

deejay

and Radio Monthly

No. 11 September 1973
(inc. August)

25p

EXCLUSIVE: RONAN O'RAHILLY SPEAKS OUT

Noel Edmonds · Disco Picks · Soul Sounds



**Inside Kenny's
Wireless Workshop—page 6**

OPPORTUNITIES IN RADIO



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We're not going to pretend it's easy getting into radio – because it isn't!

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Our studio is a professionally fitted out RADIO STUDIO, but instead of transmitting your programmes we record them. In this way we can help you make that all important RADIO AUDITION TAPE to the highest possible standard. To date we have helped no less than EIGHT DJs pass the Radio 1 Audition Test, as well as passes on many other stations.

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PROGRAMME CONTROLLER COMMERCIAL RADIO LIVERPOOL

Applications are invited for the position of Programme Controller of Liver Radio Ltd, a company applying for the contract to operate the local independent commercial radio station for Merseyside. The person appointed would be totally responsible for the station's output. This is a senior position requiring creative flair, supported by a responsible attitude toward the programme mix required of independent local radio. Fresh ideas, and original thinking based on a depth of radio broadcasting experience are essential.

This exciting and challenging job carries rewards in excess of £6,500.

Written applications with full details should be sent to:

George Ponte,
Managing Director,
Radio Advisory Bureau Ltd,
35 Curzon Street,
London W1Y 7AE

All applications will be treated in total confidence and no disclosure will be made without prior permission.

editorial

Hello again – bet you'd given us up for lost – and welcome to this special combined August/September issue of "DEE JAY AND RADIO MONTHLY".

We're very excited this issue to include the first part of a three part "in depth" interview with one of the really big names of radio – RONAN O'RAHILLY, who despite refusing to give interviews to many magazines and papers over the years – has finally consented to tell his story to David Johns – exclusive to "DEE JAY AND RADIO MONTHLY".

You'll also find features on DJ's NOEL EDMONDS, KENNY EVERETT and RNI's GRAHAM GILL and we also take a look at a disco using quadrophonic sound.

There's a special "DEE JAY AND RADIO MONTHLY" poster offer of five BBC Radio 1 DJ posters on page 23 and a full preview of our exciting Motor Race Meeting to be held at Brands Hatch on Sunday, September 9.

Then you have all the usual features which makes "DEE JAY AND RADIO MONTHLY" jolly good value – even for 25p. Sorry about the price increase but this has largely been brought about by increased paper costs.

See you all at Brands Hatch, and again for next month's bumper issue of "DEE JAY AND RADIO MONTHLY".

BEN CREE
PUBLISHER

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'newsbeat' for radio one

A news magazine programme to be called "Newsbeat", aimed at the Radio 1 audience, begins on September 10. It will be broadcast twice each week day at 12.30 in the Johnnie Walker Show and at 5.30 in the Radio 1 Club and Rosko's Round Table programme.

Presenting these 15-minute programmes, which will be especially aimed at the 15 to 25 age group, will be DJ Ed Stewart (four days a week) and Laurie Mayer (one day each week), who joins Radio 1 from BBC Radio London.

The programme comes largely as a result of a survey which showed that 68 per cent of Radio 1 listeners aged 25 wanted to hear more news than the brief bulletins broadcast on the half-hour each day.

Douglas Muggerridge, Controller of Radios 1 and 2, is reported as saying, "This is something I wanted to bring in for some time. We shall not flinch from covering any sort of news story."

Editor of the new programme will be Mike Chaney, a former Fleet Street journalist, who has been with the BBC since 1959. He is married with 12 children whose ages range between 20 and 4. Commenting on "Newsbeat" he said, "This will be a new sound on Radio 1 - and, we hope, a fresh approach to Radio journalism. "Newsbeat" will be direct, outspoken, unsolemn and always ready for a laugh!"

The introduction of "Newsbeat" means that Ed Stewart will come off Radio 1 Club. His immediate replacement for September will be Steve Jones, but from October the line-up on Radio 1 Club will be Mondays - Rosko; Tuesdays - Alan Freeman; Wednesdays - Stuart Henry; and Thursdays - Dave Lee Travis.

freeman for 'story of pop'

Alan Freeman has been chosen to narrate the mammoth new 26-week Radio 1 series "The Story of Pop", which begins on September 29. The hour-long programmes will be first broadcast at 2 pm on Saturdays and repeated the following day at 3 pm.

This means that after a virtual non-stop run of four years, Jimmy Savile's "Speakeasy" show is taking a rest, but it will return in the Spring of next year. "Savile's Travels" continues as before.

Cash for capital

First BBC DJ to make the move over to commercial radio during the past few weeks was Dave Cash, who has been appointed Production Manager with Capital Radio. Dave has already been involved in the DJ auditions that the station has been holding and will be heading up a new division to produce commercials for the station's advertisers.

Other names likely to be joining him on the new station include fellow BBC men Nicky Horne, who seems likely to have his own daily show, Tony Myatt, and Tommy Vance.

Capital Radio will commence broadcasting to the Greater London area on Tuesday October 16 at 5 am, and the first programmes will be presented by a new young DJ, Roger Scott. Dave will have his own daily programme from 12 midday until 2 pm, and other broadcasters who seem set for the station include Monty Modlyn, Joan Shenton, former Radio London DJ Mike Lennox and David Jacobs.

Programme Controller Michael Bukht is still keeping many of his plans secret, but has revealed that the station's trademark will be "quality pop" - in other words music aimed at the listener who wants something smoother, maybe a little more conservative than the young radio listeners. Certainly the station will be using a fair amount of album tracks - and plans to pack no less than 16 discs into each hour during the maximum music period.

Also planned are serials, chat shows, phone-in programmes, quizzes, drama, competitions, advice shows, and a small-ads column of the air. There will also be a daily rock music programme and a two-hour show at the weekends.

"We intend to talk WITH our listeners, rather than at them," said Mr Bukht.

The station will broadcast on 539 metres (557 kHz) on the medium wave band and 95.8 MHz on VHF.

"Dee Jay and Radio Monthly" will next month carry a full guide to the new station, and will also include an interview with Dave Cash.

London first on the air

London Broadcasting, Britain's first all day commercial news station have won the race to get on the air first. They recently announced that their programmes will open on October 8 - some eight days earlier than the all-day entertainment station Capital Radio.

Their programmes are designed as "a completely new concept in radio" and aim to bring news and news reviews on a variety of topics to the Greater London area.

Topics likely to be covered include general news plus news on items such as entertainment, money, sport, parliament, jobs, advertising, films, what's on and so on.

Presenters due to be joining the station include Dennis Rookard, a GPO telephonist, who has worked in hospital radio, and Stewart Francis, who recently joined the Roger Squire DJ Studios as Studio Manager.

next commercial stations

Applications have now been invited by the IBA for contracts to operate Independent Local Radio Companies in Edinburgh and Liverpool. The closing date is set for noon on Friday October 26. The Edinburgh station would broadcast on 96.8 (VHF) and 194 metres in the Medium Wave. Liverpool would also use 194m and 96.7 (VHF).

Other areas where applications will be invited over the next 18 months to two years include, in alphabetical order, Bradford, Ipswich, Nottingham, Plymouth, Portsmouth, Reading, Sheffield, Teesside and Wolverhampton. This list follows the lines of Sir John Eden's announcement in the House of Commons on June 19 1972 - with the addition of Reading. The IBA has now decided to include a small station near to the periphery of the coverage area of the two big London companies, and Reading has been chosen for this purpose. The companies would be expected to begin broadcasting at intervals between the autumn of 1974 and the summer of 1976.

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new disco console for mobile DJs

Details were announced recently of a revolutionary design for a disco console, planned specifically with the requirements of the mobile DJ in mind.

Discopower of Newport in Monmouthshire, who have been operating in this field for just over two years, have designed the Pro Mk 2 console to encompass a number of requirements of the average mobile disc jockey. These include a new design feature whereby the decks are swivelled into the open position where they secure themselves, and they are angled slightly towards the DJ for easier operation. Between them at the rear is a section where records can be stored prior to playing, and there is a flexible light which can be used to read titles, requests, to cue records and illuminate the control panel.

The controls are set in a recessed panel between the decks and use specially selected indicator knobs to help the DJ set and see levels at a glance. They are simply and logically laid out and labelled clearly in English.

The shape and size of the unit when closed enable easy carrying single-handed, and it will fit conveniently into car boots or on back seats of quite small cars.

Further details can be obtained by writing to Discopower at 50 Ringwood Hill, Newport, Mon., mentioning, of course, "Dee Jay and Radio Monthly".

radio rally report

Sunday, August 19 saw an estimated crowd of some 1,000 Free Radio Enthusiasts assemble in Hyde Park to protest against the proposed closure of Radio Veronica, RNI and Caroline by the Dutch Government.

After short speeches by Mick and Dave Mayhew of the Southern Independent Radio Association, Radio Caroline DJ's Norman Barrington and Steve England, and David Johns and Ben Cree of "Dee Jay and Radio Monthly" the crowd marched to the Dutch Embassy where a letter was handed in. The text of this letter, which was addressed to the Consulate General was as follows:

"We are very concerned that your Government have decided to ratify the Strasbourg Agreement regarding the operation of off-shore radio stations.

"These stations, particularly Radio Veronica, have provided friendship for many years to many millions of listeners. They have enhanced Anglo-Dutch relationships and have brought to Holland a lot of people to see the stations, many of whom would not have come otherwise.

"Now that Britain is part of the European Economic Community, this relationship should be strengthened rather than weakened, and this demonstration today shows the support that these international stations have from this country alone.

"We urge you strongly, therefore, to recommend that when the legislation comes before the Upper Chamber of your Parliament, that the Government withdraws the legislation and allows the stations at present broadcasting, to continue."

ATTENTION ALL HOSPITAL BROADCASTERS! Colin Marchant, DeeJay's hospital radio expert, now offers *Practical Advice on Tape*. Talks and demonstrations on presentation, interviewing, news and music production, dee-jaying, etc. etc. make up this invaluable one-hour programme. Make yours the top station—with professional help from a BBC compere. Only £3.75, 3½ ips; (Cassette £4.50); inc P & P. Payable to Colin Marchant; 120B London Road, Morden, Surrey.

Roger is giving it all away.

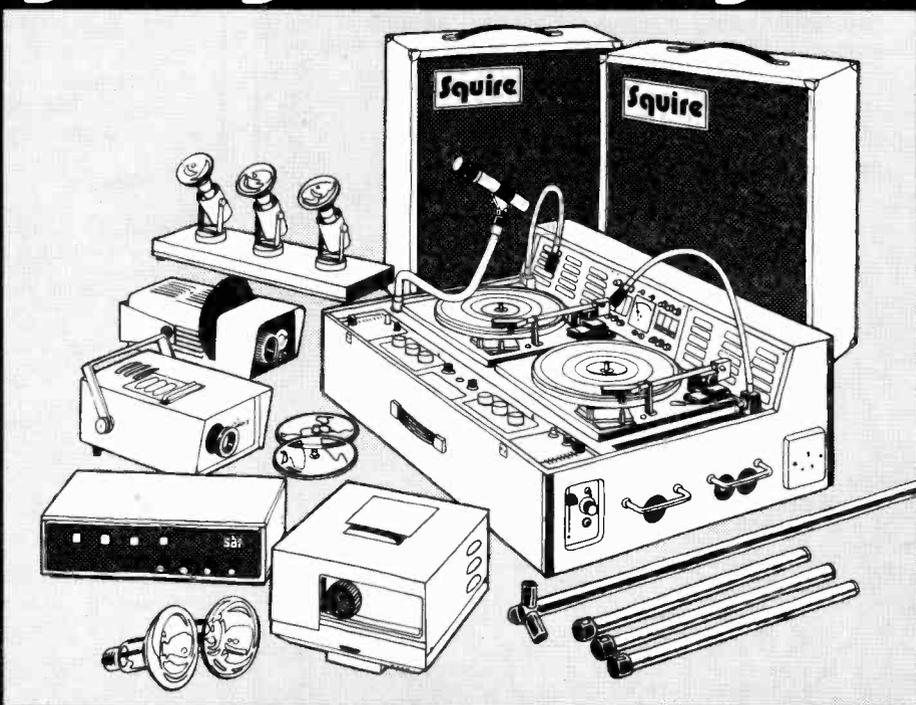
Up the Junction Road, Roger Squire is giving away his expert advice to DJ's old and new in his great new disco showroom.

He's got a whole stack of disco units and lighting equipment wired up for you to look at, listen to and try before you buy. (Low deposit easy terms available).

Disco units start at £105 and include models from most leading manufacturers plus our own Squire units. (There's a few second hand units too.)

There are light to sound units from only £20. Light show projectors from only £25. Strobes, UV, sequential light units, bubble fountains, jingle machines and new low cost coloured spots are always in stock.

Pop in and see Roger anytime Tuesday to Saturday or write for further details and full price list.



Roger Squire's Disco Centre

Roger Squire's Disco Centre
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stereo comes north

Following successful test transmissions, the full BBC stereo programme service is now being broadcast from the BBC's Holme Moss and Belmont transmitters. These are also passed on by the relay stations at Scarborough, Sheffield, Wensleydale, and Windermere, and the programme should now be reaching most parts of Yorkshire, Lancashire and Lincolnshire, as well as parts of the adjacent countries, thus bringing stereo radio to more than 11½ million listeners in the North.

edwin hawkins dates

The Edwin Hawkins Singers, who had a smash hit several years ago with "Oh Happy Day" return to the UK in September for the first time in almost four years.

Dates set so far include Farnworth Blighty and Broadway Clubs (Sept 9-15), Park Hall Hotel, Chorley (Sept 16-22), Town Hall, Birmingham (Sept 25), Carnegie Theatre and Arts Centre, Workington (Sept 27), Top Hat, Spennymore (Sept 28/29), Guildhall, Portsmouth (Sept 30), Victoria Hall, Hanley (Oct 1), Fairfield Hall, Croydon (Oct 2), Philharmonic, Liverpool (Oct 3), Palace Theatre, Redditch (Oct 5) and the Pavilion, Hemel Hempstead (Oct 8).

Their new single "Jubilation" has just been released on the Buddah label.

not the scott

"Dee Jay and Radio Monthly" have been asked to point out to our readers that the DJ Roger Scott appointed by Capital Radio, London's new commercial station, is not, in fact, the Roger Scott who previously worked on Radios 390, 270, Caroline and Tyne-Tees TV.

U.S.A. Trip Winner



Lucky Doug Martell, winner of the recent "Dee Jay and Radio Monthly" Trip to America competition, is seen above receiving his prize tickets from BBC DJ Ed Stewart, at a small reception held recently in London. Doug, a DJ from Weymouth, will attend the "Dee Jay and Radio Monthly" Race day at Brands Hatch on September 9, and the following day flies off on Pan Am 747 together with "Dee Jay" Editor Ben Cree for his mammoth 16-day "whirlwind" trip to New York, Nashville, Phoenix, the Grand Canyon, Las Vegas, Los Angeles and San Francisco.

On the trip they will be visiting major US radio stations, and Ben will be collecting material for a series of features on the stations which will run in the magazine starting later this year.

Below is the list of runners-up in this competition, which attracted many thousands of entries from all over the UK.

LP Winners

R. Aitken, East Lothian; S. Bane, Bristol; Miss S. Barrett, Knottingley; R. Barton, Uxbridge; R. Bowman, Sutton; Miss C. Breaeo, London E.1; B. Brooks, Wheeley; P. Brown, Ipswich; P. Brownbridge, Hereford; S. Coote, Portsmouth; S. Cullen, Liverpool; D. Cunningham, Dublin; P. Dane, London SE25; R. Drage, Worthing; J. Gallagher, London SE3; Miss N. Gilmour, Liverpool; J. Gould, IOW; B. Grant, Hillingdon; P. Greig, Plymouth; C. Griffin, Loughborough; A. Hardy, Hounslow; D. Hughes, Epsom; A. Jay, Bristol; S. Jenkinson, Mansfield; G. Johnson, Walton-on-Thames; D. Lambert, Bromley; M. Lloyd, Sittingbourne; P. McDermott, Durham City; M. McKenzie, Coventry; D. Morris, Castle Vale; A. Munns, Leeds; B. Murphy, Dublin; A. Pettifer, C. Puffett, Kenilworth; M. Rawlinson, Wigan; J. Rosborough, Belfast; R. Rudin, Sutton Coldfield; R. Russell, Walsall; R. Sargent, Dagenham; M. Simpson, Boston; Miss Y. Smith, Devon; N. Stevens, Leeds; R. Tomalski, Mitcham; J. Wall, Pelsall; I. Warren, Portsmouth; I. Whitaker, Wakefield; A. White, Edgware; K. Whitehead, Fareham; I. Wiggins, Hillingdon; Miss N. Winnill, Midhurst.

Singles Winners

M. Adams, Burton-on-Trent; Miss C. Aylott, London E9; C. Baird, Billericay; R. Bennett, Kilmaccolm; P. Bright, Holland-on-Sea; G. Bryant, Coventry; D. Carson, Southampton; R. Chiddle, Chichester; D. Clissett, Redditch; A. Cole, Doncaster; M. Davies, Southport; S. Dix, Bradford-on-Avon; N. Drakley, London SE13; C. Edwards, Ramsgate; N. Finbow, Ipswich; P. Gaylor, Emsworth; C. Gibson, Teesside; C. Gillard, Bath; P. Hoole, London SW13; M. Hordern, Manchester; G. Hudson, Romiley; Miss D. Hughes, Histon; M. King, Towcester; P. Kwatiura, Rochester; M. Lent, Cambridge; K. Lewis, Winchester; Mrs A. March, Hitchin; S. Milicevic, Biggleswade; R. Millmore, Bromley; P. Mills, Liverpool; A. Moffat, East Lothian; D. Murray, Belfast; Miss M. Needham, Birmingham; R. Newmann, Wilmslow; D. Parry, Epsom; J. Perry, Sunderland; D. Redden, Rugeley; P. Redding, Liverpool; P. Reeve, Bury St Edmunds; J. Simms, Stockport; N. Staff, Cheltenham; M. Taylor, Harrow Weald; R. Tyler, Chingford; D. Vickery, Brighton; D. Ward, Warrington; N. Webb, London SE20; H. Williams, Manchester; L. Williams, Manchester; P. Wright, Chatham; S. Yates, Warboys.

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The man that perhaps has had the greatest boosting affect on the European radio industry is without doubt Ronan O'Rahilly. This is the first part of a three-part interview that Ronan gave exclusively for "DEE JAY AND RADIO MONTHLY".

Ronan is and always has been the driving force behind Radio Caroline, and other projects which he has put his mind to, include selling "Spangles", promoting groups, bringing about the downfall of the Labour Government in 1970, and the film "Girl on a Motor Cycle". His projects for the future include "Caroline TV", and making a film about the deaths of John and Bobby Kennedy, but that is all in time to come.

"It has really been an incredible story since I was born. My parents brought me into a puritanical environment, where I had everything I wanted, including money, and our home had butlers, servants and maids, and everything was so easy that I just rebelled against that whole ideology. You can tell what I was like when I tell you that I went to about a dozen schools, and was thrown out of each one. I could never accept people telling me 'you will do this because I say so', and I would only do it if I saw it made sense. Eventually they ran out of schools to send me to in Ireland, but not before I had made quite a name for myself. I was always challenging and pushing, and when in trouble even the cane had no effect as I wouldn't accept it.

"Although I was in an upper class family, I identified with the working class mobs and gangs, and spent a lot of my time mending cars, tuning engines or being a 'pump jockey' (pumping petrol into cars).

"My first big venture was with SPANGLES, not Spangles Muldoon, but the sweets. For some reason the sale of SPANGLES was illegal in Southern Ireland, but I used to smuggle truck loads of them from north of the border and sell them at incredible profit. It got to the stage that even the priests were advertising them in church,

and of course with the contacts I had made in all the schools it was easy to get rid of them."

It may occur to you that Ronan had started off life with the built-in idea of making money, and with his wealth he was able to live a life of almost a gangster, but ever since those early days his desire for money and wealth has gone. "You can only eat one meal at a time, and you can only sleep in one bed at a time. Money is only energy, nothing else, and money can't buy happiness, love and peace.

"Back in the 1950's I was also into buying stamps. I would go to sales and buy big boxes of them under the name of the 'London Stamp Company', and with the help of a small printing press I would print up cards and labels and sell the stamps at a massive profit. I had no idea as to the value of the stamps, and if it looked good I put a big price on it, and if it looked particularly old and grotty I would put a very very large price on it. Surprisingly no one else seemed to know the value of the stamps, so I was able

to make a lot of money out of it.

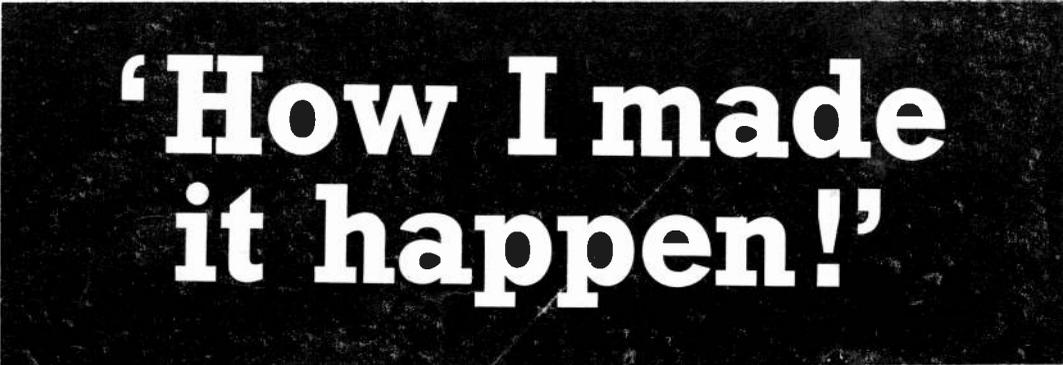
"At school I had everything taped, with me spending most afternoons taking in all the films around town at the cinemas while I had people back at school doing all my exercises and work. I figured out that if there was anyone who was particular into doing work then why not let him do mine. There were usually two or three kids in each class, usually spotty kids with glasses, who would be quite happy to do my work if I paid them. It always got difficult when the teacher would commend me about some essay or other and ask me questions about it, and of course I wouldn't have a clue and I would need prompting from the other kids who would whisper the answers or give me notes on bits of paper. It was always a challenge for the other guy to do two lots of work both looking different and with different answers to the questions. I could never understand why we had to learn poetry, so I used to read it straight out of the book in class, but if the teacher thought

you were reading he would charge up from the front of the class to find the book open, but I was clever in that I rigged up a system with a ruler that I could flick with my knee and close the book! While I had everyone else working for me I was out at the pictures, or out on the motor bikes and cars I had. My parents could never see how I had so much just on the five shillings pocket money they gave me."

The accepted thing to do next for Ronan was to go into his father's shipping business, though he didn't stay more than ten minutes in the job he was supposed to do.

"I was supposed to be a travelling sales rep for about three years, but I could never see myself doing that, so I asked them what was the most difficult job, and they told me about Dublin Airport. The airport was just about to be built, and another concern had started supplying the building materials, and they said if I could get the contract I could be Sales Director. I was only 17 years old,

RONAN O'RAHILLY TELLS



'How I made it happen!'

PART 1 OF A D.J. EXCLUSIVE BY DAVE JOHNS

and they knew that I could not get the job, but to everyone's surprise I did. So, I was made Sales Director, and put the sales up astronomically very quickly, but when I had done all this, there was nothing left to do. I had changed the system round, and the reason why things were going so well was that I gave all the staff freedom to use their initiative. It was a family business and all too easy to do, so I blew it out. I had always been interested in movies and going to the cinema, and as no one else was interested in that kind of thing I decided to move out."

It was in 1958 and 1959 that Ronan was watching the television and saw a film about John F. Kennedy who was at the time making a bid for the Presidency in America. "I immediately began to associate with John and his brother Bobby, as they were just like me in that they were young and always smiling and cheerful. He was such an outsider, being Catholic and an immigrant, and I just thought he was such a

good person. When I was at school I was always cheerful and trying to keep everyone smiling, and associating with him gave me the idea to go forward and come over to England and make films and the like."

Ronan was again having luck on his side, because as he set off for London, the Viscount aircraft which should have taken him was cancelled, and Ronan had the fortunate chance to fly over on a Boeing 707. It was the first of the 707's that AER LINGUS had, and it was like magic that Ronan was able to be ushered on to the fantastic aircraft.

"I remember that I thought that it was really an incredible way to travel, on what was then the latest, most sophisticated piece of machinery to fly. The flight didn't take long, but then when I got off the plane I was met by thousands upon thousands of strange, gloomy, miserable faces, and I said to myself that I was going to try and change all that.

"Suddenly I was in London, a bare room in

Earl's Court, which was quite a change from a mansion with servants and cooks, but I was down to living in a 'cell' with linoleum on the floor. When you got out of bed you froze, and you had no bread, no food, and no friends, and really I was down at the bottom of the ladder for the first time, but it did me good, as it showed me what life was like. The whole experience was like walking into a shower which was hot, but then you found it was cold, very cold.

"I rapidly found I was on my own, and I decided that to go into films I should see how to act, so after seeing what RADA (Royal Academy for Dramatic Arts) had to offer, I got involved with an acting school, and later I opened my own school.

"It was while with the acting I also got involved with the Clubs, and one band in particular was the Alexis Korner Blues Band. The band was really the foundation of what was to come with the music scene, and we had Charlie Watts,

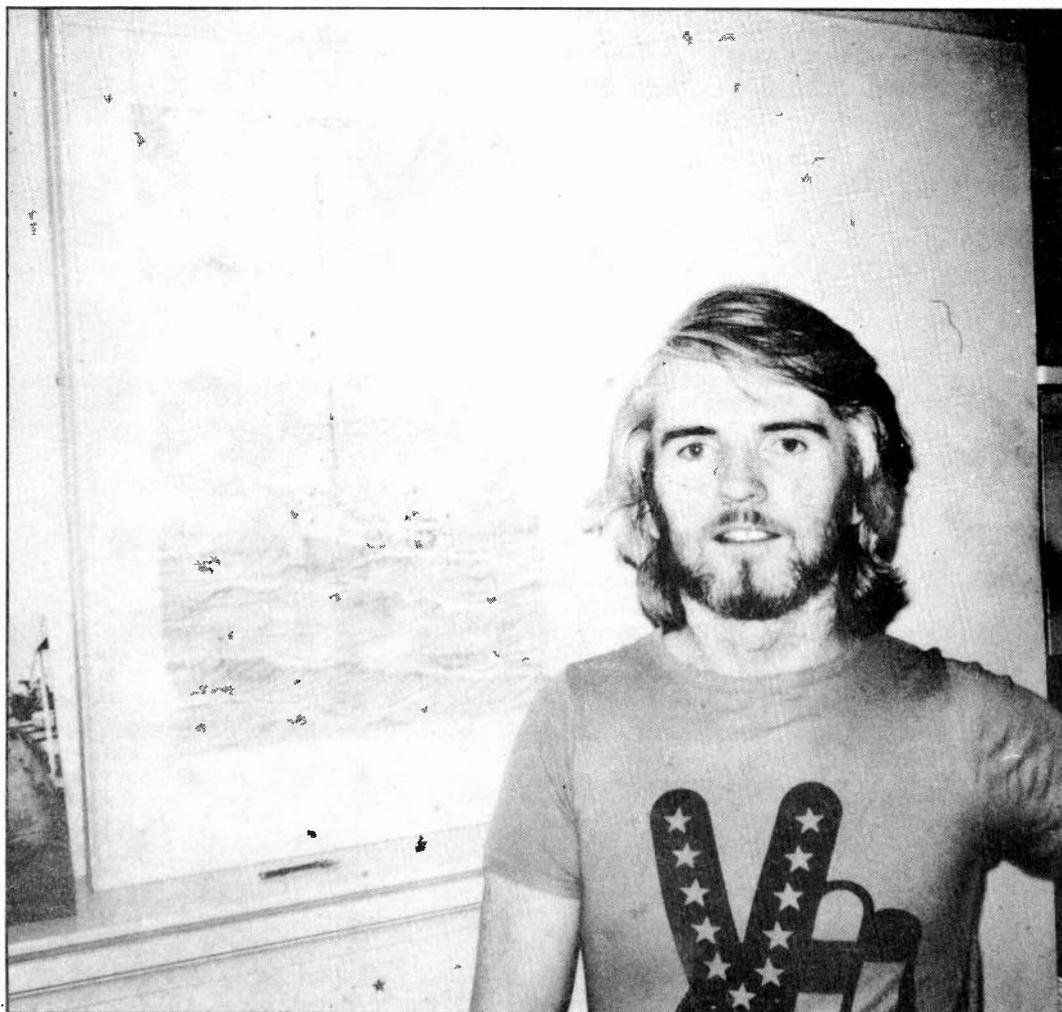
Jack Bruce, Cyril Davis and others, and all of a sudden I found the whole thing was really happening. There was a regular Thursday night thing we did at the 'Marquee', and I was introducing R&B music to the audience, and of course the music was very earthy and emotional type of musical expression, the whole thing akin to rebellion. The whole idea that I was putting over was the Negroes singing of their repression. I only wanted to expand because I was into the music, and the more money we made then I would employ more musicians. The whole thing got bigger and we moved out into other halls, but I wasn't into the money."

It was then that Ronan came upon a guy by the name of Clive Powell who was doing his thing at the "Flamingo" club.

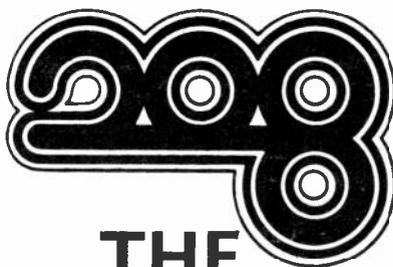
"This club was where all the 'spades' would hang out, and we were all down there smoking dope, and I heard this guy singing the 'Blues', and I was really knocked out, and I found he was just a Lancashire lad, and I started to back him very heavily. We changed his name to Georgie Fame, and I recorded him, but that's when I came upon trouble for the first time in a big way - no one would play his records. Radio Luxembourg had sold out all its time to either EMI, PYE, PHILLIPS or DECCA, so if you weren't recorded with them you didn't get any air-plays. I remember saying to Geoffrey Everett at Luxembourg that in that way no new artist could make the charts, and he said, 'That's right!'

"So, I said, 'Well, we'll break that one for a start', and I went out to break down the monopoly. It was going to be difficult, but early one morning I was talking to an Irish girl called Nicky Rogers at a party, and she told me of the idea that 'Voice of America' broadcast from a ship, so I said, 'We'll do it that way!'

So that was Ronan O'Rahilly off in search for a radio station, and that was to be the birth of "Caroline". In part two of the interview, for the first time Ronan tells his own story of the Caroline legend.

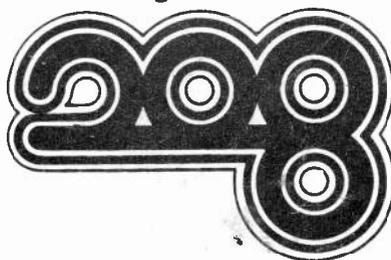


LOOK OUT



**THE
RADIO LUXEMBOURG ROAD SHOW
HITS THE ROAD AGAIN**

SHEFFIELD	TUESDAY SEPTEMBER 18	MARK WESLEY
BOURNEMOUTH	MONDAY SEPTEMBER 24	TONY PRINCE
SOUTHAMPTON	TUESDAY SEPTEMBER 25	TONY PRINCE
SWANSEA	TUESDAY OCTOBER 2	DAVE CHRISTIAN
PLYMOUTH	TUESDAY OCTOBER 9	PAUL BURNETT
CARDIFF	TUESDAY OCTOBER 16	MARK WESLEY
BRISTOL	MONDAY OCTOBER 22	MARK WESLEY
BRIGHTON	TUESDAY OCTOBER 23	MARK WESLEY
READING	TUESDAY NOVEMBER 6	PAUL BURNETT
HANLEY	TUESDAY NOVEMBER 13	DAVE CHRISTIAN
PRESTON	TUESDAY NOVEMBER 20	DAVE CHRISTIAN
LIVERPOOL	TUESDAY NOVEMBER 27	TONY PRINCE
DONCASTER	TUESDAY DECEMBER 4	PAUL BURNETT
SUNDERLAND	TUESDAY DECEMBER 11	DAVE CHRISTIAN
ABERDEEN	TUESDAY DECEMBER 18	PAUL BURNETT
BIRMINGHAM	TUESDAY JANUARY 8	TONY PRINCE



THE END OF OFF-SHORE RADIO?

As reported in the last issue of "Dee Jay and Radio Monthly" the Dutch Parliament's First Chamber has voted to introduce a Bill to outlaw the off-shore stations. The Bill will not become law until it is passed by the Second Chamber, but it is not certain when this will take place. Some pessimistic estimates only give the stations until the end of this year.

What has been the reactions from the stations themselves?

Radio Nordsee International

The Dutch service have issued a statement saying that they will close down when the Bill is passed, and will then compete for time of the official Hilversum Radio and TV organisation (NOS), along with the other broadcasting companies. In order to do this they must get listeners to join their "club" (Dutch people only) and so have started a large campaign. No official statement or decision has been given by the International Service, so it is always possible that they may be able to continue, perhaps operating or being supplied from another part of Europe.

Radio Veronica

It is widely expected that Veronica will be given its own wavelength on land, however the Dutch Embassy deny this. If they do not get a wavelength they like RNI's Dutch Service will also have to compete for time on the official Dutch network. They already have approximately 200,000 members. If Veronica is allowed time on Hilversum it will be only a few hours a day, and would not sound like the station we know today. With this in mind one of their top djs, Klaas Vaak said that it was not right that Veronica should accept these terms, it is unfair to the listeners, so Klaas has left the station.

Radio Caroline

It is possible that Caroline would continue broadcasting, perhaps being supported from Spain, the big problem however, would seem to be advertising contracts. The Caroline staff themselves are adamant that Caroline will continue.

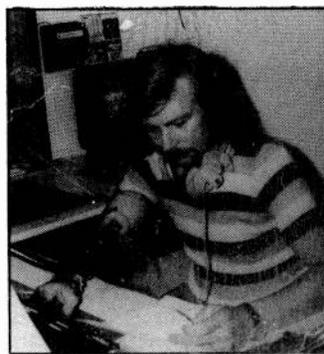
Radio Atlantis

After a few weeks of

Free Radio Campaign

successful broadcasting on 259m and 389m Caroline fell silent once again with technical problems. On July 15, however the 259m transmitter was back on the air this time as Radio Atlantis, a pop station aimed at Dutch and Belgian listeners. The station is run by a Belgian businessman who is simply hiring the 259m transmitter on the *Mi Amigo* and the programmes run from 6 am to 7 pm. All the shows are pre-recorded in Ootsburg, Holland, where some new studios have been built.

A FRC reporter was shown round the studios, but they explained that the present set-up was only temporary, and that they hoped to get better equipment installed soon. Even so the present studios are very impressive with Thorens and EMT turntables, Revox and Telefunken tape decks, SME pick-up arms all connected to a Rodec mixing desk.



(photo courtesy FRC London)

Our photograph shows Atlantis DJ Joop Verhoop—in the studio, Joop . . . was also heard on Caroline's Dutch Service. Other djs on the station are Bert Bennet (also ex-Caroline), Luk van Kapellen, Peter van Dam, Tony Houston.

The station has already issued stickers, they have a disco show and have produced their own record about the station.

As the station operators are Belgians they are defying the Belgian Marine Offences Act, but it is possible that by operating in Holland they

cannot be prosecuted. They have already held press conferences in Belgium and the Belgium Government have complained to the Dutch Government. The Belgian Marine Offences Act was introduced many years ago in order to outlaw the off-shore station "Uilenspiegel", it is thought to contain several loopholes.

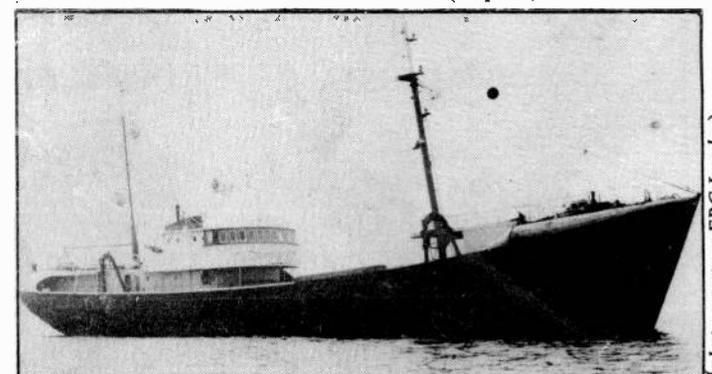
The address for Radio Atlantis is PO Box 385, Ootsburg, Holland.

Radio Seagull

After Atlantis closes down at 7 pm, the station re-starts again at 8 pm with Radio Seagull. This is an all-progressive music station coming live from the *Mi Amigo* courtesy of Andy Archer and Norman Barrington. The music continues through until 5 am, which means that during the early hours of the morning with the improved reception together with the progressive sounds makes the station well worth tuning into.

A Fourth Off-shore station soon?

There are always rumours in the press of "a new station"; the latest in the Dutch newspapers is a little more interesting however, than the usual ones. A FRC reporter decided to investigate. The story concerns Radio Condor, a station to start from a ship anchored off the coast of Holland at Zandvoort that will transmit mainly religious programmes on 270m with an initial power of 500 watts.



(photo courtesy FRC London)

As you will see from the photograph our reporter was able to confirm that the ship was in fact there as reported and that it had an aerial very similar to Veronica's.

The operators of Condor say they will be on the air soon, and that as they are a religious station they will not be affected by the Dutch Marine Offences Act—well let's wait and see!

RALLY

Unfortunately due to publishing difficulties we were not able to give you advance warning of the Rally we held in Hyde Park, Speakers' Corner, on Sunday August 19. We hope that most of you who would have come, if you had seen it in "Dee Jay and Radio Monthly", heard about it elsewhere, and came along. You will find a full report of the rally which was organised by the Free Radio Campaign in association with other organisations elsewhere in the magazine.

IT'S COMING . . . IT'S NEW . . . IT'S EXCITING!

The two London Independent Local Radio stations are due to start their transmissions in **October**. First off will be London Broadcasting Company, which will go on the air on October 8 at 6 am with — would you believe — a news broadcast. They will transmit in stereo on FM frequency 97.3mHz. Eight days later Capital Radio will come on the air with their entertainment programmes, this will be on 95.8mHz, and will start bright and early on October 16 at 5 am, at the time when "London comes to life" according to John Whitney their Managing Director. Their transmissions on FM will also be in stereo of course. The two stations also have medium wavelengths which will be 539m (Capital) and 417m

(LBC). We wish them both the best of luck, and please *give them a listen* before running them down, you may well be surprised.
STATION FEATURE

On our behalf, Commercial Radio Researchers have compiled some articles about the early days of off-shore radio and we will feature these on our page from time to time.

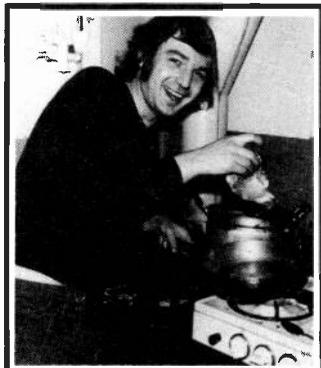
The return to the air of Radio Caroline is a good time to take a look at the history of the ship from which this station broadcasts, the *Mi Amigo*. Built in 1921 by Deutsche Werke AG in Hamburg, Germany as a three-masted schooner. She was 30 metres in length and had a weight of some 156 tons, and was named *SS Margarethe*. In 1927 she was rebuilt and lengthened to 44 metres increasing in weight to 250 tons and renamed *Olga*. A diesel engine was fitted, and for the next 33 years she carried coastal cargoes around the Baltic and North Seas. She survived the war undamaged.

In May 1960 the *Olga* was in Hamburg Harbour when a Swede and three Americans visited here, and decided to purchase the ship. They did not want a coaster, but intended to convert this small vessel into a radio ship, to broadcast off the coast of Sweden as Radio Nord. Much more work was carried out and the *Olga* was completely changed at the end of this work. Renamed the *Bon Jour* she sailed for the Swedish Coast in December 1960 intending to anchor close to Stockholm. It was intended to start transmissions at Christmas but technical problems prevented this and the ship was forced into port.

The problems solved, the first test on 495m (606kHz) went out on February 7 1961, for three hours, from the centre of the Swedish capital! The station was now ready to put to sea and on February 21 1961 the first official test took place. Some interference was experienced as the station was off channel, so a move was made to 602kHz. The power of the station was 10kW and no interference to other stations was ever reported. Despite this the Swedish Government passed a

CAMPAIGN FOR INDEPENDENT BROADCASTING

CIB



One of Caroline's most popular DJs Andy Archer can now be heard on Radio Seagull, and undoubtedly when Caroline's full English service returns will be heard regularly there. Our photograph shows him off duty on the Mi Amigo. (photo courtesy FRC Holland)

Marine Broadcasting Offences Act in the Spring of 1962. At this time Radio Nord was considering a second programme on FM but this was never started as the station decided not to fight the law, but to close down on July 31 1962. Shortly after the *Magda Maria*, as the ship had now been renamed because of difficulty with registration left the Baltic, and headed for El Ferrol in Spain. After repairs she sailed to an anchorage in the Thames Estuary where there are unconfirmed reports that test transmissions were broadcast on 980kHz (306m) under the name of Radio LN (London?). However the financial backing for the project was withdrawn and the ship put into a Belgian Port. Here she stayed for some time, but finally sailed to Texas where most of the radio equipment was removed, but her intended role as a luxury yacht was not to be, as she sailed back across the Atlantic in early 1964 to become Radio Atlanta.

Next time details of the first seaborne radio station, from a 5,800-ton ship in 1951, and of the first off-shore radio transmission to England.

Compiled by Commercial Radio Researches.

Publishers of *Guide to Off-shore Radio*, price 20p.

INDEPENDENT LOCAL RADIO

Moving on from the past to the future. As we mentioned last time the IBA held a public meeting in Newcastle about the Tyne/Wear Independent Local Radio contract. There were about 100 people at the meeting from all sections of public life. Answering the questions were a panel from the IBA which included, Lady Sharp (Chairman), John Thompson (Head of Radio), R. J. Lorimer (IBA Regional Officer for the North-east).

There were a wide range of questions. The North-East Publicity Association wanted to have assurances that the station will be really local, whilst the Northumberland Tourist Board would prefer to see it regionally operated. The Chairman said it was a Government decision to have the stations local. A representative from the Mothers' Union wanted to hear good programmes earlier than 10 pm and a representative from the Business and Professional Women asked for high standards of literary, no four-letter words and the station should not be too "Geordie"! A local member of the National Union of Journalists was worried that if a local newspaper, even when they have not got a large shareholding in the station, provides news for the station, there maybe a monopoly of interests. On the subject of news a CIB representative asked how the news from the Tyneside area was to be fed back to the London news station (London Broadcasting), as details released seem to suggest there will only be a one-way feed, from London to the other stations. John Thompson said that negotiations were still taking place with the London news station over this point. A

FRC member wondered what would happen when the BBC close down on 261m (the wavelength to be used by the ILR station) would Albania grab the frequency as they have done on 247m (hence the whistle in certain areas at night). The IBA said that their tests would commence immediately after the BBC closed.

Towards the end of the meeting we had some strange comments from Lady Sharp, the IBA Chairman, who confessed that she does not listen much to the radio, and that the IBA had been given their "marching orders" by the Government to set up this system, in fact she wondered if we really wanted the "wretched thing" anyway?

At the end of July the IBA announced that Metropolitan Broadcasting was the successful contender for the Tyne/Wear contract. The Chairman of the group is Sir John Hunter of Swan-Hunter Shipyards. Also the IBA announced the successful contender for the Swansea ILR station. They are, Swansea Sound Limited, who have Mr John Allison JP as Chairman. Mr Allison is Leader of the Swansea City Council, and former Deputy Mayor.

The IBA are now inviting applications for the franchises at Edinburgh and Liverpool. The applications for these have to be in by the end of October, and it is likely the stations will be on the air by the end of 1974.

HISTORY OF RNI

A double-LP of the History of RNI has been produced in Holland, and is on sale there for about £5. Although the technical quality leaves a little to be desired it nevertheless is a valuable souvenir for all RNI fans. The record can be obtained from the usual sources but if you have difficulty write to FRC and we will send you the address.

Don't forget if you want to write to us, please enclose a foolscap sae, the addresses are:

Free Radio Campaign,
BM-FRC, London,
WC1V 6XX.

Campaign for Independent
Broadcasting, 13 Ashwood
House, London, NW4.

See you next month.

When I went to see Kenny Everett I found him enthusing on the threshold of a 'new existence'. He had put his 700-year-old rambling Sussex farmhouse up for sale and was well under way with preparations to move to an "incredibly remote" 60-acre farm in North Wales.

He has an intense interest in farming which goes well with his wife's love of horses - they already possess several along with their household pets; one absolutely massive dog, another ridiculously minute one and a pair of cats all happily co-existing together.

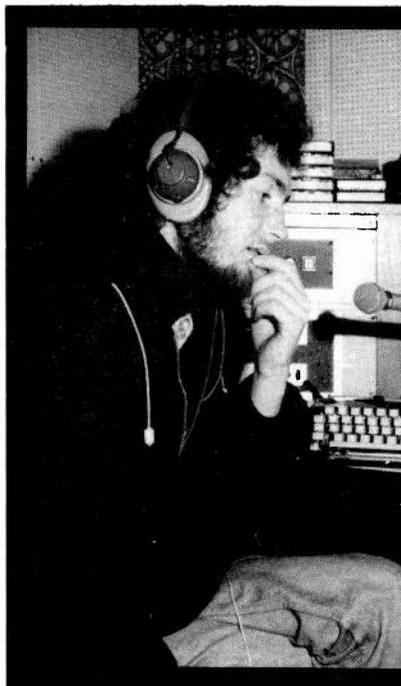
As I arrived he had just made an irrevocable decision that television was not his natural medium and was explaining over the telephone to an obviously taken-aback producer of "Up Sunday" that he would not be able to do any more tv programmes - ever! "After all," he mused, I've just got an electric carving knife. My household possessions are complete. Just imagine, an *electric carving knife!*"

The farmhouse, in Cowfold, had originally been built as a number of self-contained cottages but in the distant past a gentleman by the name of John Bull had knocked all the cottages into one.

Lee, Kenny's wife, assured me of the existence of ghosts in several of the rooms and having seen, and felt the atmosphere in those rooms, it was hard to doubt her word.

Before moving into the farm, Kenny had restored it to its former condition, removing the abominations that infesting people had seen fit to install to "modernise" the building. Now only three facets reveal the existence of the twentieth century - efficient plumbing (and bathroom), electricity and the Wireless Workshop, Kenny Everett's recording studio.

I first asked Kenny what sort of things he was doing in the studio at the moment. "Well actually I'm trying to separate myself from it all. I've just resigned from "Up Sunday" and told Dick Gilbert of "If it's Wednesday . . ." that I haven't done his bits for this week yet. I'm supposed to have completed some Elton John television



Kenny's wonderful wireless workshop

BY TERENCE MENDOZA

advertisements that I haven't got round to either. I think I'm slowing up folks! When I get to Wales I might get going again but at the moment I'm going through a lazy period.

I did a stereo programme for a station in Los Angeles a couple of weeks ago - quite good fun doing a stereo programme. Now I mostly do advertisements; I did a whole batch of British Rail ones right here in this studio. I sent them the tapes and they put the cartoons to it. That sort of thing is quite simple. I just had to read the script and frill it up a bit.

Programmes don't pay, you know. I did a whole pile for local radio - Bristol, Medway, Brighton, the lot; I spent two solid days doing them and in the end the total I was paid was about £65 - one can get that by saying "Buy it today!" in an advertisement. Commercials - I think that's the answer to radio - shove a few commercials in it".

What did he think of local radio?

"There's a couple of nice people working in local radio like the boss of Radio Bristol and two people - not half a person, at Radio Brighton whose nice but generally I think they're an utter waste of time and money".

I asked Kenny how he made the transition from amateur recordist to broadcaster.

"I remember it as if it were yesterday," he said

waving his hands to simulate a lap-dissolve and giving vocal harp arpeggioimitations. "It all happened on the floor of our front room in Liverpool when I made a tape for Alan Edward Beeby. If you remember he ran a column in "Tape Recording Magazine". We used to tapespond (dreadful word!) with each other and one day he said why didn't I send one to the Beeb. I hadn't thought of it before as I'd always considered the Beeb as "Hints on Gardening" and similar goodies! Anyway, I sent them the tape and an enterprising Home Service producer sent a telegram back saying come down to be interviewed on the air and have my tape broadcast.

"The tape? Nowadays it wouldn't be up to much but it was very enterprising for those days, I'd got a Kennedy speech all cut up so that he said different peculiar things; a straight speech with all the words jiggled around. I'd also included a few excerpts from records, some double tracking and jingles. This must have been around 1962.

Did he think that the same opportunities existed for aspiring amateurs today?

"No but I think the chance will really come with commercial stations because, boy, will they need DJ's!"

So did he consider the pirates had had a beneficial or detrimental effect on British radio?

"Oh beneficial, absolutely.

They loosened it up a lot; it was choking itself to death before they came along. I remember when Radio Caroline sailed up the Mersey I accidentally tuned into it one day and couldn't believe it - one record after another without weather reports in between, or programmes on gardening (!), just records and more records. It was such a fabulous change - and there were people there *actually laughing!* Actually the American owner put a sign above our microphone on Radio London which read "Smile You . . .s". Subtle! It's true though, they put a giggle into radio which was what it needed".

I wondered whether the disagreements between Everett and the BBC were as frequent as the press would have us believe.

"Oh yes, all the time," he smiled wryly. "I was forever marching into Robin Scott's office and saying why on earth haven't we got Gates turntables - we had had them on the boats, you see, and even when there were force ten gales blowing the needle still stayed in the groove. The BBC had such delicate little things - if you breathed on them the arm used to fly off! They actually did get the turntables after much fighting and apparently now they are getting a lot more foreign equipment.

"Then, as you probably know, they were always telling me not to say things things that I said. They used

to listen to all my programmes under an electron microscope!

"I suppose I was spoilt really because the pirates were my first bit of radio and they were so free and easy they just said 'go on and do it and smile while you're doing it'".

I asked Kenny to describe the studio equipment in his Wireless Workshop.

Well, I used a Gates cartridge machine (priced around £750) - in my opinion the best cartridge machine in the world. There's an Astronic equaliser, a fascinating little gadget for altering the sound envelope. Then there's two signal compressors which I find absolutely invaluable as it means I don't have to start twiddling with the volume controls; I can yell scream or whisper and it takes care of it all for me. The desk has two output groups coded red and green and a spring line reverb; I can route all or any of the quadrant faders on the desk to it.

"The central illuminated push buttons are remote controls for the two EMI/BTR4 machines used for recording and multi-track. The turntable is also Gates, costing about £350 but it lasts forever! The speakers are EMI in custom-built cabinets.

"The desk was designed and built by one of the engineers from the old Radio London - he comes round every so often to service it. Under the desk there's a small jack-field (balanced jacks) with inputs for the Revox, Quad amp., and the rest of the equipment. Last but not least, over there I have an Edison 'Gem' Phonograph".

What techniques did Kenny Everett favour when he compiled a radio programme?

"First I select a pile of decent records, get a couple of NAB spools of new tape, put them on the machine and start. I stop after every record, do a bit of editing, a bit of multitracking, a jingle or two and then put another record on. It's like knitting a pullover really".

Is it all thought out beforehand, I asked.

"Oh no! There's no thinking involved at all - that's the best way to be. I

think they plan things to death at the BBC. I don't believe in planning, it's not important enough to plan - after all you're only playing someone else's records". So what did he think the role of a disc jockey should be?

"To play as many records as possible in the shortest possible time while sounding jolly about it. To be slightly informative but to talk as little as possible". On the radio Kenny Everett is someone with very definite ideas and tastes. I asked him what appealed to him in the two fields he was most involved with - music and humour.

"I'm mad about Mozart, Grieg, Elton John, Abbey Road and Stevie Wonder. There's so much good music going on nowadays that anyone who says 'Oh I only like such-and-such' is extremely narrow-minded".

Humour? I'm mental about Monty Python - not all of it though because with any experimental programme I think there's bound to be vile bits - for me it's worth suffering the vile bits for the exceedingly good bits. The Goons? 'No I've gone off the Goons a bit lately. If anything I think they're a bit too sensible now".

How did he feel about tape versus disc?

"Well discs have delicious quality at the moment but they always get full of clicks and bumps after a couple of plays. I think tape must take over unless they find can a way of reading the disc which doesn't rely on a stylus being dragged through the groove.

Finally I asked him why he had decided to give up the bright lights of TV.

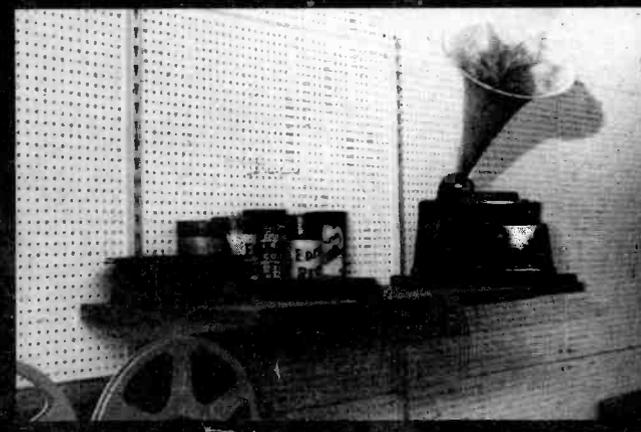
"It's too complicated. I'm used to radio. Radio is nice and straightforward, it gets it ever simple, it's got a nice atmosphere (depending on whose on of course) and radio can make you feel really oily. Television, though, consumes your whole body; it requires no brain-power at all - it's like playing tennis alone".

By the time he reads this, Kenny Everett will be entrenched in a high and lonely farmhouse somewhere in North Wales. It's quite a modern one actually, a mere 400 years old!

EVERETT'S EQUIPMENT



It's enough to make your mouth water, eh? Now think what you could do if you got your hands on this little lot. We know we don't have to tell you what's what but the bottom picture is a contribution from a certain Mr. Edison. Maybe you know the name?



“Another fantastic day.” That comment from John Webb, Managing Director of Motor Circuits Development aptly sums up the recent Radio Luxembourg Day held at the Brands Hatch circuit, where a crowd of almost 15,000 were entertained to a day’s motor racing and ENTERTAINED by the antics of top groups like Slade and appearances by top pop personalities like lovely Olivia Newton-John, Suzi Quatro, Linda Lewis, the James Boys, Darren Burn and so on.

Main event of the day was a 10-lap race for the Radio Luxembourg DJ Trophy where invited pop music personalities drove the incredible ShellSPORT Ford Escort Mexicos. Winner of a very exciting race was jazzman Ronnie Scott at a speed of 62.28 mph following a close and sometimes hairy dice with Keith Emerson. Others taking part included Labi Siffre, John Lee of New World, Brian Gibson of Geordie, Greg Lake and Carl Palmer – the remaining members of Emerson, Lake and Palmer, Jim Cregan of Family, Jeff Collins, Clive Scott and Tony Norton of Jigsaw, Larry Collins and Eddie Saunders.

Other highlights of the day included a splendid win by Tony

Lanfranchi driving the ShellSPORT Luxembourg BMW 3.0 S1 in the Radio Luxembourg Saloon Car Trophy Race – and an almost suicidal demonstration by Dennis Priddle of the John Woolfe 208 Dragster along the Top Straight – bet he won’t want to do that again in a hurry!

208 DJ’s Tony Prince and Paul Burnett were in attendance helping out with the commentary and Tony, in fact, drove one of the ShellSPORT Mexicos in the last race of the day.

Also there, in a purely competitive capacity, was BBC Radio 1’s Noel Edmonds, who unfortunately experienced a nasty shunt during practice, and was therefore unable to actually race in the Saloon Car Trophy Race later.

The crowds round the Grovewood Suite gave Slade a tremendous reception, in particular drummer Don Powell, making his first appearance with the group since his car accident, and talking of accidents the day also included a special presentation to David Purley for his heroic attempts to rescue fellow-driver Roger Williamson from a blazing car during the Dutch Grand Prix.

To echo those words of John Webb – A FANTASTIC DAY.

BIG DAY AT BRANDS



‘He’s the one’ says Slades Noddy as Ronnie Scott holds the winner’s cup aloft.



Never mind eh? 208’s Paul Burnett consoles Noel Edmonds after his practice shunt.



Paul Burnett interviews Darren Burn as The James Boys wait for their turn at the mike. New World can be seen in the background.

Now Dee Jay takes to the track

And it will all happen again on Sunday, September 9 when the "Dee Jay and Radio Monthly" Car Races come to Brands Hatch!

Key event of the afternoon will be another special ShellSPORT Mexico race this time featuring the BBC Radio 1 DJ Team, who earlier this year beat off a challenge from the promotion men of the major record companies, versus a special "Dee Jay and Radio Monthly" team made up of artists, disc jockeys, and your very own Publisher/Editor Ben Cree.

Captain of the Beeb team is once again the "Hairy Monster" himself Dave Lee Travis, and other members will include DJ's Noel Edmonds, Tony Blackburn, Johnnie Walker, David Hamilton, Rosko, David Simmons and Steve Jones. Included in the "Dee Jay" team are Dave Munden and Len Hawkes of the

Tremeloes, Clive Scott and one other member of the group Jigsaw, jazzman Ronnie Scott, and BBC Radio London DJ Robbie Vincent.

Also in attendance will be the BBC Radio 1 mobile caravan, which has just completed a very successful six-week tour round the holiday resorts. This will be parked adjacent to the Grovewood Suite and will feature a disco show from Steve Jones together with interviews with all the major pop personalities who will be attending the event.

There will be other events for Formula Ford Cars, Production Saloon Cars, Modified Sports Cars, Super Vee Cars, and Sports GT Cars. Practice commences at 9 am and the first race will be at 2 pm.

All in all a day not to be missed—so see you all there!



Ready for the off are sprinters Noel Edmonds and D. L. T. seen here at the last Radio One DJ meet at Brands.

THE ANSWER!

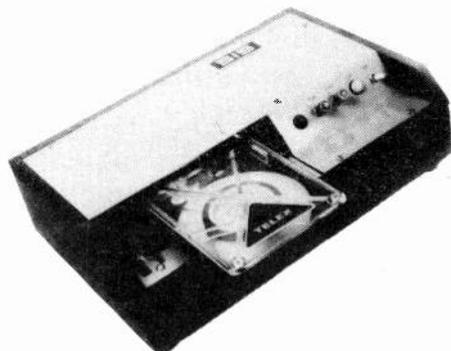
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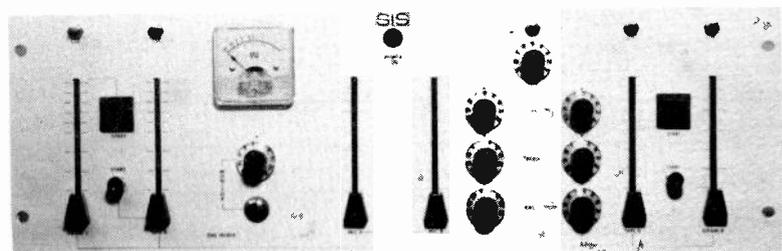
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WITH ALL THE DJ'S & STARS TAKING TO THE TRACK
'DEE JAY AND RADIO MONTHLY' ASKS YOU—

WOULD YOU LIKE TO BECOME A RACING DRIVER??

Bearing in mind that this season has already seen a team of BBC Radio 1 DJs zooming round Brands Hatch, together with a host of pop stars at the recent very successful 208 meeting – and with the “Dee Jay and Radio Monthly” meeting fast approaching, we decided to send one of our “tame” DJs down to the circuit to sample the initial training – given to these celebrities – and others – by the resident Motor Racing Stables. This is his report:

“I had a definite feeling of the budding Jackie Stewart and Emerson Fittipaldi about me as I drove down to Brands Hatch one recent Friday. Unfortunately, the sun was shining – which, of course,

meant that the roads out of London were full of the “eeh, it's a nice day, Gladys, shall we get the car out and pop down to the coast with the kids” type of motorist, which in turn prevented my hoped-for “burn up” down the A2. Perhaps as well!

On arriving at the circuit I was swiftly directed to the Motor Racing Stables offices, where the first job was to sign various documents. These, to my complete dismay and disappointment, did not turn out to be long-term contracts for either the Yarcley-McLaren or BRM Grand Prix teams, but merely served to absolve MRS from all responsibility should I end up doing myself some form of injury – by perhaps forgetting that there actually is a BEND at Druids!

Then it was off to get fitted up with a racing helmet, and out onto the circuit for three laps in a Vauxhall Firenza 2000, but with an Instructor as passenger. This was to be three laps of normal driving – no Grand Prix stuff yet – and is designed to enable MRS to get some idea of your real driving capabilities. I must admit it's a little nerve-racking to have someone sitting next to you complete with a clipboard, and making copious notes. (In fact it is rather reminiscent of those terrible driving tests all over again!)

To be quite honest by the time the end of those three laps came – all too soon for me, although probably not for my instructor – his pad was so covered in notes that I felt sure I would be immediately ordered home. This was not so, however, as I had in fact only collected 22 minus marks, thus giving me a 78 per cent rating, which is not considered too bad.

Then it was back to school for a while – for a short blackboard session at which some finer points of circuit driving were explained to us, flag signals, cornering techniques, and so on.

Finally, it was time for the big moment – five laps of the famous circuit in a single-seater RACING car! “Remember not to exceed 4,500 revs”, they told me as I squeezed my way into the car – and do you know the car even has a device which tells them if you do!

I really have to admit that after the first few nervous seconds, it really began to grow on me, and by the time they waved the chequered flag at me (there I knew I would win) I could really

have gone on for many more laps.

Well that was the end of my initial Motor Racing Stables course. Apparently I did quite well, as they are going to let me drive one of the ShellSPORT Mexico Escorts at the “Dee Jay and Radio Monthly” meeting here at Brands on September 9.

See you all then.”

* * * * *

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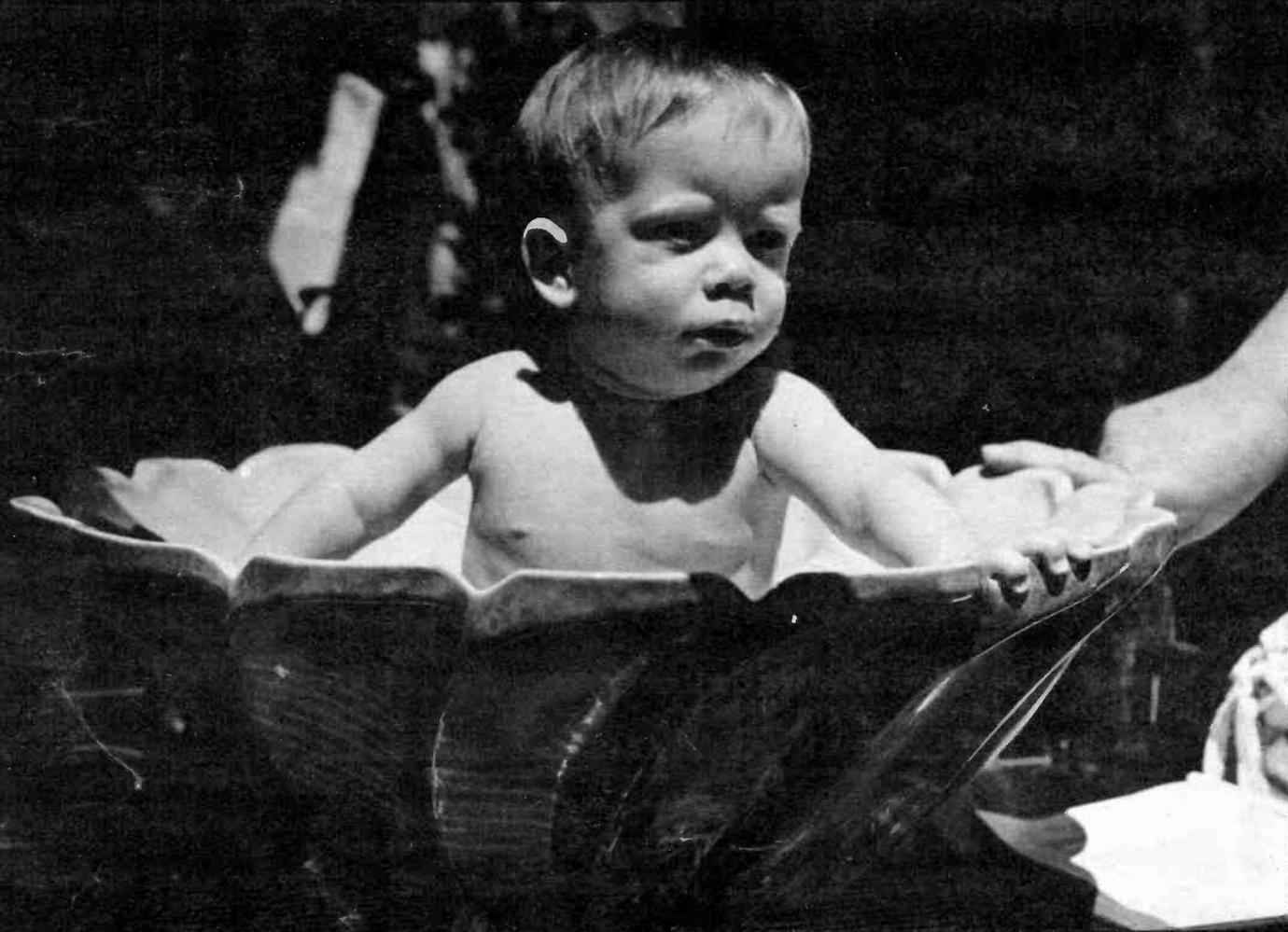
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Radio burials and a piano full of p--s

Aussie Graham Gill talks about his early days in radio to David Johns

"Well I come from Australia, that's where I was born. I've travelled this whole wide world all over, been from town to town. But I came down to old Scheveningen, and what do I find, a Northsea ship, and they call it RNI." Anyway, that's how Graham Gill announces his show on Radio Northsea International as he sings it to the backing track of Junior Walker's "Way Back Home", but the story of how a Melbourne kid rose to fame is a great deal more complicated than that.

"Well, I was born in Melbourne, as my song says, but the broadcasting idea was very deeply tucked away in my head until I was 14 years old. Commercial radio in Australia is really big business, and so competitive that the only way you can get on the radio is by going to Broadcasting School. My first station was in my home town and was named 3UZ, where I became Australia's youngest announcer. Station 3UZ paid for me to go to the Broadcasting School, and I was taught how to project my voice, read news, and also write scripts for commercials and news. People don't seem to realise that to be a good broadcaster you have to do more than just sit behind a microphone and play records. I also had to learn

to handle all of the machinery, tapes and equipment involved with broadcasting. Also catered for at the school I went to was what was known as 'Music Theory'. I graduated after seven months from the school, and also around at that time was a gentleman by the name of Alan Freeman. Just around the corner from 3UZ was another station named 3KZ, and after a short time I moved there to join Alan. In commercial radio you have to operate as a team, and I was a panel operator for a lot of the time, but I did have a few shows of my own. For me, the early days meant gaining experience, and after a few years in Melbourne I moved my home to New South Wales and to a station named 2RGN Griffith. This particular station also operated a tv station, and I suppose my role can be likened to Tony Blackburn on the BBC, as I started with the breakfast show, and then graduated on to the morning show. I also did other programmes, but one special feature was that in the summer months we did shows from the beach, and other outside broadcasts from a mobile studio. Believe it or not I also did football commentaries. We bury people in Australia on the radio and we have a regular thing in the

provincial cities that we read the obituaries over the air. We would start by playing part of the Magnificat and then announce the death, hit a gong, read out another name, and end up by saying that the funeral arrangements were in the hands of such and such a company."

Graham well remembers occasions when the air-conditioning broke in the studios. Apparently everyone would be literally stripped with their feet in bowls of cold water. "I wasn't too bad about making a mess of my shows, but one occasion where I definitely said the wrong thing was when I was doing the commentary from a Vice Regal Ball. The Governor-General of Australia was present on this occasion, and I was supposed to describe the food. It was a King Prawn supper, and I had this broad accent: 'Well we are having a lovely time here tonight. The supper's beautiful, and we've got crabs and we got corned beef, and we're going to have a few biscuits with it.' I have to admit that I was pretty raw in those days, but it doesn't matter how long you've been in broadcasting, I think you learn something new every day."

Obviously everyone has moments in their life that they remember with a smile,

and on one particular occasion Graham remembers an incident with a Steinway piano. "From time to time, the Australian Arts Council would have artists touring the country, and when they were in the area they would come into the studio and sing a few pieces over the radio. We had had a resident pianist named Alice Culley, and she would always accompany the artist. Getting back to the subject, the toilet was about 300 yards from the studio, and as the records last only a short time we didn't always have time to get to the loo in time, so we developed a system of urinating into some Cola bottles with the idea of emptying them after the show. At the weekends we would sometimes forget to empty the bottles and they would be stored in the piano. I remember one day coming in to find four rather full bottles in the piano, and the manager told me of an Arts Council tour that was taking place and that a tenor would be along to do a piece. Alice Culley arrived, and the tenor was standing up by the piano, and just as I was about to announce them both, the thought flashed through my mind, did Ivan Taylor take the bottles out. It didn't take long to find out, and there was stale urine all over the floor, and if



you know what stale urine smells like you will know what I mean, the studio stank, the tenor walked off, and I nearly got fired! That was one of my more amusing stories of Australian radio."

It was now that Graham got the itch to move, and Alan Freeman had arrived in London and sent Graham a letter. "He told me that it was really great, but he warned me that I should bring plenty of woolies. The group scene was really hotting up, and I was anxious to come, so I took a boat, and made my way over. It was really a holiday trip, and I stopped off at all the tourist places, and when I arrived in London I set up camp in a flat with a group of guys who all had the same manager. The other guys were all involved with the music business, and their manager got me a job in a club. I originally had the idea of having a few weeks holiday before I took a job, but I didn't mind. I then did auditions for Radio Luxembourg, and passed their tests, but they had no jobs going. One evening a guy came up to me in a club and announced himself as Gordon Shepherd. This was all the start of pirate radio for me, and the next day I found myself out on Radio London. It was quite a change for me from

Australia, but at least it was commercial radio. Moving along I went over to Radio England, and it didn't take long to find out that the Americans had no idea of how to bring commercial radio to England. Britain Radio was my next station, and our programme director, Larry Dean, had the idea that he wanted us all to read the news and commercials in an American accent, and I could not take that. I spoke my mind about what I thought of the station and then decided to leave. At this stage I was at rock bottom, as I had spent nearly all my money, and I needed work desperately so I took on a job as a barman. It was while working there that I met Jack MacLaughlin from Radio Scotland, and to cut a long story short, he got me a job on Radio 390. I had a really great time out on the Red Sands Fort, and I was there until it closed down. 390 was well organised, and we were very happy, and in fact we lived like Royalty out there. Edward Cole was there with 'Tea-Time Tunes', Alan Clark, Paul Berisford, Arnold Layne, and all the others. Just recently I was over in England and I went to the Radio 390 re-union, and really I had a marvellous time meeting everyone there, and I had

all the memories come back."

When the commercial stations closed in England, Graham was not allowed to stay in Britain because of the immigration authorities, so the only place for him to go was to Holland. "I really like Holland, but I would love to be able to come and live in England. I speak Dutch so there is no trouble there. Anyway, I became the entertainments manager at a club in Amsterdam, and that was very nice until I started touring the clubs. The only thing wrong was that I wanted to get back on the radio, which I did by getting on Radio Nederland. Radio Northsea had been floating around for some time, and then I sent a tape off and had the luck to be accepted. RNI is just like Australian radio, and although we are on a ship, we manage to have a great deal of fun, though I do remember one very painful time. Along the corridors of the ship we have these massive steel doors, and one day I got one finger trapped in the door as it slammed closed, and that was one hell of a mess, and very painful. The sea at the time was really very rough, and the particular storm washed the Radio Veronica ship on to the beach. I shall never forget being up on the bridge of

the *Mebo 2* one day and watching this huge great wall of water coming towards us, and the ship just seemed to go straight through the wave and out the other side. I couldn't face any more of that so I went down into the galley to have a cup of tea."

With the imminent arrival of commercial radio in Britain, what are Graham's views and thoughts about returning to this country? "To be honest, I have not done anything about joining a station over in London because I have been so busy, but perhaps one day I will make some approaches when the stations have settled down to some kind of format. I should love to be able to work on a station with Bob Stewart, Arnold Layne, Kenny Everett, Tony Windsor and people like that, because I know we could have such a good sounding station. Alan Freeman is another person I should love to have the opportunity to work with, and perhaps I shall have the opportunity. I am not that old, but you have to take notice of the young talented jocks like Arnold Layne and Dave Rogers who are very quickly becoming top quality disc jockeys. As to my future, I'll just have to wait and see, but I hope to stay with RNI for a long time to come."



DELIVERING QUAD

Audio Systems - a highly organised mobile disco setup based in Reading - describe their formation and gradual changeover to quadrophonic sound

Audio Systems was one of Britain's first mobile discotheques and owes its existence to a desperate appeal for help from a church youth club in Reading. John Davies and Dave Smewing, who shared an interest in Hi-Fi sound reproduction, answered the call and started presenting a regular show based on the programming techniques employed by the recently established Radio Caroline. Through the youth club they met Gerard Thorp who knew a lot about records and he was hired as a producer.

Because live disc jockey shows were almost unheard of, bookings started to come

in thick and fast. In those days the earnings from a booking varied from £3 to £11 and a large proportion of this went towards hiring transport. Later a large Commer van was purchased which resulted in considerable long-term savings.

The first equipment used by the system was extremely crude by today's standards. There was no ready-made disco gear available and the first rig consisted of a pair of domestic record players fed through a Mullard two-valve pre-amp into a Mullard "33" power amp with a staggering output of three

watts! This rather inadequate equipment was replaced as soon as finances permitted.

A pair of Goldring GL68 turntables were purchased and, after a severe bout of acoustic feedback which sounded like a machine gun attack, the original crystal cartridges were replaced with Goldring "580" Magnetics. The power amps were fairly frequently changed until an early "Quad 33/303" was purchased and this ended up driving two "Goodmans 301" speakers plus tweeters in home-made cabinets.

As there were no disco mixers commercially available, John Davies, the then disc jockey and co-founder of the system, designed and built a panel to full broadcast standard. Although this console was long ago replaced it is still being used in the preparation of programmes and jingles for radio programmes.

Audio Systems has always worked as a three-man team. In the early days John Davies did the presentation, Gerard Thorp the production and Dave Smewing the engineering. Dave was also in charge of the lighting which by 1968 had evolved

considerably to include one of the first three channel light/sound devices called an "Apple Box", an early thyristor controlled dimmer for coloured lighting, some louvred ultra violet tubes and a strobe.

In 1970 John Davies left the disco for personal reasons and he is now working as a designer for SNS. His place was taken by John Percy who had previously achieved notoriety for his broadcasts on Radio Jupiter, an illicit station operating from a house in South Reading. This station was so powerful that it had even been heard along the Lincolnshire coast according to the GPO who came to confiscate the equipment.

Also in 1970 it was decided to replace the whole disco system and re-equip to full broadcast standard. A new deck, rather similar to the "Radio 1 Club" unit, was commissioned. This is a large free standing teak-finished console equipped with two "Thorens TD 124/II" broadcasting decks fitted with modified "Decca" arms and "Shure M44-7" cartridges. The deejay microphone is a "Shure 565 Unisphere" and there is a similar mike for MC's to use. A "545 Unidyne" is held in reserve and "Sennheiser", "AKG", and "Hosiden" headphones are used for monitoring.

The mixing section was specially built by "Alice (Stancoil)" of Windsor and features VU meters which can be switched to reach zero VU at peak operating level or at 6db or 12db below peak, depending on the size of the venue. Output from the desk is fed to the power amps via a "Tate" high definition "SQ" quadrophonic decoder employing ultra low noise epiaxial transistors and this provides a very effective synthesised quad sound on existing stereo discs, as well as full quad on SQ encoded material.

The loudspeakers in current use are "Tannoy Monitor Golds" (15in model) with concentric high frequency units. The cabinets are "Tannoy Lancaster's" fitted with special steel sockets top and bottom. These enable the



Audio Systems in action

speakers to be fitted to special four castor trolleys which were built to a design by Dave Smewing. One is also enabled to stack the speakers vertically and to fit "Audio Systems" own design lighting brackets into the top of each cabinet.

At the time of writing the tape decks utilised are "Ampex" and a new cassette jingle machine is due for installation very shortly. "Audio Systems" jingles are created by Tony Hadland who joined the disco as a DJ in 1971 and who does interviews and jingles for Belgian Radio and various BBC local stations.

The lighting used by "Audio Systems" is controlled by Dave Smewing who sits at a specially designed lighting console which fits over the remote power amp trolley. This console houses a "Lightomation" colourgram four channel eight kilowatt light/sound unit, "Lightomation" ultra violet strobolite giving 120 watts of UV light, and a "Lightomation" linear strobe (40 watts). In addition there is a 150 watt Q1 cassette loaded effects projector and a 150 watt slide projector with which colour pictures of pop artistes are displayed behind the deejay via a mirror deflection system. To add the final touch the DJ's knees are shielded from public view by an "Electrolux Kinetikon" display unit.

The power amp's currently in use are two "Quad 303" stereo amps giving an output of 4 x 45 watts RMS. These will be replaced shortly by two "Alice" stereo amps fitted with

limiters giving a combined output of 4 x 90 watts RMS.

The producer, Gerard Thorp, plays a very important role on the disco. He collects and logs all the request slips and does his best to programme the show according to the taste of the individual audience. He has intercom contact with the DJ and sits surrounded by racks containing 1,400 singles and a host of LP's which cover every aspect of popular music from

waltzes and strict tempo to heavy music which the "heavies" have yet to hear. For instance, "Audio Systems" was playing "Hocus Pocus" almost a year before it was a hit and "Sylvia" six months before it was released in Britain. The guys on the system have very broad tastes in music and this is reflected in the record library. Between them they have more than 30 years' experience in record presentation. "Audio Systems" retain Richard Beale as standby producer.

The zone in which the disco operates extends from Birmingham to the South Coast and from the Bristol Channel to London. Nowadays "Audio Systems" Quadrophonic Disco are the most expensive in their area. After all, you cannot expect to hire £3,000 worth of gear for a fiver. Nonetheless, there is no shortage of bookings despite the fact that their only advertising is by means of cards and car stickers. By May this year they were already accepting bookings for 1974!

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THE FIRST LADY

PP: "Tell me a bit about your home life. Is your husband in the business?"

Doreen: "Yes. He's an Executive Producer on Radio 2."

PP: "Oh, that's nice, because you must see more of him than most working wives."

Doreen: "But I don't! I never see him during the day. He works in a different building doing different stuff, otherwise the BBC would run our lives completely. We don't even talk about work at night."

PP: "So you don't talk shop at night?"

Doreen: "Yes, we do - but only the exciting bits!"

PP: "You've said how difficult it is being a woman and having to get organised. What about home? What part does your husband play in the home?"

Doreen: "A very good part. If I find it's all getting a bit too much for me we sit down, with a pencil and paper, and re-allocate the jobs. It's as simple as that."

PP: "Who does the most?"

Doreen: "Well, I suppose I do! I do the house and he does the garden. I make the breakfast and he makes the beds. We do divide it."

PP: "Have you any children?"

Doreen: "We have one boy of thirteen."

PP: "Does he want to go into the business?"

Doreen: "I would think it's inevitable. When you start as a Producer you retain your outside friends, but as you go on and on you find that all your friends are in the business. I started off producing a lot of live music, you know, music in our studios, so if I have any name at all it's for doing that kind of programme. The artists I've worked with for a number of years, like Vince Hill, Frank Ifield, Frankie Vaughan, I regard as my friends now, that I mix with socially. Even 'tho I don't now use them, as I'm on Radio 1, we are still friends."

PP: "Is Radio 1 always going to be primarily records and dee jays, or will it eventually incorporate artists such as those again?"

Doreen: "We still use a lot of live material on Radio 1. If we get a group that is potentially good, then we put them in the studios, knowing



Photo by Lena Davis

Polly Perkins concludes her interview with Radio 1's Doreen Davies

they've got a record coming out. By the time the record is going up the Charts we can use the group on the Network. You can look down any list of artists in the Top 50 and find that probably half of them have been in our studios and the tapes are going out."

PP: "Getting back to your son. Is he musical?"

Doreen: "Yes. He plays piano rather well - thinks he plays better than he does!"

PP: "Has he got a good ear?"

Doreen: "An excellent ear. Far better than I've ever had. I understand from my mates that all kids have these days."

PP: "I think Radio 1 deserves a lot of the thanks for that, do you?"

Doreen: "Thanks to radio, LPs and television in lots of ways."

PP: "Years ago, before our time, lots of families tended to be musical. Do you think this is coming back?"

Doreen: "It is happening again. People are buying pianos. They used to throw their pianos out but now they're buying them again. People with money are buying little organs, and the kids are buying guitars. We're right in the singer/

songwriter field, and any kid of 13, 14, 15 can sit down with a guitar, pick out a few chords, make up a bit of poetry and sing it to his music."

PP: "Have you got any new interesting policies planned for Radio 1? Anything different that's going to happen soon?"

Doreen: "Well, we've had a few changes."

PP: "What are they?"

Doreen: "Well, Noel Edmunds has started a new breakfast show from 7 am until 9 am, and Tony Blackburn goes from 9 am until 12 noon, which is three hours a day. Jehnnie Walker comes on an hour earlier, from 12 until 2 pm, which is a good change over time. Then, from 2 pm until 5 pm we have David Hamilton who has been knocking on the Radio 1 door, professionally, for some time really and we're giving him a chance. Radio 1 Club goes on as usual, but taking in DLT and Alan Freeman. DLT starts a new Sunday morning show. He did a very very, successful one a few years ago and the new one will be a winner."

PP: "Have you any new programmes planned?"

Doreen: "No. We reckon that Radio 1 is a friend in the home, and if you switch on your radio at any time of the day, weekend, or late evening, you will have a mate really. If you are alone, and lonely and things are a bit too much, you can get some bright happy music, or some good music, an LP or a single, and the dee jays are a very friendly bunch. They don't act friendly, they are being perfectly natural because they are friendly people. They mean what they say. When they say "We'll try to cheer you up", they really want to cheer you up. I prefer the word

"communicator" because that is the important thing. I mean, Jimmy Young is a really good communicator."

PP: "Why has Jimmy Young gone to Radio 2?"

Doreen: "Jimmy Young is a very intelligent man. He always has attention round him. You really find it quite a strain to keep people from visiting him in the Studio! Whether it's Lord Longford to Margaret Thatcher, anybody will come and talk to Jimmy Young because he gives out warmth, he never puts anybody on the spot but he asks decent questions. He likes to know how people tick. On Radio 1 we don't do this too much. We are a happy station and we have lively, bright non-in-depth material, speech or music. Jimmy Young has gone to Radio 2 and he will, at times, go slightly more in depth with his guests."

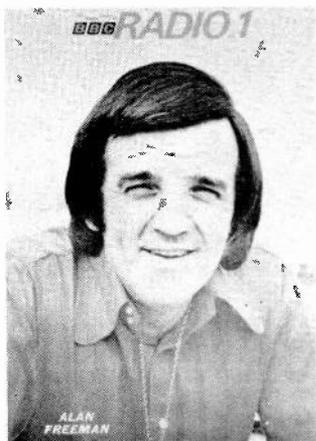
PP: "When people describe the BBC as 'Auntie' does it irritate you?"

Doreen: "Not at all! It's very affectionately done actually. I don't think there is any nastiness attached to it. You see the BBC is not just Radio 1, it's Radios 1, 2, 3 and 4. It's also the World Service. I mean, the BBC's name is good all round the World. We help every other Broadcasting organisation in the World. Our doors are open. Holland has a superb radio complex and they will openly say that they learned all they know from the BBC. Their engineers come over here, our engineers teach them, they go back and design their studios. The BBC is all things to all people."

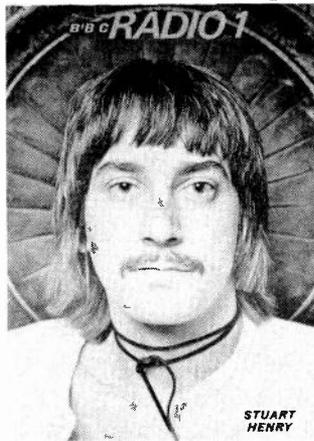
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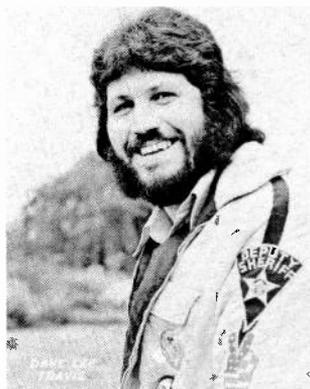
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Many Free Radio supporters have been saying that Radio Caroline is entirely to blame for the action taken by the Dutch government against the off-shore radio stations.

This is not so. Significant political changes have been taking place in Holland. In the January issue of "Dee Jay and Radio Monthly" we published the result of the Dutch general election which was held on November 29, 1972. The majority of the ruling coalition parties was reduced from 14 to 2. The party most favourably disposed towards Free Radio (the Party for Freedom and Democracy) was a member of the ruling coalition. The loss of seats suffered by the coalition seriously weakened the influence of the Party for Freedom and Democracy – even though it managed to increase its own representation at the general election.

The ruling coalition found itself unable to form a stable government, and on May 11 a new cabinet was sworn in by Queen Juliana. This cabinet represented a new coalition which excluded the Party for Freedom and Democracy.

The new coalition is

**DON'T BLAME
CAROLINE!**

decided to ratify the Strasbourg Agreement, and there is little doubt that it would have done so even if Radio Caroline had not returned.

On the other hand, it cannot be denied that the return of Caroline came at a most opportune time for the opponents of Free Radio. Radio Caroline has enabled the Dutch government to give the impression that it is legislating to prevent anarchy, when its real purpose is the suppression of free enterprise radio stations. Radio Veronica, too, played right into the hands of her enemies when she became involved in a vicious dispute with Radio Nordsee International.

In our serialised feature on the forts last month we saw how the British off-shore radio operators gave our government a ready-made excuse for closing them

report from Rob Zegel, the stations could continue in a different form:

"On June 28 in The Hague, the Lower House of the Dutch parliament approved a Bill to ratify the 1964 Strasbourg Agreement which calls for the banning of radio stations operating in international waters. The Bill now has to go before the Upper House (the Senate) for final approval, probably in October.

A number of shipborne radio stations have in the past operated from just outside Dutch territorial waters without harassment from the authorities. In a recent opinion poll, it was claimed that nearly three-quarters of the Dutch population support Radio Veronica because it gives them the entertainment and relaxation they want. The official radio and television service is considered by many to be dull in comparison. In

nationwide campaign to acquire legal status, as defined by the Dutch Broadcasting Act of 1967. To achieve legal status, the station must become a "prospective broadcasting organisation" with a paying membership of at least 15,000. Another step taken by Radio Veronica has been the adoption of a new name for its organisation – VOS. This stands for Veronica Omroep Stichting (Veronica Broadcasting Foundation).

*All applications for transmission time must be made to the Netherlands Broadcasting Foundation (NOS) in Hilversum. They are then passed to the Culture, Recreation and Social Welfare Minister, Henry van Doorn, who in turn seeks the advice of the National Broadcasting Council. A Cultural Ministry spokesman has been quoted as saying that certain cultural demands are made on the applicants, and it remains to be seen if these can be met by Radio Veronica. The spokesman added that a membership of 15,000 entitles a broadcasting organisation to claim three hours of radio time and one hour of television time **PER WEEK!** Furthermore, if applicants have not increased their*



Robin Adcroft



Dick Palmer



Norman Barrington

various religious and political factions in Holland. Commercial spots on Hilversum are allowed only between programmes, and the advertising revenue goes to yet another organisation, STER. STER pools the income, and then re-allocates it to each organisation according to the number of hours transmitted. Other income is derived from licence fees. A radio licence costs the equivalent of about £3.50 per year.

I wonder how Radio Veronica could possibly fit into the existing set-up, and still remain visible. Veronica relies on its advertising revenue for its very existence.

The daily programme schedules are designed to allow for one commercial spot every four minutes, between records and jingles. Sponsored programmes are also important to Veronica. One possible solution which has been suggested is that a new network – Hilversum 4 – could be opened to increase the number of broadcasting hours available. 99

RNI is fighting for survival with characteristic determination. A massive campaign is under way, and an official application for transmission time is being made by the Dutch service. Basart, which runs the service

in association with Mebo Ltd., already claims to have met the necessary membership requirements. Whether or not this application is successful, the Mebo II is expected to remain in service as a radio ship – although not necessarily in the North Sea.

Radio Caroline is looking towards other countries in Europe – including Britain!

After a couple of short breaks, the Dutch and English services fell silent on June 26, due to generator trouble.

On July 11 the London evening newspapers carried the story that the *Mi Amigo* had been towed from Holland during the night,

and was moored off the Essex coast. One of the stories was remarkably specific.

Programming information was given, and the ship was stated to be 5½ miles off Frinton. In fact, it was still off the Dutch coast!

One of the press agencies had received the information, and had passed it on without checking to see if it was accurate.

Even though the stories were denied later in the day, it was still believed that the *Mi Amigo* would soon be on its way towards this country. A message was sent from Holland to inform the coastguard that the ship would be arriving off Frinton on Saturday, July 14.

Once again, the *Mi Amigo* did not appear. But on the following morning, continuous Beatles music was heard from the Caroline ship on the 259 metre service. The signal was excellent.

At mid-day, Flemish speaking disc jockeys came on the air to announce the opening of Radio Atlantic!

The DJs were professional and ebullient, and the music was aptly chosen – almost every record seemed to contain a message for the new station. They said they were broadcasting on 385 metres, but this discrepancy will no doubt be rectified. The programmes are produced on land, and the tapes are played by one of the Caroline personnel on the *Mi Amigo*.

Radio Caroline plans to resume the English language service as soon as a vital piece of transmitting equipment is received from America.

We have some pictures this month of the Caroline disc jockeys. The photographs were taken by Martin Stevens.

The book about Radio Caroline, written in 1967 by John Venmore-Rowland, is still available at the low price of 60p.

Other books available from the FRA are: *When Pirates Ruled the Waves* (95p), *To Be a Pirate King* (£2.15), *The Radio Nord Story* (£3.50), *World Radio and TV Handbook* (£3.20), *How to Listen to the World* (£2), and the American publication *How to Become a Radio Disc Jockey* (£3.40). All prices include postage and packing.

The address to write to for any of these books is: Free Radio Association, 339 Eastwood Road, Rayleigh, Essex SS6 7LG. Please make your cheque or postal order(s) payable to FRA.

NOEL'S NEW BROOM

In one of the biggest single events to have shaken Radio 1, Noel Edmonds this June 4 took over the station's most popular time slot of seven to nine every morning, Monday to Friday. Quite a move for the Radio 1 controllers when you think ever since the station's inception Tony Blackburn has hosted the show.

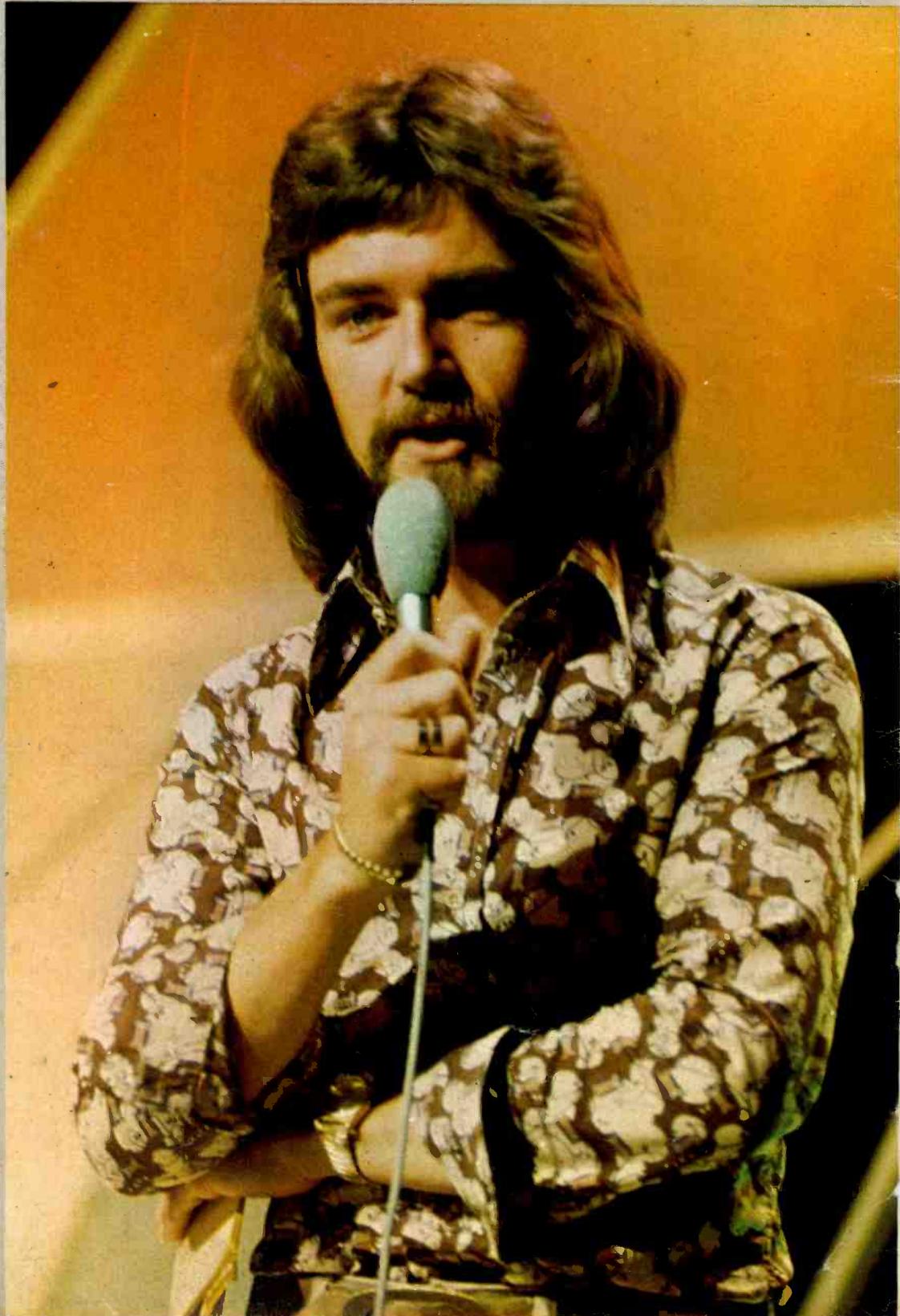
Blackburn, currently on a five-year contract from the BBC, has won innumerable polls as Britain's leading disc-jockey or alternatively run second to Jimmy Savile.

Currently, Tony is, of course, directing the course of a three-hour long morning show which follows the Edmond's Breakfast Show.

When Edmonds last spoke to DeeJay he didn't seem particularly interested in having a daily programme. At the time his Sunday show was increasing its audience. Noel was building up quite a reputation for playing quality pop music aided by his policy of album-tracking.

He seemed slightly embarrassed by his past remarks to DeeJay and at a meeting together in London he soon came to the point as to why he has apparently reversed much of what was previously said.

"Well, obviously, the possibility wasn't really there at the time. And in any case I did not for one moment imagine being asked to take the highest rating programme. I mean think of all the difficulties of following someone like Tony. He has



All change on the breakfast show? Noel Edmonds talked to Tony Mitchell

built up such a following. Five years is a long, long time.

"I will be satisfied if I can stay there for two years and be a success. That's what I want to be. And I am going to work at it.

"To be offered the Breakfast Show means an all-disc show and that makes it virtually unique on Radio 1. I regard the whole thing as a challenge.

"Now I've actually been offered it my thoughts have changed. And as I said, it's the SHOW.

"Now, I am not going to be such a fool to imagine I can change the format even if I wanted to. Anything different will have to come slowly.

"Among the small things, I aim to make the programme move that little bit faster, to tighten things up. I want to get one extra record in every hour.

"No, I will not be talking much as compared to the Sunday programme. In the morning people do not want to hear words. They want music.

"Yes, I will find myself playing singles but there are plenty of goodies.

"One new thing is Kick The Jams. Those people used to be in morning no-move areas can write and tell me where they occur. I will read them out. The drivers will receive a special 'Kick The Jams' sticker.

"I do regard time-checks as important but to do just that every record is hard going. I do not think some people realise how hard it can be. You may have five things happening and they may include a faulty cartridge machine, tapes in the wrong order or one missing and someone leaning over one shoulder with a road report.

"Weather reports are likewise important. They help to relate disc-jockey and public.

"And I will be thinking of all kinds of new ways to enliven School Call - perhaps have one school the whole week. They will receive a special scroll saying they've been featured on the Noel Edmonds' show.

"One thing I am not too sure about and that's the Top 30 run-down which occurs every Wednesday morning just after eight. For one thing the 30 is read by DLT on a Tuesday and then again by Alan Freeman on the same day. I don't know whether Tony will continue the same in his three-hour morning show and David Hamilton in his

afternoon programme but as it stands, three times seems excessive. Another point, I wonder how many people want to hear the chart positions.

"I do have some general questions about Radio 1. I think for instance one should not go on playing records which have slipped down the charts. One trouble with the station is the lack of needle-time and consequent playing of studio recorded group material which has to be used. At the time of recording there is of course no real, other than the immediate present position, knowledge of what will happen to a record. Songs are recorded. They have to be played in programmes but by then the song may be quite out of chart reckoning.

"And I agree there is so much good pop music around which never gets heard."

It's hard to imagine Edmonds failing. His record outside of some nervous starting moments on Top Of The Pops has been impeccable with the BBC. He has moved from the uncertainty of a Saturday show to build a

following on Sundays. He has in the past year scored consistently high positions in the DJ section of musical paper polls. Again he is known as someone who spends an enormous amount of time preparing for his shows.

He hopes for instance on the current Breakfast Show to continue introducing colourful and interesting jingles and asides as well as continue if time allows his popular Super Noel spot from the Sunday show.

"Top Of The Pops" has greatly added both to his name being household known and to the number of outside and remunerative engagements coming his way.

"My outside activities will be severely curbed. When you have to be up at 5.30 am you can't be burning the midnight oil. Unless I find other ways I am going to lose money but money or no money my imagination has been caught by doing the early morning show. I would not have accepted it, whatever possible cost, unless I really felt I could do it and that in reality it does represent an advance in terms of a DJ's career."

By September we should have a real picture of whether the mornings are going to be a delight on Radio 1 or whether we should seek refuge perhaps in the slightly less hectic pastures of Radio 2.

DISCOPIEKSDISCOPIEKSDISCOPIEK

Hi there again all you lucky DJs! Here we are with lots more disco goodies – recommended just for you. So keep them discs spinning and your customers stomping! Wowie – off we go . . .

UP TEMPO SWINGERS

NAZARETH
BAY CITY ROLLERS
CAPT. LOCKHEED AND THE
STARFIGHTERS
THE OSMONDS
FAITH BROWN
WEST, BRUCE & LAING
WILD ANGELS
TOM SPENCER
JOHNNY WILLIAMS
EARTH & FIRE
BRITANIA
BZN
THE BARON'S SUPPORTERS
DENISE LA SALLE
CHICORY TIP
F F & Z
HOLLYWOOD CRESTAS
THE EDGAR WINTER GROUP
JOHN ROWLES
AL DOWNING
HAWKWIND
KID DYNAMITE
RUFUS THOMAS
OSIBISA
NICKY HOPKINS
10 CC
BOBBIE McGEE
LEON THOMAS
STATUS QUO
SUZI QUATRO
HORSLIPS
BOBBY TAYLOR
BROTHERLY LOVE
PAUL SIMON

Bad Bad Boy
Saturday Night

Ejection
Goin' Home
Stone The Crows
Dirty Shoes
Greased Lightnin'
Ghost Rider
Just A Little Misunderstanding
Maybe Tomorrow, Maybe Tonight
Right Down The Line
Rolling Around The Band
The Return Of The Red Baron
Do Me Right
Cigarettes, Women And Wine
Sweet Sweet Music
Don't Boogaloo The Night Away
Free Ride
Can't You Feel It
Bring Your Good Lovin' Home
Urban Guerrilla
Call Me Sunshine Superman
Do The Funky Chicken
Superfly Man
Speed On
The Dean & I
Rock And Roll People
Boom Boom Boom
Caroline
48 Crash
The High Reel
I Can't Quit Your Love
Public Enemy No. 1
Loves Me Like A Rock

Mooncrest MOON 9
Bell 1319

UA UP 35543
MGM 2006 288
Pye 7N 45255
RSO 2090 113
Decca F 13412
President PT 402
Contempo C20
Polydor 2001 435
EMI 2038
Birth RAB 1003
UK 46
Westbound 6146 102
CBS 1668
CBS 1685
Bell 1323
Epic EPC 1712
RCA 2399
Janus 6146 022
UA UP 35566
Pye 7N 45274
Stax 2025 199
Buddah 2011 179
CBS 1328
UK 48
EMI 2043
Philips 6073 707
Vertigo 6059 085
RAK 158
Oats OAT1
Epic EPC 1720
CBS 1737
CBS 1700

MEDIUM TEMPO GROOVERS

MAC DAVIS
DR. HOOK AND THE MEDICINE
SHOW
THE INTRUDERS
GARY GLITTER
DETROIT SPINNERS
THEM
ALL DYRECTIONS
CHRISTIE
HOT CHOCOLATE
FRED WESLEY & THE JB's
THE STAPLE SINGERS
MEDICINE HEAD
DE HEMS
SMOKEY LEE
WISHBONE ASH
MAC & KATIE KISSOON
DANTA
PROFFER MARMELZAT AND REED
THE JAMES BOYS
THE VELVET UNDERGROUND
FEATURING LOU REED
THE JOOK
EDDY ADAMBERRY
NEIL SEDAKA
JOHNNY RIVERS
BOBBY WOMACK
TED TAYLOR
AL GREEN
CHICKEN SHACK

Your Side Of The Bed

If I'd Only Come and Gone
I'll Always Love My Mama
I'm The Leader Of The Gang (I Am)
One Of A Kind (Love Affair)
Gloria
Soul Makossa
The Dealer (Down and Losin')
Rumours
Doing It To Death
Be What You Are
Rising Sun
My Own Direction
Huggin' and Chalkin'
So Many Things To Say
Beautiful World Out There
Crossfire
Love Is Alive (In My Heart)
Shoog Shoog (Sugar Baby)

Sweet Jane
Oo Oo Rudi
I Am The People
Dimbo Man
Hang On Sloopy
Nobody Wants You When You're Down And Out
I Want To Be Part Of You Girl
Here I Am (Come And Take Me)
You Know Could Be Right

CBS 1531

CBS 1122
Epic EPC 1623
Bell 1321
Atlantic K 10311
Deram DM 394
Buddah 2011 178
CBS 1438
RAK 157
Polydor 2066 322
Stax 2025 185
Polydor 2058 389
President PT 404
MAM 103
MCA MUS 1210
Young Blood YB 1050
Epic EPC 1466
CBS 1522
Penny Farthing PEN 813

Atlantic K 10339
RCA 2368
Pye 7N 45264
RCA 2366
UA UP 35577
UA UP 35565
Contempo CR 19
London HLU 10426
Deram DM 396

DISCOPICKSDISCOPICKSDISCOPICK

JORGE BEN
CHICAGO
J. P. BODDY
COLONEL BAGSHOT
LOVE UNLIMITED
BLUE
FREDDIE KING
FIRST CHOICE
BOBBY WILLIAMS
CARL & CARLA
NICKEY JAMES
THE IMPRESSIONS
NANCY SINATRA
PAUL ANKA
HUDSON-FORD
DETROIT EMERALDS
AMERICAN JAM BAND
BLUE MAGIC
ART NEVILLE
LLOYD PRICE
WIZZARD
EDWIN HAWKINS SINGERS
ISLEY BROTHERS
EARNEST JACKSON
DONNY HATHAWAY
PRETTY PURDIE
DELLA REESE
MANFRED MANN'S EARTHBAND
FREDDIE MACK'S EXTRAVAGANZA
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GLADYS KNIGHT & THE PIPS
JOHNNY GRIFFITH INC.
SHIRLEY ELLIS
DORIS DUKE
SHIRLEY & LEE
DAVID ESSEX
MICHAEL JACKSON
WALTER JACKSON
SAVOY BROWN
GENERAL JOHNSON
LOOKING GLASS
TYRONE DAVIS
LITTLE SAMMY GAHA

Taj Mahal
Feelin' Stronger Every Day
Stop! Me Spinning (Like A Spinning Top)
She's My Sun
Oh Love, Well We Finally Made It
Little Jody
Woman Across The River
Smarty Pants
Let's Jam
Salt and Pepper
I Guess I've Always Loved You
Thin Line
These Boots Are Made For Walkin'
Diana
Pick Up The Pieces
I Think Of You
Jam Jam
Look Me Up
Cha-Dooky-Doo
Trying To Slip (Away)
Angel Fingers
Jubilation
That Lady
Love And Happiness
Love Love Love
Good Livin' (Good Lovin')
If It Feels Good, Do It
Joybringer

People
Take Me In Your Arms And Love Me
Grand Central Shuffle
The Clapping Song
Business Deal
Let The Good Times Roll
Rock On
Morning Glory
Easy Evil
I Can't Find You
Only Time Will Tell
Jimmy Loves Mary-Anne
There It Is
Rock 'n' Roll Is Back Again

Philips 6049 103
CBS 1653
Columbia DB 8989
Polydor 2058 381
Pye Int. 7N 25619
RSO 2090 114
A & M AMS 7076
Bell 1324
Contempo C 17
Pye Int. 7N 45259
Threshold TH 17
Buddah 2011 167
RCA 2374
RCA 2371
A & M AMS 7078
Westbound 6146 104
Youngblood YB 1056
Atlantic K 10352
Speciality SON 5008
GSF GSZ 11
Harvest HAR 5076
Buddah 2011 171
Epic EPC 1704
Epic EPC 1717
Atlantic K 10354
Philips 6073 708
Avco 6105 010
Vertigo 6059 083

Contempo C21
Tamla TMG 864
RCA 2386
MCA MU 1213
Mainstream MSS 302
UA UP 35578
CBS 1693
Tamla TMG 863
Brunswick BR 5
Decca F 13431
Invictus INV 531
Epic EPC 1657
Brunswick BR 6
Decca FR 13436

SLOW & SMOOCHY ONES

THE JACKSON SISTERS
DENNY LAINE
THE EBONYS
GHETTO CHILDREN
ELVIS PRESLEY
THE MIGHTY MARVELOWS
ROY WOOD
CARLA THOMAS
BABY WASHINGTON &
DON GARDNER
BARRY WHITE
ARETHA FRANKLIN

(Why Can't We Be) More Than Just Friends
Find A Way Somehow
It's Forever
I Just Gotta Find Someone To Love Me
Fool
In The Morning
Dear Elaine
Gee Whiz

Forever
Bring Back My Yesterday
Angel

Mums MUM 1591
Wizzard WIZ 104
Epic EPC 1512
CBS 1450
RCA 2393
Probe GFF 120
Harvest HAR 5074
Stax 2025 199

People PEO 1
Pye Int. 7N 25622
Atlantic K 10346

REGGAE CORNER

BOB & MARCIA
THE MAGNIFICENT SEVEN
JIMMY CLIFF
DON COVAY
CARLTON JAMAICA
DAVE COLLINS
JOHNNY REGGAE

Let's Be Friends
Reggae Bagpipes
On My Life
Memphis
Soul Jamaica
Money Is The Poor People's Cry
Don't Get Your Knickers In A Twist

Epic EPC 1308
Decca F 13413
EMI 2042
Mercury 6052 258
Buddah 2011 177
Rhino RNO 118
Bell 1316

So many fine discs for you this issue — that we've run right out of space! No room for the star-picks, so you'll find them in with 'Dee Jay Diary' on pages 32 and 33. See you all next month.

the tony mercero column

Hi, back again and at last as promised I am going to tell you something about the history of American radio and in places, tv. Instead of taking it year by year I shall tell you about people and places as well as stations, etc.

From the earliest days of American radio there were disc-jockeys – but the craft was really lifted to its pinnacle by certain Martin Block – a refugee from the streets of New York City, where for a time he had been involved in door-to-door selling of razor blades!

He started at WNEW (AM) New York, an independent station which at that time was striving for attention in big time network radio. The station was then managed by one of the shrewdest women in radio – Bernice Judis.

“Martin Block came in to see me one day for an audition,” she recalled. “He was just a radio bum. I saw every one.”

However, this bum was different, he had ideas. The ideas included a particular programme format called “The Make Believe Ballroom”, featuring, of course, Martin Block as Master of Ceremonies. He wanted Miss Judis to believe that he was presiding in a huge hall containing a revolving stage on which were assembled the most popular music groups of the day. At Block’s command Tommy Dorsey would come and go, Benny Goodman would induce his band to full swing and then yield to Artie Shaw, who would strike up with “Begin the Beguine” and then fade away into a commercial.

“Block was just brilliant,”

Miss Judis recalls. “He didn’t get up and sell. I remember something called ‘Madison Personal Loan’. He wouldn’t tell listeners to go and get a loan, he’d say ‘When you’re home and the doorbell rings, don’t peer through it to see who it is. Don’t be afraid if you think it’s a creditor – GO TO ‘MADISON PERSONAL LOAN’. Then you can go to the door, fling it open and say ‘Hello, whoever you are. . . .’”

At the start Block was making around 300 dollars a week – towards the end he was making between 200,000 to 300,000 dollars a year.

“He had Sex in his voice,” says Miss Judis, “and he lied!!”

Next month – how Jack Webb of “Dragnet” got into radio.

This month’s stations:

*KENO,
598E Flamingo Road,
Las Vegas,
Nevada 89109*

Scott Morgan

*KILT,
500, Lovett Boulevard,
Houston,
Texas 77006*

Bill Young



*KNUZ,
Box 188,
Houston,
Texas 77001
Ken Grant*

Finally, here are this month’s records.

Album of the month is “Now and Then” on A & M by the Carpenters. Listen especially to the “B” side, which is a great production feat.

Singles include First Choice with “Smarty Pants” on Bell, Suzi Quatro’s “48 Crash” and Hot Chocolate’s “Rumours” both on RAK.

Talk to you again next month.

DX CORNER

clive jenkins

I wonder how many of today’s DJ’s will be still remembered after they have retired from the air waves. Well, I had the pleasure of meeting one such person when I was in Norway recently. I am referring to Edward Startz who can claim to be the first International DJ, today nearly four years after retiring he still receives letters and visitors from all over the world.

It was back in 1928 when Eddie first started broadcasting with the experimental station of the Philips Light and Radio Company. With the call sign PCJ the station had started a year earlier with the aim of reaching the then Netherlands East Indies. By the time Eddie joined, the station had moved to the outskirts of the city of Hilversum, Holland from the original site at Eindhoven. This shortwave station was operating under an experimental licence which restricted the transmissions to those of a technical nature. Eddie found this

Do you remember d.j. Eddie?

boring and slipped in the odd record and friendly chat to brighten things up, very shortly this format developed into the “Happy Station” programme, and a regular audience was found amongst the short-wave listeners around the world.

After the war the Radio Nederland organisation was set up to provide a regular overseas service, and the “Happy Station” was to be found every Sunday with Eddie as its host over this station. When Eddie left after 41 years with the show Tom Meyer had the difficult job of succeeding him, but the show still continues every week. If you missed Eddie while he was on the air you can re-live a little of his unique broadcasting style for he made a special interview for the DX programme of the World DX Club which is broadcast every Sunday by Adventist

World Radio at 09.35 Gmt on 9640kHz (31 meter band). This interview is scheduled for September 9.

My reason, and Eddie’s for being in Norway was the annual meeting of the European DX Council which was held in the Radio House of Radio Norway in Oslo. Over 40 Dxers and station representatives attended and over two days much of interest to the Dixer was covered.

As I mentioned last month the EDXC is an organisation of European DX Clubs, and with station representatives from the BBC Radio Nederland, Deutsche Welle, Radio Sweden and of course Radio Norway we found the time to establish closer links between Dxers and the stations, which ultimately will benefit the ordinary listener.

The EDXC itself was set up to enable DX clubs to

work together to further the hobby. The council is headed by a Secretary General who is responsible for the monthly publication of the council’s newsletter, which is also available to the individual Dixer.

If you would like to know more about the council’s work then send one International reply coupon to the following address:
EDXC Publications Service,
D-6806 Viernheim,
Berliner Ring 50,
West Germany.

Another way is to tune into the “EDXC Progress Reports” which are presented at regular intervals over Adventist World Radio as part of the DX programme already mentioned, and also over Radio Nederland in their “DX Juke Box” show. This programme can be heard many times each Thursday, one such time is at 18.30 Gmt on 6085kHz in the 49 MB, and features DX tips and musical items.

QSL card collectors may like to know that the EDXC issues a special QSL card for these broadcasts.

Some people come into radio through the front door, some enter through the back door, and others sneak in through the side door. Stevie Dixon dropped in through the skylight.

Eighteen months ago, his only connection with radio and pop music was as a consumer. Then around the beginning of 1972 a cloud came down on him, uncomfortable at first but a silver lining soon began to flash.

"I'd always been slightly claustrophobic," he explains, "nothing too bad but I always found tube travelling difficult – that sort of thing. Then I suddenly found it very difficult to go out. I had a double problem because it was agony for me to get out to see a doctor, and I wasn't very impressed with their attitude. I had agrophobia and the general comment was "pull yourself together!" – that lasted until I found a doctor who was able to help me. The trouble lasted about three months, but I'd found out in the meantime that there were over three million people in this country suffering to one degree or another from agrophobia."

So Stevie formed a duly registered charity organisation called "Young Phobics" especially to help young people suffering from phobias and also suffering from the general attitude towards them. The organisation really took off... and Stevie found himself devoting more and more time towards it.

"It wasn't an emotional dust-bin like a few other similar organisations had tended to become. We would refer people to really good doctors who we knew personally, lay on transport and most important, give everyone reassurance and understanding. There were many sides to it; we had a domiciliary dental unit and the organisation is still

AGRO GAVE STEVIE HIS BREAK

functioning, still helping people."

Like all good stories, this one got its share of publicity. It was picked up first by the local press. An article in the Fulham Chronicle in April was picked on by the other locals until the *Evening Standard* did a story. Every one of the nationals followed, talked to Stevie, and ran stories on "Young Phobics". But the ball had only just started rolling. The airwaves were next to pick up on Stevie and he got a phone call from Radio London asking him to speak. It was followed by a

spot on "Today" on BBC Radio 4. All this only three or four weeks after the first local article!

He broadcast on many current affairs programmes, world service and local radio, and all the time people were saying to him: "You've got a good voice – why don't you use it...". They told Stevie he sounded "very natural on tape," and he was beginning to enjoy broadcasting.

"So after about 20 people had told me this, I thought "Maybe I have!" So I asked someone the best way to get into broadcasting and they

said "As a freelance". So I went out and bought a Uher and did some stuff. This was about June."

Stevie did bits and pieces for current affairs programmes, mostly contributing to "On The Scene" for B.F.N. He submitted some tapes to "Scene And Heard" which were rejected, but made the grade on several other programmes including "After Seven" on Radio 2.

"My first pop interview was with Lynsey de Paul," says Stevie, "and I was really starstruck. After that things kaleidoscoped. I did an hour-long special on Donovan for B.F.N. and started doing these things regularly. I've done specials on, amongst others, David Bowie and the Pink Floyd and I'm working on one from Wings. I'd been to some Wings gigs and helped the roadies with the equipment, and Paul came over and thanked me. So I said "How about a quick interview?" and he said "Sure!". I'm also working on a History Of Rock thing for B.F.N. and I'm hoping they'll give me a heavy – or as they call it "underground" – programme. That's my scene."

Stevie now contributes to "Scene and Heard" and many other programmes. He's also just got himself a road show together – "Stevie Dixon's Rock Machine" – and finds it curious that he's working the "other way around"; radio first, then a road show. But he enjoys the road work as much as the radio work: "I love laying sounds on people," he explains. "The point is to get people really enjoying themselves. When they're happy with music there's no yesterday or tomorrow for them and I like to be responsible for sustaining that happiness. That makes ME happy."

Norman Jopling

Hi again from the land of Luxembourg. Soul is doing very well in the charts these days I'm pleased to say, in fact about 33 per cent; so "nuggets" to those people who produced the figures saying that soul was not popular. Furthermore they even had the cheek to say that Tamla Motown was a separate musical division and not soul - twirps!

Anyway, I'll come down off my soapbox now and lay a few gems on you.

First off there's a new soul label in existence - it's called The People label, part of Trojan/B & C/ (Action). It starts nicely too with a neat thing called "Forever" by Baby Washington and "Lonely Days, Lonely Nights" by Don Downing. Two good ones.

In August (well, that's the rough date anyway), Motown are releasing a new artist in England. His name is Willy Hutch - the song is "Brother's Gonna Work It Out". Great for disco dancing so all you DJ's write it down and go out and get a copy when it's released. "Touch Me In The Morning" LP from Diana Ross is nice too. There's an 8 minute 14 second medley of "Brown Baby" and

Christian's Soul Sounds



"Save The Children" and if you like sitting around grooving, well this is nice music to do it to. Finally the new one from Gladys Knight on Tamla will not be "Daddy Could Swear" but her classic oldie "Take Me In Your Arms And Love Me" from 1967.

Just a quick story for you. One day the guy in charge of the cemetery where Mozart was buried was walking along past his tomb and he heard all this noise from inside and he couldn't figure out what it was. Anyhow, this went on for a few days and he called in the police and they said "Well there's only one thing to do - we'll have to open it up and see what's going on in there". So they got a

priest and he did a quick "North, East, South and West" on it and opened it up and there's Mozart sitting with piles of sheet music ripping it up furiously. So they said to him "What are you doing?", to which Mozart replied "I'm decomposing"! Eight minutes silence for that one! (Ed: I should think so!)

Got to tell you, if you haven't bought a copy yet don't miss it this time around "Apples, Peaches, Pumpkin Pie" by Jan and The Techniques on Mercury - now if you're a soul DJ you'll already have the original version. It's a classic re-issue. It's already selling well up in the North with a few more sales it will probably make the

charts - I hope.

Right a bit of hot news. The Philly Kids have been at it again. There's a whole new string of things. First off Billy Paul has just done a new LP called "Ware Of The Gods", it's scheduled for October/November. It's a long way off but remember, you heard about it first in "Dee Jay and Radio Monthly". Also the O'Jays, theirs is called "Ship Ahoy" and Harold Melvin "Black And Blue". Now they're all being withheld until after the CBS convention so I guess they must be really something.

Speaking of CBS, do you remember Bobby Taylor and the Vancouvers? Well, Bobby Taylor's just joined the Tommy label in the States (CBS here) with a song just done by the Four Tops "I Can't Quit Your Love" and very nice it is too. More about the Tommy label next time.

Anyhow, I'm off now so watch out for the 208 Soul Show 'cause we're on the road - who knows, maybe we'll see you. Until the next time, keep it together and get yourself lots of sunshine.

Dave Christian

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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? ? **dee jay** ? ?



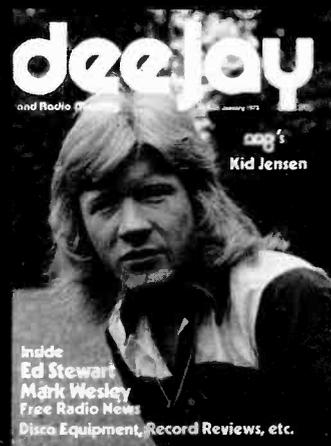
**PAUL BURNETT
DLT · BOB HARRIS
TONY BRANDON**



**ROSKO
TERRY WOGAN
KID JENSEN**



**JOHNNIE WALKER
BOB STEWART
STEVE JONES**



**ED STEWART
MARK WESLEY
BARRY ALLDIS**



**JIMMY YOUNG
ALAN FREEMAN
DAVE CHRISTIAN**



**PETE MURRAY
NOEL EDMONDS
TONY PRINCE**



**TONY BLACKBURN
STUART HENRY
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**JIMMY SAVILE
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FROM: 'DEE JAY & RADIO MONTHLY' (Back Issues)

**B.C. Enterprises Ltd,
Willmott House, 43 Queen Street,
Hitchin, Herts**



H.R.H. PRINCESS ANNE'S SPEECH
 "I would just like to say a short message to patients and staff who listen to the Birmingham Hospital Broadcasting Network. You all know very well the importance of good radio entertainment in hospitals and here from the Birmingham Hospital Network they give you a very personal service to help patients to a speedy recovery and perhaps to calm harassed staff. The success and popularity is clearly shown by its expansion over the years having started from here with Test Match Broadcasts and I am here today for another cricket match. I would like to congratulate the Birmingham Hospital Broadcasting Network on its extremely high standard of service which is given voluntarily and perhaps wish all those listening in today to the Hospital Service all the very best."

It was a royal occasion for Birmingham Hospital Broadcasting Network when they celebrated the 21st anniversary of their foundation. Princess Anne, paying a visit to the city, made a special stop-off at the studios to see the station at work and to record a message to the 12,000 patients in the Birmingham area who can receive BHB programmes.

BHB began purely as a commentary broadcasting organisation, serving a couple of hospitals within easy reach of the County Cricket Ground. Today, still coming out from the cricket ground (through the generosity of the county club's owners) BHB reaches patients in more than

A Royal visit to the BHB

20 hospitals in the Birmingham area. There are programmes on six days a week.

President of BHB is Jack Johnstone, of Radio Birmingham. He said, "This station is as professional a set up as you will find anywhere." (His own station pays BHB an annual fee for access to their excellent record library!)

BHB has laid down its own policy to face the

challenge of commercial radio. It's "personalisation". Whatever the item, be it a record request, an outside broadcast event or a documentary programme, announcers and commentators go out of their way to bring local personalities - in hospital and out - into the coverage.

Most popular programme of the week? "Personal Call" - a live programme during which people are invited to

phone in and speak to the deejay, to ask for a request, to state a viewpoint or merely to chat.

Some BHB personalities who have moved on into professional broadcasting: Phil Liner (New Zealand Broadcasting Commission), Richard Asprey (BFBS, Cologne), Kevin Morrison (now an ATV television announcer) and Fiona Nichol (BBC Birmingham)



Julie Fulton in the BHB record library



Studio Manager Doug Wilkes steering BHB through a typical evening's programmes

musings with moffat

Sipping an ice-cold whisky the other evening in a British Rail Refreshment Room, I was approached by a smartly dressed gentleman who, like me, had arrived to catch an advertised train which in actual fact didn't exist. Like two people stranded on a desert island, we naturally got into conversation. "I thought you work in the North" he said, proving that at least he had a good memory for old tv faces - in this case mine. I told him that I forsook the dampness of Manchester for the streets of London many years ago and related to him the hardships I went through trying to break into the "London Broadcasting Scene". At the time, being broke was far from amusing. Looking back though, I suppose it did have its funny side. For instance . . .

"Oh well, beggars can't be choosers" I thought to myself as I read the card in the shop window. "WANTED. GARDENER. FEW HOURS A WEEK. 50p." At last all my agricultural training was about to prove beneficial. So, clutching my last 10p piece in my hot little hand, I boarded the bus for Golders Green. Very posh

the house was. Garage for three cars, indoor lavatory, the lot, including the maid who answered the front door. "I've come to do the garden" I told her. "Tradesmen's Entrance down the side" she said. "Gardeners don't usually come to the front door". Mistake number one! "The Master and Mistress are out but they said just tidy it up a bit until they come home" - which they did, two hours later, he in a gleaming Rolls, she in a new Ford. Thinking back, I suppose my second mistake was not realising that a gardener does not, as a rule, wear a Harrow School tie!

"Isn't that an Old Harrovian tie?" asked the Master of the House whilst inspecting my labours. Now, not being used to playing the labourer's role, I must admit that I got a bit confused. Did I tug my forelock and say "that it be, master" in my best attempt at a country accent? Or, "mind your own bloody business" in my best BBC tones? Settling for the former, I quickly changed the subject, chatting hastily about the wonderful autumn weather we were having. An hour passed and guests arrived, six or seven of them

sitting out on the lawn, sipping cocktails in the fading sunshine.

It's strange isn't it, how you can tell when people are talking about you, even when you can't hear a word that is being said? I suppose it was the way they all kept looking in my direction. "Excuse me for being inquisitive" said the Lady of the Manor, "but we're sure we've seen you somewhere before. My husband says he's certain that you used to do a television series with an orchestra some years ago. You aren't Roger Moffat, are you?" Now, as Sid Walker used to say in "Monday Night at Eight" - "What would you do, chums?" I admitted my identity, added that I loved gardening but hadn't one of my own. Well you don't like to say you could do with the money do you? "Wait until I tell them at the Club that I've had a BBC Announcer weeding my garden" boasted my temporary employer, as he led me to join the group, pushing a large Scotch into my now grubby little hand.

The maid gave me a look which clearly said, "Don't tell them that I sent you around to the side door" as we went in for dinner. Lobster, we had. I love



lobster. The wine was good too. A Muscadet Bon Breton. I always prefer a dry white wine to a sweet one. Altogether a very pleasant evening. Pity though that I never got paid, I thought to myself, as I WALKED the three miles home!

It was at a gala film premiere in Manchester of "South Pacific". He stood out amongst the rest of the stars, ruggedly handsome, the envy of all. He walked across to me and stopped. "You are Roger Moffat?" he said in his gruff, never-to-be-forgotten voice. I nodded. "Do you know, I've always admired your programmes on television. My wife and I never miss them." He held out his hand. "So glad to have met you" he said and disappeared into the throng. Thank you for making my night, JACK HAWKINS.

roger moffat



RADIO 1 ROAD SHOW



dee jay album sounds



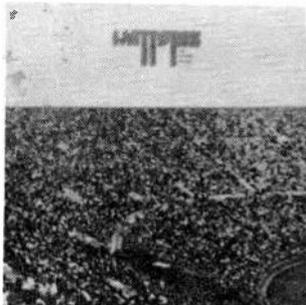
JERRY LEE LEWIS
The Session
Mercury 6338 217

If Rock 'n Roll is your scene then this double album is a must for you.

Recorded in London this presents veteran rocker Jerry Lee with a whole host of top British musicians including such notables as Rory Gallagher, Klaus Voormann, Kenny Jones, Tony Ashton, Peter Frampton, Alvin Lee and Andy Bown.

The numbers include such "good old good ones" as "Bad Moon Rising", "Johnny B Goode", "High School Confidential", "Whole Lot Of Shakin' Goin' On" and "What'd I Say" - need I say any more. If you haven't already done so go out and buy a copy today! Incidentally it also has a really superb sleeve.

BC



"WATTSTAX"
Soundtrack
Various Artists
Stax 2659 019

"Wattstax" held last summer in Los Angeles was regarded by many as the

"black" Woodstock and is now the subject of a full-length feature film. I haven't seen the film yet, but on the strength of this double album - I sure soon will!

There's four sides of incredible "live" soul sounds from such notables as the Staples Singers, Eddie Floyd, the Bar Kays, Rufus and Carla Thomas, the Soul Children and Isaac Hayes - now that can't be bad.

Stand out tracks for me are the opening Staple Singers' "Oh La De Da" and Isaac Hayes great version of Bill Withers' "Ain't No Sunshine".

A soul freaks treat this one - don't you dare miss it.

BC



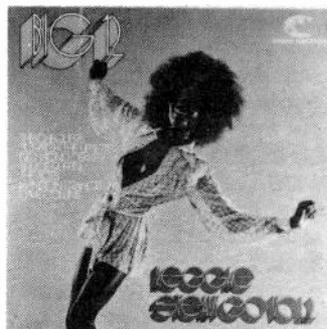
LYN COLLINS
Think (about it)
Mojo 2918 006

A very nice album this from Lyn Collins, sometimes called "The Female Preacher", who scored a big success on the James Brown tour earlier this year.

There are six James Brown songs, plus nice versions of Bill Withers' "Ain't No Sunshine", Burt Bacharach's "Reach Out For Me" and Gamble and Huff's "Never Gonna Give You Up". There's also "Fly Me To The Moon", which may be full of soul, but doesn't seem to owe much to the original!

Nevertheless having said that this is a good set from probably the best singer to join the James Brown entourage.

BC

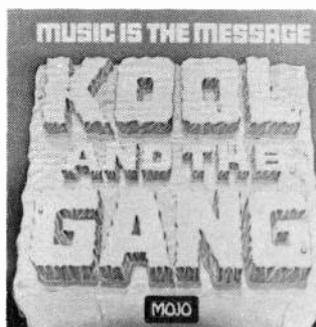


BIG 12
Reggae Steady Go Vol 2
Various Artists
Rhino SRNN 7002

A fairly gentle reggae album this one, with Dave Collins' "Ride Your Pony" probably the strongest number. There's also nice versions of Phil Spector's "Be My Baby" (The Aces), Rodgers and Hart's "Blue Moon" (Winston Francis) and "Everyday" (The Chequers).

Other artists include Desmond Dekker, Bruce Ruffin, The Pyramids, Colin David, Scratch the Upsetter and the Creole Allstars.

BC



KOOL AND THE GANG
Music Is The Message
Mojo 2347 004

The message from this album is happiness - both sides are full of really good soul sounds, at times with a distinct jazz feel to them.

In particular listen to the lovely trumpet of Robert (Spike) Mickens on "Blowin' With The Wind". There's also a lovely gentle instrumental "Stop, Look, and Listen", and by comparison the closing track

"Funky Granny" is just that - funky, but hilarious. A nice set.

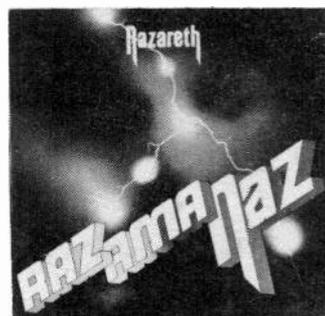
BC



ROD STEWART
Sing It Again Rod
Mercury 6499 484

Carefully compiled selection of Rod's most popular numbers. Includes his two big hits "Maggie May" and "You Wear It Well", together with great versions of Sam Cooke's "Twisting The Night Away", the Stones' "Street Fighting Man", Elton John's "Country Comfort" and the full orchestral version of "Pinball Wizard" from "Tommy". A really nice album - not to be missed.

BC



NAZARETH
Razamanaz
Mooncrest Crest 1

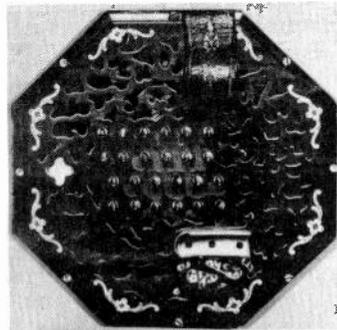
One of our current hottest heavy bands; Nazareth live up to the promise of their hit single on this down-home piece of driving music that covers all sides of the heavy spectrum. They seem to be getting off the sub-Zep riffs, though a few of them crop

up, and on to more intense, interesting things like "Vigilante Man" and "Night Woman". It just gets better and better.



DUFFY
Scuffy Duffy
Chapter One CHS-R 814

Well, it is a bit scruffy and a bit patchy, too. But some of it really flashes and gets right through. A very "British" group, heavy but with lots of taste and the ability to project atmosphere more so than any other new group I've heard for ages. Especially good are "Joker", "St. John's" and the tiny "I Can't Help The Way I Am". Definitely recommended.



HORSLIPS
Happy To Meet Sorry To Part
Oats MOO 3

The band that helped to open up Ireland's show-band dominated dance halls to rock groups, Horслиps have a fine blend of their Irish traditional music and modern rock. Thoughtful lyrics, scintillating instrumental work and a delicacy that pervades even their loudest material. The artwork is exceptionally striking, but seems a bit fragile.



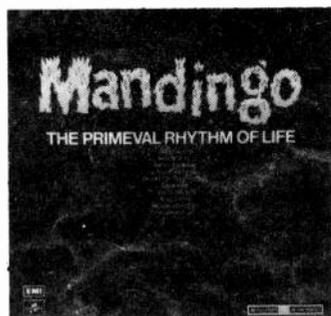
KENNY YOUNG
Last Stage For Silverworld
Warner K 46202

Songwriter-turned singer Kenny Young diverts his attention from writing pretty pop material and gets on to a more ambitious kick. This is a concept album and although Kenny's obvious commercial bent shows through that's no bad thing. Plenty of multi-level orchestration and production comes into play. Interesting album - try his version of his own song "Under The Boardwalk", avec Drifters. Naturally he wrote all the material.



IKE AND TINA TURNER & THE IKETTES
Peaches

Mojo 2916 020 select
A sixteen-track compilation of various Turner bits and pieces from 1964-1966. It stands up much, much better than I imagined, and there's a hardness and edge that they've seldom matched since their brief and successful flirtation with Spector. The Ikettes take several tracks including their US hits "Peaches And Cream" and "I'm So Thankful". "Am I A Fool In Love" is almost a deja vu for "Fool In Love" - its siamese twin. Yeah, a rocking, stomping, funky LP.



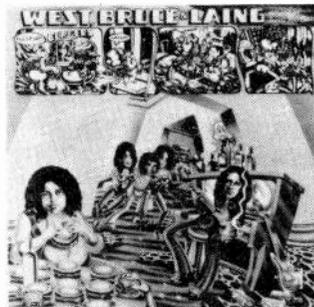
MANDINGO
Mandingo
Studio 2 stereo TWO*400
A Norman Newell-produced extravaganza - it could be the background music to a Tarzan musical staged by Cecil B. de Mille - on ice. Plenty of those sounds we've

come to associate with the "primal rhythms" and "jungle melodies". Great stereo effects, very dramatic, and its sheer vitality makes up for the blatant phoniness.



MANFRED MANN'S EARTH BAND
Messin'
6360 087 de luxe

Couldn't help but get the feeling that Manfred's got a good little band behind him this time. Material is generally competent workmanlike aquarian fodder with an obscure Dylan ("Get Your Rocks Off") dredged up by old mate Tom McGuinness thrown in. Solid, heavy, many moods and shades including a lovely guitar-led instrumental "Cloudy Eyes". Much of it reminded me of an earthier Focus; a long way from where Manfred began.



WEST, BRUCE & LAING
Whatever Turns You On
RSO 2394 107 super

Leslie West sounds best, to me anyway, on this one which features plenty of his exuberant licks and some fine work from the other two. It's only weakness is in the material, but the three are so powerful instrumentally that it covers the fact very well. Nice one.



BRIAN AUGER'S OBLIVION EXPRESS
Closer To It
CBS 65626

Some very telling organ work from Brian leads most of the tracks - the band now seems very together indeed: they flow, they swing, they get funky, and in all the right places. It's a very sophisticated piece of jazz-rock, and it's also very enjoyable - takes you along with it. Try "Inner City Blues" or "Whenever You're Ready".



SLIM SMITH
Slim Smith Memorial
Trojan TBL 198

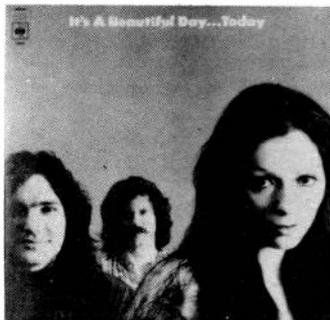
Slim is a ballad singer in the Jamaican tradition: he has a sensitive and attractive voice and has assimilated sweet-music influences all the way from Sam Cooke. But this is strictly a reggae freak record - the backings and arrangements are too unimaginative to give it a particularly all-round appeal. Try it if you're always hungry for reggae - if you ain't, then leave it.



PAUL KANTNER, GRACE SLICK AND DAVID FREIBERG
Baron von Tollbooth And The Chrome Nun
Grunt 0598/BFL 1-0148

Hands up all those who thought acid-rock was dead? Shame on you! This is the REAL thing - the best album the Airplane factory has produced since "Bark". Shimmering electric backdrops behind some powerful "liberation" material with Grace's wail nicely off-setting Paul's

folk-anthem vocals. Freiberg's keyboards fit in perfectly and guest artists include Jerry Garcia, who contributes one of his unforgettable solos on "Flowers Of The Night", a song contributed by Jack Taylor. Beautiful art-work cover; a very far-out concept.



IT'S A BEAUTIFUL DAY Today
CBS 65483

Current reports suggest IABD are no more: in any case, this album shows them without their leader-founder David LaFlamme who quit some months back. All things considered, it's not a bad album. The violin pyrotechnics and acid-rock crescendos of LaFlamme are replaced by a blues-bayou atmosphere created by new members Bud, Greg and Bill. It's coarser than of old, but standout tracks are "Ain't That Lovin' You Baby", "Time" and "Creator".



HUMBLE PIE
Eat It
A & M AMLS 6004

Double-album, exquisite package with pretty little booklet, some what at odds with the ultra-heavy music and Marriott's better-than-ever soul vocals. Side Four (cut live in Glasgow) captures the actual sound – not just the atmosphere – of a live concert better than almost anything else in this field. The group has power and authority and use it well. They don't enlarge any horizons but what they do, they do perfectly.



DARRYL WAY'S WOLF
Canis Lupus
Deram SDL 14

Ex-Curved Air violinist Darryl and an LP with one vocal and one instrumental side. It's ambitious, especially the instrumental side, but his blend of traditional influences and rock is exquisite. He also has a talent for composing some beautiful melodies which comes across as perhaps one of his strongest gifts. Altogether a tremendous album for those a little deeper into music per se.



CORNELL CAMPBELL
Cornell Campbell
Trojan TBL 199

Sweet-voiced Cornell can put a hard edge to his voice when necessary; the result is a competent and often inspired reggae album with some memorable tracks. Lots of mellow feel, solid dance beat and several numbers could be picked off for special programming.



JSD BAND
Travelling Days
Cube HiFly 14

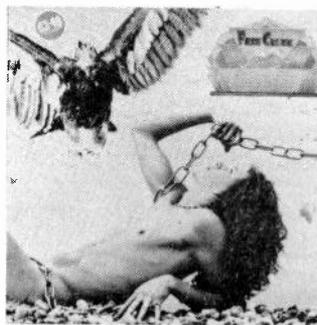
Although this combination of the ethnic British folk and rock is an acquired taste, the JSD have blended their

influences so well that it becomes a delight to hear after a few plays. The instrumental line-up is impressive enough even on paper – on record it takes a particularly well-arranged and rounded form. It's a distinctly British sound, yet the production is so good that it ranks with the best of American country-rock. A real breakthrough.



MANASSAS
Down The Road
Atlantic K 40440

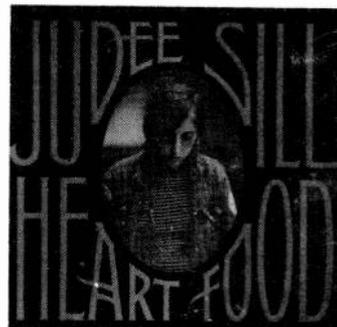
A carefully-wrought piece of workmanship here – the pedigrees of most of the musicians are beyond question and the result is a finely-balanced album. Shades of all those other great groups are lurking in here, but Manassas has none of the magic of the Byrds, Buffalo Springfield or C, S, N & Y. That's not to fault the album; it's enjoyable and intelligent, but maybe Stephen should stop preaching for a while.



VARIOUS ARTISTS
Music From Free Creek
Charisma CADS 101

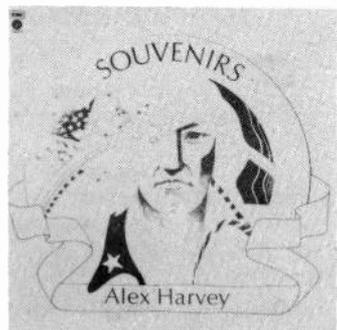
This deserves more than a fleeting review. A collection of musicians, many from well-known bands, together on a tight, varied collection of modern rock, ranging from deep country (try Linda Ronstadt's "Living Like A Fool") to neo-jazz bossa nova (Harvey Mandel's "Girl From Ipanema"). In between those and many other familiar songs ("Hey Jude", "Mother Nature's Son", "Sympathy For The Devil") producer and artist

Earle Doud gets the thing cleanly together with Tom Flye, and makes one of the most musically interesting LPs for months. Some of the named stars (some, contractually tied, aren't named) include Delaney Bramlett, King Cool, Richard David, Keith Emerson, Buzzy Feiten, Jimmy Greenspoon, Carol Hunter, Dr. John, Moogy Klingman, Harvey Mandel, Mitch Mitchell, Chuck Rainey, Red Rhodes, Linda Ronstadt, Todd Rundgren, Larry Taylor and Chris Wood. It's a double album and sells for £3.49. Supersession bargain.



JUDEE SILL
Heart Food
Asylum SYL 9006

Already given rave reviews, this is as nice a piece of Jesus-rock as has ever been cut. Judee's potent vocals, her obvious sincerity and the fine production on this make it a veritable anthem for those bearing their rugged crosses. The folk base is well laid back and the LP is musically ambitious and successful.



ALEX HARVEY
Souvenirs
Capitol E-ST 11128

Alex's gospel-oriented sound reaches a real fullness on this dramatic album. The feeling – though not the noise – is reminiscent of Joe Cocker's fine first album, and the songs here are emotionally-charged, with powerful melodies and some good production. Full credit to the backing vocalists, too. This could be the LP to give Alex the big break.

REVIEWS IN BRIEF

Assorted reggae sounds on "Reggae Time" (Ashanti ANB 201). Includes nice reggae-style versions of "I'm In The Mood For Love", "Again" and "Down On The Corner" . . . welcome re-issue of the 1960 **Muddy Waters Newport Session** on the new **Checker** label (6467 306), includes "Baby Please Don't Go" and "Got My Mojo Working" . . . passable cover versions of several recent hits on "Non Stop Hits - Vol 7" by the **Mike Morton Sound** (RCA International INTS 1450) . . . two albums of electronic music. The first is "The Amazing New Electronic Sound Of Jean Jacques Perrey" (Vanguard VSD 79286), the second is "Fourth Dimension" by the **BBC Radiophonic Workshop** (BBC RED 93 S). Both are

chock full of ideal music for talk-over spots and intros, in fact the **BBC** album is full of music that has already been used as themes both for radio and tv. Also be sure to give a listen to Jean Jacques Perrey's "Minuet Of The Robots" . . . "up-to-date '73 country music" could well describe the album by the **Blue Ridge Rangers** (Fantasy FT 511). Formed by ex-Creedence Clearwater Revivalist John Fogerty, the group bring such oldies as "Jambalaya", "Hearts Of Stone" and "California Blues (Blue Yodel No 4)" right bang up-to-now. Be sure not to miss this one . . .

. . . ex **Hollie Allan Clarke** comes up with a nice second album - "Headroom" - this time on the **EMI** label (EMA 752). Largely made up of some excellent original compositions, but there's also a great version of "Drift Away" . . . music from "black" movies such as "Shaft" and "Superfly" make up "The Black Motion Picture Experience" by the **Cecil Holmes Soulful Sounds** (Buddah 2365 017), and very nice it is, with some superb stereo effects . . .

there's more past hits on **K-Tel's** latest compilation set "24 Golden Greats of the 60's" (K Tel NE 497). Not all were big smashes, but top tracks include **Shocking Blue's** "Venus", **Love Affair's** "Everlasting Love", **Christie's** "Yellow River" and **Sly and The Family Stone's** "Dance To The Music". As always great value . . . back once again to the 50's for some vintage rock 'n roll, or rather rockabilly, on "Oh Suzie Q - the best of **Dale Hawkins** Vol 1" (**Checker** 6467 301). Give a particular listen to the title track and "My Babe" . . . the blues feeling comes through very strong on "Coming At You" by **Junior Wells** (**Vanguard** VSD 79262). It's a selection of compositions by such blues veterans as **John Lee Hooker**, **Sonny Boy Williamson** and **Willie Dixon** and other numbers like "Little by Little" and "Tobacco Road". Very nice . . . debut album from popular group **10 CC**, called just that (**UK UKAL 1005**) contains their three big hits "Donna", "Rubber Bullets" and "The Dean & I", plus

the one that didn't happen "Johnny Don't Do It" . . . "live" soul recordings are pretty rare and that's why it's particularly nice to have "Major Lance's Greatest Hits" (**Contempo** COLP 1001) recorded at the **Torch, Tunstall**, one of the north's top soul venues, in December of last year. Includes his big hit "Um Um Um Um Um Um", his own composition "Hey Hey" and a great extended version of **Curtis Mayfield's** "Monkey Time". Don't miss this one . . . double album of music from the soundtrack of the film "Jimi Hendrix" (**Reprise** K 64017) must only really appeal to **Hendrix** fanatics at this stage, as most of the tracks have been available before. Also there was too much of the talk and interview material for me. Would have made a much better single album . . . there's a mixture of afro-latin-soul sounds on "Chakachas" (**Young Blood** SYB 3003). Good sounds and a very nice cover too!

ben cree

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U.S. charts top 30 singles



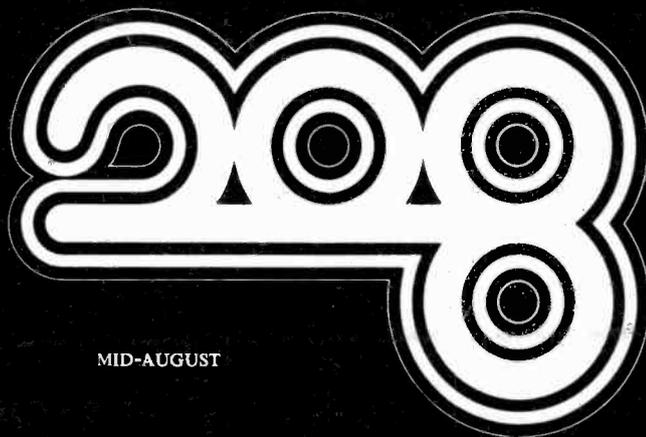
Mid August 1973

U.S. charts top 30 albums

1	The Morning After	Maureen McGovern	20th Century
2	Live And Let Die	Paul McCartney & Wings	Apple
3	Touch Me In The Morning	Diana Ross	Motown
4	Brother Louie	Stories	Kama Sutra
5	Let's Get It On	Marvin Gaye	Tamla
6	Get Down	Gilbert O'Sullivan	MAM
7	Yesterday Once More	The Carpenters	A & M
8	Delta Dawn	Helen Reddy	Capitol
9	I Believe In You	Johnnie Taylor	Stax
10	Say, Has Anybody Seen My Sweet Gypsy Rose	Dawn	Bell
11	Feelin' Stronger Every Day	Chicago	Columbia
12	Monster Mash	Bobby Boris Pickett	Parrot
13	Diamond Girl	Seals & Crofts	Warner
14	Uneasy Rider	Charlie Daniels	Kama Sutra
15	If You Want Me To Stay	Sly & The Family Stone	Epic
16	Smoke On The Water	Deep Purple	Warner
17	Are You Man Enough	Four Tops	Dunhill
18	Here I Am	Al Green	Hi
19	Angel	Aretha Franklin	Atlantic
20	How Can I Tell Her	Lobo	Big Tree
21	Loves Me Like A Rock	Paul Simon	Columbia
22	Bad, Bad Leroy Brown	Jim Croce	ABC
23	Shambala	Three Dog Night	Dunhill
24	Money	Pink Floyd	Harvest
25	Gypsy Man	War	UA
26	The Hurt	Cat Stevens	A & M
27	Where Peaceful Waters Flow	Gladys Knight & The Pips	Buddah
28	Saturday Night's Alright For Fighting	Elton John	MCA
29	Meet That Lady	Isley Brothers	T-Neck
30	Believe In Humanity	Carole King	Ode

1	A Passion Play	Jethro Tull	Chrysalis
2	Dark Side Of The Moon	Pink Floyd	Harvest
3	Chicago VI	Chicago	Columbia
4	Fresh	Sly & The Family Stone	Epic
5	Now & Then	The Carpenters	A & M
6	Leon Live	Leon Russell	Shelter
7	Foreigner	Cat Stevens	A & M
8	Love/Devotion/Surrender	Carlos Santana & Mahavishnu John McLaughlin	Columbia
9	Touch Me In The Morning	Diana Ross	Motown
10	The Captain And Me	Doobie Brothers	Warner
11	Fantasy	Carole King	Ode
12	Machine Head	Deep Purple	Warner
13	Made In Japan	Deep Purple	Warner
14	Living In The Material World	George Harrison	Apple
15	Diamond Girl	Seals & Crofts	Warner
16	There Goes Rhymin' Simon	Paul Simon	Columbia
17	Dick Clark's 20 Years Of Rock 'n' Roll	Various Artists	Buddah
18	Back To The World	Curtis Mayfield	Curtom
19	Red Rose Speedway	Paul McCartney & Wings	Apple
20	Farewell Andromeda	John Denver	RCA
21	Tower Of Power		Warner
22	Life And Times	Jim Croce	ABC
23	Houses Of The Holy	Led Zeppelin	Atlantic
24	Head To The Sky	Earth, Wind & Fire	Columbia
25	They Only Come Out At Night	Edgar Winter	Epic
26	I Am Woman	Helen Reddy	Capitol
27	The Smoker You Drink, The Player You Get	Joe Walsh	Dunhill
28	Hey Now Hey	Aretha Franklin	Atlantic
29	Call Me	Al Green	Hi
30	Countdown To Ecstasy	Steely Dan	ABC

charts singles



charts albums

MID-AUGUST

top 30

1 Young Love	Donny Osmond	MGM
2 Dancing (On A Saturday Night)	Barry Blue	Bell
3 Yesterday Once More	Carpenters	A & M
4 You Can Do Magic	Limmie & Family Cookin'	Phil
5 Smarty Pants	First Choice	Bell
6 The Rising Sun	Medicine Head	Poly
7 Like Sister Like Brother	Drifters	Bell
8 Summer (The First Time)	Bobby Goldsbroro	UA
9 48 Crash	Suzi Quatro	Rak
10 I'm Free	Roger Daltrey	Ode
11 I'm The Leader of the Gang I Am	Gary Glitter	Bell
12 Alright Alright Alright	Mungo Jerry	Dawn
13 I'm Doin' Fine Now	New York City	RCA
14 Touch Me In The Morning	Diana Ross	Tamla
15 Dear Elaine	Roy Wood	Harvest
16 The Ying Tong Song	The Goons	Decca
17 Fool	Elvis Presley	RCA
18 Rock On	David Essex	CBS
19 The Dean And I	10 CC	UK
20 Electric Lady	Geordie	EMI
21 Pick Up The Pieces	Hudson-Ford	A & M
22 I've Been Hurt	Guy Darrell	S. Ponsa
23 Say Has Anyone Seen My Sweet Gypsy Rose	Dawn	Bell
24 Our Last Song Together	Neil Sedaka	MGM
25 Urban Guerilla	Hawkwind	UA
26 Bad Bad Boy	Nazareth	Moon
27 Rumours	Hot Chocolate	Rak
28 Natural High	Bloodstone	Decca
29 Everything Will Turn Out Fine	Stealers Wheel	A & M
30 Monster Mash	Bobby Pickett	London

hot heavy 20

1 Woman Across The Water	Freddie King	A & M
2 Hard Nose The Highway	Van Morrison	Warner
3 Inner Vision	Stevie Wonder	Tamla
4 Smoking Mixtures	Bronco	Polydor
5 The Alchemist	Home	CBS
6 Brothers And Sisters	Allman Bros.	Capri
7 Mott	Mott The Hoople	CBS
8 Queen		EMI
9 Live	Genesis	Charisma
10 Roger McQuinn		CBS
11 Count Down To Ecstasy	Steely Dan	Probe
12 Leon Live	Leon Russell	A & M
13 Iceberg	Deke Leonard	UA
14 Grindstone	Gary Moore Band	CBS
15 Extensions Of A Man	Donny Hathaway	Atlantic
16 Cabbage Alley	The Meters	Warner
17 Fresh	Sly & Family Stone	Epic
18 Lick My Decals Off Baby	Captain Beefheart	Reprise
19 Bump'n Grind	Jackson Heights	Vertigo
20 Foreigner	Cat Stevens	Island

NOTE

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



radio noordzee internationaal

TOPPERS

mid-August

1	Rising Sun	Medicine Head	Polydor
2	Summer	Bobby Goldsboro	U. Artists
3	All Right Now	Free	Island
4	Smarty Pants	First Choice	Bell
5	Like Sister And Brother	Drifters	Bell
6	Bad Bad Boy	Nazareth	Mooncrest
7	I'm Doin' Fine Now	New York City	RCA
8	Hypnosis	Mud	RAK
9	Touch Me In The Morning	Diana Ross	Motown
10	Say Has Anybody Seen My Sweet Gypsy Rose	Dawn	Bell
11	Ying Tong Song	Goons	Decca
12	Dancin' On A Saturday Night	Barry Blue	Bell
13	Young Love	Donny Osmond	MGM
14	You Can Do Magic	Limmie & The Family Cookin'	Avco
15	Fool	Elvis Presley	RCA
16	The Free Electric Band	Albert Hammond	Mums
17	I'm Free	Roger Daltrey	ODE
18	Pillow Talk	Sylvia	London
19	Randy	Blue Mink	EMI
20	Gaye	Clifford T. Ward	Charisma
21	Life On Mars	David Bowie	RCA
22	Spanish Eyes	Al Martino	Capitol
23	Goin' Home	Osmonds	MGM
24	48 Crash	Suzi Quatro	RAK
25	Alright Alright Alright	Mungo Jerry	Dawn
26	Welcome Home	Peters & Lee	Philips
27	Yesterday Once More	Carpenters	A & M
28	I'm The Leader Of The Gang	Garry Glitter	Bell
29	I Can't Explain	Yvonne Elliman	Purple
30	Honey Bee	Equals	President

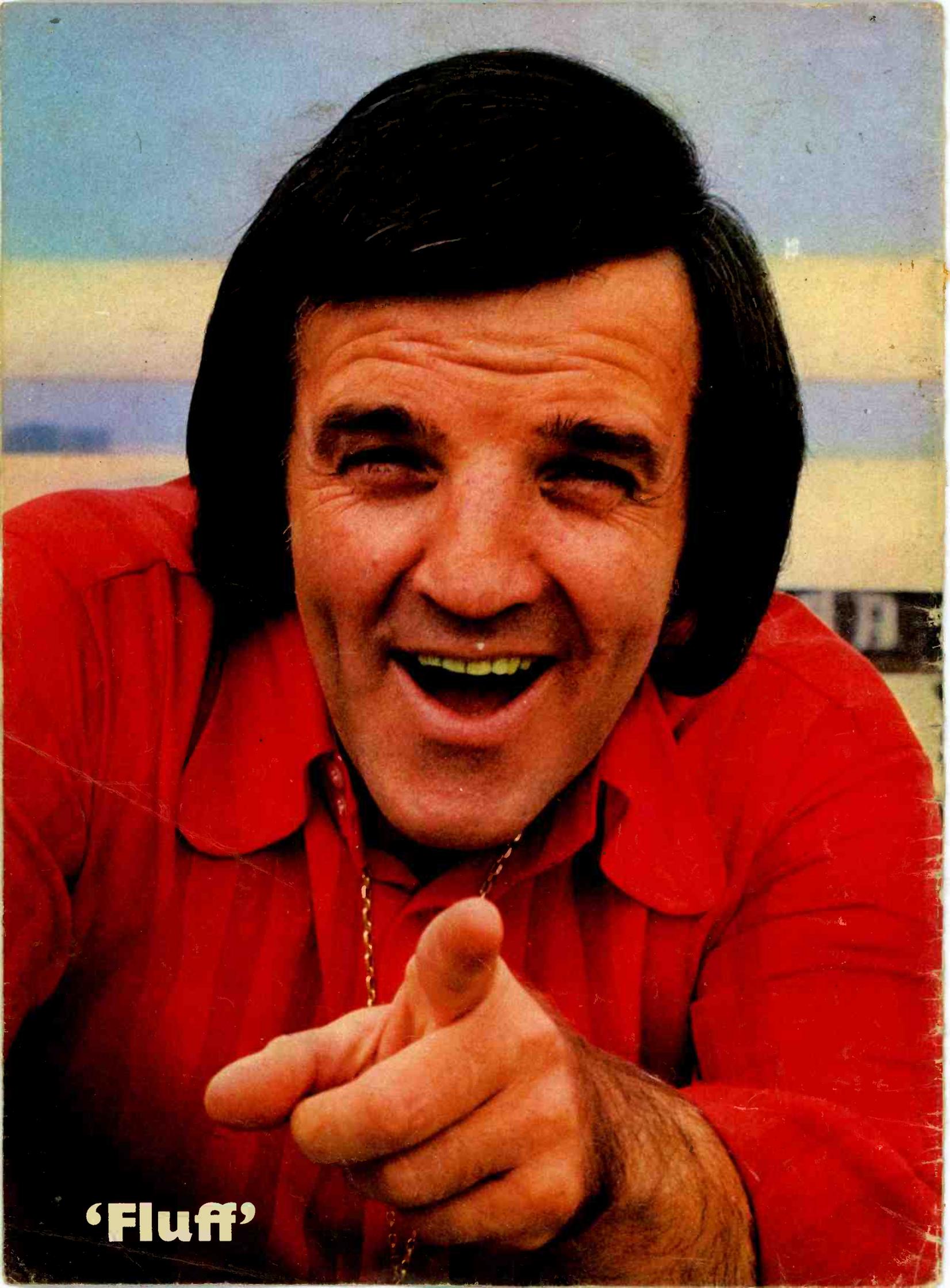
Dee Jay Soul and Reggae

Hot Shot 30

mid-August

1	Smarty Pants	First Choice	Bell
2	I Think Of You	Detroit Emeralds	Westbound
3	If You Want Me To Stay	Sly & The Family Stone	Epic
4	On My Life	Jimmy Cliff	EMI
5	Endlessly	Dobbie Dobson	Ashanti
6	Apples, Peaches, Pumpkin Pie	Jay & The Techniques	Mercury
7	Reggae My Way	Chubby Checker	Pye
8	Bring Your Good Lovin' Home	Al Downing	Janus
9	Do Me Right	Denise Lasalle	Westbound
10	Knock On My Door	Winston Francis	Rhino
11	Reggae Bagpipes	The Magnificent Seven	Decca
12	Soul Makossa	Manu Dibango	London
13	Money Is The Poor Peoples Cry	Dave Collins	Rhino
14	There's No Me Without You	Manhattans	CBS
15	Here I Am	Al Green	London
16	Sha La La La Le	The Clemant Bushay Set	Explosion
17	Forever	Baby Washington & & Don Gardiner	People
18	Let's Be Friends	Bob & Marcia	Epic
19	I'll Always Love My Mama Parts 1 & 2	The Intruders	Epic
20	Funky Kingston	Toots And The Maytals	Dragon
21	One Of A Kind (Love Affair)	The Detroit Spinners	Atlantic
22	Doing It To Death	Fred Wesley & JBs	Polydor
23	Soul Jamaica	Carlton Moore	Buddah
24	Let's Jam	Bobby Williams	Contempro
25	It's Forever	The Ebonys	Epic
26	So Very Hard To Do	Tower Of Power	Warner
27	The Dance Master Parts 1 & 2	Willie Henderson	Contempro
28	Black Byrd	Donald Byrd	Blue Note
29	That Lady Parts 1 & 2	Isley Brothers	Epic
30	Silly Wasn't I	Sharon Forrester	Ashanti

(Courtesy 'Mad Mick')



'Fluff'