

**INSIDE: Meet SLADE's One-In-A-Million SUPERFAN!**

# **RECORD** *& Radio* **MIRROR**

A BILLBOARD PUBLICATION

MARCH 30, 1974

7p

**GARY GLITTER:**  
on **ALVIN**  
**STARDUST**  
and...  
**THE GLITTER**  
**BAND!**



**INSIDE:**

**QUEEN:**

'Let 'em knock us—we know we're right!'

**GOLDEN EARRING:**

'We like your girls, but not your groupies'

The **ONLY** paper with **THIS** week's **BBC** charts

Special pull-out Supplement on thriving **CAPITAL RADIO**



# RECORD MIRROR

## RRM/BBC chart

Supplied by BMRB

# TOP FIFTY

## SINGLES

1	1	6	BILLY, DON'T BE A HERO		
			Paper Lace	Bus Stop	BUS 1014
2	3	7	THE MOST BEAUTIFUL GIRL		
			Charlie Rich	Epic	1897
3	20	2	SEASONS IN THE SUN		
			Terry Jacks	Bell	1344
4	2	8	THE AIR THAT I BREATHE		
			Hollies	Polydor	2056 435
5	6	4	I GET A LITTLE SENTIMENTAL OVER YOU		
			New Seekers	Polydor	2058 439
6	10	3	EMMA Hot Chocolate		
			RAK	168	
7	4	6	YOU'RE SIXTEEN RINGO	Starr	AS 9595
8	-	-	REMEMBER ME THIS WAY		
			Gary Glitter	Bell	BELL 1349
9	26	2	ANGEL FACE	Glitter Band	Bell 1348
10	7	5	JET Paul McCartney & Wings	Apple	RS996
11	12	5	SCHOOL LOVE	Barry Blue	Bell 1345
12	18	5	JAMBALAYA / MR. GUDER		
			Carpenters	A&M	AMS 7098
13	9	6	IT'S YOU	Freddie Starr	Tiffany 6121 501
14	11	5	CANDLE IN THE WIND		
			Elton John	DJM	DJS 297
15	15	4	SEVEN SEAS OF RHYE	Queen	EMI 2121
16	8	8	REMEMBER (SHA-LA-LA)		
			Bay City Rollers	Bell	1338
17	5	7	JEALOUS MIND		
			Alvin Stardust	Magnet	MAG 5
18	21	3	LONG LIVE LOVE		
			Olivia Newton-John	Pye	7N 25638
19	25	2	YOU ARE EVERYTHING	Diana Ross & Marvin Gaye	Tamla Motown TMG 890
20	22	4	EVERLASTING LOVE		
			Robert Knight	Monument	MNT 2106
21	13	10	WOMBING SONG	Wombles	CBS 1794
22	24	6	WHO DO YOU THINK YOU ARE		
			Candlewick Green	Decca	F 13480
23	19	7	BURN BABY BURN		
			Hudson Ford	A&M	AMS 7096
24	28	4	MA-MAMA-BELLE		
			Electric Light Orch.	Warner Bros.	K 16349
25	14	8	DEVIL GATE DRIVE	Suzi Quatro	Rak 167
26	17	8	MA HE'S MAKING EYES AT ME		
			Lena Zavaroni	Philips	6006 367
27	32	3	ROCK AROUND THE CLOCK		
			Billy Haley & The Comets	MCA	128
28	23	10	NEVER NEVER GONNA GIVE YA UP		
			Barry White	Pye	7N 25633
29	-	-	GOLDEN AGE OF FROCK & ROLL		
			Mott The Hoople	CBS	2177
30	31	4	LISTEN TO THE MUSIC		
			Doobie Brothers	Warner Bros.	K 16208
31	27	7	UNTIL YOU COME BACK TO ME		
			Aretha Franklin	Atlantic	K 10399
32	29	5	SMOKIN' IN THE BOYS ROOM		
			Brownsville Station	Philips	6073 834
33	30	9	LOVE'S THEME		
			Love Unlimited Orch.	Pye	7N 25635
34	38	3	MOCKINGBIRD		
			Carly Simon	Elektra	K 12134
35	34	3	I'VE GOT A THING ABOUT YOU BABY		
			Elvis Presley	RCA	AP 80 0196
36	16	6	REBEL REEL		
			David Bowie	RCA	LP 80 5009
37	43	2	I'M GONNA KNOCK ON YOUR DOOR		
			Jimmy Osmond	MGM	2006 389
38	33	13	SOLITAIRE	Andy Williams	CBS 1824
39	-	-	THE STING		
			Ragtimers	Pye	7N 45323
40	50	2	THE GIRL Chl-Lites	Brunswick	Rak B 9
41	35	11	TIGER FEET MUD		
			Rak	166	
42	-	-	DOCTOR'S ORDERS	Sunny	CBS 2068
43	-	-	THE WAY WE WERE		
			Barbra Streisand	CBS	1915
44	48	2	SHANGHAI'D IN SHANGHAI		
			Nazareth	Mooncrest	MOON 22
45	-	-	THE ENTERTAINER		
			Marvin Hamlisch	MCA	121
46	40	4	WHO'S IN THE STRAWBERRY PATCH WITH SALLY		
			Dawn / Tony Orlando	Bell	1343
47	36	6	JUST MY SOUL RESPONDING	Smokay	
			Robinson	Tamla Motown	TMG 883
48	46	13	ALL OF MY LIFE		
			Diana Ross	Tamla Motown	TMG 880
49	30	3	BOOGIE DOWN		
			Eddie Kendricks	Tamla Motown	TMG 888
50	37	6	FUNKY NASSAU		
			Beginning Of The End	Atlantic	K 10021

## ALBUMS

1	1	10	THE SINGLES 1969-73	Carpenters	(Jack Daugherty/R & K Carpenter) A & M
2	3	15	BAND ON THE RUN	Paul McCartney and Wings (McCartney) APPLE	PAS 1007
3	5	21	GOODBYE YELLOW BRICK ROAD	Elton John (Dudgeon) DJM	DJLP 1001
4	8	2	MILICAN AND NESBITT	Pye	NSPL 18428
5	2	3	THE FREE STORY	ISLAND	ISLD 4
6	9	12	TUBULAR BELLS	Mike Oldfield (Oldfield/Newman/Heworth) Virgin	
7	35	2	QUEEN 2 (Roy Baker/Queen)	EMI	EMA 767
8	16	2	MAI Lena Zavaroni	Philips	6308 201
9	4	3	THE UNTOUCHABLE		
			Alvin Stardust (Peter Shelley)	Magnet	
10	6	5	BURN		
11	7	6	DEEP PURPLE (Deep Purple) PURPLE TPA		
			OLD NEW BORROWED AND BLUE		
			Chas Chandler) Polydor	28383 261	
12	-	1	DIANA AND MARVIN	Tamla Motown	
13	13	24	THE DARK SIDE OF THE MOON		
			Pink Floyd Harvest SHVL	804 (Pink Floyd)	
14	10	38	NOW AND THEN	Carpenters	
15	27	2	THE STING (Marvin Hamlisch)	MCA	MCF
16	15	2	NOW WE ARE SIX	Steeleye Span (Ian Anderson)	Chrysalis
17	-	-	TOGETHER		
			The New Seekers (Michael Lloyd)	Polydor	
18	36	3	WE CAN MAKE IT		
			Peters and Lee (Johnny Franz)	Philips	
19	11	35	AND I LOVE YOU SO		
			Perry Como (Chet Atkins)	RCA	Victor
20	17	87	SIMON AND GARFUNKEL'S GREATEST HITS		
			CBS	69003	
21	22	6	RINGO		
			Ringo Starr (Richard Perry)	APPLE	
22	23	9	SOLITAIRE		
			Andy Williams (Richard Perry)	CBS	65638
23	14	3	COURT AND SPARK		
			Joni Mitchell (Joni Mitchell)	Asylum	
24	20	14	BY YOUR SIDE		
			Peters and Lee (Johnny Franz)	Philips	
25	25	10	TOUCH ME IN THE MORNING		
			Diana Ross (Berry Gordy)	Tamla Motown	
27	24	29	THE BEATLES 1967-70 (George Martin)	APPLE	PCSP 718
28	38	8	A NICE PAIR		
			Pink Floyd (Norman Smith)	Harvest	
29	28	6	PLANET WAVES	Bob Dylan	Island
30	18	3	SLAUGHTER ON TENTH AVENUE		
			Mick Ronson (Ronson)	RCA	Victor
31	-	-	THESE FOOLISH THINGS		
			Bryan Ferry	Island	LPS 9249
32	-	-	THE BEST OF JOHN DENVER	RCA	Victor
33	26	2	CLOSE TO YOU		
			Carpenters (Jack Daugherty)	A & M	
34	19	3	HOT CAKES		
			Carly Simons (Richard Perry)	ELECTRA	
35	21	115	BRIDGE OVER TROUBLED WATERS		
			Simon and Garfunkel (S & G/Halle)	CBS	
36	33	2	GLEN CAMPBELL'S GREATEST HITS		
			Capitol	ST 21885	
37	-	-	PRETZEL LOGIC		
			Steeley Dan (Gary Katz)	Probe	SPBA 6282
38	44	14	BRAIN SALD SURGERY	Emerson, Lake and Palmer (Lake)	Manticore K 53501
39	30	2	BEHIND CLOSED DOORS		
			Hunky Dory (Billy Sherrill)	Epic	65716
40	-	-	HUNKY DORY		
			David Bowie (Ken Scott)	RCA	Victor
41	29	2	BEST OF BREAD		
			Electra	K 42115	
42	-	-	SELLING ENGLAND BY THE POUND		
			Genesis (John Burns)	Charisma	CAS 1047
43	-	-	TALES FROM TOPOGRAPHIC OCEAN		
			Yes (Yes/E. Offord)	Atlantic	K80001
44	-	-	I'M A WRITER NOT A FIGHTER		
			Gilbert O'Sullivan (Gordon Mills)	MAM	
45	32	29	THE BEATLES 1962-66 (George Martin)	APPLE	PCSP 717
46	31	13	SILVERBIRD		
			Leo Sayer (Faith/Courtesy)	Chrysalis	
47	-	-	QUEEN (Roy Baker/Queen)	EMI	EMC 3066
48	-	-	AMERICAN PIE		
			Don McLean (United Artists)	UAS	25285
49	-	-	MEDDLE		
			Pink Floyd (Pink Floyd) Harvest	SHVL	796
50	-	-	WHAT WHERE OTHER VICES ARE NOW		
			HABITS Doobie Brothers	Warner	Brothers

## Chart Chatter

**SAID ROSEMARY** from Lewisham: "Regarding the song, Billy Don't Be A Hero. I like my men to die for me." The girls of the UK seem to think otherwise. Paper Lace stay at the top. Hot Chocolate do not make expected big strides. Terry Jacks slips in between at three. Carpenters up six but no movement from Queen. Olivia hits the 20.

★ ★ ★

Gary and friends are of course in the ten and Diana and Marvin breathing love head for it. Mott are back at 39 with not such a commercial disc as previous. Doobies are at 41 thirty but is this the highest they will go? Jimmy isn't breaking many people's hearts at present. How will MCA fare with very old Osmond material, released pretty soon?

★ ★ ★

The original film score doesn't make it but the Ragtimers return to the 50. Barbara makes an appearance and Marvin is 45. Why slow progress for Brownsville Station? Sunny are making good tracks, in at 42. Why the fade for Candlewick Green? Bye Bye Barry, "right on" W. Bowie too, and Mud making way for their next biggie. Nax up you go!

★ ★ ★

How high will Bill go and Carly? Lena and Suzi slipping and so is Alvin. Can't get out of my neck and sivil thoughts of Long Legged Woman in Black from Mungo, stand there in the Breakers. Can't I interview her instead of you, Mungo? Distracted again from the charts. H's those ads. Terry or Gary or Glitter Band for the top next week? How will Slade fare? That Osmond slide? Hot Chocolate?

## Four good reasons for buying Record and Radio Mirror

- 1. WHEN IT comes to charts, Record & Radio Mirror beats all the other pop papers hollow. Why? Because:
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  - 3 Only Record & Radio Mirror has the unique Breakers list - a list which tells you the records that are likely to be in the chart NEXT week. The Star Breakers are the fastest rising records outside the Top 50.
  - 4 Only Record & Radio Mirror publishes the Top 50 Billboard American singles and LP chart every week (see Page 39).
- 2. Buy with Record & Radio Mirror and keep AHEAD of the latest pop trends. Now, here are this week's Star Breakers and Breakers:

## Breakers

- A WALKIN' MIRACLE Linnie & The Family Cookin' Avo 6105 027
- THE LOVE THAT I HAVE Virginia McKenna Sovereign NOV 125
- I KNOW WHAT I LIKE Genesis Charisma CBS 224
- SOIN LOVE WITH YOU Freddy Breck Decca F 13481
- LANDSLIDE Tony Clarke Chess 614 620
- VIVA ESPANA Sylvia Sonnet SON 2837
- I'LL ALWAYS LOVE MY MAMA Intruders Philadelphia PIR 1119
- LONG LEGGED WOMAN DRESSED IN BLACK Mungo Jerry Dawn DNS 1061
- YEAR OF DECISION 3degrees Philadelphia PIR 2073
- NEAR YOU Millie & Nesbitt Pye 7N 45278
- AMAZING GRACE Judy Collins Elektra 1191 020
- A MOTHER FOR MY CHILDREN Whispers Jams 0144 025
- EVERYBODY BUT ME John Christie Polydor 5058 441
- FOR THE LOVE OF MONEY O'Jays Philadelphia PIR 1190
- I JUST CAN'T GET YOU OUT OF MY MIND Four Tops Probe PRO 612
- HELL SING Garfunkel CBS 3013
- I'LL TAKE YOU HOME AGAIN KATHLEEN Lennestadt Pigeon Decca F 13480
- MAYBE LEAF RAG Joshua Rifkin Transatlantic GIBS 701
- MIGHT JUST TAKE YOUR LIFE Deep Purple Purple PIR 117
- NIGHTLY LOVE Detroit Spinners Atlantic K 10418
- OH VERY LOVE Cad Stevens Island WIP 4190
- PRESENT COLIN ENNINAINCOLIN (CHAT RECORDS) Adriano Celentano Epic 1888
- ROCKIN' JARROLD Tony Saltsick K 10407
- THENE FROM THE STING Robby Crush Philips 6006 374

# CHART PARADE

COMPILED BY TONY JASPER

## Glitter slipping

ONE STEP AHEAD is the current Gary Glitter story. Gary enters the chart at eight, one position higher than The Glitter Band.

However, Remember Me This Way is Gary's lowest entry for some time. What it does make for is an exciting race between Gary and his backing band for chart tops, unless Terry Jacks claims it next week.

Gary is full of praise for the current success of the

Glitter Band. The Band themselves are delighted. They wanted to prove themselves both on record and stage. They say they have no intention of leaving Gary. Life with him has been described as "too much fun" to contemplate parting. What this means is a double bonus for fans - Gary and his band. That, as fans will say, can't be had. Who, though will win the chart race?



## Facts and figures

WILSON PICKETT is to bring soul to Japan. Wilson has been guaranteed 100,000 dollars for his ten days of engagements. They include, concerts, nightclubs and a TV special. Mike Oldfield's Tubular Bells continues to climb the US Album Chart. He's now been around for 20 weeks and last week was in the Top Five.

An out-of-court settlement in the Albert Grossman Management Corp's suit to collect 200,000 dollars from the insurance policy of the late, great, Janis Joplin was reached recently.

Many budget price records are going up in price. Contour, Hallmark, MFF, Camden and Marble Arch move to 89p and now the 11 mark is in sight.

Polydor are out to promote the coming single and album from Scotland's World Cup Football Squad. A new version of

Back Home, a 1966 hit for England's band, is included on the album, set for May release. The single titled Easy Easy on Polydor is on current release.

Island will most likely release a double live album from Bob Dylan under its agreement with Dylan which lasts three years. The double live is expected for May.

The BBC Radio One series, The Story Of Pop looks set to beat the former record held by The Beatles Story. The latter was sold and broadcast in 65 countries. No figure has been given for the former other than stalling it should pass 65 countries.

Current sheet music chart shows at 1 You Won't Find Another Fool Like Me (ATV); 2 Solitaire (Kirshner/Warner); 3 Wombing Song (Hatt Songs); 4 Tiger Feet (RAK/Chinichap); 5 The Man Who Sold The World.

## Guess who?



LAST time the face belonged to Lieutenant Pigeon. We have two more Madeline Bell albums on offer. So send in your answers to Guess Who Comp, Chart Parade, RRM, 7 Carnaby St., London, W1V 1PG.

## YESTER PLAYS

Gilbert, lost what he had; Charlie Rich, going to be around for ages. Paper Lace hesitated at first about knocking but as you can see in the end they were frank and to the point. Thanks Paper Lace. Up in your home town, Nottingham, on Sunday. They love ya, there.

10 YEARS ago was Easter Bank Holiday Weekend and consequently there was no chart. Our 1969 copies are still being bound. As we have said if you want a list of the missing charts over the weeks send us your name and address.

## Star pick

WHEN THEY could stop singing Billy Don't Be A Hero those ever laughing people, Paper Lace, have their verdict on those current chart discs. "Tiger Feet is great; Lena Zavaroni, based in the past, marvelous; Rebel Rebel, quite like it; Alvin, not really; Lulu, yeah, well; I absolutely fantastic; Hudson Ford, yeah, great."

## Competition winners

WE HOPE things will get somewhat more stable with the 5-day week but those Beach Boys albums have still not arrived. "Someday soon" is the promise we're given. We are sorry, Simon Turner, singles and Olivia Newton-John albums have been sent and William Conlon, it was you for the Beach Boys album. Ta for your letter. The Guess Who fare of two weeks back was Lieutenant Pigeon and the three to receive Madeline Bell albums were Colin Hahn, Edgell, Newcastle Upon-Tyne; Graham Smith, Thornaby Ave., Blackpool; N. Wilson, Queen's Park Road, Caterham, Surrey

## Win the new Mott album

NAME ONE of the biggest sensational groups of 1973 and you must be talking about Mott The Hoople. They show no sign of losing ground in '74 and now they've got a knock-out album on the market. The album, Hoople, is our comp of the week and there are 10 copies for the first winners out of our box next Tuesday, April 2. Just send your entry on a postcard (and thank you for switching these past few weeks to postcards) to Mott, Competition, RRM, 7 Carnaby Street, London W1V 1PG.

Name.....

Address.....

- 1 Who is the exciting governor of the group?
- 2 Name one '73 single hit of the group
- 3 Did they make the charts with All The Young Dudes?

# GEORGE HAMILTON IV

## The International Ambassador of Country Music

has just completed a four week nationwide tour of the U.K. (including dates at the London Palladium and the U.S. Embassy)

George will also be making a country music first at the close of his British tour by taking country music to Prague and Moscow.

### Coming Up.

Video taping for Canadian syndicated T.V. series in Ontario (April May June) plus his fourth BBC T.V. series Oct 74.

# Haley riot

A POLICEMAN was injured and one arrested in a 1950s style rock 'n' roll riot at Bill Haley's London concert on Monday night.

Some 4,000 fans had packed the Hammersmith Palais to see Haley and his group, the Comets, play for over an hour. Many more were shut outside the ballroom, which has a capacity of 3,000.

The trouble started when everyone hoped Haley would come back on for a second encore. After he failed to show in answer to their chants for more, angry fans in their teddy boy gear began to shower the stage with beer mugs. Chairs were also hurled at the group's

equipment which roads had started to dismantle.

Fans then flattened the barriers, surged onto the stage and began fighting with bouncers and those by the equipment.

Police were called in after appeals over the PA by a disc-jockey, order was eventually restored.

Said a spokesman at Hammersmith police station, "It was just like what used to happen in the old days. The policeman who was injured wasn't hurt badly and we

arrested one person. We've had no reports of people being hurt."

Haley himself was very critical of the excess number admitted: "They sold too many tickets," he told RRM.

"Obviously they were trying to make too much money. It's all blamed on the music and not the promoters. The trouble happened after we'd left to do another show. We had played for 70 minutes, which is 25 minutes longer than we usually do because the show was being recorded." At these rock 'n' roll revivals, the kids like to jump around and dance, the promoters should have realised this."



## Quo: Tour and album

**STATUS QUO'S only British concert tour this year is now set for May.**

The seven-city itinerary starts at Bristol Colston on Monday, May 6, followed by Bournemouth Winter Gardens (10); Manchester Belle Vue (12); Glasgow Apollo (14); Newcastle City Hall (18); Birmingham Odeon (21); and finally, Wembley Empire Pool (22).

A spokesman for the band says no other British appearances could be undertaken this year because of the band's heavy commitments abroad.

Because of this, the Wembley concert is to be video-taped for release in this country and overseas.

At Manchester's Belle Vue a special stage is to be constructed so that all fans will have a good view. Quo's first album since

their gold-winning Hello set is titled simply Quo, and set for release on May 3, on Vertigo. The collection, produced at IBC studios despite complaints from local residents, features eight new group compositions.

Meanwhile the group launch their European tour at Montreaux this Friday taking in major venues before returning to the U.K. on April 30.



## Extra Stylistics: Tour and single

**THE NEW SEEKERS** who were supposed to be splitting after the final concert of their tour at London's Rainbow theatre on May 5, look as if they're being given a two-week reprieve.

Although nothing has yet been confirmed, the group are almost certainly going to do a fortnight of cabaret immediately after the tour.

The week May 12 they will probably be at the Liverpool Shakespeare club, but nothing has been named for the week before.

## Jose: Tour album & single

**JOSE FELICIANO** returns to Britain next month for a brief tour coinciding with the release of his latest album, For My Love... Mother Music, and single, I Like What You Give.

Dates - Birmingham Town Hall (18); Manchester Free Trade Hall (19); Bournemouth Winter Gardens (20); London Palladium (21).

The Stylistics whose next single, Only For The Children, is released on the Avco label on April 8, arrive in Britain at the end of next month for a nine-date tour.

They will be doing two shows at - Odeon, Lewisham (April 26); Gaumont, Ipswich (27); Granada, East Ham (28); California Ballroom, Dunstable (29); Town Hall, Birmingham (30); Top Rank Suite, Reading (May 1); Free Trade Hall, Manchester (3); Hammersmith Odeon, London (4); Southport Theatre (5).

## Spinners live

The Liverpool Spinners are to record a "live" album at the London Palladium on June 2 for EMI. A new TV series for the BBC is planned for later this year.

Meanwhile forthcoming concerts - ABC, Cardiff (April 18); Colston Hall, Bristol (19); De Montford Hall, Leicester (May 8); Philharmonic Hall, Liverpool (10); City Hall, Newcastle (14); Odeon, Edinburgh (15); Music Hall, Aberdeen (16); Caird Hall, Dundee (17); Kelvin Hall, Glasgow (18); Congress Theatre, Eastbourne (30); Dome, Brighton (31).

## Kinks single delay

**FURTHER** delays have hit the Kinks new single, Mirror Of Love because of RCA's pressing problems. The single has now been put back to April 25.

## Greenslade's Dave Lawson recovers

**WITH GREENSLADE'S** Dave Lawson well on the way to recovery following a collapsed lung, the band resumes their tour on April 4 at Ipswich's St. Matthews Bath Hall.

Other dates: North Cheshire College, Atrincham (5); Roundhouse, Dagenham (6); Reading Town Hall (8); London Marquee (9); Yeovil Technical College (10); Birmingham Town Hall (11).

## MARTHA REEVES



## POWER OF LOVE

Her first solo single on MCA Records - and it's sensational

MCA 125  
Produced by Richard Perry  
**MCA RECORDS**  
Marketed by EMI Records

**A TONY BLACKBURN  
RECORD OF THE WEEK**

### RECORD AND RADIO MIRROR

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# Sandy rejoins Fairports

SANDY DENNY is rejoining Fairport Convention, the group she quit in 1969 and joins them in time for their Scandinavian tour which begins on April 5 and their American tour starting in mid-April and lasting

till the end of May.

She got together with the group again during their recent world tour in Sydney and Los Angeles. The concerts were recorded for a new album, Live Convention which is scheduled for release in the summer.

Meanwhile Sandy's old single, Like An Old Fashioned Waltz, is being released in June.

# Mayall injured

A SWIMMING POOL accident has meant that John Mayall has had to postpone his two-month European tour which was to take in Britain during April and May.

The accident happened at Mayall's Los Angeles home last week when he was diving into his pool and misjudged things trying to avoid another swimmer.

As a result of catching his knee on some concrete, Mayall shattered his knee cap and his leg is now in a plaster cast for the next nine weeks.

Mayall is reported to be particularly disappointed at missing his date at the Royal Albert Hall on April 16.

Plans are in hand for the tour being re-set for late May or June.

# Steeleye tour

STEELEYE SPAN begin a major 15-date British tour in May which includes an appearance at London's Royal Albert Hall on May 20. Featured in their new stage act will be a special mummies play written by Spanner Tim Hart and special lighting effects have been designed for the tour.

Steeleye will be supported on the tour by Gryphon. The full itinerary is: Manchester Free Trade (May 12); Sheffield City Hall (13); Liverpool Empire (14); Edinburgh Usher (15); Hull City Hall (16); Newcastle City Hall (18); London Albert Hall (20); Cardiff Capitol (22); Portsmouth Guildhall (23); Colton Hall, Bristol (24); Brighton Dome (25); Coventry Theatre (26); Birmingham Hippodrome (27); Bournemouth Winter Gardens (29); Bradford St. George's Hall (June 1).

# Andy Williams tour

ANDY WILLIAMS under-takes his first major tour of this country next month when he under-takes 22 concerts taking in seven towns. Williams will play London's Royal Albert Hall for three days.

Top ticket price at all the concerts is £5, with £1 the lowest at Manchester, London and Newcastle. At Bournemouth, Birmingham and Blackpool the cheapest seat is £2, and at Edinburgh £2.50.

The tour will also feature Michel Legrand and his orchestra.

Dates: Belle Vue, Manchester (Apr. 25/26/27); Albert Hall (28/30/May 1); Winter Gardens, Bournemouth (3/4/5); Odeon, Birmingham (6); City Hall, Newcastle (7); Usher Hall, Edinburgh (8/10); Opera House, Blackpool (11).

# Sweet & Jackson 5 tours



THERE ARE no plans for a new Sweet single to coincide with their first major British concert tour which kicks off at the Bournemouth Winter Gardens on April 26," says RCA, the band's recording label. But,

Sweet's Andy Scott tells us the group will be presenting an act that will include new super effects and a lot of surprises. Dates so far confirmed: Bournemouth (Apr. 26); Brighton, Dome (37); Bristol, Colston Hall (28); Plymouth, Guildhall (29); Leicester University (May

3); Lancaster University (4); Newcastle, City Hall (5); Hull, City Hall (6); Southport, Floral Hall (7); Glasgow, Apollo (10); Liverpool, Mountfort Hall (16); Manchester, Free Trade Hall (17); Bradford, St. Victoria Hall (18); Hanley, City Hall (19); Leeds University (22); Sheffield, City Hall (24). The London venue has yet to be decided.



IT WAS confirmed by Tamla Motown records this week that the Jackson Five are to do a major British tour in the Summer which includes three London concerts at the Empire Pool, Wembley on May 30/31 and June 1.

The group will be making their first British appearance in 18 months and a spokesman for Tamla told RRM: "Other dates are being discussed but the venues have still to be confirmed.

The new Jackson Five

single, Boogie Man is being released on April 26 - to tie in with the tour.

Details of where ticket applications should be made to will be announced as soon as possible. Watch RRM for further news.



SLADE drummer Don Powell has just returned from Japan with a dose... of merriment as they tell us but who is kidding who eh? ... meanwhile our special leading... was at a party held by CLIMAX BLUES BAND in OSWORTH were jamming there. Oooh, sorry it was WISHBONE ASH, HOME and MEDICINE HEAD who were represented actually and it was the most debauched, drunken and orgiastic get-together held in the city this year... I missed it (and sob) now for something filthy!

MUD are on tour and are being supported by the supporters of QUADRILLE who refused to play at Norwich this week 'cause they had a 'lovers lit' with Mud's routine... now, new boys settle down just like that OK... more... BARRY BLUE shuff down his pants... especially before a Top Of The Pops appearance in... he's got a big one... missed any here piping in!

ALVINI... London's Rainbow attracted the real superstars this time... U.L. McCARTNEY, GEORGE HARRISON and ROD (the sod)... outside the theatre... just good friends! GARY... featured in... those this month, I wonder if they'll be able to fit all of him in!

on the party side... naughty pies of ROY HARBUR... Playgirl... apparently too 'fisque' (not fat)... oh no not QUEEN again... heard that their next album will be titled QUEEN HYPE II... appropriate says our own CP... new has Freddie Mercury got a hairy chest? ... personally I've seen 'butcher balance' bums... Mick... and Andy Scott of SWEAT, sorry SWEET, are promoting a new band called ANGEL... who they couldn't do something about their own band (oops sorry he's Sweet's... I remember cherry charge sweet lady... who? she's got a... she's a bridesmaid at Sweet fan club... suppose she's got to find work somehow! ALEX... R... K... T... Tony Davis of the LIVERPOOL SPINNERS took a cheap mid-weekend return to London when the group played at the Festival Hall... Liverpudlians are tight... we know, we've got our working for us! ... at BILL HALEY... were out in force, quick arrests though 'cause the fuzz shop was next door to the theatre... a new image for JSD band perhaps... about time and to say a lot of the beauty... BLUNSTONE given up the beverage? ... he's on a big health... up new state... proper funds... so, not... STEVIE... the BEATLES reforming is BOWIE coming back... these music superstars may as give up the fact... like the anti-fun team of course, heard the one about DONNY's love life!

# Mott's Silver? Hoople

Mott The Hoople's new album, The Hoople, released by CBS this week, has earned itself a silver disc on advance orders alone

# Motown package

A MOTOWN package tour consisting of Edwin Starr and Jr. Walker and The All-Stars start a major British tour next month, beginning at London's Rainbow Theatre on April 19.

The visit coincides with Jr. Walker's new single, Get To Hold On To This Feeling, and Edwin Starr's single, You've Got My Soul On Fire, which are due for

release on the 15th and 8th April respectively.

The tour includes two Scottish dates on April 24/25 although the venues have still to be decided and additional concert dates have still to be announced.

Dates confirmed: Dunstable California Ballroom (April 20); Sheffield City Hall (21); Southport New Theatre (22); Manchester Free Trade (29); Stoke-On-Trent Heavy Steam Machine (May 1); Chatham Central Hall (4).

# Womble single Deluxe single

THE WOMBLES have been busy picking up more paper so that they can be sure of plenty of sleeves to package their new (or follow-up) record to Worthing Song.

It's a lovely Remember You're A Womble and is released by CBS on March 29.

DUCKS-DELUXE, who are coming to the end of their first tour, have a single out on April 5. It's called Fireball, and is released by RCA.

Remaining March dates: Nottingham, Colman's Ballroom (28); Doncaster College of Education (27); Plymouth Polytechnic (30).

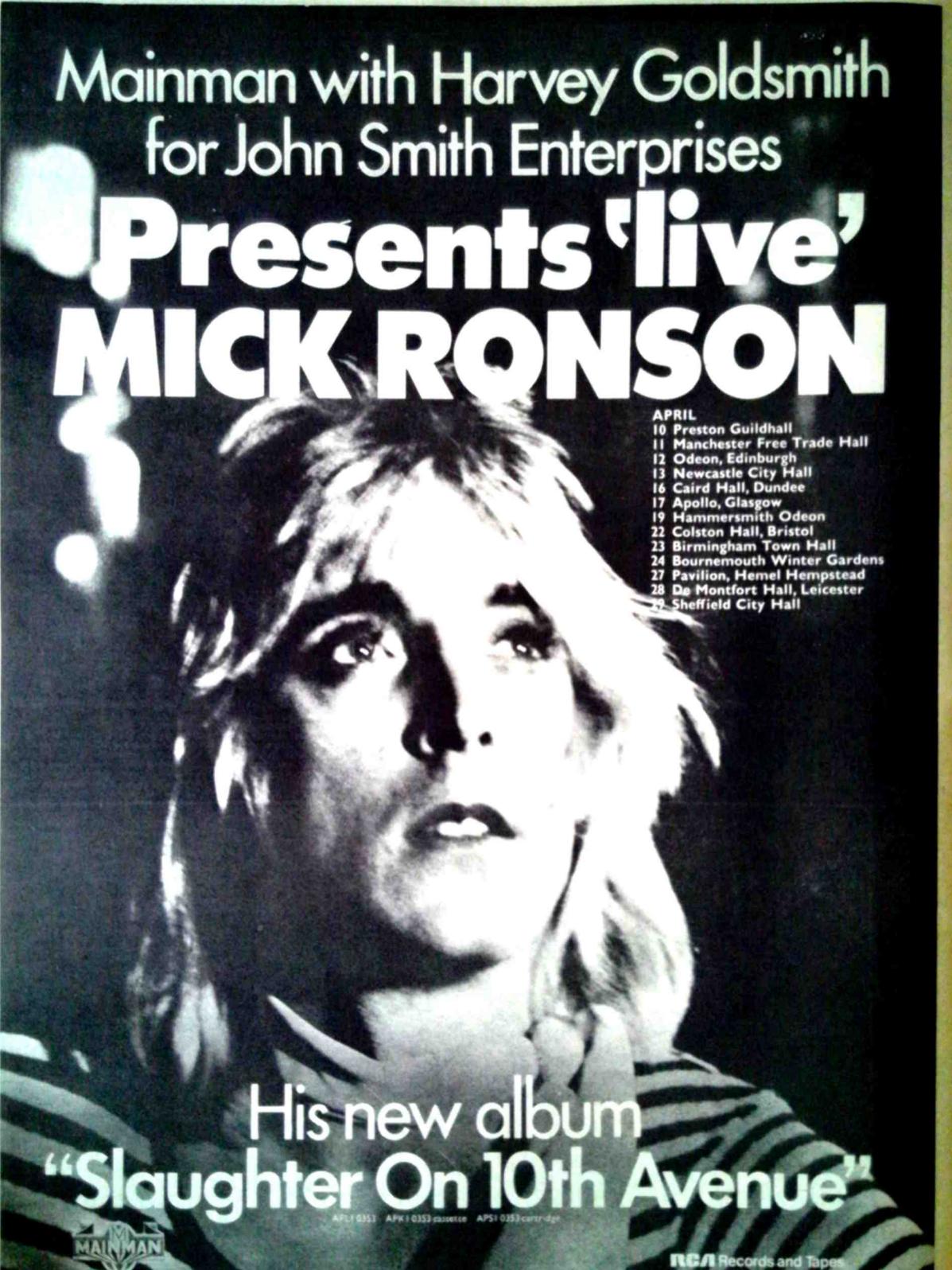
**CHIP CHIP**  
CASH & CARRY  
is on EMI 2125

Mainman with Harvey Goldsmith  
for John Smith Enterprises

# Presents 'live' MICK RONSON

APRIL

- 10 Preston Guildhall
- 11 Manchester Free Trade Hall
- 12 Odeon, Edinburgh
- 13 Newcastle City Hall
- 16 Caird Hall, Dundee
- 17 Apollo, Glasgow
- 19 Hammersmith Odeon
- 22 Colston Hall, Bristol
- 23 Birmingham Town Hall
- 24 Bournemouth Winter Gardens
- 27 Pavilion, Hemel Hempstead
- 28 De Montfort Hall, Leicester
- 29 Sheffield City Hall



His new album  
"Slaughter On 10th Avenue"

APL1 0351 APK1 0352 cassette APS1 0353 cassette



RCA Records and Tapes

HE WAS KNOWN as Rod the Mod back in the early days of British blues, and he was such a shy guy singer that he did most of his stage appearances hidden behind amplifiers.

Now he's variously known as Hot Rod, or the Tartan Terror, or just... Rod Stewart, Superstar. And he's now an extrovert character who just loves being up there, swaggering in the spotlight and saying: "I just love being a star," and worrying whether each last strand of his off-beat and french-copied hair-style is in place.

It's been one long love affair between Rod and his fans, and vice versa. You can't knock his success. After a long on-the-road apprenticeship, which included his being deported from France as a "vagabond", he went on to join the Faces and win unpleasant "most popular singer" polls - and enjoy that remarkable feat of having a single and an album at the top of BOTH the American and British charts in ONE WEEK.

### Boggles

The mind boggles at that kind of international triumph. Rod's mind boggles, too.

Rod might have become a professional footballer and even now he's one of the keenest soccer supporters in the business. Specially for Scotland. For one important World Cup qualifying game, Rod had a hot-line from the Press Box at Hampden Park connected to his hotel in the Deep South of America... and a local sports editor co-operated by giving Rod a running commentary on the game.

"Football was fine, up to a point," says Rod, who was on the books of West London club Brentford. The poll was reached when he really got his young apprentice professional's spirit as much from chasing senior professionals' boots as actually playing the game.

He still plays amateur soccer - just for kicks. And he gets plenty of kicks... there are always opponents, guys with chicks who dig Rod, who enjoy kicking a pop superstar up in the air.

But Rod has stuck to his pop career. Fan-mail pours in by every post for the bachelor Faces singer's crazy game. Some say he is arrogant, now that he's got used to the feel of stardom. Others, they don't say that he's a strange mixture - flash in the eye looks, but deep down still shy and unsure.

He thinks a lot about his fans. He says: "It costs

money to look the way I do, but I'm quite sure the public got fed up with their pop stars being humble and going round in faded blue denim all the time. It's all part of show-business. Those fans pay their money and they are entitled to a show."

And Rod has learned to be as comfortable as possible when putting on the show. He drives super-smooth cars, lives in a palace of a pad in green belt territory, and the rooms are cluttered up with expensive things, and he shows his sense of values by keeping most of his pop awards in the lavatory.

### Ballyhoo

He's honest in his interviews, because he believes that the fans deserve to know the truth about their favourites, not just a pre-packed load of ballyhoo. And he's got this Capricorn weakness of NEEDING to be told how good he is, how much he entertains his fans. He says: "Sometimes an artist gets to a certain position where people take him for granted and forget to tell him how good he is. And that's the point where you begin to doubt yourself."

And it's then that Rod takes time off to go through his mountains of fan-mail - congratulatory letters from boys, girls, men, women... everybody! It's then that performing on stage becomes an extra pleasure for Rod...

"On stage, you can actually



FEEL what's happening. You know what effect you're getting. Sometimes, when you're in the recording studios, you get that lonely feeling... no guide-line about whether you're doing it properly or not."

And if any of the fans talk to Rod, looking for advice, he's the type of superstar who will give out words of wisdom, willingly, freely and often non-stop, once he warms to the subject.

He explains: "Things happen that can completely change your whole life... just little things. Take myself. I was a would-be singer who sounded like a white man trying to sound black, and more often than not singing out of tune. I used to hate my early records... still do."

"That lucky break. Well, John Baldry heard me singing when drunk, but perfectly in tune, on a railway station late one night. A few days on, he

came up to me and said he'd heard and seen me singing on Richmond railway station, and that he thought I had something to offer, and so he persuaded me I was good enough to turn professional. "See? That's a chance meeting, a bit of a sing-song after a lot of booze - and I was out of the commercial art world, out of the amateur music making, and into the professional field."

So Rod has no beef about

communicating with his fans. He's grateful to them for their interest, for their "continued financial encouragement".

For the very fact that they enable him to live on in the superstar bracket. He says, a mile sadly: "Maybe it won't be there in five or six years time... I'll know when to quit, that's for sure."

But that is a long time off. Right now we're looking for the REAL Rod Stewart SUPERFAN... the one who stands out in the massed multitudes of supporters of the Tartan Terror.

### Plaque

Are YOU that superfan? Or maybe you know someone who is a superfan, in which case write and let us know. Each Superfan (and so far we've sought the Superfans of David Cassidy, Slade, Gary Glitter, David Bowie, Marc Bolan, Donny Osmond, and the Sweet) will be judged by a special panel of pop folk. Each winner will receive a commemorative Superfan plaque to be presented... well, that's a secret.

Write about Rod Stewart Superfanhood to Genevieve Hall, Richard and Radio Mirror, 7 Carnaby Street, London, W1V 1PG - entries to be in by Tuesday April 18, 1974, and let's have your phone number, too, while you're at it!

# They really care about us Fans'

QUOTE: "What I love about Slade is that the four boys really do care about us fans, and I feel they'd do anything for us."

A quote which sums up what hundreds of you feel about Slade. And a quote which earns for Sheilaigh Mokony, of Whitechurch, Bristol, the title of SLADE SUPERFAN Number One.

Without in any way putting down to Sheilaigh's winning effort the truth is that she won the title by the narrowest of margins. Our all-wise, all-understanding panel just felt that Sheilaigh's letter, in tone and content, just won her the Superfan plaque - which will be presented at a later date by a Very Important Popper.

Her letter was a mixture of facts and feelings. She listed the material that she'd bought on Slade over the years - the records, books, pictures and other oddments. But she, like our panel, insisted that it

wasn't just a matter of spending money. Even more important was the way she FELT about Dave and Noddy, Don and Jim.

"When Don had that terrible car smash, I felt terrible - as if one of the family was involved. My relief when he got well was indescribable."

Seems Sheilaigh has had a little family problem from time to time because of the effort she puts into her Slade Superfanhood. But she feels that a little hassle here and there is nothing compared with the rewards of involving her life with the band.

She searches for the right words. "Let me tell you again why I love them. You can tell that they DO care about us - you can tell by the way they talk about us in their interviews. Nothing shy or nasty, unlike SOME pop stars - they talk of their gratitude for our support over the past exciting years."



Our starry panel - Sweet's Brian Connolly, Mud's Dave Knutton, New Seekers' Marty Kristian - approved wholeheartedly of that line. They

too, know about the gratitude of star for the love and loyalty of fan.

Even the more cynical sections of the panel - Record

and Radio Mirror's Genevieve Hall, Peter Jones and Mike Hennessey - were heard to purr approvingly. They felt the merely material side of fanhood wasn't enough, mainly on the grounds that if meant the fan with the most money to spare would become the most kind of fan.

Sheilaigh was knocked out to learn that she'd lost off the challenge from so many other Slade addicts. She says: "To be voted the Sladeist is something I'll remember for the rest of my life." Well, she'll have that plaque to jog her memory.

Sheilaigh is a real defender of the faith (and tried valiantly). She rises fiercely to protect her heroes from the slings and arrows of outrageous knocking.

And Sheilaigh shares her devotion between ALL four members of Slade. It's not a special favour, then, she likes to keep that by her own secret.

As one panelist replied: "It's a matter of feeling... of FEELING. You can make the real fan. And that feeling always comes through."

So we salute Sheilaigh Mokony, second in our series of Superfans. Next week will be announcing the winner of the Gary Glitter Superfan contest.

But we have, in fairness, to give a hearty "well done" to the following highly recommended entries in the Slade section.

- Jill Banks, Gibham, Surrey;
- Barbara Clark, Goddard, Newcastle upon Tyne;
- Berry Fitzgerald, Dagenham, Essex; Jane Loxton, Watley, Worcestershire; Sue Perry, Milton Keynes, Buckinghamshire; Gerry Dempsey, Markworth Estate, Derby;
- Kim and Elaine, London, N6;
- Robert Buckley, Waver, Staffordshire; Paul, East Ham, London; Mimi Pardoas, Dagenham, Essex.

# RADIO WAVES

## Capital news boss for IRN

RON ONIONS, the Capital news chief who has constantly criticised Britain's new Independent Radio News service, is the new boss of IRN.

He takes over next month service and making it well respected in London.

### Competition

B. B. C. Radio Manchester will be competing heavily with the city's new commercial station Piccadilly Radio over the Easter Holiday.

The station has planned to broadcast 60 minute 'specials' on the Hollies - Slade - and Tony Christie featuring the artists themselves and selections from their recent albums.

The programmes have been produced in London by Paul Hollingdale for Metro Media Radio.

## Andy's new format

RADIO Caroline's Andy Archer returned to the Mi Amigo this week to introduce a new Top Forty Albums format to the station.

He had been in London to discuss the move with station boss Roman O'Rahilly and told RIM: "We shall begin using the new format immediately. It will be like a top forty singles format only with albums which will give us the 'sop we need."

## Skues quits Beeb

KEITH SKUES, one of the former greats of pirate radio days is quitting the BBC to join Yorkshire's Radio Hallam as programme director.

He leaves Broadcasting House this week following the completion of Story of Pop, which he co-produced. Skues or "Cardboard Shoes" as he was known, joined BBC as a staff trainee from Kenya in 1963. He left to join first Caroline then Luxembourg and finally came to Big L in '66. When the pirates closed he re-joined the BBC as an on-air personality, but has since been more involved in producing.

## Alternative voice

MIDWAY through last week the transmissions of Radio Atlantis were interrupted by a jamming signal. The jamming started each night at 11.00 when the Italian Radio Service went off the air. The Italian station broadcasts on 225 meters, whereas Atlantis is on 227. Informed technical people tell me that the jamming signal is slightly off frequency, producing a heterodyne whistle.

It is reasonable to assume that the jamming is something to do with the Italians, because of when the jamming starts. I phoned the Italian Embassy in London and also the office of the Italian Radio and Television Service though they could not be of any direct help, and the official I spoke to was not aware of any interference from Radio Atlantis.

It was nice to see that Roger Day was enjoying himself at the opening of Piccadilly Radio this Tuesday. At the press opening he was still munching away at the final ration of biscuits he got at IRN.

A name formerly linked with

Manchester is going to be head of programmes at Radio Hallam. The person concerned is Keith Skues who moves up to Hallam. The station will serve the Rotherham and Sheffield areas.

Finally, not connected with Radio, I heard a whisper that Juke Box Jury may return to the telly in September. The show will be re-ramped with regular dee jays sitting in, including Noel Edmunds, Pete Murray and David Jacobs. It would be nice to see that show back again.

This week's gossip is compiled by Dave Johns and Mark Lett. Peter Harvey denying any knowledge of it!

Finally, the telephone numbers of Mark Lett's F. R. I. S. for you to ring to get the latest news: 01-470 9223 and 061-773 9149 between 7 pm and midnight every evening. At Arbroath 1189 and Plymouth 35663 between 8 pm and 11 pm every weekday and at 086521745 from 9 am to 6 pm 'Mon. Sat. please do not phone under any circumstances outside these hours.

## Beeb bulletin

ARCH LOON Eric Idle, of Monty Python fame, can be heard in the first of six "Radio Five" episodes this Saturday on Radio One.

The series replaces Story Of Pop, now sadly complete, and will be followed by Bob Harris' much-heralded and long-awaited Beach Boy's Story.

Another first this weekend. My Top 12 moves to its new time (5.00 p.m. - 6.00 p.m.) on Sunday when our Eurovision songstress Olivia Newton-

Johns guests. But first consider tonight's John Peel show featuring Andy Roberts, Nick Jones, and Caravan, Friday's Rock-speak, or Saturday's In Concert, with Procol Harum.

On Monday Bob Harris has Thin Lizzy and Roy Harper, and Top Gear (Tuesday) has the wonderful Horislips, Hattfield and the North, and Richard and Linda Thompson. Oh yes, on Sunday night you can hear Prelude in Sounds On Sunday.

WINNERS WEEK AFTER WEEK ON OPPORTUNITY KNOCKS

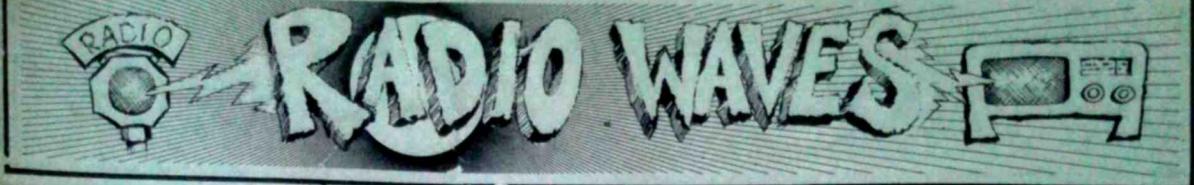
# AIRBORNE

New Single

# EMILY JANE

6121 502





## feed back

### The same old song

THE LAST TIME Mr. Wilson was Prime Minister, he had all Pirate Radio stations closed down. How nice it would be if this time round he banned Radio One. I and many others are sure fed up with hearing the same records over and over again. Paul McCartney, The Wombles, Slade, Hudson Ford, Paper Lace, Suzi Quatro, Bay City Rollers, Barry White, Candlewick Green, Neil Sedaka etc., are played at least a dozen times a day. They couldn't organise a good booze up at a brewery.

A decent singers fan.  
Northants.

## Johnnie for TV?

I AM AMAZED that JOHNNIE WALKER has still not been seen on television in an interview-type programme. No one could be better suited for such a purpose. He has the good looks, refined voice and outstanding personality necessary to make a programme of this sort really interesting.

I have recently written to several people at the Television Companies, and most of them have promised to bear Johnnie in mind should they decide to plan a programme of this sort. However, it is about seven years that they made up their minds, as I have no doubt that I am not alone in my wish to see this type of programme, where Johnnie could interview various people in the music business.

Another point which puzzles me is why Johnnie can be heard but not seen on T.V. Commercials. Many other top D.J.'s are shown advertising various products - so why not Johnnie?

Mrs. O. Shafiq  
162 Uppington Ave.,  
Stammore,  
Middlesex.

## Sour grapes from Andy?

ANDY ARCHER refutes Dave Johns' allegations of anarchy in the Caroline organisation (R&M March 18th). For the sake of offshore radio as a whole I hope he is correct.

Andy Archer has certainly done his bit for Free Radio, but by his own admission he does not take a few serious, thinks

offshore radio is only temporary, and is looking for something else, presumably on land, so perhaps it is time he departed? There is no reason why offshore radio should not last indefinitely, but if it is to do so it must form a united front, be truly professional and weed out all but the most dedicated and responsible people. Enough damage has been done to the cause of Free Radio by an irresponsible few, there is now no room for it who merely consider it a good laugh while it lasts.

As for Mr. Archer's opinion of RNI, ever since he was sacked this has been flavoured with "sour grapes." We have not forgotten his ridiculous comment to the Dutch Press that RNI's broadcasting "only serves to cover up spying activities." RNI is not perfect, and it may be predictable in some ways, but this adds to the friendly atmosphere created by the station. Caroline is certainly different, but this does not make it better. Most RNI listeners do not appreciate the heavy sounds that come from Caroline, and vice versa no doubt!

Jeremy Arnold  
Everley  
Southwold, Suffolk.

## Give BRMB a chance

I AM SORRY Tony Hadland seems to have got the wrong impression from my letter about BRMB. The only reason I was defending them was to allow the station to get themselves established before criticising their programme.

Not every station can have someone as forceful as, say, Alan Hargreaves on Capital to present their phone-in programme. However, having now heard Peter Windows present "First Edition" on BRMB, a phone-in around the news bulletin, he made a good job of commenting on the callers' views. Whereas on another radio station, there is a presenter who allows the caller to state his views; thanks him for calling and goes straight into the next call, often without any comment on the views.

The only time I have criticised BBC local radio, and I can't even remember when that was, was firstly when they were originally set up as an extension of the BBC monopoly in radio, and also whilst not wishing to dictate to the BBC, I have always felt they should make better use of the money spent on their local stations, by putting it into the national networks.

Finally, on a completely separate point, the name of London's entertainment station is Capital Radio and not Capital as regularly printed.

Martin Rosen  
Hon Press-Public Relations Officer  
Company for Independent Broadcasting  
13 Ashwood House  
London NW4

THE LITTLE Devonshire town of South Molton has been pretty quiet for the last year. Nothing much has happened there since the Beatles invaded the railway station to film some of the sequences for their first film, A Hard Day's Night. Sure there was a land based pirate station broadcasting from the back room of a local bakers shop, but that was also several years ago.

Now there is a distinct buzzing among the youngsters in the town, because their very own local deejay has come out of hiding and returned to the airwaves, his name... Dave Rogers.

You've probably never heard of Dave Rogers, modestly. "That is, unless you were a great fan of Radio Northsea in the 1971-2 period."

Dave began innocently enough when he was asked to make some announcements at a Village dance, but the word only the seed which was later to grow into a very promising career.

Got involved with the land-based station, Radio Lundy, and that was tremendous fun while it lasted. We would do live programmes and broadcast them on Sunday afternoons while we were all gathered around a radio in the town square. It gave me a tremendous sense of adventure, but it was really very naively. You know since then I have mellowed quite a bit.

Dave wanted something more challenging and something more professional. "I applied to the BBC like most young innocent deejays, and as it turned out I got the opportunity to do three Radio One DJ guest appearances. I am very proud of that, and to this day I have kept the copies right around a radio in the town square. I listened to a recording of myself doing the interviews and the record links, and in those days I had a really awful feeling I had improved since then!"

"The BBC dropped me than and it seemed as if I was back about a year. It was at about that time though that Mebo Limited of Zurich started putting adverts in the music papers, asking who would be ready to do jockeys."

I sent off a tape, but it was ages before I eventually got taken on. It was Mark Wooty and Chris Carey who twisted Larry Tremaine's arm to get me out on the ship because Larry thought I was too quiet to be a disc jockey. I only stayed on the boat for five days before the station closed down, but it was enough to give me the taste of what broadcast was like.

When RNI re-opened in autumn of 1970, Dave was invited back and stayed for nearly two years with only a short break during the summer of '72.

"I have got quite a soft spot for the jolly old Mebo, which I suppose is only natural when the new recruits are asked when they were home and my life for so long. It would be nice to go back now and have a look at the ship, I am quite a few alarming things happen to me while I was on the ship, including the bomb scare."

When leaving I was down in the mess with Alan West, and we heard a bang from the

stern of the ship. I immediately thought that we had been hit and so I went up on deck to look around to see what the damage was. It was a very foggy calm night and everything was very silent except for the steady hum of the transmitters and generators. There was no sign of any other ships, but when I got up onto the bridge I noticed a glow from the engine room. Looking around I could just see a small rubber boat going away into the distance, and it was then that I realised that we had been attacked. I went down into the studio and told Alan, and as first he didn't react at all but then it dawned on him and he sent out the May-day calls.

"I didn't feel frightened because everyone seemed to be very well organised, but I did feel sad to see the ship on fire. The strange thing was that we all got off the ship into the small rubber dinghy to wait for the tender to pick us up, but I was the last to get out, and to the other side of the ship, so we all had to climb back onto the ship and over the deck to get to the safety of the tender. We were all expecting the ship to be blown sky-high at any second!"

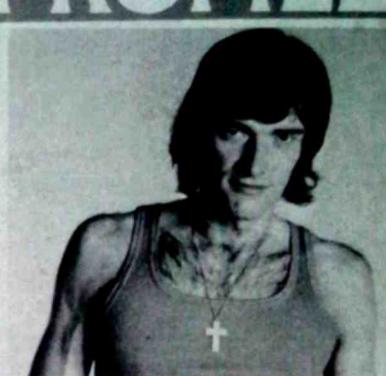
Dave parted company with RNI in 1972 when the station closed for two weeks. "I wanted to move on, because it had got to the stage where we all had roughly the same amount of experience and I didn't think I was bettering myself. I wanted to get onto the beach."

"I don't want it to sound as if I am grumbling or that I didn't appreciate my time with RNI, but I would love to work for a legal station. I have been away from the world of pirate radio for nearly 18 months now, and in that time I have been doing all sorts of jobs, including bar work, helping in my father's bakery and recently I have been driving a truck around in the yard of the local bath-cube factory. You know down here in South Molton we have even come to the fact that we produce over half of the countries output of bath-cubes. It was nice working there because when you are away from work I was always smelling lovely and fresh!"

"I passed my BBC audition last summer, but nothing seems to have ever come of that. I've applied to a couple of stations for work, but you see I am very quiet and don't like pushing myself forward and as a result I haven't got very favourable replies from the companies. Anyway, I think I've waited long enough being off the air and I have decided to go back to the sea. I had two offers, one from Radio Atlantis and the other from Caroline, but I have accepted the one from Atlantis because they asked me first. I know the BBC doesn't like taking people who are working for the pirates, but at the present rate I would still be waiting to hear from them this time next year."

There are a lot of people who will be delighted to hear Dave back behind a microphone, not least his great legion of fans. When he was on RNI, in fact, he was the most popular disc-jockey poll, beating such

## PROFILE



Dave Rogers

notables as Tony Blackburn and Jimmy Savile. It is rewarding for Dave that he is also well respected within the business, and many of the top names admire his originality. Steve Merkitz worked with Dave on RNI. "He is one of those people who you can't help liking, because apart from his programmes being very amusing he is a very sincere person. He started his career on RNI, and in those days things were pretty turbulent, and you have to

admire him for sticking to his guns."

So now he's back doing the 12 midnight till three show on Atlantis, the time slot which Dave stamped as his own while he was on Radio Northsea. I for one wish him all the luck in the world, he deserves it.

## Dave Johns

### Pre-Release Offer!!! 10 YEARS OF OFFSHORE RADIO New!!! Double LP Record or Cassette Offer **Save 50p**

British Offshore Radio is celebrating its 10th anniversary. To mark this occasion we are producing a special Double LP or Cassette set containing many recordings from all the offshore stations which have operated off our coasts.

This Double LP or Cassette contains many hours of Recordings, Original Opening Broadcasts, and includes extracts from all stations. First announcements by the DJs, Discovers, SOS Mayday, Cox and many other memorable moments from Radio London, Caroline, Mebo, Radio Essex, Scotland 390, Suzi Quatro, Big Top, and many more. King and Roy.

Available from: Kenny & Cash or Big L. Radio Engineers, 100, Tottenham Road, N16. Bionic Audio, 10, Jagers, 22, Tottenham Road, N16.

WITHOUT DOUBT THE MOST COMPREHENSIVE SET OF RECORDINGS EVER OFFERED.

Please Note: We are offering a limited £3.00 price for the Double LP or Cassette set until the end of May. Early April. We will then increase the price to £3.50.

So don't miss this special offer. Write to: Kenny & Cash or Big L. Radio Engineers, 100, Tottenham Road, N16.

PRICES: Double LP £3.00, Cassette £3.00. 14 1/2" Double LP £3.50, Cassette £3.50. 15 1/2" Double LP £3.50, Cassette £3.50. Postage & Packing 25p.

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## Who's aping who?

THIS IS Gary Lee Meeks, who is Monkey Meeks, which is a band. In other words, he's the group and the man.

Monkey Meeks are doing very nicely in the States and have a debut single, Take Me To Your Heart, out here via Polydor.

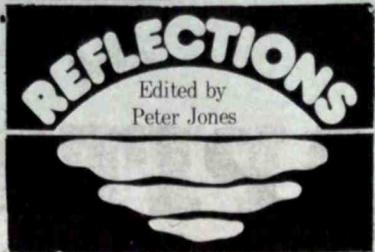
There are five in the band, but it seems that Gary Meeks is the one who really stirs up feelings in the female breast, if you'll pardon the expression. Gary is 5ft 6in tall, blue eye and blond hair, and he's very much into the sporting-activity scene.

And even though he's now well into the pin-up fave-rave stakes he's not too proud to say that his own favourite singers are the Osmonds and David Cassidy.

Rest of Monkey Meeks, confidently expected to break big in Britain: Rebecca Willingham, known as Tacky Becky because she's very outspoken about equal human rights; Marvin Carlton, who likes barefoot sking, whatever that is; Alice Ryan, who is an outstanding dancer; and Donald Davenport, who hopes one day to raise beef cattle on his own ranch.

Monkey Meeks, man and group. Will you go ape for them?

**ROLLING STONE** Keith Richard has an unusual status symbol: his own ace guitar-maker, chap name of Elmo Newman Jones III. Elmo is a close mate of Mick Jagger, too - which is his own status symbol plus. Elmo's latest "invention" is a five-string guitar which Keith has been using for recent recording sessions in Munich.



Edited by Peter Jones



**QUESTION:** is Brian Connolly married? If so, what does his missus look like? If not, what kind of girl does he fancy? And so on and so on.

**Answer:** Brian IS married. His missus looks like she does in my picture. And Brian fancies chicks who look exactly like his missus.

The Sweet man is a very tactful fellow! No, seriously, I hope this picture answers all queries I've received on Brian's marital status.

# In good company

IT IS not one hundred per cent official. A letter from secretary Maureen Street informs me that I have earned the distinction of becoming an Honorary Member of the Osmonds Fan Club for Europe... it's a top-level honour for the coverage we on RRM have given the family.

And apart from acknowl-

edging the gracious good taste of the Osmond officials in so honouring me, I go on receiving as saying that it's an impeccably run and organized club.

My buckshoe kit and newsletter fairly bulges with good things and good news. Umpteen pics of the boys are on offer; there's a ten per cent reduction offered on all their records; there's a pictorial proof of the whole range of Osmond-sponsored items, from Dunny caps and tote bags, to key-rings and headed note-paper.

There's a well-presented book on the background and life-lines of all the Osmonds, a recorded message from the family; and the newsletter actually contains news. What's more, there's a nice-on air of friendliness running through the whole thing.

Incidentally the other honorary members appear to be Ed Stewart, Rosko, Tony Prince, Tony Blackburn. I'm in good company.

## Black & booming

POP MUSIC is a black business. Booming, but black. And that is borne out by the Grammy Awards ceremony in America, a few days ago. Stevie Wonder got five awards; Roberta Flack, Gladys Knight and the Pips took several more. Other black winners included Aretha Franklin, Superstar, Quincy Jones, Ramsey Lewis, the Dixie Hummingbirds, and J.J. Johnson. And black artists voted into the Hall of Fame were Coleman Hawkins, Nat King Cole and Louis Armstrong.

## The king and I Pop family

SOME TIME AGO I went on a Maple Music junket to Canada and there met a gorgeous blonde lady name of Susan Jacks. She was one half of the Poppy Family, who has a giant international 1970 hit with *Which Way You Goin' Billy?* The other half was her husband, Terry Jacks.

THAT MOST frightening of American politicians, Governor George Wallace, is into pop music. More precisely, he and his family are very into Elvis Presley's pop music - the whole clan turned up for a recent Presley concert in Montgomery, Alabama.

So it was no surprise that Governor Wallace proclaimed Elvis Presley Week earlier this month - and signed the Proclamation himself in a ceremony at the Governor's Office.

The Poppy Family are no more, but Terry continues to produce records for Susan. However, he's now very much in the performing spotlight with his own hit single, *Seasons In The Sun*. In fact, he's the first Canadian ever to achieve platinum (150,000 sales) on a single. That he can concentrate at all on music when Susan is around is, to me, a mystery.

## History of Pop winners

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FREE inside Sun

**RIGHT** - here are the results of our Alan Freeman History Of Pop album competition! We offered twenty-five copies of this much-boosted, two-record, forty-track, Arcade Records production. And we got hundreds and hundreds of entries.

Before listing the lucky winners, here's a break-down on the questions and answers, with special reference to where so many of you went wrong.

First question was about the bass-player of the old Animals who now manages a famous group. Who and which? Chas Chandler, and he's now boss of Slade. Most of you got that right.

Two different lead singers who starred with the old Manfred Mann group? - yes, Paul Jones and Mike d'Abo.

Trouble started with question three - the Avons and Mudlarks were two successful singing groups - but what was the difference between them in terms of personnel. Answer: the Avons were two

girls and a boy; the Mudlarks were two boys and a girl. Crash went hundreds of hopes on that one.

With their first three singles, Gerry and the Pacemakers set a remarkable precedent - all three who got the whole answer right are among the winners - plus a lucky-dip handful of who just said they all topped the charts.

And the reason Cliff Richard had to change his backing group's name was because they were originally the Drifters and there was confusion with the American Drifters.

Now the winners: Congratulations to the winners - your buckshoe copies of this £4.95 package will be winging to you just as soon as possible.

S. T. West, of Tishurst, Reading, Berkshire; Edward J. Shveyer, Stratford, London

E15, David Cudine, Searcroft, Leeds; Kenneth Reddy, Kiburn, London NW6; J. Brockes, Leicester.

R. F. Croucher, Southampton, Hampshire; C. Smith, Bournemouth, Hampshire; H. V. Vias, Bichese, County Durham; Leslie E. Williams, Bury, Lancashire; G. Glover, Leicester. T. S. M. m. e. s. g. 111, Scarborough, Yorkshire; Dave Potter, Acomb, Yorkshire; Ian McKeasock, Woodside, Aberdeen; H. E. Lewis, Walsingham, Norfolk; J. K. Howard, Forest Gate, London E7.

Keith Barber, Southport, Sussex; Chris White, Dewsbury, Yorkshire; M. Dixon, Headcorn, near Ashford, Kent; John Parker, Farnham, Surrey; Paul Brookfield, Eke-on-Trent, Staffs.

Doreen Adie, Stonehaven, Kincardineshire; Cpl H. C. R.A.F.C. Brighton, Sussex; Miss A. Gills, Warwick; Ann Bamford, Abertree, Manxshire; Eliseo Kyle, Newport, Monmouthshire.

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# CAPITAL

In tune with London



**The first six months**

## Beginning

IT'S BEEN nearly a year now since one single stereotyped press release arrived at our offices in Carnaby Street announcing Capital Radio.

The news was short and sweet: an office had been opened in Piccadilly. If we cared to call we were welcome. The notice, like many others, hardly raised an eyebrow. I remember thinking "fancy running a radio station from an office in Piccadilly?" It all seemed vague, meaningless, and quite unreal. Another Press release arrived. Dave Cash had joined the infant station. Now I remembered him.

Kenny Everett, Dave Symonds, Tommy Vance, and Dave Cash, sounded like a formidable line-up for this new fangled set-up. Maybe it was worth taking an interest.

Suddenly it was the snazzy Cafe Royale in Regent Street and a wine and quiche terraine reception. Michael Bukht, the programme controller, spoke passionately about his hopes and ideals. RRM rather rudely accused the fledgling of "being in danger of disappearing up its own intellectual."

As Day One, October 18, loomed nearer, more and more press receptions were held at the Cafe Royale and finally we were invited to Easton Tower, Capital's home, which one journalist aptly described as looking like a "Spanish package tour hotel." Workmen could be heard drilling away in the distance while the stars drank champagne with their guests. It was showbizzy, bright, and very friendly. Coming up to six months on, and the profile remains the same... even if the sound of Capital has changed.

**RICHARD ATTENBOROUGH**, actor, film producer, vice-chairman of Chelsea Football Club, and one of the best murderers in the business, is currently playing the lead role in his own real live radio drama.

The character is a tough uncompromising business man whose flair and creativity give him the edge over his competitors. The story surrounds the birth of a radio station... and it's fact not fiction.

More to the point, Dickie Attenborough looks, true to form, very happy with his part. As chairman of Capital Radio he's sitting at the centre of communication in the theatre capital of the world. What could be more appropriate?

In face of really powerful opposition, Attenborough and his cohorts won the franchise for London's first commercial entertainment station last February. Their's was an overwhelmingly showbizzy set up with names like Bryan Forbes, David Jacobs, and George Martin, heavily involved. So all power to the Independent Broadcasting Authority for choosing an original looking company and all power to Attenborough for

playing a skilful game of wait-and-see.

While all the other applicants had busied themselves seducing top broadcasters and earmarking prestige studio sites, Capital wisely kept their options open.

The idea was simple: "If the other companies didn't get the licence," Attenborough explained, "all those people and facilities would come back into the pool."

It was the first of a number of gambles which seem to have paid off handsomely. Capital won the first round without a team, no staff, no premises, nothing. Then just to prove he likes a challenge, Dickie gave himself eight months to be on the air.

Looking back on it you see the amusement creep into those steely blue eyes. "We were in a total state of panic - we didn't tell anyone, but we were. In August we were flying people to America and Europe, when people started falling down on delivery dates. But we had to take a calculated gamble."

This was a gamble that a businessman could not ignore. The station had to be on the air ten weeks before Christmas if it was not to miss out on winter advertising schedules.

It was a start from scratch allowing Attenborough to go for the best available. First he got former Paramount Pictures boss Michael P'Int, to act as temporary chief exec. and



Richard Attenborough

# Man at the

then set about seeing all the managing directors of the unsuccessful applicants. It was a ready made short list and threw up John Whitney, perhaps the most obvious choice.

"If ever we needed a vindication of our policy at that juncture then the appointment of John Whitney justified it. If we had committed ourselves we couldn't have had him and he has been magnificent. Without Whitney there really would be no Capital radio, he got the station on the air."

Both he and Michael Bukht, the programme controller, came from the same unsuccessful company and were miraculously almost equally at home with Capital's ideals.

Next the premises. An original idea to place the studios outside London's centre leaving just a sales office in the West End was dropped in favour of keeping everything under one roof. With a lot of help from Camden Council the space at Easton Tower was found and on April 16, the builders moved in. Within six months exactly, the 24,000 square feet of floor space, just a shell at this point, had to be transformed into four studios plus all the administrative offices.

The design, with the studios ringed on four sides by one corridor connecting to the offices, meant everyone of the 170 employees would be together.

"This has made a

tremendous difference," says Attenborough, "to the whole involvement and esprit de corps of the station."

As Day One approached that involvement became more and more apparent.

"It was total chaos," he remembers. "And what has been exciting is that the people with us from July and August when the main staff started, have built it. The station belongs to them. This is not a one-man operation in any sense, what's more. What numbers of the staff literally brought camp beds and just didn't leave the premises at all for two weeks before we went on the air. It's only by the total sense of involvement that permeates the whole station that we actually opened."

"My God," he exclaimed, "thank heaven we did, because we faced the three-day-week in the New Year. If we had had to endure those losses - and every business in the country has lost during that period - without the income derived from those first ten weeks, we would have been in a sorry plight. In fact that period has kept us happily going so that now, with the five-day-week back, we're off to the races again. Mind you when I say that this isn't even a licence to print small money, not even five pence coins, but it is a reasonable business, it's a long term, one and will be two years, three years before anyone breaks even."

Attenborough is very much



Thanks for all the good sounds

the active chairman and not just a suitable figurehead. True he may be off on location to Teheran for a couple of weeks, but he keeps in touch by phone.

You get the impression though that Capital has quickly become a very big part of his life. Talking about those last desperate weeks of preparation when he too stayed over night at the studio, he says: "It was marvellous. There was no canteen; people would rush out to local restaurants and come back with saucepans full of steaming food, and as I say, that blooding, that crisis period, brought everyone together. There is now a bond which is not easy to create when you move into an establishment or when you

'We were  
in a  
total  
state  
of panic'

"It's not so, simply because they are impressed by the efficiency of our disc-jockeys. They are marvellous, superb. I don't think anywhere in the world you would get a more sophisticated breakfast show than Kenny and Cash. It is unique. It is a real innovation in terms of style and manner, and I really do believe that we have created a style. It doesn't sound like the Beeb, smashing Beeb, the Beeb's great, but it is the Beeb.

"What people don't recognise and don't accept, because they perhaps tend to listen to the major disc jockey programmes, is that we have an hour-and-a-half spot with Allan Hargreaves every night which really tackles in some depths and with results, major problems and anxieties. We have people ringing us at 2.00 in the morning with problems and the station deals with them. We have Robin Ray's classical programme, Altermatives — there isn't a better arts programme on radio or television. A Question Of Faith on Sunday is the best religious programme on the air."

He sums up Capital's changes in the first six months

as slightly more informality and a broadening of the music pattern.

The station, with its one million listeners a day, is now viable. Air time, at a maximum of nine minutes per hour, can now be sold at competitive rate with television and newspapers.

"Having achieved that platform we can afford to dare and risk going into other areas and possibly during the off-peak period specialise more than we are at present. We have not had to lower our standards and that is the most rewarding thing since we started. There's no question that after five or six months that you start re-shaping and there are certain areas which will get more emphasis and area which will get less. Once we come out of this depression then we will start again to look at what we can put back into the station and what we can contribute in terms of involvement with the community. We said right from the start that we did wish to give Londoners their own voice about their own city on their own station and we must never ever forget that."

He said that there had been no cut-back, no-one had been fired, only internally some re-assessment of emphasis on various programmes. "We have taken out some of the specialist music, some of the drama, changed the position of the chat show with Marsha moving to the weekend rather than the five day week. But there is not a cut-back."

His ultimate aim for Capital?

"I would like every Londoner to feel that they did not really participate in the life of London, or know what was going on in London, or be a party to the best possible radio entertainment in London, without switching on Capital. And if they miss Capital, then they miss part of London."

# Let battle commence

**CAPITAL'S boss - man, John Whitney, cuts a formidable figure in the front line of the battle for audience rating.**

No soon sooner the station's NOP poll figures released than he was issuing an open challenge to the BBC to come out and fight clean.

What he has suggested, in the most proper and formal way, is that the BBC and independent radio should come together over the question of audience research and use the same independent assessment.

"It's ridiculous," he complains, "that there should be this constant battle over which form of research is the right one. We're all in radio and should have a unified radio research which we can all recognise as being as accurate as possible. Without it there will just be squabbling, which is lunacy."

He claims he doesn't react to the BBC's programme changes: "If the BBC decide to change their habits because we're going one way, that's fine by us. I certainly wouldn't begin to play this terrifying game of following suit. It becomes a ridiculous and stupid battle."

After six months then, Capital seems set fair with a managing director who should know what it's all about. He's been in commercial radio for 20 years and now has the honour of being known as the father of Britain's independent radio movement. He co-

founded and was first chairman of the Local Radio Association and among his many ventures in Broadcasting started a commercial radio station on the island of Montserrat and directed the Antilles Radio Corporations. He started in radio selling recordings of poetry and music to Radio Luxembourg, went on to form Ross Productions which became Britain's largest independent radio production house — directing and producing over 300 programmes for major advertisers — and then founded Autocue to provide prompting facilities for television. Before coming to Capital he had developed interests in television production, scriptwriting, and finally major film production.

So being in on Britain's first commercial entertainment station was an absolute must for this pioneer. He realised local radio had to find a gap and classified what was missing: "What was not present was commercial information (adds); 24 hour programming; and most important, there was not a service directed solely for the benefit of Londoners."

We saw a gap and a million listeners have seen a gap too. We have proved that there is a need for an alternative service in London."

Before the station went on the air in October Mr Whitney and his cohorts spent a good deal of time defining the Capital listener by finding out reactions to programmes

being presented by the BBC and to those they were planning.

"A sense of involvement with the station, that was what was missing," he decided. "Almost everyone felt the Them and Us syndrome. Now this is a legacy from the BBC's early days with their stuffed shirts and their black ties and they have tried very hard to break it but old habits die hard and in the public's mind the BBC is still that massive block of concrete and glass in Portland Place which is almost impenetrable."

He believes Capital has escaped this trap by employing people who believe in treating listeners as real people, not just as statistics in an audience research file.

"It would be crude of me to say that the BBC doesn't treat its listeners as people, they obviously do, but I think we had the benefit of people who had worked for the BBC and learnt the sort of mistakes that were continuing to be applied within the corporation."

No, Capital had not got it right immediately. He believes that nothing is ever "right" and that programming is an evolutionary process.

"It doesn't just stand still, we grow, we adapt, modify, and change, but the whole time one has to be consistent in the belief that people matter and that we're not just broadcasting from a big tall building hoping that what we say is going to appeal. We've got to feel things."

Already it's curious to note that we are called cuddly Capital. This is not our making, we've done no public relations or advertising on it, it's grown out of Kenny Everett's use of it and it's grown in London. People think of us as a cuddly station. I think that's a very good thing to be known for."

# top

don't go through that sort of fire together."

October 16, 1973. Finally arrived with The Queen, for the first and last time, and Allenborough's words: "This for the first time is Capital Radio." He says now that he was very very thrilled with the sound of the station.

"Those who want to snipe say 'Capital is immensely efficient, a rather bland station, over professional'. I am a professional in my own business and I admire professionals, and I think that professionalism is a prerequisite for such an operation."

He disputes allegations that the station is too sophisticated, superficial and over glossy,

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# 'An attitude

UNLESS you've worked for a radio station, it's hard to imagine the importance of the programme controller. He's usually God and the Devil all wrapped up in one with as many people for him as there are against. The point is most broadcasters are a little less than stupid, so the guy who leads them has to be a cute cooky. At Capital they have Michael Bukht.

THEY CALL him "the bucket" at Euston Tower with the sort of intimate familiarity found between navvies on a building site.

Maybe it does sound disrespectful but it's most certainly the opposite. If Mr Bukht was addressed so he'd be upset, if it was Michael it would probably mean some serious matter, but while it's "the bucket" all well with the world. That sort of rapport means there's open communication between just about everyone on the station. It starts with The Bucket and works right down to the cleaners. Everyone chats and most respect what the other is doing. If there's one secret weapon in Capital's achievement of identity, it's this openness which many people have already said comes right through to the listener.

Bukht gives the impression of a human dynamo, generating maximum charge

all the time. We met on polling day in the middle of a frightful political situation between Capital and the Independent Broadcasting Authority. He was fuming, almost spitting fire, making me wish he was taking someone else to lunch. No matter. As soon as we began talking about food he was animated into a different mood. He knew a Korean restaurant, did we mind spices, right get a cab.

On the way you discover he's got a passion for eating. Maybe it's something to do with being a Muslim and being teetotal? He takes his belief very seriously and during our meeting displayed his spirituality in moments of what seemed to be concerted prayer. When faced with a difficult question he will clasp his hands, close his eyes, and seemingly draw from an inner reserve — and when he says, as he often does, "God willing" you know he means it.

He was born in South Wales son of an Indian/Pakistan diplomat and after university joined the BBC as a trainee. Now 31, he can look back on a succession of triumphs which include editing for the *Twilight 24 Hours* television programmes, editing all the *Apollo Moonshot* programmes, and being boss of a commercial radio station in Jamaica for two years.

Having dived into a delicious bowl of vegetable soup, the like of which I'd

never seen, I asked the inevitable question about Capital's change of music policy. He replies at top speed: "What we started with was a playlist of seventy records — 35 singles and 35 album tracks plus oldies and other things. We were experimenting and we expanded that until it reached 180 one week. We looked at it very hard and decided it had expanded too much. We still had a personality but we didn't have a defined kind of sound, it was just too wide. There was no feeling of 'this is Capital's music' we would play anything and that was a mistake. One of the functions of programming has to be to identify the station in the listener's mind, also people in the business didn't know what to send us because we were playing anything. We decided we ought to tighten down. What we've come down to is seventy tracks again, or maybe seventy-five. Forty are singles, five are breakers or dimmers, and the rest are LP tracks and oldies — the oldies have always been there. Having come back to that pattern people think we have changed." He lists the singles Capital were playing from the start — Andy Williams's *Solitaire*, *Prelude's After The Goldrush*. They have since become hits and Capital with its top-forty set-up has continued to play them.

One change since the early days was the apparent freedom of the jocks.

"They've discovered who they are," he replies. "They were never constrained. But most of them hadn't been broadcasting regularly for a long time. They were all



starting again and we did try and work very hard before we went on the air at a new style. It was an attitude of mind rather than a vocal style, a way of approaching the listener and I do mean listener rather than listeners, and it took some learning. When you've been taught for ten years to shout at the microphone, it takes a while to learn not to. They all went on the air not knowing what the music was doing. They were finding their feet as we all were in the first month or two. We went on the air at one hell of a lick.

At any rate, he hopes the disc jockeys do feel free. "One of the things we do expect indeed insist is that people be honest, that they tell the truth

and be themselves. It's fundamental. Now I hope, without breaking the station's style, they can expand; personalities can become more definite."

Each Wednesday the jocks meet in Michael Bukht's office for a slanging match. Booze is provided and sometimes Michael shouts at them or they shout at him. It's a discussion without barriers, which is interesting because it obviously works.

The suggestion that he must have had a firm idea how Capital should sound leads him to explain that originally he was part of another application for the franchise. He joined Capital and discovered their ideas were the same. "I'd thought about

it a lot. Obviously it came out slightly different but the application as written was not departed from too much. For a long time people were saying 'what's it going to sound like and I'd reply that I couldn't tell them but I could hear it. I was surprised as well when I heard it.'

Now he feels it's not so much a winning format that has been found: "It is a good format in itself, though I think what is working is an attitude of mind."

Talking about Capital's plans to cover the election he amplifies this point: "It should be fun to do and fun to listen to. If it is not fun to do, radio is a medium where you can't conceal that fact. You somehow cannot conceal the

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*Many thanks to Kenney and Cash for helping us to get up in the morning!*



# mind

fact if you are bored or miserable, so therefore it's important that people enjoy themselves when they're doing it.

It's also important that you get the right people and many have said that Capital did this right, where London Broadcasting did not. Bukhli sees it as self-evident. "If I was running a picture magazine I would employ photographers not poets," he says. When he arrived in his new job he was faced with 2,500 applications for jobs. Every letter was read and no one who was good slipped through their fingers. Not only was it down to being alive to the possibilities but also there was the responsibility. "They are a good set of government. They didn't give me a hard time or insist that I checked every second with them. They let me get on with it. That was encouraging because you think harder about your decisions because you know that no one's going to come back to you on them."

It's the same with his attitude towards the staff. "I hope never to repeat mistakes they have to do it against their own better judgements, not because I told them not to. Any kind of limitation can be too strict at times."

Even in the playlist there is a sense of freedom which ties in with Capital's identity. "It's not a rigid schedule. Every other record is

accessible to choice. They still have to fit the style of the station though. If someone Zeppelin track, they are not going to do it more than once. The jocks do have that freedom though and it encourages them to think about what they are doing."

So everyone's working on responsibility in what appears to be one big mutual admiration society. Of his Bukhli says: "He's got the best of his boss, Rickie. Of tenborough: "Dickie is a super chairman. He's got a bright, he cares, he's bouncy, and the managing director, John Whitney, is the same. They really are committed."

Problems? He quotes: "Someone I admire said about being an editor: 'The job of a good editor is to create an atmosphere in which good people can do good work' so dealing with problems is part of my work but we've had remarkably little trouble. One of the extraordinary things about the station is that everybody actually likes each other and helps each other and looks after each other. If someone goes ill there's none of this 'how much is it worth to come in,' rubbish, it's 'look Michael somebody's gone sick, is it alright if I do his shift and someone will do that for me.' I mean they come into me asking to do it." He says: "People are trouble occasionally and money is slightly

more - controlling budgets and things. That's the hardest because sometimes you have to do things that are not the optimum things to do because you can't afford to do what you know is best. But then that causes ingenuity to work. People work their way round things remarkably well. Each day seems to bring crises." But the sort you expect? "I sometimes worry they are the sort I enjoy."

His strength he says comes from his faith and from his family and friends, and he counts everyone at Capital in the last category.

In that respect he agrees things have worked out very well. "I can't think of another job right now that I would rather have. It's a wonderful job, it came out of nowhere when I was starting to get bored."

That was after four years editing current affairs programmes for television. He admits he could get bored again: "I wouldn't expect to be with Capital for more than another two-and-a-half years, if they will have me that long. After that time I think I will have given it as much as I can and it will be time for someone with a new drive and a new impetus but I hope not a new fundamental attitude of mind, someone with a new set of enthusiasms."

"I tell you, where I would like Capital to be in a year-and-a-half's time is the Premier station in London; to have the biggest audience in London, and to deserve it."



**Over 1 million more people can now hear Charlie Rich and Andy Williams on the radio.**

## Two in the swop shop

THROUGH all the changes that have gone down since October 16, Tommy and Joan have stayed firm as a rock in their weekday 9.00 am to noon swop shop show.

For Tommy Vance, who describes himself as "the definite male chauvinist pig" it has been quite a revelation. He shares the microphone with Joan Shepton, an honours graduate from Oxford who speaks seven languages and has spent four very successful years with television - first as a reporter for Anglia, then Nationwide.

It was a potentially explosive situation since Joan is most definitely a liberated woman, but Tommy has been man enough to learn the errors of his ways.

He says: "I now think some of the attitudes I've held with regard to women have been completely wrong and on a professional level they have changed quite considerably. I now admire women to a far greater extent than I did before."

And what about Capital, had the freedom of the station also changed him?

"No," he says bluntly. "I've had as much freedom before on certain other radio stations outside the BBC, particularly in America."

He quit the States in 24 hours to avoid the draft and subsequently established himself with the BBC both on Radio One and on the World Service - which he still works for.

Capital, he believes, compares favourably with American radio except in one respect: "It doesn't make as much money as it could in that it doesn't completely prostitute the area. It's trying to conquer, which is the American attitude. We are doing programmes which have minority appeal in prime-time areas. If they threw them out they'd probably make more money. Swop Shop must have



seemed like a novel idea to Londoners. You ring with an item for sale or swap and hope one of the listeners is interested. Tommy says it's one of the oldest ideas in community radio and he should know, he was using it as long ago as '62 in a small town station in Washington State.

"I'm sure it's worked for Capital. You have to keep it short and sharp otherwise it can bore the average listener who just wants music and chat."

Vance is sure the show has developed yet can't say whether it's in the 'right direction. He spends a lot of time thinking about it and has come to the conclusion that Capital hasn't found its feet yet.

"I'll take about a year," he says knowingly. "Already the music format has changed to top-40 because it is the most viable. It's got to make money."

"I'd say that Capital has not yet got a defined personality. It's still going through an area of change. It's inevitable."

The lady responsible for his own changing attitudes decided to drop television in favour of radio because she loves "live" situations. She goes out regularly to cover events in and around London and also does interviews on the phone in the studio.

**You can thank Capital for that.**

**Andy Williams New Single.**

'Getting over you.' CBS 2181.

**Charlie Rich New Single.**

'Behind closed doors.' EPC 1539.



the music people

# Long Legged Woman Dressed In Black.

A SINGLE DNS 1061  
c/w GONNA BOP TIL I DROP BY

# Mungo Jerry.



## 'It's the station that counts'

ROGER SCOTT is the jock who started off hosting the early evening drive-home show, got shifted to the breakfast slot, and is now comfortably back where he started and loving every minute.

"They can stick me on at midnight or three o'clock in the morning," he says enthusiastically. "I'm never happier than when I'm talking to people on the air. It's not just an ego thing or being a star. I just like talking to people, communicating."

He is a self-confessed radio freak who's spent the last eight years preparing for commercial broadcasting to arrive in Britain. This he did by moving to America to work first as a jock on a New York station and later as a programme controller in Canada.

Scott's musical tastes have quickly established him as the station's number one rock 'n' roller and his Saturday show, 'Crusin' has the draps 'n' drains brigade drooling. A few weeks back he had Bill Haley for the whole two hours and in earlier shows the likes of Dion (of the Belmonts fame) and Duane Eddy guesting. He is also unearthed some of the really obscure heroes of the 50s.

He admits "My only ambition now is to do what I do better. That comes over when you look ahead and think 'what now'."

You could call him a walking advert for Capital, especially when he says: "It's very open, very friendly and people just like each other. That comes over on the air. That's the character and personality of the station - which is far more important than the individual personalities of the jocks. It's the station that counts."

## Dubious Juby

CAPITAL'S own discovery, Kerry Juby, has quickly become known as the station's all-purpose disc jockey filling whenever someone's missing.

He does have his own slots, though, which he laughingly describes as "hospital and geriatrics." One is the 7.00 a.m. Sunday morning person to person show, and the other is Sunday afternoon's Underneath The Archers look at old discs.

He reckons he's had 100 jobs since he left school and arrived at Capital via a pub circuit where he was manager of entertainment.

"I'd done some programme tapes for someone and Michael Buxht heard one and asked me to audition. I got the job," he says looking totally amazed.

His former radio experience was at Radio Caroline for three weeks which was "the biggest anticlimax of my life."

About Capital he says: "One evening I had a complete disaster for about 30 minutes solid. I hadn't had a drink that night either... but seriously, it's nice here. It's a change. It's a laugh and I like communicating. It's a million times better now than when I started. I said God it must change and it did."

# Capitalising

ALRIGHT, alright, we don't need to show these pictures to prove Capital's made a hit with the artists. . . . Stevie Wonder, over there, liked Capital so much he stayed there for nine hours and ended up making ident jingles for them. Enough said?



Dionne Warwick with Marsha Hunt.

## Radio Everett?

IF THERE'S a turning point in Capital's short history, it must be the day when those bad old pirates, Kenny and Cash, got together again.

Up until then London had responded slowly to the new station in its midst. Everyone liked it - yes, but it hadn't grabbed the imagination of the masses. Kenny was stuck up in the hills of Wales sending down taped programmes that always managed to embarrass the studio by ending up short, and Cash was slotted into a mid-day programme when he could hardly afford

the time. Remember he joined the station as production manager and spends most of the day making adds and the like. Then someone persuaded Everett to come down from his perch and hazard the big city for a weekend. Naturally Cash wanted in on this, after all they had been the devastating duo of pirate broadcasting for a couple of years on Radio London - or Big L if you prefer.

And so it was arranged. Kenny arrived to be greeted by a Press conference and much talk of the old days, and when the two finally got together on air London's insanity count rose dramatically.

Meanwhile Dave Symonds had vacated the breakfast show in favour of Roger Scott, creating a "lets-move-around" situation that begged the obvious question. In the end it was all down to persuading Kenny that London was not that bad especially if you've got a three-storey house laid on complete with remote-controlled garage doors! Needless to say the spineless swine capitulated and mornings have not been the same since!

On the day that I visited them Dave Cash was suffering from something or other and sat groaning in the non-operational seat while Kenny Everett juggled the controls like an overworked tin soldier. The studio is tiny with just enough room to smash producer Annie Challice over the head with a cat as she sits eagle-eyed waiting for something to go wrong. It does occasionally but from the occasionally of the speaker you'd never know it. Despite his insane jingles and mad chat Kenny appears to be in complete control.

Cash quits dead on nine with a taxi to take him home and Kenny wonders around to Studio One to make even more of his unmistakable jingles.

I put the question that the less-committed had begun voicing: Was Capital in danger of becoming Radio Kenny Everett?

"Yes, true . . . yes that's true," he laughs. "I am on every five minutes. I must admit, but that's because I'm mental about wireless and every spare minute I get I rush into the studio and do a jingle. I'm a jingle maniac. But I'm going to give it up. In about a month I'm going on holiday so there'll be no jingles for a month folks!"

Besides the goodies Capital offered to entice him away from Wales Kenny found it easy to quit the hills during the winter. "I'm not missing anything really except frost, floods, ice, snow, sleet."

But he had suggested that it would be time to return to his

farm when he began reaching for the aspirins every five minutes?

"Yeah I'll probably be found in a gutter screaming one day then please somebody drag me back to Wales. Until then I'm quite enjoying it. We're going out to films and eating out - taking advantage of London while we're here - living fast like a star would."

The change in Capital over the first six months is easy for him to describe: "It's got more like a pirate. The music has tightened up. It was a bit 'in' at the start. We tried to sort of say 'listen folks this is the really great music. Radio One is playing all the pop rubbish that they think you'll like because they think you're morons - and we'll play the classy stuff.' We played the classy stuff and found that people needed persuading into listening to it; it needed to be enveloped in between, poppy, jingly, rubbishy stuff. So we're in the slow process of not educating people to good music. Just moving slowly in a nicer direction than playing continuous crap. Do you know I'm so diplomatic these days? It's a new tack."

Kenny's been off the air but a few minutes and still rounds every answer off with a reference to the listener like "the VHF signal is stronger than the medium wave signal so listen in stereo folks!" He's just got that happy knack of sharing his thoughts with everyone and to that end there was some talk of his programme being syndicated.

"Except that I mention Capital too many times but I'm not really all that bothered because I like it here. They make a good cup of coffee and the people are exceptionally friendly."

Some people have unkindly said that it won't last!

"Who? I won't last?" he asks. "Why do they think I've got a short fuse or something? What a weird thing to say. I'll last as long as I can hold up."

## TUNE INTO THE BEE GEES NEW SINGLE 'MR NATURAL'



### AND KEEP LISTENING

STAR APPEARANCES in the Capital studios have become so common they are hardly worth mentioning. Paul McCartney, The Carpenters, Stevie Wonder, Elton John, and so on.

The great point for London listeners is that they can now keep in touch with most artists who visit the city, and there are a hell of a lot.

Nicky Horne is perhaps the biggest star puller on the music side since his nightly rock show almost always has a guest. Lately Nicky has been in America sending back programmes enriched with the Californian music scene and no doubt listeners have got used to him signing off from "downtown Burbank."

Back in London he operates a flat share phone-in service which, along with the rest of the show, he's very happy with.

"It was slowing the programme down to start with because callers took too long, but now it's just right. The whole programme is getting together the way I hoped it would do."



## Topless Tony takes off

TONY MYATT - known the country over for his stints on BBC Radio Two's Night Ride programme - was the last jock to join Capital.



He has quickly established a nick-name "Topless Tony" and since moving from the afternoon show to the lunch-time Treasure Trail, has become a firm favourite with the housewives.

Tony worked in Hong Kong commercial radio for five

years before returning to Britain for a job with the

pirates. When he got back the pirates were off the air and the BBC a closed shop. Nevertheless after a year he got a job with them making promotion materials, trailers for television programmes and the like. Eventually he got his spot on Night Ride and stood in for Tony Brandon's Things Are Swinging for two weeks.

He says: "Commercial radio was something I really wanted to do again. I was itching to get back. I love commercials and it's an exciting media to work with."



Kenny & Paul



Mersey madness

# Magic million

ONE of the most decisive days in the station's short career came when the first major audience poll figures were released.

An early "dipstick" survey had claimed one million listeners a day leaving the comprehensive NOP poll, carried out in these black days back in January, a formidable target. Anything less than the magic million would have been disaster since the BBC had sceptically looked down on the earlier claim. Besides, Capital needed strong ratings to bolster their recovery from the economic gloom that had affected everyone.

In the event they were good enough and just slightly better than the dipstick to suggest progress. The million-8-day figure was confirmed plus another 10,000 on top; not exactly rising in leaps and bounds but steady all the same.

If you can bear to consider all the figures, the breakdown looks more interesting.

A total of 3,187 adults and 445 teenagers (11-14) were seen at random locations — in the home — within the Independent Broadcasting Authority's defined London radio area, covering a population of about 8.5 million.

The 1,010,000 a day figure is made up of 951,000 adults (14.2 per cent of the estimated 6.7 million total) and 59,000 teenagers (13.3 per cent of the estimated 44 million total).

Looked at over the whole week this adds up to nearly two million listeners since 1,677,000 adults (25 per cent) and 143,000 (32.7 per cent) teenagers said they had tuned

to Capital during the week in question.

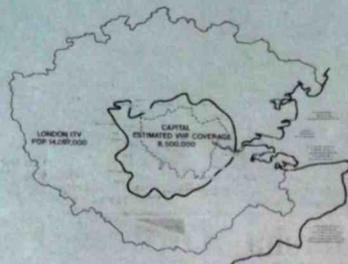
Over the month the figure leaps to one third of all Londoners, 2,125,000 adults (31.7 per cent) and 206,000 teenagers (47.6 per cent).

Further breakdowns show that Capital has 18.3 per cent

Roger Scott 253,000; London's Day 130,000; Nicky Horne 179,000; Allan Hargreaves 122,000; Sarah & Marsha 363,000; Night Flight 117,000.

Saturday: Dave Cash 233,000; Capital Countdown 351,000; Roger Scott 161,000; Tim Rice 114,000; Hullabaloo

THE CAPITAL VHF AREA



POPULATION:

Capital VHF area (8.5m)

S.T.L. area (7.8m)

London TV area (14.1m)

of the daily London radio audience since on an average day 74.8 per cent of all London adults listen to the radio with Capital's share 13.7 of that figure.

Listeners tune in on average for 2.8 hours each day while housewives figure higher at 3.1 hours.

The table shows how the individual jocks fared.

Weekdays: Kenny & Cash 403,000; Tommy & Joan 312,000; Tony Myatt 244,000;

Capital Rap 52,000; Kerry Juby 94,000; Marsha Hunt 78,000; Capital Night Out 340,000; Robin Ray 161,000; Night Flight 125,000.

Sunday: Kerry Juby 23,000; Person to Person 87,000; Question of Faith 163,000; Solid Gold Sunday 323,000; Gerald Harper 475,000; Tony Myatt 250,000; Robin Ray 157,000; Alternatives 58,000; capital Week 46,000; Under the Arches 87,000; Kerry Juby 369,000; Night Flight 94,000.

## SATURDAY

7 am DAVE CASH.  
9 am DAVE SYMONDS with "Capitol Countdown".

12 noon ROGER SCOTT "Cruising", Vintage Rock 'N' Roll.

2 pm TIM RICE "You Don't Know What You've Got", Vintage pop and tomorrow's classics — including the US Top Ten.

4 pm HULLABALOO presented by Susan Stranks and Vic Aicken with Peter Fairley introducing his regular feature "Backstage".

6 pm CAPITAL RAP. Profile of a leading artist on the pop scene.

7 pm MARDI GRAS — Music of the twenties and thirties. Presented by Brian Rust.

8 pm MARSHA HUNT plays her choice of Soul and Reggae in "Black is Beautiful Music".

10 pm CAPITAL NIGHT OUT. Dave Symonds at Global Village.

Midnight ROBIN RAY with "Time For Lovers". Music and a lingering look at love.

1.30 am NIGHT FLIGHT with SARAH WARD. Music and Open-line for Night Owls on 388 1255.

## SUNDAY

6.30 am KERRY JUBY with Music for Everyone.

7.30 am PERSON TO PERSON. London Hospital requests with Kerry Juby.

8 am A QUESTION OF FAITH. Phone-in on religion on 388 1255.

9 am SOLID GOLD SUNDAY. DAVE SYMONDS plays great hits of the past.

11 am GERALD HARPER — "A Sunday Affair". Sweet Music with Champagne and Roses for lucky listeners.

# Programme information

2.15 pm "LOUIS XIV" starring Philip Bond as Louis. The life and loves of the colourful King, Louis XIV and his exciting French Court.

3 pm ROGER SCOTT and Music with special features. "People's Choice" — "Golden Wheel" — "Telephone Spot".

5.35 pm HONEY ADAIR starring Miriam Karlin as Ma Latimer, Rosselin Thakats as the glamorous Honey and Dinsdale Lenden Rambow.

6 pm LONDON'S DAY with Sue Denny and Simon Prebble. A look at life in the Capital.

6.30 pm NICKY HORNE's Rock Show "Your Mother Wouldn't Like It" with "flat share" features.

8.30 pm ALLAN HARGREAVES with "Open Line" on 388 1255. Advice, argument and comment.

10 pm SARA H AND FRIENDS. Good Conversation wrapped in Good Music.

## MONDAY TO FRIDAY

6.30 am KENNY & CASH. Two and a half hours of music and zany humour from Kenny Everett and Dave Cash.

9 am TOMMY AND JOAN. Tommy Vance and Joan Shenlan with Music and Swap Shop feature. Also "Monty At Large" — Monty Modlyn out and about in London. Plus The Capital Snowball.

11 am DAPPLE DOWNS starring Adrienne Corri as Kathy Cordell.

12 noon TONY MYATT with "Tony's Treasure Trail". Music and competition for prizes.

2.15 pm "LOUIS XIV" starring Philip Bond as Louis. The life and loves of the colourful King, Louis XIV and his exciting French Court.

3 pm ROGER SCOTT and Music with special features. "People's Choice" — "Golden Wheel" — "Telephone Spot".

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8.30 pm ALLAN HARGREAVES with "Open Line" on 388 1255. Advice, argument and comment.

10 pm SARA H AND FRIENDS. Good Conversation wrapped in Good Music.

11.05 pm MOMENT OF TERROR. Frank Duncan introduces you to "tales of horror".

11.10 pm SARAH AND FRIENDS.

1 am NIGHT FLIGHT. Music and Open Line for Night Owls on 388 1255 with requests played "live" in the studio every Wednesday am and Friday am by York de Sousa.

Tuesday am Paddy & Byrne, Wednesday am Sean Kelly, Thursday am Sean Kelly, Friday am Don Blake, Saturday am Don Blake.

Programmes are liable to alteration.

# Thanks Capital

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# Love Apple

# Late night lady

SARAH WARD'S sexy late-night tones have been wowing London's insomniacs ever since the telly went blank back in the bad old days of Heathco and the Three-Day Week.

The miserable state of the country may have meant headaches for Capital advertising sales team but in the studio there was something approaching euphoria. Here was a chance to nail the public, and with remarkable aplomb Sarah (Marsha & Friends too at the time) suddenly grabbed a big audience. People in London now began talking about getting up in the morning with Kenny and Cash and going to bed with Sarah Marsha & Friends . . . in the nicest possible way!

All this was fitting reward for the lady who has already been labelled "the best female voice in radio". Capital had asked her to audition for the job of record reviewer on Nicky Horne's nightly rock show, but once they heard the tape it was a different story. "I did a lovely late night audition with Nicky which was relaxed and nice", she remembers, "and apparently they liked my voice and said let's use it for something else."

So when she returned to the station still thinking she was hired to do record reviews, they offered her the over night programme. What a gift!

"It was what I'd always wanted to do, in fact two years ago I was saying to myself and also to one or two people at the BBC that I would like to do a late night show, a combination

of music and chat and particularly getting into the music, as well. I'd always had this idea in the back of my mind and I'm now doing it. I can hardly believe it really."

How tempting to ask the BBC why they overlooked her? The truth is she'd gotten to working for the World Service at Bush House and though her boss was very sympathetic towards her programme ideas, unfortunately Radios One and Two just didn't want to know. All power to commercial radio then - and, it seems, Nicky Horne.

"When he auditioned me he was so friendly, sympathetic and warm. It wasn't like an audition at all, so when it came to Michael Bukht listening to me they heard me probably at my very best."

Now whenever Nicky Horne bumps into Sarah in the amazing corridors at Euston Tower he says: "Don't forget that I discovered you."

Of course it's not strictly true, in fact many radio listeners may know that face better than the voice. Remember Junior Points Of View and the flame-haired, trekked host? That was Sarah.

She'd come to Britain from the colonial pastureslands of Kenya where her folks were farmers. She quit school at 15 and joined the British Forces Broadcasting Service in Nairobi. Then later came the exciting days of independence when she joined Africa's first multi-racial radio station - The Voice Of Kenya - and finally over to Britain to seek her fortune.



Having made it in television and at the BBC she continues to work for the World Service, and still enjoys it, but she has no regrets about "quickly rearranging my life" as she put it, to work at Capital six nights a week.

"Capital has allowed me to be more myself, less of just a straight forward kind of reporter. There's much more room for personality here. This is where I wanted to be at. It's just great to be part of a new station. The atmosphere is electric."

# Harper's love affair

GERALD HARPER, better known to millions as Jolly's Hadleigh, can quietly thumb his nose at those who no doubt giggled when he agreed to host a champagne and roses record show on Sunday lunchtimes. A raw beginner trying to compete with the Beeb's evergreen audience puller Two Way Family Favourites? Yes . . . and he's pinched half the show's listeners in London!

It's a regular family show just like the Beeb's, fairly middle of the road music, but with Gerald doing out the goodies to those who write the most appealing and worthy dedications each week.

So it was hardly a surprise when the actor-turned-disco-jockey topped the ratings in Capital's recent NOP poll. He was getting far more mail than anyone else on the station and beat Capital's star turn, Kenny and Cash by 27,000 listeners. Besides, which other disc jockey can claim to play Jago in Shakespeare's Othello during the rest of his working week?

When Capital rang to offer him the show he told them they were out of their minds and to ring back in a week.

"I thought why not give it a go. I was very doubtful and pessimistic. I thought I'd hate it but I was safe because the place is stuffed with pros. It was a surprise. I enjoyed it!"

The first show, he



remembers, was a disaster. "I was terribly nervous and then the whole studio went dead." Fortunately that experience didn't put him off though he must have had at the back of his mind the thought that he'd only agreed to do ten shows.

Of course things improved dramatically, starting with the audience response. There were 200 letters for the first show, jumping to 700 letters after that one and then more than doubling to 1,500.

"Now I really look forward to coming in; it's like a love affair, it brightens up my whole week."

"The response has been extraordinary. I just didn't expect it. I think it's a lucky combination of about 100 things. It adds to the pleasure of Sunday having champagne and roses to give away. It's not just play a record for aunty Liz, they have to give a reason, and a good one. This interests me and the audience."

He says he's always been interested in music and won't play music he doesn't like. Before his involvement with Capital he had no great interest in radio. "I thought it wasn't for me," he says. "Now I'm absolutely hooked on it."

# Outspoken Marsha

MARSHA HUNT joined Capital without an ounce of broadcasting experience and a "controversial" tag she's carried for seven years.

Her show Marsha and Friends held the regular late-night chat spot until just recently when the very tired lady took a break allowing a new format to be used. Now she talks to her friends on Sunday nights as well presenting a Black is Beautiful music programme on Saturday nights.

She says she doesn't enjoy being controversial, it just seems to happen that way. On the day we met some reporter from one of the Sundays was after her to talk about an

explosive session she'd had the night before. Then there was the time her show produced a record number of a certain four-letter word beginning with f . . .

She says: Coming from 'the business' I've realised my approach on the air is entirely different and it's been a battle that I'm willing to continue fighting so that I don't become like the others. I mean I make mistakes and don't even apologise for them because I think humans beings make mistakes and there should be a reality about a radio presenter that is sometimes lacking. It's too smooth, glossy and icy."

Capital, she says, has not changed her: "I'm still the



same me as I was when I came here. My secretary says I jump down people's throats just for the sake of an argument and I've been doing that all of my life."

# THE FIRST OF FOUR TASTY ALBUMS



PEPPERMINT

ALL SORTS

THE WHO SPEEDY KEEN GOLDEN EARRING THE MOVE JOE COCKER PROCOL HARUM THE JIMI HENDRIX EXPERIENCE THE CRAZY WORLD OF ARTHUR BROWN

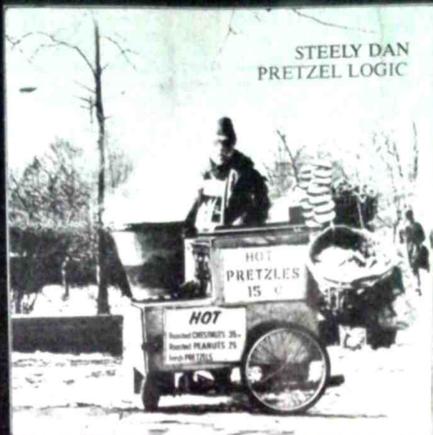
It's

OUT NOW

THE WHO · JOE COCKER · GOLDEN EARRING  
THE JIMI HENDRIX EXPERIENCE · PROCOL HARUM  
THE MOVE · SPEEDY KEEN · THE CRAZY WORLD OF ARTHUR BROWN



# PRETZEL LOGIC



STEELY DAN  
PRETZEL LOGIC

## STEELY DAN

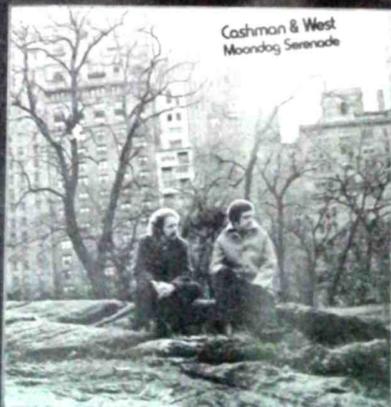
The only contemporary American  
Rock Band in  
the British charts today



## Cashman & West

"America's No 1 Singer/Songwriters/Producers"

... have a  
New Single  
"Will you be my Lady"



and a  
New Album  
"Moondog Serenade"



PROBE Records 170 Piccadilly London W1V 9DD  
EMI Records 20 Manchester Square London W1A 1ES

RIGHT from the start Capital opted for its own news service rather than take most of the material from London Broadcasting with its Independent Radio News.

This led to rows initially and has led to several political situations with the IBA, but station news boss, Ron Onions, was quite adamant. He wanted to present a different sounding news bulletin and always criticised the IRN output for being standard. It's therefore perhaps natural that Onions has now accepted an offer to become boss of IRN and will leave Capital shortly.

In his six months at the station he set up an 18-strong news room producing an original style of news which very often managed to beat LBC - London's all news and current affairs commercial station.

His experience to date reads like a model guide on how to make it in journalism and broadcasting. From newspapers he switched to television then radio and back to television to do important work on the Tonight team; then an exciting stint as BBC staff producer in New York and finally back to BBC-2 until he got restless. He decided that commercial radio was what he needed.

"It was a tremendously exciting challenge. I had to find something that was different but good; something our audience would find easy to assimilate and associate with Capital being 'In Tune with London'."

What the Londoner now



A corner of the newsroom

## News where it happens

hears at Capital news time is a synthesis of techniques gathered by Onions both in this country and in the States with a few ideas thrown in by programme controller Michael Bukht.

"We both felt," said Ron, "that the trouble with so much radio news in this country is that it's studio-bound. Fine, it's good of its kind, you get a steady run down of the news but appearing to originate from a studio. Now as we all know, news doesn't happen in the studio, it happens out there, and the more we can give this feel of being taken to either the person or the place where the news is happening, the better. The other thing is we don't hang about. We take the view that on a music station like this you don't want long rambling news casts. My theory is, only three or more stories, can the listener assimilate easily, very simply presented and developed wherever possible with

the fireman who put the fire out. Bring the people involved into the story."

Once conceived the ideas fitted into place neatly with only technical problems impeding full development. He's not happy with the quality of phone recordings but says: "we're working on it." Most interesting has been the feedback from the listener.

"Because we get close to the audience, hearing their point of view, we find we get a kick-back. People are calling us a hell of a lot. More and more the public services are calling us because they get real results.

"It's this thing about two-way radio, Michael Bukht's phrase. He said that what we've had thus far by-and-large has been one-way radio where someone broadcasts at you. This way, ideally, I think it's working at its best if you are getting that feedback all the time."

# Dial-a-row: It gets results

THE inevitable phone-liners that help to fill a 24-hour broadcasting day that is short on needle-time have already become a joke in London.

Many listeners tuned into the first offerings out of curiosity and promptly got bored out of their minds. On the other hand a lot of people became decidedly uptight when they heard how Allan Hargreaves handled the time-wasters.

He came to the station at the last minute as an established television reporter and interviewer on the Thames Today programme and since he now combines the two, he lies open to a lot of "big head" criticism. People who don't like him say he's arrogant and bousque and those who do swing to the other extreme and believe he's some sort of universal guru.

The programme deals with social problems, consumer groans, and all those niggling injustices that no-one wants to know about. You know, you can read about them any week in the local paper: "Mrs. So-and-So has rats and needs rehousing."

The great thing about Hargreaves is that he really does care and his excuse for hurrying the caller into stating his case is that he knows someone else is waiting to get through on the line.

It's not just Joe Public that he's rude to either; there have been some red hot ding-dongs during studio discussions on

it's not the trouble. I will let them come on an any way what they want but I'm not going to agree with them."

In the studio for the one-and-a-half hour programme is a resident researcher, Philip Clarke who Allan switches to when necessary, and there's a back-up team of four in the telephone operations room, plus a cast of thousands. Since it's been on the air Open Line has managed to bring together most of the important voluntary organisations and indeed many London Councillors make themselves on hand by the phone to deal with problems as they come up.

"I can say here I've got the horses mouth," he says.

It works so strangely enough. As he says passers by won't stop when they see someone beating the wife, or a cat run over, because they like to keep themselves to themselves, the anonymity of radio allows them to speak to people who can help without giving away their identity over the air.

Hargreaves who did Family Favourites from Malls for two years while with Forces Broadcasting. Sometimes spends weekends at the soup kitchen at St. Martin's or talking to the St. Mungo Community.

"I also write and I paint as well. I'm trying to put together a book of letters we have received here."

Through all this he keeps his feet firmly on the ground and says: "People tell me I'm their last hope but I can't be anybody's last hope. It's up to them to keep trying."



Allan Hargreaves

the Open Line programme (8.30 - 10.00 p.m.). Any smell of prejudice, bigotry or plain bloody-mindedness and he goes for them like a Gherkin in fully cry, without compunction or deference to their status. Lord Longford knows that too well after he took part in a porn discussion.

Hargreaves says: "The nicest thing of all about this programme, apart from it being a programme that does some good, is that I can be my self. I have never had to sit back, apart from during the election, and be impartial. Now I am brusque, I'm sometimes bloody rude. I'm always rude to people who ring up and are rude to me. I think I've got as much right as they have. The people I'm really brusque with are those who ring and say the trouble with this country is it's all the fault of whatever. I'm afraid

HEAR THE NEW  
SENSATIONAL  
NAZARETH SINGLE

SHANGHAI'D IN  
SHANG HAI

MOON 22

ON CAPITAL RADIO  
NOW IN THE CAPITAL

TOP 40

*well I wish...*



*Timothy Allen*

THE STATION'S sudden about turn from American MOR (middle of the road) to a Top Forty format, shows that the music department does not stand still.

Again it was a case of open shop, everyone talks about what's right and what's wrong and the net result is that Aidan Day, musical director, and Peter James, his assistant, set about formulating a new sound.

Both are former Beeb producers, Aidan having joined them straight from school, and Peter, who is a New Zealander, from work on the pirates — Caroline and 390.

"Originally," said Aidan, "we worked on a particular format which I thought was very good. Everybody here liked it, the music press liked it, but I'm not sure the listener did."

"We all talked about it and we all felt it needed tightening. So we sat down one afternoon and worked out how we were going to change it."

The result, as any Londoner will know, was the introduction of a playlist based on the Capital Countdown, a top forty introduced each Saturday morning.

From that point the top 40, plus six climbers, a new

The night time live music sessions currently being developed at Euston Tower come heavily under the influence of New Yorker, Robbie Barish.

He's in this country primarily to do a doctorate at the Institute of Cancer Research in Sutton but admits to having two careers.

Since his second year in university he's worked for the New York contribution supported radio station WBAI on a part time basis. So naturally

## Playing what deserves to be heard



Aidan Day

instrumentals and any number of album tracks, gets juggled into Capital's mysterious coding system, which is used to establish the format.

Firstly a colour system was used but this has since developed into numbers.

Aidan says: "I think it's a good system. It's not new, it's basically American format — that style of radio. It works within a certain structure so

arriving in London he went to Capital and offered his experience.

"I've been doing it for seven years now and I didn't want to stop, radio is in my blood," he says.

Capital asked him to provide some ideas on late night broadcasting and soon discovered he was opposed to their conception of phone-ins and providing almost social help to get people through the night.

I believe that late night

you get so many top 15 records played in an hour, so many climbers, so many classics, and so on.

"It's flexible. Within the format there's a reasonable amount of scope but there's a basic structure that's always adhered to. Within that album selections could be personal choices you see, but the pattern of the format remains the same."

All very technical but not new. Aidan says that the BBC use a format too for Radio One.

"It's slightly different to our and we think ours is better," he says grinning. "Still we may change it in six months, who knows? I'm not completely happy with it yet, but at the moment I'm leaving it alone because it works."

Looking back on the early Capital sound both Aidan and Peter decide it was too varied, maybe to advanced even.

broadcasting can be just as productive and useful as any other hour because there's a community that exists at night. In fact people who are lonely and who are depressed should be able to have something real to sink their minds into.

The idea then is to provide real entertainment avoiding the use of valuable needle-time and breaking up the use of library music. The answer was live music and that's what's being done.

"We are not ready for that," said Aidan. "We still play the same quality pop but some things we play more."

Aidan: "When it comes down to it you rely on your earholes. The selection of a record doesn't depend on whether it's going to sell a lot it's whether it deserves to be heard. You can't make the punters buy records, you can only let them hear it."

Obviously Aidan did not consider Lena Zavaroni's recent big hit *Ma He's Making Eyes At Me* worthy of air time on Capital, and that caused a big stink. The young lady's discoverer Hughie Green wrote them a scathing letter and got well quoted in the national Press on his opinion of Capital. Aidan's reaction to all this? "No comment."

In Capital's music week are various specialist programmes like Robin Ray's *Classical* show, Roger Scott's *rock 'n' roll* show, and Kerry Judy's *old records* slot, but the only regular deviant from the main format, is Nicky Home. He hosts a nightly rock show between 8.30 p.m. and 8.50 p.m.

"He gets a lot of freedom and does it very well," says the boss.

During the telly switch off Capital went over its needle time allowance and is currently busy restrengthening the balance over the given period. For the future they plan more live sessions, especially during the late night slot.

Aidan Day says finally: "I think the station has a great sort of feel. It really does sound as if it has been going for years. Very slick."

Peter James: "The other thing that's important is that it sounds warm, not only on the air but inside the building too. Everyone is friendly and nice and that feeling really goes straight out on the air."

## Critic

IF, AS Dickie Attenborough suggests, Capital is to be a vital part of London, then it has some way to go yet. He would be the first to admit that. The main criticism has been that it is too sophisticated.

"The World's" biggest commercial radio entertainment station," is how they like to describe themselves and here lies the dilemma. It can claim to be the biggest because no other commercial entertainment station is broadcasting to such a large audience without terrific competition. In New York there's eighty odd stations catering for every taste. In London Capital has to make do for everyone, a problem indeed.

So far it seems to have struck a reasonable balance and with style and excellent presentation, but just at times with a rather middle of the road, middle class profile. The community spirit, as in *Swap Shop* or *Open Line*, seems perfect, the station prides itself on being accessible. Let's hope that it remains so for the right reasons, not just as a sop to satisfy the unfortunate.

To me the only danger appears to be Capital's overriding showbiz nature taking over the station's personality altogether and so making it one-step-removed from the man in the street in just the same way as they believe the BBC is.

The station seems to have

sacred heavily with its local and social appeal but it's perhaps highfalootin' to suggest it has a social conscience. But as long as Capital continues to work along the same lines it should fulfil its obligation to the Londoner. After all one listener at least reckons it has changed his life. He is the epileptic who turned up at Capital's Ideal Home Exhibition stand with cigars for all the disc jockeys. He says that since he's been listening his attacks have gradually decreased.

There's a mysterious patron too who regularly sends gifts of flowers to different presenters.

There's all the do-gooding that goes on in the daily programmes — raising £1,000 for East London Spastic and Handicapped Club, or the fact that the suicide rate has dropped since Capital has been on the air (figures from Samaritans).

There are scores of examples of Capital's success and dozens of stories like the one about the cigars gift. The friendly inmates at Euston Tower are just getting used to their impact on the world outside. It's pleasing, gratifying, and most of all breeds a very warm atmosphere. It is hard to find dissent in fact it got to the point during this survey when it was all too bloody good to be true. Sure there are varying current differing points of view, but taken as a whole, Capital presents a sunny face; on both sides of the speaker! F. H.

Supplement compiled & edited by Peter Harvey Pies: Brian McCreeth

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EMI

# I'm the leader of the gang

WITH HIS HAIR carefully coiffured, Gary Glitter, his ample frame spilling out of his quite normal everyday clothes, sat blatantly posing in the embrace of an equally huge armchair.

A photographer from one of the Sunday supplements was snapping gaily away, no I shouldn't, let's start again, was snapping away like mad, that's better! The new Glitter single was blasting forth from the stereo, as we sat facing each other, it seemed perfectly logical to start the conversation by asking why he had suddenly decided to bring out a ballad.

"If you'd ever bothered to listen to my albums," he snapped, "you'd know that I have done ballads before, Donna is a ballad. We have had thousands of letters asking why I don't do more. This is the first one that I have written that was suitable for a single and it was right for the film that I have just done. We used it as the theme song and released it. The next one," he assured me, "will be back to the rock and roll style."

"I've got to the stage now, where I don't need to have a number one, I could be quite happy with a no. 5

and know that the next one might happen as a number one, depending how good the record is." Sounds like a severe case of bet hedging to me but read on: "I find a lot of people like this one. I needed to have a change - it's just another area of mine."

Sounds like a man of many parts, so we moved on to another of his many areas.

"The film is a documentary," says Gary. "It was Lawrence Myres' the film producer's idea. He got talking with Mike Leander and he felt that a film about me and the people I worked with would be very interesting. It's all based round the last Rainbow concert, I don't have to act in it really apart from one scene."

Does he feel he can act?

"I think I can act, yeah, I don't think I could take on Otello or anyone like that, but given the right kind of script it could work quite easily." Shakespeare not good enough hey? But what's his opinion of the film?

"I hate it, I've seen it and I hate it. It's rather like listening to yourself for the first time, or seeing yourself on television for the first time - I mean you can't believe yourself. When people dig so cleverly into you, they catch you so realistically that it's frightening. It'll take me a

while to get used to it, but everyone says that's exactly how I am.

The film premiere is in Dublin and it comes out on general release in Britain in June."

How does he feel about the Glittermen's record success and could he foresee a parting of the ways in the near future?

"It's a good record, they wrote it and are obviously influenced by me, that's good, after all they're very much a part of my backing. We're still working together, but now we've found a happy medium, they go round doing their own tours when I'm not working or perhaps doing a film, television or press and we get together on our major tours."

Eventually if and when they get a number of hits, then there might be a split, but I don't think so. There's no reason why there should be, it's not as though they're doing a totally different type of music, it's all basically the same.

Really I'm happy for them 'cos it gives them a chance to shine through. They've always had to be in the background with me, now they can come through in their own right."

At this point I brought up the subject of Alvin Stardust's paternity. Our own Peter (Mallinson) Dignam has been swamped with letters asking whether Alvin Stardust is really

Gary Glitter's father or vice versa so once and for all this was the time to get the whole thing sorted out.

Is Alvin Stardust really your father? I asked with a perfectly straight face

"He's only two years older than me. He comes from the same background as me and we grew up round about the same time, even though he came from Liverpool and I was based in London. He obviously likes a similar kind of music to me, Rock & Roll. I'm very pleased that he's made it - well he's made a couple of hits but I don't know whether he's made it or not. I don't consider him as a threat, maybe if we were working on the same show together then we would be in competition with each other, other than that don't regard myself as being in a race against anyone really."

As far as Gary's glittering future is concerned and his Glittermen have a Scandinavian tour lined up from the end of March until April 2, after which he leaves for a three week holiday in the States.

"I'm going first to New York, and then to Los Angeles to have a look around and see what it's all about. I've been told that over there I'm somewhat of a cult figure, so it will be interesting to find out."

Meanwhile our Gary is content with being simply enormous over here.

## "but we're not being led astray"

ANGEL FACES? Like hell - more like a right collection of gargoyles.

The Glitter Band must have been hand-picked - it probably took weeks of auditions to find this collection of musicians that are even smaller and less pretty than the big Glitter himself. But no, it turns out some of the band members have been with Gary for several years.

The band consists of six members. John Rossall their leader who at that moment was absent, but who the band assured me was present in spirit, plays sax and trombone. He met with Gary in 1968 when John was doing a British tour with the Bachelors. It was also at this time that Gary and John met Mike Leander who was later to become their manager. But not before the two of them had decided to form their own group and make a name for themselves in Germany.

Gerry Shephard is their lead guitarist and he joined up with the band three years ago. John Springate is the bass player and previously worked in Canada with a hit band. Returning to Britain, he joined the Foundations, then the Glitter Band. The two drummers are Peter Phipps and Tony Leonard. Pete was previously with a group called Heaven which toured with Jeff Beck. Pete also plays keyboards in the band. The other gentleman who the brass men with John Rossall is Harvey Wilson on sax who was



Genevieve Hall talks to Gary and the Glitter Band

previously with Root and Jenny Jackson and Billy Stewart.

"If you wanna hear our new single," Tony Leonard asks, "we do." Without further ado their record which had miraculously appeared from out of nowhere, was promptly placed on the stereo, while the lads began what looked like a caricature of their stage act to the strumming

sound of Angel Face.

"Don't you feel as though you're ripping off Garry Glitter?" I asked, thinking it was time for some blood and violence. There was a general outcry of "Rubbish, slanders, wouldn't dream of it, bring on the dancing girls."

"We wrote that song ourselves, we wrote it as we felt," says Harvey, "our sound may be similar to

Gary's but after all we are a part of Gary's music aren't we? Naturally our taste in music is similar."

"Here! Here!" there was a brief round of applause after that.

After two years of backing Gary Glitter, the Glitter Band embarked on their first solo tour of Britain in mid-December last. How did they feel working without Gary?

"It was strange at first," says John Springate (the small cuddly looking one) "and we didn't know how the kids were going to react, but we needn't have worried 'cos we created as much stir as if Gary had been there with us."

How does Gary feel about them going their own way?

"It was Gary who suggested it in the first place," said Pete, "in fact he's really gone out of his way to help us. We've always admired him 'cos he's been at it a long time and deserves all the success he gets."

Pete carries on. "So now he's more than happy for us, now that we've got a hit record. We've no intention of leaving him, anyway we've got a good thing going - when Gary's not working, then we do our own tour. No I can't ever see us not backing Gary."

With Angel Face leaping straight in at number 36 in last week's Record and Radio Mirror, up to number nine this week and all set for soaring even higher, it looks as though a lot of people are backing the Glitter band.



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**GOLDEN EARRING'S DRESSING ROOM** (looking more like Mother Hubbard's empty cupboard) reeks of perspiring bodies. Bottles of Southern Comfort litter the tables and slumped on the various chairs are four Dutch guys looking decidedly wrecked.

This is the aftermath of a concert in Southend and the band are exhausted. They ignore the girls, the promoters and managers who shuffle around consuming a fair amount of the booze.

Lead guitarist George Kooymans examines his big toe, his left one I think and rubs his swollen ankle. "I sprained it the other day, the ankle I mean," says George smiling.

Barry Hay takes great care to clean his sax properly but drummer Cesar and bassman Rinus sit staring into open spaces like old men thinking about their lost abilities.

But who needs remembrance when there's plenty of 'healthy' young ladies sitting a round hopefully waiting to be whisked off to bed by one of the band?

The trade name is groupies and I must say they figured quite a lot in our conversation on the way back to London.

Over enthusiastic fans? "I love these girls hangin' around and if one is really sweet and she turns me on then I'll take her with me because I love it," says Barry objectively.

"But I'm lazy, I don't wanna work for it, that's the problem. I don't want to put myself on a different level, I hate that and I won't do it anymore."

"The chick is going to go to bed with you and do something and she's doing it for reasons which I find very hard to accept as a partner, I'm not into using them so I take away."

Not that Earring's vocalist would turn down an attractive one. "All I want is a fantastic chick to come up and say, 'hey let's get it on,'" to me and sure we'll just go and have some fun."

It's quite difficult to suss out who are the groupies and who are the genuine fans in the Earring dressing room. I've seen familiar faces, like the chick who designed the band's special outfits for the Rainbow concert or the unfamiliar schoolgirl fans who stand watching their knickers just because Barry is actually signing an autograph.

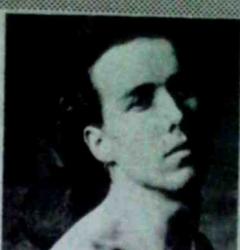
**You don't have to drag them into bed**

"I met this chick in Plymouth," recalls Barry, and she was really amazing but she couldn't have been more than 15 but in five years."

"We invited her round to our flat in London to chat with us one day after breakfast and she was really thrilled, 'my friends at school won't believe it,' she said. I don't have to rape the birds for something like that to happen."

"I get a buzz out of situations like that because you don't have to drag them into bed and make love to them."

Judging by Barry's reaction, Earring would probably like to bring their own steady girlfriends on tour with them but for financial reasons. It



■ Clockwise: Barry Hay, George Kooymans, Rinus Gerritsen, Cesar Zuiderwijk.

didn't look possible on this particular tour.

"I used to be really wild about that and I still am if I happen to have a chick that is really nice. I couldn't cope with it though if she started moaning about the girl fans that we have. It's like a woman who has a carpenter as a husband and doesn't like the bruises on his thumbs."

Naturally the band are very concerned about the image

on some numbers, the sound seemed to disappear 20 or 30 feet up to the ceiling without really circling below as intended.

"I'm really ambitious on sound because it's an extra dimension, that's one of the reasons why we adopted the quadraphonic system — it happens to circulate the sound, at least that's what it should do and I think it's nicer for the people."

single will be a number called Instant Poetry although it hasn't officially been decided yet.

"Some say we haven't decided but we really don't have an alternative to release. In my opinion we've recorded a song that we really like and we've got tours in Spain and the States coming up. I just don't wanna wait that long for another single."

Kooymans and Hay co-wrote Instant Poetry and I'm lead to believe, unlike Radar

Love, that it's based on reality rather than fantasy.

"I mean Radar Love was not a thing that we could play anytime, we had to feel it. It was unreal but Instant Poetry is about washing machines, cars and robots, the reality of modern-day living in other words."

"It's a great song to dance to and the basic structure of the song reminds me of Radar Love. It's not a bad choice and it's the way that I'd really like to present our singles."

**If a girl is really sweet and turns me on, I'll take her with me**

Earring's next album should be interesting now that the band have a hit single under their belt and they have been accepted in this country.

Hearing Earring, their first album released here was a mixture of ideas with none of them being particularly original. However the production work wasn't too bad considering the band were mixing five tracks a day!

Moonlight, the second album was a progression showing more of the individual talents of the band and so the third should prove the most vital to date.

"We're getting really critical about recordings and I think we're going to be hyper-critical about the next one. I just want to bring out an album which is absolutely fantastic, OK?"

The thing about Earring is that they've reached a point of no return, they could perhaps burn out as one-hit wonders but on the other hand...

Well I tend to believe in the latter whatever it may be even if they don't particularly care for the groupies and I do.

**John Beattie**

## Golden Earring: their girls and groupies

they have with the public. One irritating hassle was a rather dubious comment made by another pop paper about Earring's reaction to a particular photo session.

"I'll give you a good line on this one," says Barry, "but it was all a bit exaggerated. Somebody came down and wanted to interview the four of us separately and they said how about pictures and that was fine as long as they were separate shots."

"We wouldn't pose in a group together because we got up that morning really late and just wore any old garb, for what we thought was just an informal chat day."

"They could have stuck the four separate pics together, we try to see it in an art way too and I just didn't want to come across as a gritty, gritty woodcutter so they were offended."

The band have had some sound problems as well but I tend to put the blame on the type of halls that they've been performing in. The Southend gig was a typical example. The arena was something like a dome, particularly unsuited for the band's quad gear and

A few years ago the Dutch group couldn't even have considered any complicated system but as Barry put it, "the band has evolved at a ridiculous speed, we've always advanced technically but we've reached a point where it's getting highly satisfactory the more we learn the quicker we get on. I notice it in my flute playing and singing."

A couple of months back, Golden Earring decided that the best way to project themselves in the public eye, would be to come across as a unit.

"It didn't turn out that way. We're completely different human beings, we have our own tastes and we're each into different things so we move with complete freedom."

"Sometimes, because we're so different, we find it really hard to get together about an idea and we usually always agree on the best alternative. Whoever comes up with it, doesn't really matter because we've got a pretty good communication system with each other."

Barry seemed eager to announce that Earring's next

# ADRIANO CELENTANO CHARTBOUND

## THE HIT RECORD

ON EPIC RECORDS  
EPC 1886

otherwise known as  
Principale in re minore





### FUNNY BUNCH of lads Mud - funny peculiar and funny funny if it comes to that.

They are really nothing more than a bunch of beat up old rockers with a token hippie in the shape of guitarist Rob Davies. I went up to Norwich last week where they were doing one of a couple of warm-up dates before their first massive British concert tour.

Wasn't quite sure what to expect - I like their singles, good rock 'n' roll - but the audience was certainly very young and screaming before the group even walked on.

When they finally appeared, after some inattentive from a couple of nuts who

must have imagined that they were warning the audience up, they looked a trifle incongruous - David Bowie meets The Wild Angels.

They were wearing yellow drape jackets and drainpipes with leopard skin trims - very suave. Rob was wearing a yellow cat suit with leopard skin bottoms and dangly ribbons from the sleeves plus long silver earrings. Sounds pretty ghastly don't it? Trouble was it wasn't quite ghastly enough know what I mean? Still, a bit longer hanging about with the Sweet crowd and they'll get the knack of it.

There was some crazy chick dressed in a black and silver dress leaning over the edge of my box screaming

Les' right into my ear - I tried to distract her, but she was quite nubile really - but she looked good in her school uniform. The band kicked off with Poison Ivy a hit for the Coasters in 1959, then Honky Tonk Women even dirtier than the original, at least arguably Les Gray just leered at chicks in the front row and ran his hand up and down his thigh.

Hypnosis came next things were getting 'hot' already - the audience were up and clapping imitating Les' clenched fist salute, that lovely laughter in the middle seemed genuine, if not mented.

Dave Mount came behind the drums to do his bit - a sad little ditty called My Voice Keeps Changin' On Me

— strange thing was that all the chicks went wild every time his voice went up to a falsetto. Deduce what you will from that one - I just

wish my voice had never broken clear. Next came a slowie and a strange hand-clapping broke out - Christ I thought they'd know it, the little sods are slow hand clapping - but, wonder of wonders, as the number finished the same wild screaming broke out - it seems it was just a misguided attempt to clap along in time. The hand look it in good humour - though Dave was having to try very hard to keep in time.

Twistin' The Night Away next - not quite so sure of themselves on this one, their experience must have unnerved them a little.

You Really Got A Hold On Me the Beatles number from Please Please Me next - then we had Les' Elvis imitations, the kids loved it, a medley of Jailhouse Rock, All Shook Up, Hound Dog.

Born - To Be Wild, The Steppenwolf number followed that and a big surprise with it - a great solo from Rob who was using a tape loop to maximum effect. Contrary to popular opinion, this band are good musicians - the sound is always full for a four piece, the rhythm section kicks along nicely. And I was asked to tell you they do play lead guitar. Tiger Feet despite assertions that it was a season man. Tiger Feet and pan-

demonium, all hell was let loose, the chicks were going berserk. Rob nearly disappeared into the maelstrom, very shaken. The stage was bombarded with earrings, bracelets and rings of a time taking the outstretched hands much to the justification of the chick neck who'd known it. It went to me. By this time she was walling and moaning, I had no control kids these days, as any cleaner at the Rainbow will be no doubt willing to vouchsafe.

By this time there were knickers on the stage, and Crazy was quickly followed by Lynn-mile and straight into the Beach Boys raver Barbara Ann, by this time girls were being hailed fainting out of the meles at the front of the stage.

I nipped round the back to see the lads who were more than a bit shaken. Ray was wandering pale as a bit dazed and very around it they weren't really expecting that kind of reaction. Not bad for four lads that don't really look like a difference from any old acts that you might find down at the local cafe.

Good laugh though, well worth a visit to the local cheap for a good helping of grease and instant nostalgia.

**Chris Poole**

## stateside newies James hamilton

THE NEW BIRTH: It's A Bunch A Long Time (RCA AF80 8183). Just to finish off last week's truncated review: this is the title track from the Harvey Fuqua-created group's new LP, starts out with the lead singing guy sounding resignedly cool over the chix-believable slowly swaying backing, before he then very subtly turns on the heat and almost imperceptibly increases the intensity while a Hugh Masekela-plucked trumpet trills in the distance. It's a real slow burner that's full of raw power! Yeah! Other Soul Vocal Group goodies (some of which have been out for a while, I must confess) include THE DRAMATICS' lovely languid "And I Fanned" (Voll YO 4169), on which they gradually get all rare up in that slightly AI Green-backed-by-the-Temptations way but only after a dreamy flute intro, THE DELFONICS' sprightly William Hart-penned "I Told You So" (Thom Dovee PG 182), a fast plopping rhythm dancier (for a change - and it's one that suits them), THE TEM-PELONS' synthetically busy smooth slomp treatment of the old "At Last" (We Produce XPA 1812), and THE FANTASTIC FOUR's return (with their old '60s sound) on the AI cent-produced churning "I'm Falling in Love (I Feel Good All Over)" (Eastbound F 428), which for my own dancing taste is a bit too loudly "medium" in tempo. JACKIE MOORE: Both Ends

Against The Middle (Atlantic 45-2898). I've been meaning to mention this Tony Bell (brother of Thom) arranged dancer for ages; now several others have taken it up in print, and I'll just concur that it is absolutely MADE for Great Britain. . . . If it came out here on single it would be a practically guaranteed smash. Miss Moore and her backing chix will away mightily, yet it's the irresistible rhythm that sells the song (OK, the beat is more

label which would only handle records that could be covered with full effect in the ever more claustrophobic confines of American radio, and his entire executive staff is made up of top promotion men. Sensible, of course. . . . but even so, welcome to the wonderful world of music, 74. (On which note, let it be recorded that last week, Wurliager stopped making juke boxes). Anyway, Bill Amesbury makes a spirited noise with much Trini Lopez-style clapping and crowd noises behind a frantically strumming dinky guitar (and some banjo for that authentic goodtime touch), reminding me the whiffs of what Neil Diamond might have sounded like at a hootenany. And, indeed, it's gradually climbing the Chart. SAMI JOY: Tell Me A Lie (MGM SWS 7028). Here's a rarity - a slowie by a chick who's clearly from the Country yet who's selling more copies Pop/MoR than C&W. Incidentally, Elvis seems to be doing the opposite: he's gone Top 10 Country (both sides are billed "back"), and is having his biggest success in that market for some time. Other jottings from the Country Charts are that PETERS & HOOK'S has adapted Dr. Hook's "Rolling Stone" to "On The Cover Of The Music City News" (Capitol 3841). Shucks!

AN RRM exclusive service bringing you the first news and reviews of hot US releases not yet available in the UK.

Northern than London, but that does seem to be where the hits come from, huh?). BILL AMESBURY: Virginia (Touch Me Like You Do) (Casablanca NEB 6001). As the number suggests, this Canadian master purchase (yet another Maple Leaf for the US) is the first single on the unusually decorative new label that traces the records of Neil Bogart's latest venture. Bogart left Buddah Records to set up Casablanca as a completely commercial

# U.S. CHARTS

single		album	
	from Billboard		
1	3 SUNSHINE ON A SHOULDER John Denver RCA	1	2 JOHN DENVER Greatest Hits Aylum
2	7 HOOKED ON A FEELING Blue Swede EMI	3	3 JONI MITCHELL Court And Spark Virgin
3	2 SEASONS IN THE SUN Terry Jacks MCA	4	4 MIKE OLDFIELD Tubular Bell Virgin
4	6 BENNIE & THE JETS Tony Jacks MCA	5	1 BARBRA STREISAND The Way We Were Columbia
5	1 DARK LADY James Taylor Elektra	6	7 PAUL McCARTNEY & WINGS Band On The Run Apple
6	8 JET Paul McCartney & Wings Redbone Epic	7	5 BOB DYLAN Planet Waves Aylum
7	9 CRIES TU (Touch The Wind) Meco Madeline Tare	8	6 CARLY SIMON Hotcakes Elektra
8	4 BOOGIE DOWN (Elvis) Kendrick TSCG Philadelpha International	9	10 LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century
9	10 JUNGLE BOOGIE Kool & The Gang De Lite	9	8 ELTON JOHN Goodbye Yellow Brick Road MCA
10	18 BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips Burdish	10	11 JIM CROES Night Train You Don't Mess Around With Jim ABC
11	15 TRYING TO HOLD ON TO MY WOMAN Lamont Dozier ABC	11	8 YES Tales From Topographic Oceans Atlantic
12	17 COCK AND BOLT Essex Columbia	12	14 AMERICAN GRAPHIC Soundtracks MCA
13	22 A VERY SPECIAL LOVE SONG Charlie Rich Epic	13	17 MUSE Machine Head Philadelpha
14	19 THERE WON'T BE ANymORE Larkin Lee RCA	14	15 THE STING SOUNDTRACK Warner Bros.
15	28 OH MY MY Wings Starr Apple	15	25 BEALS & CROTT'S Unborn Child Warner Bros.
16	24 CHOKIN' FOR A LOVE Bobby Womack United Artists	16	18 CHARLIE RICH Behind Closed Doors Epic
17	21 MIGHTY LOVE Pt. 1 The Spinners Atlantic	17	13 HERBIE HANCOCK Head Hunters Columbia
18	11 I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce ABC	18	12 DOBBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros
19	23 MY SWEET LADY CHIE De Young MCA	19	20 STEVIE WONDER Inconceivable Warner Bros
20	21 SPIDERS AND SNAKES Jim Ford MGM	20	21 BLACK SABBATH Black Sabbath Warner Bros
21	22 JUST DON'T WANT TO BE LONELY IN A SONG Jim Croce ABC	21	26 JOHN DENVER Poems, Prayers & Promises RCA
22	17 THE WAY WE WERE Barbra Streisand Columbia	22	21 JIM CROES NIGHT & THE PIPS Imagination Burdish
23	23 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	23	16 O'JAYS Ship Ahoey Philadelphia International Atlantic
24	13 MY SWEET LADY CHIE De Young MCA	24	26 MARIA MULDRUP MGM
25	21 SPIDERS AND SNAKES Jim Ford MGM	25	22 BILLY JOEL Piano Man Columbia
26	33 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	26	23 RACHMEL TYLISKY WENDERSLEY's Memory Warner Bros
27	22 JUST DON'T WANT TO BE LONELY IN A SONG Jim Croce ABC	27	25 RICK DERRINGER An American Boy Blue Sky
28	17 THE WAY WE WERE Barbra Streisand Columbia	28	22 THE WAY WE WERE ORIGINAL SOUNDTRACK Columbia
29	23 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	29	19 LOVE UNLIMITED Under the Influence Of 20th Century
30	13 MY SWEET LADY CHIE De Young MCA	30	26 JIM CRONES Night Train Brain Salad Surgery Mainstone
31	21 SPIDERS AND SNAKES Jim Ford MGM	31	28 GREGG ALLMISTERS The Singles, 1960-1973 A&M
32	33 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	32	33 GREGG ALLMISTERS The Singles, 1960-1973 A&M
33	22 JUST DON'T WANT TO BE LONELY IN A SONG Jim Croce ABC	33	32 ARETHA FRANKLIN Let Me In Your Arms A&M
34	17 THE WAY WE WERE Barbra Streisand Columbia	34	36 THE MARSHALL TOWNER BAND Capricorn
35	23 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	35	30 A New Life 48 JAMES TOWN The Feedback Capricorn
36	13 MY SWEET LADY CHIE De Young MCA	36	38 GORDON LIGHTFOOT Sundown Capricorn
37	21 SPIDERS AND SNAKES Jim Ford MGM	37	45 EDDIE ENDRICK'S Boogie Down Capricorn
38	33 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	38	43 TOWER OF POWER Sack In Oakland Warner Bros
39	17 THE WAY WE WERE Barbra Streisand Columbia	39	36 JOHN McVIE's Santos & Sinners Columbia
40	23 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	40	35 DAVID ESSEX Rock On Columbia
41	13 MY SWEET LADY CHIE De Young MCA	41	47 POK POKO The Dark Side of the Moon Capricorn
42	21 SPIDERS AND SNAKES Jim Ford MGM	42	46 POK POKO The Dark Side of the Moon Capricorn
43	33 TOUCH A HAND MAKE A FRIEND Staple Singers Stax	43	36 BARRY WHITE The Sweet Love 20th Century
44	17 THE WAY WE WERE Barbra Streisand Columbia	44	30 LOU REED Rock N' Roll Animal RCA
45	23 TOUCH A HAND MAKE A FRIEND Staple Singers Stax		
46	13 MY SWEET LADY CHIE De Young MCA		
47	21 SPIDERS AND SNAKES Jim Ford MGM		
48	33 TOUCH A HAND MAKE A FRIEND Staple Singers Stax		
49	17 THE WAY WE WERE Barbra Streisand Columbia		
50	23 TOUCH A HAND MAKE A FRIEND Staple Singers Stax		

**SUCCESS IN TERMS of wealth for Ten Years After guitarist, Alvin Lee, is a 300-year-old manor just outside Reading. It stands in 50 acres of farmland which he lets out. His white Porsche is parked in the courtyard alongside a fleet of wagons.**

Alvin is busy getting things together in his studio (a converted outhouse) for his solo concert, which took place at London's Rainbow Theatre last Friday. A concert which has caused considerable speculation as to whether TYA is on the verge of breaking up or perhaps Alvin's contemplating leaving.

As I make my way into an ultra-modern kitchen, I'm nearly knocked off my feet by Alvin's enormous Irish wolfhound.

Alvin comes through and after few words of greeting he shows me into a very medieval looking lounge. It's dark and much of its decor is wood carvings. Alvin lights up a cigarette and settles himself on the settee. "People thought because I was doing this concert TYA were breaking up, but in fact this is preventing that," he assures me after putting the obvious question to him.

"I've found that all my musical frustration and things I wanted to do were channelled into TYA which is unfair. TYA is a unit to me which exists quite happily within its own scope and I don't want to start saying I want TYA to do these things and begin changing the format of TYA. I'd rather do it outside and leave TYA as the music making group it is. By doing this it gets it out of my system."

Discussing the music he will be playing at the Rainbow, Alvin says he was going to be quite different from what he's been into before.

"It's different to TYA and the album I did with Myleene K. The Frevo, On The Road To Freedom, which was basically country. This is more R&B using background singers, he ex-

plained as he chain-smoked. "I've chosen a lot of material I had which suits this line-up and some I've written specially for it. Altogether we will have spent just one and a half weeks rehearsing here at my studio. The whole thing is a test to see if it can be done and hopefully I'll do things like it more often."

Lee fans will be pleased to know that he's recording a live album at the concert and also getting the event on film.

What are the chances of taking the Alvin Lee show on the road?

"We're thinking of doing a couple of clubs afterwards, but I have a TYA tour in the middle of next month which takes me through to July. It would be very easy to take this band on the road because we'd all be rehearsed, in fact I could set on a world tour, but I don't want to get that involved."

Alvin describes what he's doing at the Rainbow as

"We had lots of criticism from the press saying that we weren't progressing, so we sat around and talked about it," answered Alvin.

"I said that our original concept was that we never played the music people wanted us to play and it would be a mistake now to start playing what people wanted, particularly the press."

We did a gig about six weeks after one of our American tours which we didn't rehearse. It was just like stepping out from a holiday and we really enjoyed it because it was fresh. It was a great gig and everyone was happy and to me that confirmed we shouldn't change our music. The music develops into its own thing — if we say we're going to do this kind of music then it's a false change and not a progression."

Alvin recently described TYA as a travelling juke box, a remark which I asked him to expand on.

Hardly surprising is the fact that he and TYA didn't enjoy playing once the film was released because a lot of the audience came simply to see what they were about after seeing them on the film.

"I was very surprised at the impact Woodstock had, it was in the middle of a tour for us," Alvin recalls.

"We'd done a few big festivals and Woodstock itself was fine. But when the film came out about five months afterwards it put us in a whole different category. The film put us on a different track since it took our last number of the show which was a heavy rocker and established us as a rock 'n' roll band to all those people who said they wasn't really the truth. It might have been more representative on reflection. We wasn't aware of film was being made at the time."

In Alvin's mind the new TYA album, *Positive Vibrations*, is the best they've done.

"I'm quite looking forward to going back to TYA because it's going to be almost like a rest for me," says Alvin.

"TYA now works so smoothly, there's very few hassles because we've worked so much — we've done 15 US tours — you just go out there and do it, there's no worries 'cos everyone knows what they have to do."

Did Alvin think TYA perhaps neglected Britain a bit?

"In retrospect looking at what there's available to do, no" he replied.

"You can cover England in about 12 gigs. I like playing Britain because to me it's the roots of what I've ever done, I understand the British audience. They're not as demonstrative as American audiences, most bands prefer playing in the States. The halls here are inadequate to say the least — apart from the Rainbow and Sundown — everything's like town halls."

Alvin surprised me by saying TYA wasn't as loud as people think, he only uses a 100 watt amplifier.

# Alvin Lee is out of his system

much quieter than TYA which he says is a bit of a barnstorming band.

"With TYA you really go wild, freaking out and do everything you can. This concert is getting into more tasty things with structured arrangements," he adds.

What a lot of people fail to realise is that Alvin is not the only member of TYA with interests outside the band. As Alvin pointed out they have all got other things going.

Leo Lyons has been involved in producing UFO, which Churchill has done a solo album and Ric Lee has a drum clinic going.

I raised the question had TYA ever thought about changing their format?

"That wasn't meant as a detrimental remark," he said.

"It's just a natural reaction from playing every night. Touring with TYA is like going on manoeuvres, it's not like my original concept of being a musician."

"You're due on every night at a set time and you have to play."

"My prime motivation in making music was not to be a rock 'n' roll star or an entertainer or be out on the road every night, it was to be involved with musicians and creating music. Alvin made his first public appearance as a guitarist when he was 14, was with the band at the historic Woodstock festival.



Roy Hill

ever 'hang up his guitar' as you might say.

"It's nice to have lots of people listening to what you do, I'll always be playing in pubs if that's all I could do."

over the years. "It's getting like Ralph McTell and Streets Of London," she remarks. "I got a bit of a kick when Peggy Lee did it 'cos she was a childhood hero. Dionne's version sounded like she was singing a recipe."

Wealth and its distribution is something which Lesley finds disturbing. "I find as I get older I get more politically minded. I think everyone has a duty to know what's going on and it takes quite a bit of deep study to even grasp what's happening," she says.

"The Tories went wrong because they were for themselves, which is the old argument. A lot of the MPs and cabinet in their government were bankers and it seemed very strange how the bank rate pushed up the mortgage rate — you can't disconnect those things. I feel bad now 'cos we own a house, I'm beginning to feel really guilty about it."

I'd love to be rich because I'd give most of it away. I'd do a lot better things with money than most people who have money at the moment. The distribution of wealth is terrible. "Is she extravagant?" "I'm a Leo, I'll always be a bit extravagant," she answers simply. "I was extravagant when I had nothing. If I had I'd know it on a taxi rather than walk. There was a lot of misery and

poverty in my childhood which left a lot of deep scars, but it also gave me a lot which I wouldn't have experienced otherwise."

Basically I'm a very happy sort of person. I travel along and not much gets me down, I'm also a very sad person. A lot in life worries me, I don't like the way the world is and the way most things are set up. People are my greatest joy and greatest worry. I'm quite pessimistic under it all and I think that's what comes out in my writing.

"I've been sterilised you know," says Lesley rather unexpectedly. "I didn't have kids till I was 28 because by then I'd got a lot out of my system including showbiz."

"I think I see it now for what it is and it's not that bad. I'm lucky. I'm with a good company and they care for me on a personal basis as well. In that sense I feel like I've arrived career wise. There's still a lot of life in the business which is little to do with music these days — it's an industry."

"You now have to package your thing well, promote it well & because by then I'd got a lot out of it. Most of the time the artists are bigger shills than the management. If there was anything to put me off the business, it was losing my sister in the artists."

**FOR TOO long Lesley Duncan has remained in the wings. She's a prolific songwriter with a nice voice to match, has three good albums to her credit in as many years, and been in the business now for 11 years.**

The strange thing is that Lesley isn't all that interested in making a big name for herself. She's quite happy to restrict herself to just a couple of live appearances a year and says that if she made a lot of money she'd give a large amount away.

"To make it really big you have to plan a military campaign a lot of which is really distasteful. I just want to do it nicely and quietly and build it slowly. I think I've made it, but it depends how you define making it — to me it's doing what you want to do in life and you're reasonably content."

Strange as it might seem 36-year-old Lesley finds great inspiration for her songwriting when she's on the loo.

"I suppose it's symbolic in that I can let it all out," she jokes.

"On my new album (Everything Changes) there's a track called The Art. For the first time I've

been able to tell a story rather than use my understanding of life and direct experiences and it's a bit of a breakthrough."

As the title suggests the song has an historical theme to it which is hardly surprising since Lesley is a fanatic reader of history books.

"I'll pick up a book before I'll put a record on. I don't particularly want to hear music all the time otherwise it stops being a treat. Music is an incredible media and I like it to be special."

Believe it or not I also love listening to Radio Four especially Gardening Time and The Archers."

Lesley, who's married to composer/producer/arranger Jimmy Horowitz, has two small children, has been labelled by some as Britain's answer to Carole King.

"I think it's a bit silly because we don't write anything like each other. Our songs are simply structured since we both have pop roots," comments Lesley, who for many years was a session singer working alongside such luminaries as Marc Bolan, Elton John, Dusty Springfield and George Fame.

Lesley's most famous composition is undoubtedly Love Song, which Elton, Peggy Lee and Dionne Warwick have all recorded



and politics, songwriting and Radio 4

# SINGLES



Reviews  
Peter  
Jones



**THE BEE GEES:** Mr. Natural (RSO 3090 128). Back to simplicity for the Bee Gees who continually make good singles but do not, alas, continually make the charts. This one is somewhat barred... that is, voices and lyrics are in no way obscured by massive orchestral touches. Perhaps that's been the Bee Gee problem... too much happening. So we're on basics here, and I think the song has grown-up you appeal and anyway I'd like to see 'em back in the charts.

**-CHART CHANCE.**  
**THE PIONEERS:** I Can Gonna Knock On Your Door (Trojan 7913). A hit for little Eddie Hodges back in 1961, and a hit now for little Jimmy Osmond, but I've a feeling there's still room for the big, grown-up Pioneers with their chattering band to make the charts. Good song in a faintly corny, repetitive way. Good in a commercial sense. **-CHART CHANCE.**



**ALAN PRICE:** Jarrow Song (Warner Brothers 16372). The Novacastrian nice-guy album on the way in which he relates the North-Eastern facts of life. This is a bouncy, well-orchestrated slice of homesickness about the Geordie who is told to go to London town in search of fame and whatnot. Alan is now recognised as being one of the top composers. About time. Nice gentle flip, too. Alan never lets us down, does he? **-CHART CERT.**

**JOE BROWN:** Hey Mama (Ammio). Joe in his plaintive-voiced mood, rather than his Cockney exuberant mood. Sentimentality a-plenty, with a kind of Jewish chant feel.  
**SANDY DAVIS:** I Got Friends (EMI). Rather a tortured voice considering the song content. It's not different enough, say I. Just not different enough.

**PAUL AND BARRY RYAN:** Carry The Blues (Polydor 2001 511). Give credit where credit is due, say I. Like it's due the Ryans for consistently turning out good-quality singles, and sometimes being out to the quick by the way public and critics turn their backs on them. This is a dramatic big-builder, with some echo-strings and all that... once again, no expense spared. **-CHART CHANCE.**

**THE WOMBLES:** Remember You're A Womble (CBS 2241). No one-bit wonders, those Wombles. Not write Mike Batt is around to write them songs which suit their style. This is a bit of a take-on, lyrically — or shall we say the words are on the frugal side. And there's an Irish reel shoved in the middle somewhere. We are entertained, about a million times, to remember we're Wombles. **-CHART CERT.**

# PICK OF THE WEEK

Reviews  
James  
Hamilton



**HENRY GROSS:** Simone; Fly Away (A & M MMS 7102). Deceptively, Henry starts out all delicate and tinkling before suddenly slipping into a totally unexpected burst of his hit — and he then proceeds to beef up the accelerating slowie both vocally and musically in a number of ear-pleasing ways. Do listen closely to the lovely little things that make up the overall texture of this delight — some great acid guitar work is but one cunningly disguised ingredient. The result is like San Francisco at its romantic prettiest, yet with more appeal than that suggests. Troubadour flip.

**JOHNNY AND THE HURRICANES:** Red River Rock; Sheba; Revellite Rock; Beatnik Fly (U.A. REM 401). Leading volume in a quartet of EPs (yes, EPs — selling at 60p) that U.A. have issued under the "Remember" title. This has three hits and one flip from the late '60s early '60s Pop/Rock instrumentalists. What's more, they're unembarrassed MONO! (The rest of the series only uses stereo when it's real, too.) Surfing dragsters can go J.A.N. DEAN: Surf City; Honolulu Lulu; Dead Man's Curve; Little Old Lady From Pasadena (REM 402). Gospel-Soul fans for GARNET MIKMS: Cry Baby; For Your Precious Love; I'll Take Good Care Of You; It Was Easter To Hurt Her (REM 403), and piece-rate seamstress for E.J. PROBY: Hold Me Together; Maria; Somewhere (REM 404). The last one's track order being particularly appropriate: NOSTALGIC CATPAX.

**F. FRANK WILSON (The Cavaliers):** Last Kiss; Caria (Atlantic, HLU 10447). One of the great late-'60s records, this sick death disc from the top of the US Charts in 1964 has been out again for some time presumably to answer the current US hit revival by Canadian group, Wednesday...

... except that Wednesday, who have been Charred there for 18 months, still have not come out here! The "Last Kiss" album's cover was a classic, portraying J. Frank actually giving his last kiss to his baby as she lay propped against a tree beside their car wreck! Orchestral instrumental flip. SICK PICK.

**LAMONT DOZIER:** Trying To Hold On To My Woman; We Don't Want Nobody To Come Between Us (Frodo PRO 618). The renegade D of H-D-H. Lamont has gone solo with a Soul smash that's a beaut. A yearning, swaying, lurching slowie, it tugs at heart-strings as he croaks and wails his tale of woe. On the flip he's gone gonzo, rapping to his woman before the tempo ups and the Four Tops format begins. SOUL PICK.

**LIMMIE & FAMILY COCKIN':** A Walkin' Miracul' (Aveo 405027). Having heard it properly now, I reckon that this really is kinda good. They've completely changed the feather-light concept of the Essex original, giving the song an emphasized back beat and a bukkier backing which makes it even stronger (the Essex version was nice as it was, but the song never was).



**CHARLIE RICH:** Behind Closed Doors (Epic EPC 1237). Hinting at all the naughty sexy things that he and his lady friend get up to behind closed doors, Charlie's in the unusual position of having the record to which his current hit was the follow-up re-issued while his hit is still at its peak — but this is because panicker-epic have seen that an official RCA sidle has done better than their own official follow-up in America. Anyway, it's the classically simple Country slowie which brought him his renewed Pop prominence, and it ought to appeal to all those most beautiful girls (who, with their fellas, can learn something about Country stars by saying that brilliant movie, "Payday"). **KEYHOLE PEER.**

as good as his forerunner. "Easier Said Than Done". This is the first by Limmie I've actually like, to tell the truth. POP PICK.

**THE MONTCLAIRS:** Make Up For Lost Time; How Can One Man Live (Contempo CS 206). The "Happy Feet" guys have sweetened with age and now dish up this lovely sugary slowie that pulls them in the Philly class. How ever, mouth-watering though it be for Soul Vocal Group treax, it may be a bit deep and hookless for Pop Vixens who've sweetened your duty! Dead slow and even deeper flip. SOUL PICK.

**TEMPTATIONS:** I Need You; Hey Girl (I Like Your Style) (Tama Motown TMO 887). Although America gets the heavenly "Heavenly" from '1969, we get another track, this lightly wailing well done but somewhat disjointed slow-starting rhythm patterner — it may be too disjointed and complex to do well, too, the flip, a recent US hit my mind, is a better bet to my mind — it's a simply gorgeous shimmering slowie, with a heavy Donnie Elbert influence in the tortling sax and lengthy note-holding which will endear it to some of our sexy smoochers every where! FLIPSIDE PICK.

**"Rescue Me"** fails to live up to the title of THE MASAI get into a funky instrumental brass n' honge groove on "Across The Tracks" (Pis 1 & 2) (CS 2067), while much the same formula, plus vocals, crops up on THE SPUNKY ONION'S "Cookie Man (Pis 1 & 2) (CS 2068). THE AKMADA OBESTRA revive the San Remo Strings idea with their disco-inspired backing track, "I'm From The Detroit Emeralds" "Do Me Right" (CS 2063), but FONTELLA BASS in trying to emulate



**SLADE:** Everyday (Polydor 2038 453). Gone the stomping, barnstorming, rabble-raising — gone temporarily, as Slade enter a gentle ballad era. It'll only last for one single, in fact; but it's a quite remarkable change of style for the young gentlemen. The plaintive side of Nod emerges on the song he wrote with Jim. Mind you, the rasp has not vanished from Nod's voice. This ball, this leaning on lulling rather than lambasting, is not only welcome — it's great stuff. Lovely little melody; nice performance. Smash hit. And already one of my favourite Slade efforts. **-CHART CERT.**



**GARY GLITTER:** Remember Me This Way (Bell 1549). Away with the boom-boom, dispense with the rabble-raising, eliminate the aura of hysteria. This is Gary doing his slow ballad bit... taken from the top coming more about his life and times. In a previous incarnation he sang ballads very well indeed, and he hasn't lost the knack. It's all breathy, nostalgic, sentimental. And the melody line is very strong. For the flip, he and Mike Leander have written something more in the normal Gitter-mood, hand-clap along with it. **-CHART CERT.**

**PETE ATKIN:** The Man Who Walked Toward The Music (RCA Victor). From The Road Of Silk album — and if this standard is maintained through the LP, then it'll be another Atkin-Clive James triumph. Lyrics quite brilliant.

**RALPH METTELL:** Take It Easy (Reprise). Fancy little song. Neat little rhythm. Ralph in high good spirits, from the album Easy and it's a quite easy for it to get into the system. Nice one.

**SUPERTRAMP:** Land Ho (A & M). Something of a welcome back to a revamped, rejigged and revitalised band. And yet it's a patchy sort of production, of curate's egg propensity. Nice high-est vocal touches. But not quite there.

**CHUCK ARMSTRONG:** Black Foxy Woman (Action). Easy-paced bit of soul-type stuff, but without the necessary dynamics to make progress through the rest of the field.

**DARLEN SPIRIT:** Magic Morning Sun (Charisma). Nice song this. Treatment is good, too, after a faltering start. Once the atmosphere is established, it sounds really quite outstanding; vocally especially.

**ALAN STIVELL:** Ian Morrison Reel (Fontana). He's a new folk hero already. The Breton with the pipes and the fiddle and the fast-foot stomping reel which 'reely' gets into the bloodstream. Could so easily be hit material.

**ANN PEEBLES:** I Can't Stand The Rain (London HLU 1024). Never higher than 38, but in the US Charts for nearly half a year, making it one of the all-time sleepers, this unusual slow-chugger is out again amidst a fanfare of publicity and big-name endorsement. As I see I said before, it's indeed moody and magnificent, with a great electronically plopping rhythm figure ahead of Willie Mitchell's usual comfortable backing and Miss Peebles' incredibly soulful stinky enunciation — and it's this latter which is of especial note, as on the word "rain" she does a sort of subdued yodel that, together with the plopping intro, is what the record's all about. SOUL PICK.

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# albums



## Mellow Melanie

Madrugada (Neighbourhood NH 3003). Sit back and relax to Melanie's most accomplished effort to date. The lady with plenty of guts and a 'liberated' image has finally come to terms with herself and settled down to realise her potential. This ten-track album contains some beautiful lyrics and orchestral arrangement. Instead of trying to play on her image Melanie has dampened it, maybe her pregnancy had something to do with it. Fine and Feathers was specially written for her little girl Layla. Another track written by her entitled The Actress is probably a true reflection of her own lifestyle to quote one line, "she won't live for friends, going to die a stranger." She has also recorded her version of the Stones' Wild Horses and Madrugada includes her last single, Will You Love Me Tomorrow and her forthcoming single, Love To Lose Again. I get the impression that she has forsaken her personal hang-ups for something more musical and less contemptuous than previous efforts J.B.



## Solo Simon

PAUL SIMON  
Live Rhyme (CBS S 60059)  
Nice but uninspiring live



## Mott's mistake

**MOTT THE HOOPLE**  
Mott (CBS 60061). This is an important album for Mott, the last one was the first that had given them any credibility album wise and was a great success on all levels. It was also one of my favourite albums of last year. Since then there have been several upheavals in the band, Mick Ralphs has left to be replaced by Ariel Bender and in comes Morgan Fisher on keyboards.

Sad to say this album just doesn't make it. Not 'get me wrong, it isn't that this is a bad album. If you're a Mott fan then you will enjoy it — but sad to say, it's a step back rather than a step forward.

Mick Ralphs is sadly missed, his tasteful guitar was a good counterpoint to Ian Hunter's less subtle appeal and one feels that he had a somewhat restraining influence on some of Ian's lapses of taste, e.g. on the awful spoken part on Marionette he sounds like a parody of himself.

There are some good songs here Born Late 58, is written and sung by Overend Watts and is the best track on the album, lovely riff nice lyrics, and Ariel's guitar is a little more disciplined than on other tracks.

A good solution to Mott's problem would be to get in a producer for their next album — a lot of the problems are down to bad judgement rather than material. Alice, Trudi's Song, and Pearl and Ray are all as good as anything Ian has written before.

It has killed me to say this because Mott are one of my favourite bands, but this album is definitely a mistake — as I write the strains of the Mott album float up from Carnaby Street I know I'm right.

Given more time to knit as a unit Mott will I am sure produce the album that I know they are capable of. C.P.

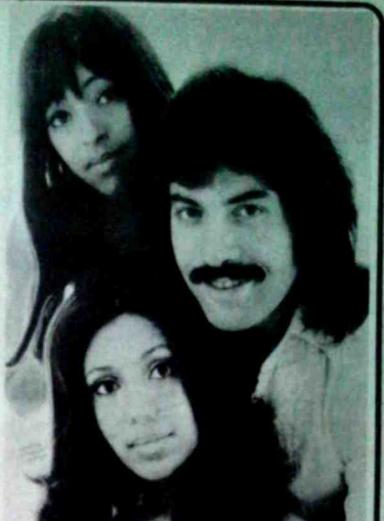
## Good Rockin'

**COMMANDER AND HIS LOST PLANET AIRMEN**  
Live From Deep In The Heart Of Texas (Paramount SFPL 295). From the Armadillo World Headquarters in Austin, Texas, hopping the smat with Cody. There's real atmosphere on this piece of plastic generated by a band who can actually play. Even if you don't particularly dig the idea of 50s rock 'n' roll crossed with pure hick country music, you'd find this set hard to ignore. Cody slowly builds through 13 numbers; easily at first with the reeling Armadillo Stomp and authentic sounding Good Rockin' Tonite, and hard pushing at the end with Mean Woman Blues. The material is all uncomplicated regulation pub-band fodder with the difference that this band can really play — tight and fluent. The bass and drums drive like the truckers they play for and the mixture of steel guitar, fiddle, brass, mouthharp, regular guitar, and of course Cody's piano, stops the mundane tunes from boring. If you've ever wondered about Texas, try this for starters. P.H.

probably the best adjectives I can think of to describe this album briefly. Recorded in concert with the South American group, Urubamba and the soulful Jessy Dixon Singers, Live Rhyme includes some of the major Simon/Garfunkel classics as expected along with a rather up-tempo version of Simon's Mother And Child Reunion and other solo songs. The highlight for me was the seven-minute Bridge Over Troubled Water where Simon was joined by the Dixon singers adding an extremely funky touch. If you've missed some of the ex-duo's hits then this album is an excellent one for your collection but otherwise, it does nothing to enlighten one on Simon's solo ventures. J.B.

## Troy in top form

**DORIS TROY**  
Stretching Out (People 12). Produced by Doris along with Randy Livingstone, and this ludicrously under-rated soul-seller in top form — she's an intense lady always, but she fairly sears into some of these tracks. Black star in a strong one, and the Gospel workover of Jesus Is All This World To Me is outstanding. She's straight, and honest. She's a craftswoman is Doris. She's rooted in jazz as well as Gospel-rock. And of course she IS a star — star of countless hits lending that black soul voice to the likes of Tom Jones, the Stones, even Pink Floyd. P.J.



## Mixed bag

**GARY BENSON**  
The Concert (Birth RAB 5). Singer-composer of above average skills, and in no way let down by a back-up team which includes the drive of guitarist Laurie Wisefield and the dynamics of drummer Henry Spinetti. Superstar stuff for the lead-in track, then a mixed bag of subjects — the brave but sick man always showing a smile, for his wife; mass unemployment through the closing down of a company; losing a girl-friend to a man who was going to make her a star. A good aggressive voice; pertinent lyrics. P.J.

## Dawn: No dynamics

New Ragtime Follies. — (Bell 332). Though it's mostly corny old vaudeville numbers, in the ragtime idiom which is currently all the rage as they say, this is a good showcase for the personality plus factor of Dawn. Tony Orlando gets a lot of solo scope, naturally, but there is also solo space for the ladies of Dawn, and for some of the back-up musicians. It opens in revue-type style with an overture and then into the rumpaging ragtime. Anybody Seen My Sweet Gypsy Rose, Who's In The Strawberry Patch With Sally (which is really a rather rude song, of course, because Sal don't go there to pick no strawberries) and Ukelele Man. All very much in the old vaudevilian character and style — with a sleeve-note saying: "Ladies will please remove their hats during the performances." Yet... when it's all over, one has the impression of good spirits and lots of smiling rather than excitement or dynamics. P.J.

# Diana Trask

first single

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OUT NOW

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## Cacophonia

**PORTSMOUTH SINFONIA**  
Portsmouth Sinfonia (Transatlantic 275). So there's this chap who knows nothing about music — and they made him the conductor. And all these other chaps and ladies and they couldn't play musical instruments so they got together as an orchestra. And they call in Eno, who else? And make him their record producer. That's the story of the Portsmouth Sinfonia who makes noises round themes by Beethoven, Strauss, Bach, Liszt — and the result ranges from the hilarious to the ear-numbing. This album could be the start of something quite astounding and astonishing. P.J.



# Musician's

## Genevieve Hall gets a dressing down from Queen

**FIRE AND BRIMSTONE**, the gnashing of teeth and all of hell's fury is nothing compared to the anger and wrath of Queen.

It was the first journalist they'd encountered after having had their new album *Queen II* slagged off unmercifully in most of the music papers. Plus the fact that one particular journal had analytically delved into the depths of hype using Queen and Merin as their prime examples.

So was it any wonder that all their embittered feelings of outrage, hurt, anger and frustration poured out like hot lava from an erupted volcano?

Lead guitarist Brian May picked up the paper and waves it under my nose. "This article is biggest load of rubbish I've ever read in my life," he declares vindictively.

"Look, there are people going to read this article — some of them won't have heard of Merin and some of them won't know us. The headline screams out commercial pop. They've printed a very old picture of us, which we hate, looking extremely poppy, and underneath it is the word HYPE. The whole article says in a suggestive way that Queen are a hype."

### Hype

"To be honest it looks to us like a put-up job. They say we're a put-up job. I say that's a put-up job, and the reasons are that this paper completely ignored us all the time we were going around on the road building up a following. We draw about a minimum of a thousand people a night for the last 1000 knows how many months and they all know where we're at."

"This paper completely ignored us and so now that we've got to the position where our records are taking off and we're in the public eye. Now we've got to that position without the help of the music papers, they can't really admit that we're good, they have to suggest we're a hype or something."

"Is that how you really see it?"

"That's exactly how we think it is," joined in their drummer Roger Taylor.

"Supported by the fact that they've compared us to a totally new band who've never even heard of. We don't want to say anything against them, but apparently they're just a straight put-up job. Whereas we've been playing and working up to this for years. Christ, I'm 24. Brian's 22. Freddie is 21. Merin's younger 23. Plus the fact that we're all intelligent enough not to want to be put across in that way. We want to put our music first."

"Is it coming first? I asked, we appear to be getting a cinematic image with the music running a close second."

"That's only 'cos we want to put our music across in the most striking and entertaining way. We want to make an impact. Surely that's what it's all about — entertaining."

"And that's another thing," he continues. "They've given me the impression that someone's said to us, 'here's a load of money boys, go down to Carnaby Street and get yourselves some clothes.'"

"Freddie and I used to sell clothes. In fact Freddie used to design and make our stage costumes. We've always taken care to make sure that

our clothes are just right and look good. Perhaps they'd prefer it if we went on in dirty jeans, but we don't really think the public want to look at that. I think they'd rather see something that looks good."

Their lead vocalist Freddie Mercury (the aristocratic one) reads aloud with indignation the parody of a hype lead singer, and comes to a part where it says that hype bands employ writers to pen their instant hit singles.

"Now how the hell do you think we fall into that

realised they were in competition with each other. So in the end we were able to settle for a deal which enabled us to dictate a bit."

"You can't deny that you've been getting preferential treatment over a lot of equally good bands. I said glancing around at their specially provided deluxe van, which had been given to them at the beginning of their British tour."

"Ah wait a minute," says Roger. "It wasn't until our record company realised we

few hurdles and have benefited by doing so." He glances down at his picture.

"Oh really," he explains in disgust. "This paper has no flair — I mean to print this picture three times in succession . . . and just look at my arms!" He was horrified, "look how fat they appear, now my arms aren't like that at all — what do you think?"

He rolls up his sleeves for me to inspect and I'd like to state here and now that the poor dear's arms are quite quite slender!

### Ripped-off!

"Phew! If after all that you think that the lads are hyper-sensitive to criticism and feel animosity towards their critics, then let Roger put you straight."

"No, we don't hold grudges — we just go round and wrench people's arms and legs off. Or send them bags of cement, nothing too violent!"

By this time John Deacon (who reminded me of the Alice's doormouse) had woken from his slumbers (too many late nights and early mornings), he was reasonably cheerful for someone who had had his clothes ripped off the day before.

"By the law of averages," he was saying, "it's someone else's turn to be ripped off today."

You talk to him about the success of the Queen II album and he says, "It's all our Mums and hype." He's a lot quieter than the other three, but can't help warning to him as he's completely unpretentious.

Freddie is a pretty dynamic character, he has an air of confidence which can sometimes be mistaken for arrogance. He has hair the colour of midnight, luminous brown eyes which he makes look evil with skillful use of make-up. He speaks ever so nicely (don't you dear!) with the superfluous use of his hands, and commands attention rather than demands it.

Brian's the tallest one and has a shock of dark curls which bring out the green flecks in his luscious grey eyes. He's the thoughtful, considerate one, and it's a joy listening to him arguing with Roger.

And Roger — well he's the pretty one with a sense of fun. He doesn't look capable of busting a gut over a set of drums, but once he gets that adrenalin moving, the guy goes berserk.

### Sucker

Music wise, Queen are a heavy electric rock band — but not razzos. There's a fair amount of melodic structure incorporated in their material, which contains complex harmonies and could quite easily become messy, were it not skillfully held to precision. They're exciting to listen to and watch, and have the good sense to capture their thrills rapidly in the senses. The only word which describes their musical finesse is SOPHISTICATED.

After their British tour which climaxes at the Rainbow Theatre, Queen will leave their sophisticated rock for a two-month hiatus. Their opening tour will be in Denver, Colorado, where they appear on the same bill up Mont The Hoop. I don't know about the rest of it, but I've always been a right sucker for royalty.

## NEXT WEEK IN RECORD & RADIO MIRROR

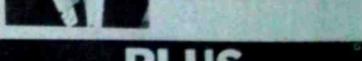
### Kenny Jones: the forgotten Face



### Bad Company: featuring Paul Rogers, Mick Ralphs, Simon Kirke & Boz



### Cat Stevens and the French revolution



## PLUS STEELEYE SPAN COLIN BLUNSTONE MARMALADE RAB NOAKES GARY GLITTER'S SUPERFAN!

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category? They haven't done any homework. They've even called John our bassist our drummer. They haven't even bothered to find out what we're really about."

"Everyone seems to object if you're playing what you think is serious and the kids buy it, they can't understand it."

"Well we've definitely had no Chris and Chapman behind us." Roger bursts out, "every song we've do is planned by us, including our album sleeves" (note the famous Queen crest designed by Freddie).

### Uncontrolled

"We even have control on which tracks we want released. In fact out of all the bands, I think we're the most uncontrolled," says Freddie.

"That's why this article is a complete farce and nowhere near the truth."

"OK — so how come they're able to obtain this uncontrolled freedom?"

It was Brian who answered. "Because the record companies desperately wanted us in the beginning. I know it sounds like blowing our own trumpet, but it's true. We made demo tapes and everyone thought they were good and wanted us. They

were succeeding before they started giving us the big treatment. At first EMI printed 5,000 copies of our first album and much to their surprise they had to reprint that number five times over."

So naturally when we made our second album, they felt justified in a lot of work behind it. Which is really why there's been enough copies in the shops to put it into the charts in the first week."

"Yes, but any record company if they've got any sense is going to do that," says Freddie. "It looks like we're getting knocked for having the right people around us doing their jobs properly."

It is that a large part of their success — having the right people doing the right job?

"No," answered Roger, "that comes after. Our success is due to us being a bloody good band and also having common sense — 'cos there a lot of bloody good bands around — to get things managed properly. But even so we wouldn't have had the support of the people if they hadn't believed in us in the first place."

And now over to Freddie. "People think that if there's a lot of money put behind a band and they seem to make it quicker than usual, then they're a hype. But we've geared ourselves to jump a