

ALL THE NEWS FIRST IN DISC

Edited by Ray Fox-Cumming

States style stations hit the airways



KENNY EVERETT CAPTURED BY CAPITOL

DISC EXAMINES COMMERCIAL BROADCASTING IN BRITAIN

LONDON Broadcasting. Britain's first ever legal commercial radio station, hit the air on Monday at 6 am. The first words "Good morning" were spoken by David Jessel, presenter of the three-hour "Morning Show."

The station, which presents a 24-hour service for the Greater London area on 417 metres and 97.3 metres VHF, will concentrate on news, local and national. During the afternoons there will be phone-in shows and advice programmes for housewives and the elderly, with two ten-minute news bulletins every hour.

Hard on its heels comes Capitol Radio, London's first-ever commercial music station, which opens up on Tuesday at 5 a.m. on 539 metres and 95.8 VHF. The station, which is being seen as formidable competition for Radios 1 and 2, is aimed mainly at adult audiences and will broadcast 24 hours a day. A high proportion of LP music will be used.

Capitol's weekday programmes include a two-hour progressive rock show (6.30-8.30 p.m.) and a 90-minute show catering for specialist musical tastes such as country and western, jazz, folk

and classical (10-11.30 p.m.). On Saturdays there will be a special programme for young people aged seven to 15 (10 a.m.-12 noon) and an early evening live pop concert. Sundays will see a lunchtime show of new releases and later a programme looking back at the music scene of ten years ago. Among the station's personalities are Kenny Everett, Dave Cash and David Simons.

Capitol and London Broadcasting, who have a potential audience of 8.5 million, are the first in a string of commercial networks to open in the major cities across the country between now and 1976. Next in the queue are Birmingham, Glasgow (Radio Clyde) and Manchester due by next spring. They will be closely followed by Tyneside (Metropolitan Broadcasting Company) and Swansea (Swansea Sound).

If all goes well by the end of 1976 there could be further stations based in Liverpool, Edinburgh, Sheffield, Plymouth, Nottingham, Portsmouth, Belfast, Blackburn, Bournemouth, Bradford, Brighton, Bristol, Cardiff, Coventry, Huddersfield, Ipswich, Leeds, Reading, Teeside and Wolverhampton.

RADIO AM

IF I HADN'T already paid my TV licence, I'd think it would be worth getting rid of the telly this week. Especially after the appalling display on last week's Top Of The Flops—one of the best comedy shows out.

On Sunday, it's old favourites time with George Fame and Alan Price and Settlers-bring-show-relief. Tuesday, in living colour (if you're lucky, because in black and white it's close to deadly) you can see Don McLean and Dew Sayer on the Whistle Test—at the new and improved time which keeps you guessing this week at 10.40 p.m. Better still, on Scottish television

RADIO RADIO

AS BRITAIN'S first legal commercial radio station comes onto the air, Britain's first offshore station runs into trouble.

Just over a week ago Radio Caroline's mast was badly damaged in a gale. Reports that the ship was "drifting" or "missing" soon grew to stories that she was "feared lost."

Dutch authorities started a search but their worries proved unfounded and soon a heavily listing *Mi Amigo* was spotted with her aerial hanging to one side.

Everyone connected with the station swarmed to Scheveningen, from Ronan O'Rahilly to Norman the human fly. A team of experts were rushed out to the ship and immediately ruled that the mast was beyond repair.

Seagull returned on Thursday night with a temporary aerial, but reception in England was poor due to the makeshift system, the low power and the very strong whistle that had developed on the signal.

On Sunday a construction team should have erected a new mast, four feet higher than the old one. There was no sign of this having happened by Monday, but the work is presumably imminent.

This is the final week of normal broadcasting from the London Transmitter of Independent Radio (LIR). The stations which use the transmitter, Kaleidoscope (from 10 p.m. Thursday), Aquarius (from 10 p.m. Friday), Jackie (from 9 p.m. Saturday) and Classic (from 8 p.m. Sunday), cease VHF broadcasts on October 22. The LIR transmit on 94.4 MHz and after closing down the London network plan to move their activities to the Midlands.

'I'll be back soon'

DAVID Cassidy's forthcoming world tour looks set for next Spring and will include England, Ireland and, for the first time, Scotland.

Speaking at London Airport on Saturday before returning to America, David explained that he had yet to work out final plans for the tour, but he would be using a much different act and a lot of new material.

David, in Britain for the 500th edition of TOTP, denied rumours in the national press that he is to marry one of the two girls who accompanied him during the visit. "They're friends who sang on my latest album," he told newsmen. "Both are already married. Unless I'm in for a big shock I'm not getting married."

Earlier in the week David visited a London music store to choose and autograph guitars. Otherwise most of his time in Britain was spent resting at a secret country hideout.

David has 10 more weeks filming to do before he quits his TV series. Meanwhile his double "A" side single Daydreamer and The Pappy Song is already out. Both tracks are from his next album "Dreams Are Nuthin' More Than Wishes."



Osmond fans only at new Rainbow gig

THE Osmonds are to play another British concert date after all. To console "the many disappointed fans" the group's management have agreed that the group should play another date at London's Rainbow Theatre on Tuesday October 30.

Tickets will be available only to fan club members by postal application. Members wanting a ticket should send the money with

their membership cards and a stamped addressed envelope to: Osmond's Ticket Office, Rainbow Theatre, 232 Seven Sisters Road, London N4.

Applications not accompanied by both requirements will not be considered, and only one ticket will be allocated per application. The lucky 3,000 members will be chosen by ballot on Monday, October 15. Everyone will receive their fan club membership cards

back, and those not allocated a ticket will have their money returned.

The Osmonds will be arriving in this country on Sunday, October 21, as planned, but on a scheduled flight as their charter plane has been refused permission to land at Heathrow.

● Ticket prices will be as for the other concert: £2.50, £2, £1.50 and £1.

LIVE DATES

- PETERS AND LEE**
Liverpool Shakespeare Theatre Club (October 21 for one week), Chesham-on-Thames Community Club (21), Southend Talk Of The South (November 1, 2, 3), Bournemouth-Times Chicken In The Basket (4), Llanelli Cotton-Light Club (5 for one week).
- HOME**
Aylesbury Friars' Club (October 20), Birmingham Barbarella's (21), Dudley Tech (27), Bedford College (November 2).
- THIN LIZZY**
Stafford Top Of The World (October 18), Nottingham Intercom (19), Walsley Colliery Exchange (20), Greenford Woodville Hall (21), Birmingham Town Hall (22), Birmmham Civic Centre (23), St Albans City Hall (26).
- FUMBLE**
London Bedford College (October 18), London Aquarius (20), Sheffield Poly (24), Manley Heavy Steam Machine (26), Leeds University (27), Birmingham College of Food (29).
- GLENCOE**
Swansea Patti Pavilion (October 19), Chesham-on-Thames Paul's Colledge (20), Sheffield Poly (24), Newcastle Poly (26), Manchester UMIST (27), Chester Quakerways (29), London Central Poly (31).
- VINEGAR JOE**
Purmouth Poly (October 18), Leeds Queen's Hall (19), Scarborough Baths Hall (20), Croydon Greyhound (21), Sheffield University (22), Sunderland Locarno (26).
- DETROIT EMERALDS**
Gillingham Central Hotel, London Q Club (October 21), Torquay Paradise Casino (24), Hull West-End Country Club, Hermy Floral Hall (25), Bournemouth Barbarella's (26, 27), Withchurch Church Centre (27), Seachend Talk Of The South (28).

Caravan go to the theatre

CARAVAN plan a special concert October 28 at London's Theatre Royal, Drury Lane, accompanied by the 43 piece New Symphonia Orchestra. The band will play a 40 minute set on their own and an hour with the orchestra and the concert will be recorded for a future live album. Ticket prices range from 75p to £1.50.

Meantime, the band's album "For Girls Who Grow Plump In The Night" is released at long last—with a changed sleeve. The original cover featured a picture of a nude pregnant girl, which apparently so outraged some retailers that the lady has had to be clothed, hence the delay.

Live music reviews

LOU REED

LOU REED proved himself to be one of today's great live performers at London's Rainbow last Friday, but not before he'd had us wondering if he was going to make it through the show at all.

For the first few numbers of his hour-long set he was at nerve-racking to watch as a sea-legged high wire artist working without a safety net. He teetered dangerously on the very brink of the stage, seemingly unaware that at any moment he might plunge face over apex into the front row; he struggled to judge his voice into the right key and, in a moment of hilarity, lost his microphone. It slipped to noisiness while his back was turned and slithered to the floor, so that when he went to regain it, he was confronted, incredulous, with nothing but an empty socket.

He came on after his superb band had opened with a scorching "overcast" made up of themes from his new album "Berlin," and opened with "Berlin," which he refused to describe it as any social nastiness. Then he underplayed How Do You Think It Feels and took several bars to arrive in the same key as the band. For Caroline Says and Oh Jim (all from "Berlin"), it didn't look as if we were in for a concert to remember.

But Sailing Of Love changed all that. After a rearranged opening, Lou was suddenly in perfect control and from here on he excited himself. Effortlessly he parried out the lines of Sailing, making time to poke out a few hairs. Marks and Johns in the audience and weeping about the front of the

stage in ultra-fussy fashion.

By this time he'd started making the odd excursion to the side of the stage for liquid (and solid?) refreshment to keep his spirits up (sorry).

For Walk On The Wild Side he teetered gently across the stage counterbalancing his junction with the drum of dry deliveries—and it was perfect, just perfect.

The lighting throughout was excellent, lending colour to Lou's anonymous black leathers and throwing his face into stark relief. His panda-style make-up, which looked so ludicrous in broad daylight at Crystal Palace at the start of the tour, became stunningly effective in the darkness of the concert hall. For Jesus the effect was superlative with his eyes glowing darkly out of a sea white face. The song has been rearranged to eliminate the quickening tempo on the verses and incorporating them with drum crashes, walling guitar and funeral organ. The treatment worked beautifully. Lou's singing was faultless. I was a seven-minute moment I'll never forget.

White Light White Heat was equally breathtaking with Lou rearing up and down and whipping about exhorting his band to give it the works. Of course, there had to be an encore—Rock And Roll it was and then he was gone. My only complaint was that I couldn't get tickets to go back Saturday.

Lou was greeted by The Persuasions and Golden Earring. The Persuasions, relying as they do on voices alone, are in my opinion much better suited to a smaller hall. At the Rainbow their sound never quite held out enough, though the set they played at their reception the

previous day was highly enjoyable.

Since I loathe their dominated rock bands, I had not expected to enjoy Golden Earring, but was more than pleasantly surprised. They certainly knew what they are about and their stage presence is, for an up-and-coming band, pretty formidable—they should be bill-toppers next time round.

RAY FOX-CUMMING

JUDY COLLINS

BEFORE us stands a tallish, radiant faced woman, attractive in a non-sexual way, with a voice which is sheer perfection. When she sings the notes glide effortlessly into place in a way you'd forgotten existed. And here is no set-up. Throughout the two-hour set she keeps up the same Crystal Clarity of tone, undimmed and unworried by an engaged Albert Hall audience.

If you are familiar with her work, it's a great evening. You get a hefty slice of her repertoire. Well known numbers like Both Sides Now and Chelsea Morning and new songs like Someday Soon and The Dealer.

But if all Miss Collins means to you is Amazing Grace, then you can forget it. For a start she doesn't sing that song and most of the material she does use is an acquired taste. Much to meandering and platitudinous to be taken in one go.

If it's action you're after, you can forget that too. Her one contribution is a slight swing in time to the music. Otherwise there is little to see. Behind lies a sleepy quartet, accompanying gently and giving the music a slight cautionary edge. All five members could use a piece of straw in their mouths. Mostly they sound laid back or ambivalent. Occasionally they sound under-rehearsed.

But it's Judy Collins you've come to see and her perform-

ance is faultless. Whether she is playing guitar, autoharp or piano, she makes the group fact. An infinitely preferable to Deacon.

BEVERLEY LEGG

CHI-LITES

IT WAS the right place, but definitely the wrong time. Long after closing time at Barbarella's, Birmingham, last Friday, Eugene Record, Robert "Squire" Lester and Marshall Thompson, who together form the Chi-Lites, were still up there on stage working their way to a deserved farewell applause.

It was a pity the eager audience's electricity was short circuited before the group came on, though an overlong and tedious set from rock 'n' roll revivalists Fumble, who 'right from the start got the thumbs-down from the hundreds of soul fans.

The Chi-Lites show essentially opened with four numbers from their backing musicians, Powerful Sound, Thompson, Lester and writer, producer and lead vocalist Record then made a flamboyant entry in luxuriant silver frock coats, and after friendly handshakes with fans up front they broke into 'I'll Always Love My Mama.

Relaxed and polished, the group are at their best wearing a romantic spell with the moody, soft melody. On the hits Write A Letter, Ain't No Mountain in Their Way, their million-selling Oh Girl. However, their style could be in danger of being samey, but they avoid the trap by going all out to involve their audience—even getting members of the crowd to sing into hand mikes.

If the Chi-Lites had appeared in our area they would have stormed the place down. But the lateness of the hour demotivated what had all the ingredients of a great evening.

ROBERT BRINTON