The ONLY paper with this week's BBC top fifty



Supplied by BMRB WATERLOO Abba Epic RAK THE CAT CREPTIN Mud SEASON IN THE SUN Terry Jacks Bell REMEMBER YOU'RE A WOMBLE CBS Wombles HOMELY GIRL Chi-Lites Brunswick 5 A WALKIN' MIRACLE AJCO Limmie & Family Cookin' DOCTOR'S ORDERS Sunny CBS YOU ARE EVERYTHING Diana Ross & Marvin Gaye Tamla Motown ROCK & ROLL WINTER Warner Bros Wizzard ANGEL FACE Glitter Band Bell DON'T STAY AWAY TOO LONG Philips Peters & Lee SHANG-A-LANG Bell Bay City Rollers Polydor EVERYDAY Slade LONG LEGGED WOM AN DRESSED IN BLACK Mungo Jerry Dawn I'M GONNA KNOCK ON YOUR DOOR MGM Jimmy Osmond YEAR OF DECISION Philadelphia Three Degrees HE'S MISSTRA KNOW IT ALL Tamla Motown Stevie Wonder RAK **EMMA Hot Chocolate** ROCK AROUND THE CLOCK MCA Bill Haley & The Comets REMEMBER METHIS WAY Bell Gary Glitter

Bus Stop

Philadelphia

21	27	4	BEHIND CLOSED DOORS
			Charlie Rich Epic
22	16	6	GOLDEN AGE OF ROCK & ROLL
			Mott The Hoople CBS
23	23	3	ROCK & ROLL SUICIDE
			David Bowie I CAN'T STOP Osmonds RCA MCA
24	31	3	ICAN'T STOP Osmonds MCA
25	25	6	THE ENTERTAINER Marvin Hamlisch
			MCA
26	21	5	IKNOW WHATILIKE Genesis Charisma
27			SUGAR BABY LOVE Rubettes Polydor
28	50	2	
29	47	2	公司是是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人, 第一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就是一个人,我们就
			MFSB Philadelphia
30	29	15	WOMBLING SONG Wombles CBS

BILLY, DON'T BE A HERO

Melvin & The Bluenotes

SATISFACTION GUARANTEED Harold

Paper Lace

33	39	4	I'LL ALWAYS LOVE MY MAMA	1
			Intruders Philadelphia	
34	24	12	THE MOST BEAUTIFUL GIRL	
			Charlie Rich Epic	-
35	30	10	JAMBALAYA/MR. GUDER	
			Carpenters A&M	
36	17	9	SEVEN SEAS OF RHYE Queen EMI	
37	37	6	THE STING Ragtimers PYE	
38			BREAK THE RULES Status Quo Vertigo	
39			THE NIGHT CHICAGO DIED	
			Paper Lace Bus Stop	
that .				
40	35	6	THE WAY WE WERE	
	X SAME AN		Barbra Streisand CBS	
41		1	ICAN'T STAND THE RAIN	
			Ann Peebles London	
42			RED DRESS Alvin Stardust Magnet	
43			I SEE A STAR	
			Mouth & McNeal Decca	
44	48	4	SO IN LOVE WITH YOU	
			Freddie Breck Decca	
45			LASTTIMEISAWHIM	
			Diana Ross Tamla Motown	1300
46			GO Gigliola Cinquetti CBS	
47	33	9	I GET A LITTLE SENTIMENTAL	
			OVER YOU New Seekers Polydor	
48		-	THIS TOWN AIN'T BIG ENOUGH FOR	
			BOTH OF US Sparks Island	
49	22	8	LONG LIVE LOVE Olivia Newton-John PYE	
50	32	13	THE AIR THAT I BREATHE Hollies Polydor	
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ALBUMS S 1969-73 Carpenters A&M
HE RUN ney and Wings Apple
ELLOW BRICK ROAD DJM
VD THE CHOCOLATE BOX Island
ORROWED AND BLUE Polydor OSED DOORS
d Virgin ND NESBITT Pye
ler Tamla Motown
MARVIN and Tamla Motown
ople SIDE OF THE MOON
Harvest
s Polydor
ES 1967/70 Apple S 1962/66 Apple
Purple Purple GLAND BY THE POUND
YOU SO Charisma
RESIX RCA Victor
an Chrysalis
PBELL'S GREATEST HITS Capitol
D GARFUNKEL'S GREATEST CBS
R'S LONELY HEARTS CLUB les Parlophone
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WELL, THE big high-jump heroes are Roy Wood's wizard Wizzard. No time wasted here as he vaults into the Top Ten unlike the interminable time it took to get the record out in the shops. Rock And Roll Summer, more like it. Equally highflying: Bay City Rollers, who are getting fantastic reaction on their live appearances. Could be that the Three Degrees, just right for anyone feeling one degree under, will now make the Ten. And a word of praise, and warning, for the Rubettes and their nostalgic Sugar Baby Love. Praise for leaping in at Number 27; warning for the fact that they may have to REALLY show themselves in public soon. Really!



STEVIE WONDER slightly slowed down, but exposure via Record and Radio Mirror as next week's Great One of Pop will give him that extra impetus. But what a week for new entries . . nine of them, and two extra-special ones are Ann Peebles, who really does deserve a smash, and Mouth and McNeal who enter as another Eurovision entry, lovely Liv's Long Live Love, slides gently to the floor. Particularly interesting new chart entrants: Sparks — who really COULD be one of the big "finds" of the year. And a confident hint: Paper Lace for the top spot again, though it may take a few weeks.

LOOKING AHEAD at records not yet even breaking: there's a big future for Sacha Distel and Oh My Joe, which is highly commercial and already exposed to the sighs of a million mums via telly. And the interestingly named Thunderthighs, three ladies with an all-star fan-club; The Jook, currently touring with Sweet; and the fast-breaking Andy Williams.

AND IT'S a very mixed bag of nationalities in the charts. Britain just pip the United States, but there are others in from Sweden, Canada (Terry Jacks), Germany (Freddie Breck), and Italy (Gigliona Cinquetti).

- (1) The Payback James Brown (Polydor)
- 2 (3) Dancing Machine Jackson 5 (Motown)
- 3 (5) Let's Get Married Al Green (Hi)
- 4 (2) TSOP M.F.S.B. (Philly) 5 (7) You Make Me Feel Brand New - Stylistics (Abco)
- 6 (-) Don't You Worry 'Bout A Thing Stevie Wonder (Motown)
- 7 (4) Mighty Mighty Earth, Wind And Fire (Columbia)
- 8 (-) I'm In Love Aretha Franklin (Atlantic) 9 (6) Outside Woman — Bloodstone (London)
- 10 (-) Satisfaction Guaranteed Harold Melvin and Bluenotes (Philly)
- From Billboard's Specialist Soul Survey.

b)reaker(e)

ANOTHER week in the Breakers' Yard for Golden Earring whose Instant Poetry isn't proving an instant hit - but we've no doubts at all that this group will make it very big. But Cat Stevens - he's vanished altogether. Temporarily? Sound-track from Enter The Dragon looks promising and we'd like to see Rab Noakes leap over his national football team . . . easy, easy. Jnr. Walker's tour here must help his vocal efforts on Gotta Hold On To This Feeling.

STAR BREAKERS

JUDY TEEN Cockney Rebel EMI EASY EASY Scotland World Cup Squad Polydor GETTING OVER YOU Andy Williams CBS HONEY PLEASE CAN'T YOU SEE Barry White Pye GOTTA HOLD ON TO THIS FEELING Jnr. Walker & The Allstars Tamla Motown ONLY FOR THE CHILDREN Stylistics Avco TOM THE PEEPER Act One Mercury Y VIVA ESPANA Sylvia Sonet W.O.L.D Harry Chapin Elektra

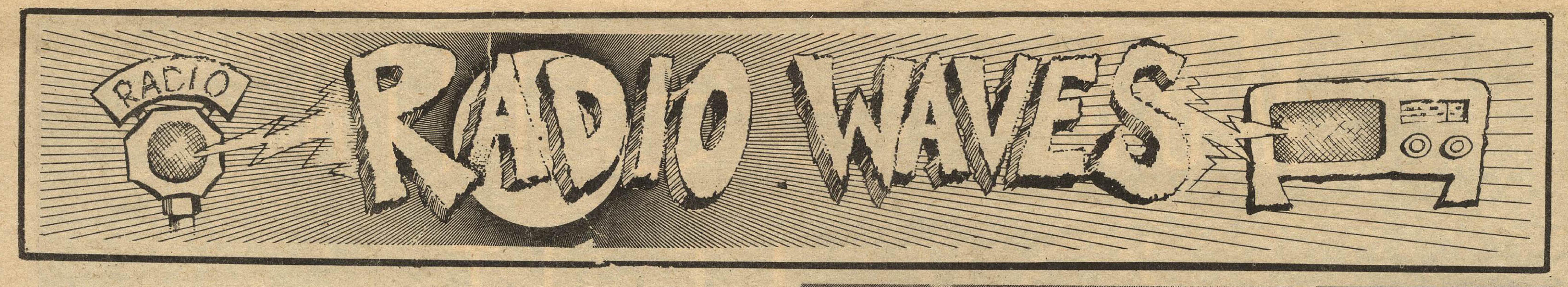
Artists

Atlantic

SEVENDEADLY FINS Eno Island

BREAKERS CLEAR DAY Rab Noakes Warner Brothers ENTER THE DRAGON Soundtrack Warner Brothers FOR THE LOVE OF MONEY O'Jays Philadelphia I'LL TAKE YOU HOME AGAIN KATHLEEN Lieutenant Pigeon Decca INSTANT POETRY Golden Earring Track JUNGLE BOOGIE Kool & The Gang Polydor LANDSLIDE Tony Clarke Chess LITTLE DARLING Thin Lizzy Decca LITTLE DARLING Diamonds Mercury STONE TO THE BONE James Brown Polydor SWEET RHODE ISLAND RED Ike & Tina Turner United

TEEN WAVE Ricky Wilde UK THEME FROM THE STING Bobby Crush Philips



Hot hits score million plus in

ONE MONTH after taking to the air, Piccadilly Radio, Manchester's 'hot hits' top forty station, is claiming well over one million listerers.

The NOP "dipstick" poll shows that Britain's fourth commercial radio station has an adult audience of 1,205,000 in the Greater Manchester

"This is the best response to commercial radio so far." station press officer Tony Ingham, told RRM this week.

"What was even more encouraging," he went on, "was the number of people who were aware of the station's existence and were favourably inclined towards

Manchester

"This makes us very confident about the complete diary poli we intend to undertake at the end of May."

Piccadilly has doggedly kept to its "hot hits" format and Ingham said that the turn over was about 30 per cent of the records each week.

"For instance I bet Radio One are still playing Stevie Wonder's Misstra Know It All. We hammered it for two weeks and now we're not playing it any more. This makes for a marked contrast between us and Radio One. We are a good 10 days in front of the charts."

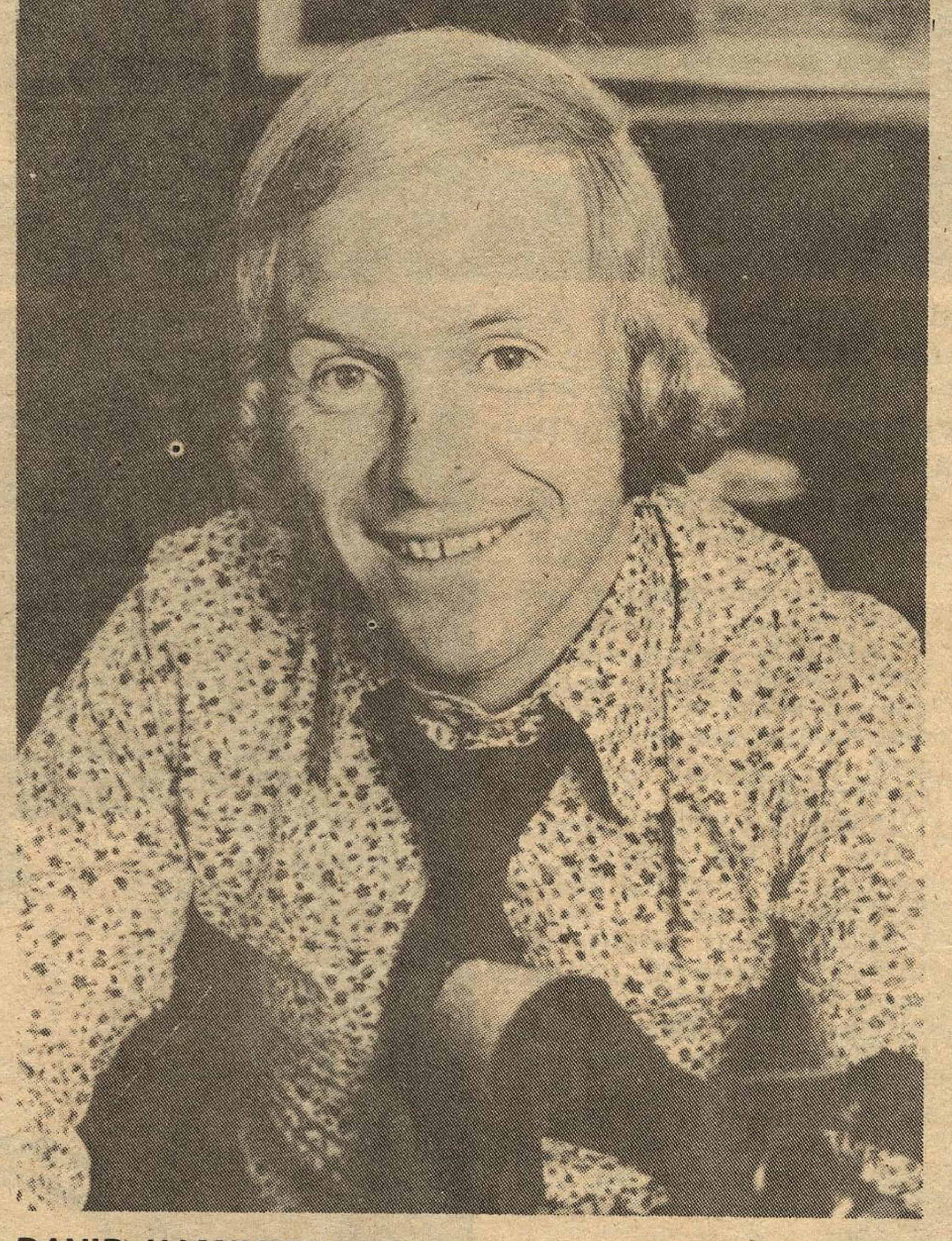
He also decried claims by Luxembourg that they had an exclusive on Alvin Stardust's new single: "We'd been playing it for a week," he

The only programme changes have been on Sunday where local jock Ray Teret has been given a two-hour record show. Prior to this he was working for the station as a freelance.

Ingham added: "Why change. We have got a good format."

Arts extra

LONDON BROADCASTING has decided to drop two hours of its all-night Nightline phone-in programme in favour of a repeat of the evening arts programme Sounds 'New. In addition the station will introduce a new three hour arts programme on Sunday nights called Arts Week and presented by Sounds New, hosts Tony Palmer and Sarah Dickenson.



DAVID HAMILTON, the diddy man of Radio One, will bresent his three hour show from a radio car touring present his three hour show from a radio car touring Cambridge next Monday (May 6). He will be nattering to Cambridge folk in and around the town and is allegedly prepared to go for a punt up the River Cam. All we can say is don't forget your waterwings David!

Beeb bulletin

TIGHTEN your speaker cones, Deep Purple are the star turn of the week on Radio One. They pop up on the 'h Concert show on Saturday (6.00 pm) for what promises to be a particularly raucus session.

Tonight (Thuurdsay) John Peel's guests are Mike Maran, Global Village Trucking Company and the JSD Band. Rockspeak, as usual, occupies the Friday 10.00 - 12.00 (midnight) spot but no details.

On Sunday My Top 12 has the daddy of them all, Bill Haley then in the Sounds Of Sunday spot (7.00 pm to 7.30 pm) sport rears its summery head and so does the equally sunny Ed Stewart fresh from cartilage operation to present



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

Once again Saturday promises to be THE bumper

day for music freaks on 539. Dave Symonds starts the ball rolling with the Countdown followed by Cruisin' which this week goes under the title of Black White and Blue featuring black originals and their white cover versions. Naturally there will also be something of interest for Elvis fans. Later in the Rap Dave Symonds will be talking to Jimmy Ruffin, then Greg Edwards introduces Soul Spectrum. At 10.00 pm Nicky Horne introduces Capital Night Out with a live group, this week from the Sundown.

For the insomniacs, Sarah Ward's all-night Night Flight has country and folk music from Jack Warshaw and Buff Rosenthal, from the States, and Terry Yawnall, Sandra Kerr, and John Falkener from Britain.

Tonight (Thursday) the lovely Miss Ward has hairy Rolfe Harris to chat to then she's off for a break leaving Dave Symonds to fill the gap on Friday with Colin Blunstone.

On Sunday Humphrey Burton will be talking to Andy Williams in his Alternative programme (7.30 pm) then later on Joan Bakewell and guests feature in the chat show.

Incidentally, Andy Williams took part in his first ever radio phone-in on Tuesday when he spent a few hours at the station.

Nice to end this summary on a happy note: Tommy and Joan's charity auction appeal to buy some form of transport for spastics in the East End has now closed thanks to a £1,000 donation from the Guy Darrell group. Oh and those going to the Who's spectacular at Charlton on May 18 will have the pleasure of seeing Capital jocks introduce the acts, plus all sorts of goodies from the station.

Burnett on the telly?

RADIO ONE's newest jock, Paul Burnett is confidently tipped this week as the next voice to have his face revealed on BBC television Top Of The Pops.

Since joining Radio One from Radio Luxembourg in March, Paul has established a

fast moving three hour Sunday morning show in which he plays the best new sounds of the week. His audience ratings are expected to be very good.

This week Burnett entered the Radio One outside promotion stakes with an appearance at Brent (Wimbledon) Town Hall to judge the finals of the Telephone Personality Girl Competition.

Alternative voice

THE FIRST horrible indications of the new government's ideas on Radio and TV are coming to light. Informed sources seem to think they won't allow more than 13 or 20 of the independant local radio stations on the air. It is also extremely clear that the royal commission they've set up to look into broadcasting - under the leftest of left wingers - will say it should all be handed back to the BBC or something like it.

So all of you about to sit back on your laurels having got commercial radio get up again we've got to fight not only for more but even the little we've got now. (Yes, dear that does mean if we don't see they do what we want them to Coronation St. will become a talk about alcholism).

Newsweek - an American magazine - in a survey calls our television the best in the world but says it's only so because of the competition between the beeb and private enterprise. An idea Chairman Harold (Wilson) can't quite grasp. Still with the balance of payments, inflation control etc... gone why not get rid of that as well...a good socialist job.

Everyone in Liverpool will be delighted to know that your commercial station starts on October 1st, originally it was to be called Sounds Of Merseyside but to avoid confusion with the BBC competition (?) it will now be called Radio City.

I'm told that BBC officials in Manchester are

despairing - even their favourite snack bar has Piccadilly (the commercial station) blasting from the speakers. I wondered why saw a lorry full of tranquilisers heading Manchester way. Seriously (not possible - ed.) Piccadilly seems to have got more than a million listeners already. Better make that two lorries.

I also notice from some mail that's been arriving recently that some people haven't received goods ordered from Script magazine. I was told a month or more ago that there is a very simple explanation (although none of the ten or so given to me by various people there seemed overly simple). Letters sent on this matter seem to mysteriously get lost moving between an endless succession of offices so Nik Oakley will be able to sort out any queries on 01-722-0844 any evening.

This last week we had a long chat with Ronan O'Rahilly about the life and times of Radio Caroline. Since RRM's article about the station appeared about two months ago things appear to have changed dramatically.

Ronan says that the audience researdh they commissioned has come out putting them well at the top of the pile in Holland, but in the UK they are still trailing behind Radio Luxembourg. The policy of Super Star Album Tracks appears to have won the battle against RNI, and Ronan claims that his station has 24 per cent of the audience in Holland. with RNI only having 4.

Perhaps we should add our good wishes to Robb Eden who is leaving RNI. The station owners will be hard pressed to find anyone as hard working as Robb, and we don't think it will be too long before other changes take place on the Mebo.

This week saw the centenary of the birth of Marconi - the man who started it all - It brings to mind a remark made in this illustrious journal by someone called Noel Edmonds - employed by an organisation known as "The Portland Place Pensioners" - he wrote (in his very own illiterate style) "Marconi would turn in his grave if he could see the way fools like Northsea muck up the waveband".

If he wasn't in his grave he would probably kill himself laughing at the fact that Capital and Atlantis, both with powers of less than 1 kilowatt and both from temporary aerials reach half the country while BBC Radio London with over twenty times that can't be heard in half its London coverage area.

The Independant Broadcasting Information service will answer any of your questions about radio at: 01 670 9328 8 p.m. midnight, 061 773 9149 7 p.m. - midnight, Arbroath 4180 and 075235605 between 8 p.m. and 11 p.m. and 086521745 between 9 a.m. and 6 p.m. The last three numbers are Mon. - Sat. only. Please never 'phone any number outside the time given or you're likely to get a very rude reply. MARK LETT/DAVEJOHNS

10 YEARS OF OFFSHORE RADIO



British Offshore Radio is celebrating its 10th Anniversary this year to mark this occasion, we have produced a special double LP record containing many recordings from all the offshore radio stations, which have operated off our coasts.

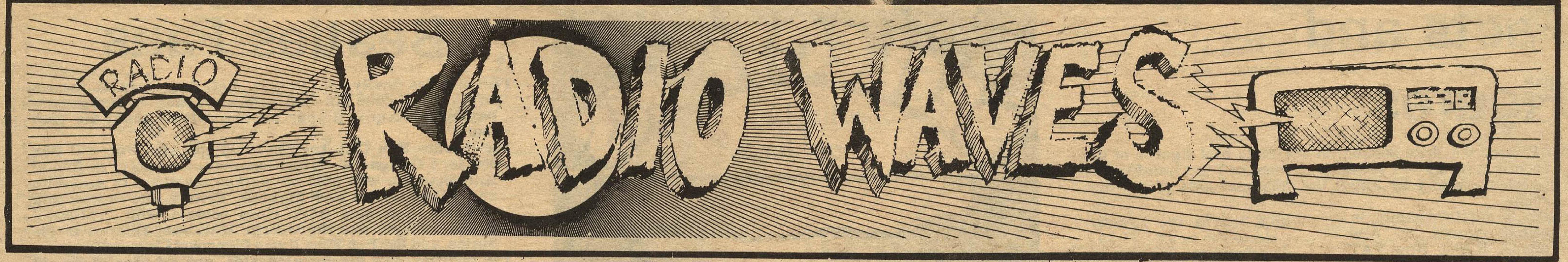
This Double LP or Cassette contains many Historic, Valuable Recordings, Original Opening Broadcasts, Highlights and typical extracts from all stations. First announcements of closure, Station Clos 6 owns, SOS Mayday Calls and many more famous nostalgic moments from Radio London, Caroline, England, 270, City, Essex, Scotland, 390, Sutch, Britain, Invicta, 355, Dolfijn, Atlanta, King and RNI. Includes . . . Simon Dee opening announcements on Caroline - Kenny & Cash on Big 'L' - Radio England Test Transmissions - RNI Bomb attack - Jingles - Commercials.

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Send to:



back

At the end of his excellent column (RRM April 27) Roy Brooker suggests that if the Dutch Government September!"

What plans have the offshore stations? Surely they are not just sitting back and waiting for the chop, content to pocket the profits when the end comes? Is the "fight for Free Radio" a concept held more fervently by the listeners than by the station owners? Only time will tell.

would certainly like to think that the stations are really fighting for the ideal of Free Radio, and that they have some genuine plans to carry on, not just empty promises that totally ignore the need for money, etc. Unfortunately unity among supporters or stations has never been a strong point in Free Radio, if it had perhaps we might not be in the present gloomy situation.

Is it too late even now for a change of heart? With a united stand it could be possible to keep at least one station in the North Sea when Holland can no longer be used as a base.] envisage a determined effort being made to get international advertising from the USA, Japan, etc., routed through Spain or some other 'neutral' country where the ships would have their base. There may be other possible sources of finance as well. Ideally there would be two ships which would alternate every six or 12 months to allow for maintenance, plus a large tender for the long haul with DJ's, crews and supplies. Powerful transmitters with wide coverage would be needed to attract advertisers. Ships should be as large as possible to carry sufficient supplies to last for say a month at a time.

Such plans should be put into operation now. It is better to carry on rather than restarting after a closure, trying to regain lost audiences. Advertisers will be more interested in an existing station with proven support.

Perhaps this seems like an unrealistic dream from a starry eyed ideallist, but I hope that in the future we will still have radio free of government interference and petty restrictions, responsible good quality Free Radio dedicated to providing a much needed friendly service of all-day music. The new commercial stations are not an adequate replacement, and the threat of further government control in broadcasting makes it additionally important for a truly free voice to continue.

We survived 1967, we can survive 1974. "United We Stand - Long Live Offshore Radio!"

> Jeremy Arnold. Southwold Suffolk.

feed 6No one is offering an alternative to if the Dutch Government proceeds as it appears to be going to, then the offshore stations "will close any time between May and Radios One or Two?

TO THE majority of Britain's rock 'n' rollers the name of Brian Matthew will always conjure up memories of such radio programmes as 'Saturday Club' and 'Easy Beat'.

In my young days I would make a point of tuning in to the Light programme at about 10.00 on a Saturday morning, waiting for Brian's show with the same expectancy as we do now while waiting for the first pictures to come from the surface of the moon!

"I belonged very firmly to a generation of radio minded people. I was never fortunate enough to be able to move in circles where in the corner of the living room was a funny little nine-inch screen we used to call a television. To me, radio was everything. I can't pretend that I ever had any thoughts though of working in broadcasting.

"I was intent on becoming an actor when I went into the Army to do National Service. I did though, in my last year, audition to join a Forces broadcasting station, and spent as a result of that twelve very happy months working in Hamburg as an 'announcer'. When I came out of the Army I still wanted to act, and after studying at the Royal Academy I was in several plays."

After about three years, Brian started to go through a rough patch, and he remembers finding a piece of paper in his pocket with the name and telephone number of one of the department heads at the Dutch station, Radio Nederland. "In those days you didn't send demo tapes, but instead they sent me along to the HMV studios in Oxford Street where they asked me to cut a disc for them. As it turned out, they had a vacancy and they invited me over there."

extraordinary things in his time, and when he left Radio Nederland he again found himself at rock bottom. "I was 27 when I arrived back in England, and in Coventry where I lived there was very little to do at the time and I had to take the only job which was going and that was as a milk delivery roundsman. I took the job because one day I went along to the Jaguar Car factory and told them what I had been doing and what my qualifications were. I told them I could speak fluent Dutch, German, French, a bit at the time a great blow to me, of Spanish and a bit of Italian.

"They were really surprised but told me that I wasn't suitable. So, feeling really despondent I was walking out of the gates when I saw a sign asking for milkmen, and started the next day. I hated every second of it, and if it had gone on any longer I feel sure I would have drowned myself in a churn!

"When Brian arrived at the



BBC he was met first of all by a gentleman who went under the title of 'Director of Voice Production and Speech Training'. He would listen to every word you said, and the next day he would have you on the mat telling you you didn't say so-and-so correctly.

"Most of the people at the BBC in those days put on a 'BBC voice', and radio to me then had a distinctly phoney quality to it. I don't regret this training, and there were certain requirements apart from a standard of English speech. You had to be able to guages, though you certainly the show, though I'm a bit tation or programming, and in

"I listened to the stations a great deal, and the only thing I really think they did do was to give many young people the opening to get into the business. To my mind, though, there has only been one truly original disc jockey to emerge in recent years and that is Kenny Everett. personally think he is appalling, banal and childish on air, but as I was saying to someone recently, what is there new that you can do on the radio, and what he does he does brilliantly well."

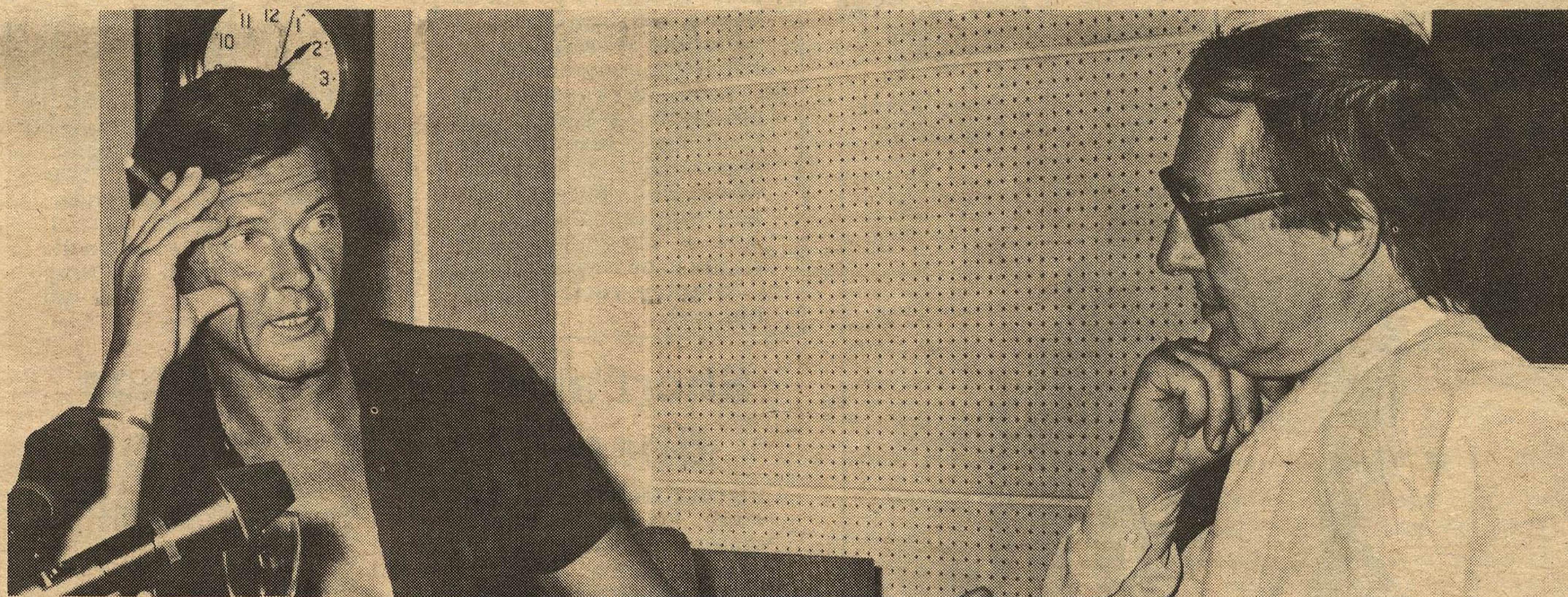
The show which Brian is read and sound proficient in at heard on now is My Top least three different lan- Twelve. "I'm very happy with tion work, imaginative presen-

seen the various turn of events. I personally think the IBA have made a complete mess of what they have done at London broadcasting, and in my book it is they who should take all the blame.

"As far as Radio One is concerned, I am obviously very sorry that we cannot be heard over the whole of the country on VHF. I am very glad and relieved though that I am not one of the disc jockeys on either One or Two. Several years ago everything was really lively and interesting, but now when you go up to anyone in charge at the BBC, and you get the same old argument that you have Terry Wogan there, Jimmy Young there, Tony Blackburn there; and to me that is such a stultifying way of running a broadcasting system.

"Apart from personal reasons, the system leaves no room for imaginative produc-





Brian talks to Roger Moore, his guest on the August 20th show.

don't need that now, even English in some cases!

"You needed a fairly wide interest in all types of music, and also a good knowledge of Brian has had to do some political and current affairs this training, because I am now capable of doing really any programme."

As I said earlier, Brian is remembered first and foremost for his appearances over a nine year period on Saturday Club and Easy Beat. "I undoubtedly got labelled due to those two shows, but strange as it may seem, when Robin Scott then started Radio One he didn't want me on the station. He but I have since realised that it is probably the best thing that has ever happened to me."

Many people have argued that the old pirate stations were directly responsible for the formation of radio as we now see it (or hear it). "Trying to be objective, I don't think that the pirate stations were anything like as good, interesting or as valuable as some young people think.

disappointed it's been moved my way of thinking it paves to Sunday afternoon, but the the way for cliche-ridden listening figures are the same. Everyone we've had on the show has been really good, none more than Spike topics. I certainly don't regret Milligan. After the show was recorded he used to phone up minutes of a programme just two or three times a day last week on two consecutive because he had thought of days, and the second day it are a few years older. I'm something he liked better. The could have been a recording of programme hasn't been the first. I won't say who it broadcast yet, but it is was because it could have certainly one which you been any one of ten. I don't shouldn't miss."

Brian has some very strong views on the commercial radio organisation in this country, though he is also very strong on his thoughts towards the BBC. "I don't think that any saw me as a Radio Two disc of the stations are offering any jockey, and the decision was positive alternative to either Radio One or Radio Two. If off, and this will allow him there were to be ten or twenty. stations for each town, as in America, then I could see some sense in it, but not otherwise. I went up before an IBA Board to present the views of one of the prospective parties for the Manchester station, and I also went to Capital for the job of Station Manager. Really though on reflection I am very happy to stay where I am after I have

verbiage. There isn't a man alive who can work under this system without becoming stale.

blame them because they're stuck there every day.

"I think it was a great mistake introducing the personality strip shows we have now. I said to one of the bosses that I think ideally each disc jockey should work two months on, and a month time to think about the traps he has fallen into.

"I do also absolutely deplore the BBC limiting the Radio One play list to 65 records. Each producer is told he has to play these records, and all he has to do is to shuffle the deck!"

After what Brian had just said. I was interested to ask him when he thought he would retire, or be asked to retire. "I

have sat back and watched many disc jockeys arrive on the scene and suddenly spout out that they want to give it all up by the time they are 25. To me, these people are "I listened to twenty immature and not appreciating what they are going to think themselves when they ready to retire now, and the time is not that far away when I'll pack my bags.

"I've learnt a great deal, and I've enjoyed it, but I think it's about time I sat down and spent the rest of my life doing what I want to do. I have a great many hopes and fears for the future, not least Mr Wilson's dreadful plans for changing the broadcasting system.

"I think it is only a move which he hopes will make the voters think he is taking away television licences, but from what I know, if he has his way we will only be a stones throw from Radio Moscow. I think I'll bow out before that day."

Brian is a true professional broadcaster, and after talking with him for nearly two hours, I realise what a loss he will be to the radio industry.

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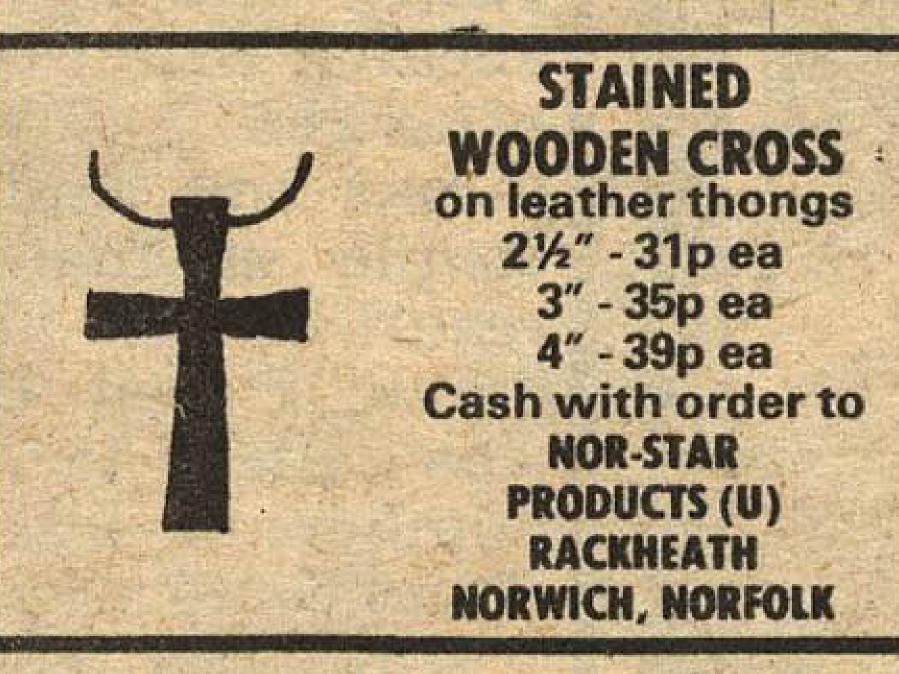
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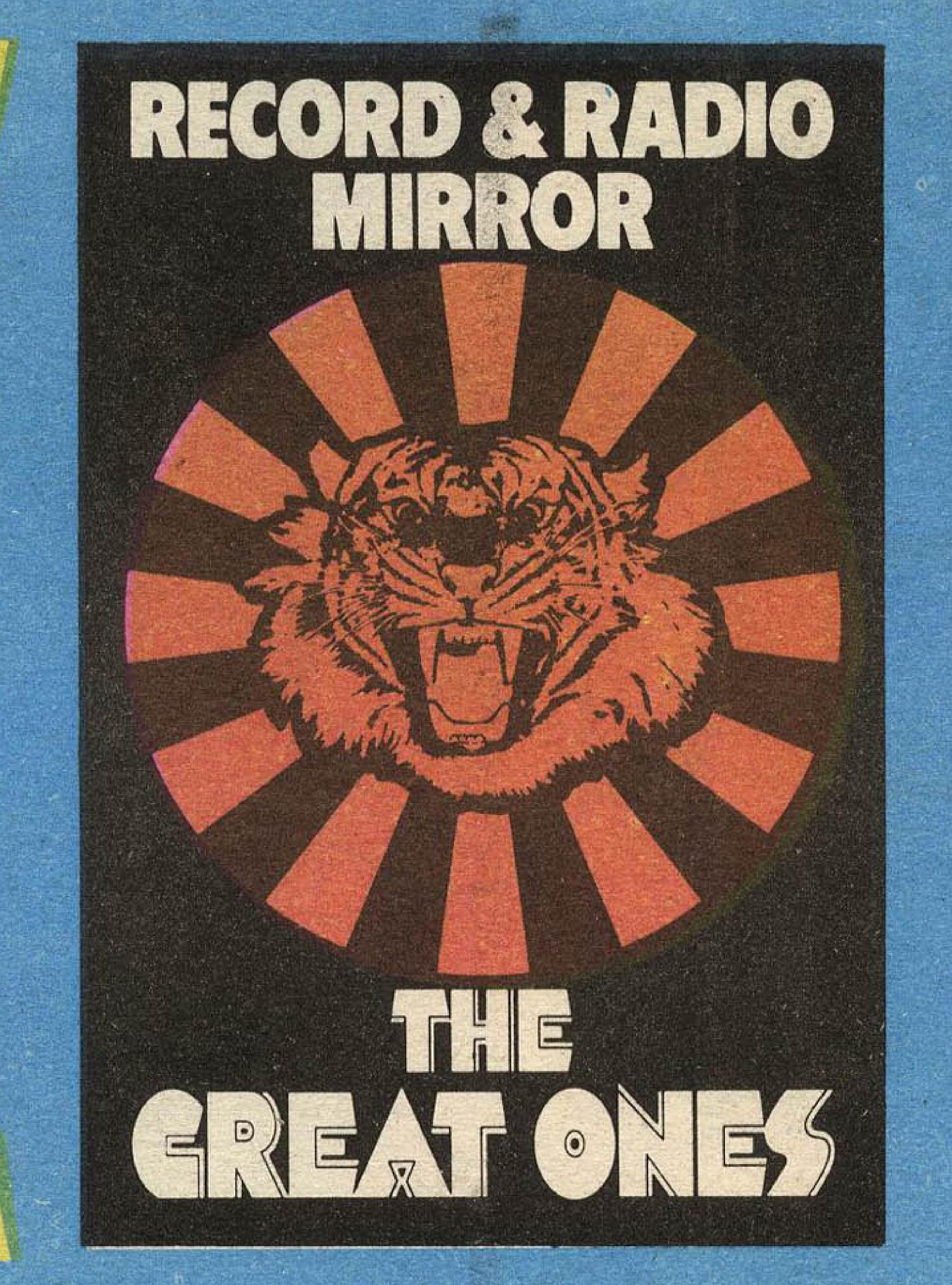
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1	1	4	WATERLOO Abba	Epic
2	27	2	SUGAR BABY LOVE Rubettes	Polydor
3	4	6	。	WOMBLE
			Wombles	CBS
4	11	4	DON'T STAY AWAY TOO LONG	
			Peters and Lee	Philips
5	12	3	SHANG-A-LANG Bay City Roller	
6	9	3	ROCK AND ROLL WINTER WIZZ	
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-		•	HOBELVOIDI OL'IL.	
/	5	8		Brunswick
8	6	6	A WALKIN' MIRACLE	
			Limmie and the Family Cookin'	Avco
9	3	8	SEASONS IN THE SUN Terry Jack	cs Bell
10	17	5		
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11	42	2	RED DRESS Alvin Stardust	Magnet
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12	4	5	I HE CAI CHEFI III IVIUO NAN
13	14	6	LONG LEGGED WOMAN DRESSED IN
			BLACK
			Mungo Jerry Dawn
14	39	2	THE NIGHT CHICAGO DIED Paper Lace
			Bus Stop
15	8	8	YOU ARE EVERYTHING
			Diana Ross & Marvin Gaye Tamla Motown
16	24	4	I CAN'T STOP Osmonds MGM
17	7	7	DOCTORS ORDERS Sunny CBS
18	28	3	SPIDERS AND SNAKES Jim Stafford
			Polydor
19	10	R	ANGEL FACE Glitter Band Bell
CONTRACTOR SERVICE			
20	16	5	YEAR OF DECISION Three Degrees
			Philadelphia

21	15	8	I'M GONNA KNOCK ON YOUR DOOR
			Jimmy Osmond MCA
22	23	4	ROCK AND ROLL SUICIDE David Bowie
			RCA
23	21	5	BEHIND CLOSED DOORS Charlie Rich
			Epic
24	13	6	EVERYDAY Slade Polydor
25	29	3	THE SOUND OF PHILADELPHIA
			MFSB Philadelphia
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			MFSB Philad	elphia
26	38	2	BREAK THE RULES Status Quo V	ertigo
27	48	2	THIS TOWN AIN'T BIG ENOUGH	
			FOR BOTH OF US Sparks	Island
28	25	7	THE ENTERTAINER Marvin Hamlish	MCA
29	-		IFI DIDN'T CARE David Cassidy	Bell
30	30	16		CBS
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			and The Comets	MCA
32	33	5	I'LL ALWAYS LOVE N	
			Intruders	Philadelphia
33	26	6	IKNOW WHATILI	KE Genesis Charisma
34	_		THERE'S A GHOST IN	
			R. Dean Taylor	Tamla Motown

			Tamla Motown
36	32	5	SATISFACTION GUARANTEED
			Harold Melvin and the Bluenotes. Philadelphia
37	46	2	GO Gigliola Cinquetti CBS
38	22		GOLDEN AGE OF ROCK AND ROLL

3/	46	2	GU Gigliola Cinquetti	CBS
38	22	7	GOLDEN AGE OF ROCK AND ROLL	
			Mott the Hoople	CBS
39	34	13	THE MOST BEAUTIFUL GIRL	
			Charlie Rich	Epic
40	31	12	BILLY, DON'T BE A HERO Paper	Lace
				Stop

41	20	7	REMEMBER METHIS WAY Gar	y Glitter
42	43	2	I SEE A STAR Mouth and McNeal	Decca
43	18	9	EMMA Hot Chocolate	RAK
44	35	11	JAMBALAYA/MR. GUDER Cal	rpenters
				A8M
45	41	2	I CAN'T STAND THE RAIN	Anne
			Peebles	London
46	A STATE OF THE STA		AMERICA David Essex	CBS
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- 48	A SEA DEL SA	(20 VIII) 14	THE RESIDENCE OF THE PARTY OF T	"Etektra"

7 THE STING Ragtimers

10 SEVEN SEAS OF RHYE Queen

21	15	8	I'M GONNA KNOCK ON YOUR DOOR		
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28	25	7	THE ENTERTAINER Marvin Hamlish MCA	97	•
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	20	16	WOMBLING SONG Wombles CBS	00	
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31	19	9	ROCK AROUND THE CLOCK Bill Haley	30	3
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32	33	5	I'LLALWAYS LOVE MY MAMA	31	2
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33	26	6	IKNOW WHATILIKE Genesis Charisma	32	2
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			Tamla Motown	35	9
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			Harold Melvin and the Bluenotes. Philadelphia GO Gigliola Cinquetti CBS	37	
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- Last week	Week:	THE SINGLES 1969-73 Carpenters	
eek			

1	1	Control of the Contro	THE SINGLES 1969-73 Carpenters A+M
2	3	27	GOODBYE YELLOW BRICK ROAD Elton John DJM
3	2	21	BAND ON THE RUN Paul McCartney and Wings Apple
4	7	18	TUBULAR BELLS
5	4	6	Mike Oldfield BUDDHA AND THE CHOCOLATE BOX
6	10		Cat Stevens Island
0	10	7	DIANA AND MARVIN Diana Ross and Marvin Gaye Tamla
7	6	8	BEHIND CLOSED DOORS Charlie Rich Epic
8	8	8	MILLICAN AND NESBITT Pye
9	12	30	THE DARK SIDE OF THE MOON Pink Floyd Harvest
10	9	6	INNERVISIONS
			Stevie Wonder Tamla Mowtown
11	42		THE STING / Soundtrack MCA
12 13	15 13	35 8	THE BEATLES 1967-70 Apple QUEEN 2 EMI
14	5	12	OLD NEW BORROWED AND BLUE
15	19	42	Slade Polydor AND I LOVE YOU SO
16	25	44	Perry Como NOW AND THEN Carpenters RCA A+M
17	18	7	SELLING ENGLAND BY THE POUND
40	44		Genesis Charisma
18	46	7	THE HOOPLE Mott the Hoople CBS WHAT WERE ONCE VICES ARE NOW
			HABITS
20	20	7	Doobie Bros. NO WE ARE SIX Warner Bros.
			Steeleye Span Chrysalis
21	23	2	SGT. PEPPERS LONELY HEARTS CLUB
			BAND
22	39	4	Beatles Parlophone PHAEDRA Tangerine Dream Virgin
23	41	3	WOMBLING SONGS Wombles CBS
24	22	93	SIMON AND GARFUNKEL'S GREATEST
25	17	11	HITS CBS BURN Deep Purple Purple
26	27	5	THE RISE AND FALL OF ZIGGY STARDUST
			David Bowie RCA
27	30	2	SLAUGHTER ON TENTH AVENUE
28	29	7	Mick Ronson THESE FOOLISH THINGS RCA
			Bryan Ferry Island

	30	2	SLAUGHTER ON TENTH AVENUE	
			Mick Ronson	RCA
1	29	7	THESE FOOLISH THINGS	
			Bryan Ferry	Island
	40	20	BY YOUR SIDE Peters and Lee	Philips
	35	15	SOLITARE Andy Williams	CBS
	22	13	SOFILIBILITY AND AND THE	CDO
	21	8	GLEN CAMPBELL'S GREATES	T HITS
				Capitol
)	28	3	ON THE BORDER Eagles	Asylum
8	14	7	TOGETHER New Seekers	Polydor
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	0.4		Joni Mitchell	Asylum
)	31	- 8	THE BEST OF BREAD	Elektra
1	16	35	THE BEATLES 1962-66 Beatles	Apple
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24	6	DON'T SHOOT ME I'M ONLY T PLANO PLAYER	HE
		Elton John	DJN
		NURSERY CRYME Genesis	Charism
26	9	THEUNTOUCHABLE	
		Alvin Stardust	Magne
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	26	26 9	PIANO PLAYER Elton John - NURSERY CRYME Genesis 26 9 THE UNTOUCHABLE Alvin Stardust

41	34	3	HUNKA DOWA DSAIG BOMI	BRUA
42		1	QUEEN	EMI
43		1	CLOSE TO YOU Carpenters	A+M
44	32	2	ANICE PAIR Pink Floyd	Harvest
45	49	2	BRAIN SALAD SURGERY	
			Emerson Lake and Palmer	Manticore
46	44	3	TALKING BOOK	
	unt.		Stevie Wonder	Tamia Motown

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50 45 2 AMERICAN PIE Don McLeanUnited Artistes

NOTHING CAN shake Waterloo, at least for the next six days. Did you really, really think Sugar Baby Love would hit two? And will BCR become the teen rave of '74? Just think how people scurried to find the next UK super group to replace . . . No one paid much attention to the Scottish group and now? The fans have spoken. Joy indeed to see Stevie make the ten with He's Misstra Know It All. Ain't it good?

LONG Legged Woman Dressed In Black is chasing Red Dress from hat-trick hit-maker, Alvin. Paper Lace are roaring up with all their guns out, a 25 place move. Jim Stafford ain't playing spiders and snakes in the chart, he's leaping pretty big. Status Quo are looking in fine fettle and how about the Sparks? Are they saying it to Paper Lace? Nearly forgot the Osmonds, that little antique from '71 is moving.

OBSESSED with the chart racers almost makes one forget the Peters & Lee challenge for the top and Roy plus Wizzard could take the number one away from the more dead certs, the Rubettes. Gigliola Cinquetti is doing fine but now time for another Slade newie plus Hot Chocolate. Harold Melvin is doing mighty fine but I'll Always Love My Mama has come to a stop.

CAUTIOUS entries from David and David. Mr C makes 29 and Mr E is there at 46. Cockney Rebel have, at long last made it. Harry Chapin puts his DJ song into the 50 and there is R Dean Taylor announcing his bad luck at 34. Ann Peebles goes down and that's disappointing. Bye, bye Carpenters and for now, au revoir Queen.

NEXT week promises a battle for the top and it would be just interesting to see the Wombles take the crown away from all those human singers. However you place your money at risk with the mass of contenders. You can't stay away from next week's chart, that's for sure...

1 (2) Dancing Machine - Jackson 5 (Motown).

2 (1) The Payback - James Brown (Polydor). 3 (6) Don't Worry About A Thing - Stevie Wonder (Motown).

4 (8) I'm In Love - Aretha Franklin (Atlantic)

5 (3) Let's Get Married - Al Green (Hi)

6 (5) You Make Me Feel Brand New - Stylistics (Avco) 7 (10) Satisfaction Guaranteed - Harold Melvin and Bluenotes (Philly)

8 (4) TSOP - MFSB (Philly) 9 (14) Be Thankful For What You Got - William De (Roxbury)

10 (11) Summer Breeze (Prt 1) - Isley Brothers (T-Neck)

from Billboards Specialist Soul Survey

b) feaker

CLIFF could have his biggest for sometime and reign supreme. (Sorry about that.) Scotland World Cup Squad about to make the chart pitch and Ricky is almost, almost there. The Stylistics still getting air play and 50 not outside their grasp. Our Genny has been singing it, just a few moments ago. Tony Blackburn has been playing Jarrow and now looks a chart cert. Is Rab Noakes doomed to stay in the breakers and the same for the O'Jays?

STAR BREAKERS

(YOUKEEP ME) HANGIN' ON Cliff Richard EMI EASY EASY Scotland World Cup Squad Polydor HEY ROCK & ROLL Shawaddywaddy Bell HONEY PLEASE CAN'TYOU SEE Barry White Pye GETTINGOVER YOU Andy Williams CBS GOTTA HOLD ON TO THIS FEELING Jnr. Walker & The Allstars Tamla Motown. ONLY FOR THE CHILDREN Stylistics Avco

TEEN WAVE Ricky Wilde UK SEVENDEADLY FINS Eno Island JARROW SONG Alan Price Warner Brothers

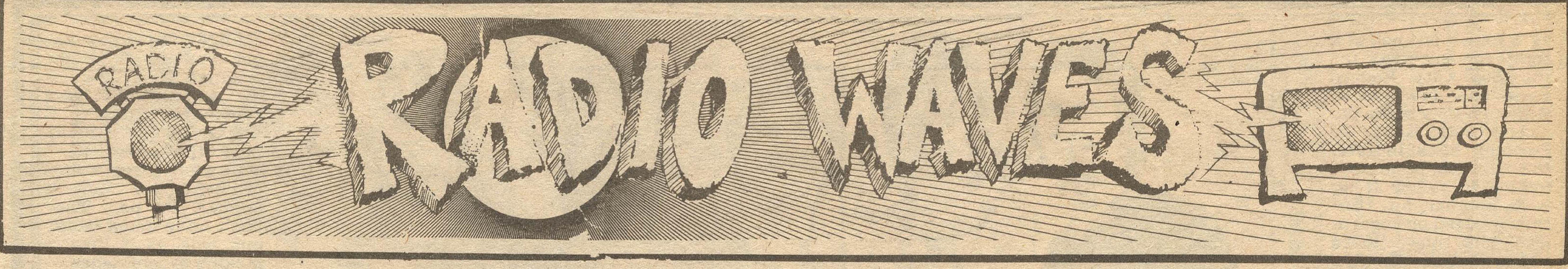
BREAKERS

CLEAR DAY Rab Noakes Warner Brothers FOR THE LOVE OF MONEY O. Jays Philadelphia GOING NOWHERE Neil Sedaka Polydor HURRICANE COMING CCS RAK IF YOU'RE READY (COME GO WITH ME (Staple

Singers Stax I'LL TAKE YOU HOME AGAIN KATHLEEN Lieutenant Pigeon Decca

JUNGLE BOOGIE Kool & The Gang Polydor LANDSLIDE Tony Clarke Chess (LETME) PUT MY SPELL ON YOU Merlyn CBS LITTLE DARLING Thin Lizzy Decca

SUMMER BREEZE Isley Brothers Epic THE BOOGIE MAN Jackson Five Tamla Motown THEME FROM THE STING Bobby Crush Philips Y VIVA ESPANA Sylvia Sonet



Beeb label launch

Liux, aron Dimensions'

The Kid Jensen progres-

sive slot "Dimensions" is to

be dropped in the week in

favour of the highly

successful RTL In Sound '74

programme recently in-

troduced on Monday nights.

In future this slot will run

from Monday to Friday

between 1.30 a.m. and 3.00

a.m., featuring artists like

Joni Mitchell, David Bowie

Kid Jensen will continue to

present Dimensions at the

weekend and also RTL In

and the like.



RADIO LUXEMBOURG launches a major late night programme change from next Monday (May 13). nights when Dave Christian

takes over.

The move is designed to produce more "commercial contemporary music" on the station late at night.

BBC RECORDS hopes to

launch its new Beeb label

later this year with two

compilation albums featur-

ing the Best Of Top Of The

Pops and the Best In

on between the BBC and

record companies con-

cerned. Normally com-

mercial record companies

At present talks are going

Concert.

Radio One on the road again

RADIO ONE takes to the road again next week when Johnnie Walker presents his show from Claversham Community College at Battle in Sussex.

During the programme he will be interviewing children from the Pestalozzi Home For Orphans who will benefit from half the gate money taken at Radio One's day of races at Brands Hatch on Sunday.

On Tuesday Alan Freeman heads north for a Youth Club Call from Fullwell Methodist Church Youth Club in Sunderland.

receive about £2,000 for each

single featured on com-

pilation albums but the Beeb

hope to get around this by

Other albums planned are

If successful, the music

offering a share in royalties.

Best Comedy Shows and Best

albums, which would be 12-

tracks, would be issued each

Show Of The Week.

year.

Burnett on the road

Paul Burnett is on the move again — but this time it's just his home he is changing.

Thames Ditton.

A spokesman said: "He spotted a Georgian style house and fell in love with it. so he intends to move."

Moving is nothing new to the former Luxembourg jock and his wife, his parents were travelling show people

RADIO ONE'S newest jock

Only six weeks after moving to a new house in Twickenham he has decided to uproot the family (wife and two kids) to nearby

and she was an air host!

Beeb

BOB HARRIS scoops the field with the best live music spot of the week on 247 when Roy Wood, 10cc and Ian Anderson all feature in his Monday 10.00 to 12.00 slot.

At this end of the week, tonight (Thursday) John Peel has Henry Cow, Andy Roberts and Martin Carthy, then tomorrow, it's Rockspeak.

Saturday's In Concert features Duck's Deluxe and Tramp, and of course there's the new Beach Boys series starting in the afternoon.

Graham Nash - master of time and space - is the My Top 12 guest this Sunday followed by arch-loon Spike Milligan (next Sunday). And that's it!



539 metres medium wave

95.8 MHz V.H.F.

THIS Saturday on Capital Radio, Roger Scott's "Cruisin" Show" (12 noon - 2 pm) features "surfin', dragging and bikin' "songs in a West Coast show. Hullabaloo follows with fun from the fair at a donkey derby at Rotary Field, Brighton Road, Purley.

Tommy Vance and Joan Fenton will be at the event while in the studios Arrows, the Rubettes, Sparks and Pearls are the guests.

David Symond's guest in the rap is Jose Feliciano at 6 pm. At 10 pm there is a Capital Night In — the group has still to be confirmed.

In the Night Flight (1.30 am -6 am) there's a programme of live music and chat with Tony Visconti, Mary Hopkin, flamenco rock band Carmen, and Bobby Cadman.

Sunday has a special programme on Geraldo in the "Underneath The Arches" slot (5 - 6 pm) presented by Kerry Juby and Ena Clough. This is the first and only part of his life story now curtailed because of his death last week. The programme includes an interview with Geraldo talking about his music up to the war years. Next week there will be a tribute to the band leader.

On Thursday night (May 16) Sarah Ward will be broadcasting live from the Grosvenor House where the Ivor Novello awards are being presented. Also in the studio will be Stephane Grapelly with the Diz Disley Trio.

Straight jackets were being delivered to Eustow Tower this week ready for the invasion by Who escapees Keith Moon and John Entwistle who join Nicky Horne's show for a "bit of loon" on Monday night (May 13, 6.30 pm).

This is part of the lead up to the Who's open air concert at, Charlton Athletic F.C. on Saturday (May 18) which Capital Radio are taking a big interest in.

Capital jocks will be introducing the acts and a stand with tee-shirts and stickers will be on the site.

Beach Boys story starts on Saturday

THE BEACH BOYS' story, six one-hour shows tracing the group's career, starts on Radio One this Saturday (2 pm).

Beaches, Boards, Blonds, and Buggies, is the title of the first episode which features early surfing songs and interviews with the group -Carl and Dennis Wilson, Al Jardine, Mike Love, Ricky Fataar, and Blondie Chaplin.

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SURE TO BECOME A COLLECTORS ITEM IN THE YEARS TO COME

Alternative voice

supposed to have told Ronan O'Rahilly (Caroline boss) where to go with his offer of a job. O'Rahilly's idea was that Robb should act (and doubtless contort) for Caroline in England but since cash did not seem to be as plentiful as it was with rival RNI and since Robb preferred the singles format he decided to stay where he

Or did he? He then decided that RNI didn't have an exactly glowing future and, to some at least, like the proverbial small furry animal he left the Mebo II and RNI to manage more groups, wring more money from Polydor Records, etc..

Yet again it seems the fairhaired whizz kid of the North Sea has changed his mind. A special poll on the

in Manchester has been commissioned by "Radio, "Just a spoonful of Arsenic Disco & Deejay" - a helps your baby settle magazine which should hit down!" the newstands with its first issue in the middle of next of Mike Lindsey. At the month. RRM will have a sneak, exclusive preview next week in this column.

succeed SIRA which has for celebration party even four or five years been the though they didn't someone most popular magazine on had to drink the champagne. the radio market. The spring Mike Lindsey was at hand issue of SIRA is now but on the way home he available and overflowing smashed his rather exwith information (not ad- pensive car. The repercusverts like some magazines sions spread far beyond being advertised at the Michael though. Mark moment rather near SIRA). Wesley is reportedly very Almost certainly the best angry about who will drive buy on the radio market it's him when he is next in available for just 25p. + post London. from SIRA, 91, Park Street, Horsham, Sx.

the success of commercial Stereo VHF in Scotland but Dave Rogers, Dave Owens

ROBB Eden's blond head without a slightly larger pay appears to have arrived cheque the union won't aboard the good ship Mi agree. The Union being the Amigo, home of Radio normally quiet Association Caroline - attached to his of Broadcasting Staff has much-beloved body. Which had to become quite militant is strange (not his body - I recently since one or two of hope) when you consider its members have been that not four weeks ago he is deserting to another union -The ACTT - with which it hopes to merge.

> The following was heard on the "Tommy & Joan" programme. Dave Symonds was sitting in for Tommy Vance, the subject under discussion "cobblers":

> Joan: I've never found out what does "cobblers" mean? DS: Halls.

Joan: Walls . . Oh, my

An advert for Dineford's gripe mixture followed rather rapidly. Which leads me on to . . .

Non-listeners to Capital and LBC may not know the advert which to a very sickly tune extolls the virtues of this wonder product which stops your baby burping. The advert reads: "Just a spoonful of Dinefords helps your baby settle down." success of commercial radio Kenny Everett's version reads slightly differently:

More of the misadventures

general election Andy Archer was so sure the Conservatives were going to The magazine is due to win that he laid on a

If you are looking for a superbly professional pop The BBC, badly shaken by station then listen in to Radio Atlantis on 312m. from 7 Radio Clyde, has tried to get p.m. to 6 a.m. The regular all its transmissions on DJs are Steve England,

and Andy Anderson, but also listen out for the gorgeous Debbie England who does occasional shows with the Beatles Special for two hours on Sunday at 11 p. m. and the crazy Nightmare Affair with Scott Mitchell and Gabby Hernandez which is beyond description. I once said Atlantis was like a modern day Big L. I was wrong it's better. Reception is a little weak at the moment because of low power but will get better in a few weeks

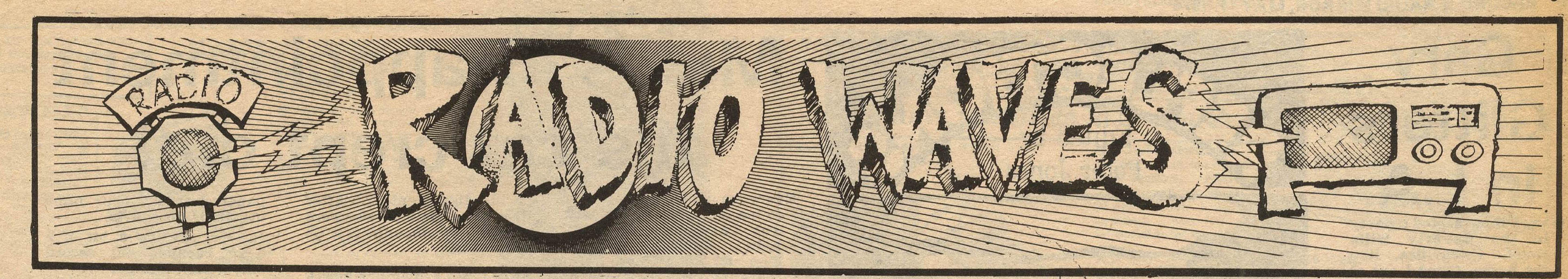
By next week we will be able to tell you the future of RNI. One move which has been talked about is the ship going to Italy or to Spain. By sheer guesswork it will be one or other of these places, and with the free political situation in Portugal that gives us one further possibility. Still, my money is on the move to Italy, probably in or before September.

Robb Eden is on Radio Caroline for this week, and depending on how much he enjoys himself, he may possibly stay for a short while. Really though, Robb is looking for a job in London.

Now it's competition time. Question One: Which Piccadilly Radio jock goes to work by bus? Question Two: Which offshore disc jockey was recently sent an application form to become a Playboy Bunny!? Answers next week.

The Independant Broadcasting Information service will answer any of your questions about radio at: 01 670 9328 8 p.m. midnight, 061 773 9149 7 p.m. - midnight, Arbroath 4180 and 075235605 between 8 p.m. and 11 p.m. and 086521745 between 9 a.m. and 6 p.m. The last three numbers are Mon. - Sat. only. Please never 'phone any number outside the time given or you're likely to get a very rude reply. MARK

LETT/DAVEJOHNS



WHAT is it about people with toothy smiles? They open their mouths and splat, just like an eyeful of toothpaste, they dazzle you with their pearlies and draw out a deep and irrational sense of loathing.

As with The Osmonds, so with Tony Blackburn. Both entities have magnificent mincers and equally both have to put up with bitchy comments.

Blackburn can't get away from it. If it's not "toothy grinning Blackburn" it's "that man and his inance chatter," leaving the poor man openly admitting that he's "the one they love to hate."

Now hearing that, you may think dear Tony labours through life wearing the pained expression of the unloved and quite literally only turns on his inimitable chuckle and grin when the radio or television beckons. Well it's not true. He does have a certain air of world weariness, but it's more than compensated for by that jovial ebullience that most people end up hating as much as his teeth.

Quite simply, Mr Blackburn is a good old fashioned goer, if you'll pardon the term. He's never more happy than when he's dabbling in something creative or other, and the fact is people resent this

willing surge.

Take our meeting the other day. Amiable Alan Monahan, Radio One's Publicity Officer, had been trying for hours to reach me and change the time of the interview. I wasn't about so the time had to remain. Tony could easily have disappeared with a polite "sorry" but he hung around and even spent well over an hour in the end, chatting about his beliefs and dreams, which are quite considerable.

Those who know anything at all about Mr B will have heard how the aspiring young singer, who I once witnessed singing Twist And Shout at Bournemouth Pavilion, became a jock to get closer to the record business. You will also know how the young commerce student with the public schoolboy tones went to Radio Caroline, Radio London, then opened up Radio One, always with the vain hope that he might become a recording star. Well, if there's one failure in Tony's relentless climb towards the nation's most loved / hated (delete as necessary) personality, it's his miserable career as a singer. But more of that

Ever since he came to Radio One via impressario Harold Davidson in that great blaze of publicity, Blackburn has been fighting "Aunty's" system. That may be hard for the critics to accept but he at least believes it. He's also prepared to admit his errors.

Like when he switched from the breakfast show to the 9.00 a.m. to noon slot: "When I first took it over we played all the easy listening stuff, I thought people might want to simmer down with the music, but that was a mistake, they still wanted pop. Now we're back with



Just a good old fashioned goer

the pop thing, the ratings, have shot up again."

He was very much in favour even instrumental in the introduction of Radio One's new 'top sixty' format, and now he'd like to see it reduced further to top forty

"But that's got a lot of problems, because the BBC is such a vast organisation and at the beck and call of every record company, anyone can complain and they have to be heeded. A commercial station would stick a couple of fingers up and say 'we'll do what we want to'. Still I'm a great believer in Radio One. For a pop fan it's the best station going and it surprises me to be able to say that because I though commercial radio would really hammer us. We haven't got commercial radio as I know it yet, it's still very watered down."

The arrival of the commercials has given him a lot to think about, however, not least the offer of alternative employment when his contract expires next January. He could only say that he was "80 per cent sure" that he would stay with Radio One. All the same, that doesn't mean he doesn't think about the likes of Capital and Clyde. Ideally he would like to sell his ideas to the commercials — he thinks they are very short on ideas — while at the same time remaining a national figure with 247 and on the

Commercial radio, he agrees, has given everyone in radio more incentive but he says: "I've always had the incentive to try and make the thing better anyway. Having the commercials has given us a guide - line which is great because I desper-

ately don't believe in a monopoly situation. I'd much rather have people tuning into me because they want to. The ratings have remained very good, and this now means something. we've got to find a particular notch, people who want a lot of music, this is what we're giving them."

Get him talking about politics and radio and a big blue flag is immediately hoisted up. Labour are "killjoys" (few radio fanatics will disagree with that) but he also believes that our introduction of commercial broadcasting has fallen under the inevitable British spell.

"We do everything by halves," he says vehemently. "There should be more than one commercial station in each area. I'm very much against a monopoly situation and yet that's what is being allowed."

Generally though, you detect a deep admiration for the principal of commercial radio in this old pirate, yet at the same time he shows a tremendous amount of loyalty to 247. He still thinks Radio One has the best jocks and that a lot of people are not prepared for the intrusion of commercials. They want non stop music.

"The sound we're getting now is better than it has been for a long time," he says. "The strict format has strengthened it. I don't think you can leave programming to individual people, it's got to be a programme director who says 'we're gonna play this'. You then present before the public a sound and ours now is very successful. You should give the public what they want not what you

think they should hear. I object being told by a DJ that I should listen to something."

This theme runs into his feelings about record companies too. He reckons they are onto a good thing with a tight format because if their records get chosen, they are almost certain to sell-well.

"If we don't have a playlist they, might get one record played per week and that's no good to them or us. If they think constructively they would agree that what we're doing is great for us and also good for them. They should really stop producing so many bad records. They should limit their records and concentrate on a few."

Now if that doesn't send the hate rating up nothing will and there's more: "It's a terrible mistake for disc jockeys to get too involved with the music because then if no - one else likes it, you start being resentful of the fact that you can't push it on to the public. Therefore I love what I'm doing but I don't get so involved that I go to concerts and things. think that's a good thing because I come back to the radio and it's fresh. Anyway I don't like groups on stage because the balancing is usually bad and too loud for

And so to Tony Blackburn the ideas man. He's quite pleased with himself at the moment because Capital, he says, have pinched his top one hundred golden oldies idea. "That's very flattering because I know one of my ideas was good enough to be accepted elsewhere too." The most frustrating thing about Radio One, he says is that it takes so long for his ideas to get put into practice. Just this week a new Phone

Out competition to win bags of records finally took to the air but it's taken a year to get on the air and he says he tried for seven years before the playlist format was introduced.

The great advance, he believes, has been in the changing of the producer's role. They no longer sit around with stop watches making up lists of records, that's all finished now. whether they like it or not, Radio One producers are more and more being asked to do the back - up jobs like making trails and working on promotions. You get the impression that Mr B would quite willingly say goodbye to producers but he says: "I have to be careful what I

He's a natural rapper is Blackburn, some might say too much so. He was moaning that a man from the Guardian had been to see him and given him the old "it's all inane chatter" bit.

He says: "When I first started doing programmes the slamming used to affect me to a certain extent but now I don't give a damn. Anything that is designed for your ordinary average listener gets slammed because it has no artistic merit everybody says. I'm not in the slightest bit interested in artistic merit. I want a programme that sounds slick and professional and I've never been criticised for not being that. I've been criticised for being a plastic cut - out and being terribly artificial and admit the jokes are terrible - people like to hate them. I can only say that constructive criticism is useful but I've yet to read anything that

is constructive. "

He says his main fault is that he gets too many ideas. Last week he had four ideas and two of them are being worked on. For the future too there's at least one Tony Blackburn idea that is going to be popping up on Radio One. He's not giving any more away on that but he did say he'd like to do more television and to that end a pilot for a new programme "Disco Date" has been made with other Radio One jocks and could be on the box by autumn. It's a half hour show that he describes as a television version of Pop-

Behind his gassy facade then, there's a bit of the creator in Tony Blackburn. He says a disc jockey's job is to think up new ideas and get them implemented. He would also like to think a disc. jockey's job was being a recording artist as well, but that seems to have faded as a vision and now he's no longer even got a record contract. It went wrong when his best single, So Much Love, had a tremendous build up, zoomed into the charts, then got hit by a strike at the record pressing plant which killed it completely.

"It would have easily been a top three record and it depresses me actually because it messed up what I basically had in mind which was to do a sort of Cliff Richard thing," he says wistfully.

So it's all down to pantomimes — after his success this year he hopes to do another next — and proving, as Hughie Green has, that being amongst the most abused men in broadcasting, is no handicap whatsoever.

Peter
Harvey

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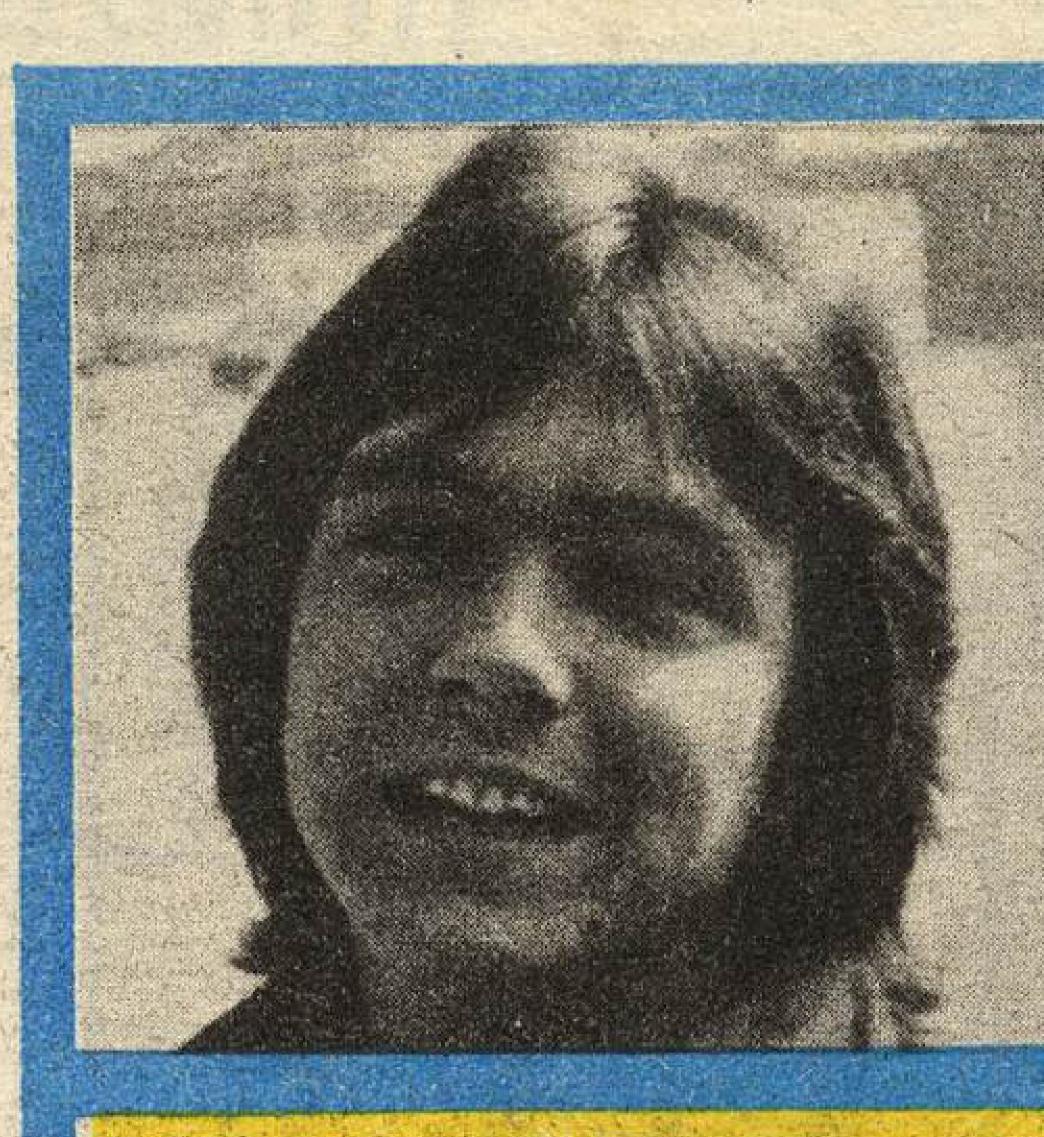
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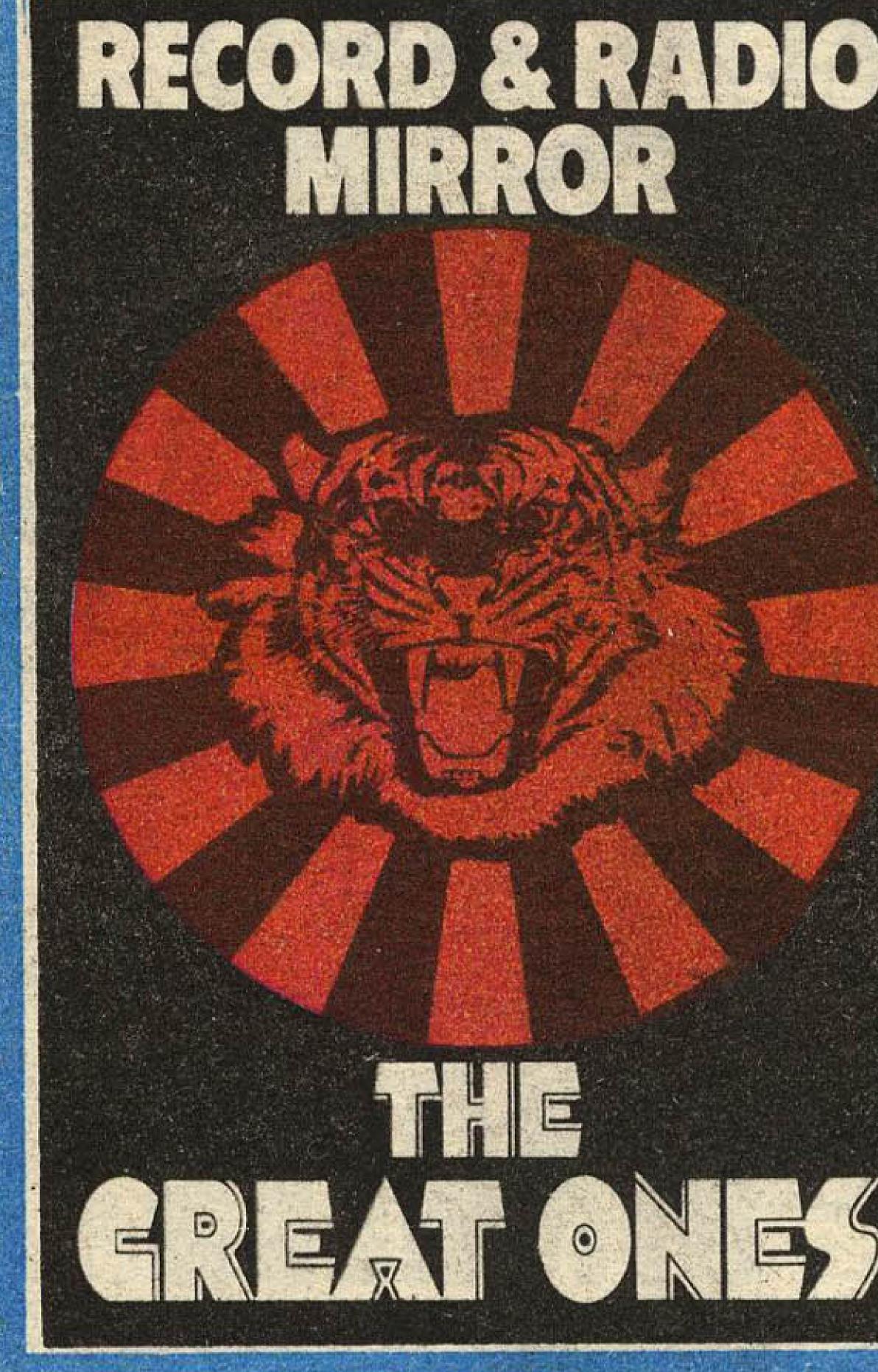
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RUBETTES slam voice behind hit - P. 5

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
18, MAY 1974











RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

Vertigo

This	Las	Wee	
4	2	2	CHCADDADVIOVED.L.
2	1	5	SUGAR BABY LOVE Rubettes Polydor WATERLOO Abba Epic
3	4	5	DON'T STAY AWAY TOO LONG
			Peters and Lee Philips
5	3	4	SHANG A LANG Bay City Rollers Bell REMEMBER YOU'RE A WOMBLE
			Wombles CBS
6	6	4	ROCK AND ROLL WINTER Wizzard
	44	2	Warner Bros
	14	3	THE NIGHT CHICAGO DIED Paper Lace Bus Stop
8	7	9	HOMELY GIRL Chi Lites Brunswick
9	27	3	THIS TOWN AINT BIG ENOUGH FOR
10	44	2	BOTH OF US Sparks Island
10		3	RED DRESS Alvin Stardust Magnet
		W.	
11	10	6	HE'S MISSTRAKNOWITALL
40			Stevie Wonder Tamla
12	8	1	A WALKIN' MIRICALE
13	20	6	Limmie and the Family Cookin' Avco YEAR OF DECISION The Three Degrees
			Philedelphia Philedelphia
14	18	4	SPIDERS AND SNAKES Jim Stafford
15	16	5	I CAN'T STOP The Osmonds MCA
16			BEHIND CLOSED DOORS Charlie Rich
			Epic
17 18	12 26		THE CAT CREPT IN Mud RAK
the state of the second second	13	7	BREAK THE RULES Status Quo Vertigo LONG LEGGED WOMAN DRESSED IN
			BLACK Mungo Jerry Dawn
20	9	9	SEASONS IN THE SUN Terry Jacks Bell
21	29	2	IFI DIDN'T CARE David Cassidy Bell
22	37	3	GO Gigolia Cinquetti CBS
23	17	8	DOCTORS ORDERS Sunny CBS
24	34	2	THERE'S A CHOST IN MY HOUSE
25	25	4	R. Dean Taylor THE SOUND OF PHILEDELPHIA MFSB
			Philedelphia
26	22	5	ROCK AND ROLL SUICIDE David Bowis
27	15	9	YOU ARE EVERYTHING RCA
			Diana Ross and Marvin Gaye Tamla
28	28	8	THE ENTERTAINER Martin Hamlisch MCA
29	42	3	I SEE A STAR Mouth and Macheal Decca
30	19	9	ANGEL FACE Glitter Band Bell

31 32	30 46	17	
33	47	2	JUDY TEEN Cockney Rebel EMI (YOU KEEP ME) HANGING ON Cliff Richard EMI
35	31	10	ROCK AROUND THE CLOCK Bill Hayley and the Comets MCA
36	21	9	I'M GONNA KNOCK ON YOUR DOOR Jimmy Osmond MGM
37 38	35	3	LAST TIME I SAW HIM Diana Ross Tamla FOR OLD TIMES SAKE Millican and Nesbitt
39	32	6	I'LL ALWAYS LOVE MY MAMA Intruders
40			TOM THE PEEPER Act One Mercury
41 42	33 48	and the second s	I KNOW WHAT I LIKE Genesis Cherisma W. O. L. D. Harry Chapin Elektra
43	24	The state of the state of	EVERYDAY Slade ROCK AND ROLL Showadywady Bell
45	36		SATISFACTION GUARANTEED Harold Melvin and the Bluenotes
46	39	14	THE MOST BEAUTIFUL GIRL Charlie Rich
47	41	8	REMEMBER ME THIS WAY Gary Glitter
48	40	13	BILLY DON'T BE A HERO Paper Lace Bus
49	40	40	EMMA Hot Chocolate Stop

- GETTING OVER YOU Andy Williams CBS

1 1 17 THE SINGLES 1969-73 Carpen QUO Status Quo 3 3 22 BAND ON THE RUN		JL				
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			的现在分类是不是在一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个	THE PARTY OF THE P		

Section States	3	3	22	BAND ON THE RUN	
Name and Address of the Owner, where				Paul McCartney and Wings	Apple
	4	4	19	TUBULAR BELLS	
				Mike Oldfield	Virgin
	5	2	28	GOODBYE YELLOW BRICK ROAD	
				Elton John	DJM
-	6	6	8	DIANAANDMARVIN	
STORY OF THE PARTY OF THE PART				Diana Ross and Marvin Gaye	Tamla
-	7	7	9	BEHIND CLOSED DOORS	
COMPANY				Charlie Rich	Epic
	8	8	9	MILLICAN AND NESBITT	Pye
STREET, SQUARE,	9	16	45	NOW AND THEN Carpenters	A+M
and a second	10	11	9	THE STING / Soundtrack	MCA
-	AND THE PERSON NAMED IN				
Total School					
STATE OF THE PARTY.					
-					

11	5	7	BUDDHA AND THE CHOCOLATE	BOX
			Cat Stevens	Island
12	10	7	INNERVISIONS Stevie Wonder	Tamla
13	_			oncrest
14			JOURNEY TO THE CENTRE (
		¥.	EARTH	
			Rick Wakeman	A+M
15	17	8	SELLING ENGLAND BY THE POUN	ID
			Genesis C	harisma
16	26	6	THE RISE AND FALL OF ZIGGY	
			STARDUST David Bowie	RCA
17	9	31	THE DARK SIDE OF THE MOON	
			Pink Floyd	Harvest
18	30	16	SOLITAIRE Andy Williams	CBS
19	15	43	AND I LOVE YOU SO Perry Como	RCA
20	14	13	OLD NEW BORROWED AND BLUE	
			Slade	Polydor
Period II	THE SET			

	21	29	21	BY YOUR SIDE Peters and Le	e Philips
	22	44	3	ANICE PAIR Pink Floyd	Harvest
1000	23	34	122	BRIDGE OVER TROUBLED W	ATER
				Simon and Garfunkel	CBS
	24	22	5	PHAEDRA Tangerine Dream	Virgin
N. Carlot	25	23	4	WOMBLING SONGS Womble	S CBS
	26	24	94	SIMON AND GARFUNKELS C	A SOUTH THE PROPERTY OF THE PARTY OF THE PAR
				HITS	CBS
	27	20	8	NOW WE ARE SIX	
The state of				Steeleye Span	Chrysalis
が経め	28	43	2	CLOSE TO YOU Carpenters	A+M
	29	21	3	SGT. PEPPER Beatles	Parlophone
	30	37	36	我们是我们的一个人的,我们就是一个人的一个人的一个人的一个人的一个人的一个人的一个人的一个人的一个人的一个人的	Apple
200					
STATE OF STREET	21	11	Л	HILNKY DORY David Bowie	RCA

31	41	4	HUNKY DORY David Bowie	RCA
32	36	9	THEBESTOFBREAD	Elektra
33	28		THESE FOOLISH THINGS	
22	20	•	Bryan Ferry	Island
24		1	WE CAN MAKE IT Peters and Lee	Philips
34	40			The state of the s
35	12	ACT	THE BEATLES 1967-70	Apple
36	13	9	QUEEN 2 Queen	EMI
37		-	SWEET FANNY ADAMS Sweet	RCA
38	27	3	SLAUGHTER ON TENTH AVENUE	
			Mick Ronson	RCA
39	38	7	DON'T SHOOT MEI'M ONLY THE	
			PIANO PLAYER Elton John	DJM
40	46	4	TALKING BOOK Stevie Wonder	Tamla
41	19	8	WHAT WERE ONCE VICES ARE N	OW
			是一个大型的企业,但是一个大型的企业,但是一个大型的企业,但是一个大型的企业,但是一个大型的企业,但是一个大型的企业,也是一个大型的企业,也是一个大型的企业, 第一个大型的企业,是一个大型的企业,是一个大型企业,是一个大型企业,是一个大型企业,是一个大型企业,是一个大型企业,是一个大型企业,是一个大型企业,是一个大型企	er Bros.
42	25	12	BURN Deep Purple	Purple
100	99			

41	19	8	WHAT WERE ONCE VICES	ARENOW
			HABITS Doobie Bros.	Warner Bros.
42	25	12	BURN Deep Purple	Purple
43	32	4	ON THE BORDER Eagles	Asylum
		1	TOM JONES GREATEST HI	
45		1	RINGO Ringo Starr	Apple
46		1	GOLDEN RIBBONS Dawn	Bell
47		1	HOT CAKES Carly Simon	Elektra
48	35	9	COURTAND SPARK	EIGHTIG
40	33	3		
			Joni Mitchell	Asylum
49		11	HERO AND HEROINE Strav	在1000000000000000000000000000000000000
50	31	9	GLEN CAMPBELLS GREAT	EST

EXPECTED INDEED, the Rubettes march to the top. Paper Lace should make it soon, unless Sparks get there first are but then a host of others in with a great chance, no end of them. Just take a chart look and see the fast rising people, The Three Degrees, Status Quo, Charlie Rich, David Cassidy, David Essex and the biggest outsider of them all, Cliff. Then of course Bay City Rollers and Peters & Lee might have a last minute leap. For the first time for weeks, it's wide open at the top.

NOT EXPECTED, the movement of Stevie Wonder out of the ten and Mud's fast movement out of the higher pop placings. Add Mungo to those two and even the static nature of the Osmonds. Take it the other way, did you expect Gigolia Cinquetti to make such fast strides and how about spook time from R. Dean Taylor and Mouth And Macneal's, I See A Star? No question about the fast movement from Cockney Rebel, they should make the 20 next time and Steve Harley must be saying, told you so!

FOOTBALL is going to hit the 50, though how about the result against Northern Ireland? Like to see Landslide make it, so too Alan Price and Arrows are showing up well and could touch the charts. Ricky has slipped back and the Staples should have done it by now, they must! The O'Jays seem to be one of the few CBS losers of the moment but what a track record that company have in the 50!

COULD IT be all down to some recent bad songs as the reason for somewhat poor Cliff showings over the past year? Give him a strong song and he's away. Entry at 34 must be the best for some time. Those once happy miners and now happy singers are back, that's Millican and Nesbitt. All these peeping songs, I mean apart from the number 40 entry we should be seeing Thunderthighs in soon with Central Park Arrest. No plaudits here for Showadywady, not an original song is it? Still, they have a hit and the last laugh. Hello, Andy, don't like your album stool photo but you're around once more and will be many more times.

NOTICE the number of rather static discs in the charts at present? Wizzard, Alvin, Stevie, Osmonds, MFSB and Marvin are some of the people but of course there is the usual big goodbyes. So long Jimmy and Marvin with Diana, you're present days are over, not forgetting Harold (Melvin, of course) and Hot Chocolate. How many of these discs will be remembered? Well, I certainly dug Emma. Nearly missed the Genesis fall story. Next week: the top is anybody's guess and for the 50 there are some useful newies like the FANTASTIC BRIAN FERRY SINGLE! Marvellous!

1 (4) I'm 'in love '9 Aretha Franklin (Atlantic)

2 (3) Don't You Worry 'Bout A Thing - Stevie Wonder (Tamla)

3 (1) Dancing Machine - Jackson Five (Tamla)

4 (9) Be Thankful For What You Got - William de

Vaughan (Roxbury)
5 (2) The Payback – James Brown (Polydor)

6 (7) Satisfaction Guaranteed — Harold Melvin & The

Bluenotes (Philly)
7 (17) For The Love of Money - O'Javs (Philly)

7 (17) For The Love of Money — O'Jays (Philly) 8 (5) Let's Get Married — Al Green (Hi)

9 (12) Can You Handle It - Graham Central Station

(Warner)

10 (24) Hollywood Swinging — Kool & The Gang (De-Lite) from Billboards Specialist Soul Survey.

Breaker (S)

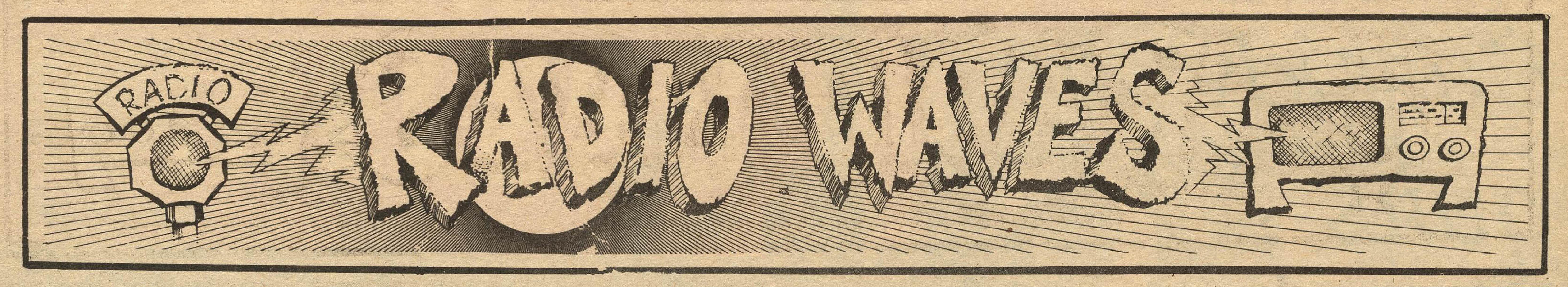
STAR BREAKERS

EASY EASY Scotland World Cup Squad Polydor
JARROW SONG Alan Price Warner
LANDSLIDE Tony Clarke Chess
HONEY PLEASE CANT YOU SEE Barry White Pye
SUMMER BREEZE Isley Brothers Epic
ONLY FOR THE CHILDREN Stylistics Avco
GOTTA HOLD ON TO THIS FEELING Junior Walker and
the Allstarts Allstars Mowtown
SWEET RHODE ISLAND RED Ike and Tina Turner
United Artists UP
I WANT TO GIVE Perry Como RCA Victor

BREAKERS

TOUCH TOO MUCH Arrows RAK

AMONG MY SOUVENIRS Vince Hill EMI BETTER GET READY FOR LOVE Robert Knight Monument CAN'T GET ENOUGH Bad Company Island CLEAR DAY Rab Knoakes Warner FOR THE LOVE OF MONEY The O'Jays Philedelphia GUILTY The Pearls Bell IF YOU'RE READY (COME GO WITH ME) Staple Singers STAX LIVERPOOL LOU Scaffold Warner MONTEGO BAY Bobby Bloom Polydor SEVENDEADLY FINS Eno Island TEEN WAVE Ricky Wilde THE BOOGIE MAN Jackson 5 Tamla Mowtown THE ZOO GANG Jungle Juice Bradly Y VIVA ESPANYA Sylvia SONET





JIMMY SAVILE was tired, having been up all night - buthe still found time in his Savile's Travels studio to accept a plaque thanking him for his help in presenting Record and Radio Mirror's awards at the Country Music Festival at Wembley.

And he also accepted, with no sign of tiredness, a box of i super-Savile cigars as a further gift. He wrote the dread word "payola" on the box...

He was tired because he'd been dared to go down and visit down-and-outs on the Thames Embankment. He accepted the "dare" - went along and was recognised instantly by most of the denizens. Jimmy is that kind of person. . able to communicate with just about everybody.

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Caroline set to zoom in

RADIO CAROLINE is making a big push for a bigger British audience and already claims to have regular listenership of almost one million.

According to an opinion poll carried out by one of Britain's most reputable survey teams, Caroline has 2 per cent of the total radio audience. The poll was conducted on March 19. 20, just over a month after regular broadcasts recommenced.

Robb Eden, whose appointment is seen as a move towards consolidating the British interests, told RRM this week that things have never been in better shape aboard the Mi Amigo. He is to be joined on June 7 by his RNI colleague Graham Gill who will act as joint programme

controller with Andy Archer. popular that the company "I joined them beacuse they which runs it along with a made me a good offer and also magazine and a waffle because there's more of a (honeycake) factory ha sense of commitment to British radio," said Robb. "Ronan O'Rahilly is more attuned to what's happening in Britain than Meister and Bollier out in Zurich.

"I also felt the guys aboard the Mebo 2 (RNI) were being strung along by the promise of a move to Italy once the Dutch Marine Offences Act is passed. That's not a good

He said the whole of the Caroline organisation was being injected with new life. The ship has been re-painted, an electric table tennis machine has been installed, and new studios are planned.

"A substantial amount of money is being spent," he

"Radio Mi Amigo is so

increased its turnover ten times."

There is also a good atmosphere on board if events of recent weeks are anything to go by. Eden said he andcrew members took a rubber dinghy over to the Mebo and almost sank on the way. They had breakfast and returned in the quickly repaired craft. On another recent roguish occasion Peter Chicago woke up to find a can of yoghurt plastered over his face.

Final word from Robb: "Everything is arranged for when the Dutch Act goes through. More than likely the Mi Amigo will come over to England. If we get the right diplexer we shall run two complete services."

A MIXTURE of sounds for all the tastes on Radio One this week - the highlight being part two of the Beach Boys story titled 'On The Crest Of The Wave, on Saturday afternoon.

But the top 'loon' spot should be on Sunday when Brian Mathews introduces My Top 12-special guest being Spike Milligan.

Bob Harris with In Concert on Saturday (May 18) features Gallagher and Lyle and Gryphon and the same show on Monday introduces Tim Hardin, Thin Lizzy and Steeleye Span.

However it's from one extreme to another. For example tonight (Thursday) John Peel has names like Phoenix and Isotope on his show whereas on Top Gear next Tuesday (May 21) he features such guests as Jack The Lad and The Chieftans and on his programme next Thursday it's Be Bob Deluxe and Dave Mason and that's it!

Alternative voice

RADIO Atlantis re-inforced its super-professional team this week with new DJ John Harding. John was supposed to arrive with the linear amplifier, which will boost the power to 10-20 kws from the present 3 kws, however, it wasn't ready but should arrive this week we hear and that combined with the incredible technical wizardry shown aborad and a new aerial which is promised should make Atlantis the strongest offshore station despite efforts from a rival, and overowkred, wizard on Carolin in the form of Peter Chicago.

While with the technical feats, etc. . . a truly extraordinary story from the Atlantis' ship the Janine this week. An insulator on the small temporary mast broke and power dropped drastically aboard. Obviously it needed mending but there wasn't a spare aboard so Andy Anderson made one from fibre glass sheets and to test it dropped it from an upper porthole onto the deck! - it didn't survive and the old one's back.

Atlantis plays solid British pop on 321m. every night from 6 pm to 7 am.

With the VERY justified excitement over Atlantis we seem to have forgotten about the queen of offshore radio Caroline. Whatever Dave Johns says, to me this is the sound of the next decade. Capital tried a mos'ly album track format but didn't have the courage to continue, Bi /1B have done a watered down version and been very successful and others are moving that way. As always Caroline have gone the whole way and done what they did in '64 - set the trend. If you like a wide variety of music leaning to a progressive style then tune in to Caroline on 259m. /

1187kcs. from 9 pm to 6

Radio Northsea seemed due to lose another of its senior disc jockeys this week. Graham Gill was due to join his ex - shipmate Robb Eden aboard the Mi Amigo — home of Caroline - last week but to the amazement of old friends like Andy Archer reappeared on RNI.

RNI, incidentally, plays singles from all over Europe and is a very smooth and professional sound after 4 years on the air. Again pioneering with foreign records in Britain they are steadily but surely winning. Certainly worth a listen between 8 pm and 6 am on 220m. / 1367kcs. - it could well be just your

They have their problems though. For those of you who don't know about them read on. For those who do - you find some news this week. No seriously it would do RNI's great and hypocritical critics good to have this read to them every day (Oh my God - even you couldn't do that to them with your writing - ed). So they can see the problems aboard the Mebo.

During the day the station is operated in Dutch by a record company called Basart. They pay a Swiss company - Mebo AG that owns the ship for the use of the transmitters and have gradually taken up more and more of the airtime. Until October 1971 they controlled the English programmes as well but Dutch boss John De Mol tried to take it off the air altogether while the owners were away. They immediately reinstated the service and took over control of the English programmes themselves but since then despite new developments there's al-

tension beways been tween the Dutch and English services.

The DJs know that if they are allowed to start at 6 pm (an hour before Luxembourg) they'd get a lot of Lux's share of the evening audience. As it is starting an hour later than the veteran of evening radio it means the listener tunes from Capital, 1 etc.

. . to Lux. and then has to re tune again to listen to Northsea. The Dutch people von't give them the extra two hours despite the fact that the English programmes are far more popular in Holland! Theengineers know that if they were allowed to take the main transmitter off the air for a week and substitute the small emergency they could get nearly as strong a signal as Luxembourg and Radic One. If they could change frequency as well they'd be stronger than both, day and night. The Dutch service obstinately refuse to discuss any of this and certainly won't allow it so understandably the DJs. and engineers get frustrated and leave.

why little letters keep cropping up all over the place. It's not the typesetters but to show which part is mine and which bit is Dave Johns' (in the nicest possible way) as our different lunatic views keep embarrassing each other. And for those at Capital I must accept responsibility for quoting one or two DJs last week . . still that's what they

Just in case you wonder

said. And for Polydor well er... um... it could have been me who put that bit in. Still if we're going to poke fun why carry gossip only baout those out on the waves who can't defend themselves and try to reprimand us with petty little non-co-operation measures?



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

THIS WEEKEND sees Capital out and about in a really big way. The Biggin Hill Air display gets maximum coverage with live spots, inserts and even a set from fast rising Cockney Rebel. Capital with be there on Friday, Saturday and Sunday.

Also on Saturday there's the Who's festival at Charlton which will be featured in live inserts between 8.00 pm and 1.00 am. from the jocks who are presenting the acts. In the studio recorded music from pop festivals will be played. Earlier in the day on 539, Roger Scott's Cruisin' show will present the music of

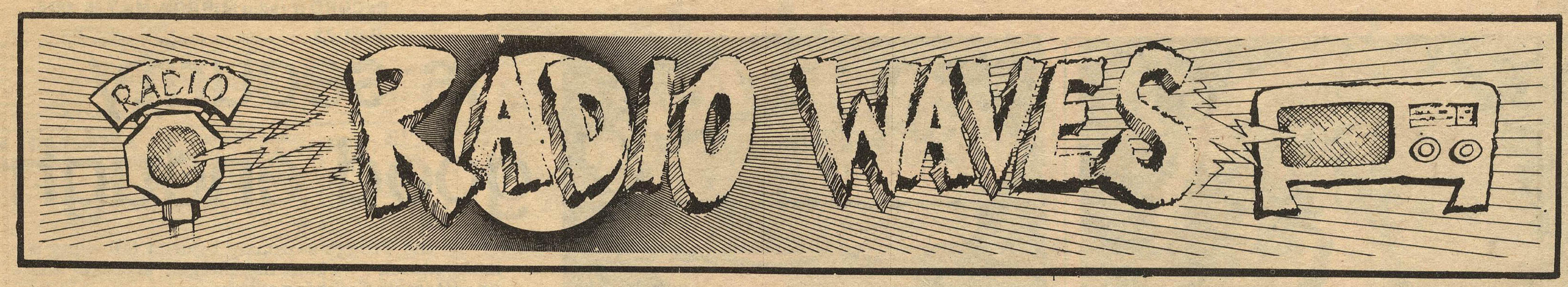
Bobby Vee and Dion. On to Sunday morning and at 1.00 am. Medicine Head will be in the Night Flight studio for a five hour session of music and chat.

On Sunday afternoon Gerald Harper plans to zoom in on Biggin Hill with a helicopter full of champagne and roses.

At 5.00 pm. Underneath The Arches has a tribute to Geraldo — the band leader who died recently.

Liz Cowley presents the chat show (10.30 pm.) which this weeks discusses "whatever happened to the great American Dream." Ben Wright is the studio guest.

Thursday's highlight is a Humphrey Lyttleton birthday party. He's coming into Sarah Ward's 10.00 to 1.00 am. spot with his band and blues singer, Elkie Brooks.



Dave Lee Travis



IN THE hierarchy of disc jockeys the Hairy Monster must sit slightly away from God's right hand — wherever that might be.

The BBC have temporarily cast him into the wilderness again with only one big Sunday afternoon show a week to break the monotony of making his fortune on the cabaret circuit or breaking his neck in a dragster.

True to form, DLT is quite unworried by this turn of events, or at least that's what he'd like you to think. Whether you can believe that from someone so overtly grand and go-getting, I'll leave you to decide.

He has a distinct air of suppressed power. The man leaves you wondering when he's going to turn round and slug you with one of those big hands that make a handshake into a bone cruncher.

When we met up in Radio One's building next to Broadcasting House he had just 40 minutes to go before Schools Out - his other current programme which goes out on Radio One each Thursday. There was no question of pre-show nerves. He sat casually sipping a cup of tea and drawing on a big cigar in the worldly-wise way of established broadcasters.

Few English jocks can have such a long pedigree. He started in the business 13 years ago, working the Northern clubs close to his home town of Manchester, then graduating through the ballroom circuit to Radio Caroline. Two years with Caroline South and six months with Caroline North saw him through to the chop when he joined BBC and did a programme called Pop North from Manchester. This was followed by Radio One Clubs, What's New, Pick Of What's New, the DLT daily show, the DLT Sunday show, back to the DLT daily show, and now the DLT Sunday show plus Schools Out and Top Of The Pops.

When the Beeb announced that they were taking Luxembourg's Paul Bennett on, most gossip centred around the possible disappearance of DLT. It wasn't all malicious guesswork either. Dave was moved from

by Peter Harvey

Sunday morning to accommodate Burnett but given the juicy prize of a new request

"Of course I was a bit upset about the move from Sunday morning," he said. "I'd built up the show and remember I'd done the Sunday morning show before. Noel took over, then I went back, so I've always regarded it as my own little slot. Suddenly I get asked to move into the afternoon which — fortunately - is a good show anyway now. We're in the middle of summer and it's great. It's better

musically than the Sunday morning show was. Initially I was upset but only just a tiny bit. Now I've got used to the idea and it's fine."

The other suggestion that he might move to Picaddilly Radio in Manchester is dismissed as a load of rubbish.

"That's purely, I imagine, because I'm a Manchester lad. If I was going to move somewhere, that would be the logical place. But there's nothing at all in it, I've never been approached. I wish I had, then all the rumours would be true."

He's not even heard Picaddilly yet, so rumour mongers be warned: you're on the wrong track. That switch round in Radio One's Sunday programming was merely a move towards strengthening the whole day.

"They wanted to improve Sundays generally. I was given 3.00 to 5.00 followed by My Top 12 and preceded by Jimmy Savile and Paul, so it's a pretty strong day all round.

"My show is the first allrequest show on Radio One and it's very successful. It's completely different music for two hours from everything else played on Radio One, which I like."

So much then for the more controversial aspects of the Monster's recent history. More generally, he seems eager to present an unrebellious front. Like on the new tight format: "It seems fine. I bow down to the hierarchy, who I suppose know what they

23113

are doing." But you are not sub-

servient?

"Oh no. If you are going to try and drag things out of me and find out whether the Hairy Monster is really evil underneath, yes. I don't take any stick from anybody if that's what you want to hear. No I don't sit down on my arse while people start screwing me for some reason or other. But to a point you have to accept things."

You can suggest to him that he's been moved around an awful lot but he doesn't agree.

"Maybe slightly more than other people," he says warily addding: "I think my biggest problem - in inverted commas — is that I can fit in anywhere. It may sound funny but it's a good thing. I've done everyone's show and I've managed to handle it whether it's with kids, grownups, chatshows or whatever. I seem to be the ideal person to sort of sit in for other people if they are away, which is fine. I like it. I base my whole life around doing different things.

"After I took over at Top Of The Pops in recent months, we had custard pies flying. It's never been done before but I'm doing it. As long as people have a laugh... that's really what I'm like. It wasn't a show that was put on specially for Top Of The Pops. I am a lunatic, so to hell with it. "

A comment like that leads you to wonder how far a 'lunatic' can go with an organisation like the BBC?

"I think the possibilities for me personally are limitless," he answers modestly. "But then you can't speak for an organisation can you? I am definitely interested in developing further in television. I think it's a great medium. Anyway you're always improving. I've been in this business for 13 years and I've come up the hard way, so I don't look at myself and say 'oh yes everybody in the country knows me, I'm a great | star, that's it. 'It's none of that. I mean I'm always striving to get better. The day you stop trying to do that you might as well give in - sounds like a terrible old cliche but it is true. If you sit back, rest on your laurels, and think that's it I've made it, I can earn a few quid doing gigs, then you might as well leave the business. I never think that way. I'm a positive thinker you see. "

This leads on to a discussion about the relative merits of the BBC and the fact that until recently if you didn't work for the Beeb, you didn't work. Therefore it's good to get competition.

"I think it's a bloody good thing that commercial radio is coming up. It'll put the Beeb even further onto their feet. It's funny. The BBC is very staid in its ways. A perfect example is the Radio Times alongside the TV Times. The actual paper that they print the TV Times on is more exciting than the paper that the BBC prints on. It frightens | me, and to me, typifies the BBC's image — very staid grotty black 'n' white photographs in the Radio Times and beautiful colour prints in the TV Times. That just about sums it up, but they are getting better."

Even so, he's the first to admit that the image is wrong.

-E FERMIT FIRSTON

"I always thought the BBC was very stuffy and they were all horrible people working a disc jockey. I'm only a star. here as producers but as soon We are never let into these as I got involved I discovered they were great people. The production staff right from the

top to the bottom, are all knock-out people that you love to work with. But . . . there are certain boundaries beyond the higher decision made by. which you cannot go so you fight to do what you want to do within those boundaries. There's always a way," he

tend to knock the BBC simply because it is the BBC and it's always been the only one and its the In-Thing to have a go at the Beeb, but you can't do it."

says very definitely.

Kenny Everett's most recent pronouncement on Radio One 'it should give up," is dismissed as a load of rubbish by DLT.

He prefers to think more positively and consider where Radio One can be improved.

"The first thing I would do is get a 24-hour station going. If we went 24 hours Luxembourg would be so screwed up it isn't

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So why not?

"That I don't know. I'm only things. We're not let into the true reasons why there are things or why there are not things. With our producers and executive producers we know what is happening but

. . you know the Gods, whoever they are - who knows the way they are thinking?

So if 247 did go 24 hours a "The sad thing is people day would you find DLT pitching for a daily show again?

> "I never pitch for anything," comes the decisive response. "If they are going to give me a show they'll give it me because they want me to do it or they think I'm capable. I'm not going to fight for one. I'm passed all that now, I know what I want and I will get it. I said 13 years ago I was going to work on Caroline and I did. I then said I'd work for the Beeb and I did. Two years ago I said I was going to do Top Of The Pops and I'm now doing it.

"Now I'm saying that by 1975, which isn't a long way away, I'm going to be doing another television show in a big way. There's no question of 'might.' I'm going to do it because I'm a positive thinker."

He's got no positive ideas what sort of show it will be, but believes strongly that he can work better on TV than on radio. People can't take things the wrong way on television, he says.

Aside from all that there are the other sides to DLT. He has a roadshow which is very cabaret-orientated. He does "mad things" on stage, little sketches and the like. Then there's the drag racing — he's got one of the top teams in Europe.

You can tell what sort of person he is from his road cars. He's got a Dodge 61/2 litre, an American sports car, Commander Straker's UFO car from the television series and a Fiat — and a monkey

Next Radio Waves hopes to follow him on a drag racing



SHOW MITTERSTANDING WAR WORKS

bas break and comments. CHEVIT BUILDESUU

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