled back to listen. But could I? Oh no. Again the appreciative fans broke into wild applause, drowning at least the first half dozen words of her song. The scene was a recent Sunday concert at the London Palladium at which Dusty was the undisputed star. It happened again a few weeks later when the stage was occupied by a Mr TONY BENNETT. What is the audience trying to prove? And to whom? The singer or to itself? It can surely only be one of two things. That (a) it recognises the singer which isn't very brilliant seeing that the name is printed on the tickets or

(b) it has heard the song before.

To make matters worse, people are now applauding at the start of a song that the artist has never sung before, let alone recorded! If Tony Bennett had included an aria from "La Traviata" in his repertoire you can be sure that some idiot would have put his or her clammy little hands together and that the rest, sheeplike, would have followed suit.

Also on the bill with Mr B. was the excellent STAN REYNOLDS Orchestra and included in their repertoire was a medley of Glenn Miller memories. What did we get? Rapturous applause when the "sheep" recognised "Moonlight Serenade" although, as far as I know, Mr Reynolds and Co neither wrote it or have recorded it.

Memo to audiences everywhere. KINDLY STOP THIS OBNOXIOUS AMERICAN HABIT AT ONCE. For the record Mr Bennett performed such standards as "I Left My Heart in (Applause)", "If I Ruled The (Applause)" and many others. He did NOT sing "God Save The (Applause)". Exit Moffat from the Palladium applauding loudly – AT THE END.

Memo 1 – to BBC DJs

It is almost eight years now since the "late" JIM REEVES died and the "late" NAT "KING" COLE departed this life in 1965. Is it therefore not time that the use of "the late" was discontinued? Believe it or believe it not, dear readers, but on ITV's "Stars on Sunday" recently a reference to the "late" SIR EDWARD

ELGAR was made, words perhaps by the "late" WILLIAM SHAKESPEARE! Sir Edward died in 1934, Master Shakespeare in 1616.

Memo 2 – to the staff of my "local"

When I come up to the bar and order "one small whisky for my wife" and then, in quieter tones, add "and a large scotch for myself", would you kindly refrain from shouting, for all to hear, "a small one for the wife and a large one for yourself". If I want her to know, I'll tell her myself!

roger moffat

HOSPITAL RADIO CASEBOOK

A drive to persuade more hospital radio organisations all over Britain to join the National Association of Hospital Broadcasting Organisations (NAHBO) was called for by the NAHBO chairman, Mr Ken Fulstow, at the association's annual meeting, in London.

Speaking to a "Dee Jay and Radio Monthly" reporter after the meeting, which was held at Hammersmith Hospital, Mr Fulstow said. "There are still many hospital broadcasters who are unaware of our existence. We want to bring them into the fold. There are also several broadcasting organisations – quite big ones – who feel that they have nothing to gain from being members. To them I would say: In the field of charitable work that we are in, it's not only what we can get out of membership, it's important that we help others with the experience that we have gained over the years. Let us have your membership and share with us your knowledge."

Nearly 50 hospital stations are members of the association – ranging from large networks, such as the huge 55-hospital network in Liverpool, to smaller one-hospital, and even sometimes one-man, stations.

The NAHBO constitution declares as its aim: To extend and improve the relief of sickness, infirmity and old age, through hospital broadcasting and allied services, by giving encouragement and providing administrative, technical, legal and medical advice; while, at the same time, providing a meeting place and platform for all connected with these services for the free exchange of ideas and information.

Membership of the association costs just £3 a year.

Some 90 delegates from all over Britain attended the meeting in London. Among them were members of one of the newest stations – Yeovil, recently opened with the assistance of Bath

and Bristol organisations, and Radio Rainhill, in Prescot, Lancashire, due on the air on June 1.

The meeting decided to foster the establishment of regional organisations to improve communication between stations and the central executive committee. Western England stations have formed a South West Association of Hospital Broadcasting Associations. The former Scottish region has been dissolved, to be replaced by a more informal structure, while the northern areas already have their own association.

It was decided that all future annual general meetings should be held in London. The second general meeting required by the association's constitution, will be held in the provinces. Next autumn's meeting will be in Swansea.

Mr Fulstow, with some reluctance, permitted himself to be re-elected chairman for a fourth (and last, he declared) term.

Other officers elected were: Secretary – Mrs Ena Montgomery (of 16 South Terrace, Euxton, Chorley, Lancashire); Treasurer – Geoff Steer (Weymouth); Committee – Dennis Rookard (Harold Wood), Kathy Jones (Oldham), Selwyn Thomas (Swansea), Phil Davies (Swansea), Paul Easton (Northwood Park).

Other committee members until the 1974 annual meeting – David Coates (Hammersmith), Brian Snowdon (York) and C. MacFarlin (Liverpool).

A NAHBO trophy – presented to the British association by their counterparts in Holland, ZON – was awarded to Radio St Helier (Surrey) for their entry in a tape recording competition, arranged jointly by NAHBO and a national magazine.

Radio St Helier's tape, one of their weekly news programmes, came top among 18 entries from all

the country.

Second was Portsmouth Hospital Broadcasting for their taped review of 1972, while Radio Enfield, with a programme about the Enfield Town Show, took third place.

The prizes were presented by veteran broadcaster, Bob Danvers-Walker.

During a brief talk, in which he spoke of the value of hospital broadcasting, not only to patients, but as a breeding ground for up-and-coming broadcasters with commercial radio in view, Mr Danvers-Walker recalled that he was one of the world's first-ever hospital broadcasters. He produced a photograph, showing a hospital broadcast, in which he participated, being made in Melbourne, Australia, in 1930!

NAHBO members, at their annual meeting, also heard Mr Peter Redhouse, manager of BBC Radio London, speak of local radio's place in British Broadcasting.

HOSPITAL BRIEFS

One of the country's newest hospital radio stations, Radio Rainhill (Prescot, Lancashire) will come on the air on June 1. The station is being built largely with a grant of nearly £1,800 from the Merseyside Hospitals' Council and a further £500 from the local management committee. It will serve nearly 2,000 patients at the psychiatric hospital.

Coventry Hospitals' Broadcasting Service have appealed to the public for donations to their record library. Already 1,000 albums and singles (one-fifth of the target figure) have been received.

Radio Wey, serving 2,000 patients in the Weybridge, Surrey area, celebrated the opening of their new studio with bumper programmes put out live by

guest disc jockeys from Radios 1 and 2.

Radio 2 DJ, Tony Brandon, accepted the presidency of the station and was one of the principal guests on the day.

He was supported by Noel Edmonds, Johnny Walker, John Dunn, Keith Gallyer (Radio London) and Keith Skues.

The special programmes began at 2 pm and continued until 9.30 pm, when, it is reported, Keith Skues had to be "dragged from the studio" to enable the station to close down and the patients to get some sleep.

The studio was closed in January to enable it to be completely reconstructed at a cost of about £525.

Radio Wey normally broadcasts for 50 hours a week. During the studio shut-down, members provided a limited service with the help of tapes pre-recorded at their homes. The live soccer broadcasts remained a part of the service, however.

One of the first programmes to go out via the new studio was a live commentary of the FA Amateur Cup Final at Wembley. With the blessing of the FA and the Wembley Stadium authorities, Radio Wey's John Best and Pete Lewis provided their own word pictures of how local team Walton and Hershaw defeated Slough by one goal to nil.

For the past year or so, patients at Lister Hospital, Hitchin, Herts, have had a Sunday morning service broadcast to them from the local parish church.

However, the other Sunday, fortunately after the weekly broadcast, a thief broke into the church and stole the mixer unit.

The theft was reported in the local newspapers.

The following morning, the Vicar, the Reverend Michael Tingle, went to his pulpit and found, on the floor – the stolen mixer.

Fixed to it was a note, with just one word on it – "Sorry".

edited by ROY MACK

Scotch Tape

Very interesting letter received a few weeks ago from an organisation calling themselves Radio Scotland (North). Founded in 1966 the aim of the station was at first to keep alive the sound of the old Radio Scotland with tape listeners and eventually to obtain a broadcasting licence. They now hope that when eventually a licence is issued for that area their application will be met with favour and they will then be able to transmit from their studios in Banff to an area embracing both Aberdeen and Inverness.

In the meantime they are operating as a non-profit making tape station. Listeners (?) send in tapes on which the station records shows, the only cost being the return postage. The programmes include jingles and commercials and 75 per cent of the records played are promotional product, due to the support they are already receiving from the major record companies. Listeners come from all over Great Britain and the Continent, and in addition the station runs a regular programme on the radio service of Hairmyres Hospital, East Kilbride.

They are also in the process of launching a Road Show Discotheque to help publicise the station all over the North of Scotland. There is a supporters' club known as the RSN CLAN and the station produces its own Prediction Hit Fifty.

It all sounds very enterprising and as you can see from the picture opposite their studios look pretty good too. Well done, Radio Scotland (North). The address should you wish to write to the station is 26 Newtown Drive, Macduff, AB4 1SR.

Night club

Did you know, for instance, that the BBC programme "Night Ride" has its very own club? It's been going now for over three years

Dee Jay Diary

Over the past few months, in fact since we started "Dee Jay and Radio Monthly", it has become apparent that there are many interesting side-lines and stories, concerning the DJ and radio field, which do not, unfortunately, merit a full article or feature.

We have decided, therefore, that from time to time, probably every other month, to run a "Dee Jay Diary" page or pages on to which we can collate these minor stories. And so without further ado, here we go . . .



Radio Scotland (North)—The Studio (see Scotch Tape).

and came about originally at the suggestion of a listener. The honorary President and I gather "King Pin" of the organisation is none other than popular BBC presenter Peter Latham, and the club produces its own bi-monthly bulletin "Night Owl", which excelled itself in the March/April issue by making nice comments about "Dee Jay and Radio Monthly". Thanks, "Night Owl"! Membership costs £2 per year and the club holds regular parties and get-togethers which are always attended by many of the Radio 2 personalities. If you are interested in becoming a member, then write to the Secretary, Pam Bartlett of 1 Whitehouse Crescent, Chelmsford, Essex CM2 7LP, and, of course, don't forget to mention "Dee Jay and Radio Monthly".

Jazz South

Yet another local station is helping to eke out the rather meagre amount of air-time given to jazz. Tuesday May 1 sees the start of a new programme "Jazz on Solent" on BBC Radio Solent. The programme which goes out at 7.40 pm, will be introduced by the station's programme organiser, Dave

Challis, who in his spare time plays clarinet with Bournemouth's Gerry Brown Jazzmen.

"The show will largely be produced by the scores of jazz enthusiasts who live in the area who have said that they will provide us with news for the local jazz diary, which will be the life-blood of the programme," said Dave.

The plan to feature local bands as well as interview local and visiting jazz personalities, and there will also be review spots covering new jazz record releases.

Anyone interested in helping supply jazz news, or feature suggestions for the programme should write to Dave at BBC Radio Solent, Southampton, SO9 4PJ.

Gay Gordon?

Nice letter received from Stuart Henry, following our feature on him last month. I quote:

"As you may or may not know, I now regard acting as about my only mentionable hobby. Last year I played a Glasgow murderer in 'New Scotland Yard' and a tinker in 'Adam Smith'. On Sunday night, May 27, my next dramatic offering goes out. A play called 'Blinkers' by Peter Ransley, with John Neville and Barbara Ferris,

in which, as a change from the heavies I'm usually cast as, I play a London hairdresser with distinct homosexual inclinations.

"Best of luck for your continued success. I do enjoy reading it."

Thanks Stuart, and doubtless many of our readers will be tuned in on May 27.

Discount for D.J.'s

Just like to draw all our many DJ readers to the excellent discount scheme being run by Mike Searle, alias Lord Welling, from 71 Belgrove Road, Welling in Kent. For a cost of £5 per year DJs can obtain a full 15 per cent discount on all records, tapes, accessories, disco lighting and sound equipment, stationery and custom-made stage display material. They also receive a regular mailing list of all new releases of interest to the DJ. Delivery should be made within 48 hours. A 10 per cent discount is available on records and tapes only, with a 5p packing and postage charge on orders under £2.50, for no annual cost.

If you buy a lot of records and haven't yet found a friendly local dealer who will give you a discount - this sounds like a good idea.

Think albums

Finally I wonder how many DJs are making full use of the many compilation albums now on the market? For instance instead of carrying over 300 45s - it is now possible to have all the "A" sides on less than a dozen albums - and these cover many of the top hits of the last 20 years. Next month in "Dee Jay and Radio Monthly" we will be looking at those that are available. Meanwhile what do you our DJ readers think of them. Write to "Dee Jay Diary", B.C. Enterprises Ltd, Willmott House, 43 Queen Street, Hitchin, Herts.

B.C.

CAMPUS RADIO

One area of broadcasting that has not been covered previously in 'Dee Jay and Radio Monthly', and which may, in fact, be totally unknown to many of our readers, is the ever increasing area of Student Broadcasting. Many universities now have their own broadcasting set-up, and in this first article Andy Sennitt, who has in the past been in charge of Radio Bailrigg at the University of Lancaster, takes a look at the overall Student Radio scene.

In January 1969, I picked up my copy of the "World Radio & TV Handbook", and an entry under the heading "Great Britain" caught my attention. It referred to a station called University Radio York, broadcasting on 300 metres medium wave under a special GPO licence. I had never heard of this station before, and imagined that it must have been for some undisclosed purpose other than broadcasting. A few months later, however, I was accepted by Lancaster University and received a student handbook which contained reference to "Radio Bailrigg". From this, I learned that Lancaster students were also planning a station like the one at York, and that it was to be a complete broadcasting service of information and entertainment. Being deeply interested in all aspects of broadcasting, I applied to join the group of people running the project, little realising that I would end up in charge of the whole operation for nearly a year. My experiences showed that despite being in existence for four years, student broadcasting in this country is still relatively unpublicised and misunderstood in the places where it could be of most benefit. Thus I want to describe the student radio scene as it stands now, and give some personal views on its future role in the framework of British radio.

At the time of writing, eight different universities have their own stations on the air. These are York, Lancaster, Kent, Essex, Surrey, Brunel, Warwick and Loughborough. Several other stations are in the preparatory stages, and a number of universities are considering the idea. The technical regulations laid down by the Ministry of Posts and Telecommunications are stringent, and basically involve the use of special inductive loops which make the signal audible on the campus on a normal transistor radio, but which prevent effective reception outside the university. Besides being extremely difficult to achieve, this requirement also means that

the older non-campus universities are at a disadvantage, and so far all the stations are located at universities where there is a large central nucleus of student accommodation to provide an audience.

The sources of finance vary with each station, but the situation at Lancaster is fairly typical. An initial £1,000 came from an annual goodwill gift from three American colleges whose students come over to Lancaster to study. This was supplemented by loans from some of Lancaster's own colleges and at the moment an annual grant of over £600 is received from the university's student council.

Professionals may be surprised that, with the amounts of money quoted above, it is possible to produce a workable radio station. Let me stress that, while obviously the resources of the student stations are limited, the standard of programmes can be extremely high, and in terms of value-for-money I should imagine that campus audiences get the best possible deal. A typical campus station has a main studio with a couple of record decks, two high-quality tape decks, DJ microphone plus one or two interview mikes, a mixing console with six to eight channels, studio monitor and talkback system and a portable tape recorder for location work.

With relatively limited facilities, it is inevitable that a large proportion of each station's output should consist of music programmes. Phonographic Performance allow, on average, 28 hours a week of "needletime", which in practice should permit about

35 hours of actual record shows if you add the time for "chat". The rest of the programme output consists of news and features of interest to members of the university, documentaries and discussions on current affairs topics, drama, original music by university artistes and so on.

Even some of the major record companies have still to realise the potential of campus radio. Happily, many of them now supply the student stations with some or all of their releases, and a few companies even go to great lengths to co-operate. We discovered that most companies were under misapprehensions about the status of campus radio, and it is quite possible that even now there are promotion managers who have either never heard of university stations, or who honestly believe that they are illegal rag-week operations of some kind. A big step forward, however, took place in May 1972 when all but one of the existing stations attended a highly successful conference. As a result, the National Association of Student Broadcasting came into existence, and the effect of this has been to co-ordinate the activities of all campus stations and provide a stronger, united voice with which to approach the various authorities and organisations.

You are probably wondering, then, how the stations manage to produce balanced programmes of music when many labels simply ignore them or refuse to send their releases. By far the largest source of records is from the students themselves. Most DJs arrange to bring along their own records and those

of their friends, and very often the stations invite listeners to come along to the studio with records. It is however more likely that a listener will hear a new album by an unknown group on a familiar label, than a better-established artiste who records on a label which does not send out promotion copies. There is nothing the station can do if a company refuses to help, and there is no money left to buy records. All we can do is point out the numerous examples of students buying records they might not have otherwise heard, as a result of airplay on campus stations, and leave the ball in the companies' court.

Next, a word about the format of a typical campus radio show. Most stations tend to put out more specialised forms of music before midnight, and have a late show of 1½ or two hours playing mixed types of music from "bop" through to progressive. Often, listeners are invited to ring up with their requests, and frequently these practically take over the whole show, so the DJ never knows what he will be playing ten minutes later! As often as possible, interviews, special reports and other non-music items are included to make the programmes more interesting, and the whole programmes are generally unscripted and unpredictable.

Already student radio has produced several promising disc-jockeys. I have heard people on campus stations who are as professional as some of the BBC and offshore disc-jockeys. Apart from their microphone technique it is obvious that they need to be competent at operating the studio equipment, as nearly all DJ shows are one-man-operated. I would confidently say that many student DJs would be quite at home in a professional radio studio, and can only hope that any producers or programme directors looking for new talent will not overlook the campus stations. In the USA a career in broadcasting is often begun with a campus station, and it would be nice to have a similar situation in this country.

dee jay album sounds



THE CHI-LITES
Greatest Hits
Brunswick BRLS 3003

JACKIE WILSON
Greatest Hits
Brunswick BRLS 3004

TYRONE DAVIS
Greatest Hits
Brunswick BRLS 3005

Three great albums which must obviously recommend themselves to each and every disco DJ – because really there's some terrific material here. In fairness very few of the 48 tracks could be classed as chart hits, but everyone has been a tried and tested disco favourite – some like Jackie Wilson's "Reet Petite" for many years.

Jackie's selection also includes "(Your Love Keeps Lifting Me) Higher and Higher" and a very soulful version of "Danny Boy".

The Chi-Lites album which contains their big hits "Have You Seen Her", "Oh Girl" and "Give More Power To The People" and the Tyrone Davis set are also packed full of fisco goodies.

Don't you dare miss any of these.

BC



NEWPORT IN NEW YORK '72

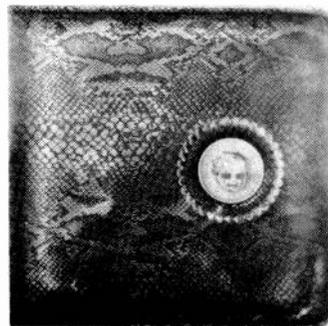
Various Artists
Atlantic ATL 40439

Following the catastrophic and senseless wrecking of the 1971 Newport Jazz Festival, in 1972 organiser George Wein took a calculated gamble and moved the event into New York City. Most people said that he was mad, but for nine days in July the Festival spirit was re-born in the very heart of New York.

This album collates the best of several "soul" sessions held as part of the week – and with featured artists such as Curtis Mayfield, Roberta Flack, B. B. King, Herbie Mann, Les McCann and Billy Eckstine, it's good. Personal favourite tracks are Curtis' "Pusherman" from the film "Superfly" and Roberta Flack's powerful rendition of "Somewhere" which closes the album.

Be sure to give this one a listen.

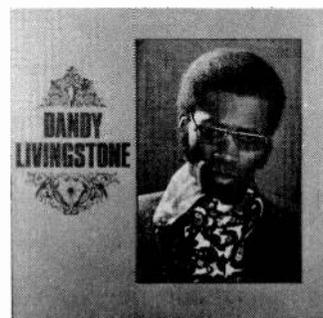
BC



ALICE COOPER
Billion Dollar Babies
Warner Bros K 56013

Alice Cooper is undoubtedly one of the current phenomena on the pop scene. If, however, you get down underneath all the make-up and other attention-getting showbiz gimmicks – there is a group which comes up with pretty basic but effective rock music. Much of it goes down very well on the disco scene, and included here are three of his big hits "Hello Hooray", "Elected" and the current "No More Mister Nice Guy". Having said that with the exception of these three and perhaps the title track there's little to recommend this one to the DJ market. But if you like well-played progressive rock music this could be one for you.

BC



DANDY LIVINGSTONE
Trojan TRLS 45

Dandy Livingstone first hit the charts last year with his great record of

"Suzanne, Beware of the Devil", originally issued as a "B" side to one of the tracks included on this album – the old Emile Ford number "What Do You Wanna Make Those Eyes At Me For" – but later flipped and re-issued with a different backing track.

"Suzanne" is not included, but his follow-up "Big City" is. There's also a nice version of the Goffin/King composition "At the Club".

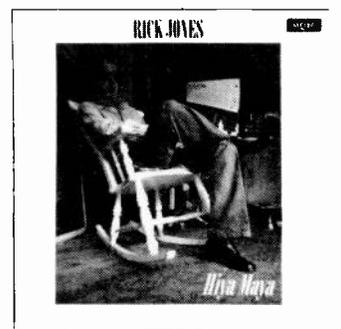
A good reggae album.

BC



TRAPEZE
You Are The Music: We're Just The Band
Threshold THS 8

This is one for the heavy music freaks. Loud guitar, strained vocals, solid beat but nothing much original. The group are musically good and succeed in getting nicely to the body rhythms, but they need stronger material to have more instant appeal.



RICK JONES
Hiya Maya
Argo ZDA 156

A sensitive, soft and gentle folk-oriented album from singer-songwriter Rick, a talented Canadian. It's a beautiful late-night listening – very personal, but with enough character to make it appealing to a large-ish audience. The string arrangements are delicate, but Rick can swing when necessary.



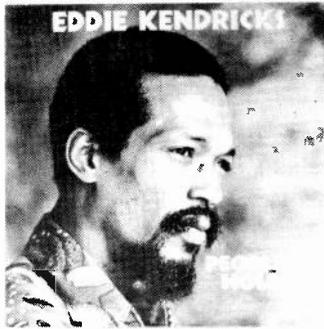
BUCKWHEAT
Charade
London SHU 8444

Really striking cover picture on this one – a far-out “charade” idea that came off. The group is a solid white funk unit with a powerful girl lead singer in Debbie Campbell. They're adventurous within a limited framework, yet their solid blues “Tell Me Babe” is the track that's being programmed here and somehow comes across with more immediacy than the heavier (musically) stuff.



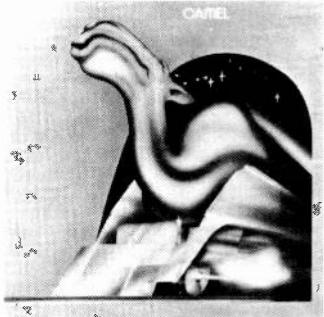
THE GUESS WHO
Live At The Paramount
RCA Victor SF 8329

One of the best “live” heavy rock albums for ages. On side one the team run through some of their best-known songs like “Albert Flasher” and on to “Pain Train”, with their usual exhilarating guitar and high-energy rhythms, but it's on side two where they really come on strong. Their live “American Woman” is an extended version of the single and it's sheer joy all the way. Must have been a good audience that night at Seattle.



EDDIE KENDRICKS
People . . . Hold On
Tamla Motown STML 11213

Eddie was one of the Temptations lead singers – he sang “Get Ready”, if you need identification – and this solo LP showcases him with some adventurous songs and arrangements. He gets Afro on “My People . . . Hold On”, a funky workout, and later gets into some pretty vocal showcases with some soulful and often poignant songs. Well produced by Frank Wilson.



CAMEL
MCA MUPS 473

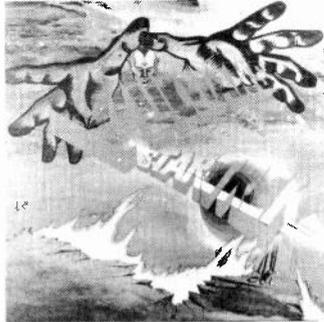
Some ambitious and plaintive rock from a “new” group containing some well-known musicians, including keyboard man Peter Bardens. This is the first record I've heard in which Bardens really fulfils his considerable talents. Strong, unhurried arrangements, mature songs, interesting workouts. A nice surprise.



ERNIE SMITH
Ernie . . . Smith, That Is
London SH 8442

A real curiosity, this one. Ernie is a kind of reggae cabaret singer with a mature

and expressive voice set against a variety of reggae rhythms, if that makes sense. An attempt at sophistication that sometimes comes off perfectly – his version of “Desiderata” is the best I've heard – and at other times matches the inane sleeve.



VULCANS
Star Trek
Trojan TRLS 53

Basically an album of reggae instrumentals with some space-y moog giving futuristic touches. It's a combination that just about works, but at times the ethereal quality of the gimmickery swamps the gut beat. Pleasant reggae background music with a welcome difference.



WAR
The World Is A Ghetto
United Artists UAS 29400

This is a mammoth album hit in the States and it's easy to hear why. It's in the same subtle Latin rock bag as Santana (although nowhere near musically similar) and features subtle body rhythms, superb instrumental work and some beautiful vocals. It's a class album, cleverly produced, deserves to be heard.



LON AND DERREK VAN EATON

Brother
Apple Sapcor 25

Nice brotherly love image dominates the well-designed sleeve. The music is equally well-produced – by Klaus Voormann – and is a big-sounding gospel groove that rolls over you for the first play or two, and later begins to insinuate itself nicely. The atmosphere is mellow and musically strong. The songs especially are uppers; this is an album worth owning.



RARE EARTH
Willie Remembers
Rare Earth SRE 3008

Definitely the best Rare Earth album so far. They've successfully combined all those diverse influences and finally mastered the heavy-soul genre they've experimented with for so long. An atmosphere of love and optimism pervades the album, and every track is strong with something to offer.



HOOKFOOT
Communication
DJM DJLPS 428

One for the specialists. Hookfoot come on with some of the best heavy rock instrumental workouts around, but you need to listen closely and carefully if your interest is to be retained. They're short on melody and long on repetition, so the music tends to work on a more subliminal level. When it gets through, it hits. But it needs patience.

reviews in brief

Unsure of the exact vintage of "The King of Rock - Bill Haley Plays" (Ember EMB 3396) - but it certainly isn't the Haley I remember of old. No "Rock Around The Clock" material here. Not really recommended... "Love" tenor sax soul sounds from the late King Curtis on Atlantic K 30029, recorded at Smalls Paradise in 1966. Some nice tracks on this one... Bags of excitement conveyed by Ike and Tina Turner (Warner Bros K 36001) which includes good versions of "You Are My Sunshine" and "I Can't Stop Loving You" - (Elvis please note!)... The BBC's programme "Scrapbook of 1940" appears on Philips International 6382.042. Narrated by Freddy Grisewood and with the actual voices of Sir Winston Churchill, Lord Haw-Haw and Neville Chamberlain plus musical interludes from Vera Lynn, Arthur Askey and Charlie Kunz, this is a fascinating album full of nostalgia... Quite passable cover versions of recent hits including "Pinball Wizard", "Doctor My Eyes", "Killing Me Softly With His Song" and "Cindy Incidentally", make up "Mike Morton's Non Stop Hits" (RCA International INTS 1427). Interesting to note that the only instrumental track "Sylvia" comes off by far the best - food for thought?... Thelma Houston almost made the charts last year with her record of "No One's Gonna Be A Fool Forever" which is included in her album "Thelma Houston" (Mowest MWS 7003). Also includes a nice version of Kris Kristofferson's "Me and Bobby McGee"... pleasant reggae sounds from the popular Pioneers on "I Believe In Love" (Trojan TRLS 48)... Lieutenant Pigeon, who sprang to fame with "Mouldy Old Dough" now come up with their debut LP "Mouldy Old Music" (Decca SKL 5154).

The original hit is included along with fresh interpretations of Lennon and McCartney's "Yellow Submarine" and a slow "Red River Rock"... early Sweet and Pipkins crop up on "Gimme Dat Ding" (Music for Pleasure MFP 5248). The title track was, of course, a big hit for the Pipkins back in 1971 and their tracks aren't all that bad. But the Sweet numbers just really aren't up to "Blockbuster" standards at all... 1958 Newport Jazz Festival recordings make up an album by Ray Charles (Atlantic K 30032) As one would expect from the recording location the whole album has a strong jazz feel to it, and includes a great version of "In A Little Spanish Town"... there is a definite early Beatles feel to "Fresh Raspberries" (Capitol E-ST 11123). This US group have sold several million discs in North America but have not yet really taken off over here. Maybe it's because we were too close to the originals and still remember with affection those four "mop tops" from Liverpool... 1968 vintage Canned Heat recordings make up "Rollin' and Tumblin'" (Sunset SLS 50321). Very blues influenced and recorded before their real commercial success came along. All right if you enjoy the blues... Budget price Tamla on "The Isley Brothers" (Music for Pleasure MFP 50014). No massive hits here a though the Isley's were among the very first artists to sign to the then embryo Tamla company. Excellent value this one... Popular 60's singer Bobby Vee pays tribute to one of his early influences, the late great Buddy Holly, on "I Remember Buddy Holly" (Sunset SES 50318) which includes all of Buddy's hits like "That'll Be The Day", "Oh Boy" and "It Doesn't Matter Anymore". A nice tribute album.

classifieds

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U.S. charts top 30 singles



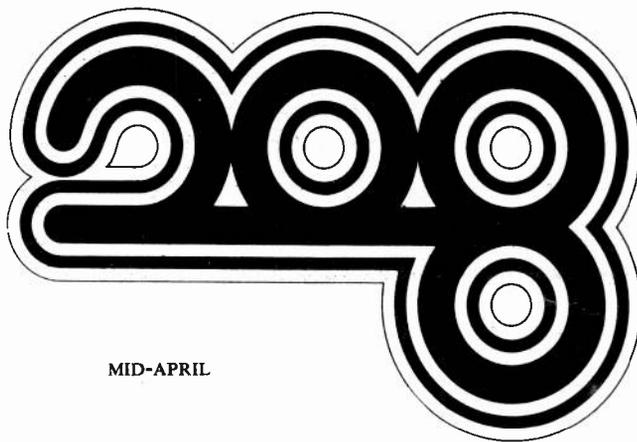
Mid April 1973

U.S. charts top 30 albums

1	The Night The Lights Went Out	Vicki Lawrence	Bell
2	Ain't No Woman (Like The One I Got)	Four Tops	Dunhill
3	Neither One Of Us	Gladys Knight & The Pips	Soul
4	Tie A Yellow Ribbon Round The Ole Oak Tree	Dawn	Bell
5	Sing	Carpenters	A&M
6	Break Up To Make Up	Stylistics	Avco
7	Cisco Kid	War	UA
8	Call Me	Al Green	Hi
9	Killing Me Softly With His Song	Roberta Flack	Atlantic
10	Space Oddity	David Bowie	RCA
11	Love Train	O'Jays	Phil Int
12	Stir It Up	Johnny Nash	Epic
13	Danny's Song	Anne Murray	Capitol
14	The Twelfth Of Never	Donny Osmond	MGM
15	Masterpiece	The Temptations	Gordy
16	Little Willy	The Sweet	Bell
17	Dead Skunk	Loudon Wainwright	Columbia
18	Peaceful	Helen Reddy	Capitol
19	Aubrey	Bread	Elektra
20	Drift Away	Dobie Gray	Decca
21	Stuck In The Middle With You	Stealers Wheel	A&M
22	You Are The Sunshine Of My Life	Stevie Wonder	Tamla
23	Walk On The Wild Side	Lou Reed	RCA
24	Reeling In The Years	Steely Dan	ABC
25	Cover Of Rolling Stone	Dr Hook & The Medicine Show	Columbia
26	Step By Step	Joe Simon	Spring
27	Also Sprach Zarathustra	Eumir Deodato	CTI
28	Daisy A Day	Jud Strunk	MGM
29	Pinball Wizard/See Me Feel Me	The New Seekers	Verve
30	Out Of The Question	Gilbert O'Sullivan	MAM

1	Billion Dollar Babies	Alice Cooper	Warner
2	Lady Sings The Blues -- Soundtrack	Diana Ross	Motown
3	Dark Side Of The Moon	Pink Floyd	Harvest
4	Deliverance -- Soundtrack		Warner
5	Don't Shoot Me, I'm Only The Piano Player	Elton John	MCA
6	Rocky Mountain High	John Denver	RCA
7	The World Is A Ghetto	War	UA
8	Can't Buy A Thrill	Steely Dan	ABC
9	Birds Of Fire	Mahavishnu Orchestra	Columbia
10	Aloha From Hawaii via Satellite	Elvis Presley	RCA
11	Space Oddity	David Bowie	RCA
12	Moving Waves	Focus	Sire
13	The Divine Miss M	Bette Midler	Atlantic
14	Masterpiece	The Temptations	Gordy
15	Shoot Out At The Fantasy Factory	Traffic	Island
16	No Secrets	Carly Simon	Elektra
17	They Only Come Out At Night	Edgar Winter	Epic
18	Wattstax -- Soundtrack		Stax
19	Transformer	Lou Reed	RCA
20	Prelude	Eumir Deodato	CTI
21	The Best Of Bread		Elektra
22	Talking Book	Stevie Wonder	Tamla
23	I Am Woman	Helen Reddy	Capitol
24	Neither One Of Us	Gladys Knight & The Pips	Soul
25	Around The World With Three Dog Night		Dunhill
26	Hot August Night	Neil Diamond	MCA
27	Who Do We Think We Are	Deep Purple	Warner
28	Derek And The Dominos In Concert		RSO
29	Byrds	Byrds	Asylum
30	The Session	Jerry Lee Lewis	Mercury

charts singles



charts albums

MID-APRIL

top 30

1	Tie A Yellow Ribbon Round The Ole Oak Tree	Dawn	Bell
2	Hello! Hello! I'm Back Again	Gary Glitter	Bell
3	Get Down	Gilbert O'Sullivan	Mam
4	I Am A Clown	David Cassidy	Bell
5	Tweedle Dee	Little Jimmy Osmond	MGM
6	All Because Of You	Geordie	EMI
7	Pyjamarama	Roxy Music	Island
8	Heart Of Stone	Kenny	Rak
9	Power To All Our Friends	Cliff Richard	EMI
10	Drive In-Saturday	David Bowie	RCA
11	Twelfth of Never	Donny Osmond	MGM
12	Crazy	Mud	Rak
13	Love Train	O'Jays	CBS
14	Duelling Banjos	Eric Weissberg & Steve Mandel	Warner
15	My Love	Wings	Wings
16	Good Grief Christina	Chicory Tip	CBS
17	Cum On Feel The Noize	Slade	Polydor
18	The Right Thing To Do	Carly Simon	Elektra
19	Brother Louie	Hot Chocolate	Rak
20	20th Centry Boy	T. Rex	T. Rex
21	By The Devil (I was Tempted)	Blue Mink	EMI
22	Never Never Never	Shirley Bassey	U.A.
23	I Don't Know Why	Andy & David Williams	MCA
24	Giving It All Away	Roger Daltry	Track
25	Bad Weather	Supremes	Tamla
26	Why Can't We Live Together	Timmy Thomas	Mojo
27	Hey Mama	Joe Brown	Ammo
28	Feel The Need In Me	Detroit Emeralds	Janus
29	Mean Girl	Status Quo	Pye
30	Every Day	Don McLean	U.A.

hot heavy 20

1	Houses Of The Holy	Led Zeppelin	Atlantic
2	Eat It	Humble Pie	A&M
3	For Your Pleasure	Roxy Music	Island
4	Grand Hotel	Procul Harum	Chrysalis
5	River	Terry Reid	Atlantic
6	Ooh La La	The Faces	Warner
7	Cosmic Wheels	Donovan	CBS
8	Electric Light Orchestra 2	Electric Light Orchestra	Harvest
9	Larks Tongues in Aspic	King Crimson	Island
10	True Stories	Judy Collins	Electra
11	Dark Side Of The Moon	Pink Floyd	Harvest
12	In The Right Place	Dr. John	Atlantic
13	Mothers Pride	Fanny	Reprise
14	Katpain Kopter & The 'Fabulous Twirly Birds	Randy California	Epic
15	Birds Of Fire	Mahavishna Orchestra	CBS
16	Greenslade	Greenslade	Warner
17	Old Soldiers Never Die	Heads, Hands and Feet	Atlantic
18	In Concert	Derek & Dominoes	RSO
19	In Deep	Argent	Epic
20	Byrds	Byrds	Asylum

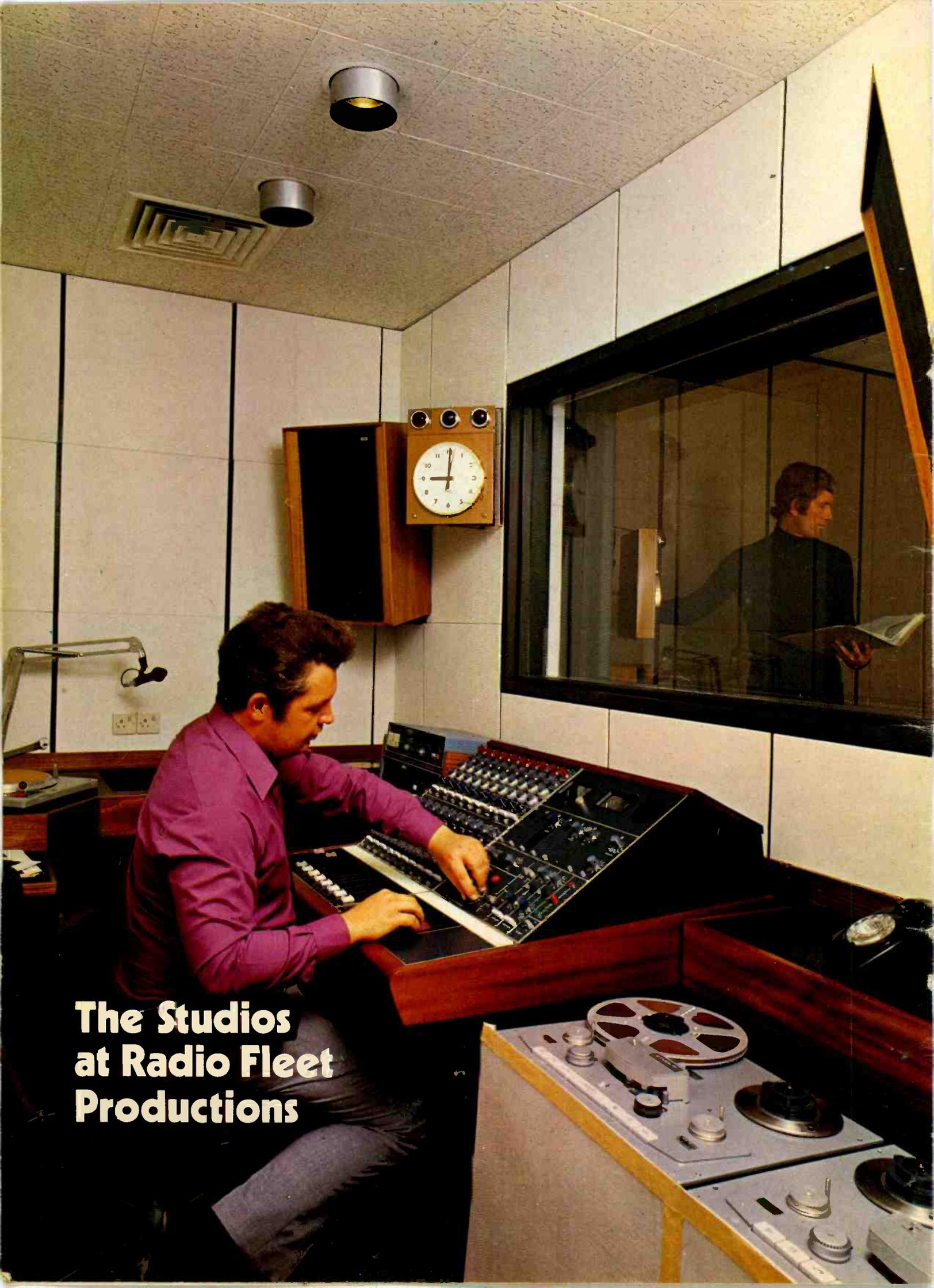
NOTE

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

deejay

and Radio Monthly





**The Studios
at Radio Fleet
Productions**

CHAPTER ONE PRESENT



Your own Columnist

POLLY PERKINS



COMING WITH THE

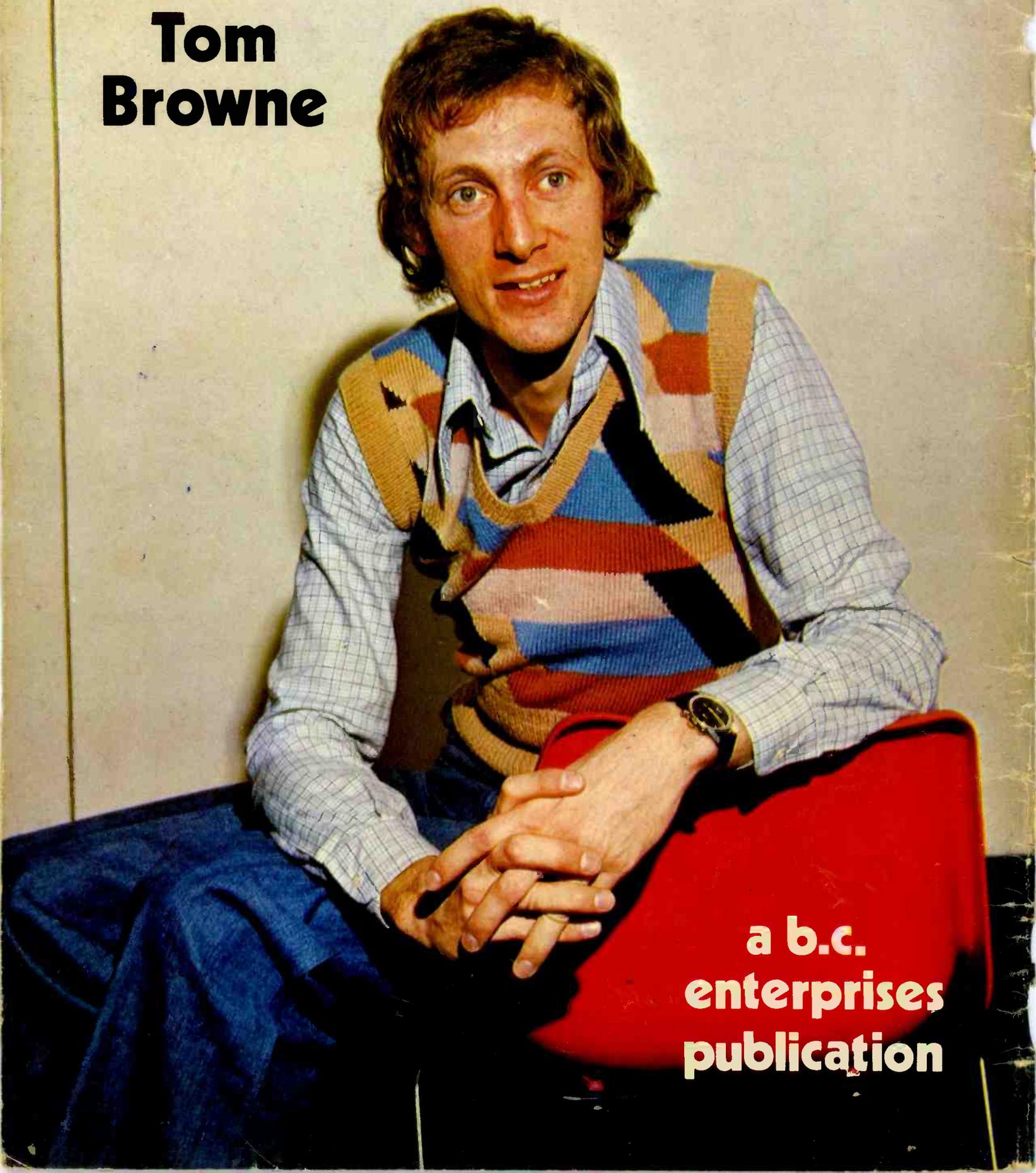
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THE SHAPE OF SOUNDS TO COME



Tom Browne



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enterprises
publication