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and Radio Monthly

No 9 June 1973

20p



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# editorial

Another exciting month – and what a month it has been! The “DEE JAY AND RADIO MONTHLY” offices have been almost completely snowed-under by the fantastic response to our exciting “Win a trip to the USA” competition. Entries are still pouring in as I write this! The judging will take place in London on Friday, June 15 – and the winner’s name and address published in the July issue. Incidentally we are currently lining up another very exciting competition for the autumn – hopefully to be tied in with one of the new commercial radio stations. So watch out for more details of that soon.

This month we continue the saga of JIMMY SAVILE, and also feature ROGER ‘TWIGGY’ DAY, BRIAN MCKENZIE and TONY MYATT. We also reproduce a discussion between BOB HARRIS, KID JENSEN and JOHNNIE WALKER on the arrival of commercial radio to the UK.

And of course there’s all the usual disco and free radio features.

See you all again next month.

**BEN CREE**  
PUBLISHER

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# major UK tour for gary glitter

"Dee Jay and Radio Monthly" poll winner Gary Glitter is currently undertaking a widespread tour of the UK. Under the title "Glitter Over England" the tour lasts for six weeks and at many of the venues tickets sold out in hours. Second concerts are being arranged at several of the locations.

The remaining dates are Locarno, Stevenage (June 7); Top Rank, Reading (June 8); Winter Gardens, Margate (June 9); Marine Theatre, Great Yarmouth (June 10); Locarno, Portsmouth (June 14th); Gaumont, Worcester (June 15); Rainbow Theatre, London (June 16); Palais, Nottingham (June 17); Guildhall, Preston (June 22); Royal Spa Hall, Bridlington (June 23); Empire, Liverpool (June 24); De Montfort Hall, Leicester (June 26); Alexandra Park, Hastings (June 27); City Hall, Sheffield (June 29); Gaumont, Ipswich (June 30); Flamingo, Redruth (July 4); Guildhall, Plymouth (July 5); Colston Hall, Bristol (July 6); St Georges Hall, Bradford (July 7) and the tour ends at the City Hall, Newcastle on July 8.

To tie in with this tour, B.C. Enterprises Ltd., publishers of "Dee Jay and Radio Monthly" have produced the official tour programme. Also called "Glitter Over England", it has 28 pages, a full colour pull-out poster and costs 20p. Copies may be obtained from B.C. Enterprises Ltd, Willmott House, 43 Queen Street, Hitchin, Herts for 20p (post free).



Dave Lee Travis, driving a very 'hairy' Ford Mustang, leaves the starting line at the 'Dee Jay and Radio Monthly' Drag Race meeting at Santa Pod. Unfortunately, owing to bad weather the meeting was eventually rained off—but, fear not, we will be back at the big August Bank Holiday Nationals meeting. Full report and more pictures next month.

## bbc new programmes reminder

Just a brief reminder that the new Radio 1 programme schedules began this week (June 4). Monday to Fridays, Noel Edmonds now has the 7.00 to 9.00 am "Breakfast Show", followed by three hours with Tony Blackburn. Johnnie Walker then fills the midday to 2.00 pm spot, and the afternoons have three hours with David Hamilton. "Radio 1 Club" (Mondays to Thursdays) and "Rosko's Round Table" (Friday) fill the 5.00 to 7.00 pm slot, with "Sounds Of The 70's" running from 10.00 pm to midnight. "Scene and Heard" remains at the 7.00-8.00 pm spot on Fridays.

At the weekends, Saturday June 9 sees the start of the repeat of "The Beatles Story" (in stereo in certain areas) and in July Alan Freeman will take over the 3.00 to 5.00 pm slot from Johnny Moran. DLT returns to Sunday mornings (11.00 am to 1.00 pm) and also joins Alan Freeman as one of the regular presenters of "Radio 1 Club".

## news in brief

BBC Radio London's Country programme "London Country" hosted by Bob Powel can now be heard on Sunday afternoons from 3.00 to 5.00 pm . . . June dates set for The Sweet include Blackpool (June 8), Manchester (June 9), Hanley (June 15), Liverpool (June 16), Great Yarmouth (June 17) and Leicester (June 18) . . . when applications closed on May 11 there had been two applicants for the Swansea local radio contract and six for the Tyneside (and Wearside) station . . . Bell's group "First Choice", currently high in both the

British and US charts with their record "Armed and Extremely Dangerous" are to tour here from June 29 to July 15. Dates will be announced later . . . other tours set include Johnny Williams (June 15 to July 1) and Otis Leaville and Barbara Acklin (May 22 to June 11) . . . during recent trip to the UK with the Al Green tour, Oscar Toney Jr cut sides for his first album on the Contempo label . . . Howard Marks, promotion manager at April Music set to become UK pop correspondent for Station WVBF out of Boston. Howard may eventually be making hour long tapes for airing on the station . . . Ray Moore will host a new Radio 2 show on Saturday mornings from 10.00 am to midday, beginning on July 7.

## caroline tests

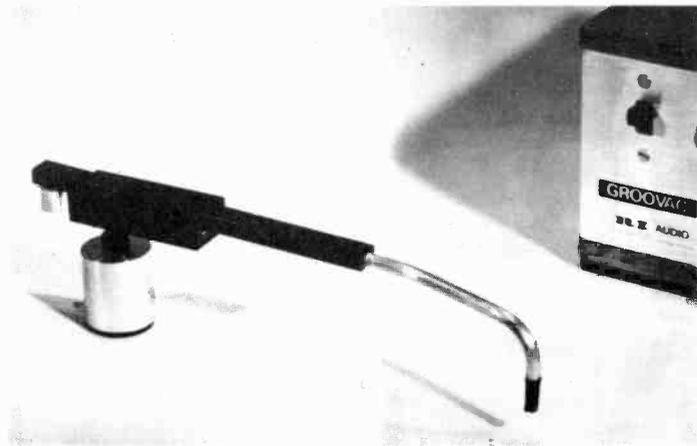
"Dee Jay and Radio Monthly" received a report in the middle of last month from the FRC that Radio Caroline had started test transmissions on 390 m, with non-stop music. The station management were quoted as

saying that they eventually hoped to have two services running, one on 390 m (50 kW) in English, the other on 259 (10 kW) in Dutch.

The station is, therefore, extremely interested in receiving reception reports from listeners in Britain.

next month in dee jay  
**A LOOK AT THE I.D.A.**  
•  
**ARNOLD LAYNE (RNI)**  
•  
**BRUCE WYNDHAM (2nd XI)**  
•  
**KENNY EVERETT**

## vacuum record cleaner



The new 'Groovac' record cleaner, produced by R.I. Audio, is claimed to be the first record cleaning unit that actually cleans the records by vacuum cleaning.

It has long been recognised that vacuum cleaning is the best way to remove dust, and this unit is now available to effectively remove the fine dust particles which collect inside record grooves – and which cause both record and stylus wear.

It has a 0.7 gram tracking weight, which is considerably lower than the 3 to 6 grams force of the more conventional brush cleaners. This also gives an almost immeasurable reduction in turntable speed.

The Groovac consists of a precision lightweight arm, and a separate suction unit. This unit, which is designed to be inaudible at a distance of 2 metres, has a mains switch and indicator, and is attractively finished in teak.

The unit costs £6.90 plus VAT, and can be obtained from hi-fi retailers or direct from R.I. Audio, Kernick Road, Penryn, Cornwall. (Tel: 032-67 2753.)

## b.f.b.s. talent contest

The British Forces' Broadcasting Services' annual talent competition – their search for the top singer and group among soldiers in Britain and Germany – culminated recently in the finals at the Playhouse Theatre, London.

With DJ David Gell as compere, the contest was recorded for later broadcasting over BFBS stations throughout the world.

Judges were Jackie Trent, with husband Tony Hatch, singer Louisa Jane White and husband Phil Sanderson, songwriter Mitch Murray and orchestra leader Geoff Love.

Guest star of the hour-long programme was comedian Bob Monkhouse.

In preliminary rounds, the contest had been narrowed down to three groups and three vocalists – all of them male.

Winner of the group contest was "The Patriots",

a trio comprising L/Cpl Trevor Neath (guitar), Pte Harold Randall (guitar) and Pte Christopher Gaughan (vocalist).

Top singer was Giles Bodoano, who was also in the "Blue Rockets", placed second in the group competition.

The programme was produced by Jack Pickering (BFBS) and Don George (BBC).

## new contempo releases

Contempo Records continue their policy of releasing great disco records over the next few weeks. Set for release are John Fred & The Playboys great hit "Judy In Disguise" (June 1), Tommie Young – "Everybody's Got A Little Devil In Their Soul" (June 8), African Music Machine – "Tropical" (June 15), Fontella Bass – "It Sure Is Good" (June 22) and Little Johnny Taylor – "As Long As I Don't Have To See You" (June 29).



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## The Savile success story Part 2

“My policy of the programme is that first of all it is a programme of entertainment. I maintain that all programmes can do a lot of good without actually appearing to do good. My shows always carry a built-in mechanism that can do somebody some good somewhere without at all detracting from its entertainment value.”

Jimmy Savile talking about his very popular BBC Radio 1 show “Savile’s Travels” – now accepted as a part of many people’s Sunday listening. It does then seem rather strange that until the arrival of

Radio 1 Jimmy had never broadcast on BBC radio.

“Well yes, that’s true. I’d been voted Number One DJ for five years and had never actually walked inside Broadcasting House. Then Robin Scott, who was then controller of Radio 1 asked me to have lunch with him and wanted to know why I wouldn’t or didn’t work for BBC radio. I told him it was because no one had ever asked me – because I’ve never been one for going round asking for jobs. I just mind my own business and if anybody wants me they come for me, and if they stop coming then I’d go back down the pit. So I told him

that I’d got this idea in my head for a programme called ‘Savile’s Travels’. He wanted to know what it was all about so I told him that it involved me taking a tape recorder around with me because the things that I do of naturalness are so interesting that we could make up a knock-out programme. So I took a tape recorder from the BBC and stuck it up people’s noses in the various situations that I get into, and since then I’ve been everywhere with the ‘Savile’s Travels’ machine.

“It’s the only programme in the world that has been down a snake pit, filled with live snakes – 36 Russell

Vipers at Woburn Safari Park. I’ve also been in a lions’ den, literally, and the only thing I had to defend myself with was a piece of wood, which one the lions promptly bit in half – so I fled over the top of the wall – but this is all good radio. And of course, with pop records of my own choice it’s incredible.”

But in addition to these exploits of Jim himself there is also this aspect of helping people via the show.

“On ‘Savile’s Travels’ for instance, I can find somebody that is trying to get on and they can come on our programme which is purely entertainment in itself, but

somebody listens somewhere and says 'Ah that sounds interesting'. I'll give you a recent example. I met a girl that makes up designs of things to wear using feathers – goose feathers, duck feathers and so on, and I was chatting to her about these feathers, and I make it entertaining by saying things like 'If I wore one of these on television would the feathers get up my nose and make me sneeze?' and things like this – it's all a good laugh, but we were later contacted by 'Pebble Mill At One' the big lunchtime tv show, who were interested in contacting the girl who had been on 'Savile's Travels' talking about feathers. Now that will obviously be a very big thing for her – and this is what I call a big spin off of the programme."

Jimmy's other regular radio show is "Speakeasy" – how did that come about?

"I'd done a couple of shows for the Religious Department and I suppose when they were given this one hour show on Radio 1 it was obvious that they would come to me and say

what shall we do with this hour. And I said we'll have a bit of a discussion thing – we play the Coasters' "Yakety Yak" for the talking – and it has now zoomed up into the top listening talk-show on any of the four networks, and it even beats several tv chat shows, which is amazing. Of course, it's by far and away the peak show for BBC Religious Programmes."

Talk of religion brought the conversation around to Jimmy's charity work, which, unfortunately, is still regarded by some as a gimmick. After talking to Jimmy on these subjects let me assure them it's not. How did it all come about?

"Money as money never really interested me and I always worked out that when I had enough for the rest of my life, presuming that I was going to live until I was 110, then I didn't need to chase any more bread, you see. So when I got to that stage, which was about six or seven years ago, I looked around to see what I could do with these enormous jollops of spare time that I had. I wanted something

non-political, non-denominational and non-everything – and, of course, a hospital was ideal. I've got no leanings towards hospitals, I have no desire to be a doctor, but the patients in hospital come from all walks of life, all creeds, all ranks – but they have one common denominator and that is they are all poorly and they are all in trouble. So therefore for me to walk in with my well known physog to those hospitals where I work pays enormous results to me, because we have marvellous laughs, and, of course, everybody in hospital has got plenty of time to talk, and I've got plenty of time to talk and it's great. Hospital to me contains everything I need to fill in all the spare time that I've got."

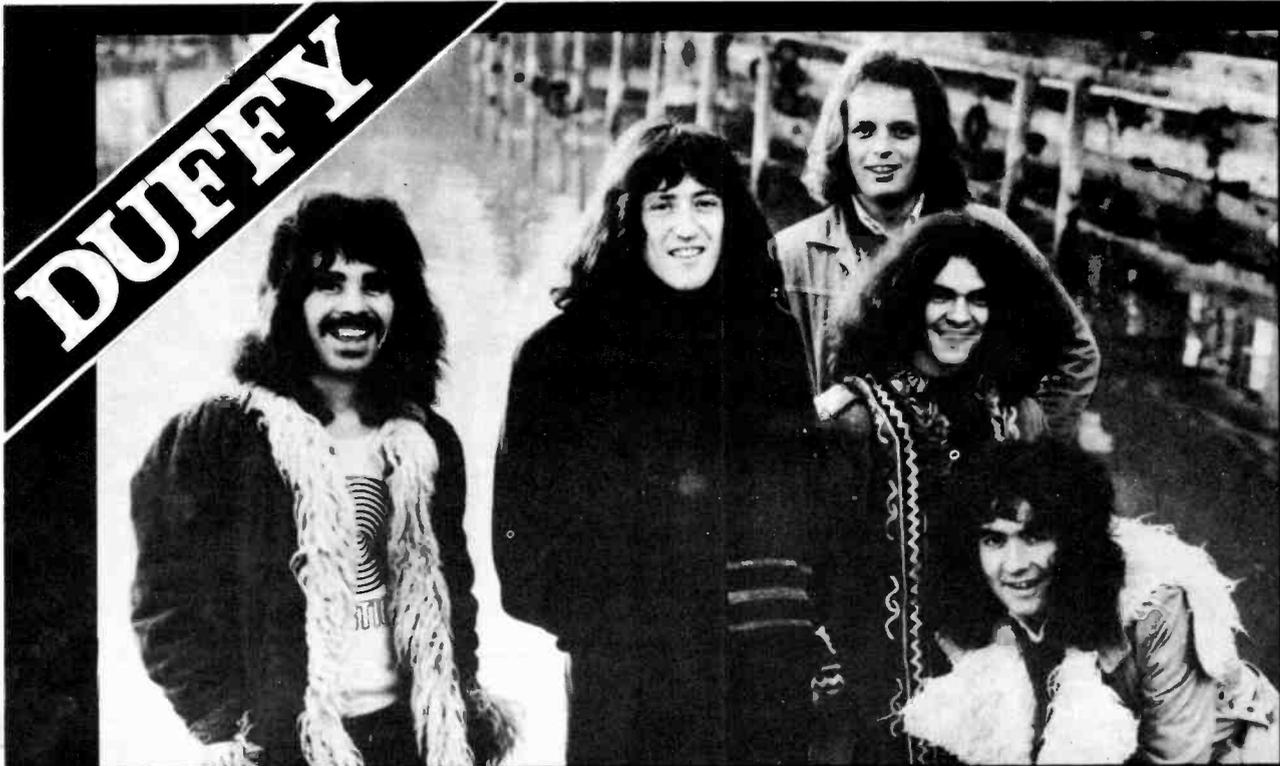
And fill it in he most certainly does, working as a porter at Leeds Infirmary, where he has worked day and nights now for almost seven years, as a social worker (5½ years) at Stoke Mandeville, and as Honorary Assistant Entertainments' Officer at Broadmoor.

"At Stoke Mandeville I invent situations, like for example I've just knocked off two caravans which I have altered for paraplegics – and so we raise money for pocket money for these people, and in the summer two paraplegics and two nurses go down to Bournemouth to this caravan site I've got and have a free holiday for a week. This is good because long-stay hospital patients don't have holidays as such because the Ministry of Health doesn't have any mechanics to give people holidays. Convalescence yes, but holidays no.

"In my job at Broadmoor we put on shows for the patients and I take people like Pan's People to see them, and they think it's fantastic. I built a discotheque inside for the patients and knocked off about £1,500-worth of gear for it together with a League of Friends."

Finally, I asked Jimmy about his new BBC-tv show "Clunk Click".

"The BBC have been trying to get me to do my own tv show for five years now – but I kept putting the block on it because I



with their powerful single

## Running Away

SCH-R 184

Watch back pages of Melody Maker for June tour dates

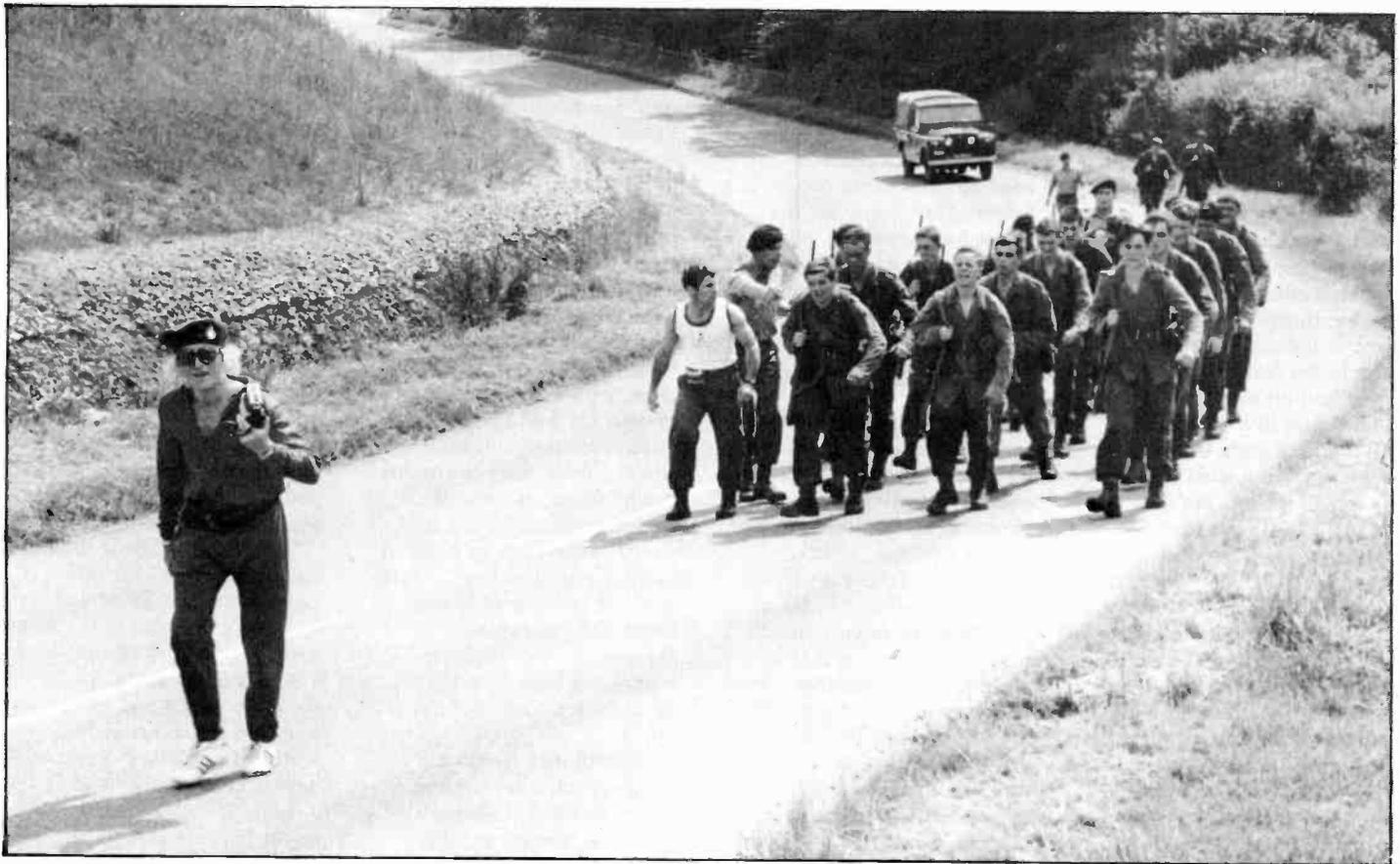


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didn't want more work – I wanted less. Anyway after five years of them speaking to me about it every year it got to the stage where I either did it or we fell out, and I wouldn't like to fall out with the Corporation, or anybody else for that matter. So I said 'OK, we'll have a go', and this year sees the Jimmy Savile tv show, only it's not going to be called that because strangely enough I don't like to see my name in print too often, so we are calling it 'Clunk Click' and it will

go out for eight weeks from the beginning of May, which is a big enough bite out of the summer for me."

As I rose to take my leave, Jimmy proceeded to light another of his renowned cigars. His tiny cigar lighter actually played a tune and what else but "Smoke Gets In Your Eyes". A pretty remarkable and unusual lighter, but then Jimmy Savile, OBE is a pretty remarkable and unusual guy!

**Ben Cree**

## The show's the thing

"Welcome to 45 minutes of light-hearted entertainment," said popular DJ Jimmy Savile at the start of the first of his new Saturday BBC-tv chat shows "Clunk Click" – and that really sums up the whole show – pure light-hearted family entertainment.

There's a mixture of chat, bits of film, some music, a pop quiz and so on – all linked by Jim in his own inimitable way – and a very good job he does as well.

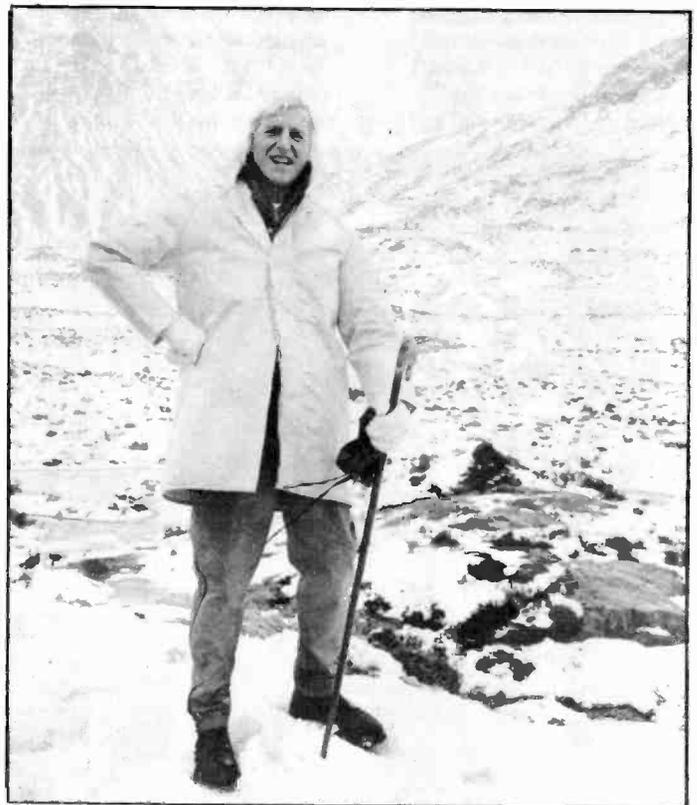
As one might expect with Jimmy there's a certain amount of charity included – the first programme opened with Jimmy giving a pair of cruise tickets to one of the people who appeared with him in the award-winning "clunk click" tv commercials.

We've also had 27-stone Liberal MP Cyril Smith singing, parrots that can ride bikes, a Dalek and so on.

Pop content is there in the form of a game "Pop Up" in which young couples attempt to guess the progress up or down the charts of records currently in the Top 30.

As I said good all-round family Saturday evening viewing – perhaps at times a little slow by today's tv standards – but without doubt typical Jimmy Savile – and what more does one really want?

BC



Jimmy involved with two of his many "extra-curricular" activities. (Top of the page) Jimmy joins new recruits to the Royal Marine Commandos for a nine mile speed march at Lympstone, Devon. Jimmy is an honorary civilian instructor with the Commandos, and twice a year goes down for a week to go through the Green Beret course. (Above) Jimmy at the top of the Pass of Glencoe halfway through an 86 mile solo endurance trek from Crianlarich to Fort William testing some arctic clothing for warmth, windproofing etc. From this particular effort Jimmy was able to make a full programme for "Savile's Travels". Don't forget he is also sometimes able to enjoy Mediterranean cruises as well!

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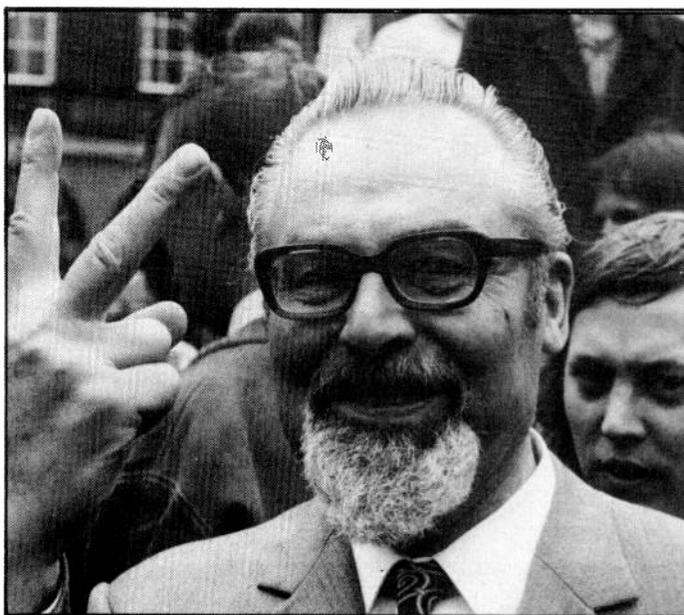
**A day in the life of Radio  
Veronica**

Martin Stevens revisited Holland recently to cover the Free Radio demonstration. He returned with this report:

*“At midnight on 17 April, I arrived with Caroline DJ Steve England at the hotel used by Radio Caroline. Veronica’s ship, the Norderney, was at this time about 50 yards from the beach at Scheveningen.*

*“At 4 am the Norderney was towed out to sea, and by the time I awoke, the ship was once again transmitting. Veronica was still using the Mi Amigo, so there were two different Veronica programmes being broadcast at the same time. The DJs took advantage of this unique situation by humorous cross-talk, but one needed two receivers (and a good knowledge of Dutch) to appreciate the fun!*

*“Steve and I drove to the harbour, where we met Andy Archer. The Veronica tender was due to leave in 10 minutes, and there was a suggestion that Veronica might put on a loop-tape asking listeners to re-tune their radios from 259 metres to 538 metres. This would have been contrary to the agreement between the stations, and there was just time for one of the Caroline staff to rush back to the hotel to confer with Ronan O’Rahilly. I went along. It was suggested to Ronan that a Caroline representative should go out on the Veronica tender to re-start Radio Caroline immediately. Ronan preferred to trust Radio Veronica. He said that this was a very important day for Veronica, and he did not wish to interfere in any way with that station’s arrangements.*



*Bul Verwey scenting success (all pictures by Martin Stevens)*

## VERONICA MARCHES

*“Ronan’s trust was justified because Veronica did not after all put on the loop-tape. The station switched to simultaneous transmission of an identical programme from the two ships. This was achieved by using the Norderney’s transmitter, and linking a receiver on the Mi Amigo to Caroline’s 10 kW transmitter.*

*“This was the perfect time to compare the signals from the two ships. Surprisingly, the signal on 259 metres was better than the one on 538 metres. This was partly because the Veronica technicians had helped to*

*re-rig the temporary aerial on the Mi Amigo to make it higher. It is also possible that the equipment on the Norderney needed re-tuning. But having said that, I can’t help feeling that Radio Veronica will soon have to find a better frequency.*

*“By the time I returned to the harbour, the tender had left. I had some time on my hands, so I dropped into Radio Caroline’s office with Steve and Andy. The atmosphere had changed completely. Visitors were no longer welcome. Even the Radio Caroline DJs left after conducting their immediate*

*business. Ronan was involved in deep discussions. Dennis King (a former Dutch disc jockey who now works in the office) was answering the telephone and dealing with callers. The impression I gained was one of seriousness and formality – not at all the sort of atmosphere one associates with Radio Caroline.*

*“From here I headed towards the centre of The Hague to photograph the demonstration.*

*“A park was used as the assembly point. At one end, a stage had been erected. The Veronica ‘drive-in show’ van was at the other end, being used as a mobile control centre. The loudspeakers were relaying Radio Veronica’s programme, but this was hardly necessary because hundreds of transistor radios were also tuned to 538 or 259 metres. Wherever you were, the air seemed to be completely full of the sound of Radio Veronica. And wherever you looked, you saw the word ‘Veronica’. A police car had a Veronica sticker on the bonnet. I even saw a police horse with a sticker on its rump!*

*“As the people were assembling, a barrage balloon appeared, with a banner attached to it. At the same time, a plane circled overhead, also towing a Veronica banner.*

*“The police seemed to be totally on the side of the demonstrators. I have seen other demonstrations in Holland. At one such (during the visit of President Soeharto of Indonesia) the police wore riot helmets, and carried shields and truncheons. But this demonstration was entirely peaceful, and the*

police gave the impression that if they hadn't been on duty they would have been joining in! Apart from looking after the occasional fainting female, they had very little to do.

"When the park was full, everyone began to march towards the parliamentary building. There were far too many people to take the same route, but everyone finished up at the building, and filed through the courtyard. Veronica director Hendrik (better known as 'Bul') Verwey arrived. So did a Veronica van, and a tractor. The tractor was towing a trailer stacked with yellow petition forms supporting Radio Veronica. The petition forms, the daffodils strewn everywhere, and the girl attendants dressed in yellow all combined to produce a picturesque and spring-like scene.

"Bul Verwey spoke from the van, and the crowd responded with cheers and Veronica chants. Then most of the demonstrators returned to the park to attend a pop concert.

"No one knows exactly how many people took part. I see from last month's 'Dee Jay and Radio Monthly' that the police put the estimate at 50,000. I would say the figure was much higher than this - more like 100,000. I would imagine it was the biggest - and the most impressive - Free Radio rally ever held in any part of the world. The organisation was superb. Everyone connected with Radio Veronica must have been delighted that the proceedings went so well on such an important day for the station; for this was not only the day of the parliamentary hearing and the day transmissions resumed from the Norderney - it was also Radio Veronica's thirteenth anniversary."

According to some reports in the British press, a vote was being taken in the Dutch parliament on a Marine Offences Bill. These reports were incorrect. What actually took place on 18 April in the Dutch parliament was a "hearing" to provide the opportunity for people in Holland to make statements declaring their standpoint on the subject of off-shore radio.

A significant aspect of recent events in Holland has



The Veronica "drive-in show" van

been the excellent co-operation between the three off-shore stations. There is a most welcome realisation that, as happened in Britain, Free Radio will be silenced unless it can present a united front against the forces of the state monopolists.

The new mood became apparent after the *Norderney* was beached early in the morning of April 3. Our Benelux office reports that RNI offered its spare medium wave transmitter to Radio Veronica. This offer was seriously considered by Veronica, but finally declined because it was feared that two medium wave transmissions from the Mebo II would have caused a severe loss of signal quality. The two signals would have interfered with each other, and the result for both stations might have been disgruntled listeners! The technical difficulties of using two medium wave transmitters on different wavelengths were explained by Mike Ross in last month's "Dee Jay and Radio Monthly", though it must be remembered that this problem was overcome satisfactorily on the *Laissez Faire* (Swinging Radio

England on 227 metres, and Britain Radio on 355 metres).

Then Radio Caroline offered to let Veronica use the *Mi Amigo*, but this was also declined because it would have been very difficult to broadcast from the *Mi Amigo* on 538 metres.

When it was realised how long it would take to re-float the *Norderney*, Bul Verwey reconsidered the offer from Radio Caroline, and decided to hire the ship and transmitter for one month, using Caroline's wavelength. This arrangement was financially advantageous to both stations, and the goodwill was such that the Veronica technicians improved the equipment on the *Mi Amigo* during their spell on board.

As soon as the Radio Veronica personnel were put on board the *Mi Amigo*, they worked non-stop through the night and the following morning testing and tuning the transmitter. At mid-day on April 11, Radio Veronica commenced transmissions from the *Mi Amigo* with a normal programme schedule.

Relations between the Caroline and the Veronica personnel on the ship were excellent. Chicago (Caroline)

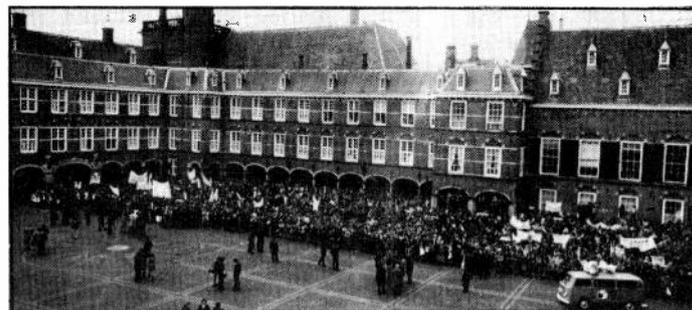
was in charge of the radio equipment, and all the technical work carried out by the Veronica engineers was done with his approval. The Veronica DJs on the *Mi Amigo* were not used to operating the studio controls, so they sat in the production studio with the microphone, while Norman Barrington (he has dropped the hyphen-Smythe, which he never really liked) of Radio Caroline helped the studio technicians to operate the control panel. In this way they simulated Veronica's land studio arrangement which the DJs were accustomed to.

The goodwill engendered during this difficult period for Radio Veronica will, we hope, lead to even greater co-operation between the stations. The Free Radio movement has in the past torn itself asunder by petty disputes and rivalries. This applies as much to the supporter organisations as it does to the stations. The recent events in Holland (and the combined effort of RNI/Ronan O'Rahilly/CIB/FRC/FRA during the run-up to the 1970 general election) show the strength of the Free Radio movement when it presents a united front.

*In the next issue, we shall have more news from FRA Benelux. Also, Part 4 of our feature on the forts.*

We have another advance offer of new photographs at a specially reduced price for readers of "Dee Jay and Radio Monthly". This time, it is our new Radio Veronica set. There are nine glossy postcard-size photos, showing three different exterior views of the *Norderney*, three pictures taken inside the ship (showing the studio, the transmitter, and one of the cabins), and three photographs of Veronica's headquarters in Hilversum (showing the building itself, the record library, and a disc jockey producing a programme in the studio). The special price for this set is 90p.

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



Marchers filing through the courtyard of the parliamentary building

# TWIGGY'S TALE

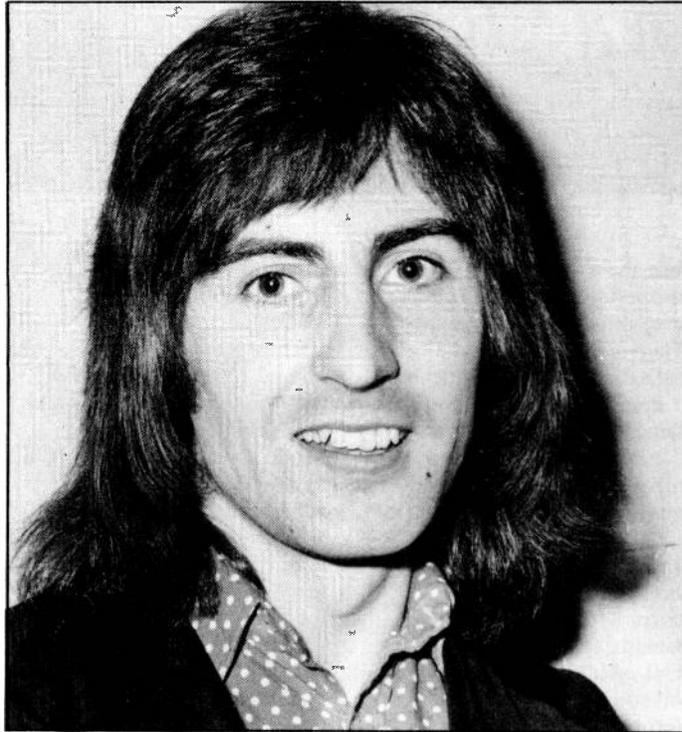
Roger "Twiggy" Day is without doubt pretty unique in the world of the disc jockey. Reference to almost any Radio DJ poll (and the recent "Dee Jay and Radio Monthly" poll was no exception) will doubtless find his name among those listed – AND YET ROGER HAS NOT BEEN "ON THE AIR" FOR OVER 18 MONTHS!

His previous radio experience, however, includes such names as Radio England, Radio Caroline, Radio Luxembourg and Radio Northsee. When I met him in London, recently, I asked him what prompted this interest in radio?

"Well really listening to Radio Luxembourg. Things like Jack Jackson – 'Wow It's Saturday' or whatever he used to say on those D-E-C-C-A programmes. I think people of my age either wanted to be pop singers or disc jockeys. I couldn't sing – so it was disc jockeying for me! Well, there was a fella who left the office where I worked to become manager of a local ballroom, and as a joke I said 'Don't forget if you ever need a disc jockey just call on me.'"

"I didn't expect to hear anything more, and then some of my friends who knew I was mad on pop music entered me for a Southern tv quiz programme 'Pop The Question'. This guy saw me on the programme, liked what he saw and offered me the job as DJ at Dreamland, Margate."

And so Roger became, like so many radio DJs, a part-time ballroom DJ, working days as an accountant, and nights as a DJ. It was at Dreamland that he met Dave Cash, who was just on the point of leaving Radio London, and asked him what the chances were of a job on



"Big L" – and although Dave was not very hopeful he did put Roger on to the bosses of a new project – Radio England.

"I went round to see these guys at the Hilton – they'd only flown in that morning. I was the first DJ they saw – they didn't hear a tape or anything – they just liked my 'cute little English voice' and so that was it. I was hired."

So Roger went to sea, and joined Radio England, aboard the *MV Laissez Faire*. How did he find life afloat?

"It was a new experience. I'd never even lived away from home. It was a bit frightening, but it was very exciting working with a lot of Americans who had a lot of radio experience. These people who had worked in Top 40 radio in the States did me a lot of good. The only disadvantage was that they wanted us to sound American – we didn't and started pulling much more mail, which, of course, used to annoy them considerably. It was probably the most Americanised station this

country has ever known, and I think if they'd left it a little longer it would have caught on. It was probably a bit too early for the British public to take at that stage. But it was really a fantastic station – very underestimated."

In November 1966 Radio England closed down, and Roger returned to disco work, working for, of all people, boxer Billy Walker at a new club he'd opened at Forest Gate. Then one day he dropped into the Radio Caroline offices and asked them for a job.

"They were really a bit short of people, because it was coming up to the Marine Offences Bill, and most of their big name people were leaving to try and get themselves in with the BBC. So there I was, and I joined Caroline South about a month before the Bill came in."

On board at that time were DJs Robbie Dale, Johnnie Walker, Steve Young, Keith Hampshire and Mike Ahern. When the

Bill came along Roger, along with Robbie and Johnnie decided to stay put.

"We had a choice – we could have left. They said we can't guarantee anything, but if you stay on we would appreciate it. I felt very strongly on the subject – and still do. It was suppression of freedom and so I thought you've got to take a risk now and then, and they might clap us in jail – but it's something I believe in so it's worth taking a risk. Besides I thought someone's got to do it, or the listeners will be without a station that they love, and they did love Caroline – more so after we carried on. So I stayed and it proved to be the best thing I ever did because we all got on well together and had a really fantastic time."

Fantastic or not, the story of the final demise of the two Caroline ships was to come. Roger was on board at the time. What were his recollections of that fateful morning?

"It was sad – oh so sad. It's very hard to explain the feeling. But the tug came alongside and I was up to do my breakfast show – I started at 5.30 am. It was a Sunday morning and I heard this boat alongside. I was worried because we had heard a rumour that students from the University of Essex were going to capture a DJ for a Rag Week stunt – so we were on our guard. So I went up on deck and there was this big Tug from Wijsmullers which was the company that tendered us. I saw one of the Dutch crew and asked what they were doing here because they often called in for a chat if they were passing, and he said 'They have come to tow you off to Japan'. So I just laughed and went off to the washroom, then went and collected my records and went to the studio. The

# Part one of a two part feature on one of free radio's most popular D.J.s—Roger Day

Captain then came in and said 'Off with the transmitter'. I hadn't actually started broadcasting yet – we played continuous music for half an hour to warm up the transmitter. So I was waiting to go on, and I said 'Well, can I say anything?' and 'Why are we going off?' To this he replied that we were going to Amsterdam for repairs, and that I had two hours to clear all my stuff out of the studio. So then we realised that we were going in – and so we threw masses of documents over the side in case the wrong people got them. These were documents referring to 'paid' records – because we had been existing on 'paid plays', and we felt that it would be wrong if people

knew which companies had been supporting us illegally – so we got rid of all the stuff and threw it over the side.

"I woke Johnnie up to tell him that we were being towed in. At first he thought I was joking, but when we passed one of the lightships he knew I wasn't. We just mooched around all day – we didn't know what to do. There was a depressed feeling about the whole thing, because although they told us we would be back in three weeks – we all knew that it was the end. And that was before we knew that the Caroline North ship had been seized as well."

What made Roger and the other DJs have this feeling?

"It was literally just a feeling, because we knew

that once we were in port there would be lots of hassles – you know like the British Government could have put pressure on the Dutch Government to stop us going out again – that sort of thing. We all had these feelings and it was very sad – a few tears were wept I don't mind admitting. The thing that annoyed me most was that we weren't allowed to say anything to the listeners. I thought that for the tremendous loyalty they'd shown us, we weren't allowed to give something back – and I mean they wouldn't know that it wasn't our fault."

This is true as I'm sure most people can well remember the many rumours and counter-rumours that

swept the radio world following the closure of the two stations.

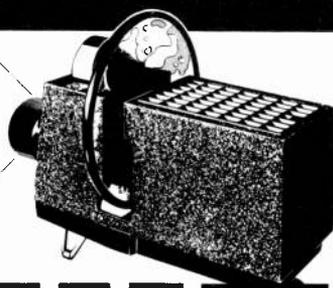
"Well we got them as well, you know. We were told to stand by our phones – and we almost made it once. We were on the old Radio 270 ship – but someone blabbed to the authorities and they stopped it going out – otherwise we would have been back in three weeks."

So Roger was back on land – and back, once again, to the odd disco booking . . . and to waiting.

Next month: Roger joins Radio Luxembourg, and tells his story of RNI.

**Ben Cree**

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Everyone, these days, seems to be talking about quadrasonic sound, but no one seems to know very much about it. Is it going to oust conventional stereo? What are the differences between the various systems? Is it just a gimmick to sell twice as much equipment as before? And, anyway, what sort of music is available in four channels?

To answer that last question first, the answer is: precious little. I don't think there has been a single quadrasonic single issued anywhere in the world which, you might think, takes it out of the sphere of interest of the average DJ. But I don't think so.

In fact, lots of DJs have been venturing into the field of quadrasonics without realising what they were doing, simply by placing speakers all round the room instead of just on either side of the playing console. This "surround sound" is a long way from true quadrasonics, of course, just as you don't get anything like stereo from a mono record played through two speakers, but the feeling that the music ought to come at the dancers from all sides is really quite sound, if you'll forgive the pun.

Actually, if you are already using a stereo system, you can get something like a quadrasonic sound quite easily, for only the cost of an extra loudspeaker, and you won't need to invest in any other costly decoding equipment. As you probably know, the lead to each of your existing loudspeakers consists of two wires, one positive (usually marked plus or colour-coded red) and the other negative (marked minus or coloured black). If you connect up a third loudspeaker by taking one lead to the positive terminal of one of your pair of stereo speakers and the other lead to the negative terminal of the second, you will discover sounds coming from it which are different from what's coming from the stereo speakers.

If you position yourself roughly at the centre of the three speakers you will probably hear certain instruments coming from specific speakers, though they may move around a bit. Anywhere else, you won't get

## Quad is coming

### Karl Dallas reports

this exactitude, but the sound will be very much fuller than with just two speakers.

There are fairly reasonably-priced units which do much the same thing, except they spread the third channel over two speakers, giving you more of a true quadrasonic effect, usually with volume controls to regulate each of the four speakers but really this is unnecessary. Many of the "4D" or "surround sound" modes that you find in some amplifiers, including some true quad amps, work in much the same way.

Why it works is a little hard to explain without getting too technical, but briefly what you have done is to connect a third speaker which is out of phase with the other two. Now most recordings, whether on tape or disc, contain out of phase "information" which is specifically excluded from being played back, because it would muddy up the stereo sound. But by connecting an out-of-phase speaker across the terminals of your two stereo speakers you are able to reproduce these sounds.

Which brings us to true quadrasonics, in which you have four completely separate tracks – the technical word is "discrete", which you'll be hearing a lot about in the years to come, so get used to it – each of which is reproduced via one speaker. The simplest way to do this, in fact, is by way of tape.

Most domestic tape recorders these days record on four separate tracks, and theoretically it should be very easy to convert them so that they will play all four at

once. You'd need an extra stereo amplifier for the rear speakers, of course. But in fact, quadrasonic music on tape has so far been confined to eight-track cartridges. There is talk of quadrasonic cassettes some day soon from Philips, but until that day, the cartridge is the ideal format.

The normal eight-track cartridge carries four programmes of stereo (two-channel) music so anyone with the simplest grasp of arithmetic will see that it isn't too difficult to translate this into two programmes of quadrasonic (four channel) music.

The only problem is that being made for continuous play, unlike discs and, to a lesser extent, cassettes, it's harder with cartridges to find the exact piece of music you want, which obviously makes them a bit of a drag in a disco setting. Thus, like the conventional stereo cartridge, they are really most useful for background music, for instance to play while the people are coming in and while you are sorting out the running order of your discs.

And because they are basically intended for background music, quadrasonic cartridges so far have been aimed mainly at the easy-listening market, with just a sprinkling of progressive sounds. So if you look through the Precision Tapes catalogue, which is one of the most comprehensive around, the closest the four-channel tapes come to pop is Carole King's "Tapestry", which is hardly a disco sound, is it?

Fortunately, the right sort of hardware is already easy to come by. Since the stereo and quadrasonic cartridges are not compatible, you can play a stereo cartridge on a quad player but if you play a quadrasonic tape on an ordinary stereo player you'll lose two of the channels, sounding worse than straight stereo, so you need a quadrasonic player.

A machine which is ideal for adding on to any disco console which will enable you to take advantage of the increasing numbers of quad cartridges as they come into the catalogues is the JVC Nivico 1205U, which will not only play in stereo and quad modes, but will also actually allow you to record your own cartridges, though in stereo only.

This has a number of refinements not available in most cartridge players. Besides being able to record, it has a pause control and a fast forward drive which runs at three times the normal speed of 3 $\frac{3}{4}$  inches per second, making it much easier to find the right place on a tape than ever it's been before.

Another thing I like is the three-position switch, allowing you to have the machine stop itself either at the end of each programme or at the end of the tape, or to run continuously. This is particularly useful when recording, because it protects you from recording over stuff you want to keep.

There is also a counter which is geared to the amount of time the tape has played, so that if you set it to zero when you begin, you'll know exactly how long you've got left.

One word of caution about recording, incidentally. With cassettes, it is almost impossible to record over pre-recorded music and absolutely impossible to do it by accident, but cartridges don't have this built-in protection. So take care.

The JVC Nivico 1205U costs approximately £138, inclusive of VAT.

So much for cartridges. But we, basically, are in the disc business, and we won't really be getting into quadrasonics until the record manufacturers really pull their fingers out and start producing something for us to play on our consoles



The JVC Nivico 1205U is ideal for disco use.

that makes sense in pop terms.

At the moment, most of them seem to be concentrating either on classics or on the same easy listening market that has collared the bulk of the quad tape market. The exception to this rule seems to be CBS, who have about 80 quadrasonic albums employing the SQ system developed by Sony, of which there are about a dozen that might be of interest to you, although as with their quad tapes they tend to be weighted on the progressive side, with artists like Janis, Santana, Sly Stone, Beck and Al Kooper.

At this time there are three rival quadrasonic systems, the CBS-Sony SQ system, the similarly-named QS system developed in Japan by Sansui and being marketed on record in this country by Pye, and another Japanese system, the CD4 system from JVC Nivico which is being taken up in a big way internationally by RCA and the Warner Elektra Atlantic group. And just like the LP records, you can't play an RCA record on CBS-licensed equipment and get anything

like a proper quadrasonic effect. I am told that you can play Pye quad records on SQ equipment and CBS records on QS equipment since they are both what are known, technically, as matrix systems, but I haven't had a chance to check this out.

Before you are entirely plunged into despair, here is the good news. Though these three systems are not compatible with each other, they are all compatible with ordinary stereo, meaning that you can play quad records on ordinary equipment and you'll get stereo sound, with nothing added, nothing taken away - though there have been some reports with QS records played on conventional stereo equipment that you get additional sounds appearing to come from outside the two speakers.

Or, as one technical report put it: "When a QS record is reproduced via an ordinary 2-channel system the signals from what would have been the rear channels undergo a phase shift to give the listener an impression of sound emanating from sources that have moved

further out to each side of the 2-channel sound stage."

Furthermore, even with a proper quadrasonic set-up, you don't need any different pick-up, although JVC Nivico have developed a special stylus, the Shibata, which they claim is an enormous advance, both for stereo and quad use. The stylus costs about £19 (inc VAT) or can be had combined with a cartridge for about £33.

As I've said, there are more albums out in SQ (which is also being adopted by the mighty EMI group) than either of the other two systems, and there is equipment being made by 46 different companies, so it is a case of the first in the field getting off to a quicker start, as usual.

But, personally, my money is on the CD4 system which is being backed by RCA, though the records available in this country number only a couple of dozen. There is more CD4 pop available in the States, however, which could possibly be obtained from special import shops.

I prefer CD4, basically, because it is what is known

as a discrete system (like tape) and gives you the best possible separation between the four channels. This isn't terribly important in classical music, where all they really want to do is to reproduce the sort of reverberation effect you get in a concert hall, but it is essential in pop, of whatever kind.

Also, to develop CD4 the RCA record company have developed a new, harder plastic which has less surface noise and is more resistant to wear than normal LPs (and haven't record quality standards been tumbling, lately?).

Quite soon, RCA plan to turn over all their production to CD4, and already nothing is issued in conventional stereo if it is coming out in CD4.

But, everything else considered, I would place my allegiance with the company who had the marketing common sense to put their main drive firmly in the pop field, and start producing quad singles, here and now. It remains to be seen who will be enlightened enough to try it out.

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**BBC**  
Radio 1

# GETS OUT A

Easter Monday saw BBC's 'Radio One Club' afloat - with the actual transmission coming from on board the cross-channel Townsend Thoresen car ferry 'Free Enterprise VII'.

It was a major exercise for the BBC Radio One team, involving a two-way radio link from the ship to a special receiving post set up on the cliffs at Dover.

Fortunately it was a fairly calm crossing, although in anticipation of things rougher, which could have played havoc with conventional record gear, all discs had been transferred onto cartridges.

The saloon of the Free Enterprise VII soon filled up with a mixture of holidaymakers, soldiers returning to their units after Easter, and a large party of girls from the Notre Dame High School, St. Helens, Lancs (special mention to Form 3T and for Josie Simpson and Sheila Rigby!) all of whom were delighted to find a real live DJ on board!



The DJ in question was Rosko, who thoroughly enjoyed himself, throughout the trip and who ended up literally knee deep in the hundreds of requests that poured in from the passengers.

Executive producer Johnny Beerling was also totally delighted with the broadcast. "At the BBC they said reception was so clear that they didn't believe it was done by a radio link - they reckoned we had a long cable trailing over the stern!" Johnny was also full of admiration for the co-operation of Captain Dawson and his crew, which was tremendous throughout the trip, and he is now fired with an enthusiasm to repeat exercise of putting the 'Radio One Club' show into odd and unusual venues.

So great was the atmosphere generated, that when the broadcast ended at 7 pm, Rosko went on for another 30 minutes with a free disco show for the passengers.

## ALL AT SEA



*The Townsend Thoresen Car Ferry 'Free Enterprise VII' from which the broadcast was made. 'Free Enterprise VII' is the latest of the Townsend Thoresen fleet.*



*Rosko returns triumphant to the White Cliffs of Dover.*



*The engine room proves a little too much for the Emperor!*



*On the bridge with (l to r) Rosko, BBC Executive Producer Johnny Beerling and Captain Jack Dawson - Commodore of the Thoresen fleet.*

# AND ABOUT



It is true to say that it was very wet indeed at Brands Hatch last month, when a team of top BBC Radio One DJs plus tv personality Nicholas Parsons took on the might of eight top promotion men from the major record companies. Both teams drove in 112 mph ShellSPORT Ford Escort Mexicos, which incorporated special safety roll cages and fire protection.

The DJ team was captained by 'the hairy monster' Dave Lee Travis, and included fellow DJs Noel Edmonds, Emperor Rosko, John Peel, Johnny Moran, Steve Jones and Dave Gregory.

The race provided an easy win for 'local lad' Noel Edmonds (had he been sneaking down for crafty practice you might well ask!), who led from start to finish and never really looked like being passed, although had second place man Kenny Smith of Apple Records (who drove like a man possessed - and is,



incidentally, chauffeur to Ringo Starr) not spun things might well have been very different.

After the race Noel told us that he was shattered, but that he had enjoyed the race very much indeed. "It would be an understatement to say that it was wet, and really I had no idea how the Mexico performed under these conditions", he said.

Noel received the traditional winner's garland and a great cup from Miss Evening News.

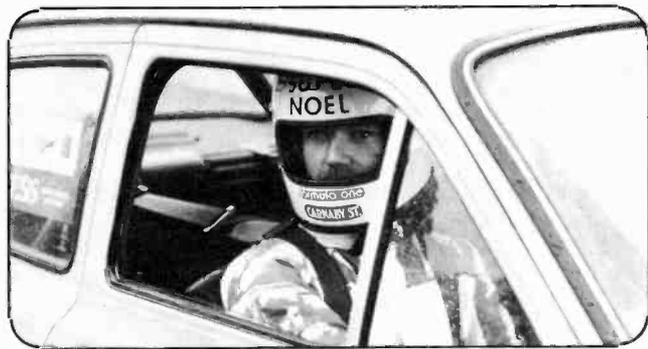
Final result was 1 - Noel Edmonds; 2 - Kenny Smith - Apple; 3 - Dave Lee Travis; 4 - Steve Jones; 5 - John Peel; 6 - Emperor Rosko; 7 - Steve Collier - CBS. Team points - Radio One - 82; Record Companies - 54.

All the DJs welcomed the idea of driving at Brands Hatch again at the "Dee Jay and Radio Monthly" meeting to be held on Sunday, September 9, when we are hoping to match the Radio One team, against a team made up of Radio Luxembourg DJs and stars.

## TOP GEAR



*DLT and Noel Edmonds get away to a perfect (if rather wet) start to the DJ race.*



*Eventual winner 'Super Noel' seen here immediately before the start.*



*The two team captains DLT and Don Percival of Phonogram.*



*Noel collects his award from Miss 'Evening News'.*

# RADIO 1's 2nd XI

Tony has come a long way since his early days as a newsman for the *South China Morning Post*.

He still writes – not sports news now, but trailers for Radio 1 and 2 programmes. Tony presents a lot of them too, and he thinks them up. He is, in fact, the man in charge of all trailer output at Radio 1 and 2 and, of course, he's the Friday night voice of Night Ride.

"That first Night Ride show," he recalls with a shudder, "was an absolute disaster. It's a music show, of course, but I was so nervous, so petrified, I simply talked too much – to the point of verbal diarrhoea. But they gave me another chance and it was all right after that. It was the first live work I'd done in five or six years."

Tony did the earlier live work in Hong Kong where he grew up and where, after schools, "because I didn't have a clue what else to do," he took that first job with the *South China Morning Post*.

"I enjoyed it," he says, "I left, I guess, because I wasn't too keen on shorthand."

He wasn't too keen on writing stock market reports either. That was one of the chores at Rediffusion Hong Kong – Tony's next employer.

The way out came in the shape of a programme called Family Forum. Tony also wrote that. He asked if he could present it. The answer was yes, if you do it without pay and on your day off.

Tony did.

The experience enabled him, two years later, to move to Hong Kong's commercial radio station.

"I learned everything there. I did news writing,



## Tony Myatt

continuity writing, announcing, everything, including compere work on live shows. It was the best possible experience I could get. But, after four years of it, I thought: well, what do I do now? That's when I decided to come to England and try my luck at the pirate stations."

The year was 1967. By the time Tony arrived here, the pirate stations were no more. Tony marked time

writing for COI, the Central Office of Information, before landing his first job with the BBC in 1969.

That job – microphone publicity, promoting television programmes via radio – grew into the current Radio 1 and 2 responsibilities, Night Ride and, in May, to a two week stint filling in on the Tony Brandon Show.

"While he was on holiday, there was no respite from me for his audience. They

listened to me as host. Then they listened to my taped voice doing trailers for other shows. Then it was back to me again. That went on every day. It was occasionally embarrassing."

At home in Ealing with Mrs Myatt and two daughters, Tony's musical interests intensify rather than diminish. "For my own listening," he says, "I like progressive jazz. Miles Davis, Dave Brubeck, Deodata – if you've heard of him. But I write pop ballads myself and you might call me a tremendously frustrated songwriter. Frustrated because I can't read music. Or write it down. I've done some collaboration with musicians. But it hasn't worked out yet. I'm still looking."

Tony is 34 years old.

"Do I miss Hong Kong?

The climate, no. The humidity is unbearable. If you like night life though, it's an exciting place. Unlike London, it stays open late. If you run out of cigarettes after dark, for example, you can still buy them in the shops because the shops are still open. Here you've got to prowl the streets hunting up a vending machine.

"I miss my friends in Hong Kong too. My first two years here, at COI, I lived in a block of flats. Nobody talked to anybody else, or at least not to me. If a friend came in from Hong Kong, I just wouldn't let him go."

But that was all before the move to Ealing, the Beeb, and Night Ride.

**Patrick McGivern**

# Free Radio Campaign

Veronica come on land . . . unintentionally!!

Readers will no doubt have heard the dramatic news of how Radio Veronica's ship, the *mv Norderney*, was washed ashore during heavy storms on the night of April 2, after the local lifeboat had taken the crew off following their distress signals. It can be seen from the photo that the ship was well and truly beached. This could not have happened at a worse time as Veronica were preparing to launch a massive publicity campaign over the air for the rally in The Hague that we mentioned in last month's issue; however Veronica made the most of their plight. . . .

On Scheveningen beach the *Norderney* soon became a big public attraction and hundreds of people and cars soon arrived, so, Veronica engineers lost no time in relaying programmes to them via loudspeakers. All this filled the Dutch newspapers and gained the station much sympathy. Attempts were made to re-float the *Norderney*, but at first these were unsuccessful so a special arrangement was reached between Veronica and Ronan O'Rahilly of Radio Caroline whereby Veronica's programmes were transmitted on 259m from the *Mi Amigo*. Although Caroline's new generator had been fitted, the aerial mast was still not ready so this meant Veronica's programmes went out using the temporary aerial, so the power was quite low, nevertheless, reception was quite good in most parts of Britain. Thus Veronica were able to publicise the rally as previously planned.

Meanwhile attempts to refloat the *Norderney* continued. A channel had to be dug to help it into the sea and bulldozers etc, had to pull it. They finally succeeded just in time for the rally and this enabled them to transmit their special rally programmes from the *Norderney* on 538m

and also relayed on 259m from the *Mi Amigo*. This arrangement continued for a few days; now, however, Caroline are once again continuing their maintenance work and hope to be back soon.

## The Rally

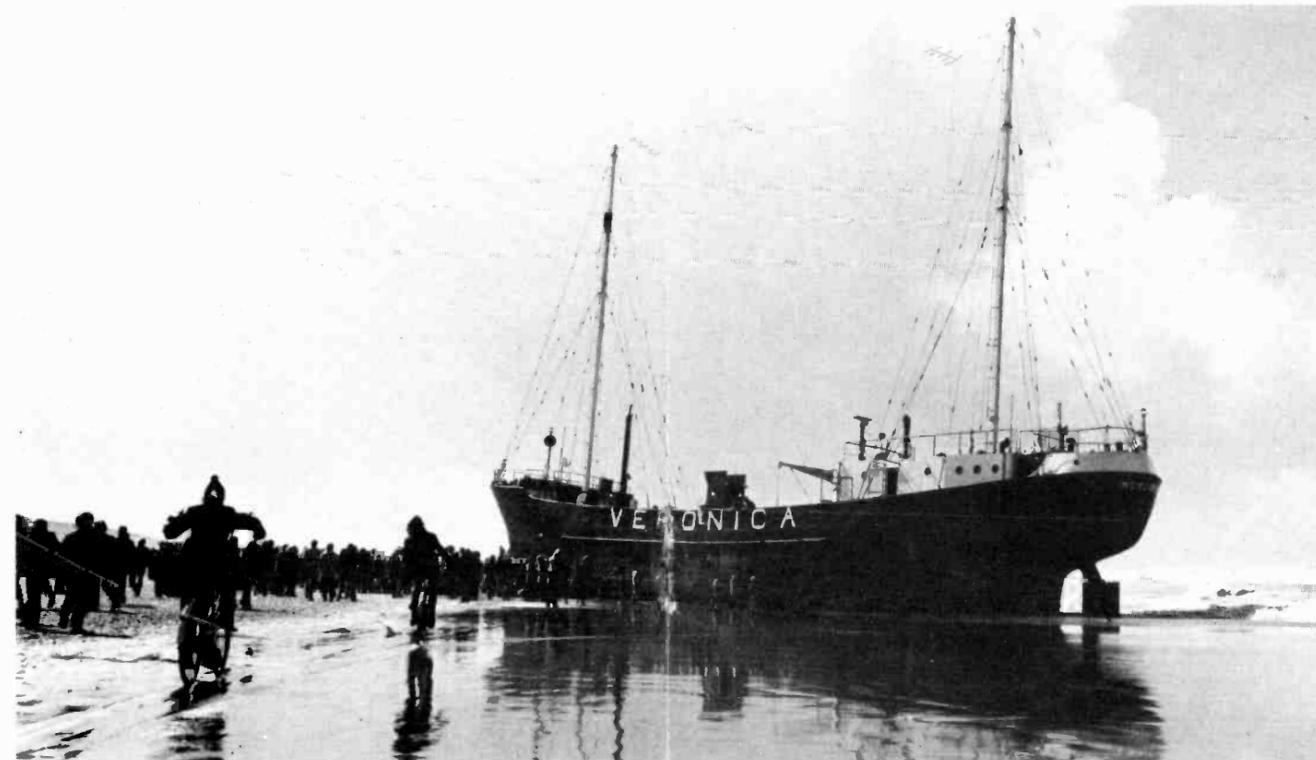
On April 18 the Dutch Government had organised a discussion on the future of the off-shore stations as they are now one of the only European countries that has not signed the Treaty of Strasbourg that outlaws these stations. Following these discussions, which representatives from the Dutch Music Industry, and from RNI and Veronica, were invited, recommendations as to future policy would be made to the Dutch Parliament. In order to show the public's opinion on the matter a rally was organised by Veronica, as mentioned. As a result of Veronica's massive popularity, together with their well-experienced publicity department, the rally was well attended. An estimated 150,000 people attended, including many thousands from neighbouring Belgium. Much support was given to Veronica and the rally by Dutch firms and Dutch "pop" artists as well as huge coverage of events in the Dutch press.

In Britain, as a result of appeals by FRC and its area organisers, Free Radio supporters were encouraged to write to the Dutch Embassy to make their opinions known. As a result of the large number of letters received the Embassy replied with a printed letter which promised to make these opinions known to the relevant authorities in Holland.

## Radio Veronica

Since Veronica has been in the news so much recently, we decided to include our promised special feature on the station in this issue.

The heart of Veronica lies in a house, situated in a quiet



Veronica's ship on the beach (Pic courtesy FRC Holland)

## VERONICA HITS LAND !

part of Hilversum. It is here that all the programmes are taped before being sent out to the ship. Only the hourly news and the occasional special shows in the summer come "live" from the *Norderney*. A very friendly and free atmosphere exists in the Veronica house, and as a visitor from England our reporter was made very welcome. The first thing any visitor is shown (after "chatting-up" the receptionist!) is the record library of which the studio staff are justifiably proud; it contains many thousands of LPs and singles all catalogued and room for many thousands more. It was in this library that the two million "Veronica Blijft" cards were stacked during the station's famous campaign for public support two years ago.

Upstairs are the four production studios, each consisting of the announcer's section which simply houses a microphone and desk, and this is coupled to the technician's room where the records are played and the master tape is made. The two rooms are coupled by a glass



Two views of Veronica's studios. (Left) DJ Will Luikinga at the microphone of Studio 4. (Right) Engineer Adje Bouman at the control console of Studio 2 (Pics courtesy Bob Arnold)

panel. This is the arrangement that has made Veronica one of Europe's most professional sounding stations; the deejay and engineer work as a team, with the deejay producing the show and the engineer responsible for all the playback and recording. Both are highly experienced and used to working together. Another feature of the station's production side is the regular meetings of the deejays to discuss policy and programme content.

In Veronica's early days the shows were of a "middle of the road" type and for a time they even tried some

shows for an English audience. (These sounded very much like Radio 2 sounds today.) That was all over ten years ago and since that time the trend has developed more to the style we know today. After Caroline closed in 1968 they once more tried some English shows for a short time when they employed deejay Robbie Dale. Prior to RNI's opening Veronica had 95 per cent of Holland's radio listeners. When RNI opened Veronica were quick to compete and the middle of the road and classical music shows had virtually disappeared. At no time,

however, has the outstanding professionalism of the station changed. The station too is very efficient at campaigning, and in the past has gained huge public support not only for itself but for many charities. Veronica has also a very popular mobile disc unit which tours Holland and Belgium.

Back to the studios, for the technically minded, the mixing consoles were built by the studio staff and each one is connected to a couple of Garrard 401 (or 301) turntables for disc playback, a three-channel jingle machine (the studios and hallway are full of jingle cassettes!) and a tape deck for playback of taped material. The output from this lot is fed into an Akai tape deck which records the master tape to be broadcast. The tape is rarely edited, and dj blunders etc go out as if it were a "live" show . . . they do however sometimes re-record a record if it "jumps".

Some of the best known dj names on the station are: Tineke (Veronica's girl dj who has been with the station from its start 13 years ago);

CAMPAIGN FOR  
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Lex Harding (who was also on Radio 227 when they were broadcasting in Dutch); Klaas Vaak; Hans Mondt; Stan Haag; Chiel Montagne; Will Luikinga; Rob Out and Tom Collins.

The station broadcasts from the *mv Norderney* with a transmitter power of 10 kW on 538m (557 kHz). (Prior to September 30 last they were on 192m.)

Listenership in Britain was very large (estimated to be in the tens of thousands region) but it has dropped to virtually zero since the IBA started their test transmissions on the same frequency.

Veronica report by  
Roy Brooker



Veronica DJ Rob Out who has been with the station for eight years and has a regular afternoon show plus a very popular "oldies" show at weekends (Pic courtesy FRC London)

## IBA Test Transmissions

Good news for Veronica fans - the IBA have finally obtained permission for an aerial site at Saffron Green near Barnet, Herts. This means that once the aerial and transmitters are operational they will not have to use 538m. However, it seems that this could be up to two years before it is completely operational. The IBA also intend to duplicate transmissions for an unspecified period to get listeners used to the change.

## Radio Nordsee International

Once again there are changes in the International Service programmes where Brian McKenzie is now Programme Controller.

Disturbing reports from Zurich say that RNI owner Mr Bollier is considering closing the Short Wave "World Service" programmes down again at the end of May. We hope that he changes his mind.

## Caroline News

Whilst we are still waiting for Caroline to return, FRC Holland in conjunction with the station have produced a Caroline LP consisting of its early history on side one (some excerpts, jingles etc) and its comeback on side two. Also available is a very good

quality black and white poster of the *Mi Amigo*. These are available at a specially reduced rate for all "Dee Jay and Radio Monthly" readers. Write to the FRC for details.

## Tony Allan

Fans of ex-RNI and Caroline DJ Tony Allan may be wondering where he has gone . . . well he has joined the new offshore station called "The Peace Ship" which intends to broadcast to the troubled parts of North Africa from a ship in the Mediterranean.

## Free Radio Campaign

For details of the Free Radio Campaign, its newscaster magazine, its area organisers and its supplies of publicity material for Caroline, RNI and Veronica, send a foolscap SAE to Free Radio Campaign, BM-FRC, London WC1V 6XX.

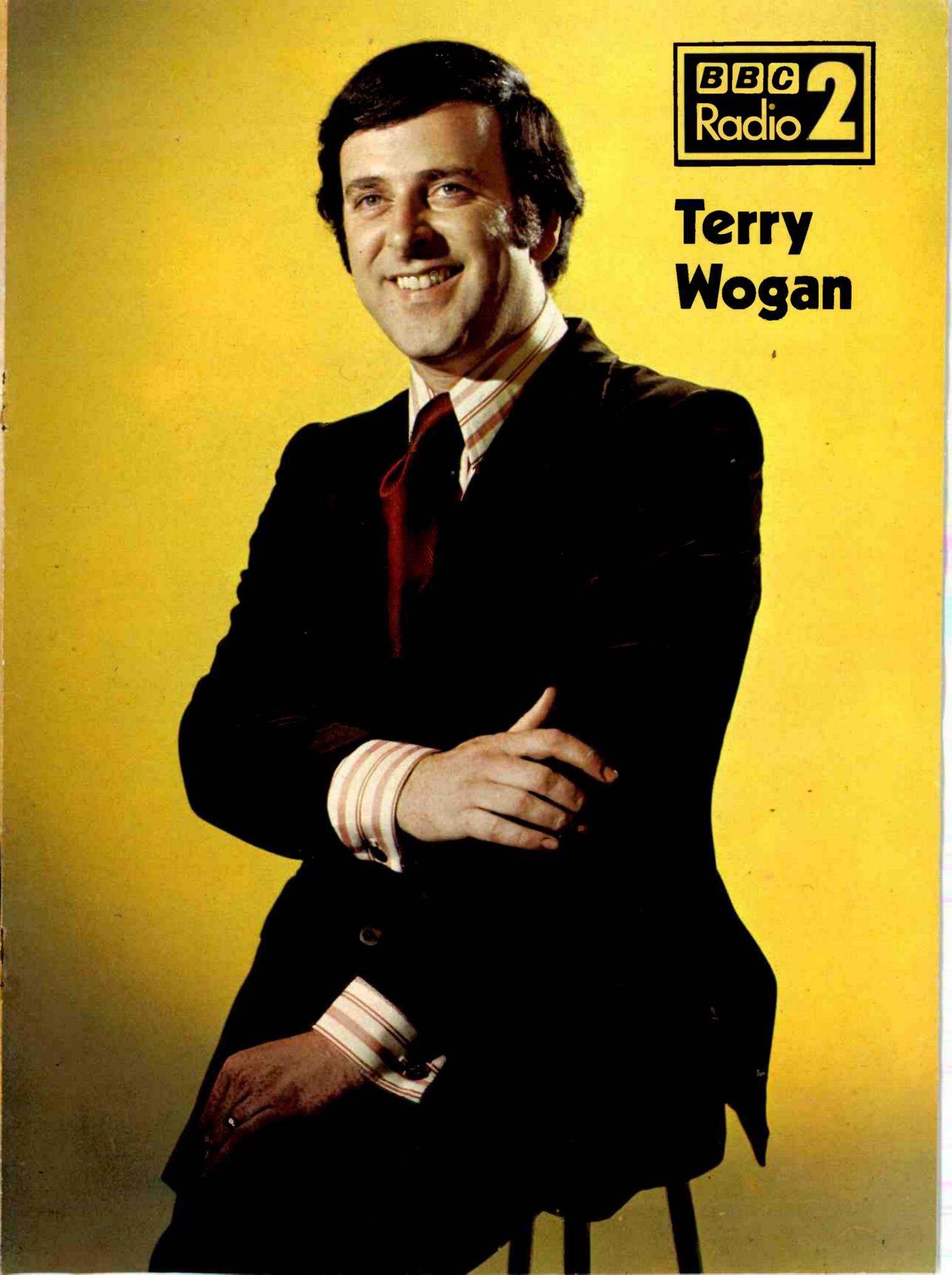
## Campaign for Independent Broadcasting

Annual membership is only 38p. All new members are sent two free car stickers. Regular newsletters with the latest information on the political scene, as well as the off-shore news. Write enclosing a foolscap SAE to, Campaign for Independent Broadcasting, 13 Ashwood House, London NW4.



mag's

**Tony  
Prince**



**BBC  
Radio 2**

**Terry  
Wogan**

Brian McKenzie, Radio Northsee International's late night disc jockey, was born in Dunoon, a little village in Scotland.

"I was brought up in farming would you believe, but it wasn't for me. It is something you have to be very dedicated to. When the Pirates opened up, Radio Caroline seemed a long way away, and then Radio Scotland started up, and I suppose it was an escape from the farming, a day-dream. They were advertising for disc jockeys and I went up for an audition and was a complete failure, so I came back to the farming, not that I had ever really left it - I just took a day off!

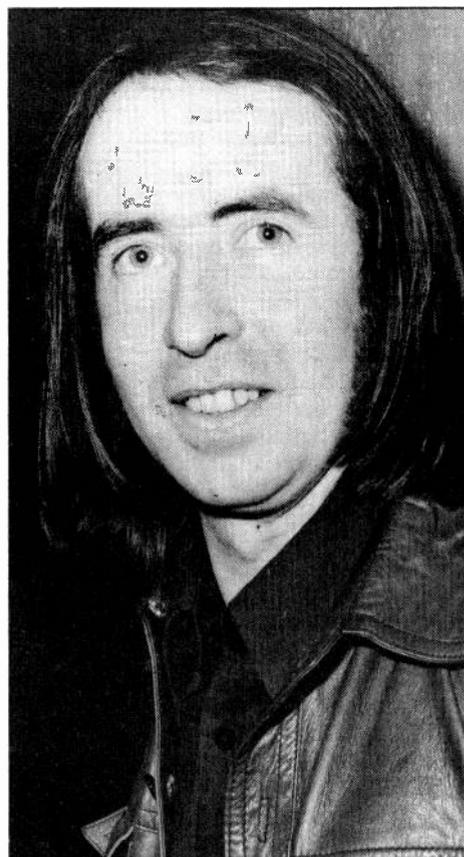
"Three months later, however, the radio thing began to appeal to me, and I phoned Brian Holden who was programme controller and told him that I wanted to be a DJ, and he asked if I had any experience in clubs, and I said I hadn't, but he invited me to go to have a try. That second audition was also pretty bad, but we arranged that I should do tapes at home and take them up to him and he would tell me what I was doing wrong. That's how I eventually got a job on Radio Scotland, and I stayed there for five months till they closed down!

"I stayed in Scotland then, and at one point, Mark Wesley and I were going to go to Australia, but that never materialised. At that time I was promoting bands with a friend and then we branched out into organising dances as well until we made a furious loss which put us off the idea. I then came down to London for a week's holiday, and in the end I found I was working in Tiffany's where I stayed for exactly a year. Then all of a sudden I thought, 'Boom, why not join Radio Nordsee?', so I sent a tape off, and one Tuesday, Vic Pelli came into the club, and on Thursday I was out on RNI, and for a year and a half since then, the *Mebo 2* has been my home.

"I like doing an easy style programme, but I can do up-tempo. On Radio Scotland I did literally every type of

# They couldn't keep Brian down on the farm

**Brian McKenzie—  
voted RNI's  
number 2 D.J.—  
talks to  
Dave Johns**



show. I like the feeling of communicating with people, talking with them so they associate with the DJ. I think that is where RNI is making such an impact in Britain. People can say what they like, but where the signal is good we are taking the listeners because the people can associate with the disc jockey as a real human being. We have got a big listening audience and we are taking the listeners."

Brian McKenzie does a Rock and Roll Show on Friday nights.

"It all started when Paul May was on the station, and I did a pilot show, and it was so popular I started it once weekly. I hardly knew anything about Rock and Roll - I'm not that old - but since the programme has been going I've learnt a lot by people and organisations sending in records and books. Their support has really knocked me out, and they have backed the show to a tremendous degree and the show has built up a massive following.

"Don Allen arrived on RNI last October with the 'Country and Western Jamboree'. I have always believed that we needed to put out shows other than pure top 40 chart material. Don has been on Caroline North and Manx Radio with

his show, so it was not a question of establishing the show, so it has grown, and like the Rock and Roll Special, it has an international following.

"We would like to cater for progressive music, but we are hindered by 'air-time'. We could go 24 hours a day, but after 1 am you are into minority and your audience drops off. It is not fair to expect people to stay up that late, after all, people have to get up in the morning - they can't stay in bed till noon like we can on the boat! We thought we might get the two hours back from the Dutch Service. Personally speaking I think they could do without the two hours, but it is very hard for us competing with a station starting at 6 pm and then expecting the listener to turn over at 8 pm to listen to us.

"As regards reception, London is the hardest place to get the signal into, which is our biggest bug-bear. London is like Amsterdam, sometimes it is impossible to get into Amsterdam even though we are sitting right on top of them. The engineers can explain it, it's because of the amount of industry and the atmospheric. Even Luxembourg sometimes have trouble pushing the signal into London. Around

Christmas last year we were coming in as loud as Luxembourg, which was really great, considering we were sitting off Holland using 90 kilo-watts and Luxembourg has 1,250 kilo-watts. In some parts of the country we are coming in better than them. We also have a very good short wave signal on the 49 meter 'European' band. It is unfortunate that short wave is not a commercial proposition as not many people have short wave receivers, which is a shame, so we have to concentrate on the medium wave on 220 meters for the commercial part of the station.

"We have listeners and we are proving it with records we are breaking in Britain which no other stations have been playing, and we have been breaking them into the charts, and the record companies are starting to recognise that. We don't see any reason for banning a record unless it is in an extreme. Junior Campbell's record was out for a long time before we got hold of it, and we played it into the ground, and you know what happened there, and he attributed a lot of his success to RNI. We also have the advantage of getting records from the continent and America so we are paving

the way, and the classic example of of this was Billy Paul and 'Me and Mrs Jones' which we were playing first, and it was nice to get recognition from Rosko on his 'Roundtable' with Lynsey de Paul, and they admitted that they had heard the record first on Nordsee, and that pleased us a lot, and it was nice that they don't say 'We don't mention them'. We are all in the same business, only some people are lucky enough to do it from land and we have to do it from a boat."

There is at present a great deal of activity within the Mebo organisation.

"Actually RNI is the smallest part of the Mebo organisation. Mebo started as a little tele-communications set-up, but now, like all successful organisations, it has expanded. We have got a tremendous amount of work throughout Europe and America.

"There is a possibility that there will be a ship going to the Mediterranean, perhaps not as a radio station with top 40 music,

but as a tele-communications set-up for the Mebo organisation, which will be a charitable thing for organisations that would like to hire it for the use of broadcasting, tele-communications or as a relay station, with perhaps the possibility of a radio station being on the same boat which would be rather nice in the Mediterranean as it is beautiful weather out there most of the time! I think if Holland sign the Marine Offences Bill, RNI will try and stay on the air, broadcasting from where I am not sure. The Dutch government think that if they don't sign the Bill they will have possibly another two stations on the air by the end of the year. The population of Holland is the same as London, and they can't afford it, and the more stations there are the less there is for the stations already there. There is not that amount of advertising in Holland. In many ways it is good that you have a selection of stations, but any more could be the straw that breaks the camel's back.

"I think that the highlight of my career was accepting the award at the "Dee Jay and Radio Monthly" Reception. It knocked me out complete. Mike Ross and I didn't actually know about the awards until we had the magazine sent out to the ship. I've never had an award before, and it is a nice feeling, and I was surprised so many people bothered to vote for me. I was pleased to be number two in the RNI section, especially as I do a late night show, but what really surprised me was coming number six overall. It made my week, especially considering I was up against people on recognised stations.

"Kid Jensen who was my biggest competitor was seventh, and it was really nice to see that I pipped him, and to everyone who took the trouble to vote, it knocks me out, and thank you. I've been to receptions before, but Ben Cree really excelled himself, and any magazine that puts on anything like that can be really proud of itself.

"With the coming of the

commercial stations in Britain there is obviously going to be work for disc jockeys, announcers and news readers, but I don't think anyone really knows what type of stations they are going to be. Is it going to be top 40 similar to Radio 1, or Radio 2 style with interviews with Mrs Bloggs in the street who has lost three cats, and does anyone know where they are? Whether or not any of the guys on RNI join them, will, I'm sure depend how much they are going to pay and if it will be financially worth it, and also if it is going to be beneficial career-wise for the people working on the stations. The stations will have to be good to compete with the BBC, and by the system they are bringing in of regional stations, I don't think it will be possible to get a really high standard. If you had a national station you could have really strong competition. I think this is the general point the guys on the station are making, so I think if RNI is still there, so will we."

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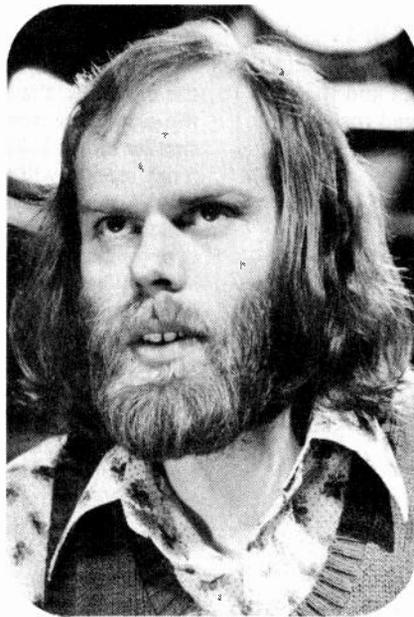
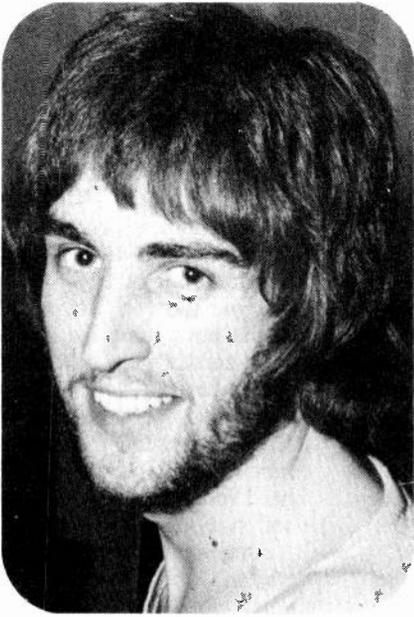
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# D. J. ROUNDTABLE



## Johnnie, Bob and Kid discuss commercial radio on BBC 2's Old Grey Whistle Test.

Shortly following the announcements of the first commercial radio contracts, BBC-tv's "Old Grey Whistle Test" held a DJ discussion between programme introducer Bob Harris, Radio 1's Johnnie Walker and 208's Kid Jensen – on the forthcoming stations – and of the new awareness in this country to radio and what it can do.

With acknowledgements to "The Old Grey Whistle Test" and our sincere thanks to producer Michael Appleton, we reproduce the text of that discussion.

**BH:** John to start with you really because you were on one of the commercial pirate stations in the mid-sixties – what form do you think commercial radio's going to take in this country?

**JW:** Well you mention that the format of the new London station Capitol Radio which is going to be Radio 2. I think over recent months, Radio 2 in trying to get more of an all-day

music policy and getting the talk programmes over on to Radio 4 is gathering more listeners and I think it's probably clear that a station that has that type of middle of the road format probably will get the biggest audience – so I can't see in terms of rock music commercial radio making all that big difference really. One hopes that perhaps the heirarchy of the BBC will say "OK well, we'll let Radio 2 and the commercial stations go for the majority audience and now on Radio 1 let's really concentrate on the music and not worry so much about the figures."

**BH:** Kid you work on Radio Luxemburg at the moment which is a commercial station, do you find that your freedom's limited in a sense by the fact that it is a commercial station going for very high ratings?

**KJ:** Obviously I think with Radio Luxemburg because so many record companies sponsor plays via commercials and advertisements for certain records and artists – it does

I think more than probably you would have on the BBC. On my particular programme the music that I play which if it can be stereotyped is progressive or what have you, I have veritable free choice of what I play. But I think when it comes to commercial radio playing the kind of music I suppose you and I play more than what Johnnie plays would be limited certainly in the early days. The audience will be there but I don't think the audience in Britain as opposed to America and Canada are ready yet to hear Jimi Hendrix in the morning as opposed to late evening or something like that which is where our music is today you know, all late evening programmes.

**BH:** One of the things that has occurred to me and I think that Noel Edmonds on Sunday morning is proving this, that a very wide programming policy taking in, for example Aretha Franklin next to Jimi Hendrix next to Carly Simon next to Jimmy Osmond, that's the kind of programming that I

very much enjoy.

**JW:** Yeh – you see I think the BBC's hang up really has been that they're the only station and they're committed to pleasing the listener so that somebody that tunes in doesn't have to wait too long for the record that they want to hear and conversely doesn't hear any record that they actively dislike. So I think, therefore, they sort of play the safe situation and would wait for a record to be proved to be popular before they'll play it so they rather follow the trend instead of setting the trend which is what I think they should be doing. In my days on Caroline I used to have quite a commercial, to use the word, late night programme, that got in a bit of soul music into that sort of commercial situation. I don't think we lost listeners over it and at the moment we definitely seem to have a "them" and "us" situation with Radio 1 during the day and then Radio 1 at the weekend being totally different and I'd like to see that changed.

*BH:* Do you find your freedom of choice limited John with the music?

*JW:* Well I don't choose any of my records on programme. They're all decided by a panel of executive producers but part of the reason for that is because we had the needle time situation and people tend to forget this. Fifty per cent of the music on radio between 9 am and 5 pm is actually on tape and unfortunately you can't get people like Elton John or David Bowie or Paul McCartney or The Rolling Stones going into Maida Vale 4 with a mono tape machine and doing a session so you know, unfortunately you have to miss out on that type of music. But I think categorisation is dangerous, I'd like to see everything get much more flexible.

*KJ:* It's a funny thing happening in America now with the top 40 stations - that is my background for commercial radio in America and Canada and the top 40 stations over there are funnily enough dropping

the David Cassidy's and Donny Osmond's and a record is screened not by a panel, but by a few people on every radio station and so the radio stations are QUALITY top 40 music stations with the good stuff coming through and the kids are being catered for - it's not like "we're gonna ignore the under 15 year olds", the kids are being catered for but like your "Long Haired Lover from Liverpool" would not be programmed on say the top quality top 40 or rock stations in America today, in fact a lot of the stations are dropping the top 40 format in America. It's very funny being in America a few weeks ago listening to the changes that are happening - there's still a station that exists in New York which I don't think could ever happen in London that exists on a play list of something like 15-20 records a week and they're constantly rotated 24 hours a day. That's WABC in New York.

*BH:* Is it not because

most of the American stations work on that kind of basis don't they - a very rigid play list?

*KJ:* Yes, to get a new artist featured on American radio is a very difficult thing because they don't go for the big cities, they watch the secondary markets, the smaller cities. Like a New York station will watch what a station in Buffalo, which is in the same State, is programming first and seeing what reaction they're having on that record you see, then they'll slip it in to be safe because they can't risk playing a bad record because of the audience ratings. The ratings are so important in American radio.

*JW:* Yes, but at least they have the advantage of alternative stations. You know, if the one down the road is playing music that they're not playing and getting listeners then they've got to think again and this is the difficulty the BBC have, they are in a difficult situation being the only one.

*BH:* Do you think we

could arrive at a situation though where we maybe have a choice of half a dozen stations in London? Do you think that's a possibility?

*KJ:* You mean like one station providing R&B and one station catering for jazz?

*BH:* Yea, I know this goes back to category situation but I mean do you . . .

*KJ:* I think it's right. A lot of people put down pigeon holing of music and you shouldn't say this is that but I think it's right for a person who's in a particular frame of mind because I programme my show on Luxemburg to a mood. You're gonna hear a hard rock then you hear a soft station. In America it sometimes can be that way in station, in cities where you have like 80 radio stations both on the AM and FM dial to choose from. You're spoilt, you don't know where to go, you know.

**concluded  
next month**

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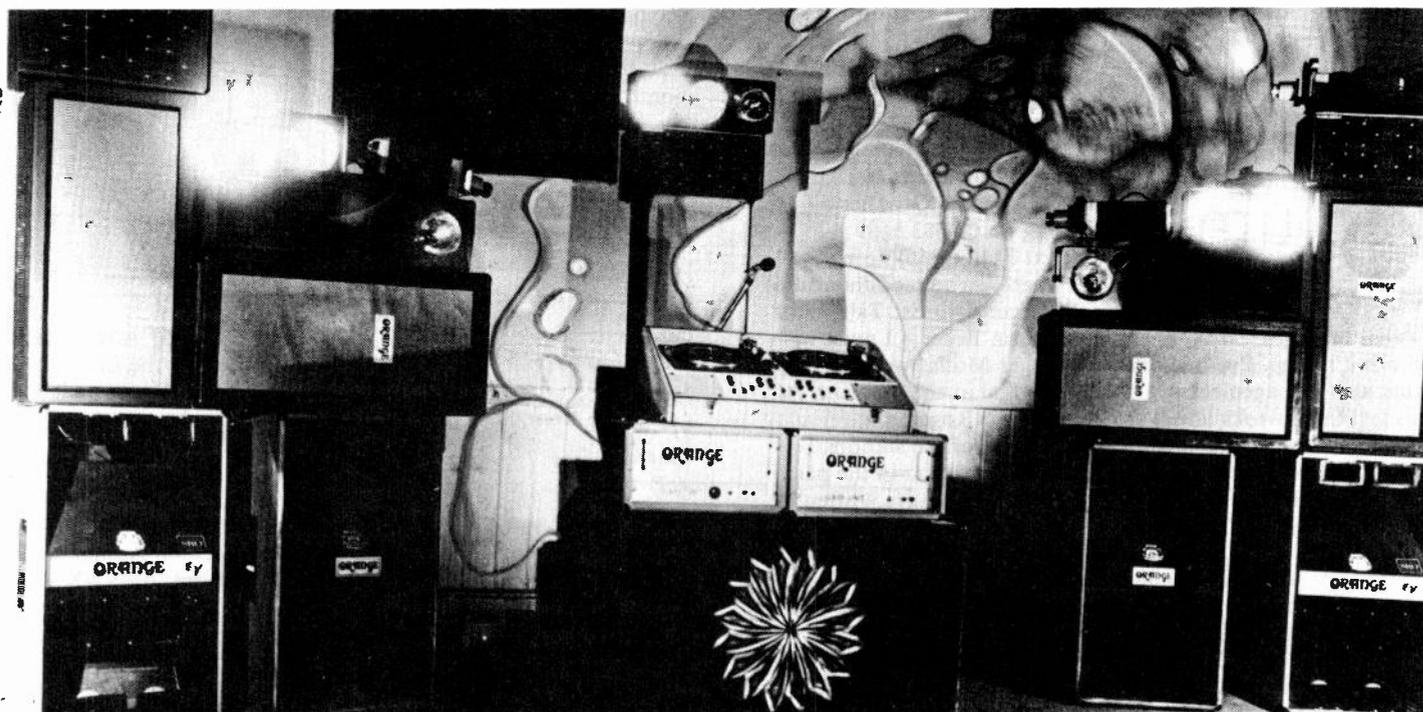
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the  
tony  
merc  
column

Well I'm back! What a month it's been. I've had my American management in this last three weeks and it's been trips to Buckingham Palace, up the Bloody Tower and all the other things Americans seem to like to do in London.

One very good thing came out of it all and that's the very strong possibility of "The Tony Mercer Show" being made into a 12 week tv series for the USA and other places.

Also I have just found, thanks to Uncle Ben Cree (editor of the magazine that you are now reading) the most well run and equipped radio studio in England. It's right in the heart of London, just off Fleet Street, in Tudor Street. It's run by Mrs Bruce Wyndham of BBC fame - Gania by name. If you need the best - it is! We have had many comments from the US already. Give her a ring on 01-583 9199 (ext 344 or 366) now - well, when you've read the rest of Mercer's words! Talking of Cousin Bruce - I must wish Roger Moffat well as he is in hospital at the moment. All the best Roger!

Some of the stations I have given you in the past few months have written to me and have asked me to thank you for your interest in them. I shall in the next few months be telling you the history of American Radio from the 30's through till now. It should be fun.

There ain't much more this month. As I've said I'm up to

my ears in planning the pilot for the tv shows. If you're in London in the next few months and you see an American with cowboy hat and looking like Big John Wayne - that's my boss Jim!

Stations for you this month:

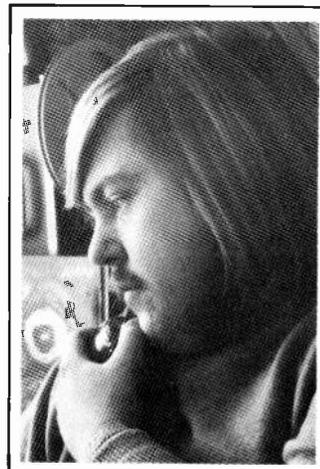
*WTIX,*  
332 Carondelet Street,  
New Orleans,  
Los Angeles 70130  
Bob Mitchell

*CKLW,*  
825 Riverside Drive West,  
Windsor,  
Canada  
T. J. Sorrell

*CHUM,*  
1331 Yonge Street,  
27 Toronto,  
Canada  
A. F. Waters

*KAAZ,*  
Box 1790  
Little Rock,  
Arkansas,  
72203  
Mick McCormack

Finally here are my shows' records of the month. Albums - this one is the



best. It's called "Abe James and Ivory" by the Detroit Emeralds on Westbound 6309 101.

Singles - well there's Jimmy Helm's "Jack Horner's Holiday" on Cube, "Don't Make Me Laugh" by Butterscotch on Ammo, and two smash hits on RAK - "Can the Can" by Suzi Quatro and the new one from CCS "Shakin' All Over".

That's it then until next month.

CHRISTIAN'S  
SOUL  
SOUNDS

Hi everybody!

Back again to let you in on some of the sounds that will tweak your tweeters and wallop your whoofers! There, how about that for a YUKKY showbizzy opening - aw, forget it. At least I've got the formalities over, now I can relax.

Hey, I hear Bob Hope is giving a concert for the Watergate wounded soon! Hmm, makes a change.

The Golden Earole award of the month has got to be the new Isaac Hayes LP

"Live at the Sahara - Tahoe". A lot of favourites and a few new songs. Listen to "Ain't No Sunshine" the old Bill Withers number. If only all live albums were as good as this one.

"Picked up, packed and put away" by Maxine Brown on Avco - shortly to become a disco classic if it isn't already by the time you read this.

What else is new? - oh yeah the new Edwin Starr in the States - "There You Go" is getting lots of plays on the American scene (and on 208 as well).

Hear about the Irish firing squad that formed a circle? I dare you to tell that on the radio Tony B.

The other day I had the pleasure of talking to the "All England Crab-Football Champion" - Bob White from Buddah, and I'm pleased to say that "Yes, I'm ready" by Barbara Mason is being issued as a single here shortly. In fact when you read this it will already be out. Special shortened side for radio and as much of the long version (8 mins 26 secs) as can be squeezed on the "B" side.

Go out and buy a copy and you'll see what I've been raving about.

What about this for the worst joke of the year (so far) - What goes "Cloak Cloak"? - answer - Chinese Frog! (That should bring the editor to his knees!) *It certainly did. Ed.*

That's it for this one anyway. Cheers for now, and stay tuned to the Soul Show.

Keep it together,  
Dave Christian

PS. Phrase of the month - "You're never alone with schizophrenia!"



# DISCOPIEKSDISCOPIEKSDISCOPIEK

"Wowie! Great reaction to our two-page spread of disco goodies last month - fantastic to hear that you are all finding our tips so useful." So saith our tame disco DJ who has literally been inundated with mail. Let's, therefore, waste no more time but launch off into this month's superb selection . . . regrettably only on one page this month.

## UP TEMPO SWINGERS

WIZZARD	See My Baby Jive	Harvest HAR5070
MILLIE JACKSON	Breakaway	Polydor 2066 317
SHEPHERDS BUSH COMETS	Dixie	Sonet SON 2033
NEIL CHRISTIAN	That's Nice	Young Blood Int YB 1044
ELVIS PRESLEY	Polk Salad Annie	RCA 2359
SHA NA NA	Yakety Yak	Kama Sutra 2013 064
MAJOR LANCE	Ain't No Soul (Left In These Ole Shoes)	Contempo C 9
STEALERS WHEEL	Stuck In The Middle With You	A&M AMS 7036
BIG WHEEL	Shake A Tail	Bell 1310
DEREK & THE DOMINOS	Why Does Love Got To Be So Sad	RSO 2090 104
HOT ROD	I Want You (All Night Long)	President PT 397
LIEUTENANT PIGEON	And The Fun Goes On	Decca F 13403
HAYDEN WOOD	I Don't Wanna Lose You	Jam 46
BOBO MR SOUL	Hitch Hiking To Heartbreak	London HLU 10418
DUFFY	Running Away	Chapter One SCH R 184
BYZANTIUM	What A Coincidence	A&M 7064
BABE RUTH	Ain't That Livin'	Harvest HAR 5072
THE NEW BIRTH	I Can Understand It	RCA 2360
PFM	Celebration	Manticore HEVY 2

## MEDIUM TEMPO GROOVERS

REDHEAD	We Ran and We Ran	UK R38
STAVELEY MAKEPEACE	Cajun Band	Deram DM 386
STEPHEN STILLS—MANASSAS	Isn't It About Time	Atlantic K 10306
BOBBY WOMACK AND PEACE	Across 110th Street	UA UP 35512
APOLLO 100	Besame Mucho	Young Blood Int YB 1042
LYNSEY DE PAUL	All Night	MAM 99
GUNHILL ROAD	Back When My Hair Was Short	Kama Sutra 2013 063
PETER D. KELLY	Working Class People	RCA 2363
BLACK KNIGHTS	I'm Not My Brothers Keeper	Polydor 2058 360
FAMILY	Boom Bang	Raft RA 18501
SISTERS	Kick Your Boots Off	Bell 1307
LINDA LEWIS	Rock A Doodle Doo	Raft RA 18502
ROLLING STONES	Sad Day	Decca F 13404
NEIL SEDAKA	Standing On The Inside	MGM 2006 267
JACKIE DE SHANNON	When You Walk In The Room	UA UP 35537
FATS DOMINO	Blueberry Hill	UA UP 35539
NEW YORK CITY	I'm Doin' Fine Now	RCA 2351
THIN LIZZY	Randolph's Tango	Decca F 13402
TIMMY THOMAS	People Are Changin'	Mojo 2027 015
MARGIE JOSEPH	How Do You Spell Love	Atlantic K 10313
SAINTS & SINNERS	Apple Splitter	Bell 1308
NOW	I Wanna Be Free	President PT 401
BYRDS	Things Will Be Better	Asylum AYM 516
THE CRUISERS	Schoolgirls	EMI 2021
NEIL WOODLEY	Calendar Girl	Decca F 13400
SKIN ALLEY	In The Midnight Hour	Transatlantic BIG 511
JOE S. MAXEY	Sign Of The Crab	Action ACT 4607
JUNIOR CAMPBELL	Sweet Illusion	Deram DM 387
LEON HAYWOOD	La La Song	Pye Int 7N 25611
THE BLACKBERRIES	Twist & Shout	A&M AMS 7067
JOE SIMON	Step By Step	Mojo 2093 030
DAVE EDMUNDS	Born To Be With You	Rockfield ROC 2
JOHN D. BRYANT	We All Get To Heaven	Polydor 2058 363
INEZ FOXX	You Hurt Me For The Last Time	Stax 2025 151
MO-I-RANA	So My Daddy Says	Polydor 2121 158
ANTIQUÉ	Last Tango In Paris	Polydor 2001 454
SYLVERS	Wish That I Could Talk To You	MGM 2006 198

## SLOW & SMOOCHY ONES

OSCAR TONEY JR	Everything I Own	Contempo C6
SOUL GENERATION	Million Dollars	Sticky STY 2
THE INDEPENDENTS	Leaving Me	Pye Int 7N 25612
THE SINGING PRINCIPAL	Thank You Baby	Action ACT 4608
CARL & CARLA	When You've Got Love	Pye Int 7N 45237
KEITH HAMPSHIRE	First Cut Is The Deepest	A&M AMS 7066
GLADYS KNIGHT & THE PIPS	Where Peaceful Waters Flow	Buddah 2011 170

In this, his third article giving advice on how to set up a hospital broadcasting service and how to run it, COLIN MARCHANT discusses the search for identity. On the subject of "Production and Presentation", he examines how best to gain a professional approach, yet retain an essential air of informality.

## Be a pro—or they'll be sick of YOU

A somewhat misguided young hospital disc-jockey, who will remain nameless, once said to me: "I don't try to make my programmes professional because I'm sure the patients prefer them the way they are – with all the mistakes and confusion!"

Well, he's entitled to his view, but my view of that is "Rubbish!" Admittedly, to an extent it's true that the public likes to have a laugh when something goes wrong on the BBC – if, for example, a newsreader cues a piece of film and it doesn't, for some reason, come on; we love to watch the poor man go redder and redder!

But that's probably because the BBC is *usually* so professional. The cynical patient tuning in for the first time to his hospital radio station, on the other hand, is expecting to hear an amateurish station and if it is a shambles, he's not particularly amused simply because he's not expecting anything different.

So, in this third article in the hospital radio series, I'm going to look at the need for professionalism – and that's not to be confused with formality. A programme can be both professional and informal, though I suspect that the aforementioned dee jay would see this as a sheer contradiction in terms.

Having launched your

station, you should try immediately to give it an image of its own. This is the first step to professionalism. Listen to any station – Radio 1, Radio 4, Luxembourg, North Sea International – and you will probably be able to identify it within a minute simply because it's got its own individual style which you can recognise.

Pick out a short, catchy piece of music which you can use as a station identification – something punchy, preferably, which your listeners will be humming to themselves after hearing it a couple of times.

Jingles will also help to give your station an identity – but make quite sure you're giving it its *own* identity and not that of another station. I can never see the point in using mass-produced jingles which you buy by the hundred and which are heard on numerous other radio stations. Why not try making your own? It's really not that difficult and you can make them absolutely relevant to your own particular programmes.

In fact, it's always wise to avoid copying in any direction.

Develop your own style as a broadcaster. Don't use phrases like "Sur le continent" and "Greetings, pop-pickers" because

they're not your own. Similarly, don't have a "get it off your chest" spot, a "Pop the Question" or a "hit from the pit" – they've all been done before. Think up your own ideas. There's nothing more corny than to hear someone attempting to be someone else . . . and failing.

The main aim all the time should be to be yourself. You will sound much more sincere to your audience if you are.

Put lots of personality into your shows. People in hospital want to be cheered up; they don't simply want to hear music. In fact, that may well be of secondary importance. It's the chat which they find particularly entertaining.

So far, I've been referring primarily to music and light entertainment shows, which will probably be the bulk of your output. But to achieve professionalism in more serious programmes, the technique is very much different – in fact, quite the opposite.

Far from projecting yourself, you should try to suppress your personality completely. If you have to read the news, by all means make it sound interesting, but don't employ the same style you use as a disc-jockey.

If you're chairing a discussion or conducting an

interview, keep in the background. People aren't interested here in what you've got to say; they want to hear basically from your subjects.

There will be further advice on the different approaches to broadcasting in future articles. But at this point I'll just sum up these general hints on presentation by asking you constantly to consider while you're "on the air" what you yourself would think of the performance if you were hearing it as a listener.

Would that silly remark you're just about to make cause you to cringe if you were hearing it from someone else? Would that egotistically-presented news summary annoy you? If the answers are "yes", then you know you must change your approach.

Returning now to the production side, one of the most important criteria for professionalism is accurate timing. If a programme is supposed to last an hour, it shouldn't last an hour and 30 seconds. It may throw all the other programmes off course and it could also mean that your audience won't get correct time-checks.

Set your studio clocks at the beginning of each day's broadcasts; check them two or three times throughout the day. If you're planning to link with BBC network

programmes your timing will have to be absolutely perfect – the BBC aren't going to wait for you!

If anything, make each programme a minute or so shorter than its total airtime. This will allow for continuity announcements, programme trailers and the station identification.

Another essential point is to keep your studio quiet. There's nothing more annoying for a listener than to have to sort out the presenter's voice from all the other background sounds there may be.

If you want to have an "on air" chat with a fellow disc-jockey, get him seated in front of a microphone – don't just let him call out from the other side of the studio, which the listener may hear or may not.

As a rule, only the compere and people directly involved with a particular programme should be in the studio while the broadcast is on.

If the programme is "live" then try to obliterate the rubbish as you go along. Keep interviews and news items short: long ones become boring; if you fluff your words, carefully ad lib your way out, don't just give up; if there's too much chat, be aware of it and cut it down.

Some programmes inevitably have to be recorded or involve the use of tape in some way or another. Therefore, all the station "production staff" should know how to edit. It's very simple and you'd be amazed how the use of a razor blade can improve your programmes. All the rubbish can be completely obliterated!

To reiterate, just bear in mind the whole time that people are listening to you – and they're as likely to be as critical as you would be if you were listening to an unprofessional programme.



## RADIO WEY OPENS

*And our roving photographer was there! Top left are Tony Brandon and his wife checking cue sheets. Tony asked to become President of Radio Wey – instant acceptance. Below that Radio Wey Secretary John Best interviews Noel Edmonds. The guy hard at it above is Tony Fish resident studio engineer and DJ (Pictures by R. & N. Anitff)*

**It will be a royal occasion for Birmingham Hospital Broadcasters Association next month. The group are celebrating the 21st anniversary of their foundation and HRH Princess Anne has accepted an invitation to mark the event by unveiling a special plaque at the studios on July 28.**

**The group have a number of events planned to record the anniversary. This month, there will be a special get-together at the Dolce Vita, one of the city's liveliest nightspots.**

### HOSPITAL BRIEFS

In a letter to this column, Mr G. Cooke, station manager of Radio Catherine, in Birkenhead, takes us to task for saying (in April) that, with the help of the National Association of Hospital Associations (NAHBO), we are compiling a register of hospital radio stations. He suggests that, because "Dee Jay" has no

official connection with NAHBO (and he's absolutely right, of course), ANY hospital station has a right to have its name in the register. After all, he says, not all stations are members of NAHBO and those independent ones should have as much right as any others to be included in the register.

Too true, Mr Cooke. We'd be more than delighted to hear from many more stations, be they NAHBO affiliated or not. As a start, how about hearing more of your station?

**Colin Marchant's next feature will spotlight what is probably the most important feature of the hospital radio's existence – "How to run a music/request programme". Watch out for it.**

The NAHBO has a new medical adviser. He is Mr T. F. R. Griffin, of Scarborough Hospital. His assistance will be available through the

NAHBO. With the assistance of the local hospital radio station, Mr Griffin is preparing a booklet on "the therapeutic value of hospital broadcasting". Copies will be available later this year.

South Western Association of Hospital Broadcasting Organisations (SWAHBO) have produced a special hospital radio T-shirt. Enquiries please to Steve Coote, SWAHBO's PRO, at 35 Chesterfield Road, Portsmouth, PO3 6LY.

Portsmouth Hospital Broadcasting are organising a Hospital Broadcasting Week in September. Details in a future edition.

NAHBO's Newsletter is to be edited by Tony Currie. Ideas, features, news to him at 6 South Crescent, Ardrossan, Ayrshire, KA22 8DU.

Most shortwave listeners add to their enjoyment of their hobby by sending reception reports to stations they have heard, and in return the stations will reply by confirming the report with a QSL card, and so we take a look this month at this subject.

The obvious reasons for sending off a reception report is to let the station know you heard their broadcast and to let them know the qualities of the transmission. The resultant QSL card, or in some cases, letter, can provide a record of reception over the years. Most cards have a nice illustration on one side with the verification details on the reverse, a collection often takes pride of place in a DXers' shack.

Most large stations, if they are honest, find listeners' reports of minor value, for they have their own monitors around the world who supply very detailed technical reports. Such stations welcome reports however because they maintain listener-station contact but in some cases the reports are not checked and a card is simply issued. The

## And I can prove it . . .

details on some verifications leave a lot to be desired the ideal card should confirm each detail of your report, very few do.

The BBC card is one which is poor in this respect, but to be fair, the BBC has a problem; because so many stations re-broadcast its programmes from sites all over the world, they find it impossible to fully confirm each report they receive.

They did however issue a full QSL for the special

"BBC 50" edition of their popular "World Radio Club" DX programme last November. This show by the way is also transmitted in the medium wave band to Europe at 23.15 GMT each Friday on 276 metres.

No matter how well the stations reply, you must ensure you have sent in a detailed report and the basic requirements are: frequency, time (gmt) and date of the broadcast. Enough programme details to convince

the station you really did receive them. Other details of use to stations are the reception quality of the broadcast and the receiver and aerial used.

Return postage, in the form of an International Reply Coupon is useful and can persuade a station to verify. Remember that one coupon is cashable for stamps to the value to cover a reply by only surface mail. Many stations will reply without return postage so its worth trying for a QSL first before spending out on IRC's. Some countries are not members of the Universal Postal Union and can therefore not exchange IRC's - the local Post Office will advise you.

Taped reports are accepted by some stations, and if you are lucky the tape will be returned with local music dubbed on the tape.

As a bonus one often receives postcards, magazines and other items from stations, which probably explains why QSL collecting is very popular with DXers. Why not send in a report to a station you could start with RNI who issue a fine card.

Reverse of QSL card from Adventist World Radio.

## ARE YOU HAVING DIFFICULTY IN GETTING IT?

Several readers have written to us recently stating that they are having difficulty in obtaining copies of "Dee Jay and Radio Monthly". There is no reason why any newsagent should not have or be able to obtain copies of the current issue. We suggest that you ALL cut out the coupon below and hand it to your local newsagent.

Thank you

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Please deliver / I will collect\*

Name .....

Address .....

\*please delete as appropriate

# musings with moffat



I suppose everyone at some time or another has woken up in a strange bed, not knowing where they are. Don't get me wrong. I'm not suggesting for one moment that readers of "Dee Jay and Radio Monthly" lead immoral lives, that they consort with "loose" men and women or indulge in wife swapping. No, I'm thinking more along the lines of hospital and hotel beds. As you might have heard Messrs Blackburn, Wogan and Murray mention in their programmes, I regained consciousness in a hospital bed a few weeks ago after loosing a fight with a motor vehicle on the Queen's Highway - or so I'm informed. It was the **smell** that told me firstly that all was not well, that I was not at home. Our bedroom smells of perfume and dogs. The atmosphere in my new surroundings was definitely antiseptic. "Open an eye", my brain commanded. Peering down at me were three dusky maidens clad alike in blue and white. Was I in hell, hospital - or even worse, had General Amin got me as a hostage? I closed the eye to ponder the question further. "Open your mouth please" said a disembodied voice, the accent of which I put down to somewhere in the West Indies. It was the disinfectant taste of a thermometer that answered the question for me. "How are you feeling now?" asked "Miss Jamaica", putting icy cold fingers on my wrist. Why is it that intelligent, highly-trained members of the medical profession occasionally perform such unintelligent acts as to ask you how you are feeling when you've three inches of glass tubing in your mouth? Perhaps it's because they don't really want to

know! (Dentists do it too. With swabs of cotton wool and what feels like half a ton of steel in your mouth, that's the time they ask you the state of health of your wife!)

After their departure with rustle of starched linen, I decided to take further stock of my position. I was in hospital, that much I knew. But Where and Why? Both eyes could open, as I discovered, taking a quizzical look at my surroundings. There on the pillow, lay the clue to my whereabouts. Stitched in red cotton, the name of the institution. "ST MARY'S HOSPITAL FOR WOMEN." "Oh, Christ," I thought, "I've had a sex change operation!" Instinctively, with the sweat rolling down my face, my hand groped below the sheet. Whatever had happened to me, my sex remained the same! (I was later told that due to hospital laundry difficulties they were using any linen they could get.)

As my condition improved, I began to enjoy my enforced captivity a little more. Above my bed was a brass plaque which informed me that my bed was endowed and maintained by The Harlesden Philharmonic Society of North London. Obviously a lot of thought had gone into my placing in the ward! The next bed was looked after by The Greyhound Racing Association. Why I cannot think. Perhaps the original patient had been bitten at White City - or tried to commit suicide after loosing his all on the favourite at Wembley. Yet another was "given" by The Stock Exchange Dramatic Society. When I say that my bed was "maintained", no one actually arrived to change the sheets complete with

"fiddle, cello and big bass drum"! In fact I never got round to finding out exactly what the Philharmonic Society had to do but whatever it was, "Thank You", I shall attend a concert of yours one day.

As the news of my accident spread - due mainly to Pete Murray who told his "Open House" listeners that I would welcome visitors (I'll kill him when I see him next) flowers, fruit and an assortment of citizens, known and unknown, descended upon me. Two complete strangers even came in to see me in the BATH! (I was frightened to use the lavatory after that!)

But it was the gift of whisky and champagne that led to my downfall. "If someone brought me some Scotch," I asked cautiously with a bottle already in my locker, "Would I be allowed to drink it?" "No" I was told, "certainly not." To hell with that I thought, and liberally laced my bottle of orange cordial with the fiery liquid. "Can Mr Ford have some of your orange?" asked the nurse later, all unsuspecting. I don't know if he knew what caused it, but Mr Ford made one of the speediest recoveries ever known in the history of the hospital.

The champagne was donated by Miss Lillian Duff, a charming BBC Light Entertainment Producer, to whom I'm eternally grateful. The trouble was how to open it without anyone else knowing. Couldn't carry it to the Gents, not on two crutches - besides one just does not drink good champagne in the lavatory, nor bad champagne for that matter. Full of bright ideas, I decided to drown the noise of the popping cork by opening it UNDER THE BEDCLOTHES, forgetting

the habit of that nectar to effervesce. Later that day, the following words were exchanged:

*Nurse* (on making bed): "Oh Mr Moffat, what HAVE you done? Look at the sheets. Fancy wetting the bed at your age!"

*Me*: "I didn't wet the bed nurse, it was champagne."

*Nurse*: "Oh dear, dear, it must be your head injury. Doctor, I think Mr Moffat has had a relapse. He thinks he's passing CHAMPAGNE!"

To the staff of Willesden General Hospital, my apologies and thanks.

## roger moffat

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# dee jay album sounds



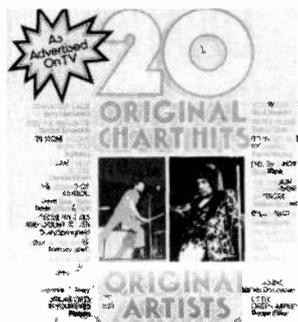
**STATUS QUO**  
The Best Of Status Quo  
Pye NSPL 18402

No doubt the recent chart success of "Mean Girl" has prompted this rather misleadingly titled set from Pye. Why misleading? misleading? Well, OK, so the album contains the aforementioned "Mean Girl" plus two of their original hits "Down The Dustpipe" and "In My Chair" – but can the rest of the tracks really be called their best?

By the present performance of the group as shown on their recent Vertigo album "Piledriver", then these are far from their best.

To be fair, however, the tracks move along nice – and most of them have that nice up-tempo blues feel that the group were into at that time.

BC



**20 ORIGINAL CHART HITS**  
Various Artists  
Philips TV1

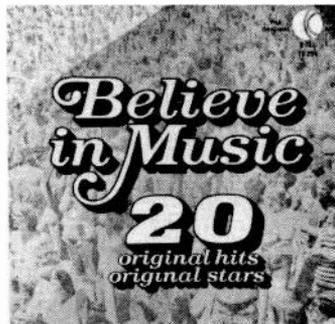
First compilation album from one of the major record companies, following in the footsteps of the K-Tels, Arcades and Roncos. Being from one catalogue, to fill 20 hits they've had to go back a little in time, so that alongside the Detroit Emeralds "Feel The Need In Me" you'll find such vintage items as Dusty Springfield's "I Close My Eyes And Count To Ten" and Manfred Mann's

"Ha! Ha! Said The Clown".

Again there's a fair selection of disco tracks in addition to the Detroit Emeralds already mentioned, including items by the Stylistics, Donnie Elbert, Ramsey Lewis, Status Quo, and Rod Stewart.

Comments made above also apply to this set. Useful.

BC

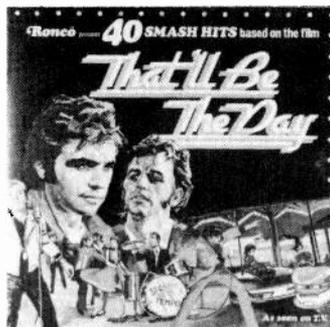


**BELIEVE IN MUSIC**  
Various Artists  
K-Tel TE 294

Latest album from the K-Tel organisation – and it's well up to the standard of the others – in fact from a disco DJ point of view, it's probably the best. There's tracks by the O'Jays, Roxy Music, Judge Dread, Free, the Faces, Dandy Livingstone, John Kongos and many more.

Much easier to carry about than all those odd singles – mean how many times do you get asked to play a 'B' side?

BC



**40 SMASH HITS** based on the film  
"THAT'LL BE THE DAY"  
Various Artists  
Ronco MR 2002/3

I found the front of this album sleeve very misleading. In fact it was not until I referred to the list of tracks on the back that I realised that in fact this is really a

"who's who" of Rock. I know they've had ads on TV, but we don't all watch TV do we?

With massive hits by such great rockers as Big Bopper, Larry Williams, Little Richard, the Everly Brothers, Danny and the Juniors, Lloyd Price, Jerry Lee Lewis, etc, etc – you'll see what I mean.

The last of the four sides is devoted to actual music from the film featuring David Essex, Viv Stanshall, Wishful Thinking and some nice tracks by Billy Fury. Having heard the music, I'm now looking forward to seeing the film.

If rock's your music – then this LP is an absolute must.

BC



**SOUL CLASSICS**  
James Brown  
Polydor 2391 057

Without doubt the perfect disco music. Real 'soul classics'

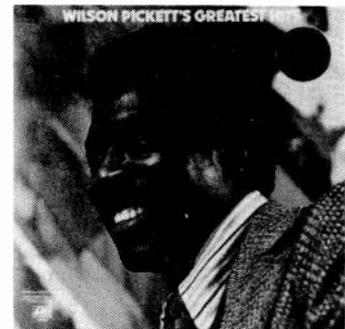
Without doubt the perfect disco music. Real 'soul classics' these – including "Papa's Got A Brand New Bag", "It's A Man's Man's Man's World", "Soul Power", "Make It Funky" and "Hot Pants". You know them all, and to have them in one collection is just great. Makes an ideal 'warm-up' album. 'Don't miss this one.'

("DEEJAY" MICROPHONE AWARD)



**THE BIG THREE**  
Resurrection  
Polydor 2383 199

The Big Three were one of the most popular of the many Merseyside groups that sprang up in the wake of 'Beatle mania' in Liverpool's Cavern. "Resurrection" is the title of this album and that is indeed just what this is – a re-creation of the rough, raw, exciting sound that the group made.



**WILSON PICKETT**  
Greatest Hits  
Atlantic K60038

Double album set which contains pretty well all of Wilson Pickett's best known tracks. Obviously not all of them made the charts here – but each and every title is known and loved by DJs the world over.

Now they're all here – on one terrific double album from Atlantic. Whatever else you may miss make certain it's not this one.

BC

("DEEJAY" MICROPHONE AWARD)



**TAJ MAHAL**  
Sounder  
CBS 70123

Music from the soundtrack of the film "Sounder". The better tracks on the album comprise four versions of Lightnin' Hopkins "Needed Time" of which the first vocal

version is the best. I also loved the second cut "Sounder Chase a Coon", given a lovely harmonica treatment but there any favourable comments must wait. These snippets, 20 in all, packaged together are probably relevant in the context of the film, but I'm not going to watch the movie every time I want to hear the music! Cicely Tyson may have received rave notices on her acting performance, but as the record stands Taj Mahal's performance certainly doesn't musically match Miss Tyson's performance.

MR



**BOOT HILL PRESERVATION SOCIETY**  
Let's all rock together  
Chapter One LRS 5010

As Rosko says in the sleeve notes, "no strings or horns, just good old ROCK". Rock'n'roll, they says, is here to stay. This is no revival, certainly. This is some of the hard-hitting original stuff that takes you - foot-tapper or dancer - into the spirit of the sounds that have kept us all so fascinated for so long. Tony Phillips does the solo spots. Good old-ies here - "Let's All Rock Together", "Hello Mary Lou", "That'll Be The Day", and "Lucille".

RM



**JUICY GIANTS**  
Various Artists  
Cube JUICY 1

Yet another re-release collection of early Joe Cocker/T. Rex/Procul Harum material - to be very honest I've lost count of the number of times several of these tracks have been issued and re-issued.

This time they do include, however, the two hits from John Kongos - "He's Gonna Step On You Again" and "Tokoloshe Man" both of which went down very well in the discos first time round.

If - and it must be a big "If" - you don't have these tracks already then get this one, if only for Cocker's incredible "With A Little Help From My Friends".

BC



**ATLANTIS**  
Atlantis

Vertigo 6360 609  
More Euro-rock, this time from Germany. The instrumental work is extremely good - pacey, ultra-heavy with some commanding riffs from guitarist George Meyer. If anything it's TOO heavy - subtlety isn't their strongpoint and the melody lines mostly fade away under the beat which has that speedy, dominating quality that's so currently fashionable. And "fashionable" is the key word.



**BRUCE SPRINGSTEEN**  
Greetings from  
Asbury Park, NJ  
CBS 65480

Already hailed as "The new Dylan" (?), Bruce is heavily into the American speed-freak lyric trip popularised by Kerouac and later by Dylan. First listening gives you the impression of rushing through a tightly-packed museum very quickly and not getting into anything too well. Later it all falls into place. He has a fine

expressive drawl and a masterly lyric control. The arrangements are maybe a little too complex, but this is one of the more interesting albums this month.



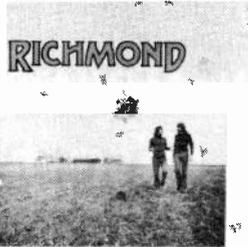
**INCREDIBLE HOG**  
Volume One  
Dart ARTS 65372

Nice electric blues riffs on this heavy album - the group has a fine sense of timing and rhythm that weaves cleverly into the material which could have fallen into the usual sensory-overload trap; but it doesn't. It's a powerful album with some good production work and arrangements. Very promising.



**SPIRIT**  
The 12 Dreams of  
Dr Sardonicus  
Epic 64191

Three-year-old album re-activated due to the group's recent tour - sadly down to a three-piece from the five-piece on this, their last album with the original line-up. It's a psychedelic concept album, full of fine rock, atmospheric ballads and some haunting melodies. Not much more to say because it's already a classic of its genre. Sounds undated, too.



**RICHMOND**  
Frightened  
Dart ARTS 65371

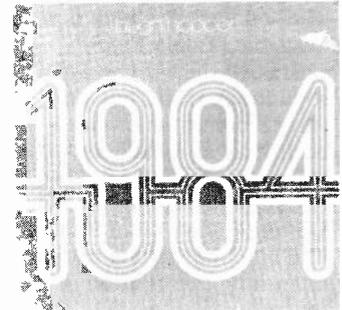
Some delicate folk-oriented music with strong lyric catch-lines and interesting arrangements. Vocals are average - maybe not quite deep enough, but by no means detrimental to the general sound, which is very British. Nice ideas throughout and the duo who comprise Richmond could develop into something very listenable indeed.

**EDWARD BEAR**



**EDWARD BEAR**  
Edward Bear  
Penny Farthing PELS 532

Competent vocals and instrumental on this laid-back rock album with some perceptive and personal lyrics. Arrangements are sweeping and often really appealing but the general sound becomes a little samey after a while. A little more originality and this group could make a really good album.



**HUGH HOPPER**  
1984  
CBS 65466

Far out. Hugh Hopper, bassman with the Soft Machine, has really gone out on a limb with this futuristic interpretation of Orwell's novel. At first listening it sounds like music computers would play to each other at a party, but it later unfolds, and the rhythms and patterns take on a shape and coherence. Ambitious, to my mind successful, but it requires dedicated listening. A couple of dimensions beyond Dr Who.

# reviews in brief

Rude Reggae – that just about sums up “**Dreadmania**” by **Judge Dread (Trojan TRLS 60)**. “**Big Six**” and “**Big Seven**” are both included along with such dubious titles as “**The Biggest Bean You’ve Ever Seen**” and “**Donkey Dick**” . . . vintage rock from **The Coasters (Atlantic K 30031)**. Includes their big hits “**Yakety Yak**”, “**Poison Ivy**” and “**Charlie Brown**” . . . “**Walk In The Night**” and “**Take Me Girl I’m Ready**” are just two of the tracks on “**Junior Walker & The All Stars – Greatest Hits (Vol 2)**” (**Tamla STML 11224**), and to be fair they really are the only hits . . . veteran film actress **Mae West** makes with the rock ‘n roll on “**Great Balls Of Fire**” (**MGM 2315 207**). Includes the title track, “**Whole Lotta Shakin’ Goin’ On**” and “**Rock Around The Clock**”, and it ain’t at all bad . . . much has already been written about **Diana Ross** and her role as the late **Billie Holiday** in the film “**Lady Sings The Blues**”. The soundtrack album is available (**Tamla TMSP 1131**). All right if you are a soundtrack freak, but I’m sorry I prefer the originals – both Ross and Holiday . . . “**Tie A Yellow Ribbon**” is naturally the title of the new **Dawn LP (Bell BELLS 221)**. The hit’s there along with an interesting compilation of

**Del Shannon’s “Runaway”** and “**Happy Together**”. There’s also **Peter Skellern’s “You’re A Lady”** which they had a big hit with **Stateside** . . . four great albums on the new **RSO** label feature **Jack Bruce**, **Eric Clapton** and **Ginger Baker** – individually and collectively as **Cream**. The four double albums are “**Heavy Cream**” (**RSO 2659 022**); “**Ginger Baker At His Best**” (**RSO 2659 023**); “**Jack Bruce At His Best**” (**RSO 2659 024**) and “**Eric Clapton At His Best**” (**RSO 2659 025**). For me the **Cream** set is the best with such vintage tracks as “**Strange Brew**”, “**I Feel Free**” and “**Born Under A Bad Sign**” . . . mixed bag of **Tamla** artists including **Jnr Walker**, **Smokey Robinson**, **Eddie Kendricks**, **Martha** and the **Vandellas** and the **Supremes** make up “**The Tamla Sound. Volume 1**” (**Tamla STML 11217**). Most of the tracks have never been issued before in the UK . . . “**Yellow Boomerang**”, one of the tracks on “**Drive On**” by **Middle Of The Road (RCA SF 8338)**, could I’m sure have provided them with that elusive hit had it been issued as a single. There’s a variety of tempos and treatments on this album, which also includes “**Bottoms Up**” which for some inexplicable reason failed to make the charts.

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# U.S. charts top 30 singles



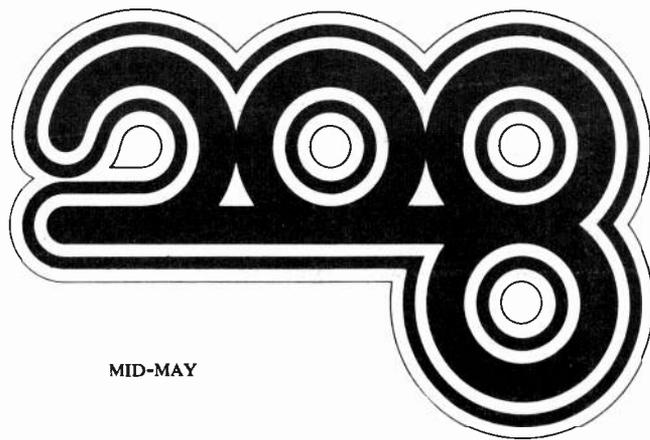
Mid May 1973

# U.S. charts top 30 albums

1	Frankenstein	Edgar Winter	Epic
2	You Are The Sunshine Of My Life	Stevie Wonder	Tamla
3	Tie A Yellow Ribbon Round The Ole Oak Tree	Dawn	Bell
4	Cisco Kid	War	UA
5	Drift Away	Dobie Gray	Decca
6	Stuck In The Middle With You	Stealers Wheel	A&M
7	Little Willy	The Sweet	Bell
8	Reeling In The Years	Steely Dan	ABC
9	Daniel	Elton John	MCA
10	Pillow Talk	Sylvia	Vibration
11	Daisy A Day	Jud Strunk	MGM
12	The Right Thing To Do	Carly Simon	Elektra
13	My Love	Paul McCartney & Wings	Apple
14	Wildflower	Skylark	Capitol
15	Funky Worm	Ohio Players	West-bound
16	Hocus Pocus	Focus	Sire
17	Out Of The Question	Gilbert O'Sullivan	MAM
18	Thinking Of You	Loggins and Messina	Columbia
19	The Night The Lights Went Out	Vicki Lawrence	Bell
20	Playground In My Mind	Clint Holmes	Epic
21	I'm Doin' Fine Now	New York City	Chelsea
22	Steamroller Blues/Fool	Elvis Presley	RCA
23	The Twelfth Of Never	Donny Osmond	MGM
24	I'm Gonna Love You Just A Little More Baby	Barry White	20th Century
25	No More Mr Nice Guy	Alice Cooper	Warner
26	Armed and Extremely Dangerous	First Choice	Philly Gr
27	Leaving Me	Independents	Wand
28	Let's Pretend	Raspberries	Capitol
29	Will It Go Round In Circles	Billy Preston	A&M
30	Hearts Of Stone	Blue Ridge Rangers	Fantasy

1	Houses Of The Holy	Led Zeppelin	Atlantic
2	The Best Of Bread		Elektra
3	They Only Come Out At Night	Edgar Winter	Epic
4	1967-70	The Beatles	Apple
5	1962-66	The Beatles	Apple
6	Masterpiece	Temptations	Gordy
7	Aloha From Hawaii Via Satellite	Elvis Presley	RCA
8	Moving Waves	Focus	Sire
9	Dark Side Of The Moon	Pink Floyd	Harvest
10	Billion Dollar Babies	Alice Cooper	Warner
11	Beck, Bogert, Appice		Epic
12	Can't Buy A Thrill	Steely Dan	ABC
13	Still Alive And Well	Johnny Winter	Columbia
14	Byrds		Asylum
15	Made In Japan	Deep Purple	Warner
16	Eat It	Humble Pie	A&M
17	Around The World With Three Dog Night		Dunhill
18	Neither One Of Us	Gladys Knight & The Pips	Soul
19	Spinners		Atlantic
20	Alone Together	Donny Osmond	MGM
21	Cosmic Wheels	Donovan	Epic
22	Bloodshot	J. Geils Band	Atlantic
23	Grand Hotel	Procul Harum	Chrysalis
24	Birthday	New Birth	RCA
25	Lady Sings The Blues—soundtrack	Diana Ross	Motown
26	Diamond Girl	Seals & Crofts	Warner
27	The Captain And Me	Doobie Bros	Warner
28	Six Wives Of Henry VIII	Rick Wakeman	A&M
29	Composite Truth	Mandrill	Polydor
30	The Session	Jerry Lee Lewis	Mercury

# charts singles



# charts albums

MID-MAY

## top 30

1 See My Baby Jive	Wizard	Harvest
2 Can The Can	Suzie Quatro	Rak
3 Also Sprach Zarathustra (2001)	Deodato	CTI
4 One and One is One	Medicine Head	Polydore
5 Wonderful Dream	Anne-Marie David	Epic
6 Hell Raiser	Sweet	RCA
7 Broken Down Angel	Nazareth	Mooncrest
8 Could It Be I'm Falling In Love	Detroit Spinners	Atlantic
9 Mean Girl	Status Quo	Pye
10 Walk On The Wild Side	Lou Reed	RCA
11 You Are The Sunshine Of My Life	Stevie Wonder	Tamla Motown
12 Brother Louie	Hot Chocolate	Rak
13 Drive-in Saturday	David Bowie	FCA
14 Giving It All Away	Roger Daltrey	Track
15 You Want It You Got It	Detroit Emeralds	West-bound
16 Hello Hello I'm Back Again	Gary Glitter	Bell
17 No More Mr Nice Guy	Alice Cooper	Warner Bros
18 Rubber Bullets	10 CC	UK
19 Just Walkin' in the Rain	Partridge Family	Bell
20 Over & Over	James Boys	Penny Farthing
21 Armed and Extremely Dangerous	First Choice	Bell
22 I've Been Drinking	Jeff Beck featuring Rod Stewart	Rak
23 Sad Day	Rolling Stones	Decca
24 Stuck in the Middle With You	Stealers Wheel	A&M
25 Polk Salad Annie	Elvis Presley	RCA
26 Standing on the Outside	Neil Sedaka	Polydore
27 Snoopy versus the Red Baron	Hotshot	Mooncrest
28 That's What It's All About	Jigsaw	BASF
29 Neither One Of Us	Gladys Knight & The Pips	Tamla Motown
30 Frankenstein	Edgar Winter Group	Epic

## hot heavy 20

1 Yes Songs	Yes	Atlantic
2 Live	Uriah Heep	Bron
3 Red Rose Speedway	Paul McCartney & Wings	Wings
4 River	Terry Reid	Atlantic
5 The Captain & Me	Doobie Brothers	WB
6 There Goes Rhymin' Simon	Paul Simon	CBS
7 Aladdin Sane	David Bowie	RCA
8 Old Soldiers Never Die	Heads, Hands & Feet	Atlantic
9 Journey	Kingdom Come	Poly
10 Down the Road	Manassas	Atlantic
11 Live Songs	Leonard Cohen	CBS
12 Wishbone Four	Wishbone Ash	MCA
13 Bloodshot	J. Geils Band	Atlantic
14 For Your Pleasure	Roxy Music	Island
15 Razamanaz	Nazareth	Moon
16 Daltrey	Roger Daltrey	Track
17 Ooh La La	The Faces	WB
18 Grand Hotel	Procul Harum	Chrys
19 Home Thoughts	Clifford T. Ward	Charis
20 You Broke My Heart	Spooky Tooth	Island

### NOTE

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



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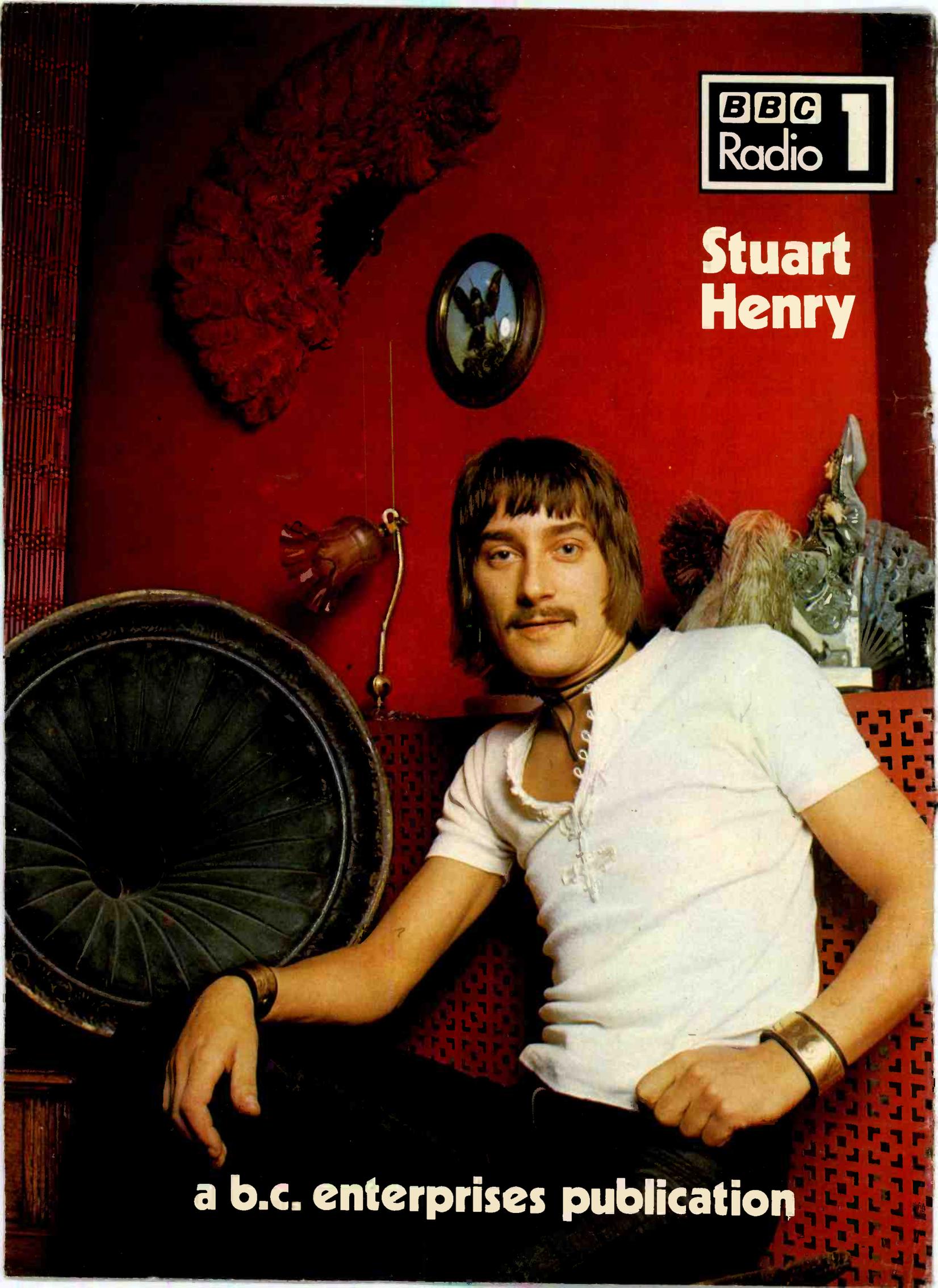
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