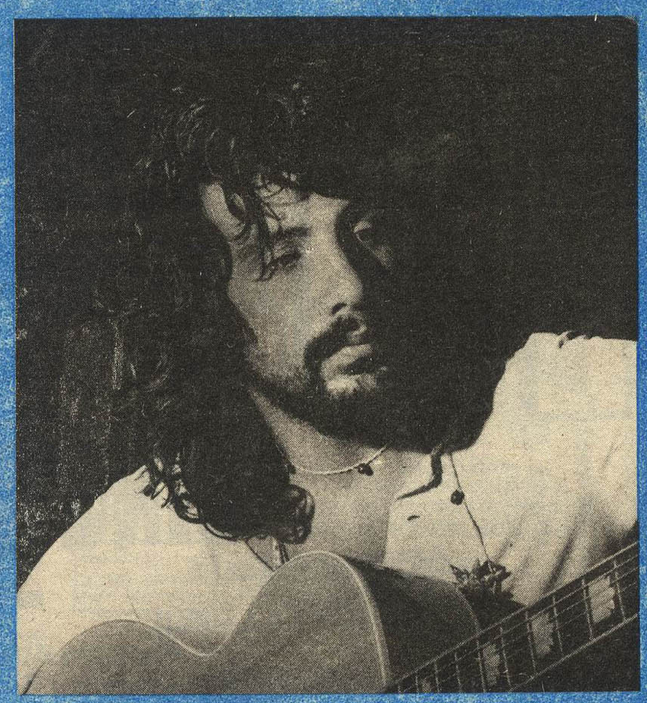
INSIDE: Who the Devil IS TERRY JACKS?

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION APRIL 6. 1974 7p

Why CAT STEVENS won't own up!



INSIDE:

Rock Father BILL HALEY tells why pop music went wrong

GROUP WARFARE: How one star group got to hate each other!

Heard of BAD COMPANY?... you WILL!

PLUS: GARY GLITTER'S one-in-a-million SUPERFAN!

AND: The best chart service in the business

God save QUEEN!

RECORD MIRROR TOP FIFTY

RRM/BBC chart
Supplied by BMRB

SINGLES

This week	Last week	Weeks in chart			
1	3	3	SEASONS IN THE SUN	Terry Jacks	Bell 1344
2	1	7	BILLY, DON'T BE A HERO	Paper Lace	Bus Stop BUS 1014
3	6	4	EMMA	Hot Chocolate	RAK 168
4	8	2	REMEMBER ME THIS WAY	Gary Glitter	Bell 1349
5	9	3	ANGEL FACE	Glitter Band	Bell 1348
6	—	—	EVERYDAY	Slade	Polydor 2058 453
7	5	5	I GET A LITTLE SENTIMENTAL OVER YOU	New Seekers	Polydor 2058 439
8	2	8	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epic 1897
9	19	3	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown TMG 890
10	4	9	THE AIR THAT I BREATHE	Hollies	Polydor 2058 435
11	15	5	SEVEN SEAS OF RHYE	Queen	EMI 2121
12	7	7	YOU'RE SIXTEEN	Ringo Starr	Apple R5995
13	11	6	SCHOOL LOVE	Barry Blue	Bell 1345
14	12	6	JAMBALAYA/MR. GUDER	Carpenters	A&M AMS 7098
15	10	6	JET	Paul McCartney & Wings	Apple R5996
16	18	4	LONG LIVE LOVE	Olivia Newton-John	Pye 7N 25638
17	14	6	CANDLE IN THE WIND	Elton John	DJM DJS 297
18	13	7	IT'S YOU	Freddie Starr	Tiffany 6121 501
19	20	5	EVERLASTING LOVE	Robert Knight	Monument MNT 2106
20	27	4	ROCK AROUND THE CLOCK	Bill Haley & The Comets	MCA 128
21	29	2	GOLDEN AGE OF ROCK & ROLL	Mott The Hoople	CBS 2177
22	24	5	MA-MA-MA-BELLE	Electric Light Orchestra	Warner Bros K16349
23	42	2	DOCTOR'S ORDERS	Sunny	CBS 2068
24	16	9	REMEMBER (SHA-LA-LA-LA)	Bay City Rollers	Bell 1338
25	37	3	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MGM 2006 389
26	21	11	WOMBLING SONG	Wombles	CBS 1794
27	17	8	JEALOUS MIND	Alvin Stardust	Magnet MAG 5
28	40	3	HOMELY GIRL	Chi-Lites	Brunswick BR9
29	30	5	LISTEN TO THE MUSIC	Doobie Brothers	Warner Bros K 16208
30	23	8	BURN BABY BURN	Hudson Ford	A&M AMS 7096
31	43	2	THE WAY WE WERE	Barbra Streisand	CBS 1915
32	26	9	MA HE'S MAKING EYES AT ME	Lena Zavaroni	Philips 6006 367
33	35	4	I'VE GOT A THING ABOUT YOU BABY	Elvis Presley	RCA APBO 0196
34	25	9	DEVIL GATE DRIVE	Suzi Quatro	RAK 167
35	45	2	THE ENTERTAINER	Marvin Hamlisch	MCA 121
36	—	—	REMEMBER YOU'RE A WOMBLE	Wombles	CBS 2241
37	34	4	MOCKINGBIRD	Carly Simon	Elektra 12134
38	—	—	A WALKIN' MIRACLE	Limmie & The Family Cookin'	Avco 6105 027
39	32	6	SMOKIN' IN THE BOYS ROOM	Brownsville Station	Philips 6073 834
40	22	7	WHO DO YOU THINK YOU ARE	Candlewick Green	Decca F13480
41	44	3	SHANGHAI'D IN SHANGHAI	Nazareth	Mooncrest MOON 22
42	39	2	THE STING	Ragtimers	Pye 7N 45323
43	—	—	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry	Dawn DNS 1061
44	—	—	I KNOW WHAT I LIKE	Genesis	Charisma CB 224
45	33	10	LOVE'S THEME	Love Unlimited Orchestra	Pye 7N 25635
46	31	8	UNTIL YOU COME BACK TO ME	Aretha Franklin	Atlantic K10399
47	36	7	REBEL REBEL	David Bowie	RCA LPBO 5009
48	28	11	NEVER NEVER GONNA GIVE YA UP	Barry White	Pye 7N 25633
49	49	4	BOOGIE DOWN	Eddie Kendricks	Tamla Motown TNG 888
50	38	14	SOLITAIRE	Andy Williams	CBS 1824

ALBUMS

This week	Last week	Weeks in chart			
1	1	11	THE SINGLES 1969-73	Carpenters	
2	3	22	GOODBYE YELLOW BRICK ROAD	Elton John (Dudgeon)	DJM DJLPD 1001
3	4	3	MILLICAN AND NESBITT	(Terry Brown)	Pye NSPL 18428
4	2	16	BAND ON THE RUN	Paul McCartney and Wings (McCartney)	APPLE PAS 1007
5	7	3	QUEEN 2	(Roy Baker/Queen)	EMI EMA 767
6	12	2	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla Motown
7	6	13	TUBULAR BELLS	Mike Oldfield	Virgin
8	18	36	AND I LOVE YOU SO	Perry Como	RCA
9	14	39	NOW AND THEN	The Carpenters	A&M
10	36	3	GLEN CAMPBELL'S GREATEST HITS		Capitol ST 21885
11	9	4	THE UNTOUCHABLE	Alvin Stardust (Peter Shelley)	Magnet
12	17	2	TOGETHER	The New Seekers	Polydor
13	11	7	OLD NEW BORROWED AND BLUE	Slade (Chas Chandler)	Polydor 2383 261
14	20	88	SIMON AND GARFUNKEL'S GREATEST HITS		CBS
15	13	25	THE DARK SIDE OF THE MOON	Pink Floyd (Pink Floyd)	Harvest SHVL 804
16	10	6	BURN	Deep Purple	PURPLE TPA 3505
17	—	—	BUDDAH AND THE CHOCOLATE BOX	Cat Stevens	Island
18	22	10	SOLITAIRE	Andy Williams	CBS
19	24	15	BY YOUR SIDE	Peters and Lee	Philips
20	8	3	MA!	Lena Zavaroni (Tony Scott)	Philips
21	18	4	WE CAN MAKE IT	Peters and Lee (Johnny Franz)	Philips 6308 165
22	23	4	COURT AND SPARK	Joni Mitchell (Joni Mitchell)	Asylum
23	15	3	THE STING	(Marvin Hamlisch)	MCA
24	5	4	THE FREE STORY		Island ISLD 4
25	16	3	NOW WE ARE SIX	Steeleye Span	Chrysalis
26	34	4	HOT CAKES	Carly Simon	ELECTRA
27	42	2	SELLING ENGLAND BY THE POUND	Genesis (John Burns)	Charisma CAS 1047
28	39	3	BEHIND CLOSED DOORS	Charlie Rich (Billy Sherrill)	Epic 65716
29	35	116	BRIDGE OVER TROUBLED WATERS	Simon and Garfunkel	CBS 63699
30	28	9	A NICE PAIR	Pink Floyd (Norman Smith)	Harvest
31	21	7	RINGO	Ringo Starr (Richard Perry)	APPLE
32	25	11	TOUCH ME IN THE MORNING	Diana Ross (Berry Gordy)	Tamla Mowtown
33	29	7	PLANET WAVES	Bob Dylan	Island ILPS
34	45	30	THE BEATLES 1962-66	(George Martin)	APPLE PCSP 717
35	30	4	SLAUGHTER ON TENTH AVENUE	Mick Ronson (Ronson	RCA Victor
36	—	1	INNERVISIONS	Stevie Wonder (Wonder)	Tamla Mowtown
37	47	2	QUEEN	(Roy Baker/Queen)	EMI EMC 3006
38	—	1	HOLLIES	The Hollies (Ron Richards)	Polydor
39	48	2	AMERICAN PIE	Don Mclean (E. Freeman)	United Artistes UAS 29285
40	41	3	BEST OF BREAD		Electra K 42115
41	50	2	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers	Warner Bros
42	33	3	CLOSE TO YOU	The Carpenters	A & M
43	—	1	STON GON	Barry White (Barry White)	PYE NSPL 28186
44	—	1	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John (Gus Dudgeon)	DJM DJLPH 427
45	—	1	THE CARPENTERS	Carpenters (Daugherty)	A & M AMLS 63502
46	—	1	HARBOUR	Jack Jones (Rick Jarrard)	RCA Victor APLI 0408
47	27	30	THE BEATLES 1967-70	(George Martin)	PPLE PCSP 718
48	43	2	TALES FROM TOPOGRAPHIC OCEAN	Yes (Yes/E. Offord)	Atlantic K 80001
49	31	2	THESE FOOLISH THINGS	Bryan Ferry	Island ILPS 9249
50	—	—	RHAPSODY IN WHITE	Barry White Love Unlimited Orch (Barry White)	PYE NSPL 28191

Chart chatter

DEATHLY HUSH in Nottingham as Terry Jacks replaces Paper Lace at the top and Forest smart from last Saturday. Hot Chocolate edging so close and there's Gary anxiously asking, Remember Me This Way. And now, a word, GET BETTER GARY! The Glitter Band are not letting him go. They stay one step behind. Slade in at six but the New Seekers surprisingly, amazingly, go back two. Diana and Marvin make the ten and I still play the Pearl's version. Charlie, sing louder!

★ ★ ★

QUEEN RISE further but do not make the ten, yet. Olivia should leap after Eurovision. And he's back, yes sir, Billy Haley is there at 20. Six p. m. this Sunday on Radio One's run down of Top Twenty should be nostalgic, for some. Mott just outside at 21 but Joe Cocker's backing girl screams to 23 on Doctor's Orders. Knocking comes Jimmy and surprise, the Chi-Lites make 12. Just outside the 30 love unlimited with Barbra.

★ ★ ★

LIMMIE & Family Cookin' went a storm at Dingwalls t'uther night and they bounce, run, gallop into position 38. That disc is not going to be a slowie like You Can Do Magic or just a gentle hit like Dreamboat. Whoops, nearly forgot the people of Wimbledon. Wombles for tops this time? Mungo is back, around and alive with another smash. Genesis have the right title to follow, for me anyway. Nice to see them there. Yea, real good, people.

★ ★ ★

ARETHA DOES a nose-dive. Not good not good, should have been higher. Barry, the hit parade is going to give you up and shout what you like David, you're going too. M'eyes have caught on Naz, now that one was expected further up the 50. Marvin Hamlisch has done it but The Sting's other reps, The Ragtimers lose three places. Boogie Down Eddie stays static and Lena is nearing her memorable run. Brownsville lose more ground. Perhaps smokers are getting less time for the Breakers. Good disc-spinning. Whoops. Sorry Gary. Get better!

US Soul charts

1(2) Best Thing That Ever Happened To Me — Gladys Knight & The Pips (Buddah).
2(1) Lookin' For Love — Bobby Womack (UA).
3(4) Outside Woman — Bloodstone (London).
4(10) TSOP — M. F. S. B. (Philly).
5(6) Touch A Hand, Make A Friend — Staple Singers (Stax).
6(3) Homely Girl — Chi-Lites (Brunswick).
7(8) Honey Please, Can't See Ya — Barry White (20th Century).
8(11) Just Don't Want To Be Lonely — Main Ingredient (RCA).
9(13) It's Been A Long Time — New Birth (RCA).
10(21) The Payback — James Brown (Polydor).

from Billboard's Specialist Soul Survey

Breakers

C'mon Tony Clarke disc and Harold Melvin must be soon. There's Bobby Crush putting Sting back with a possible third chart entry. Let's see Cat making the 50. Yes! Eno has gone fishing and on the 50 going straight is, believe it or not, Graham Nash. How about that?

STAR BREAKERS

SO IN LOVE WITH YOU Freddie Breck Decca F 13481
YEAR OF DECISION Three Degrees Philadelphia PIR 2073
FOR THE LOVE OF MONEY O'Jays Philadelphia PIR 2186
LANDSLIDE Tony Clarke Chess 6145 030
Y VIVA ESPANA Sylvia Sonet SON 2037
SATISFACTION GUARANTEED Harold Melvin & The Bluenotes Philadelphia PIR 2187
THEME FROM THE STING Bobby Crush Philips 6006 374
I'LL ALWAYS LOVE MY MAMA Intruders Philadelphia PIR 2147

BREAKERS

A MOTHER FOR MY CHILDREN Whispers Janus 6146 023
BEHIND CLOSED DOORS Charlie Rich Epic EPC 1539
BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones Rolling Stones RS 19100
ENTER THE DRAGON Soundtrack Warner Brothers K 16333
I'LL TAKE YOU HOME AGAIN KATHLEEN Lieutenant Pigeon Decca F 13486
I NEED YOU Temptations Tamla Motown TMG 887
I SHALL SING Garfunkel CBS 2013
MAPLE LEAF RAG Joshua Rifkin Transatlantic BIG 701
MIGHTY LOVE Detroit Spinners Atlantic K 10416
OH VERY YOUNG Cat Stevens Island WIP 6190
ON THE LINE Graham Nash Atlantic K 10425
SEVEN DEADLY FINS Eno Island WIP 6178
THE LOVE THAT I HAVE Virginia McKenna Sovereign SOV 125

The low-noise tape... for high-volume quality

Low-noise? Yes – Scotch Cassettes have less background noise, so your music comes through loud and clear. And there's a micro-thin back coating on every tape for smoother winding and less chance of jamming. It cuts out static too, so you won't be bugged by dust. Each cassette is tightly sealed to keep your music in, and the dirt out.

You can get Scotch Cassettes anywhere, and they fit all makes of cassette recorders.

We give them a thorough testing; but just suppose you do find something wrong, take the faulty cassette back to where you bought it and we'll replace it, no questions asked. It's an unconditional guarantee – and that's something to make a noise about!

Win a Radio Luxembourg 7 day tour for two

You can win the trip of a lifetime. Starting with a night out in London, you both spend 2 nights in Paris, 2 nights in Brussels and then on for 2 nights in Luxembourg to meet the 208 D.J.s and visit the 208 studios.

You can't lose! Every entrant wins a free Scotch C60 low-noise cassette.

Here's how to enter

Imagine you're a D.J. on the Scotch Cassette Show! You have just played *Jet* by Paul McCartney & Wings. The next disc is a special request by Julia Smith, Flat 4, 200 Park Road, Anyplace for *Rebel, Rebel* by David Bowie. Simply record on a Scotch Cassette up to 60 seconds of linking chat between the two records. It's not necessary for you to record the records. And remember, this is the Scotch Cassette Show, so your chat also ought to be relevant to Scotch Cassettes. Choose your sales points from this ad.

The entries will be judged for style of presentation, originality and relevance to Scotch cassettes and their qualities. All entries will be judged by a panel including Dave Christian, 208 D.J., Rodney Rippin, Advertising Manager of 3M United Kingdom Limited, and Ray Coleman, Editor of Melody Maker Magazine. Don't forget to record your name and address at the beginning of your entry for the D.J. Derby.

Here's all you do

When you've completed your entry, mail your cassette with this entry form to Scotch Cassette Show, Radio Luxembourg (London) Limited, 38 Hertford Street, London W1Y 8BA.

P.S. Make sure you package your cassette well for posting.

After the end of the contest you'll receive your original cassette back, plus your free cassette.

The winner's name and address will be published in Competitors Journal w/c July 15th.

Keep an air date with the Scotch Cassette Show

April		May	
Wed 3rd	12.00-12.15 am	Sat 4th	11.15-11.30 pm
Fri 5th	1.30- 1.45 am	Mon 6th	12.15-12.30 am
Thurs 11th	1.15- 1.30 am	Wed 8th	1.15- 1.30 am
Fri 12th	8.15- 8.30 pm	Tues 14th	1.30- 1.45 am
Thurs 18th	8.00- 8.15 pm	Wed 15th	8.15- 8.30 pm
Sat 20th	9.45-10.00 pm	Tues 21st	8.00- 8.15 pm
Sun 21st	9.30- 9.45 pm	Thurs 23rd	9.15- 9.30 pm
Fri 26th	9.15- 9.30 pm	Wed 29th	9.45-10.00 pm
Mon 29th	11.45-12.00 pm	Fri 31st	10.30-10.45 pm

RULES

1. This contest is open to all bona fide purchasers of Scotch Cassettes in the U.K.
   Employees of 3M United Kingdom Limited, their advertising agents, others concerned in the creation and administration of this contest, radio disc jockeys, and their families, are ineligible to enter.
2. The star prize of a Radio Luxembourg Tour for Two will be awarded to the entrant who, in the judges' opinion, has submitted the most original and apt, up to 60 seconds link, relevant to Scotch cassettes and their qualities.
3. All entries must be received by Friday 31 May 1974. The star prize winner will be notified by post and later announced on the Scotch Cassette Show, and published in the Competitors Journal w/c July 15. All entrants will have their cassettes returned, with a free Scotch C60 Low Noise cassette, during June/July 1974.
4. The judges' decision is final and legally binding and no correspondence will be entered into. Copyright in the winning entry becomes the property of 3M United Kingdom Limited.
5. No responsibility is accepted for entries lost, illegibly addressed, damaged or erased. Proof of posting is not accepted as proof of receipt.
6. Only one entry is accepted per person per cassette.

RM/4/74

Please complete in block capitals

Name .....

Address .....

.....

I bought my Scotch cassette at

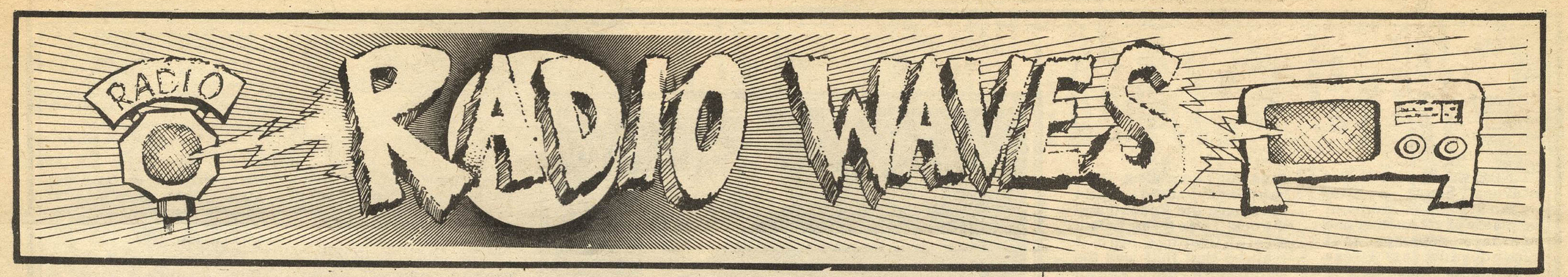
Name .....

Address .....

I enclose a Scotch cassette carrying my entry in the Scotch Cassette Show D.J. Derby. I have read the rules and agree to abide by them.

Signature .....

Scotch is a trademark.



Beatles snub Mersey memorial

BBC radio Merseyside broadcaster / disc - jockey, Peter Price, has been snubbed by George Harrison and Ringo Starr, after inviting them to unveil a Beatles memorial in Liverpool.

The memorial, which is being designed by well-known sculptor Arthur Dooley, is to be permanently sited outside Liverpool's famous Cavern club where the Beatles made over 250 appearances.

Price who thought up the idea, raised £2,000 to cover the cost and is bitterly disappointed that George and Ringo are not interested.

He told RRM, "The unveiling is on April 20 and it would have been nice if George and Ringo could have come. I know how they feel with the Beatles now non-existant but it's not asking too much. They didn't even have the decency to answer my letters.

I'm hoping to contact Paul McCartney, but I suppose he won't want to know either. Of course John Lennon's in the States so that's him out."

"The Cavern has been closed down to make way for an underground railway, but we're re-opening it on the day for a special lunchtime session recreating the atmosphere of those we had in the sixties."

Price has been with Radio Merseyside for four years and has a Friday chat show which also features new record releases called, The Pete Price Show.

THE first in a series of eight programmes tracing the life and work of Ella Fitzgerald starts on BBC Radio Two this Sunday. The first episode, titled Start Of A Legend, has Andre Previn talking about the singer's early days in Harlem.

Euro-song preview

BBC RADIOS London and Brighton get together on Friday night to present a two-hour preview of Saturday's Eurovision Song Contest (7.30 pm).

The show is being put together by Brighton and will feature all six final songs from the British competition.

Radio London will follow the programme with an extended version of their Friday night review of the new singles, Pop Shop, from 9.30 pm until 2.00 am. Guest in the studio is Simon Turner.

Beeb bulletin

RINGO STARR guests this Sunday in Brian Matthew's My Top 12 – a programme now finding its feet in the new 5.00 pm slot.

Later on in the day Wizzard, Birmingham's answer to the Bill Haley revival, go through their paces on Sounds On Sunday.

Earlier in the week John Peel has Lindisfarne, Chilli Willi and Robin Dransfield, for his Thursday show. Rockspeak follows on Friday night – no details yet – and on Saturday newcomers Snafu debut on In Concert with London pub band extraordinaire, Dr. Feelgood.

Also on Saturday, the second of Eric Idle's loony Radio Five programmes now occupying the afternoon spot vacated by Story Of Pop.

Only news of next week's programmes is that Bob Harris has those Scottish rebels, Nazareth.

RADIO ONE, back "on the road" again after a travel cut-back during the fuel crisis, has already caused a stir.

At Didsbury Teacher's Training College last week Stuart Henry witnessed radio's first streaker when a young man dropped his pride (and trousers) to run around the stage naked.

Ed Stewart is the next jock to brave the great outside when he broadcasts live from Ryde Esplanade's Pavillion Band-Stand, Isle Of Wight, on Easter Monday.

BBC Newcastle launches new rock show

BBC Radio Newcastle is launching a new rock show on May 4. The programme, to be broadcast at 10.30 in the morning, is to be called Bedrock. "At that time on a Saturday morning," explained producer Dick Godfrey, "all good music fans will still be in bed recovering from the night before and planning the day ahead, hence the title."

Earlier this year Dick produced a one hour programme covering the first decade of North Eastern rock from the Animals to Lindisfarne and Geordie.

Caroline: Ten years old at Easter

RADIO CAROLINE celebrates its tenth anniversary over the Easter weekend with a special one and a half hour programme tracing the first broadcasts in 1964.

Among the items featured will be the first records played by the station, interviews with the jocks, and historical highlights and dramas in chronological order.

The programme has been put together by Ray Anderson for East Anglia Productions.

Northsea signal

RADIO NORTHSEA International may soon be doubling its signal power from 45 k.w. to 90 k.w. in an effort to improve penetration into Britain.

Station jock Robb Eden told RRM this week that engineer Robin Banks had already increased modulation on the transmitter from 60 per cent up to 100 per cent.

"This has improved the signal but we are now considering increasing the power," he said. "We are at present looking for an engineer with experience of RCA Ampliphase Transmitters."

RNI's transmitter has a maximum output of 105 KW.

Alternative voice

FROM NOW on, Dave Johns will be helping me with the ALTERNATIVE VOICE, and will be partly responsible for collecting libel writs, threats, nasty letters, enemies etc. Most important of all, we will be able to make up more news than ever before . . even more than Chris Andrews.

As you saw last week, our friends in Italy are going against every convention of international broadcasting, and to put it technically they are beaming an unmodulated carrier at the North Sea. The carrier is one and a half kilo-cycles off channel to give a heterodyne near 225.5 metres, Atlantis's frequency. To you and I, that means they are putting a nasty whistle over one of the best stations broadcasting.

The reason for the jamming are supposed reports of interference, but maybe we shouldn't take them too seriously though. In 1966 someone told the Italians that Swinging Radio England was on the air on their frequency and they immediately complained. In fact, SRE didn't come on the air till a week later, and then a metre away.

Kenny Everett and Dave Cash won the award for the best radio station promotion last week at the National Broadcast Advertising Festival.

It was interesting watching Jimmy Savile's T.V. show last Saturday when a gentleman came on the screen, talking about the way the research figures are compiled for the BBC shows. Neither Mark Lett nor I feel qualified to argue whether or not the BBC has valid audience research, but why is it not possible for the various organisations to get together and cull their research information? Last week in the JICTAR research the BBC were without a single programme in the Top Twenty. (I don't personally see this as a bad thing, as the BBC in my opinion produce a higher standard of broadcasting than the commercial television stations do. Dave Johns).

Don't be surprised if we see Dave Johns thrown inside this week. He had a 'phone call from the Director of Public Prosecutions no less, threatening to lock dear old Dave in jail for selling plug records for Caroline. As Dave never even attempted to sell any he was slightly peeved. His only comment was that he wished that Caroline did have some plug records, then the staff would all get paid with greater regularity. (We all know Dave is a firm lover of Aunty BBC).

Dave has actually been probing into the current state of affairs with the forts in the Thames Estuary. Apparently three official bodies have an interest in these relics. The Port of London Authority have measuring equipment on the Shivering Sands Tower, Roy Bates likes the look of his own fort, Rough Tower, and the Department of the Environment and the Ministry of Defence are talking about blowing the other forts out of the water. The reason for the authorities wanting to dispense with the forts is that they are a 'hazard to shipping.' It seems strange that over the last thirty years the only ships to run into the forts have been manned by angry disc jockeys trying to climb onto them.

Chicago is at present setting to on the 389 transmitter, and we are promised fireworks within the next four months.

Battle has commenced at Piccadilly Radio, with BBC Radio Manchester laying on the publicity machine very heavily recently, obviously trying to cash in on the publicity that Piccadilly is getting. Good wishes go to all up in Manchester, especially to Jenny, Roger Day's wife who will be expected to be up early making her husband's breakfast. Roger has alwyas done a breakfast show, poor lad!

On Caroline, I wonder why last Saturday's Mike Lindsay programme was taken off 25 minutes after starting. Atl the tape machines were working but for some unexplained reason it ended half way through a record. There was perhaps some argument between the jocks on the ship as to whether or not the show should be broadcast. Talking about Michael Lindsay, it is nice to see him back at work now after his recent car smash. Life in London won't be the same without the Purple Records car dashing around town.

RADIO WAVES

feed back

Lifeless

Having read both sides of "the Caroline argument", I think it's time that the listeners had their say. I'm sure I speak for "jocks" are the most lifeless the North Sea has ever produced, and some sound as though they're reading every word from a sheet of paper! Occasionally, they become so fed up with their own efforts, that they resort to long periods of non-stop music. If, as Andy Archer saus, they're "tired", then they ought to be replaced en says, by people with more vitality, personality and humour.

The type of music played alos drags after a time. It's very bold to aim at also minority audience, but it's also financial suicide. How can Carline succeed where Seagull failed, because they're basically the Caroline and when Mi Amigo is forced off the air, where will the money come from?

Many would be more sympathetic towards Ronan and Caroline if they hadn't fallen foul of the Caroline Club, and isn't it time we had the truth about the return of an all-day service on 389? All the ex-389 dee-jays have found work elsewhere, so who's kidding who?

So Mr Archer, don't you think it's time we had fresh talent aboard Caroline, and remember a 50 Kw signal can never outbid the enthusiasn, excitement and sincerity shown by your three neighbours.

John Hogg,
40 Virginia Gardens,
Brookfield,
Middlesbrough,
Teeside.
Teesside.

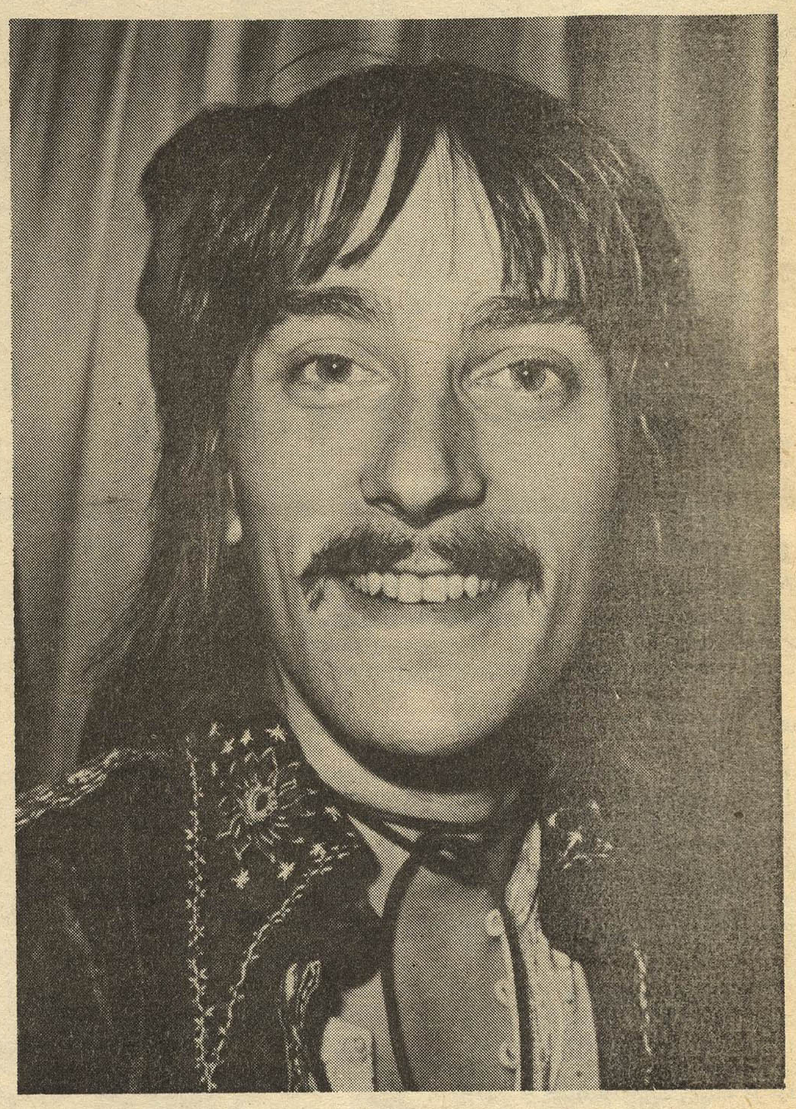
Fiasco

Can we, through "Radio Waves", put in a plea for our favourite DJ Dave Cash? It's sad to see the Kenny & Cash show turning into the Kenny Everett fiasco, with Kenny hogging the show, and Dave just giving the odd time check. Dave is a super DJ and deserves better than this. Please give Dave back the midday programme, where he can be heard, and his talents appreciated.

Six Students,
Guildford.

DJ PROFILE

Switched off and tuned in



Dave Johns talks to Stuart Henry

"I WAS a star-struck youngster who went to Drama School, thinking it was preferable to actually having to go out and earn a living when I left school."

Stuart Henry has always been wrapped up within the radio industry, ever since he was old enough to be able to crawl to the front door mat.

"I used to wait for the Radio Times to plop through the letter-box each week and then take it into the living room and sit and ring every programme that I wanted to hear. In that way didn't miss any interesting goodies. I used to love listening to the smooth sexy charm of Pete Murray and David Jacobs. Perhaps the man that I admired most was Jimmy Savile, and I suppose it would be true to say that I modelled myself on him. He has such a great way of being able to communicate with people, and doesn't talk at the audience but with them."

Stuart was born in Edinburgh and went to Daniel Stewart's College in the city. It was while at school that he developed what he now describes as his most useful asset.

"I found that I could switch my mind off from everything else going on around me. Being able to do th a t added to everything else going on around me.

At a disco I can keep to the job in hand, without my mind getting distracted by girls flimbing all over the stage. At school I found that the actual content of the lessons had no bearing on what I saw climbing doing in later life.

"When I left school it was my mother who encouraged me to enrol at Drama School. She had always wanted to be on the stage when she had been young but her family stopped her. So, off I went!"

Many of Stuart's friends School. classmates were all going into banks and offices to work, but that didn't really appeal to him.

"I didn't see how they could face going into a job that they would never see any end to. I suppose you can say the same about being a disc jockey, but no two days or two shows are the same. Anyway, I started off at school again, and it was great fun and hard work. I completed a three year course and then headed off into the unknown, and spent five years working here and there."

Radio Scotland, broadcasting from a ship named the 'Comet' then surfaced off the coast of Scotland.

"I joined up, mainly for a giggle because I thought it would be somthing to do for a couple of weeks. It turned out quite different! I was sacked after the first week because I was continually being seasick. I couldn't get through a show without the waste paper basket between my legs. I had to be taken off the boat and I went to see my doctor. He dowsed me with pills and sent me back to the boat. I thought I would be alright, but no!"

With a bit of chin wagging and a few drinks, Stuart was taken on again. He was now to do taped programmes from a studio on land.

"It annoyed my fellow chin-waggers greatly that I was allowed to work on land while they were battling with the sea. It also upset them that I was the only disc jockey who could be guaranteed to be on land, so as a result I got booked for all the personal appearances."

Stuart made the final split from Radio Scotland and started up one of the first mobile disco's in Scotland. He found it very difficult trying to persuade the pub and club owners to give him a try out.

"Once I got started, there was no holding me. One day I was hired to do the warm-up disco at a beat contest in Dunfermline. There were people coming from miles around, and one of the judges was David Jacobs. After the disco I was asked to join the panel of judges, and during the interval I talked to most of them. Anyway, a while later I had a call from the BBC in London, and it turned out that Dazvid Jacobs had recommended that I be given a chance. I went down to London to do the pilot show, and on my arrival I was taken into the side door of the BBC. They offered David a series of mid-day spins for six weeks, they they smuggled me out of the building, and back up to Scotland. So each week I was to fly back and forward to do the show."

Stuart openly agrees that midday would never have ever sent an audition tape to the BBC, so it was thanks to David Jacobs that he started.

When I spoke to Stuart on Tuesday of this week he had just got off the train from Scotland.

"I'm feeling totally disembodied from the world. Scotland was quite cold and quite a change from the Carribean where I have just been on holiday. While I was up in Scotland I managed to catch some of the shows from Radio Clyde. They seem to be doing very well. It is really a very exciting period in the radio world with the commercial stations starting up. I remember when commercial television started, and it only did the BBC good in that it gave it a stronger identity. In the same way, I feel sure that only good will come of the new era with radio.

"One thing I was surprised about was that in the Carribean there are usually two radio stations for each tiny island. All the young people were going round with small radios in their hands, and they were really enjoying themselves. I suppose in some ways I felt rather depressed to get back to Britain when I looked around."

Stuart doesn't look to the future of the world with any relish. "The future for me seems fine, but the world in general looks to be in for a tough ride. I don't know what I'll do in the future, though perhaps I'll go back to acting in a while. I've lost the urge for the moment. I want to travel a bit more, and perhaps settle down in a few years time, nothing too dramatic."

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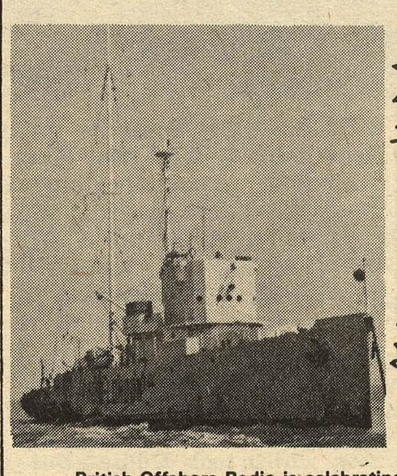

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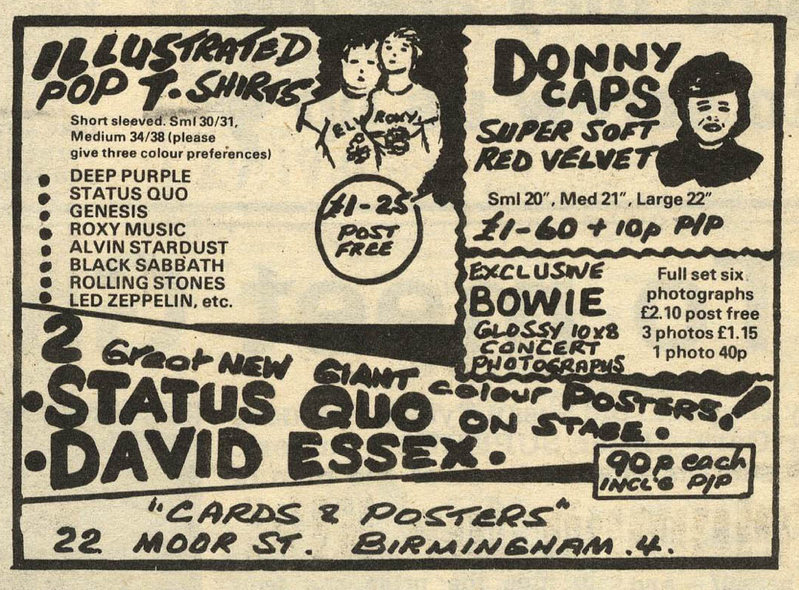

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RECORD & Radio MIRROR

A BILLBOARD PUBLICATION APRIL 13. 1974 7p

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INSIDE:

PAPER LACE: 'Don't like Glitter music'

The ONLY paper with the BBC Top Fifty –And the best chart service

PLUS: full-page colour of DAVID ESSEX

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CHI LITES

& COUNTRY MUSIC SPECIAL

HOT CHOCOLATE stir it up... See page 23

RECORD MIRROR TOP FIFTY

RRM/BBC chart
Supplied by BMRB

SINGLES

This week	Last week	Weeks in chart			
1	1	4	SEASONS IN THE SUN	Terry Jacks	Bell 1344
2	2	8	BILLY, DON'T BE A HERO	Paper Lace	Bus Stop BUS1014
3	4	3	REMEMBER ME THIS WAY	Gary Glitter	Bell 1349
4	6	2	EVERYDAY	Slade	Polydor 2058 453
5	5	4	ANGEL FACE	Glitter Band	Bell 1348
6	3	5	EMMA	Hot Chocolate	RAK 168
7	9	4	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown TMG 890
8	—	—	THE CAT CREPT IN	Mud	RAK 170
9	8	9	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epic 1897
10	11	6	SEVEN SEAS OF RHYE	Queen	EMI 2121
11	16	5	LONG LIVE LOVE	Olivia Newton-John	Pye 7N25638
12	7	6	I GET A LITTLE SENTIMENTAL OVER YOU	New Seekers	Polydor 2058 439
13	14	7	JAMBALAYA/MR. GUDER	Carpenters	A&M AMS 7098
14	23	3	DOCTOR'S ORDERS	Sunny	CBS 2068
15	25	4	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MGM 2006 389
16	13	7	SCHOOL LOVE	Barry Blue	Bell 1345
17	20	5	ROCK AROUND THE CLOCK	Bill Haley & The Comets	MCA 128
18	21	3	GOLDEN AGE OF ROCK & ROLL	Mott The Hoople	CBS 2177
19	17	7	CANDLE IN THE WIND	Elton John	DJM DJS 297
20	36	2	REMEMBER YOU'RE A WOMBLE	Wombles	CBS 2241
21	19	6	EVERLASTING LOVE	Robert Knight	Monument MNT 2106
22	28	4	HOMELY GIRL	Chi-Lites	Brunswick BR9
23	38	2	A WALKIN' MIRACLE	Limmie & The Family Cookin'	Auco 6105 027
24	10	10	THE AIR THAT I BREATHE	Hollies	Polydor 2058 435
25	12	8	YOU'RE SIXTEEN	Ringo Starr	Apple R5995
26	26	12	WOMBLING SONG	Wombles	CBS 1794
27	15	7	JET	Paul McCartney & Wings	Apple R5996
28	18	8	IT'S YOU	Freddie Starr	Tiffany 6121 501
29	44	2	I KNOW WHAT I LIKE	Genesis	Charisma CB 224
30	22	6	MA-MA-MA-BELLE	Electric Light Orchestra	Warner Bros
31	42	3	THE STING	Ragtimers	Pye 7N45323
32	32	3	THE WAY WE WERE	Barbra Streisand	Philips 6006 367
33	24	10	REMEMBER (SHA-LA-LA-LA)	Bay City Rollers	Bell 1338
34	29	6	LISTEN TO THE MUSIC	Doobie Brothers	Warner Bros K16208
35	35	3	THE ENTERTAINER	Marvin Hamlisch	MCA 121
36	43	2	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry	Dawn
37	27	9	JEALOUS MIND	Alvin Stardust	Magnet
38	32	10	MA HE'S MAKING EYES AT ME	Lena Zavaroni	Philips 6006 367
39	—	—	YEAR OF DECISION	Three Degrees	Philadephia PIR 2073
40	—	—	HE'S MISSTRA KNOE IT ALL	Stevie Wonder	Tamla Motown TMG 892
41	30	9	BURN BABY BURN	Hudson Ford	A&M AMS 7096
42	37	5	MOCKINGBIRD	Carly Simon	Elektra
43	—	—	SATISFACTION GUARANTEED	Harold Melvin & The Bluenotes	Philadelphia PIR 2187
44	41	4	SHANGHAI'D IN SHANGHAI	Nazareth	Mooncrest Moon 22
45	34	10	DEVIL GATE DRIVE	Suzi Quatro	RAK 167
46	33	5	I'VE GOT A THING ABOUT YOU BABY	Elvis Presley	RCA APBO 0196
47	—	—	I'LL ALWAYS LOVE MY MAMA	Intruders	Philadelphia PIR 2147
48	40	8	WHO DO YOU THINK YOU ARE	Candlewick Green	Decca F13480
49	—	—	SO IN LOVE WITH YOU	Freddie Breck	Decca F13481
50	—	—	BEHIND CLOSED DOORS	Charlie Rich	Epic 1539

ALBUMS

This week	Last week	Weeks in chart			
1	1	12	THE SINGLES 1969-73	Carpenters	
2	2	23	GOODBYE YELLOW BRICK ROAD	Elton John	(Dudgeon) DJM DJLPD 1001
3	3	4	MILLICAN AND NESBITT		(Terry Brown) Pye NSPL 18428
4	17	2	BUDDAH AND THE CHOCOLATE BOX	Cat Stevens	Island ILPS 9274
5	4	17	BAND ON THE RUN	Paul McCartney and Wings	(McCartney) Apple PAS 10007
6	13	8	OLD NEW BORROWED AND BLUE	Slade	(Chas Chandler) Polydor 2383 261
7	23	4	THE STING		(Soundtrack Marvin Hamlisch) MCA MCF 2537
8	10	4	GLEN CAMPBELL'S GREATEST HITS		Capitol ST 21885
9	7	14	TUBULAR BELLS	Mike Oldfield	Virgin
10	5	4	QUEEN 2		(Roy Baker/Queen) EMI EMA 267
11	9	40	NOW AND THEN	Carpenters	A & M
12	6	3	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla
13	25	4	NOW WE ARE SIX	Steeleye Span	Chrysalis
14	8	37	AND I LOVE YOU SO	Perry Como	RCA
15	—	—	THE HOOPLE	Mott the Hoople	CBS
16	11	5	THE UNTOUCHABLE	Alvin Stardust	MAGNET MAG 5001
17	14	89	SIMON AND GARFUNKEL'S GREATEST HITS		CBS
18	22	5	COURT AND SPARK	Joni Mitchell	ASYLUM
19	26	5	HOT CAKES	Carly Simon	ELEKTRA
20	29	117	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63699
21	16	7	BURN	Deep Purple	PURPLE TPS 505
22	15	26	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
23	28	4	BEHIND CLOSED DOORS	Charlie Rich	Epic 65716
24	20	4	MA!	Lena Zavaroni	Phillips 6308 201
25	21	5	WE CAN MAKE IT	Peters and Lee	Phillips 6308 165
26	12	3	TOGETHER	New Seekers	Polydor
27	18	11	SOLITAIRE	Andy Williams	CBS
28	—	—	STARLESS AND BIBLE BLACK	King Crimson	ISLAND ILPS 9275
29	24	5	THE FREE STORY		Island ISLD 4
30	27	3	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
31	47	31	THE BEATLES 1967/70		(George Martin) Apple PCSP 718
32	34	31	THE BEATLES 1962/66		(George Martin) Apple PCSP 717
33	40	4	THE BEST OF BREAD		Electra K 42115
34	19	16	BY YOUR SIDE	Peters and Lee	Philips 6308 192
35	41	3	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers	Warner Brothers
36	30	10	A NICE PAIR	Pink Floyd	HARVEST
37	36	2	INNERVISIONS	Stevie Wonder	Tamla Mowtown
38	49	3	THESE FOOLISH THINGS	Bryan Ferry	Island
39	—	1	HUNKY DORY	David Bowie	RCA
40	—	1	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA
41	44	2	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM
42	—	1	THE BEST OF JOHN DENVER		RCA Victor APLI 0374
43	32	12	TOUCH ME IN THE MORNING	Diana Ross	(Gordy) Tamla Mowtown STMA 8011
44	—	1	TALKING BOOK	Stevie Wonder	(Wonder) Tamla Mowtown STMA 8007
45	—	—	ROCKIN WITH CURLY LEADS	The Shadows	(Shadows) EMI EMA 762
46	—	1	RAINBOW	Neil Diamond	(Catalano) MCA MCF 2539
47	—	1	PRETZEL LOGIC	Steely Dan	(Katz PROBE SPBA 6282
48	43	2	STONE GON	Barry White	(White) Pye NSPL 28186
49	31	8	RINGO		APPLE
50	—	—	KAMIKAZE	Deke Leonard	United Artists

CHART

Chart chatter

THE CAT has arrived. Mud enter at eight. Keep your eyes on the girls from Joe Cocker land, Sunny hit 14. Jimmy Osmond is now moving fast and so too the Wombles. The Wimbledon freaks are now at 20 and odds on a number one. Genesis are climbing and climbing with their first big single smash. They go from 44 to 29. Could they make the chart top?

★

OUTSIDE those fast and furious climbers there's no change as Terry Jacks stays another week. Gary stops Slade from three and The Glitter Band put the other arm round number four, Slade. Paper Lace still keep going but Queen are making heavy weather of getting up the ten. Carpenters going slow.

★

MORE fast and furious racers and chasers. Take in Limmie & Family Cookin' as they go mad and are now 23. What contrast to their You Can Do Magic slowie of '73. Take in The Ragtimers as they suddenly leap upwards to 31. Mungo Jerry are a-movin' with the delicious lady in long, black stockings. Someone here has mentioned Melanie and boy, oh, boy a commercial break from the singles for listen to her new knock-out album.

★

INTRUDERS ENTER at 47 and there's Freddie Breck making 49 with your Charlie Rich singing Behind Closed Doors at 50. So folks there you have the newies. Plenty of chart leapings this week and interesting new ones. Turn yer minds to next week and it's Easter and we'll have no chart due to Easter postings. The next out-of-site run down of pop land is issue dated April 27, though we hope to have a new album chart for next week. So with space and time before the next, a lot can happen!

US Soul charts

1(1) Best Thing That Ever Happened To Me — Gladys Knight & The Pips (Buddah).
2(4) TSOP — M. F. S. B. (Philly).
3(3) Outside Woman — Bloodstone (London).
4(5) Touch A Hand, Make A Friend — Staple Singers (Stax).
5(10) The Payback — James Brown (Polydor).
6(7) Honey Please, Can't Ya See — Barry White (20th Century).
7(14) Mighty Mighty — Earth, Wind & Fire (Columbia).
8(8) Just Don't Want To Be Lonely — Main Ingredient (RCA).
9(9) It's Been A Long Time — New Birth (RCA).
10(2) Lookin' For A Love — Bobby Womack (UA).

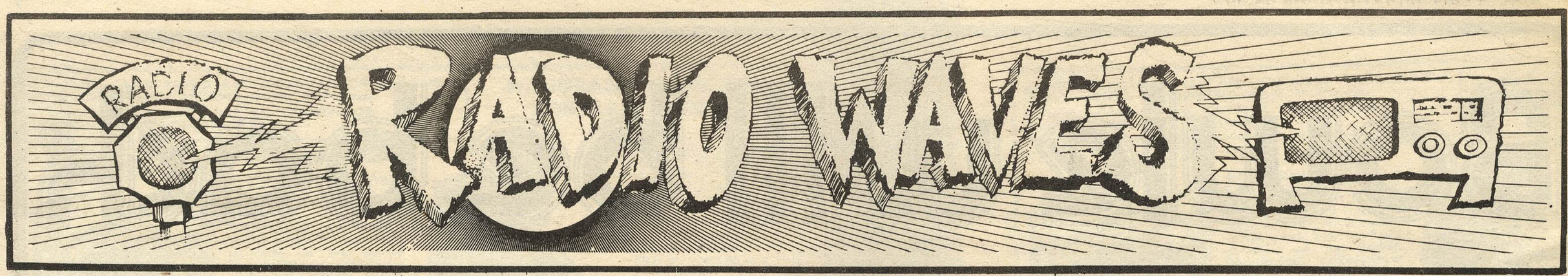
from Billboards Specialist Soul Survey

Breaker S

WHISPERS still trying hard, joined by record label mates Bobby Crush and Peters & Lee. Scotland World Cup Squad should win chart entry and Stylistics comin' up. Cat Stevens is still around on record and Diana Ross has a solo outing showing. Oh and Eno, is he going to have a smash? O'Jays, a yes for them!

STAR BREAKERS
I SHALL SING Garfunkel CBS 2013
FOR THE LOVE OF MONEY O'Jays Philadelphia PIR 2186
SEVEN DEADLY FINS Eno Island WIP 6178
A MOTHER FOR MY CHILDREN Whispers Janus 6146 023
DON'T STAY AWAY TOO LONG Peters and Lee Philips 6006 388
Y VIVA ESPANA Sylvia Sonet SON 2037
THEME FROM THE STING Bobby Crush Philips 6006 374
SUGAR BABY LOVE Rubettes Polydor 2058 442

LONGER
EASY EASY Scotland World Cup Squad Polydor 2058 452
ENTER THE DRAGON Soundtrack Warner Brothers K16333
GETTING OVER YOU Andy Williams CBS 2181
I NEED YOU Temptations Tamla Mowtown TMG 887
I'LL TAKE YOU HOME AGAIN KATHLEEN Lieutenant Pigeon Decca F 13486
I'VE GOT TO USE MY IMAGINATION Gladys Knight and The Pips Buddah 2011 208
JUNGLE BOOGIE Kool and The Gang Polydor 2001 500
LANDSLIDE Tony Clarke Chess 6145 030
LAST TIME I SAW HIM Diana Ross Tamla Mowtown TMG 893
NEAR YOU Millican and Nesbitt Pye 7N 45328
OH VERY YOUNG Cat Stevens Island WIP 6190
ON THE LINE Graham Nash Atlantic K 10425
ONLY FOR THE CHILDREN Stylistics Avco 6105 028
ROUNDABOUT Yes Atlantic K 10407
SOFT SOUL BOOGIE WOOGIE Wilson Pickett RCA APBO 0174
PRISENCOLINENSINAINCIOSOL (THAT RECORD) Adriano Celentano Epic 1886
THE LOVE THAT I HAVE Virginia McKenna Sovereign SOV 125
THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks Island WIP 6193



More cash to local radio

THE BBC is to give more cash to its local radio stations in an effort to compete with the growing force of commercial radio.

Extra money will be available to enhance programme budgets and 32 extra posts for producers, station assistants and engineers, have been created.

Mr Hugh Pierce, general manager Local Radio, said: "The extra cash will help cover increased fees to contributors, meet rising costs and enrich output to face competition in those towns where commercial stations are opening."

The news will come as a tremendous encouragement to local stations which are working flat out to keep up with the likes of Piccadilly, BRMB, and Capital. It means that BBC local radio now employs more than 700 people.

Country comes to Town.

The Country Music Festival, Wembley.

This Weekend.

Beeb bulletin

Capital Easter

STEVE Bradshaw and Paul Gambaccini get their big Radio One chances this week. Bradshaw, a former Radio London producer who now contributes to Newbeat gets John Peel's Tuesday night spot and Gambaccini, Rolling Stones' London correspondent and Rockspeak regular gets the Thursday show.

Meanwhile Peel takes a two-week break to go in search of the Nile but he's still around on Thursday (11) to present Tangerine Dream, Thin Lizzy and Chilli Willi on the 10 till 12 pm spot.

On Monday Bob Harris introduces Queen, The Winkies and Rab Noakes.

Alternative voice

FIRST this week, an explanation is needed as to why Michael Lindsay's show was hurriedly taken off the air on Caroline two weeks ago. The show was basically all singles material, and on hearing this, Ronan O'Rahilly rang up the office in Holland and ordered that someone should get on the ship-to-shore radio to have the show stopped. Ronan was apparently trying to impress some friends of his as to how good the station was, and on hearing single material being played he freaked. Ronan firmly believes that the station should revolve around an album format.

A name from RNI's past, Vic Pelli was in London recently looking up old friends.

Really is great to hear Dave Symmonds back on the air again on Capital.

Tony Allan who left Caroline a while ago because he was unhappy about the reaction he got from some of the stations disc jockeys towards his "Gaye" programme, is now working in a club in north Holland over the weekends. Secretly I think he would love to come back to England to work, and any programme planners looking around for staff couldn't do better than make him an offer.

Atlantis has been plagued by troubles lately, but it is hoped that they will soon end. Steve England this week takes out crystals to the ship, one for 312 metres and another for 314. With the forty metre new antenna hopefully arriving on board before too long, the future looks optimistic. Former 270 jock Leon Tippler is doing a weekly show on Saturday nights under the name of Scott Mitchell. Sure is nice to hear him back after all this time.

It was nice to hear pleasant murmurings recently after the interview with Dave Rogers was included in these pages. Dave is a real professional jock, and to those who tune their sets in to Atlantis, their efforts are well rewarded.

Paul May (ex-RNI) is involved with one of the groups bidding for the franchise for the Ipswich station.

For those of us not convinced that the jamming of Atlantis came from Italy, I hear that both Caroline and RNI have been testing with their spare transmitters?

Nobody appears to have heard of Mike Ross since he returned to Britain.

Where did Mike (the post) Wall Garden disappear to from Caroline?

Finally, whilst in England over last weekend, Steve England was busy showing off his black foot for the world to see. You may be asking why Steve has a black foot, the reason being that he put his foot through a tin of black paint whilst on the boat. Dave Rogers had been painting the corridors on the ship, and to avoid people treading on the wet paint, he spaced out paint tins along the length of the corridors for everyone to walk on. Poor old Steve has decided to make the best of a bad job, and those people interested can write in to him and can be sent shares in the now famous black boot. The boot will hopefully take its place in the free radio archives, open to public viewing! DAVE JOHNS/MARK LETT.

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World Wide
INTERSONG

RADIO WAVES

DJ PROFILE

The Mouth speaks

Emperor Rosko interviews Peter Harvey

IF SOMEONE was to present a prize to Radio One's all-action, fast talking, big mouth disc jockey of the year, it would have to be to Rosko.

Pirate radio may have freedom of the airwaves, commercial radio may have money to burn, but only Radio One has the Rosko rarity. And before you say 'and you can keep him' before you switch off in favour of the Monotony Maker or some other rival trash, follow the adventures of the Emperor Rosko on a typical working night.

Our story starts in the heart of London's West End at the London College of Fashion — a really hip gig for any d. j. to play except it doesn't suit our hero. Michael Pasternak is the complete professional. He has thousands of pounds worth of sound gear, a four-man road crew, light show, strobes, and a very special d. j. console. What he has not got is his own personal stage and on this particular night he's suffering with a singularly vicious case of stage "bounce."

Never mind. Look at all these beautiful people — babes falling out of their gownless evening straps, dudes crammed into their lurex jump suits. Thirties flash is the average safe bet to wear but there's no clear music taste. Rosko has to please them all. Maybe it does sound glamorous but this is an average gig for the Emperor, a compromise where he has to play music to suit everyone. You can see he's at home when the strobes are pounding from each side of the stage and the backdrop light show has a nude figure mimmicking the streaker — a male — who's just flashed his naughties at the crowd. But this is an average gig. For £300 per night — and apart from Savile that's tops — Rosko moves non-stop for two hours, giving whole top-tens away like they were out of fashion, and pushing prizes at the night's sexiest couple. He's relentless — snap-bang-yaar-whoosh — like a steamroller flattening his audience with sound and vision. It's enough to make the local disc jockey, with his modest 200 watt system, honk in shame. And it's just an average gig. At least up north Rosko can sometimes battle with a difficult audience then get a three minute standing ovation at the end; now that, he says, gets him off.

Tonight though is special in one respect; since we're in town and home's only round the corner, there's time to eat dinner after the show. We trundle off — he and his German lady and your debauched scribe — in a French registered Fiat that is small enough to park under a barrow boy's bananas. The trattoria is closed — "they just lost my custom" — so we find a Chinese. Meanwhile Rosko says what he thinks of RRM but we won't go into that. Suffice to say that he believes our radio readers know what they are talking about and the paper's anti-BBC but that's good for business. More interesting were his own thoughts on the Beeb.

"I'm not saying there's nothing wrong with Radio One," he says vehemently. "There is, there's an awful lot wrong. But it's not so much wrong with Radio One as wrong with the system. Alright, we stand for the system, so the people have to have a go at us. I don't think there's one person at Radio One who's going to say 'don't have a go at us, we're perfect.' I love criticism. I take notice of it. I think the BBC do a very good job with what they have to work with. Now if you like rock you'll find a hole in that statement, if you like soul and reggae you'll find a hole. If you like pop, you'll find a smaller hole."

He feels he gets a very flexible hand in his Saturday Show; only about 30 per cent of his feelings are repressed. The ratings continue to go up, and that's important.

"I think the commercial stations are fabulous in just the sheer excitement of their existence. Their programming and professional execution leave a lot to be desired but for the U.K. it's a very young business; without going 100 per cent American or Canadian, they've got to do it their own way. They are doing that little by little."

Most important to him is that he's working for a national network.

"A national outlet is the best output for a disc jockey who is commercially interested in making money. You make more money being on national radio — excluding salaries. No-one talks about salaries on Radio One it's all a joke. But Radio One offers you the greatest promotion around the country. That's how anyone in their right mind looks at it."

He works hard too, five and six nights a week clocking up an average 1,500 miles around the country. This is where the money is and also, it seems, the joy.

"The radio station doesn't get me off. It offers a bit of satisfaction. If I had a Midnight until Three show, then I would probably get off but for the moment I get off on a good gig."

He's nothing if not modest. As a Californian who came to work on Britain's pirate stations then moved to French national commercial radio, he says: "I am a composite of the best of what was America. I grew up listening to Wolfman Jack and he offered me a job when as a fan I went to see him. He asked me to take over from him. He said 'duck and dive with me and we'll become Wolfman together'. That was it — years ago. He grew from being a pirate Tijuanna Mexican d. j. into a national figure. That guy was always one of my favourite d. js."

He's nothing if not outspoken too. See My Baby Jive and Roll Away The Stone were among his favourite discs last year but he says Mott's new single is a load of crap and most of what Roy Wood did last year was too.

"It's trying to please too many people and then it depends on what you're prepared to put up with. I could go and be Tony Blackburn and smile all the time, but that wouldn't justify my existence; it might justify my pocket book. Tonight you saw a compromise where I played a bit of everybody's kind of music. You don't get famous doing that but you earn a lot of money because people have you back because you've not been brainwashed and you're intelligent enough to please everyone. You forget identity and give them a good time."

Ego-based performances are for the weak minded, he decides, and being on the road so long, he's well above that. "I love to enjoy it but I don't allow myself the leisure and pleasure to enjoy it. The job comes first. Occasionally I get my rocks off; Occasionally. In a way it is a money gig. Then again, I employ four British citizen's to give people a better time at discos than they will get from their local sound system. I could make more money by just doing what everyone else is doing."

He says he could "well survive" in Britain without ever being on the radio. He admits the roadshow idea — now followed up by DLT and Johnny Walker — may never have started had he not been on the air, but if he went off the air now his "value for money" show would still be a success. Not only that, he's got another two systems he hires out. Sometimes he wishes he could do a daily "strip" show but knows he could tire of that.

"I'm easy come, easy go. It's all down to finance. If the people are happy, I'm happy. I'd rather play all soul one night, all rock 'n' roll another night, then all acid. The most difficult thing is to mix them all together."

Rosko continued living in France for a year after Radio One gave him his regular slot. He was working the discos there. Now he says he loves Britain — hates the weather — and believes he's one of those rare Americans that British people understand.

On the Beeb, he says: "I've studied the laws that govern British radio and consequently I've realised what 99 per cent of the critics, knockers, don't understand. I know what they have to put up with. There is a certain amount of inefficiency in the organisation of Radio One but you'll find that in any business in the world. On the whole, when you consider the number of records that are allowed per day, they do a very good job. They are a majority station, a working class station. I think they play a hell of a lot more records than they should. If they were a commercial station they wouldn't be playing half the records they play. The playlist cut didn't affect me at all. I thought here's another policy they want to try out, best of luck. The only way they are going to make it tighter is to tighten up the disc jockeys who direct the records. Radio One just wants to prove itself a valid institution for music. There's ample need for several stations, no-one will argue against that.

There should be a station that plays nothing but soul and reggae and a station that plays nothing but rock and acid rock. Unfortunately there is no permission to do it. This is the big hang-up. Capital play the super pops, they don't play crap pops, and they play very low rock material, with the exception of one or two records. But there is room for a station where they speak once every thirty minutes and they treat hard rock like Radio Three treats opera music — for the serious people. Capital's filled the gap for the semi-serious, Radio One takes it up for the undecided and pop people.

They are not doing it wrong but there's room for improvement. Radio One was going to be the answer to the pirates, the answer to teenage frustration but to justify its existence it had to embrace the housewife as well. This is the power structure failure. There's a lot more room for a lot more owning up. What the hell have you got to hide. You need a lot more flexibility, a lot more experimentation and you must lose the fear to lose something that's already accepted. Radio One will reign supreme for at least another year in total audience listenership. Capital make all this hoo ha about having one million listeners, who cares when Tony Blackburn has seven million?

"I know that I'm not slipping, if anything I'm getting a second wind. My personal standard is going up. It's been slipping for a couple of years. Now commercial radio has given me a new little incentive because I was getting so bored. I'm starting a whole new thing now with the Big Noise Competition on Mondays which packs in 10,000 letters a week.

"That's communication. I enjoy anything that's successful, be it disco or radio. I get letters that say 'I really dig what you're doing' and that letter is the one that says so much . . . You just keep on truckin' that's all."

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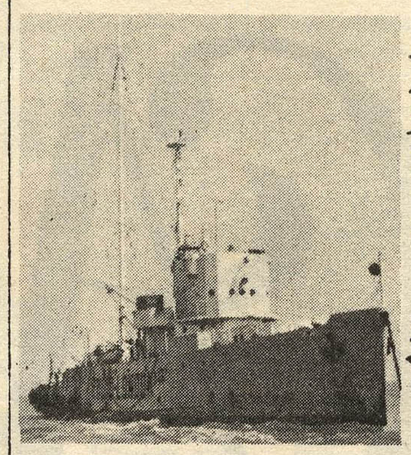

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RECORD & RADIO MIRROR

THE GREAT ONES

Inside:

MOTT: Now Britain's looniest band?

RICKY WILDE on growing up in rock.

IS ELTON putting the boot in?

PLUS: MARC BOLAN'S Superfan!

RECORD MIRROR TOP FIFTY

RRM/BBC chart
Supplied by BMRB

SINGLES

This week	Last week	Weeks in chart			
1	1	4	SEASONS IN THE SUN	Terry Jacks	Bell 1344
2	2	8	BILLY, DON'T BE A HERO	Paper Lace	Bus Stop BUS1014
3	4	3	REMEMBER ME THIS WAY	Gary Glitter	Bell 1349
4	6	2	EVERYDAY	Slade	Polydor 2058 453
5	5	4	ANGEL FACE	Glitter Band	Bell 1348
6	3	5	EMMA	Hot Chocolate	RAK 168
7	9	4	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown TMG 890
8	—	—	THE CAT CREPT IN	Mud	RAK 170
9	8	9	THE MOST BEAUTIFUL GIRL	Charlie Rich	Epic 1897
10	11	6	SEVEN SEAS OF RHYE	Queen	EMI 2121
11	16	5	LONG LIVE LOVE	Olivia Newton-John	Pye 7N25638
12	7	6	I GET A LITTLE SENTIMENTAL OVER YOU	New Seekers	Polydor 2058 439
13	14	7	JAMBALAYA/MR. GUDER	Carpenters	A&M AMS 7098
14	23	3	DOCTOR'S ORDERS	Sunny	CBS 2068
15	25	4	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MGM 2006 389
16	13	7	SCHOOL LOVE	Barry Blue	Bell 1345
17	20	5	ROCK AROUND THE CLOCK	Bill Haley & The Comets	MCA 128
18	21	3	GOLDEN AGE OF ROCK & ROLL	Mott The Hoople	CBS 2177
19	17	7	CANDLE IN THE WIND	Elton John	DJM DJS 297
20	36	2	REMEMBER YOU'RE A WOMBLE	Wombles	CBS 2241
21	19	6	EVERLASTING LOVE	Robert Knight	Monument MNT 2106
22	28	4	HOMELY GIRL	Chi-Lites	Brunswick BR9
23	38	2	A WALKIN' MIRACLE	Limmie & The Family Cookin'	Auco 6105 027
24	10	10	THE AIR THAT I BREATHE	Hollies	Polydor 2058 435
25	12	8	YOU'RE SIXTEEN	Ringo Starr	Apple R5995
26	26	12	WOMBLING SONG	Wombles	CBS 1794
27	15	7	JET	Paul McCartney & Wings	Apple R5996
28	18	8	IT'S YOU	Freddie Starr	Tiffany 6121 501
29	44	2	I KNOW WHAT I LIKE	Genesis	Charisma CB 224
30	22	6	MA-MA-MA-BELLE	Electric Light Orchestra	Warner Bros
31	42	3	THE STING	Ragtimers	Pye 7N45323
32	32	3	THE WAY WE WERE	Barbra Streisand	Philips 6006 367
33	24	10	REMEMBER (SHA-LA-LA-LA)	Bay City Rollers	Bell 1338
34	29	6	LISTEN TO THE MUSIC	Doobie Brothers	Warner Bros K16208
35	35	3	THE ENTERTAINER	Marvin Hamlisch	MCA 121
36	43	2	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry	Dawn
37	27	9	JEALOUS MIND	Alvin Stardust	Magnet
38	32	10	MA HE'S MAKING EYES AT ME	Lena Zavaroni	Philips 6006 367
39	—	—	YEAR OF DECISION	Three Degrees	Philadephia PIR 2073
40	—	—	HE'S MISSTRA KNOE IT ALL	Stevie Wonder	Tamla Motown TMG 892
41	30	9	BURN BABY BURN	Hudson Ford	A&M AMS 7096
42	37	5	MOCKINGBIRD	Carly Simon	Elektra
43	—	—	SATISFACTION GUARANTEED	Harold Melvin & The Bluenotes	Philadelphia PIR 2187
44	41	4	SHANGHAI'D IN SHANGHAI	Nazareth	Mooncrest Moon 22
45	34	10	DEVIL GATE DRIVE	Suzi Quatro	RAK 167
46	33	5	I'VE GOT A THING ABOUT YOU BABY	Elvis Presley	RCA APBO 0196
47	—	—	I'LL ALWAYS LOVE MY MAMA	Intruders	Philadelphia PIR 2147
48	40	8	WHO DO YOU THINK YOU ARE	Candlewick Green	Decca F13480
49	—	—	SO IN LOVE WITH YOU	Freddie Breck	Decca F13481
50	—	—	BEHIND CLOSED DOORS	Charlie Rich	Epic 1539

ALBUMS

This week	Last week	Weeks in chart			
1	1	13	THE SINGLES 1969-1973	Carpenters	A&M AMLH 63601
2	2	24	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJLPD 1001
3	4	3	BUDDHA & THE CHOCOLATE BOX	Cat Sevens	Island ILPS 9274
4	5	18	BAND ON THE RUN	Paul McCartney & Wings	Apple PAS 10007
5	3	5	MILLICAN & NESBITT		Pye NSPL 18428
6	12	4	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Tamla Motown STMA 8015
7	6	9	OLD NEW BORROWED AND BLUE	Slade	Polydor 2383 261
8	10	5	QUEEN 2	Queen	EMI EMA 767
9	7	5	THE STING	Soundtrack	MCA MCF 2537
10	9	15	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
11	11	41	NOW AND THEN	Carpenters	A&M AMLH 63519
12	23	5	BEHIND CLOSED DOORS	Charlie Rich	Epic 65716
13	8	5	GLEN CAMPBELLS GREATEST HITS		Capitol ST 21885
14	13	5	NOW WE ARE SIX	Steeleye Span	Chrysalis CHR 1053
15	22	27	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
16	14	38	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
17	37	3	INNERVISIONS	Stevie Wonder	Tamla Motown STMA 8011
18	15	2	THE HOOPLE	Mott The Hoople	CBS 69062
19	16	6	THE UNTOUCHABLE	Alvin Stardust	Magnet MAG 5001
20	21	8	BURN	Deep Purple	Purple TPS 3505
21	26	4	TOGETHER	New Seekers	Polydor 2383 264
22	17	90	SIMON AND GARFUNKEL'S GREATEST HITS		CBS 69003
23	30	4	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
24	38	4	THESE FOOLISH THINGS	Bryan Ferry	Island ILPS 9249
25	18	6	COURT AND SPARK	Joni Mitchell	Asylum SYLA 8756
26	31	32	THE BEATLES 1967-1970		Apple PCSP 718
27	27	12	SOLITAIRE	Andy Williams	CBS 65638
28	34	17	BY YOUR SIDE	Peters & Lee	Philips 6308 192
29	20	118	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
30	19	6	HOT CAKES	Carly Simon	Elektra K 52005
31	28	2	STARLESS AND BIBLE BLACK	King Crimson	Island ILPS 9275
32	42	2	THE BEST OF JOHN DENVER	John Denver	RCA Victor APLI 0374
33	—	1	CLOSE TO YOU	Carpenters	A&M AMLS 998
34	33	5	THE BEST OF BREAD		Elektra K 42115
35	24	5	MA	Lena Zavaroni	Philips 6308 201
36	49	9	RINGO	Ringo Starr	Apple PCTC 252
37	—	1	MUSIC MAKES MY DAY	Olivia Newton-John	Pye NSPL 28185
38	40	2	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
39	—	—	PHAEDRA	Tangerine Dream	Virgin V 2010
40	43	13	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
41	36	11	A NICE PAR	Pink Floyd	Harvest SHDW 403
42	25	6	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
43	—	—	NON-STOP DANCING 16	James Last	Polydor 2371 444
44	35	4	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers	Warner Bros. K 56026
45	—	1	QUEEN	Queen	EMI EMC 3006
46	—	1	PLANET WAVES	Bob Dylan	Island ILPS 9261
47	29	6	THE FREE STORY		Island ISLD 4
48	41	3	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
49	32	32	THE BEATLES 1962-1966		Apple PCSP 717
50	—	1	TEASER AND THE FIRECAT	Cat Stevens	Island ILPS 9154

CHART

World charts

Sweden:
1 **Waterloo – Abba (LP)**
2 **Waterloo – Abba (Single)**
3 **Burn – Deep Purple (LP)**
5 **Pinewood Rally – Blue Swede (LP)**
7 **Live And Let Die – Paul McCartney (Single)**

Mexico:
3 Let Me Get To Know You – Paul Anka
10 Seasons In The Sun – Terry Jacks

New Zealand:
2 **The Air That I Breathe – Hollies**
3 **You're Sixteen – Ringo Starr**
4 **Yellow Brick Road – Elton John**
5 **Skydiver – Daniel Boone**
7 **Teenage Rampage – Sweet**
8 **Be – Neil Diamond**

Denmark:
2 My Only Fascination – Demis Roussos
3 Old, New, Borrowed Blue – Slade (LP).
4 Nutbush City Limits (LP) – Ike & Tina Turner
7 You're Sixteen – Ringo Starr
12 I Love You Love Me Love – Gary Glitter

Brazil:
1 **Me And You – Don McLean**
2 **Goodbye Yellow Brick Road – Elton John**
5 **You Make Me Feel Brand New – Stylistics**
6 **Gaye – Clifford T Ward**
8 **All In Love Is Fair – Stevie Wonder**

Argentina:
2 Standing On The Inside – Neil Sedaka
6 Goodbye Yellow Brick Road – Elton John
9 Stuck In The Middle With You – Stealer's Wheel
10 The Most Beautiful Girl – Charlie Rich

America

Being as we have no chart this week we thought we'd let you know what's happening in the States.

Cozy Powell is making fast tracks with Dance With The Devil. He's now 60. Olivia Newton-John is making with If You Love Me and entering at 87. Just about to say goodbye it seems is Deep Purple at 100 with Just Might Take Your Life. Only a four week entry for the group and a rather sad scene at present for UK people in the singles field. Over to albumsville and we find a quickly moving Cat Stevens at 54 with Buddah & The Chocolate Box. Van Morrison's, It's Too Late To Stop Now moves to 56 from 66 and how about this, Brian Auger's Oblivion Express with Straight Ahead shoots from 81 to 65. Quadrophenia is still around and so too is Genesis with Selling England by The Pound. Led Zeppelin move into week 124 in the 100 and Suzi Quatro is hanging on for grim death at 181. Stealer's Wheel and their Ferguslie Park makes 185 but up higher and climbing is Hero And Heroine from The Strawbs at 116 and Manfred Mann's Solar Fire is doing OK with a move from 157 to 140.

Competitions

Mott : Neil Wilson Ayrshire; A. Howkins, Guildford; M. E. Owen, Chester; Moyra Daly, Almondsbury; Michael Day, Carshalton; Tony Doyle, West Lothian; William Conlon, Peterborough; Robert Byrne, Coseley; Michael Herd, Slough; Perry Ogden, London W1.

Hollies and DJM singles bonanzas winning names have gone to the record companies. Stupid me sent off the names without copying them down. They have them, however and records should be received soon.

Apology

Sorry everybody about there being no new singles chart. It's not our fault, blame the Bank Holiday! RRM has to go to print on a Tuesday and with no postal delivery until today Tuesday it means all the chart returns cannot be fed in time into the computer plus making all the checks on any possible meddling with the chart logs.

Next week we're back to normal and for chart compilers details of the records to drop out before the next published chart. We have reprinted last week's singles charts for you.

RADIO WAVES

Lovely Louise

RRM proudly presents the very mysterious Louise, host of Radio Northsea International's Skyline programme which goes out between the unearthly hours of 4.00 and 6.00 am each night/morning.

Ever since she first popped up on the airwaves a few months back, listeners have bombarded the station with requests for information. So here goes: Louise Quire became the youngest female disc jockey in Britain when she joined her local station, Manx Radio, at the age of 16. She's now in semi retirement but still does the odd programme for Manx, though despite many offers she refuses to leave the Isle of Man. Apart from taping her programmes for RNI, the lady spends most of her time horse riding and living the country life.

Cassidy crazy on Radio One

RADIO ONE makes its first positive move towards a new sparkling teeny image next week when David Cassidy, is to be heavily featured during his British visit.

The first step in what amounts to a massive involvement with the star came yesterday (Wednesday) when disc jockey David Hamilton spoke to Cassidy in a transatlantic hook-up.

This is followed up during his stay in Britain with heavy airplay for Cassidy records and a number of studio visits.

A spokesman for Radio One said none of the guest appearances on programmes had so far been confirmed but Cassidy would make more than one visit to the studios.

Cassidy arrives in Britain next week for his scheduled concerts at Glasgow (24), White City (26) and possibly a third at Manchester (28).

Lux set for specials

RADIO LUXEMBOURG have a world exclusive first broadcast of Alvin Stardust's new single in their special programme on him next Saturday (27).

During the programme there will be an interview with Alvin and the people responsible for promoting his change of image. The show will also trace his progress from the days when he was known as Shane Fenton.

Luxembourg follows up with two more Saturday specials, the first on May 4, on the Teen Superstars, featuring Donny, David Jackson Five, Gary Glitter, and Gilbert O'Sullivan. The last show in this small series is on May 11, featuring The Super Teen Groups. The programme will include interviews and music from Slade, Sweet, Mud, Wizzard, T-Rex, Queen, Nazareth, 10cc and Geordie.

Beeb bulletin

THAT WELL known purveyor of good taste, Byron Ferrari, otherwise known as Brian Ferry, is the Radio One My Top 12 guest this Sunday (5.00 pm).

Apart from this solid certainty, the week looks pretty lean though there's always Strawbs for the In Concert show on Saturday.

Ralph McTell takes the Sounds On Sunday slot and so breaks the tradition for rock acts which the spot was building up. Still, he always makes a welcome change.

In the week the new boys have a go. Paul Gambaccini steps in to John Peel's shoes tonight (Thursday) to present Buddy Knox and Joan Armatrading. On Monday Bob Harris has Sassafras, then on Tuesday Steve Bradshaw introduces Procul Harum, Eno & The Winkies and Roy Harper.

Manchester music fest.

BBC Radio Manchester will stage its own Music Festival next month following the success of the City's music festival last year.

From May 6 to 11 there will be an assortment of acts at the Royal Northern College of Music before an audience and also broadcast live.

These include pianist John Ogden, Annie Ross, the King Sisters, and the Scaffold.

Programme organiser Derek Woodcock said: "Manchester is not having a music festival this year, so we have decided to stage our own. If it's a financial success, we will make it an annual event."

To attract more teenage listeners to the station, a recording of Prelude in concert goes out at 8 pm on Friday night and on April 26 Ralph McTell's recent Manchester concert will be broadcast also at 8 pm.

Simmons classic

DAVE SIMMONS, presenter of Radio One's Saturday r 'n' b show was cast in a classical mould when he appeared with the Royal Philharmonic at the Royal Albert Hall last night (Wednesday) for an evening with Gilbert and Sullivan.

Dave told his audience about the work of G & S and compered the while programme.

An unusual gig for a blues and soul man? "Not really," Dave explains. "I come from a musical family. My brother-in-law plays double bass with the Royal Philharmonic and my sister teaches piano."

BRMB figures

An NOP poll in Birmingham shows that after only five weeks on the air, BRMB has already passed the half million mark in cumulative audience. The figures relate to the Birmingham VHF area alone.

Alternative voice

SO Peter Harvey turned to me and said, We want next week's column by Thursday lunchtime." Usually Mark and I have a clear week to dig up the facts, but this week we've only had two days! Anyway, on with the scandal.

Before 'Black-boot' Steve England went back to Atlantis last week, he revealed that there are a lot of important new plans for the station, including a possible extension in daytime broadcasting hours. With the increased power being hoped for from the Linnear Amplifier, combined with the change in frequency to either 312 or 315 metres, a good signal is hoped for. Atlantis are looking for one further new disc jockey, and it is hoped to be able to lure a 'well-known name' out to the ship. Arnold Layne was asked, but declined the offer due to the fact that very soon we may be seeing his glamorous features on the 'box'.

One disc jockey who we have been promising to mention for a long time is Alan Clark. Alan, you will remember, was involved with the re-floating of the Radio Caroline project back in 1972. He is now set to return to Holland in June, re-joining Radio Nederland (the Dutch World Service) where he worked several years ago after the close down of the English pirate stations.

I know that Mark Lett and all his buddies are anti-Beeb, but surely even they can't miss listening to the admirable Radio One show, Radio Five. Radio Five takes to the air on Saturday afternoons.

Ian Anderson, who many of us know and love from RNI of old is now working and relaxing in Shetland. He spent a while at the end of last year working as a porter in a London Hospital, but has now returned north of the border to carry out such past-times as skunk baiting, rat hunting and getting drunk!

Doubt was cast in last week's column, referring to the paint tins on Atlantis. Due to rumours about drug taking on the ships, the Dutch Government were very worried to hear that on Atlantis even the paint tins are 'spaced out'!!

On a pilgrimage to Caroline last week was Tony Allan, who went out to have a look-see. Apparently, in his estimations the ship is looking better, with paint being poured into the various cracks and crevices. The Mi Amigo has been troubled by a leak in the bows of the ship, and it is expected that before long divers will have to make some sort of repairs.

Robb Eden, not to be outdone by the publicity stunts taking place over Easter staged by the commercial radio stations in England, has announced to RRM that at Whitsun there will be a sponsored 'Toad-in' on Hampstead Heath. Contestants will have to do such things as guess how many toads can be crammed into a Mini, and how many toads you have to swallow before you can bear to listen to Robb Eden's show. The first prize for the day will be an all expenses trip to Russia, where fortunately RNI cannot be heard!

With Easter, all radio freaks will have extra pocket money, so how about thinking seriously about joining one of the last free radio trips around the boats in the North Sea. Robb Eden prophesies that this year will see the end to broadcasting from RNI as we know it, so this is really your last chance to see the boats.

I have been pretty scathing on the subject of Radio Caroline over the past few months, but I should like to wish them all the luck in the world for their next ten years. Remember, it was ten years ago that the disc jockey breed including Tony Blackburn and Simon Dee were born, so perhaps in ten years' time, Radio One will have new names, like Mike Haggler, Andy Archer and Norman Barrington.

DAVE JOHNS / MARK LETT

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JAZZ ENTHUSIASTS are in for a feast this Saturday night / Sunday morning when Gyroscope, a crowd of star blowers, line up for an all-night session on Sarah Ward's Night Flight (1.30 am).

In the studio will be Gordon Beck, Ron Matheson, Stan Stalzman, Tony Levin, and Frank Recotti. They will be playing a spontaneous set and also discussing jazz with Sarah and listeners who phone in.

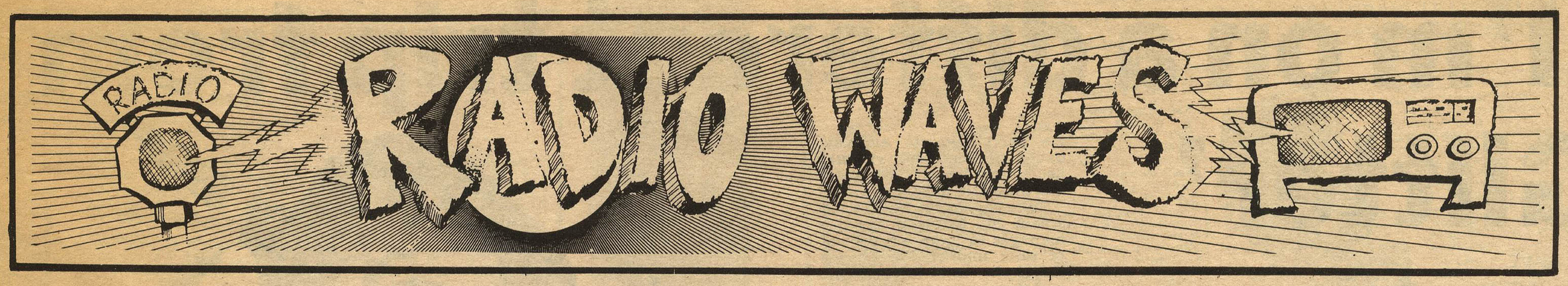
Earlier on Saturday Colin Blunstone features in Capital Rap (6.00 pm-7.00 pm) and Casablanca guest in Capital Night Out at the Global Village discotheque (10.00-midnight).

For those who get up early, Kerry Juby presents hospital requests at 7.30 pm on Sunday morning — this week from Queen Mary's hospital.

Later in Alternatives (Sunday 7.30 pm) Humphrey Burton reviews the arts. This week his guest is M. La Grange, author of Mahler.

Throughout the week listeners can phone in requests for their three favourite golden oldies. These will be played on the air and finally compiled into an all-time golden oldies top 100 which will be played at Whitsun in a non-stop six-hour show.

Finally Allan Hargreaves plays host to one of London's most beautiful witches, Helen Hodge, on his show on Wednesday night (24).



Dilly: too many ads

PICCADILLY RADIO has had a mixed response in Manchester from the out-and-out pop fans the station's format is geared to.

Although the first days have shown the jocks to be personalised and capable and the majority of daytime programming has top 40 predominating, initial dissatisfaction has centred around the number of ads.

Perhaps the novelty of hearing local ads will eventually lend character but several pure pop listeners admitted to me that they had re-tuned to Radio One to get non-stop music. It's a pity the station could not have kept the ad content down in the first few weeks to prevent this sort of alienation. Still that's what it's all about ultimately and the number of ads especially between 8 am and 2 pm must augur well for the station's future.

Radio nostalgia fanatics must have been warmed to hear Roger "Twiggy" Day introducing the breakfast show. Still the same style . . . good to hear you back!

This show set the trend for the first day, top forty, oldies and chat — sometimes too much of it — but generally a warm sounding station. At 5.30 pm the mood switches to local affairs — news, phone-ins, sport, minority interest material, then at 7 pm more music easing the change around to MOR material in the 10.30 pm to 2.05 am Nightbeat spot.

News is another sore point. A three or four minute summary on the hour and one minute on the half hour is too much. If you consider that one eight hour stretch on the station could contain 72 minutes of advertising and over 30 minutes of news the hot music image begins to pale. Of course the ads are inevitable and vital but the news could be sharper and faster.

That apart, Piccadilly is a hit and deserves to win an audience. Let's hope it does.

Geoff Collins.

Piracy on the high trees

THEY SENT for me with an unmarked car and un-named driver who immediately demanded water to fill his mysterious plastic container. This could be bad, I thought, and showed him to the tap . . .

I said goodbye affectionately to my home and followed silently as the man carried his water back to the car. No, the radiator wasn't leaking, the water was needed for . . . his voice trailed off.

We made the first stage of the journey uneventfully. No blindfold was used, not even when we abandoned the car to continue of foot, through thicket, thorn and bramble. He warned me to watch for a sign, I foolishly remembered playing cowboys and indians as a child. The undergrowth became tangled and suddenly there was another of them. He carried a radio and gestured with his hand. On the radio aerial, horrors, was a flag bearing the skull and crossbones.

The radio crackled and spewed its message into the still woods and as we followed the sound was repeated ahead as if in answer.

"Here we are," said one of them pointing towards a noisy enclave. Sure enough, we'd arrived. Two people idly watching a metal object on the ground turned to greet us. This was Radio Sutch, the first offshore pirate station to continue on land.

Black Printz, a veteran from Radio City days, is the guy in charge. He grins a lot and explains how this small piece of electronic equipment — a fully transistorised transmitter — is belting out a 200 watt signal of 299 metres medium wave. There's a single wire running from it to a point where it shoots off at a tangent up into the trees.

"That's the hardest job," he says, "getting the aerial up."

A compass has been used to make sure the signal is beamed where it will reach the biggest audience, in this case towards the West. This means Radio Sutch is booming into the densest population area in the country — the South and West of London. The water is ceremoniously poured over the too dry ground where two copper earths have been driven in.

Feeding the mini-marvel transmitter is a solitary cassette tape recorder that tends to bring the image of land-based pirate radio crashing down, but when you consider all the problems, it's the only way. Imagine, I expected to find someone with at least a microphone; tape-recorders yes but at least a microphone!

The answer is, as many of you may know, that these illicit broadcasts are prepared in the comfort of the pirate's own home.

Printz and Chris Elliot, the sort of Kenny & Cash of land-based pirates, admit to having a huge collection of records and taped oddities.

Between them they can muster hours and hours of fill-in material for what are essentially record shows. During my visit Chris Elliot's tape was ploughing out up-to-date rock music interspersed with commonplace but professional sounding links. Then came the switch to the next tape; moment to savour.

A cassette with Radio Sutch theme music cued at the ready is swiftly plugged into the transmitter while the tape is changed on the other machine then a fast switch back and the next hour is rolling on.

Around the site three portable radios monitor the output. The sound is distorted because of the close proximity of the transmitter, but it is an effective method of listening in. While we are talking the single radio left tuned in falls silent and for a moment no-one notices. Abruptly Chris cries "the tape" and rushes to turn it over.

The programme going out is a rock 'n' roll special featuring Eddie Cochran. Among their old tapes Chris and Printz have unearthed a recording of an Eddie Cochran interview which falls in well with the programming. Indeed all the links between records were interesting or funny. This is part of their philosophy.

"We believe anything that goes between records should be entertaining," says Printz, "not just someone saying this is so-and-so whith so-and-so. Most people recognise the records anyway, so we give them something else."

The rock 'n' roll show is a joint effort and has both of them acting out little loony sketches that DO sound amusing.

"We just get together and leave the tape running," Chris explains: "That way we can pick out the best bits and edit them into a show."

Also on this particular show, there are bits of old radio shows like Listen with Mother (remember?) and also snippets from American radio shows. It's all very effective and proves the point they are trying to make: you don't need huge organisations to make professional sounding radio programmes.

What they want is freedom to broadcast in the same way as the Americans where anyone can apply for a licence to run a radio station.

Printz says: "I wouldn't work for Radio One if they gave me a job because I wouldn't have the freedom to say and do as I want. That's not to say I want to offend anyone, far from it. I just work well knowing it's my responsibility to make it a good entertaining show."

He's a full-time jock earning most of his year's income in the summer months when he works on the continent. This summer, he promises, he has something "very special" for home consumption — something that will re-awaken the old pirate radio spirit, and it's NOT another offshore station!

Chris, who is a civil servant in the daytime and disc-jockey at night, says he would accept a job on a regular radio station for the professional experience, but like Printz he believes in the cause.

Both agree it's really a rather grand hobby. They seem unwary of the legality of it all. "If we did get caught we would fight the case and it would be very interesting," says Printz.

They say their regular Saturday broadcasts (12 noon to 5 pm) are really just test runs for the big summer operation they have planned. Then they are sure they will get arrested but for the time being it's all down to a Philips cassette and a £50 transmitter, plus a lot of dedication AND a very, very good style.

Peter Harvey

THIS is the loony crew responsible for Radio Sutch (from left) Roscoe Blue; "Cosmic" Paul Nebula, Brigadier Walt Wirble (top), Black Printz (with cap over face), Vin Dylon and Chris Elliot.

RADIO SUTCH will accept both tapes and items for inclusion on their events programme, at 60 Redcliffe Square, London SW10.

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The only paper with this week's BBC Top 50

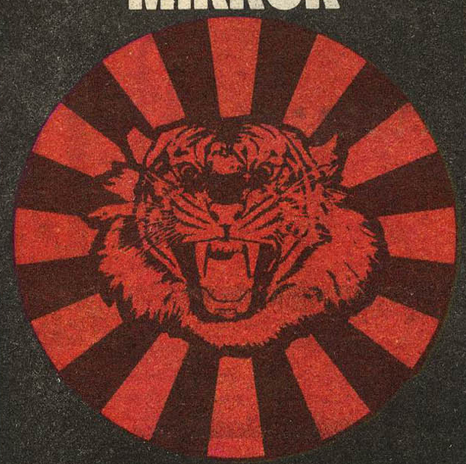
RECORD & Radio MIRROR

A BILLBOARD PUBLICATION APRIL 27, 1974 7p

This week

THE CARPENTERS

RECORD & RADIO MIRROR



THE GREAT ONES

PAPER LACE: the day the 'Chicago mob' got busted

EXCLUSIVE PAGE 19

PLUS: SLADE say why they are quittin' BAK 'OME

GRAHAM NASH & Britain

and... who will follow the NEW SEEKERS?

RECORD MIRROR TOP FIFTY

RRM/BBC chart
Supplied by BMRB

SINGLES

This week	Last week	Weeks in chart			
1	1	6	SEASONS IN THE SUN	Terry Jacks	Bell 1344
2	17	2	WATERLOO	Abba	Epic 2240
3	2	3	THE CAT CREPT IN	Mud	RAK 170
4	8	4	REMEMBER YOU'RE A WOMBLE	Wombles	CBS 2241
5	4	6	ANGEL FACE	Glitter Band	Bell 1348
6	5	6	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown TMG 890
7	3	4	EVERYDAY	Slade	Polydor 2058 453
8	9	5	DOCTOR'S ORDERS	Sunny	CBS 2068
9	11	6	HOMELY GIRL	Chi-Lites	Brunswick BR9
10	15	4	A WALKIN' MIRACLE	Limmie & The Family Cookin'	AVCO 6105 027
11	13	6	I'M GONNA KNOCK ON YOUR DOOR	Jimmy Osmond	MGM 2006 389
12	7	5	REMEMBER ME THIS WAY	Gary Glitter	Bell 1349
13	12	7	ROCK AROUND THE CLOCK	Bill Haley & The Comets	MCA 128
14	6	7	EMMA	Hot Chocolate	RAU 168
15	10	10	BILLY, DON'T BE A HERO	Paper Lace	Bus Stop BUS 1014
16	18	5	GOLDEN AGE OF ROCK & ROLL	Mott The Hoople	CBS 2177
17	14	8	SEVEN SEAS OF RHYE	Queen	EMI 2121
18	25	4	LONG LEGGED WOMAN DRESSED IN BLACK	Mungo Jerry	Dawn DNS 1061
19	38	2	DON'T STAY AWAY TOO LONG	Peters & Lee	Philips 6006 388
20	31	3	HE'S MISSTRA KNOW IT ALL	Stevie Wonder	Tamla Motown TMG 892
21	21	4	I KNOW WHAT I LIKE	Genesis	Charisma CB 224
22	19	7	LONG LIVE LOVE	Olivia Newton-John	Pye 7N 25638
23	28	2	ROCK & ROLL SUICIDE	David Bowie	RCA LPB0 5021
24	16	11	THE MOST BEAUTIFUL GIRL	Charlie Rich	EPIC 1897
25	27	5	THE ENTERTAINER	Marvin Hamlisch	MCA 121
26	—	—	ROCK & ROLL WINTER	Wizzard	(Warner Brothers K 16357)
27	30	3	BEHIND CLOSED DOORS	Charlie Rich	Epic 1539
28	33	3	YEAR OF DECISION	Three Degrees	Philadelphia PIR 2073
29	23	14	WOMBLING SONG	Wombles	CBS 1794
30	22	9	JAMBALAYA/MR. GUDER	Carpenters	A&M AMS 7098
31	46	2	I CAN'T STOP	Osmonds	MCA 129
32	24	12	THE AIR THAT I BREATHE	Hollies	Polydor 2058 435
33	20	8	I GET A LITTLE SENTIMENTAL OVER YOU	New Seekers	Polydor 2058 439
34	29	10	YOU'RE SIXTEEN	Ringo Starr	Apple R 5995
35	—	—	SHANG-A-LANG	Bay City Rollers	Bell 1355
36	34	5	THE WAY WE WERE	Barbra Streisand	CBS 1915
37	35	5	THE STING	Ragtimers	Pye 7N 45323
38	37	3	SATISFACTION GUARANTEED	Harold Melvin & The Bluenotes	Philadelphia PIR 2187
39	41	3	I'LL ALWAYS LOVE MY MAMA	Intruders	Philadelphia PIR 2149
40	36	9	JET	Paul McCartney & Wings	Apple R 5996
41	26	9	SCHOOL LOVE	Barry Blue	Bell 1345
42	39	9	CANDLE IN THE WIND	Elton John	DJM DJS 297
43	32	10	IT'S YOU	Freddie Starr	Tiffany 6121 501
44	48	12	REMEMBER (SHA LA LA LA)	Bay City Rollers	Bell 1338
45	42	8	EVERLASTING LOVE	Robert Knight	Monument MNT 2106
46	45	11	JEALOUS MIND	Alvin Stardust	Magnet MAG 5
47	—	—	THE SOUND OF PHILADELPHIA	MFSB	Philadelphia PIR 2289
48	47	3	SO IN LOVE WITH YOU	Freddie Breck	Decca F 13481
49	43	8	MA-MA-MA-BELLE	Electric Light Orch.	Warner Bros. K 16349
50	—	—	SPIDERS & SNAKES	Jim Stafford	MGM 2006 374

ALBUMS

This week	Last week	Weeks in chart			
1	1	14	THE SINGLES 1969-73	Carpenters	A&M AMLH 63601
2	2	25	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJLPD 1001
3	4	19	BAND ON THE RUN	Paul McCartney and Wings	Apple PAS 10007
4	5	6	MILLICAN AND NESBITT	Pye NSPL 18428	
5	3	4	BUDDHA AND THE CHOCOLATE box	Cat Stevens	Island ILPS 9274
6	7	10	OLD NEW BORROWED AND BLUE	Slade	Polydor 2383 261
7	10	16	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
8	17	4	INNERVISIONS	Stevie Wonder	Tamla Motown STMA 8011
9	11	42	NOW AND THEN	Carpenters	A&M AMLH 63519
10	6	5	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla Motown STMA 8015
11	8	6	QUEEN 2		EMI EMA 767
12	13	6	GLEN CAMPBELL'S GREATEST HITS		Captitol ST 21885
13	9	6	THE STING/Soundtrack		MCA MCF 2537
14	15	28	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
15	39	2	PHAEDRA	Tangerine Dream	Virgin V 2010
16	22	91	SIMON AND GARFUNKEL'S GREATEST HITS		CBS 69003
17	16	39	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
18	26	33	THE BEATLES 1967-70		APPLE PCSP 718
19	19	7	THE UNTOUCHABLE	Alvin Stardust	Magnet MAG 5001
20	18	3	THE HOOPLE	Mott the Hoople	CBS 69062
21	12	6	BEHIND CLOSED DOORS	Charlie Rich	Epic 65716
22	25	7	COURT AND SPARK	Joni Mitchell	Asylum SYLA 8756
23	23	5	SELLING ENGLAND BY THE POUND	Genesis	Charisma CAS 1074
24	14	5	NOW WE ARE SIX	Steeleye Span	Chrysalis CHR 1053
25	24	5	THESE FOOLISH THINGS	Bryan Ferry	Island ILPS 9249
26	28	18	BY YOUR SIDE	Peters and Lee	Philips 6308 192
27	49	33	THE BEATLES 1962-66		Apple PCSP 717
28	29	119	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63669
29	—	1	WOMBLING SONGS	The Wombles	CBS 65803
30	21	5	TOGETHER	New Seekers	Polydor 2383 264
31	36	10	RINGO	Ringo Starr	Apple PCTC 252
32	45	2	QUEEN		EMI EMC 3006
33	20	9	BURN	Deep Purple	PURPLE TPS 3505
34	34	6	THE BEST OF BREAD		Elektra K 42115
35	—	—	HERO AND HEROINE	Strawbs	A&M AMLH 63607
36	27	13	SOLITAIRE	Andy Williams	CBS 65638
37	—	—	AMERICAN GRAFITTI/Soundtrack		MCA MCSP 253
38	38	3	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA SF SF 8287
39	—	1	TALES FROM TOPOGRAPHIC OCEAN	Yes	Atlantic K 80001
40	30	7	HOT CAKES	Carly Simon	Elektra K 52005
41	—	1	HUNKY DORY	David Bowie	RCA SF 8244
42	—	—	ON THE BORDER	The Eagles	Asylum SYL 9016
43	—	1	TALKING BOOK	Stevie Wonder	Tamla STMA 8007
44	32	3	THE BEST OF JOHN DENVER		RCA Victor APLI 0327
45	—	1	RAINBOW	Neil Diamond	MCA mcf 2529
46	42	7	WE CAN MAKE IT	Peters and Lee	Philips 6308 165
47	—	1	SLADEST	Slade	Polydor 2442 119
48	48	4	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
49	33	2	CLOSE TO YOU	Carpenters	A&M AMLS 998
50	44	5	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Bros.	Warner Bros K 56026

Chart chatter

CHART HEROES from our two week gap are Abba, Peters & Lee and the 1971 edition of The Osmonds. Waterloo is at two, Peters & Lee make 19 after two weeks. The Osmonds are 31. The ads feature Donny but did Donny sing on the disc? I hope so, don't you? Oh, my, The Glitter Band lasting but Gary after keeping in-front is now 12. Young Jim is still thumping doors and Limmie are just heading for the top. Did I hear on the wireless some weeks back someone saying it would get nowhere? Emma is falling and Billy dropping and Queen following suit. Still the Chi - lites are still a-rising.

★

THUMBS up for Stevie as he moves really fast for what looks like being a super smash hit. Like David B, album single cuts do no harm. Expect you adore those little political message discs and Year of Decision is doing so well. Wombles still have two discs in the 50 and so now Bay City Rollers. BCR deserve their success, particularly after all the miles they've clocked. Wizzard are back but why not Rock & Roll Summer instead of Winter? Barbra down two and Barry 15.

★

MFSB who have backed so many Philadelphia sound discs now get some deserved glory with entry at 47 and what do you know about Jim Stafford in at 50? A little ring to super Julia at Polydor and hey ho our Jim began playing guitar at 14. He plays US clubs and before Spiders & Snakes made the US Top 40 with Swamp. Going to be a biggie, I'm told. Why though didn't ELO last longer? Nearly forgot, hello, mum. See 47.

★

AND to next week. Can Terry survive? Will Mud creep to the top? Any chance for Limmie? Abba the real certs for topping the chart? How far will the osmonds climb? Wizzard? Are they set for a mighty smash? Can the Chi - Lites make the last and mighty leap? It's all too much . . .

LAST WEEK. Chart compilers, facts from last week. Artists dropping out from last week: Lena Zavaroni, 44: Doobie Bros 40: Suzi Quatro 49: Ann Peebles 50.

US Soul charts

1(4) The Payback — James Brown (Polydor)
2(1) TSOP — M. F. S. B. (Philly)
3(8) Dancing Machine — Jackson 5
4(5) Mighty Mighty — Earth, Wind & Fire (Columbia)
5(12) Let's Get Married — Al Green (Hi)
6(2) Outside Woman — Bloodstone (London)
7(10) You Make Me Feel Brand New — Stylistics (Avco)
8(9) Heavenly — The Temptations (Motown)
9(3) Touch A Hand, Make A Friend — Staple Singers (Stax)
10(6) Honey, Please, Can't Ya See — Barry White (20th Century)

from Billboards Specialist Soul Survey

Breaker S

WHY, oh why has Ann Peebles been allowed to leave the 50. An immediate enquiry is needed! Is Judy Teen going to provide Cockney Rebel with the break-through? Harry Chapin surprisingly breaking with very US disc. Tony Clarke's revived disc must make it on merit? Yes? Cat Stevens still almost but not quite.

STAR BREAKERS

THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US. Sparks. Island WIP 6193
LAST TIME I SAW HIM. Diana Ross. Tamla Motown TMB 893
EASY EASY. Scotland World Cup Squad. Polydor 2058 452
I CAN'T STAND THE RAIN. Ann Peebles. London HL 10428
HONEY PLEASE CAN'T YOU SEE. Barry White. Pye 7N 25639
SUGAR BABY LOVE. Rubettes. Polydor 2058 442
GETTING OVER YOU. Andy Williams. CBS 2181
JUDY TEEN. Cockney Rebel. EMI 2128
I SEE A STAR. Mouth & McNeal. Decca F 13504
WOLD. Harry Chapin. Elektra K 12133

BREAKERS

FOR THE LOVE OF MONEY. O'Jays. Philadelphia PIR 2186
INSTANT POETRY. Golden Earring. Track 2094 121
JUNGLE BOOGIE. Kool & The Gang. Polydor 2001 500
LANDSLIDE. Tony Clarke. Chess 6145 030
MIGHTY LOVE. Detroit Spinners. Atlantic K 10416
OH VERY YOUNG. Cat Stevens. Island WIP 6190
ONLY FOR THE CHILDREN. Stylistics. Avco 6105 028
SEVEN DEADLY FINS. Eno. Island WIP 6178
STONE TO THE BONE. James Brown. Polydor 2066 411
THEME FROM THE STING. Bobby Crush. Philips 6006 374
Y VIVA ESPANA. Sylvia. Sonet SON 2037

Radio One at Brands Hatch

RADIO ONE continues its new outgoing "team building" drive with a heavy motor racing promotion at Brands Hatch on Sunday May 5.

This type of promotion has already been used successfully by Radio Luxembourg and adds fuel to opinions that Radio One is aiming for a brighter racier image.

The "Radio One Disc Jockey Day at Brands Hatch" will feature races between jocks and stars competing for team and individual prizes.

Noel Edmonds, the station's own motor racing star, leads a team which includes Tony Blackburn, Rosko, DLT, John Peel, Dave Simmons, Paul Burnett, Bob Harris, and Alan Black.

Their opponents will include Mike Batt of Wombles fame, John Ford (Hudson Ford) and Hurricane Smith.

They will race Shellsport Ford Mexicos and also take part in an economy race to see how far one gallon of petrol will go — with of course a car chasing them to make sure they don't go too slow!

Oldies for Radio One

RADIO ONE follows up the six - part Beach Boys' story which starts on Saturday, May 11 (2.00 p.m.) with a six - show series of all - time golden oldie programmes presented by Tony Blackburn.

This follows the tremendous response to Tony's Top 100 spot which was last featured on April 18. The Top 100 is compiled from literally thousands of requests over the year.

Beeb bulletin

JOHN PEEL returns next week to present Blue, Can and Maldwyn Pope. Meanwhile the stand-ins get further chance to stake their claim for regular spots.

Paul Gambaccini presents tonight (Thursday) Sutherland Brothers and Quiver, which should be good, then apart from Rockspeak on Friday night, its all down to In Concert with King Crimson on Saturday (6 p.m.).

My Top 12 has Engelbert Humperdink on Sunday (5 p.m.) followed by Strawbs in Sounds on Sunday.

Finally Bob Harris presents Medicine Head, Robin Trower, and Wally, on Monday night.

Hallam appoint Rufus

RADIO Hallam, the Sheffield radio contractor, has appointed the former LBC deputy-editor, Ian Rufus, as head of news.

National Urge Week

BBC local radio stations are to combine on May 6 to present a National Urge Week.

The idea comes from Radio London jock, Robbie Vincent, who says that so far Radios Manchester, Leeds, Newcastle and Blackburn are joining with Radio London to invite listeners to ring in with their urges.

Vincent told RRM, "I can't tell you what it's all about yet, but I can assure you that it's going to be very interesting."

Meanwhile Robbie is off on holiday next week and is replaced for his Monday night phone - in show by none other than Tony Blackburn.

Radio City

LIVERPOOL'S commercial radio company, Sound Of Merseyside, has named the station, Radio City.

The change was prompted by similarity of names between Sound of Merseyside and BBC Radio Merseyside. Radio City is set to oepn on October 1.

New news service

ONE of the applicants for the Ipswich local radio contract has already formed its own news company called, Anglia Radio News.

The applicant is Suffolk Independent Radio whose director, David Prewett, said: "In view of the importance that we attach to fast, accurate news, we have as part of our application plans for the franchise formed ARN to specialise exclusively in supplying news and information both for local broadcasting, Ipswich and for other local radio stations.

Pitney

GENE PITNEY will be one of Pete Murray's guests on this Friday's Open House which goes out on BBC Radio Two between 9.00 a.m. and 11.30 a.m.

Fresh air

JOHN PEEL'S fortnight holidaying has brought good things (not that Peel's programmes are anything less than usually very good) into the Radio One. Sound Of The Seventies spot of 10 to 12 each weeknight, save Sunday.

Tonight, Thursday, Paul Gambaccini, already established on the Friday magazine, Rockspeak, has his last show. He has a friendly voice and authoritative manner plus impeccable taste. Gambaccini has, and he is American, the delightful sensitive knack of playing several records after each other without comment or title listing.

One disc picks up the spirit and feel of the former, the kind of American FM radio at its best. Perhaps he could have made less allusion to a holidaying John but one hopes some spot or time segment will be found for him in the future.

Steve Bradshaw did not have such a happy time and from memories of his excellent Radio London programme of a year or so back hid much of his light under a bushel. Bradshaw sounded nervous and several records suffered a wrong speed and apology.

He is though, too good to suffer from a slightly below par performance, for he is still streaks ahead of many other new voices heard at times on Radio One. He also knows his music and the scene. The only pity is the lack of air-time on Radio One for the existing team would undoubtedly be strengthened by these two welcome voices who have indeed brought some good fresh air to the heavier side of Radio One record programming.

TONY JASPER

BBC Radio London extends coverage

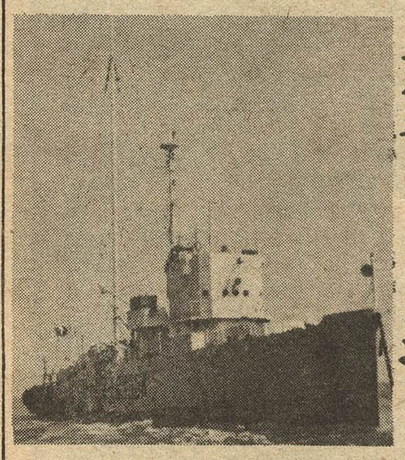
BBC Radio London is to extend its specialist music coverage from May 4, and also introduce a "favourite play" principally to tighten up the station's music sound.

Station music boss, David Carter, says that about four singles a week will be chosen for special plugs. These will be ones considered by the station to be worthy of great popularity.

Also three evening programmes, Break Through featuring progressive music (Monday), Jazz (Tuesdays), Classical (Thursday), are to be extended by 20 minutes to run from 8.00 p.m. to 10.00 p.m.

During Saturday afternoons on "The Other Programme" there will be a special middle of the road album review presented by Paul Owens.

10 YEARS OF OFFSHORE RADIO



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Alternative voice

AS predicted in previous columns Atlantis have changed frequency. They are now on 312m (962 kHz). This has been done because of the interference and deliberate jamming by an Italian station. The choice of 312m is no surprise, it has been recommended as a good channel for one of the offshore stations for some months now and indeed a crystal was ready and waiting for Steve England when he came over (just as well the present waiting time for these is something of the order of 3 months).

This frequency has been recommended because it is relatively clear and as a result Atlantis's signal comes through fairly free of interference, even at night, although, of course it is very weak at present as they still haven't increased the power of their transmitter yet. One slight problem you might encounter after dark when trying to receive them is a high pitched whistle, this can usually be tuned out, and is in fact caused by an Albanian station that has only recently started transmissions, and for reasons probably best known to them is 2 kHz "off channel", hence the whistle.

This should cease to be a problem once Atlantis are on higher power. Congratulations to Andy Anderson and the other technicians for the very quick overnight change of frequency, very little broadcasting time lost.

So! Now the Italian jammers can go to sleep at night.

Some more interesting Atlantis bits and pieces. The 10kw and Capitol, 270m transmitter has been dismantled for spare parts and only the small 1kw ex R.E.M. Island transmitter is in service. This is however being operated in excess of its rated power.

It is hoped to boost the power of this to over 10 kw soon with an R.F. amplifier. Still in search of a new D.J. Atlantis have now offered the post to an Audio Engineer friend of theirs who has been making them some jingles recently. It will be interesting to see if he accepts the job.

Also from Atlantis, an amusing story about their ship to shore link. This is via a walkitalie set and they send regular messages, shopping lists, etc. to their management on land. Well, it seems that local radio hams have discovered this and are cutting in with their own messages to the ship!

Atlantis MUST increase power soon if it really wants to gain an audience in the UK, at present the fact is that only the regular "free Radio Freaks" (like me) take the trouble to search for the station ("professional listeners" as Spangles Maldoon once rather unkindly referred to them).

On the subject of listeners in the UK, I cannot over-emphasise the point I am always making, and that is: if you want an English service to be maintained (or even extended??) on Atlantis or the other offshore stations, then you must give them your support. The least you can do is to send them a card, just to let them know you are listening.

You can also display a car sticker of course. The Free Radio Campaign are adding Atlantis ones to their selection soon and even for Mi Amigo, as the popularity of this seems to be increasing. Maybe its the good reception, or the English service that starts at 7 p.m. It is interesting to note however that it is still the RNI stickers that are in greatest demand. In the meantime, has anyone any suggestions as to what I can do with 1,000 dayglow "seagull" car stickers?

I always dread the occasional suggestions made, usually from the more "progressive" radio stations, of letting the audience participate. I cringe at the very thought of amateur DJs, ego trippers, etc, broadcasting, possibly I am basing my fear on the knowledge of that I myself would make the world's worst DJ or perhaps my fears are more soundly based on hearing the majority of our "land-based pirates".

Anyway, I am glad to say my fears have been proved slightly unjustified by Brian Mckenzie on RNI. He has come up with the idea of getting his regular listeners of his Rock and Roll show to "tape" a quarter hour programme to be broadcasted on the show.

The reason for this being successful — where other attempts usually fail, is because in this instance it is the muscial content of the programme that is of prime importance, not the presentation, and with all due respects to Brian, it is very often the case that a listener can be better informed as regards the music than the DJ. So this experiment, in my opinion, looks like being a success. In fact, is it possible that Brian has actually stumbled on a new trend in broadcasting? We certainly need something to replace these dreadful "phone in" programmes.

I was very interested by Martin Davis's suggestion in RRM's Mailman page a couple of weeks ago, for voting for the worst DJ. I thought I would take up his suggestion and hold a poll. There are three catagories to vote for: 1 Worst DJ. 2 Worst programme. 3 Worst Radio Station. You can vote for offshore or official land based stations, personnel, etc. and editor permitting, I will publish the dreadful truth in one of my future columns. The address to send your votes is Roy Brooker, Free Radio Campaign, BM F.R.C., London WC1. Please vote seriously, I really want to find the worst!!

Finally, if my information from Holland is correct the Dutch Government will be announcing its future plans regarding Veronica next month, and probably at the same time announce a closing date for the three other stations. It would seem probable that Veronica will join the Hilversum organisation, in which case they will start there in October when a licence could be issued. If all this is so, then the stations will close anytime between May and September!

Lets hope they are at least allowed to see us through the summer.

On that gloomy note I will take my leave of you until next month.

ROY BROOKER

CAPITAL

539 metres medium wave
95.8 MHz V.H.F.

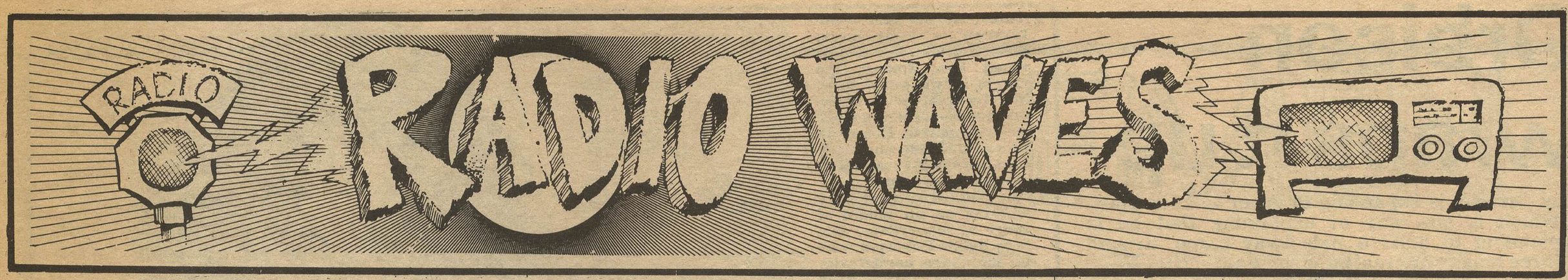
GREG EDWARDS, Top Of The Pops Presenter and currently presenting the Slade tour, is the station's new soul jock.

He takes over Marsha Hunt's Black Is Beautiful Music slot between 8 and 10 p.m. each Saturday night and will be presenting a broader cross section of soul. Meanwhile Marsha takes a break from broadcasting and is replaced in her Sunday night chat show spot (10.30 p.m. to midnight) by people like Jill Tweedy (last week) and Liz Cowley (this Sunday).

Sarah Ward continues to pull in the interesting music acts for her late night show. This Saturday / Sunday morning she has Ace, then on Thursday Gene Pitney and all girl group Rock Bottom join in with Molly Parkin, for what sounds like a fascinating show. This Friday she has Kilburn and the Highroads.

Saturday promises to be a hot day for rock fans. First there's Roger Scott's Cruisin' programme which is billed as a rock 'n' roll party and the definitive presentation of the greatest records ever. The show goes out between 12.00 and 2 p.m. At 6 p.m. Dave Symonds will be talking to Graham Nash in the rap, then at 10 p.m. Brinsley Schwartz play at Global Village in Capital Night Out. This is likely to be the last concert from this venue.

Finally don't forget Capital's folk/rock '74 concert this Friday (26) at London's Rainbow Theatre. JSD band top the bill with Jonathan Kelly's Outside, "Mr Scotland" Bill Barclay, plus special guests Harvey Andrews and Graham Cooper.



Radio a la Carter

THE melting pot could have been invented for David Carter. He's got an Italian mother, a Welsh father and was born in Pakistan.

This he will tell you in a deep American accent — he was educated there — while firmly establishing that he is actually British. "The only place I'm not from," he says with characteristic tongue in cheek, "is Australia, and I've never lived in Earls Court."

That apart though, he is closer to the heart of London than most and can truly claim to be one of the capital's pioneers. His job is filled with frustration, ingenuity, and a constant battle against the odds. In short, David works for BBC local radio! In fact he's one of the original pathfinders, giving up a successful career in television and network radio for the dubious delights of community radio. So who else but a Canadian sounding, Italian looking, son of a Welshman would you expect to be musical director on BBC Radio London? The facts about his earlier life make the picture even wider.

"Round about 15, 16, I used to do my homework listening to the local radio station in California and they had a joke of a disc jockey. I wrote them a letter saying 'this guy's awful, I'm sixteen and I think I could do better and if I can't I'll eat my hat'." He added a p. s. to the effect that he'd just invested five dollars in a stetsun, then waited three months before getting a summons from KROW asking him to present a one-hour show.

He recalls it well: "It was the most incredibly bad nauseating thing that has ever been perpetrated." And he still has the tape to remind him.

At the time the experience convinced him that he was more of a critic than a performer. He aimed to become a journalist but ended up in England first doing an office job then getting commissioned in the British army. This led to part time journalism and eventually work for non other than Record Mirror for whom he produced the impossible, an interview, albeit by post, with Elvis Presley.

Magazine work followed until a takeover left him out of work with only his actress wife, Wendy Hall between him and the dole queue. Then "out of the blue" came an offer from the BBC to become a producer.

Modestly, he says he had one or two moderate successes. These included the production of the first cross examination of a member of the royal family (Prince Philip) and the revolutionary introduction of Light Night Extra with for the first time phone-ins, prizes, and the use of radio cars. This developed from one night a week in '64 to five nights a week of Late Night Extra at the introduction of Radio One and Two.

Later he helped introduce Mike Lennox first of the offshore signings to BBC, then the likes of Duncan Johnson, Terry Wogan, and Jimmy Young.

"Throughout this period I kept thinking there was something wrong in network radio, it was very London biased, local radio had to come."

Nevertheless he went on to produce for Thames Television's Today programme and later edit for Eamonn Andrews' This Is Your Life, before being offered the job on Radio London early in the days of BBC local radio. He took it and the drop in pay because of the challenge, and despite the quite crushing inadequacies has remained loyal to the cause ever since.

"We didn't have the money to provide direct competition to Radio One and I didn't want to. So I thought alternatives, alternatives, trying to fill gaps. For example, network wasn't doing reggae and soul so let's try to do something with that and that sort of thing. If they are going to do jazz, let us do a programme with a London bias but not at the same time, nor in the same way. We couldn't have a music policy."

His first shock was the instruction that he was to present his own daily lunchtime programme, Lunch A La Carte. The dry run for this particular slot was such a disaster that David now uses the tape as a text book model of all the traps in presenting a music programme. It made him aware for the first time of all the trials the performer had to go through thus making him a better producer.

"Those early days of the station saw a tremendous degree of enthusiasm which still exists but it is not an exaggeration to say that our staff outnumbered our audience. Our level of experience was bad, there were no guide lines, and London had special problems. When you've got a potential audience of 15 million, what is local? Is it reporting the activities of Hampstead or maybe a request show?"

He took the view that requests were out and introduced the dial - a - dedication service that is open to any listener. "A dialogue between ourselves and the listener," as he puts it. On a personal level he pulled out of his daily show after two years because he was bored — now he has just one show a week, the Friday night Pop Shop presentation of the week's new discs.

Carter's views on disc jockeys make interesting food for thought: "A lot of music presenters are very eager to present an image that they are somehow a star. That they are bigger than the music or the audience, and I've often said that music and audiences existed on the radio long before disc jockeys were created. At best the guy is a catalyst. He is there to show off to the best advantage, the skill of musicians and bring them to the attention of the listener.

"If you have nothing to say between records, ideally say nothing. Be concise, be aware that you are an invited guest into somebody's home, don't make facetious remarks at the expense of the audience."

His successes at London have been in introducing people like Charlie Gillet with a classic rock 'n' roll show, and Steve Barnard with his reggae slot.

"This is the role of local radio as opposed to network. We must try finding new people. Obviously we've reached a saturation point in London now because of needle time problems. Unless that is expanded I have choices of saying either we get rid of people that we have faith in and introduce new people, which I don't think is right, or we have to discourage a lot of people who do send in good tapes and say 'maybe in a year's time.' In this respect we can quote Paul Owens, a guy who over a couple of years did bits and pieces, then got a show, and is now filling in for people like DLT on Radio One. It's sort of a Rep come West End situation. We can experiment, and the audience goes along with you."

Facilities are another matter but David believes Radio London can produce shows which stand comparison with anybody who has maximum facilities.

"Obviously if you compare us with certain commercial stations in London which we won't mention, yes we are very poor. If you compare us with network radio, yes we are poor. At times it makes me very angry, not hard done by, just angry. If you want to make a good radio programme is it the size of your audience that determines the amount of work you put in?

"Where we do have a tremendous advantage, because we're short of resources, is in the tremendous dedication of the people who work for us. Also certain listeners come in and help us out."

He dislikes the term "poor relations" though.

"That's a harsh term. Let's say a couple more engineers and a couple more studios would not go amiss."

Carter sees his role as one who solves problems not dictates. This he hopes sidesteps the problems network presenters must feel when they are constantly being told what they can and cannot do.

"This is where local radio, commercial and our own as time develops, is going to show this. The future of radio to me, whatever the situation now may be with lack of facilities, is in local radio."

Frustrations?

"If you can do a good programme knowing that you've borrowed a battery from X and an elastic band from Y and a listener came in from Essex at 2.00 a. m. to help answer a phone, and a friendly engineer has worked 24 hours, and you come out with Neil Sedaka or The Osmonds when the network with all its resources couldn't do it, who has had the greatest success factor? It's not the size of the audience, it's that listener. Did that listener think you cared? If they did, that is all that mattered."

The needletime restrictions — seven hours a week — does not promote the use of live local musicians in the studio because neither the money nor facilities are available to make such programmes.

He'd like to see 24-hour broadcasting, greater interplay between local stations, stronger identity, general growth towards true alternative status.

Quite simply he says: "It's got to get better."

Peter Harvey

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