

Radio Caroline

by John Venmore - Rowland



A Landmark Press Publication

RADIO CAROLINE

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The story of the first British off-shore radio station

by

JOHN VENMORE-ROWLAND

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To Saffron (*Variety palustris kallistos*) — "quite rightly."
Who always said it was possible if only. . . .



Ronan O'Rahilly

Doug MacKenzie

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AUTHOR'S FOREWORD

This is first and foremost the story of Radio Caroline and is not an attempt to make a case for, or against, Offshore Radio. I have thus, as far as possible refrained from using the term "Pirate Radio" preferring the more neutral one of "Offshore Radio".

It will be appreciated that the atmosphere in which the story was written was far from ideal and it would have been easier to have ignored the controversy and concentrated simply on the how, when and where of the story. Unfortunately this would have left the story very incomplete and historically far from accurate. I have tried to show the arguments on both sides in this matter quite impartially and, whenever possible, I have checked the validity of each statement. There are, in any unresolved situation, a certain number of smoke screens rising from each camp. To the neutral observer both are equally hard to penetrate — the neutral being always more suspect than the enemy! I have tried, and it has been very hard at times, to refrain from personal comment.

Since this is her story, Radio Caroline is the source of much of the information — those who took part in the operation are the only ones who can provide the information. The views on many things are consequently their views and indicate the way they were thinking on a great many things.

For this reason the book has been divided into two parts. The first is the Caroline story and belongs exclusively to her. The comments of others in this part are but highlights in her career. The second part is the controversial aspect in which each accuser and the accused were asked to state their case. Although often phrased in my own words the information is that provided by the parties concerned — each one was asked to approve the text both in manuscript and proof and no limitations were imposed.

Here then is the case both for and against Offshore Radio in general and Radio Caroline in particular in as great a detail as was possible to obtain from all the parties concerned.

Obviously the anti-pirate case has been prepared in general terms and I would like to express my sincere thanks and appreciation to all concerned for the helpful and friendly way in which they have, where necessary, gone to additional trouble to make specific accusations against Caroline.

The chronological order of events is, as far as possible, maintained in the first few chapters. Thereafter the major items, such as the ships, supply, commercial aspects and the Disc Jockeys are dealt with in greater detail.

In spite of the conditions imposed I hope that the result is both readable and interesting.

I am most grateful for the kindness and consideration shown to me by everyone whom I contacted during research over the book. My professional journalist colleagues, the proprietors of newspapers, photographers and public relations officers have all been most helpful and I have, within the text, as far as possible, acknowledged that help.

This book would not of course been possible without the help and agreement of Ronan O'Rahilly, the architect of Radio Caroline. A very busy person, he not only gave of his own time but allowed me unrestricted access to records at Caroline House and the facility of taking up so much staff time to obtain the information that I requested.

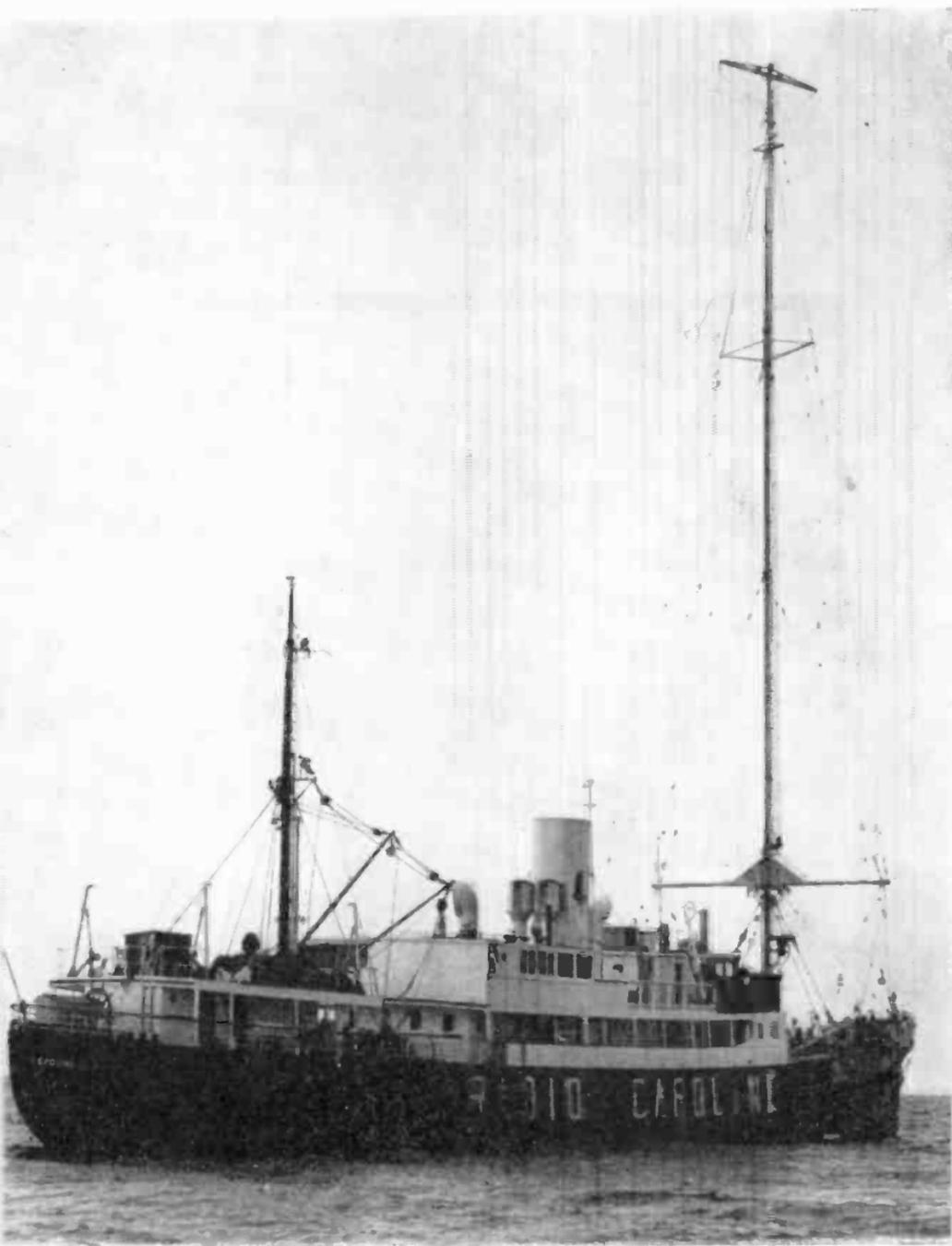
It was the attractive and very efficient Press Officer, Frances Van Staden, who bore the brunt of the work. Becoming a part of the furniture, always, or so it seemed, when they were most busy but when it was convenient to me, I always received attention as if I were welcome — extraordinary but true. Frances's assistant, Caroline Irving certainly did a grand job emptying my ashtray, counting the ends, and doing a good anti-smoking propaganda line! I feel sure that even now, Frances has nightmares in which I, as the villain of the piece, threaten to write a sequel! To Frances, her staff, the rest of the staff at Caroline House, to the DJs, Radio Engineers and Crews and in fact all concerned my sincere thanks.

There are a great many individuals and organisations

whose help and encouragement was so much appreciated. Among those who helped directly I would like to extend thanks in particular to the Press Office and the Radio Services Branch of the Post Office, to the Phonographic Performance Ltd., the Musicians' Union and the Performing Right Society Ltd., who provided all the information for their case against Caroline; to Stanley Asquith whose many past kindnesses and technical help are so much appreciated; to the many photographers and in particular to Doug Mckenzie of 65 Honor Oak Park, London and Dick Burn of Sudbury, Suffolk, who provided the majority of the pictures.

There was less direct but none the less essential help from Mr. and Mrs. Terence Dalton who made the task so much easier in so many ways, from Joan Topper who suffered my preoccupation with the Lady Caroline and many others who, like H. L. Scott, would not even believe that they had helped in any way — they had and I am sincerely grateful. I am sorry that space does not allow me to mention them all. Finally my love and thanks to Anne, Susan, Debbie, Max and Glyn who will, I am sure, be my severest critics.

John Venmore-Rowland,
Little Waldingfield, Suffolk.
May, 1967.



William Press and Son Ltd

Radio Caroline North the Original Radio Caroline Ship

INTRODUCTION

The story of Radio Caroline is quite simply a small part of a vast canvas. One that stretches back to the beginnings of time when man first made music and thus added the first primitive brush strokes of an essential background to his being. Man was created with the wonderful attribute of communication which set him above all creatures. His voice, dependent on wind and location, could carry but a short distance and he sought to increase that range. By cupping his hands about his mouth or employing a hollow tube he found increased carrying power by directing the sound towards the point he wished to reach. Through his eyes, by smoke and light signals, and ears, by drums and the like, he communicated outside voice range and, by relay stations, soon could cover some quite remarkable areas. Undoubtedly however, the invention of wireless was his greatest achievement and from this sound radio was to follow. He now had communication throughout the world.

It is against a background of music and sound radio that the Caroline story is set. It is therefore of interest to look very briefly at these two subjects, both of which impose conditions and problems on the story.

In every country in the world the invention of music is ascribed by legend to some divine person such as Hermes or Orpheus.* Whilst the discovery of music is lost in antiquity one thing is certain — it has, from the beginning of time, been regarded as both mysterious and magical as well as a source of pleasure. In the first primitive forms, music consisted of melody and rhythm, the natural rhythm of the body, and harmony was added later. Opposition to music however, was always strong and came from many sources. Plato demanded that it should be strictly regulated since, in his view, it could easily become dangerous to morals.

* (1) *Hermes, in Roman mythology Mercurius, was the son of Zeus and Maria. He was the messenger of the Gods and conductor of the dead to Hades.* (2) *Orpheus was a legendary Greek poet and musician. He was the son of Oeagrus, king of Thrace, and husband of Eurydice.*

This fear of the moral aspect was also held by early Christian fathers who acknowledged and recognised the compelling power music had over the minds of men.

Church authorities for many centuries continued to condemn "modern" music thus, perhaps, preserving church music as the sole means of satisfying the need of the masses for music. By the late Middle Ages they had been forced to give way and music grew. In 1670 public concerts were held in London and here and on the Continent Music and Concert Societies were being formed. Music had at last become recognised universally as an art in its own right.

Instruments, from the cheap and simple to the expensive and complex, were developed and individuals made their own music. Sheet music meant that the ear, still important, was not essential to learning to play. But still man craved to listen rather than to rely on the talents, possibly limited or non-existent, of himself and his particular circle of friends. This craving was met in many ways.

In Britain band-stands adorned public parks and other places, silver and brass bands flourished, martial music evoked many emotions, the Salvation Army made much of music, organ and piano music continued in the churches and invaded the cinema, concerts were given in halls of vastly varying size, the Palm Court entered the hotel business — the sound of music was growing and the public were delighted. Yet music still suffered — it was sporadic and certainly not easily available.

Scottish scientist James Clerk Maxwell could not have realised in 1873, when he showed how electricity moved in waves, that he had made the early step on the path that would lead to the transmission of sound through the air over vast distances.

Twenty three years later Guglielmo Marconi took out the first patent for sending signals through atmospheric space by means of electric waves. He continued his experiments determined to transmit speech rather than a code designed for the new medium and consisting of interruptions, of

varying length, to transmission. By 1914 he had spoken by radio telephone and sound radio was at hand. In 1920 the company that Marconi had founded in Chelmsford in Essex were sufficiently confident in their equipment to start a two week experimental transmission period. They started broadcasting on their Chelmsford transmitter on 23rd February one hour of songs and music each evening. The enthusiasm of the amateur constructors and operators was tremendous and the programmes were heard, quite distinctly, 1,400 miles away. The receiving equipment was primitive and, to many, reception poor but what was this to the thrill of picking sound literally out of the air. In 1921 Marconi used their Chelmsford station to establish the first regular broadcasting service and the demand for radio sets and for components with which to build them grew considerably. The following year the company opened a new and improved transmission station at Marconi House in the Strand, London. Sound radio had arrived and the world was taking notice.

In most countries peoples and governments were considering this new extension of man's power and the responsibility this brought with it. Britain was no exception.

In November 1922 a newly formed company, The British Broadcasting Company Ltd., became responsible for broadcasting in Britain, with J. C. W. Reith, later to become Lord Reith, as Manager. Thus whilst the first service had been provided by a single company, Marconi, the new one was a blend of commercial ownership and responsibility vested in the new company which was representative of the major radio manufacturers. In a very broad sense the company was subjected to Parliamentary control exercised through a Postmaster General's licence. The revenue came from receiving licences purchased by the public and from royalties on components and receiving sets sold. By 1926 there were more than a million licence holders in Britain.

Meanwhile countries such as France and America had permitted commercial interests to set up stations and draw



The Bachelors, Cilla Black, Dusty Springfield and Spencer Davis
outside the studio at Caroline House

their revenue from business and industrial organisations in return for which their advertisements were sent out over the air.

In Britain the Government decided to see how this new service was progressing and in 1926 the Crawford Committee published their recommendations. The main point of their report was the view expressed that only a public monopoly of broadcasting would be satisfactory. They felt that if it were the responsibility of a Government department it might be subject to undue political pressure and influence. On the other hand they held that a private monopoly would be more harmful to the interests of the public.

As a result of the recommendations of this Committee the British Broadcasting Corporation was created by Royal Charter in 1927 and became solely responsible for broadcasting. The Managing Director of the earlier British Broadcasting Co. Ltd., Mr. Reith, was appointed as the Corporation's first Director General.

Control was vested in a board of governors of which the Chairman and Vice Chairman, working under the full time Director General, were appointed by the Crown. The domestic services were financed, as they are to-day, from receiving licences sold to the public. As Overseas services grew the Corporation received a grant-in-aid from Parliament. The Postmaster General was granted control of certain aspects of the BBC's operations and the State reserved the right of complete control in the event of a national emergency — a power that has so far never been exercised.

Most other countries continued to review their broadcasting policy and the systems employed were many. Commercial radio stations in some form or other became common and many of these operated very happily alongside State run stations — they provided variety, competition and choice. Many saw the need to provide programmes which were predominantly musical — they appreciated that there was a vast audience to whom music, available at all times, provided

an important and necessary service. They made provision to meet this requirement by local station networks.

Both the Ullswater Committee of 1935 and the Beveridge Committee of 1949-51 found reasons for refusing to recommend the advent of either commercial radio or TV in Britain. There was however, a minority report to the latter Committee's recommendations. This indicated that there were members who disagreed with the majority and advocated commercial radio and television. To this idea Mr. Selwyn Lloyd was a party. There was obviously a growing feeling that the monopoly should go.

In 1955 the case had been made and a new service under the control of the Independent Television Authority was born.

The BBC monopoly had been broken but in sound radio the older monopoly remained intact. With the birth of the new baby, Television, many believed that sound, now affectionately becoming known as "steam" radio and considered slightly old fashioned, would shortly be as dead as any Dodo. Few could see it being used other than for wireless communication; for the odd crofter or eccentric who could not or would not afford a television, or to reach places out of television range. It was difficult to envisage it as a local service. Signs to the contrary were there but were mainly ignored. "Portable" as applied to radio was for many years a misnomer — it could be carried but was heavy and bulky. The introduction of the printed circuit, transistors, miniaturisation of parts and the availability of new materials for light strong cases changed everything. Now a really portable, pocket sized, radio had arrived and at reasonable cost. Car radios were becoming practically standard equipment and sound radio moved into a new, exciting and expanding period of development.

Gramophones and records were also changing and the heavy, fragile 10" and 12" 78 revs per minute records were being replaced by a simple new type. These were light, tough, small and far longer playing than their predecessors.

Meanwhile music was now, stimulated by radio and

television, growing beyond all belief. The sales of gramophone records rocketed, music appeared in new locations and there was an increasing use of records and tapes in pubs and other public places. Juke boxes blared day and night at high cost to those who fed the monsters in order to satisfy their need for music. The words "audible wallpaper" were added to the English language — the desire for music, which history has shown to be ever present, now had its greatest outlet — it was now possible for it to become available at the turn of a switch at any time. Equally it could be silenced by the turn of the self same switch in the opposite direction !

It would be foolish to underestimate the role that the tape recorder has also played both in the hands of the amateur member of the general public and by the professionals in the industry. It has certainly provided the opportunity to record music and replay it, at no additional cost, at any convenient future time.

On the fringe of this development the Pilkington Committee met to reconsider the whole position. In their report of 1960 they said of local radio that they had found "no evidence of public demand". They did however recommend that a sustained and broadly based trial was justified. This the Government resisted in their White Paper of 4th July 1962 when they said they "would prefer to take cognisance of public reactions before reaching a decision". To many people this was an odd statement since local radio was unlikely to produce a public demand before it was created. Since no licences were being issued neither the BBC nor commercial interests could estimate, let alone prove, public reaction. It is indeed possible that commercial interests, whilst frustrated at the procrastination that was happening, were grateful for one thing — so far the BBC, as a result of Pilkington report, had not got a head start.

Later in the year, in a White Paper of 18th December 1962, the Government appeared to show a slight change of heart. They then said "the development of local sound broadcasting



Doug MacKenzie

Mary Josephene
Telephonist and Receptionist at Caroline House

should not command a high priority in the allocation of national resources". They also admitted that there might be a latent demand for local sound services and they would review the situation.

At the dawn of 1964 this then was the situation in Britain — a choice between State or commercial television, monopoly through State sound radio in which the position had awaited review for over a year and the sound of music was growing louder.

PART 1
THE RADIO CAROLINE STORY

*"It is, it is a glorious thing
To be a Pirate King".*

W. S. Gilbert "Pirates of Penzance"

Riding To Anchor

In Britain the British Broadcasting Corporation had held, since their inception in 1927, a complete monopoly in sound radio. They had also held a monopoly in television but this was broken, in 1955, by the introduction of the Independent Television Authority.

Whilst there had been a growing feeling, in certain circles, that the continuation of the monopoly in sound was unrealistic and undesirable, successive Committees had opposed the idea of commercial radio — and indeed of any service other than that which the BBC were already providing.

The Pilkington Committee however, in 1960, claimed that they found “no evidence of public demand” for local radio but added the rider “if people do not know what they are missing, they cannot be said not to want it”. They did however recommend that a “sustained and broadly-based trial” of local radio was justified. This view was resisted by the Government who, in a White Paper in 1962, rejected the recommendation. Some five and a half months later, 18th December 1962, in a further White Paper they modified this view, admitted there might be a latent demand but gave little or no hope of any urgent attentions to the introduction of any new local sound services of any kind.

It was against this background, although he did not realise it at the time, that a young Irishman went to a party. Fionan O’Rahilly had come from a comfortable family background, was young and attractive — in fact a very eligible bachelor. The girl was possibly flattered by his attention — she might not have been had she appreciated that he was more interested in what she had to say than her personal attributes. She continued to talk about Radio Veronica, operating a broadcasting service off the Dutch coast. Ronan plied her with questions as an idea took shape in his mind. “If such a station operated off the Dutch coast why not one off the English coast?” He was conversant with

the Pilkington Report and had mentally disagreed with the findings regarding local radio. He was convinced that there was a latent demand. All his researches confirmed this opinion. The idea of providing what he considered a necessity constituted a challenge — to a rebel at heart challenges were the breath of life.

Ronan O'Rahilly had cause to be a rebel since rebel blood coursed in his veins. As so often happens, it is later generations that take up the cudgels of ancestors. In this Ronan was no exception and he looked back, with affection, to the memory of his grandfather. Death had been in the air that Easter of 1916 and many Irish nationalists knew this, placed their faith in God and their cause and went into battle. In that Dublin uprising Grandfather O'Rahilly was a leader and died as, single handed, he stormed an English machine gun post. Yeats wrote a poem about him and in Eire his name is revered.

From early days Ronan rebelled, not against authority but against pettiness and stupidity masquerading under the cover of authority. Several schools, among them Belvedere, Terenure and Ring Colleges took a hand in his education — from them he emerged an individualist.

The young man's father, Aodhogan O'Rahilly, had succeeded in industry and operated the Preston to Greenore Ferry service from Greenore, an interesting port which he later purchased from British Railways. He could have provided his son with many things and certainly relieved him of any necessity to forge his own niche in life. Such an idea never occurred to the young man who left the security of life at Clondalkin to look at the London scene. He did however admit later that money really did not mean anything to him. He qualified the statement by saying he believed it probable that his thoughts on wealth were coloured by the knowledge that if things got really desperate he could have gone home with his tail between his legs. Ronan appreciated that money could only mean something to someone who had genuinely known poverty and felt the results of it. In an

interview with the Sunday Express in December 1965 he said "I have never known poverty, my breadless days were a challenge to me — not a way of life — and I thrive on challenges. Doing the impossible excites me more than going to the Bank — if you know what I mean".

With a strong interest in both music — of the popular kind — and acting, the new arrival from Ireland soon became involved in a number of projects involving these interests.

In London Ronan O'Rahilly who was looking for an office, met a Director of Merit Music Publishing Co. Ltd., Australian Allan Crawford, an ex wartime bomber pilot. Allan Crawford became interested and joined the race to get a ship at sea — a race in which fate and a certain amount of shenanigans were to play their part.

Allan Crawford wanted to own his ship base through a group of Continental Companies and had the necessary backing. When everything seemed set a Danish Radio ship was taken into port by the authorities and the backing vanished. It later transpired that the reason for the Danes ordering the ship into harbour was because there had been a murder on board. Crawford however, was forced to sell his ship immediately the backers withdrew, leaving his company in the red. He took a philosophical view of the situation and was quoted as saying "Defeat is merely a temporary setback on the way to victory" — a statement that was to prove accurate. His company, Project Atlanta Ltd., reassessed the position and new backing was sought.

Meanwhile Ronan O'Rahilly, working through Planet Productions Ltd., a company which he had formed in Ireland but not used, was also seeking backing. Personally he had little money and indeed had to persuade his bank manager to advance sufficient for him to obtain a new suit with which to impress prospective backers. "Money was not the greatest of my personal problems since I soon found that if they think you have money in England then that is as good as having it." What really caused the problems was his youth and he constantly felt that people were saying "Who



Doug MacKenzie

Don Allen and Fans

is this child?" This was not really true since his obvious sincerity and determination belied his age.

Ronan took the idea seriously and he called upon his acting experience to play the role of a man some ten years older — his prematurely grey hair helped. Ronan, who was born in 1940, was then 23, obviously succeeded. Mr. Jocelyn Stevens, the proprietor of Queen Magazine was one of many people who were deceived as to his age. He told Ronan that he could not understand why people should bother about his youth since "after all I am only 2 years younger than yourself" — Mr. Stevens was then 32!

With the aid of Irish, British and Swiss interests the company started to move forward and they rented from a Swiss registered company, Alraune, a former 763 ton passenger ferry, the Frederica which was moved to Greenore where there were port facilities available and a crane of sufficient size to cope with the fitting of the radio mast. The port had one great advantage, it was a private harbour belonging to Ronan's father and work could be put in hand with a considerable degree of secrecy.

The selection of a name for the ship had caused no sleepless nights to Ronan O'Rahilly. He was determined that she should be named after the daughter of a young Irish American, whose roots were still firmly in Irish soil, and was now making world headlines. John F. Kennedy had become the first Roman Catholic President of the United States of America.

On the desk Ronan uses in the Board Room stands a magnificent bronze bust of the President who died so young and so tragically at the hands of an assassin's bullets. Ronan reacted personally and deeply to the untimely death of this great world leader.

Crawford meanwhile had not been standing still. He found that the American owned Radio Nord, which the Swedish Government had stopped from broadcasting, was up for sale. There were however a number of formalities which had to be completed and the ship's owners were not prepared to

wait. As a result the ship, M.V. Mi Amigo, was sailed back to Galveston, Texas. O'Rahilly, who was also after a ship, slipped quietly over to America on a visit of inspection. Appreciating that Crawford was having difficulties and not wishing, anyway, to become involved in an auction, he looked elsewhere.

There still seemed little in it since both men were racing time and each other. Ronan with Planet Productions had had to find a suitable ship and have the necessary conversion carried out. Allan's Project Atlanta was encountering delays in completing formalities. They still wanted the already converted Mi Amigo which would need some additional work done on her and she had to be sailed back to Europe.

Crawford continued to go ahead with the purchase.

Finally negotiations were complete and Mi Amigo sailed for Europe. It took some 27 days and she was almost lost before reaching Spain where arrangements had been made for extra bilge keels to be fitted to give her the additional stability that was considered necessary. Crawford had agreed to use the facilities at Greenore and amid mounting tension the two ships lay in that port.

The battle of wits that ensued was inevitable and both the companies raced to get their ships to sea. At one point the Mi Amigo was ordered to anchor in the bay outside the harbour for a technical reason. In obeying, disaster was very narrowly averted — a gale sprang up and only superb seamanship by her captain prevented her running aground.

In exchange Crawford fed Caroline suspect radio information and highly recommended technicians, whom he knew lacked the necessary technical knowledge.

Ronan moaned at the lack of progress and feigned unpreparedness so successfully that it came as a shock when Caroline slipped anchor late one evening and set sail. Mi Amigo had Greenore to herself and nothing short of a miracle could let her over-take Caroline — it was not a time for miracles!

As Caroline sailed under Captain Baeker very few people were aware of either her purpose or destination. Those who sighted her were possibly amazed at the height of her unusual mast.

Shore radio stations following her movement asked for information and were told that she was "Caroline heading south, destination Spain." As she altered course eastward into the English Channel tracking stations renewed interest in Caroline. Keeping well in international waters she passed off Plymouth and found that the Navy was also inquisitive and, for a short while, Caroline had a destroyer escort. In all other respects the voyage was uneventful and on Good Friday, 27th March 1964, Caroline took up position off Harwich.

Like all legal aspects of the operation considerable expert advice had been taken as to her anchor position. It was outside the three mile limit and in international waters. In addition every care was taken to ensure that she would neither interfere with nor constitute a danger to shipping plying the East Coast routes.

The location area was determined by the need to be close to a port which could provide supply facilities and in such a position as to reach, with reasonably low power, the vast population of the London area. The historic but progressive port of Harwich could offer such facilities and the range to London was reasonable.

A full study of frequencies had been commissioned and considerable experimentation and research had been carried out over the previous twelve months. It was at once appreciated that any interference with other stations would be undesirable for many reasons. The wavelength selected was 199 meters on the medium wave band.

Captain Baeker carefully checked his position, made sure that his anchors were holding and settled down to command a stationary ship — a new and somewhat novel experience for a Merchant Navy Captain at sea.

A short while later Captain Baeker left the ship and a 50 year old Lancastrian, Captain George E. Mackay took over



Mike Ahern in part of Caroline South's Record Library *Richard Burn*
Johnnie Walker in the Studio *Richard Burn*



command. This jovial old sea dog certainly appeared to enjoy his new job and in red carpet slippers, slightly incongruous with his smart Captain's uniform, carried out his duties efficiently and welcomed a number of official visitors aboard.

Technicians aboard were busy making final adjustments to the transmitting equipment and the small studio. Disc jockeys, about to make history, were carefully selecting programmes and planning their own individual shows. Miles away in London news was awaited and sets were tuned to the still silent 199 meters. To the shore based listeners the suspense was growing

"How would it sound?"

"Would the quality be good?"

"What would reception be like?"

"What would be the public reaction?"

Those questions were soon to be answered but to Ronan O'Rahilly it was more than just the answers to a few questions—it was the proof that all his strongly held ideas and statements were correct. The moment of truth was at hand.

That Good Friday night the transmitters broke the silence and the radio engineers put out test signals to make the final adjustments to their aerials and sets. This trial run proved successful and those aboard Caroline put their final touches to the first regular broadcast due to go out over the air the next day.

At noon on Easter Saturday, 28th March 1964, the new transmitter proclaimed her call sign "This is Radio Caroline" and Disc Jockey Chris Moore took charge and introduced, as the first record, the Beatles recording of "Can't Buy Me Love". Britain's first commercial station was on the air.

Previously the only station that had found a loop-hole in the BBC monopoly had been Radio Luxembourg which had established a station in this small mid-European State and had drawn its revenue from British advertisers. For many years listeners in Britain had tuned to this basically foreign

station which, however, broadcast in English for the greater part of its air time. Reception had not always been of the best in Britain but the station had a considerable following. Radio Caroline now entered the lists.

On the Easter Sunday a veritable armada of small craft came out to inspect this new addition to the East Coast skyline. On the Wednesday the Caroline tender made her first visit to the ship and brought with her nine full sacks of requests and messages. This was a wonderful reaction since in order to post the letters in time to go out on the tender listeners could only have had just under three and a half days of broadcasting in which to tune in and write.

Within a few days the London Evening Standard of 9th April 1964 reported that Radio Caroline had received more than 20,000 fan letters in the first 10 days of broadcasting. This was a quite considerable reaction and advertisers were beginning to take note of the healthy cry of this new child of radio. It was not however until May Day 1964 that the station first broadcast an advertisement. This was for the Duke of Bedford and concerned Woburn Abbey. The Duke reported that instead of 4,000 people some 4,500 turned up the next day in spite of the fact that it was very wet. They had their first satisfied customer.

A New Amigo

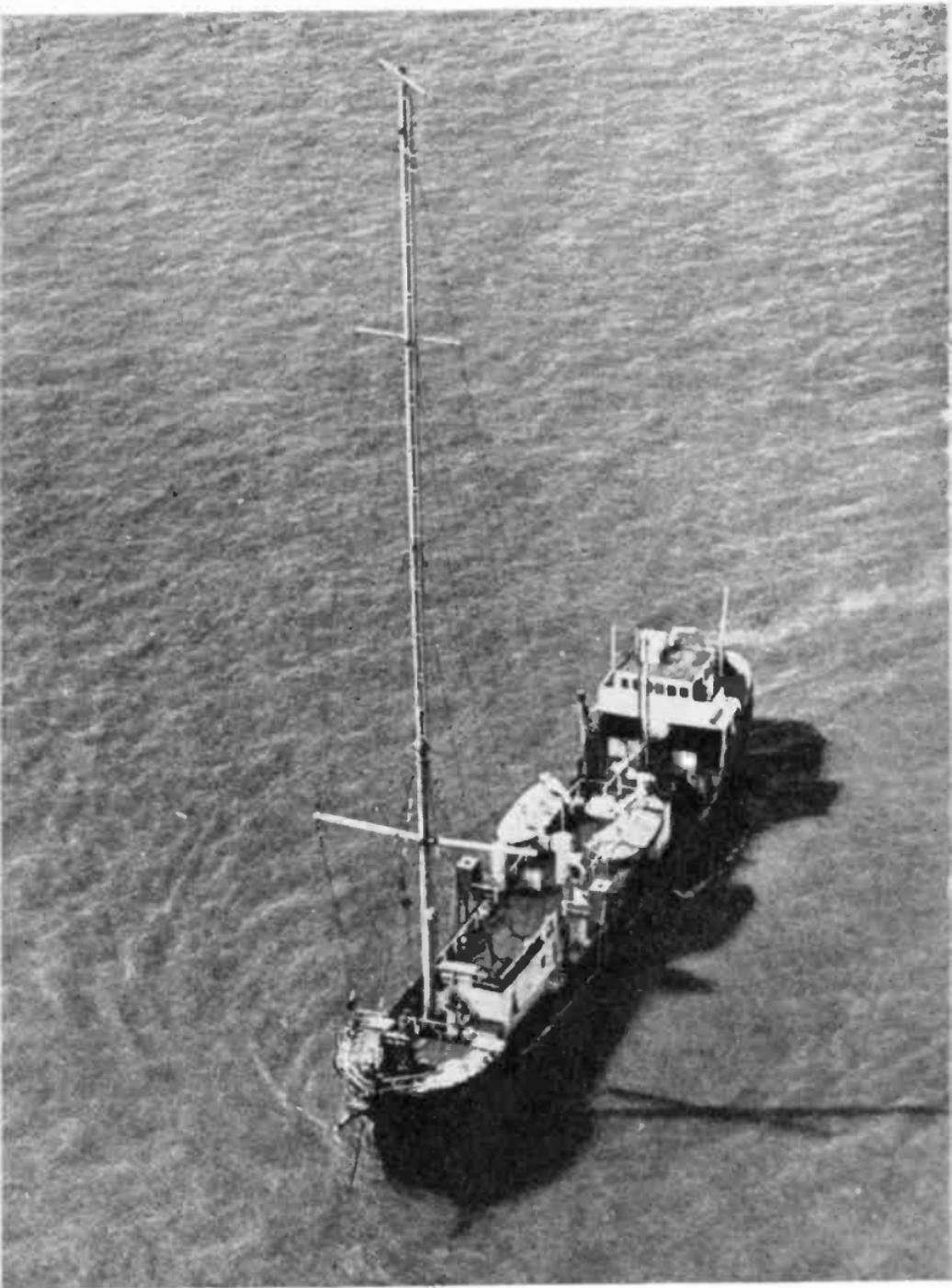
Back at Greenore, nestling at the base of the Mountains of Mourne where they sweep down to the sea, work on the Mi Amigo was completed and she put out to sea. Fate however was to intervene yet again and cause further delays. Damage sustained to the 141 foot aluminium mast made it essential that repairs were effected before the ship proceeded any further. The Captain decided to put into Falmouth and a message was passed to Lands End Radio. This requested that workmen, who had previously worked on Caroline, should travel to Falmouth as soon as possible to carry out the necessary work. The Lands End Station however refused to accept the message and it had eventually to be passed via a Continental station.

Whilst the Captain refused to disclose his destination and purpose many people were making reasonably intelligent guesses. Shipping experts were able to trace Mi Amigo's recent history and there was every indication that she had been in Greenore. Certainly the mast indicated that she was equipped with radio equipment. What was quite remarkable is the fact that she still came as a surprise — the secret had been very well kept, and no one was really certain.

Repairs completed Mi Amigo set sail again and, exactly a month after Caroline had moved into position, dropped anchor in her transmitting position on 27th April 1964. The two ships were now 14 miles apart and both were aiming at the same audience — the vast population of the Greater London area.

Unlike Caroline, Radio Atlanta did not start transmissions within hours of arrival. Indeed it was to be a further twelve days before her voice was heard over the air, on 9th May 1964. It fell to Australian DJ Col Nicol to introduce the first programme. Ronan O'Rahilly, with a typical gesture, sent Allan Crawford a "Good Luck" telegram.

Aboard Caroline things were working reasonably smoothly



'Mi Amigo'

Ex Radio Atlanta

Radio Caroline South

and everyone had reason to be pleased. On the first three weeks of transmission Gallup Polls reported that Radio Caroline had nearly seven million listeners and this figure only included those over seventeen years of age. An estimate of the total population in the area, where reasonable reception could be expected, was 19 million people of all ages. With no advance publicity — in fact the reverse, complete secrecy — and no promotional activity after arrival, this initial response was remarkable.

The Government had taken note of Caroline's arrival and on 7th April 1964, the Postmaster General, Mr. Reginald Bevins, made a statement in the House of Commons. He said a number of actions were contemplated and "jamming" had been considered. Mr. Bevins told the House that leading advertising associations had given an assurance that major advertisers would boycott the station; the gramophone record industry was co-operating and the Panama Government had withdrawn the ship's registration.

The Conservative Member of Parliament for Sunderland South, Mr. Paul Williams, asked "Can you tell us who this station is harming?" Replying, Mr. Bevins said Caroline caused interference with a Belgian station concerned with communications to ships at sea and that she was interfering with British Maritime Services. There were threats of new legislation and the possibility of joint action by Britain with the countries of the Council of Europe was mentioned. Mr. Bevins did not reply to Sir Herbert Butcher, Conservative, Boston, who asked him to consider if the BBC could accept advertising.

Ronan O'Rahilly was not so disturbed by the threat of legislation as he was by, what he considered, the inaccuracies of the statement. Possibly his greatest asset is his ability for self analysis and certainly he has never believed in buying a dog and barking himself. Those who know him would agree with his own statement that "I involve myself totally in whatever I do from business to love making". On the question of frequency, interference, anchorage

position and Marine Law he had taken the best possible advice he could find and was determined that his operation should be not only legal but also of no inconvenience to "any reasonable individual". Later on an old Australian minesweeper, *Galaxy*, anchored in the Thames Estuary within territorial waters. To this boat, transmitting under the call sign Radio London, the Caroline management sent maps and law books to point out her mistake. Ronan said he did not want *Galaxy* getting Offshore Radio a bad name — and he meant it.

At that time no advertisements had gone out over the air but a number of advertisers, a quite satisfying number, were already showing considerable interest. The record industry were certainly providing records and Ronan was already considering the question of the ship's registration and discussing the matter with the owners. What did worry him most was the question of interference. He checked and found that they had received no complaints but, realistically, he had never dismissed the possibility of freak signals — a constant problem. Every station in every part of the world has recorded interference at some time or other. Reception of BBC Television transmissions have been reported from as far away as South America! Human error was always a possibility and, whilst Ronan had faith in the team he had built around him, he ordered a very strict watch on transmission frequency.

What appears to be the first action by members of the public in support of Offshore Radio came the following day. Two apprentice hairdressers at Wrotham, Wendy Bryce aged 17 and Pat Cunningham aged 19, picketed a BBC transmitter at Wrotham in Kent. Both were members of a Radio Caroline Defence League and they carried a placard saying "Hands off Caroline". The station had only been on the air for ten days.

The first official action however came in the first week when the Post Office decided to cut off the ship-to-shore radio service and any further use was restricted to maritime

emergency only. They refused to instal a telephone. Caroline was then within sight of land with only her transmitter as a means of communication and this obviously could not be used for day to day discussions between ship and base in London. Only the supply ship remained for general communication with land although it still was possible to obtain a link, when absolutely essential, through a Continental station.

About two days later the Post Office warned that Caroline listeners were technically liable to prosecution under the Wireless Telegraphy Act of 1949. A spokesman however did admit that it would be difficult to enforce the regulations since no action could be taken against anyone who had tuned in accidentally. This appeared to be the only action that could be taken — it was not the ship but the listeners who broke the law. This was borne out by a spokesman for the Post Office who told Bernard Jordan of the Daily Mail earlier "They are beyond territorial waters. To stop them we will have to send a torpedo" and added "But that's a bit drastic, isn't it?". It was Bernard Jordan who decided to see for himself and went out to Caroline with Arthur Carrington, a radio engineer who had advised on the wireless equipment and had a considerable amount of experience with the BBC. Carrington spent some twenty minutes checking the equipment and was completely satisfied that they were transmitting nowhere near the maritime wavelengths with which, it had been alleged, they were interfering.

Problems were being added daily, but many of them had already been anticipated at the planning stage and no major crisis was recorded or can be remembered.

With the two ships in competition within a short distance of each other rumours began to circulate of bitter warfare, boarding parties and in fact such stories were legion. Felixstowe and Frinton welcomed an influx of visitors who came to look at the ships and the situation lent itself to flights of fancy. Certainly the rumours were ill founded and the reverse was true. From early days there had been discus-

sions between the two companies, Planet Productions for Caroline and Project Atlanta, aimed at providing co-operation between them and the possibility of a merger had been considered.

One threat of action against the ship was always present ; in the first few months there were two minor scares. On one occasion a warship with sailors lining the rails, headed towards Caroline. Those on board stood by to repel boarders — a slightly optimistic idea but one, so it would appear, which certainly would have resulted in a token resistance against anyone coming aboard. The ship steamed in close and, as she sheered away, all the sailors, apparently boys under training, waved. Panic over !

In May Simon Dee transmitted a special news flash. "At 12.20 p.m. to-day Her Majesty's vessel Venturous flying the Blue Ensign, drew close to Caroline on the port side. Permission was asked to board to see our bonded stores. We replied that this was against the law appertaining to international waters and one man only would be allowed access in a lifeboat. This offer was not accepted and at 12.33 p.m. the Venturous drew off. After a few minutes she turned and steamed away". Customs and Excise Officials confirmed that their vessel had gone alongside Caroline. They said that the skipper had shouted to the crew through the loud hailer and made routine enquiries about their duty free stores. It was denied that anyone had made any attempt to board Caroline. On the information available both stories could be perfectly accurate as can be seen.

A new and quite interesting situation was arising. It was illegal to listen and yet the Police advertised an athletics meeting at Portsmouth over Caroline. The Suffolk police had to get a boat out to the ship one night, since they could not communicate with them over a radio telephone link, in order to ask them to broadcast an S.O.S. Bob Dawbarn writing in the Melody Maker probably summed up the situation best when, in the 1st August 1964 edition, he wrote "That somehow sums up the story of the radio station that,

officially, nobody wants, but unofficially, almost everybody is delighted with. Ask anyone in the record business, officially they will tell you they, like the Musicians' Union, disapprove of the Lady Caroline. Unofficially they admit they are delighted with this new area of record plugging". Radio Caroline felt that Bob Dawbarn only referred to the 4 major record companies since from their experience the others openly applauded and were delighted with Offshore Radio.

The merger discussions, started when Caroline first began transmissions in March, went ahead and agreement was reached on 2nd July 1964. Ronan O'Rahilly had been aware, from the correspondence they were receiving, that there was considerable interest being shown by people outside the broadcast area. It was therefore decided that both ships should operate under the Caroline call sign, and that one should move to open up a new area. A position off the coast of the Isle of Man was selected and it was agreed that MV Caroline, the larger, heavier and stronger vessel, should go North — since conditions a ship would encounter in the Atlantic were likely to be far worse than anything the North Sea could produce. Caroline sailed on 3rd July, to cover the north of England.

MV Caroline, keeping outside territorial waters, continued to broadcast all the way around to her new position. By 8 a.m. on 6th July, Caroline, under Capt. Hangerfelt, was off Anglesea and playing requests for listeners in the new area. The ship then moved to a position off Dublin to play further requests for Irish listeners. Later they headed for the Isle of Man and, when $4\frac{1}{2}$ miles off Douglas, asked motorists to flash their headlights if they could see the ship. Late in the afternoon of Tynwald Day the ship took up her position and Radio Caroline North was established. DJs Jerry Leighton, Tom Lodge and Alan Turner were making friends with a whole new area of fans.

It was about this time that the base Headquarters decided that they could no longer be 'lodgers', no matter how welcome



Keith Skues



Tom Lodge

they had been. From the start of the project Planet Productions had operated from an office at 52 Fetter Lane, the building occupied by "Queen" magazine. Here they had built a small recording studio and were dealing with all the day to day administration of the ships. Suitable premises had been found at 6 Chesterfield Gardens, just off Curzon Street and near Park Lane — this was rechristened Caroline House. Here a new studio was built to record the commercials, speakers were fixed in each room to make sure that the sound of Caroline pervaded the building and the staff moved in.

It was somewhat surprising to find that the Post Office were prepared to equip the building with telephones but refused to list the telephone number in the Directory. In fact it was not until the end of November 1964, that such an entry was made, and then only as "Caroline Sales".

At that time Caroline House was handling something in excess of 2,000 calls a day — roughly one every 15 seconds!! Mail deliveries were also building up and whilst, in 1964 these seemed impressive, no one could envisage a time when the whole of the basement, the ground floor passages and another room on the first floor would be stacked with mail bags. It happened and staff had to work round the clock to stem the flood, which one member of the staff aptly called "Operation Canute".

Support for Caroline was difficult to gauge. Journalist MP Charles Curran writing in the Evening News in May 1964, declared, "The pop ship plainly supplies a demand. It does no harm. It does not interfere with sea wireless messages. It breaks no laws."

In Ipswich a Save Radio Caroline petition was organised and in a few days nearly 5,000 signatures had been collected. One of the organisers told a reporter from the Ipswich Evening Star that "so far less than 1% of the people we have approached have refused to support the petition". Another newspaper, the Daily Telegraph, reported in September that Radio Caroline now had "a bigger afternoon audience in the

areas it covers than all the BBC programmes put together”.

In the House of Commons, Michael Noble, the Conservative member for Argyll, said that many people in Argyll could only listen to Radio Caroline. He said he hoped the Minister would see that the BBC kept up with private enterprise in this respect.

In June barrister Jeremy Thorpe, the Liberal Member of Parliament for North Devon, introduced a Bill supported by a small group of M.P.s of all parties. This would force all radio stations which broadcast advertisements to be registered with the Government. He told the Postmaster General, Mr. Reginald Bevins, that he had been condoning a series of criminal breaches by not withdrawing the licences of people who listened to Offshore Radio. He pointed out that with the withdrawing of Panamanian shipping registration the ship had no protection from any warship in the world, was liable to seizure and any person who broadcast from her was liable to arrest. The Bill had its first reading without opposition but it did not have Government backing — an essential if it was to get through to the statute book.

There were two incidents during 1964 requiring outside help. In July Simon Dee appealed for help from helicopter or ship. Within three minutes the Walton-on-Naze Lifeboat was speeding towards the ship. Half an hour later Dermott Hoy, a 23 year old technician was on his way ashore to a doctor. Appendicitis was diagnosed and he was taken to the Clacton Hospital. Here it was found that this was not the case and after treatment he was discharged to rejoin his ship.

On Radio Caroline North a Dutch crew member, ignoring the warning barrier, walked under the antenna and received an unexpected haircut. The 10,000 volts had burnt a neat strip, 3” wide, from his forehead to the back of his neck. He suffered from nothing more than mild shock and his bald parting.

As 1964 came to a close Radio Caroline asked the BBC for a recording of the Queen’s Christmas Day message. This was refused on the grounds that the ship was not an

authorised broadcasting station. Ronan O'Rahilly sought a description of the word "authorised" and a list of the stations which had received copies but he was not prepared to press the point.

Ronan did not know that a special New Year's message was being prepared for him by the New Labour Government's Postmaster General.

As he said afterwards "I was not the only one who did not know — how could anyone since there was nothing about it in the Labour Party's election manifesto on which they had campaigned a few months earlier".



Nick Bailey



Doug MacKenzie

Keith (Keepers) Hampshire and Michael Nasmith of the Monkees

Four Bells

On New Year's Eve, as 1964 died, the Postmaster General, Mr. Anthony Wedgwood Benn, announced that he was seeking legislation to make sure that famine hit the Carolines. He intended to starve them out by making it an offence to supply them with food, fuel and advertising. To Ronan O'Rahilly this provided him with ideas for a number of New Year resolutions. He publicly declared that the only thing the Government could do to put them off the air was to declare war on the country under whose flag the Carolines sailed. Later Ronan also suggested mother nature, a British warship or a nuclear weapon as the only three things to move them out of the water. What was hard to understand was the fact that although the Carolines had been on the air some 9 months the Government still did not seem to have carried out the review of "the situation in the light of the other developments in broadcasting" promised in the 1962 White Paper. Indeed the House had not had a debate on the matter — and there had certainly been some developments. It was not until 13th May 1965 that the matter was debated. It came on a Supply day when discussing, as part of the Civil Estimates 1965-66, the salaries of Post Office Ministers. The subject chosen by the Conservative Opposition for debate on the vote was Broadcasting and this was introduced by Sir Peter Rawlinson, the M.P. for Epsom. Sir Peter said he thought the time had come to introduce local broadcasting. "Some people think that this means nothing but "pop" music stations and object for that reason only. I cannot see why one should object for that reason only. "Pop" music may not be to one's own taste, but why object if there are people who would like to listen to it? The intellectual snobs are as objectional as the pretentious prudes."

Sir Peter said the need was for local sound broadcasting by low range transmitters but not imposed as a burden on the licence payer. "There could be appropriate control over

taste and impartiality either by licencing or bringing the stations under the I.T.A., which could be expanded into an independent broadcasting authority."

Commenting on the fact that it was the first debate covering the whole range of broadcasting policy since 1962, the Postmaster General, Mr. Anthony Wedgwood Benn, said "when one considers the influence and power of broadcasting on the lives of all of us, it is surprising that the House of Commons, at any rate, should devote so little time to it." Mr. Benn listed the 'crimes' he laid at the door of the Off-shore Radio Stations. These were the stealing of copyright, the endangering of the livelihood of musicians, the appropriation of wavelengths, the interference with foreign stations and the danger to shipping and ship-to-shore radio. "Whatever future there may be for local sound broadcasting in this country, the pirate radios have no part in it". "These stations, which started last year were designed to force the hand of this Parliament on the future development of sound radio," Mr. Benn declared.

The debate continued for several hours and covered a vast range of subjects but provided few answers and there was some considerable divergence of opinion as to what constituted a 'local' station and the type of programme it should provide.

One significant event had occurred in January 1965 when the Council of Europe reached an agreement for the Prevention of Broadcasts transmitted from stations outside National territories. By 1967 the number of member countries who had signed had risen from an original seven to twelve out of the eighteen member governments.

The British Government asked the Manx Government to starve out the offshore radio ships. On a visit to Radio Caroline North Ronan O'Rahilly talked with a number of Manxmen. On his return from the Isle of Man he told a member of his staff, "I have just got back from the oldest democracy in the world and in the past they have always defended their rights. I have brought back a feeling that they are not at all happy

about this move by the English Government and intend to resist." This feeling was to be proved completely right.

One thing was certainly clear, most of the population had heard about Radio Caroline and in the reception areas a high percentage of the population had tuned in at some time or other.

In an interview with the Deputy Editor of "The Director", George Bull, the Master of Marlborough College, John Dancy, spoke about accents. He said "you find that the boys here have two accents: one for talking with their parents and teachers, perhaps you could call it their Oxford accent; and another for talking among themselves — a classless Radio Caroline accent. I think this is very healthy and very encouraging."

Ronan O'Rahilly, who once described himself as a "garrulous cat", considered the matter and came to no conclusion about his own soft voice with its pleasing trace of Irish brogue.

There were increased numbers of requests to visit the Ships, the DJs were in popular demand and even the ship itself was enrolled for publicity duty ashore. At the Palace, Douglas, Isle of Man, a model of M.V. Caroline was built in the Ballroom. It ran the full length of the dance floor and from it Disc Jockeys announced records.

In June the South ship welcomed aboard Prince Richard of Gloucester and two companions, Brian Walters and Bernard Hunt. They had come out to obtain material for the Cambridge University magazine "Granta" about "pop" music and "pop" culture.

Tom Lodge, from Radio Caroline North, was chosen to comper a stage show at the Centre 63 Club in Liverpool. This was the North ship's Royal occasion since it was during the visit of Princess Margaret to the Club in her capacity as President of the Church of England Youth Council.

At Easter 1965 Radio Caroline celebrated her first birthday and, to mark the occasion, Ronan O'Rahilly introduced four "Bell" — the Caroline insignia — awards. He presented one



Simon Dee presents the Caroline Bell Award to the Beatles

personally to The Animals at London Airport just before they left for New York. The award was for their "House of the Rising Sun" — the best group record of the Year. Pet Clark flew in from France to receive her award for "Down Town", the best female vocal recording, from Simon Dee. Simon also travelled to Twickenham Film Studios to present the Beatles with their award as the best and most consistent artists. The best male vocal record of the year was "It's Not Unusual" and the award was presented by Burt Bacharach to Tom Jones.

To mark the occasion some twenty individual artists and groups recorded birthday greetings which were included in the day's broadcasting schedule. The messages were from Band of Angels, Cliff Richard, The Temptations, The Shadows, The Four Pennies, Roy Orbison, Brian Poole and the Tremeloes, Donovan, The Honeycombs, The Supremes, Little Stevie Wonder, Dusty Springfield, Martha and the Vandellas, The Miracles, The Drifters, Bobby Vee, Peter and Gordon, Frankie Vaughan, Tom Jones and Eden Kane.

Looking back on the first year it had become apparent to everyone concerned that the long months of planning and research that had been spent prior to the first broadcast had paid a dividend. Ronan O'Rahilly generously shared his considerable research and experience details with those who came to him for advice but seldom acknowledged the help they had received.

Many things had been tried, some of which had proved to be successful whilst others failed to one degree or another.

Ronan had met Jimmy Smith at the 21 Club in London in May 1964 and they chatted jokingly about Jimmy playing aboard Caroline. Suddenly it seemed a good idea and certainly it would prove or disprove all the snags they had envisaged in arranging live shows aboard. Four days later a Hammond Organ, a drum kit and a guitar accompanied Jimmy Smith, Tony Crombie and Tony Thorpe aboard the tender on their way to Caroline. Very great care had to be taken in transshipping the instruments and then it was found



Jimmy Smith's Electronic Organ comes Aboard

that the organ would not go down the companion way to the studio. Luckily the weather was fine and arrangements were rapidly made for the performance to take place on deck. The radio engineers, helped by the DJs and crew, made the necessary arrangements and by 5 p.m. they were ready to go on the air. The programme was introduced by Simon Dee and three of the numbers played were 'Hip Ship Blues', specially dedicated to Caroline, "Moonlight in Vermont" and "Satin Doll."

The three artists described it as a "fantastic and memorable day" and despite the wind listeners reported that the sound had come over perfectly. To Caroline personnel aboard and on shore the anticipated headaches had occurred and a few additional ones had arisen. One thing was now certain, the problems involved in arranging live shows were such that, with the best will in the world, it was not a feasible proposition.

From early days Caroline had shown an interest in Motor Sport. In the Spring of 1964 they entered a Formula III Brabham on the racing circuits. In this first few months of racing the Radio Caroline car was 'in the money' on six occasions.

In conjunction with the British Racing and Sports Car Club Radio Caroline planned a championship in 1965 at selected BRSCC closed and restricted race meetings in the newly introduced Clubman's Sports Car Formula. This Formula was open to drivers of front engined sports cars normally constructed from kit parts such as the Lotus Seven, Terrier and U.2., divided into capacity classes, up to 1,000 c.c. unsupercharged and 1,001 — 1,500 c.c. unsupercharged or up to 1,000 c.c. supercharged. Caroline presented trophies to the first three in the championship and a cash award to the winner.

The first qualifying round was at Brands Hatch and the main purpose of the competition was to help launch an amateur club driver, who might otherwise not have had the opportunity, to a successful motor racing career.

Radio Caroline also engaged in two other motoring events. In 1964 the station held a road safety campaign and ran a Road Courtesy Competition. In January of the following year they became an exhibitor at the Racing Car Show and one of the Caroline team's Formula III Brabhams was on the stand.

Caroline also attended another Exhibition that January — the Daily Express International Boat Show at Earls Court. Here DJ. Tony Blackburn, from the South ship, recorded interviews with visitors which were used in two special request programmes under the title of "Saturday Spin Around at the Boat Show".

Whilst all these events ashore were carrying the Radio Caroline name to the listeners, life at sea went on much as usual. In April 1965 however, routine was interrupted and a life, that might otherwise have been lost, was saved thanks to the presence of the Offshore Radio ships.

Captain De Reuver was manoeuvring the tender away from the Mi Amigo when he saw a parachute about three quarters of a mile away. No one had seen or heard an aircraft but the tender raced to the spot to find an American pilot in the water whom the crew quickly pulled aboard.

First Lieutenant John Wynn had taken off in an F.101 Voodoo Tactical Jet from his base at Laon in France on a routine practice flight that morning. On the return journey trouble developed and he was eventually forced to use his ejector seat and parachute to safety. The impact of hitting the sea had injured his back and left him stunned. Even if his lifesaving equipment had not been lost in the crash he could not have survived for much longer than 30 minutes with temperatures so low. The standard practice for ships and tenders is to maintain a look out system and radio watch for distress; the exercise had proved worth while.

The tender raced to Radio London to exchange DJs and put stores aboard and then back to Mi Amigo to pick up Caroline DJs Gary Kemp, Doug Kerr and Keith Martin, due for shore leave, and then to Harwich where an ambulance

was waiting. Four days later Radio Caroline played a special request for the rescued officer — very appropriately it was called "Voodoo Blues."

Appreciation and thanks were expressed by the Laon Air Base Commander and Lieutenant Wynn, who also thanked the deckhand and engineer of the tender who visited the American Hospital outside Ipswich to return the parachute he had left behind.

The North ship also had men in the water but this was quite deliberate. The British Sub Aqua Club had arranged what is believed was the toughest swimming event in the British Isles. In this three stage relay race teams swam from Ramsey, Isle of Man, to Caroline where team mates were aboard ready to make the return journey. The third stage was an underwater swim up Ramsey Harbour. D.J.s commented on the change over and kept listeners informed of the progress.

In March 1965 the Postmaster General was repeating in Parliament his allegations against the Offshore Radio stations and Sir Knox Cunningham, the Conservative Member for South Antrim, asked for evidence. Mr. Ian Gilmour, Conservative Member for Central Norfolk, apparently amid Tory cheers, said "The continued success of Radio Caroline has provided abundant evidence of public demand for radio services independent of the B.B.C." He contended that any delay in granting licences for such a station would be both retrograde and dogmatic.

Another East Anglian Member of Parliament, Mr. Eldon Griffiths, Conservative, Bury St. Edmunds, also came out on the side of the stations. He told a Conference of the Radio and T.V. Retailers Association at Brighton, "The pirate stations are providing a service the B.B.C. has lamentably failed to provide. Millions of people, the large majority under 30, now listen regularly to these stations. Let us not have outright banning of a service which gives pleasure". Mr. Griffiths suggested that the B.B.C. should "stop crying about pirate radio and start competing for audiences". He also said that



WARNING

THIS AIRCRAFT CONTAINS
CANOPY REMOVER CONTAINING
AN EXPLOSIVE CHARGE
SEE T.O. 1F-101 R A-2-3 FOR
COMPLETE INSTRUCTIONS

First Lieutenant John Wynn U.S.A.F. Rescued from the sea (Page 52)

unless you can tune to one of the pirates the only choice is between various services of the same outfit — the B.B.C. "This is simply not good enough, and anyone who thinks that it satisfies the British public has only to look at the explosion of interest in Radios London, Caroline and 390."

Members attending the Conference expressed some surprise at the action of the B.B.C. in boycotting the Radio Dealers Forum because a representative of Offshore Radio was taking part!

On St. Patricks Day, mid all the leprechauns, shamrock and wearing of the green, Ronan O'Rahilly had prepared a surprise. He had recorded a greeting from New York Senator Robert F. Kennedy to Prime Minister Harold Wilson. It was hoped that it would be played to Mr. Wilson at the Irish Club Dinner that night. This was not to be but the Prime Minister asked that it be sent to him. A portion of the recording, not of very high quality since it was from the trans-atlantic telephone, was played over Caroline South.

Caroline had improved their coverage by increasing power to 50 KW and whole new areas of Caroline fans were added to their growing audience. Caroline read in newspapers of reported interference with a station in Czechoslovakia. Shortly afterwards three men arrived from that country — one from a radio station and two journalists from national newspapers. They knew nothing of any interference with any Middle European station from the operation of the Offshore stations. They had come to London for details about Radio Caroline about whom they wished to write a story and a radio programme.

The tail end of the year in 1965 proved interesting and instructive to all concerned with the Carolines.

A special Radio Caroline Club Ball had been planned just before Christmas at the New Brighton Tower Ballroom. This was a major event and demanded a considerable amount of administrative planning with train loads of "pop" artists and fans travelling from London for the Ball. Top line artists, including the Searchers, the Yardbirds, the

Four Pennies, Brian Poole and the Tremeloes, Paul and Barry Ryan, the Honeycombs and Twinkle, were booked to appear and it was a complete sell out. The fact that the Postmaster General, Mr. Wedgwood Benn, chose that day to threaten the Offshore stations and told them to stop broadcasting did not have a dampening affect on the obvious enjoyment of the occasion by everyone at New Brighton.

A few days later somewhat strange information came to Ronan O'Rahilly. "When I heard it I thought someone was pulling my leg," Ronan told a friend. He added, "I then found out for myself and, whilst it is still hard to believe, I appreciate that we were by far the best people they could have approached. It's certainly praise for our 'knowhow and efficiency'."

Ronan was referring to a statement in the House of Commons made by the Prime Minister, Mr. Harold Wilson. During a debate on the Rhodesia situation the Prime Minister was replying to Opposition questions on how, in view of censorship, public servants and others could learn what they had to do. He said "We are doing what we can to improve the audibility of the broadcasting service from outside. If we have to take expert advice from the experience of Radio Caroline we shall not hesitate."

To Ronan this was his first and best Christmas present of the year and delivered some 12 days before the date!

New Hands On Deck

In December 1965, Planet Productions had acquired the assets of Project Atlanta and Mr. Allan Crawford resigned from his direct interest in the company. This resolved a number of problems as both ships were now operating under a single company. A 34 year old Londoner, Mr. Barry Ainley, who had been General Manager for several months, became joint managing director with main responsibilities on the administrative and financial side of Caroline. Ronan O'Rahilly continued to take responsibility for programming and sales. Educated at the Sorbonne and Madrid Universities and with a B.Sc. (Econ.) at the London School of Economics, Barry Ainley spoke several languages fluently and had been, prior to joining Caroline, a Merchant Banker.

The peace of the new year and the rosy prospects ahead were shattered suddenly late on the night of 19th January 1966, when news was received that the *Mi Amigo*, the Southern ship, was off the air, aground and in danger.

To Ronan O'Rahilly the first important thing was to get back on the air as rapidly as possible. He was unaware that there was, in fact a ship, fully equipped as an Offshore station, which might be available. He learnt of this from the owner who, immediately she heard of *Mi Amigo's* misfortunes offered him the ship, free of cost, for a short period. It seemed likely to be long enough to get the *Mi Amigo* checked, overhauled and re-equipped in Holland.

This ship was the *Cheeta II* owned by Mrs. Britt Wagner which, under the call sign Radio Sud, had been broadcasting for seven years. Unusual ice formations had forced her to move to Esbjerg and cease transmissions until more normal conditions allowed her to return to her usual station. Since 1962 the ownership of Offshore broadcasting stations had been illegal in Sweden and advertisers on *Cheeta's* airways had to pay a fine each time they broadcast.

Mrs Wagner's first contact with Ronan O'Rahilly was when



Tony Blackburn



Dave Lee Travis

she was imprisoned in Sweden for her Offshore activities. Whilst the authorities allowed her to read the newspapers they would not allow her any mail. Large quantities of letters and greetings from listeners and friends were accumulating but she was not allowed even one of them. Ronan wrote a letter to her of encouragement and support from his ships and her many followers and this was published on the front page of a Swedish paper—the one letter that got through.

Ronan gratefully accepted this gesture by Mrs. Wagner and the Cheeta II moved out to sea to take up the Mi Amigo's old position. Certain alterations had to be made to the radio equipment and engineers attempted to get aboard on 7th February but were prevented from doing so by bad weather. Six days later all modifications were complete and Radio Caroline South was back on the air but with reduced power.

Meanwhile the North ship had been keeping the Caroline call sign going strong in spite of the fairly violent seas in their exposed position. It was a large wave that at this time tossed the ship violently and one of the Dutch Crew, J. Burgering, had boiling coffee accidentally poured down his neck. He was severely scalded and had to be taken to Ramsey Cottage Hospital.

Soon after this the ship had another emergency call when a doctor had to come out in the lifeboat to treat a crew member whose hand had been crushed.

Just prior to the Mi Amigo going off the air DJ Col Nicol had played a disc backwards and offered a prize to any listener who could identify it. He did not know at the time he selected the disc how appropriate it was about to be — it was called "Rescue Me!" That is, it was appropriate for his colleagues, Col himself was on shore leave when the ship went aground. He was now unable to broadcast the names of the winners so, out of his own pocket, he put an announcement in the Personal Columns of The Times.

In March the South ship was again in trouble. Watchers on shore noticed that she was steaming slowly north, listing badly to port and accompanied by her tender. The ship was

silent — Caroline South was off the air again. The Cheeta II had sprung a leak and was heading for Lowestoft to have her hull examined and the offending damaged plate repaired. A few days later Cheeta steamed back into position.

On 1st April the Mi Amigo returned to service, saluted her very charming understudy, and took up a position near her.

New transmitter equipment had been fitted during the overhaul and this was designed to transmit on 259 meters at 50 kw instead of the original frequency of 199 meters. During the change of frequency simultaneous broadcast was maintained on both channels, on 199 by Cheeta and 259 by Mi Amigo, so that advertisers incurred no loss of audience during the change over. The North ship changed her frequency to 259 meters a short while afterwards.

When Mi Amigo arrived back her aerial had to be lined up and a short developed at the top of the mast. The weather was very rough and the 163 foot mast was swaying quite considerably with the movement of the ship. The crew would not go up in such conditions and the weather did not improve. Ronan O'Rahilly became more and more perturbed at the delay in getting back on the air and eventually sent a message to Harwich to say he was coming down to do it himself. By normal 'bush telegraph' methods the DJs, who were still on Cheeta, heard the boss was coming down and the reason for his visit. They persuaded their crew to lower a lifeboat and take them over to Mi Amigo. As the tender bringing Ronan out approached the ship Tony Blackburn had reached the top of the mast, corrected the short and had just started down to join the other DJs who were standing by to help if necessary. Tony said he felt terrible all the way up and back, but if Ronan was prepared to come down from London and go up, so were they.

Further troubles afloat were encountered in June 1966 when British Railways informed the shipping agents that there was no longer a berth available for the tender at Parkeston Quay. This they said was because of the planned £8 million development scheme. The Harcourt Shipping Agency

obtained a berth for the tender at Felixstowe Dock and provided a caravan to act as a temporary office. This move slightly shortened the trip to the ships and the tenders, Off-shore I and II settled very happily in their new surroundings.

Another of those odd incidents happened in May of that year. The North West Branch of the General Post Office's Sports and Social Club held their annual dance in Blackpool and engaged Caroline DJ Rick Dane to take part. In the view of one member of the Club there was nothing odd about it, he was very popular and was bound to attract a good attendance!

Caroline was now promoting dances herself. At the Palace Ballroom in Douglas, Isle of Man, the Radio Caroline dances became very popular and certainly were enjoyed by the DJs who took part. The South ship were mainly responsible for the series launched at London's Wimbledon Palais. At the first of these the artists making personal appearances were Tom Jones, Eddy Arnold and Jay and the Americans. Subsequent shows, all compered by Caroline DJs, had equally well known stars appearing.

In an attempt to use live artists arrangements were made to record a live show at the Lyceum Rainbow Club in Bradford. The artists who were to take part were Kenny Ball, The Swinging Blue Jeans, Four Pennies and Pinkerton's Assorted Colours. The Musicians' Union ordered them not to take part and threatened that if they did disciplinary action was likely to be taken. Mr. Hardie Ratcliffe, the Union's General Secretary made it clear that "members knew they must not work for a pirate station and that breach of their agreed instructions could also bring disciplinary action." After the recording equipment had been removed artists played to the audience in the Club.

Whilst the Government were moving towards the Bill with which to prevent the Offshore stations from broadcasting a new disc was being played over the air — "We love the Pirates" — a copy of which was delivered to the Prime Minister, Mr. Harold Wilson.



Philip Soloman

Doug MacKenzie

There was however one Parliament that had praise for Radio Caroline. In July, Mr. Charles Kerruish, Speaker of the House of Keys, the Manx Parliament, praised the free publicity Caroline had given which he described as a wonderful service to the Island. "The Island's economy has benefited and continues to benefit substantially" he said.

In February 1966 a new full-time working Director had joined the board of Planet Productions and brought with him the considerable expertise and knowledge he had acquired over many years as a leading personality in the entertainment industry. Mr. Philip Solomon had acquired a substantial interest in the Company and had always been interested in Offshore radio. Born in Northern Ireland in 1926, Philip Solomon had always been connected with the record industry since his father and uncle had been distributors for Decca and other major labels in Ireland. He joined his father's firm and worked as a salesman and depot manager and, as he said "drifted into promotion" to present in Ireland the Irish American singer Connie Foley. One of the small acts on his bill was a girl called Ruby Murray — Philip Solomon's first star.

It was with Ruby Murray that he broke into England and later repeated this success again with Bridie Gallagher. Philip then arranged a concert tour for Kenneth McKellar and one for Nina and Frederick. It was on this latter tour that a small supporting act appeared called "The Harmonichords" — to-day they are better known as The Bachelors.

Mr. Solomon arrived in England in 1961 and his main business interests were music publishing, independent production of gramophone records and show promotion. During 1966 he promoted, in partnership with Mr. Leslie Grade, the summer show at the A.B.C. Theatre in Blackpool which starred the Bachelors. He has produced many top ten records with artists such as Twinkle, Them, The Bachelors and more recently with The Dubliners on his Major Minor label.

When Philip Solomon joined the Board there were five



Carl Conway



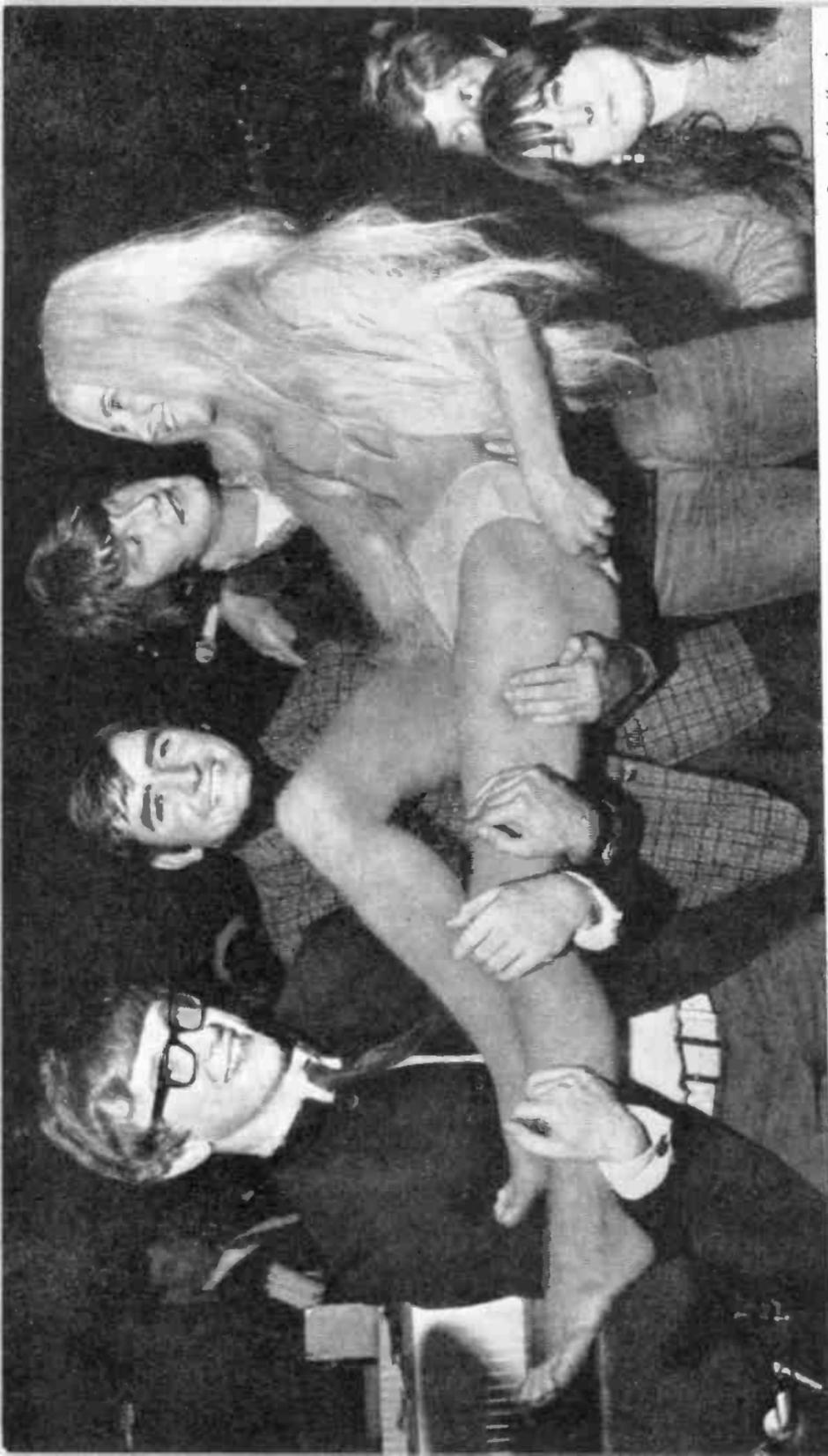
Tony (tha) Prince

other directors from the fields of radio and finance, Ronan O'Rahilly, Barry Ainley, Jocelyn Stevens, Dublin lawyer Herman Good and R. L. Trapnal. Said Mr. Solomon 'I am selling most of my other interests to join Radio Caroline so that I can devote all my time to the exciting prospect of contributing to the growth of this Company. We are about to put into effect a new development which we feel will give Caroline a new boost.'

Mr. Solomon might have been surprised at a suggestion made to Ronan O'Rahilly which, if the argument had been tenable, might indeed have meant giving her a new boost. This was a situation that equalled the old and delightful film "Passport to Pimlico" in which the plot relied on the discovery of ancient documents showing that a portion of Britain, around Pimlico, belonged not to Britain but to another country and was therefore a separate kingdom within the British Isles. The 53 year old Leonard Warren, claiming to be Overlord of the Ancient Kingdom of Reach, invited Ronan to open a transmitter in Cambridgeshire. Mr. Warren claimed that the Kingdom should be recognised by Parliament as an independent state. To substantiate his claim Mr. Warren said that in 1201 King John had granted to Reach, now a village with a population of about 270 people, a Rogation Day Charter securing the boundaries of Reach for eternity. He claimed that there were two authentic ancient documents and a King of England's seal to back him up. It was also claimed that nothing had been done to upset this Charter. To Ronan the idea had potential and, if substantiated, was one that could produce the most incredible situation.

This kingdom within a kingdom, it was claimed, covered quite a considerable portion of the county of Cambridgeshire. Ronan asked for the documents and gave an assurance that he would study them very carefully. Personally he was unconvinced — it was far too good to be true.

There was however such a kingdom — that attractive Isle of Mona proud to have one of the most ancient legislative assemblies in the world. An Island that pays the British



Peter, Steve Young, Gordon and one of the Raymond Review Bar Lovelies as Lady Godiva at one of the Caroline Promoted Shows at the Wimbledon Palais

Doug MacKenzie

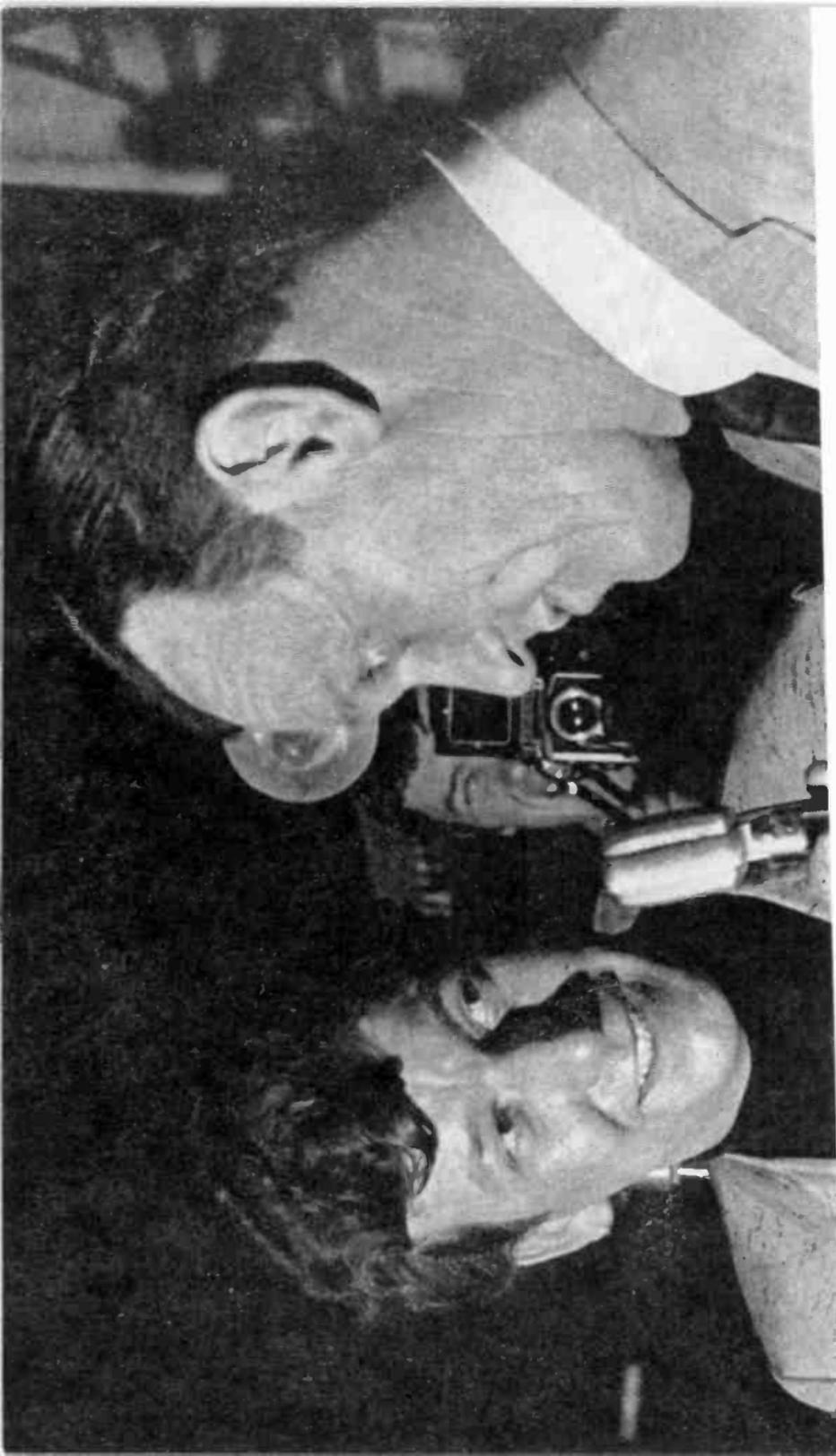
government something well in excess of £100,000 a year, and paid £750,000 as their responsibility in respect of World War I. In all it has made free gifts of £1,250,000 and lent, interest free, a further £1,000,000 of which £500,000 was later converted into a free gift. Its area of 227 square miles is greater than the Republic of Andorra or San Marino, the Principalities of Liechtenstein or Monaco and the Islands of Malta with Gozo. Its population of some 55½ thousand have breathing space with only 240, compared with England and Wales with 770, to the square mile. Better known to-day as the Isle of Man it is governed by the Tynwald which has two branches; the Legislative Council (11 members) and the House of Keys (24 members).

This island has a wider choice of sound radio than any part of Britain and its Manx Radio is the only commercial station licenced to operate in the United Kingdom.

In November 1966 the Attorney General, Mr. D. D. Lay, failed in an attempt to rush the Mairine etc. Broadcasting Offences (Isle of Man) Bill rapidly through all stages. It was given one reading. Later the second reading was deferred.

The Manx Government heard, through a news agency, that the British had included an extension in their Bill to cover the Isle of Man and the Channel Islands by a government amendment in Standing Committee considering the Bill in detail. Enquiries were made at the Home Office who had earlier agreed that this course should not be taken and the Manx government should introduce their own Bill — this they had done and it was before them. The news agency report turned out to be incorrect.

The issue of Radio Caroline became a considerable factor in the Isle of Man elections and eventually the Bill came before the House of Keys for a second reading — this they refused and rejected it by 19 votes to 3. This House also passed a resolution that they should send a petition to the Queen to stop the Labour Government applying to the Island an Order in Council, which would over-rule their decision. The Legislative Council did not approve this resolution. It was



Martin G. Stevens

Robbie Dale and Eddy Arnold at the first of the Caroline Promoted Events at the Wimbledon Palais

decided to hold the matter over until it could be again raised when both branches were meeting together — this was done and the resolution was approved.

During the whole of these debates on the Bill and Radio Caroline, lying just off their shores, the question of the low transmitter power allowed to Manx Radio was raised time and time again. Many suggestions were also made that Caroline should be invited ashore — an idea Ronan O'Rahilly said he would be delighted to accept. The final part of this story, like that of the future of offshore radio has still to be written.

It was strange the odd way in which things kept on cropping up. Still, it added spice to life. One extraordinary fact was disclosed by Charles Greville of the London Daily Mail. The B.B.C. had run a series of advertisements showing a young person who was reputed to be saying "People like me like the B.B.C. Third Programme". Greville found that the girl illustrated was 21 year old model Jean Ollis. This young lady said that she hardly listened to the Third but liked pirate stations like Caroline and London. She added "They're not difficult to listen to". Caroline were tempted to present her with a "Bell" award to mark her loss of employment!

The National Opinion Poll company also drew attention to the B.B.C.'s publicity. In October of 1966 the B.B.C. claimed that three quarters of the population never or hardly ever listened to the pirate radio stations. The N.O.P., in a well argued statement, pointed out that the B.B.C. survey had been carried out (1) before the appearance of Radios England, Britain, Scotland and 390 (2) when Radio Caroline was off the air for a considerable period (3) they listed a number of stations in detail except the pirates who were not described by name but simply as "one of the pirate stations". This assumed the people knew which stations were pirates and the word itself was pejorative and would discourage anyone admitting they listened and (4) recipients were aware that the survey was being carried out by the B.B.C.

Prior to this Ronan and a team of eight from Caroline, including his mini-skirted American secretary, Judy Wade, had been down to Brighton where the Labour Party were holding its annual conference. In the two major hotels, in which most of the Labour Members of Parliament were accommodated, Ronan had booked the foyer and there he put Caroline very much on display. Even severe critics of commercial radio in any form admitted that this was one of the finest pieces of lobbying ever seen in Britain. Caroline achieved a measure of support.

It was in December also that Ronan, who said he thought it was the thing to do at that time, tried, without success, to arrange a summit meeting with the Postmaster General, Mr. Ted Short, on board Caroline North. One Labour Member, Mrs. B. Braddock (Liverpool Exchange) did however launch an appeal in her name over Caroline, for the Aberfan Disaster Appeal. As a result she was able to present a cheque for £8,100 to Mr. Cledwyn Hughes, Secretary of State for Wales.

Caroline has received a number of letters from musicians which show that their support is more in favour of Offshore Radio than their Union. Shirley and Morgan Borthwick, styling themselves as Popular Vocalist/Electronic Organ and also the Rhythmairs Dance Band who come from Rhyl in Flintshire, for example said of the "missive" they received from the Prime Minister "you will agree is a load of rubbish!" They pointed out that as professional musicians they were in a strong position to comment on the close of paragraph one of the document they received. *This was "And the pirates make almost unlimited use of recorded material, threatening the livelihoods of the musicians and other performers whose work they use without permission or payment."* This is part of the document which appears in the *Post Office Case against Caroline in Part II*. This they consider to be completely untrue and were quite adamant in their condemnation of the statement.

"In fact quite the reverse — your station has aroused interest

in the music business for which we and many others like us are grateful.

Keep up the good work"

Similar letters and other gestures of support have come from a very great many other musicians.

Sailors have also written in support and the Captain of M.Y. Collette, H. F. Langley, wrote to say that claims of interference to shipping was "utterly absurd". He went on to say "It is a well known fact that skippers of fishing and small craft engaged in North Sea crossings and coastal passages use Caroline's signal as a homing beacon.

As well as an excellent programme Caroline's 'get you home service' is greatly appreciated.

May you be our 'guiding light' for many many years "

By May 1967 Ronan O'Rahilly was beginning to become immune to surprise. It was in this month that the Post Office, taking an idea from the profitable private enterprise telephone service in Hull, started a dial-a-disc service. Tested in Leeds last year already 3/4 million had paid to hear a different 'pop' every night of the week. The opening of the service in Newcastle-upon-Tyne extended the service to a further 55,000 subscribers. The Postmaster General, opening the North East "Dial 16 for a 'pop' record" service, said this could boost revenue, when it spreads, by £1 million a year This at a direct charge of 6d. on S.T.D. and 2d. for a home call. The Post Office it was reported had agreed to pay royalties to the record companies and the Performing Rights Society — the exact sum is confidential but it is based on the total number of plays. It was a case of the more Caroline thought of it the odder it got.

Simon Dee, who had known Ronan for some considerable time and was one of Caroline's original DJs wrote of him in TitBits "But whatever happens, however many radio stations become established, I hope nobody forgets how much they owe to Ronan O'Rahilly, the man who took the first risks and fought for something he believed in".

This is the historical series of events in the story of Radio Caroline. A story that surprises many to whom this live and vibrant youngster is a paradox since they did not believe she would survive more than a few days after birth. Of that birth one small souvenir remains at Caroline House. On Good Friday 1964 Ronan O'Rahilly and nine friends gathered to hear the first test transmission. They sat around talking and, with growing impatience and anticipation, kept looking at their watches — the time seemed to drag past. At last Ronan said "Right — this is it. Switch on". The horrible truth dawned — no one had a transistor to switch on! After a mad rush to friends and neighbours one was eventually found and this was kept as a reminder of that historic occasion . .

Richard Burn



DJ Tommy Vance & crew members relax in General Lounge

But what of the future?

Certainly Caroline is convinced that the Government White Paper on Broadcasting provides no real answer and that the monopoly is maintained. They described this as "This ill thought-out document appears to have been conceived in panic and born in haste. If it is to be the blueprint for the future of broadcasting in Britain, the public will repent at leisure."

Ronan has continued to point out that the Carolines are not illegal and that had they been the Bill would have been

Richard Burn



Food aboard is excellent the galley produces a range of British, Continental and Indonesian Dishes

aimed at them and not just at those of British nationality who provide goods and services.

It is known that when there was trouble over registration care was taken to seek another flag under which to sail — this was then kept out of sight. The Carolines have sales offices in a number of countries and all with advertisers interested in booking air time. They have also been reported as being connected with the "Roughs" a war-time fort six miles off Felixstowe, which "informed sources" say is being prepared as a supply heliport. Certainly L'Aeronaute Ltd.* are under contract as aviation consultants and to provide "a varied helicopter and fixed wing support for the future requirements — both exploitation and servicing — of Radio Caroline and Ronan O'Rahilly personally".

Little else is known except that Ronan has stated that whilst he wishes to come ashore and start a commercial station he will, if the Government refuse him permission to land, continue to provide the service the millions of listeners have shown they want.

"New problems will of course arise should we come ashore but we have anticipated most of them and on the other side of the coin we will lose the many problems operating from a ship imposes".

Two disc jockeys and a protestant parson have volunteered to continue broadcasting after the Marine etc. Offences Bill becomes law. If they are arrested, as indeed they then must be, they will plead not guilty and if convicted will refuse to pay a fine and go to prison instead. A team of international lawyers are now working on the matter and making preparations to bring the first of such cases to the European Court of Human Rights in Strasbourg. Caroline has been advised that they would appear to have a strong case. If the Court decided in favour of Caroline then the Government would find themselves in an odd position. Britain signed the Human Rights agreement and the Prime Minister, Harold Wilson,

committed the Labour government to accepting the Court's decision.

Meanwhile Ronan has opened an office in Amsterdam.

This then is the position as the Marine etc. Offences Bill wended its tortuous way towards the statute book to become law.

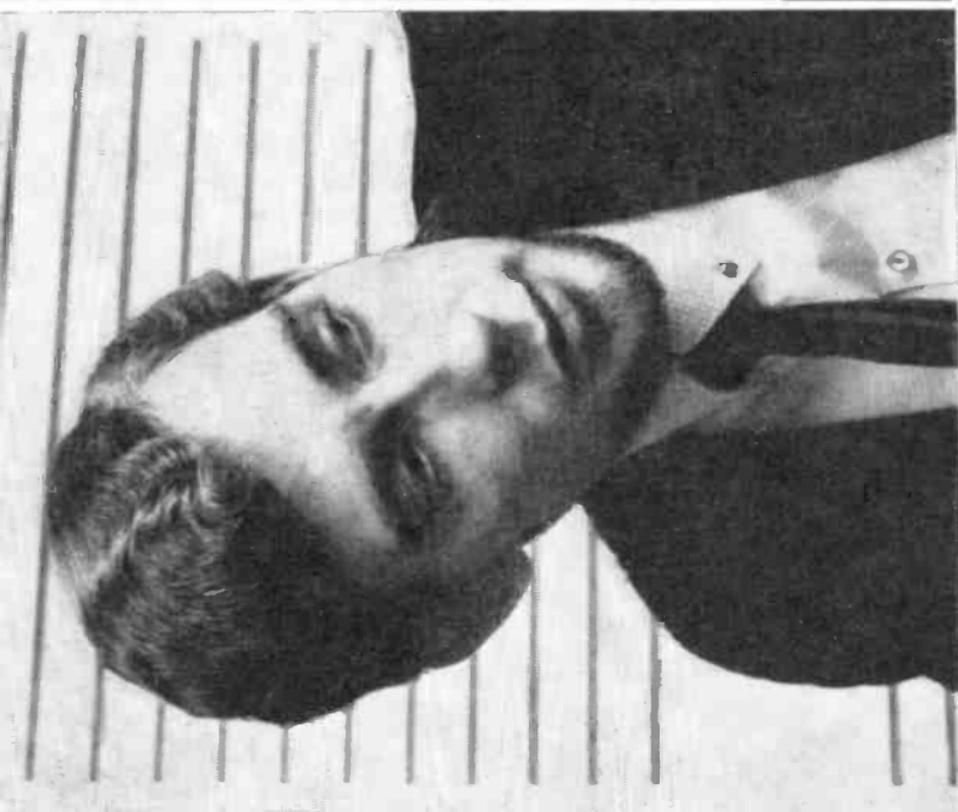
The Carolines have already written their own page in history, they enter the future confidently and it is possible that the story of the next three years, may prove even more interesting. But will that story ever be told to the British public? One effect of the new law will be, or so it would appear, that the publication of anything about Caroline occurring after the Bill become law, will be effectively censored. The freedom of speech for which the British Press has fought for so long is in danger from such legislation — the author of such items and the publisher and printer all seem liable to arrest as criminals and then fined or imprisoned.

**L'Aeronaute, tenants at Battersea Heliport, under their Managing Director, David Kay, operate a fleet of helicopter with from 1 to 22 passenger seats. There are 275 aircraft under contract around the world in a vast range from vintage to modern types and include balloons, both barrage and free flight. The Company provide services for the Police, Independent Television News, Fleet Street, and act as consultants to the Feature Film Industry — assisting in such films as Goldfinger, Thunderball, Those Magnificent Men in their Flying Machines, Grand Prix, Arabesque and The Liquidator.*



Richard Burn

Gerry Burke



Doug MacKenzie

Paul Noble

Caroline's Beat Fleet

The main problem facing Radio Caroline is the location of her transmitters. As isolated as desert islands — but with plenty of discs — they also have a great many additional disadvantages. These ships, although riding to an anchor, need a crew and a qualified Captain, and have to be serviced and provisioned.

The Offshore Tender and Supply Company, with Headquarters at Baarn in Holland, has an international reputation and is mainly concerned with the collection and delivery of ships of all sizes and from all over the world. Having a pool of seamen and officers available for their main occupation they were fully equipped to man and service the Carolines. The Dutch crews they provide normally serve a period of six weeks afloat and one week ashore. On both the ships they are responsible for all ship handling, preparation of food and the usual ship-board ancillary services. A crew aboard the two radio ships normally consists of the Captain; 1st Officer; Engineer Officer; cook; steward; greasers and deck hands — numbering about ten in all. Radio Caroline South is serviced by "Offshore 1", a converted Dutch fishing Koster, with a Dutch crew and sailing under the flag of that nation. This boat was originally based at Harwich but later moved to the new and growing port of Felixstowe. This daily service between ship and shore not only serves Caroline but also Radio London which lies at anchor only a short distance away, off Frinton-on-Sea.

The "Offshore 1" makes the passage to Holland once every three weeks and as well as transporting crews on leave and back, she collects various provisions, including beer and cigarettes, in addition to other supplies.

Caroline North receives her duty-free items and other goods from Holland once every six months. They are brought in by "Offshore 1" or "Offshore 2", which makes the passage

from Felixstowe to Holland on to Ramsey and back to Felixstowe: a round trip of 19 days.

The Carolines, being in international waters, come under all the security, Customs and emigration checks that are necessary for all ships and aircraft arriving from abroad. Nevertheless, it seems strange, when going to and from the ships, although never out of sight of land, to take a passport, and to pass through Customs when coming ashore. This is a reasonable precaution since it would be possible, under the pretext of operating an offshore radio station to engage in smuggling and illegal entry operations.

The shipping agents at Felixstowe and Ramsey must go through the following departments for each trip the supply boats make: H. M. Customs and Excise, H. M. Waterguard, H.M. Immigration and Special Branch, C.I.D. They are also involved with British Railways, Trinity House, Board of Trade, Ministry of Transport, Port Health Authority and the local Harbour Board.

What is difficult to understand is the fact that the ships are not granted the right to purchase duty free cigarettes and beer — which is the only alcohol permitted aboard. In this way the trade is lost to British manufacturers and gained by the Dutch.

At Felixstowe Dock, the Harcourt Shipping Company, which operates from Harwich, have installed a caravan office. From here Mr. Bill Scadden attends to the needs of the ship and the London shore base and acts as the liaison link. Bill was 25 years in the police and served as an inspector at Scotland Yard in the Criminal Investigation Department. Later he became Chief of Security for the Apapa and Lagos Wharves for the Nigerian Ports Authority and Commercial Corporation.

An extremely strict control is kept on who or what goes out to the ships. Bill Scadden will permit no one aboard the 40 ton Offshore I unless he has an authority to do so from Caroline House. Here Frances Van Staden, who deals very efficiently with Press, Public Relations, Programmes, supply admini-

stration and a number of other problems, acts as control point. Frances vets all visitors, makes the necessary arrangements for sales clients, the dispatch of tapes, records, charts etc., — in fact acts as a booking and dispatch office. Radio engineers, however, use the tender whenever they need it for personnel, stores or equipment without prior reference to anyone. Visitors and materials are kept to a minimum, simple sightseeing is not allowed and indeed Offshore 1 is used only for essential supply. It is occasionally necessary, since there is no ship-shore link, for the tender to go out over the week-end as well as on her daily run. In the early days an old 1908 barge was used and this did the 9 miles from port to the ship in just under the three hours. To-day, with Offshore 1, the journey takes about half that time.

In August 1966 two girl sailors, Pamela Nightingale, a hairdresser and Margaret Soulsby, a stockbroker's secretary, capsized their catamaran in the area of the Caroline ship *Mi Amigo*. Disc Jockey Rick Dane and five of the ship's crew launched a lifeboat and went to the rescue. The girls both aged 21 and from Frinton, had been in the water for half an hour before help arrived. Taken to Caroline, given dry clothes and entertained, the girls were aboard for several hours before the Walton Lifeboat came out to take them ashore. The catamaran was made fast to *Mi Amigo* and towed back to shore later by the Offshore 1. The local Lifeboat Secretary, Bob Oxley, considered that the girls were very lucky. They were over three miles out when they turned incorrectly, gybed and capsized and Caroline was the only ship in the area.

A special request was played over the air for the girls who visited the Offshore 1 to thank the Captain, then Willem in't Veld, for bringing their boat ashore.

The Dutch Captain asked Pamela Nightingale to go out with him, they later became engaged and started to plan for their marriage in July 1967. 'Admiral' Robbie Dale still feels that the Dutch Merchant Marine owed quite a debt of grat-



Richard Burn

Tommy Vance Answering Fan Letters



Richard Burn

Ian McRae

itude to his Beat Fleet for fishing such a charming mermaid out of the water!

The Offshore 2, which is also based at Felixstowe, occasionally runs the supply route to Caroline if her sister ship is in Holland. This smaller fishing vessel is normally used to service Radio Britain, which lies to the north of and in visual range of Caroline South.

At Ramsey, in the Isle of Man, Caroline North's supply ship, Offshore 3, is based. The agents here were originally the Ramsey Steamship Company but more recently the agency has been run by Caroline's own staff, mainly locally recruited, in the Isle of Man. At this end George Hare is in charge and is responsible for seeing that the same rigid control is exercised on everything that goes out to the ship. George has been with Radio Caroline since the early days of her operation and has the more difficult job of keeping supply lines open over a far greater distance between the ship and London. Personnel and packages travel between London and the Isle of Man by air. On her normal 5 trips a week the Offshore 3 cannot operate to a set time schedule since her departure and return are dictated by the state of the tide.

Checking the manifests, the official document a ship must have to show exactly what she is transporting, provides an idea of what is involved in this supply operation.

Supplies for both ships are similar. The tender always carries 4 tons of fresh water and 500 gallons of gas oil so that she can provide the ship with whatever quantity is required. On average Caroline North uses about 11 tons of water and $3\frac{1}{2}$ tons of gas oil a week.

Whilst some 20 gallons of fresh milk goes out each week a considerable amount of condensed milk is also used.

On each trip the tender takes out bags of mail, newspapers and various items required by the Radio Engineers — one manifest shows "2 Fuse holders, 1 box Circlips". But it can vary quite considerably. Between 35 and 40 discs are sent out each week together with some 20/25 tapes.



Frances Van Staden
Press & Public Relations & Programming

Doug MacKenzie

Food goes out in bulk and therefore many items are not ordered each week. The Manifest for March 28th 1967, shows an average provision list. One eighth hind quarter of beef; 2 strings pork sausages; 40 lbs. pork, 10 chickens; 10 lbs. cod fillets; 1 case cauliflower; 1 case tomatoes; 1 box cucumbers; 1 box lettuce; 15 dozen eggs; 1 bag brussels sprouts; 1 box synthetic cream; 1 box cheese; 36 tins yoghurt; 2 boxes margarine; 1 bag carrots and 1 carton matches.

As one cook said "It's a very good service and I have never had a case of eggs arrive ready scrambled yet!"

The original ship which operated off the East Coast as Radio Caroline later moved to a position off the Isle of Man to become Radio Caroline North. She was the former Danish M.V. Frederica, strongly built to resist the pressure of ice against her hull and used as a passenger ship in the Danish Islands. She is 188 feet long, has a beam of 32 feet 3 inches and is of 763 tons. Rechristened the M.V. Caroline she is powered by a 1,000 horse power diesel engine which, through her single screw, is capable of driving her through the water at 14 knots. The larger of the two vessels, she provides reasonably comfortable accommodation for both crew and the station staff of radio engineers and DJs. Her exposed position is obviously one which at times makes life aboard most uncomfortable, when high seas are running, but the 300 tons of concrete put into her hold helps to counter-balance the 168 ft. wireless mast.

In January 1965 M.V. Caroline was battered by a hurricane in the Irish Sea. One of the anchor cables parted and the other would not hold the ground. Drifting shorewards, driven by sea and wind, the captain kept the situation under control whilst in the studio the DJs, no doubt with some envy at times, kept their programmes going out and into the warmth and security of homes, offices and factories ashore. Whilst the twenty men aboard appreciated that the ship had enough power to make port if severe danger threatened, the noise of wind and sea pounding the vessel and her erratic

motion were far from enjoyable. To the radio engineers aboard, with their aerial mast curving the most fantastic arcs, the thought occurred that few of their professional colleagues ashore would understand their problems. The storm blew itself out and gradually the swell abated. A new $1\frac{1}{2}$ ton anchor and cable, weighing a further $4\frac{1}{2}$ tons, was shipped aboard and all concerned were able to relax once again.

The need for supply remains, no matter what the weather and sea are doing, and except in the height of the storm the supply craft ploughs its way with the necessary provisions and materials. The remarkable achievement in this operation is the very small percentage of items that are lost overboard. With two ships lying close together in rough seas the transfer of cargo and personnel, most of whom are not professional seamen and unused to judging the best moment to jump, is extremely difficult. Both crews and agents are thus rightly proud of their record of very low losses — of course the odd accident does occur, but it is rare.

The Radio Caroline South ship is the M.V. Mi Amigo — the Carolines motto is "Be friendly" so Mi Amigo (My friend) is appropriate. She was built in 1921 as a sailing ship, a fact that is very obvious by her clean lines and her bows shaped to take her bowsprit. Formerly Radio Nord, operating off the Swedish coast, she later also transmitted programmes off the coast of Mexico before being purchased for use as Radio Atlanta. Still known as the Mi Amigo she has the easier North Sea berth and although she has Caroline painted on her upper structure does not carry the bell insignia as does the North ship.

The Mi Amigo is 150 foot long, has a beam of 24 feet and is of 470 tons. Fitted with a 200 horse power diesel engine and single screw she is capable of about 8 knots.

About 9 p.m. on 9th January 1966 the Walton-on-Naze Coastguard station noticed that the Mi Amigo was drifting, the weather was quite frightening and she was being tossed by mountainous waves. Attempts were made to contact by

lamp. North Foreland was asked to try radio contact to see if assistance was needed but failed to get through, and so the shipping agents were advised. Bill Scadden was told and he turned out and began to take his own steps to help. The ship remained silent and no flares illuminated the threatening night sky. The frustration of the men ashore grew as the *Mi Amigo* came nearer and nearer the beach apparently with her crew more preoccupied with television than the danger into which their ship was standing. In fact aboard *Caroline* DJs and engineers went about their normal daily tasks and off duty activities, unaware of the danger, but not at all happy about the uncomfortable movement of their ship. The crew were below decks and the anchor watch apparently believed, from the angle of the cable, difficult to see in the blinding snow driven by the gale force wind, that the anchor was holding — but in fact the anchor had gone.

No one is certain who aboard first appreciated that the ship was in fact adrift but remarks such as "I looked out and said I did not realise that we were moored off the end of Walton Pier!" were inevitable after the event. Certainly help was forthcoming long before any distress call was sent out.

Ashore the *Walter-on-Naze* Lifeboat prepared to put to sea and go to their aid — they narrowly escaped being capsized. The supply vessel, *Offshore 1*, and another tug chartered by Bill Scadden had already headed into the raging easterly gale from Harwich and set their course for the ship. The tension ashore, which had mounted steadily, broke as the helpless watchers realised that the crew were at last making efforts to control the ship. With the temperature near zero the engine proved difficult to start, an added complication in a difficult situation.

Coastguard Station Officer E. P. Shreeve followed the ship's progress keeping his Rescue Company as close to her as possible. "This is it — they have had it now" he thought as he glimpsed the concrete groyne over which the *Mi Amigo* was about to pass. For no apparent reason the expected crunch of steel on concrete never came — the ship was lifted



Captain Willem in't Veld of offshore 1 and Pamela Nightingale

over undamaged. The weather conditions were terrible and the cold seemed to penetrate right through to the bone.

To Dutch Steward, Thys Spyker, 1966 threatened not to be "his year." Only a few days earlier he had had a narrow escape when Radio London had also drifted — third time might be lucky but what were the chances about second time?

Sometime about midnight a shudder ran through the Mi Amigo — she had grounded some fifty yards off the Finton beach.

The propeller, the engine providing the thrust which had proved inadequate against the raging wind and seas, churned shingle desperately for a short while and then stopped — the ship was hard ashore.

A parachute flare illuminated the area and a line rocket curved into the stormy night and across the ship — seconds later another rocket hissed its way to the beach. The Rescue Company, fast off the mark, reached the second line before the ship's crew could reach the one shot from the shore and made a start to get a breeches buoy life line rigged. In spite of the fact that all the equipment had to be brought over a very slippery snow covered wall 15ft. high, in near blizzard conditions, the whole Rescue Company worked rapidly and efficiently — a fact that was to be officially recognised later in the year. The 20ft waves continued to rage and snarl as the DJs, radio engineers and part of the crew came ashore. Chief Radio Engineer Carl Thompson, believing that the Radio Caroline opening and closing theme records were the only ones in existence, turned back to collect them before coming ashore. One by one Tony Blackburn, Norman St John, Tom Lodge, Dave Lee Travers, Graham Webb and radio engineers George Saunders and Patrick Starling came ashore as also did the 19 year old Spyker.

Captain Vrury and most of his crew remained with the ship and by 3 a.m. the Mi Amigo was high and dry.

Immediately preparations were put in hand to rescue the ship whilst tide conditions were right. Radio Caroline, in sleet and freezing rain, sat on the beach waiting silent and

forlorn. Later that day the Dutch tug Titan moved to her aid but when her 5 inch steel hawser parted further attempts to get her floated had to be abandoned. At midnight another attempt was made to get her away and by 1 a.m., due to a wind change, she was edging even closer inshore and her bow brushed the side of a 100 foot concrete breakwater. She grounded again before her bow could suffer any damage.

On the next tide the Captain decided to make an attempt on his own and by excellent seamanship, helped by a lucky swell, got her off the beach into deep water. An anchor was taken from her bows and dropped — it held and by winching

Richard Burn



Capt. Van Houten on the bridge of Mi Amigo.

on the cable the bow was eased very slowly away from the dangerous breakwater. Gradually, as the tide rose, she came around until she was pointing out to sea. Engines were started and the Captain awaited his chance — it came as she lifted to a wave and the engineer, answering the urgent call from the bridge, put the engine to full ahead. Aft, the propellor turned, sending shingle and muddy water astern towards the beach. Again she lifted, the propeller bit deeply into the water and the *Mi Amigo* moved out to sea. The watchers on the shore cheered.

A mile off shore she anchored and a tug, with a diver aboard, stood by to go out to inspect the underwater part of the hull for possible damage.

It soon became obvious that the *Mi Amigo* must now return to Holland for a full inspection and for an overhaul. This meant that the voice of Radio Caroline South was likely to be silent for some time.

Whilst Ronan O'Rahilly, who had been at the ship's side soon after she beached, was working on the problem of getting a replacement ship or some other method of returning to the air again, he received an offer. This came from Mrs. Wagner of Radio Sud which transmits in the Baltic off Gothenburg. Due to a quite unusual amount of Baltic ice her ship had been moved and certainly it was unlikely that she would be able to move back for at least two months. Mrs. Wagner suggested that Ronan might like to borrow the ship for that period.

To Ronan the whole episode of the ship ashore made him wonder. The *Mi Amigo* had beached on the only stretch of shore and at the only point on that stretch which would take her 150 feet of length without straddling a breakwater. As she moved towards the concrete groyne she brushed it and then grounded before she damaged her bow. Finally freak ice conditions had caused Radio Sud to move and thus, and only for this reason, was a fully equipped floating radio station available — and it had been offered to him. Three



Simon Dee and Jimmy Smith

When it was decided that Jimmy Smith should play on Radio Caroline South the organ had to be packed & brought aboard — it then could not be got down the companion way and had to be played on deck

quite unusual and inexplicable happenings which caused him to remark "Someone must have been guarding us."

Ronan has a comfortable flat in Belgravia, does not run a car, simply because he finds taxis more convenient, started the Scene Club and Studio 61, a school for actors. It was at the Scene Club that he gave the Rolling Stones their first chance.

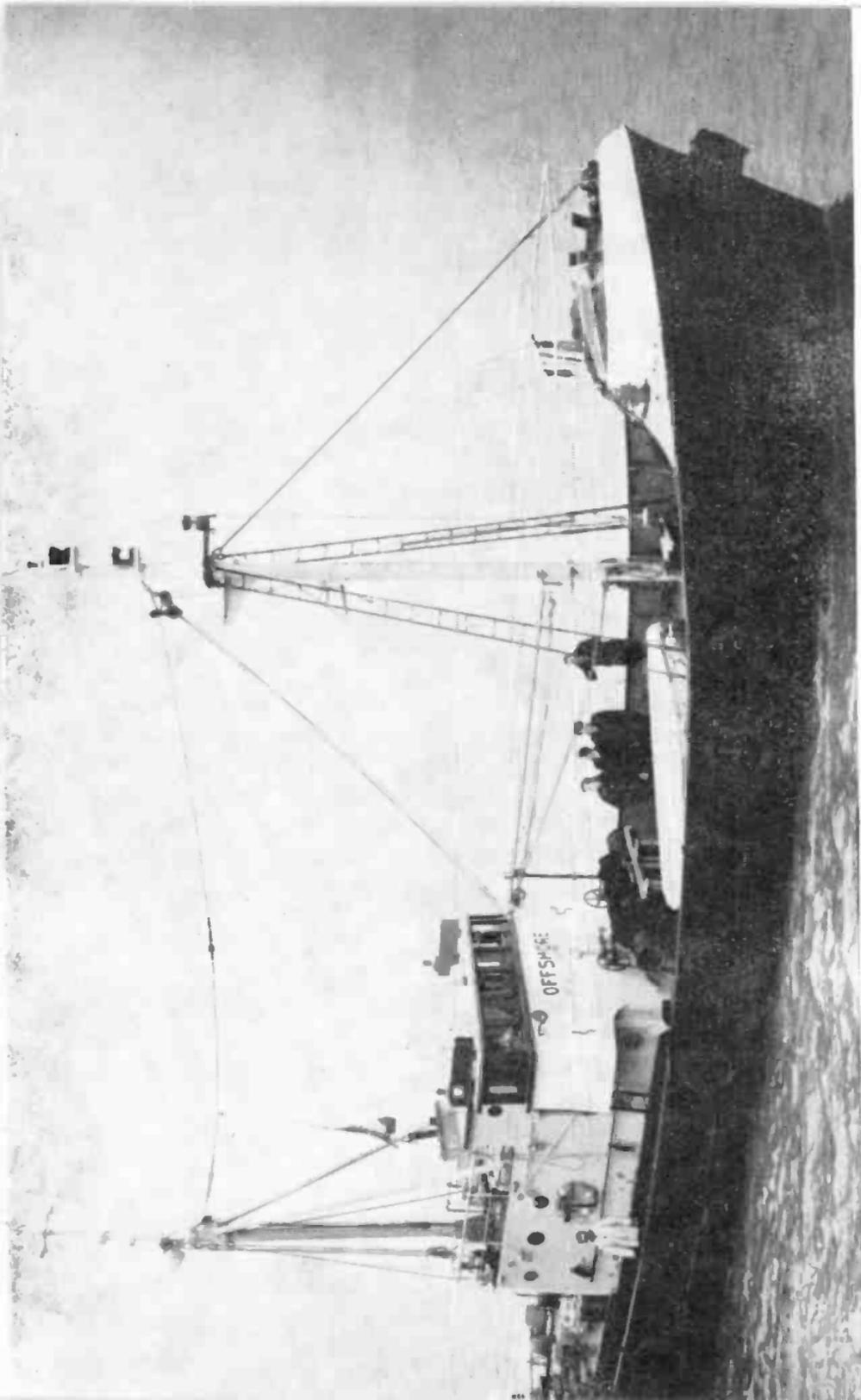
To most people Ronan would appear to have everything. From his own experience, however, he admits that his most

important possessions are as other peoples, christianity and health. He has said that he is not a very good Catholic but that it means everything to him. He does not believe that man can live without God and remarked that he certainly could not.

On 23rd June 1966, at the Royal Albion Hotel at Clacton, Radio Caroline and the Board of Trade joined together to make a presentation. This was to the Walton-on-Naze Coast Guards for their part in the rescue of personnel from Mi Amigo at 12.25 a.m. on 20th January 1966. The Inspector of Coastguards, Eastern Division, Mr. J. T. Fetherston-D.ike invited the Chief Inspector Commander P. J. Bartlett, to present the Board of Trade Presentation Shield to Station Officer, Mr. E. P. Shreeve, who received it on behalf of his team. This shield was for the best Breeches Buoy rescue of the year, May 1965 to April 1966. On behalf of Radio Caroline Mr. Barry Ainley, the Joint Managing Director, presented a Caroline Bell to District Officer, Mr. K. W. Curtis, to be held by the Rescue Company to commemorate the event.

The Coastguard Rescue Equipment Company, normally consisting of 20 men, comprises the Officers, full time Coastguards, volunteer Company members and Assistants. The Assistants are volunteers who are called in if the Company is below strength or additional help is required. Engaged in the Mi Amigo rescue were: Officers E. P. Shreeve and K. W. Curtis; Coastguards, A. H. Fayer, E. Hartley and D. A. C. Street; Members of the Company, D. L. Barber E. D. Brett, W. T. Chapman, C. B. Field, J. W. Griffiths, L. R. Jarman, L. A. Lacey, B. V. Oxley, L. W. Scales, D. Speight and R. G. Tott: Assistants, B. O. Duller, A. H. Fayer, J. Hall, E. Hartley, R. Hipkin, B. J. Norman, J. Oxley, R. J. Rowland, J. Steer, D. A. C. Street, D. Todd, and R. Todd.

Recalling the event over a year later Mr. Shreeve said, "That was a night I will never forget, the weather was wicked and it was bitterly cold. Snow, sleet, gale force freezing winds and high seas with spray everywhere, but the Company and Assistants worked wonderfully."



The Tender Offshore 1.

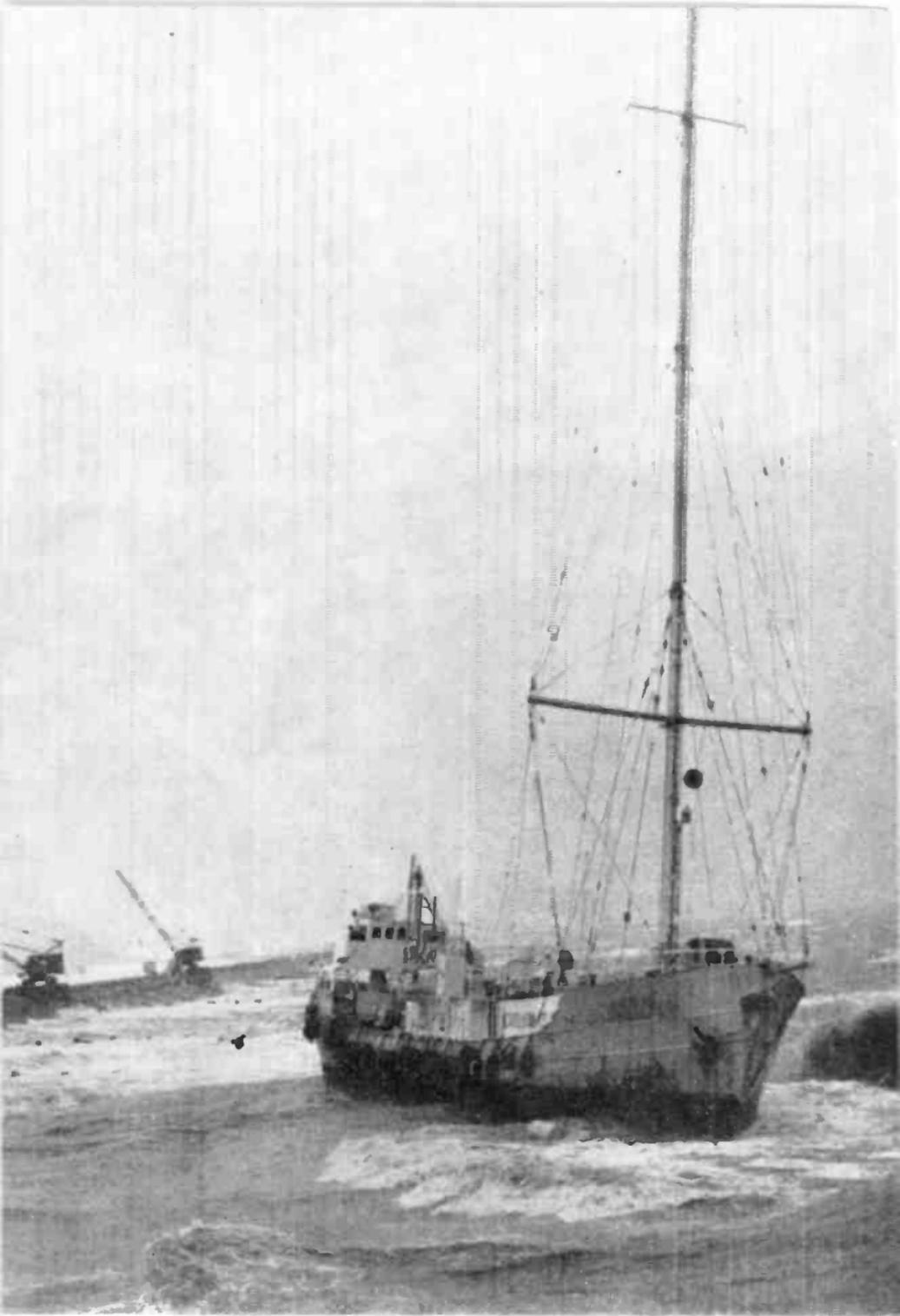
Both the ships, which were equipped at Greenore, use the same anchoring system. During mild weather two anchors are in use to keep the ship steady. When the weather is bad however, only one heavy duty anchor is used and the ship sails into the weather circling the anchor. To stop the cable fouling there is a large swivel and this, normally, prevents the cable from knotting. With this failing to function the cable will in fact knot and cause excessive strain on the links and swivel. If the sea is very rough the cable will slacken and become taut again as the ship pitches and tosses and, as she circles, the knot grows tighter and may break — this happened to Caroline South and was the cause of her drifting.

The initial installation of broadcasting equipment on the M.V. Caroline, the North ship, was in the hands of Arthur Carrington who was responsible for the first of Britain's aerial and undersea television transmissions. Arthur had worked for the BBC and also for the British Government on Radar. On the Mi Amigo, the South ship, the team was headed by another former BBC engineer, A. N. Thomas.

Both Caroline North and South are fitted out completely as self contained broadcasting stations. On each ship two generators are used to provide the electrical power.

Whilst Caroline would have preferred to use British equipment difficulty was experienced in obtaining the type required — one of the main essentials is ease of maintenance and repair since in such confined spaces it is not possible to duplicate equipment as completely as one would wish. American equipment, developed for the multiplicity of commercial and other stations, is therefore easier to obtain in the form in which it is required on Caroline. The output of the South Ship is 50KW and that of the North 20KW.

Very great care is taken to ensure that the chance of interference is kept to the absolute minimum, radio engineers are constantly with their equipment and every six hours about forty measurements are taken to ensure that everything is as it should be.



East Essex Gazette

Caroline South ashore near Frinton

The Chief Radio Officer, Paul Dale, is based at Carline House in London and with him are three engineers, two technical and one recording, and two administrative staff. Each ship has three radio engineers, two of whom are always aboard whilst the third is ashore. They work two weeks afloat and one ashore.

Whilst a reasonably large stock of components for both transmitters and equipment is kept aboard, additional stocks are held in London which, with technical assistance, can be rushed to either ship fairly rapidly.

The engineers receive quite an amount of mail reporting signal strength and various other things of interest to radio enthusiasts. QSL cards, the international reply card acknowledging that the enthusiasts received the station, are in demand and the radio engineers deal with a considerable number of these.

Breakdown can develop from three main points, generators, transmitters and aerial. With the transmitter it is normally possible to be back on the air, perhaps with reduced power, in something under 5 minutes. Generator and aerial trouble may well take longer. Faults can also develop in studio equipment but the engineers can usually change to standby arrangements very rapidly.

Whilst routine maintenance is carried out the South ship, which broadcasts 24 hours a day, has to close down for a few hours in the early morning once a week for this maintenance.

When the ships are transmitting work on the aerials is difficult if not impossible. As you climb the mast the intensity of the radiated waves increases and body heat rises. The effect is similar to radio frequency cooking, which cooks from the inside outwards.

The highest working voltage is about 16,000 volts and all the equipment is air cooled*

Some odd and unexpected things can happen aboard as Captain Van Liesnout found out — he was bitten by the ship's dog! Caroline North put out an SOS and the Lifeboat

**For fuller and more technical details see Appendix C.*

from Ramsey was launched to bring out a doctor to administer an injection. The dog had to be put to sleep.



George MacKenzie

George Hare, liaison with Caroline North

Nautical Advertising

The word 'commercial', to many people carries an unpleasant odour about it. It is often used to denote 'popular' or something that will sell well. Thomas Fuller in "The Holy and Profane State", published in 1642, said of books "Learning hath gained most by those books by which the printers have lost" — he might have said by those books which were not a commercial proposition. It is by the success of the commercial proposition that the non-commercial is often possible — the two live together. It is interesting that, whilst we have "advertisements" in print, they become "commercials" on television and radio. The important point is that for many years firms, organisations and individuals have found it necessary to 'promote' themselves or their products in many ways. One major method of promotion is through one or other of the various advertising mediums. Basically there are three main reasons why an advertiser spends money to take space or air time — all are basically concerned with obtaining a return of some kind. It is only the degree or expectation of return that varies. First, the advertisement placed in or on the media expected to bring the greatest possible return. Secondly, that placed in prestige magazines and the like — where the advertisement is such that it should be seen among the top flight. Thirdly, those placed in purely local or charity outlets. In costing a product so much is allowed for advertising and it is with this budget that the Advertising Manager or Agency pick what they consider to be the best outlet to reach the maximum number of people, of the right kind, at the most reasonable cost. If an advertising outlet has a small audience, whilst the cost may be equally small, it may not necessarily be a profitable outlet. Every outlet is in itself commercial and it pays to increase readership or audience — increased sales or audience result in higher rates that can be charged for advertising space or air time.

The advertising revenue of Radio Caroline is the life blood by which she lives.

If the listener figures were low then there would be no queue of advertisers seeking air time and advertising rates would be low and uneconomic.



East Essex Gazette

Barry Ainley presents Bell Award to District Officer K. W. Curtis

Miss Joyce Grenville, who was a member of the Pilkington Committee, expressed her view in opposition to commercial radio, "Commercial broadcasting is influenced by the sale of advertising. In Great Britain the advertiser is not allowed directly to influence the content of programmes. But unless the programmes sell his products the advertiser is not likely to continue to take space."

Radio Caroline believe that they established a pattern of content before they had any advertising and attracted a certain large audience. Any modification has been because the weight of correspondence from listeners and the results of opinion poll surveys have demanded that change. Like any magazine or newspaper the sole object is to attract an audience, a commercially sound operation, and not, on the whole, to attract a new type. The advertiser selects the outlet which provides him with the type of audience he requires. Since these stations cater for a popular audience there is less likelihood of content being influenced by advertisers than there is on a station catering for a very much smaller section of the population.

The original cost of getting the two ships on the air was around £600,000 to £700,000 and running costs are about £6,500 a week. At the time of the merger of the two companies floating capital was given as £1 million. It is this kind of money that the advertising has to cover and make a profit.

Planet Productions Ltd., Ronan O'Rahilly's original company, is the Sales Organisation which sells the air time on Radio Caroline. The maximum amount of air time given to advertising is six minutes in an hour.

This company provides the staff at Caroline House where the various departments deal with sales, public relations and publicity, administration, production and accounts. In all some 26 members of the staff work in London and sales offices have been established in Ireland, Holland and the U.S.A.

The first commercial was broadcast on 1st May 1964 just over a month after the station had first broadcast. This was for the Duke of Bedford's home at Woburn Abbey.

The pattern of advertisers established at the outset was to remain — nationally and internationally known names and products intermingled with organisations and services of a purely local nature.

Among the advertisers in May 1964 were Peter Evans Restaurants, News of the World and Phoenix Rubber and the smaller firms such as a furnishing company, holiday camps in East Anglia and the Norfolk Broads.

In October of that year Caroline was announcing "We have at this moment a stupendous stock of over 8,000,000 (eight million) English ears, mostly in matched sets (of two.) These are available in large lots, at the unbelievably low price of 5.1d. (five point one pence) per 1,000. And remember, with each ear you buy, you get one free!" This referred to an independent survey carried out for Radio Caroline by Attwood — specialists in Opinion Polls. From this survey General Manager and Sales Director, Michael Parkin, was able to show that a 30 second advertisement between 11.30 a.m. and noon on a Sunday, costing £90 had reached 4,219,000 people. Among the advertisers at this time were Bulova Watches, Daily Express, DKW Cars, Limmits, Magicote Paint and McVitie and Price.

The income from advertising began to climb and net invoices during the month November-December 1964 reached £47,952. During the next few months the figure fell considerably, December-January, £28,721; January-February, £32,558 and March-April, £32,341. It was satisfying to the sales staff to see the figure exceed the earlier peak when, in the period April-May, it reached £49,259.

It was around this time that Radio Caroline joined with Radio London in commissioning another survey — their new family had grown apace and now numbered nine million over the age of 16 years of age and very many under this age not covered by the survey.

In January 1965 the famous clairvoyant and numerologist Maurice Woodruff gave a series of daily messages composed of readings of the characters of selected individuals according to their birth sign and birth date 'number'. There is no trace of any prediction given at that time regarding the future of Radio Caroline!

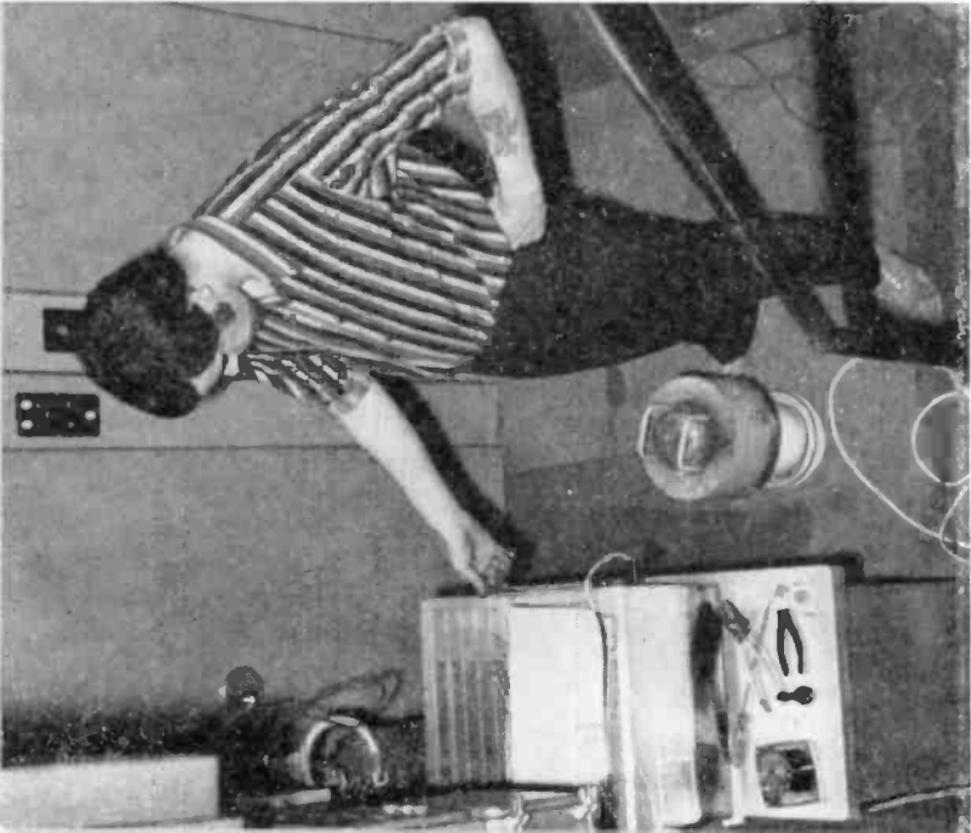
In the annual poll published by the Dutch magazine "Muzeik Express" Radio Caroline held four of the top ten most popular programmes in Holland in 1964. In addition a number of continental newspapers and magazines carried the Caroline programmes. These facts, reinforced by the many thousands of letters that were arriving weekly from the continent, led to a new programme — Caroline Continental Hour. This weekly programme was broadcast from the South ship between 10 and 11 a.m. continental time each Sunday. The programme consisted of record dedications to and from German, French, Dutch, Belgian and British listeners — messages were read in English and in the language of the country concerned.

Coupled with this programme was a new service to British advertisers, Radio Caroline Export Drive. Michael Parkin pointed out that the service was unique and was the station's contribution to the export drive.

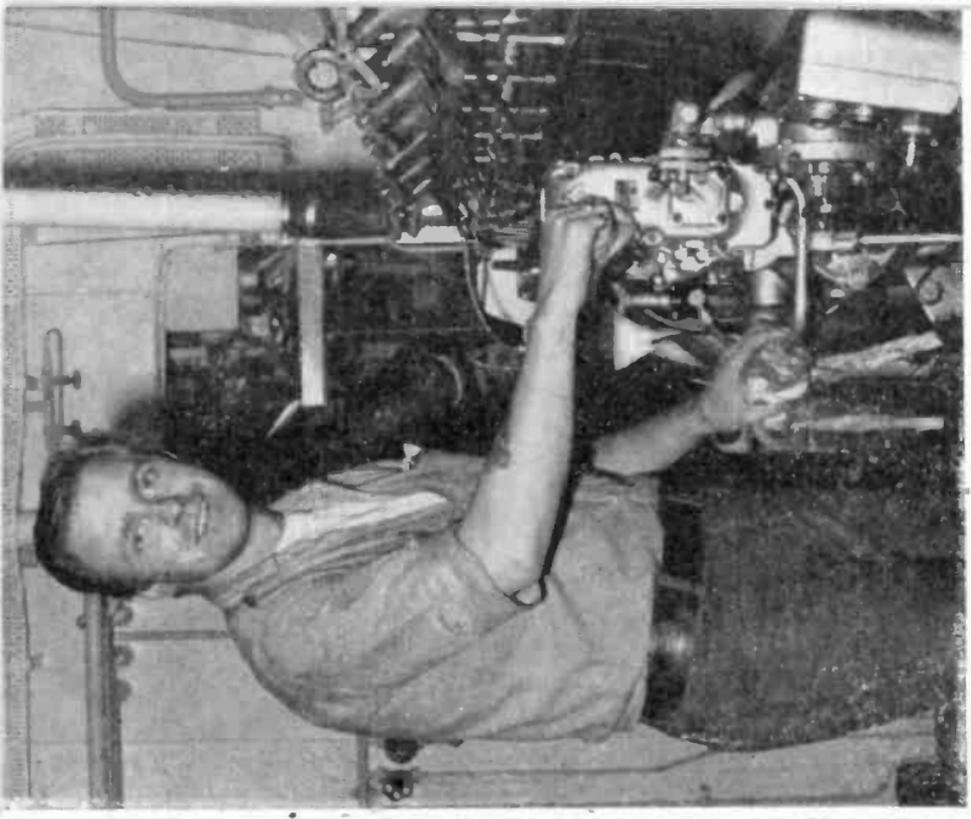
It was estimated that the station's potential audience was about 25 million people. A price discount of 80% was offered and in this way British advertisers were able to take 30 seconds of air time for as little as £12. This sum also included the production of the commercials in up to four languages, and the services of a multilingual announcer. Disc Jockey Gary Kemp, who spoke seven languages took charge of the programme.

One advertiser who ran into trouble was the Egg Marketing Board which booked a thirteen week series. Politicians, Board Members and others seemed opposed to anyone going to work on a Caroline egg. Something somewhere was added, and the old hen's feathers were definitely ruffled!

Proof of the impact of Caroline came in a number of ways.



Radio Engineer A. D. Person in the transmitter hold



Ship's Engineer H. Muldery in the engine room of Mi Amigo

Photos by Richard Burn

One fairly conclusive example concerned a dog named Harry. Like a true star, Harry, who was filming a T.V. commercial for Stamina Dog Food got temperamental and just failed to put in an appearance when he was called to the set. The advertising agents concerned, Benton and Bowles, asked Radio Caroline if they would broadcast a description of Harry and report that he had last been seen in the Edgware Road in London. Within moments of the announcement being made the Caroline House switchboard became inundated with calls from listeners who thought that they had seen the offending hound.

Further proof came from a contest arranged by Columbia Pictures and the Rank Organisation in association with the film "You Must Be Joking". The first week was devoted to promotion but during the second week competitors had to listen to a separate clue each day. A record number of 5,600 entries were received.

In April 1964 "Group Grocer" declared that "Over 115 companies love Caroline". Many well known names appeared in the list such as Mace, Tesco and Wavy Line; S. & H. Pink Stamps, Eat Me Dates, Frys, Flying Bird Cream, Kraft, Lucozade, McVite & Price, Princes Foods, Peek Freans, Ribena and Sunblest.

Top advertising agencies such as Bensons (Harp Lager and William Hill the Bookmaker) and J. Walter Thompson (Dairyalea) were making use of Caroline air time.

The list of advertisers was very impressive and has included such names as Unilever, Imperial Tobacco, Beechams, Currys, Pye Radio, Babycham, Andrews, Mars, Rothmans, Weetabix, Regent Oil, Libbys, Findus Foods, Mac Fisheries, S.P.C. Fruits, Ballito, Holloway Woolworth, Tupperware, Gibbs, Palmolive Colgate, Echo Margarine, John West Foods, Toni, J. Lyons, MacDonald Biscuits, Horlicks, Charringtons, Hawker Siddley Aviation, Airfix, Paramount, United Artists, Old Spice, Coty, Van Den Berghs, Churchmans, Smiths Crisps, Emva Cream Sherry, Womans Own, Crosse and Blackwell, Eye Lure and the Alfred Marks Employment

Bureau. The Isle of Man Tourist Board, who had advertised over Caroline in 1964 were offered free air time during 1965 which they gratefully accepted. It was in the Board's Annual Report that the 5 Manx M.P. members suggested that the Lady Caroline should take Manx Radio as her spouse.

Rivals for listeners but still co-operating to a great degree, Radio Caroline and Radio London lie close to each other in the North Sea, share the same supply ship and in 1965 broadcast a joint weekly programme. This was a motorists' half hour introduced by Stirling Moss which took the form of an Admad and called "Let's Motor with Moss." The programme went on the air between 11-11.30 a.m. each Saturday with an emphasis on music and with Stirling talking about products rather than spot advertising.

A remarkably high percentage of advertising air time is taken up by religious broadcasts. Out of the total available air time for advertisements on both stations, 450 minutes is used by religious broadcasts such as the Voice of Prophecy, Back to the Bible, The World Tomorrow, Radio Bible Class, the Lutheran Society, and Oral Roberts Evangelistic Association.

Air time is also given over to charity completely free of charge. For instance, the pop star Marianne Faithfull joined with Caroline in an appeal for funds to furnish and equip a dormitory for orphaned children in Algeria. Sponsored by the War on Want, the appeal was for £300 and would go to the Yasmina Home for Orphans in Sidi Bou Saidi and help eight children. Marianne made 42 announcements, 21 from each ship, and the newly furnished dormitory was named after Caroline.

A number of other charities have profited from Caroline help and in May 1967 a special appeal was made for money to help treat sea birds affected by the Torrey Canyon oil which did so much damage to bird and marine life.

By the summer of 1964, after the initial four months of advertising, Caroline issued her second, but possibly her most important Rate Card. Commercial radio was beginning

to be recognised as an acceptable media and the reaction of many leading advertising agencies and national associations was softening under the charm and effectiveness of the Lady Caroline.

Ronan O'Rahilly was determined that in advertising, as in everything else possible, the rules laid down ashore should be applied and if anything applied more rigorously. The company, meaning Planet Productions (Eire) Ltd. and Project Atlanta Ltd., were represented by Caroline Sales — the only name the Post Office were eventually to allow in the telephone directory. It was insisted that all advertisements must comply with the British Code of Advertising Practice and that they could only be booked between 6 a.m. and 9 p.m.

It is interesting that when Caroline later decided to provide a 24 hour service at the request of night workers, nurses, lorry and other all-nighters it was as a service — the likelihood of booking air time during the night hours was remote. It still remains fairly clear of advertising although a number of advertisers have found this time a reasonable 'buy'.

The August 1964 Rate Card showed that the top cost for a 30 second spot, between 8.30 a.m. and noon, was £90 on the network whilst the cost for the same period on the South ship alone was £60 and on the North £40. The lowest cost for a 30 second spot, between 6 and 7 a.m. was £35 network, £25 South ship and £15 North ship. Advertisers were offered Volume Discounts based on the amount of money spent from 1 to 10%, Series Discount based on the number of broadcasts maintained over consecutive weeks, ranging from 5 to 15% and a Settlement Discount of 2% if payment was received within 14 days of transmission.

Radio Caroline has always been conscious of the argument that commercial radio would have an adverse affect on newspapers which were so dependent on advertising for survival. It was a fact that the British press had sought a stake in commercial television and a number of groups had shown considerable interest in commercial radio and in fact had supported the idea. It is doubtful if commercial radio

has in fact materially affected the advertising revenue of newspapers — certainly it has stimulated an increase in advertisements for 'pop' shows and dances. Caroline, aware of the reasonably happy relationship that has existed between herself and the Press, was pleased to provide a service to one provincial newspaper. Over Caroline North the Liverpool



"Frobisher Collingwood"

Weekly News carried out a promotion campaign and as a result reported a notable increase in circulation.

To the petrol company B.P. booking air space became an embarrassment. It was pointed out that since 51½% of B.P. was owned by the Government, who appointed directors to the Board, it was a question of propriety as to whether they should advertise on an Offshore Station. Unlike the Egg Marketing Board they had far less reason to blush since the advertising had been placed by Shell Mex BP Marketing Division on the Board of which were no Government nominated Directors. Because of the publicity this received they felt obliged to withdraw.

Ronan O'Rahilly remained amused at the various odd situations that kept on arising, kept on paying a considerable annual bill to the Post Office and watched his organisation grow in support from the public, advertisers, charities and even members of Parliament.

Ronan remembered that in early April 1964 the then Postmaster General had told the House of Commons that the principal Advertising Associations had given an assurance that major advertisers would boycott the stations. This had not proved to be the case and the number and importance of the advertisers has steadily grown.

In May 1966 the situation had reached a stage when the Incorporated Society of British Advertisers initiated a joint research operation into radio audiences, including those who listen to BBC. A steering committee under the Chairmanship of Commander D. C. Kinloch, Director of the Incorporated Society of British Advertisers was set up on which served representatives of the Institute of Practitioners in Advertising and Offshore Radio. It was agreed that the data that was required should tell (a) how many people were involved (b) in different demographic groups and areas (c) how many listened to each station and (d) how many listened to each station at each point in time (e) over a 'long' time period.

Offshore radio was being accorded considerable recogni-

tion in many fields whilst the Government were still determined to silence them as soon as possible.

American interest in Caroline was keen and Roulette Records signed a two year contract and sent over their Jack Spector show which they had sponsored in America. This show was broadcast over Caroline North and South between 7 and 8 p.m. on Monday to Friday and consisted mainly of the top 50 in America with a sprinkling of the Roulette label. American advertisers showed considerable interest in the show and in booking space during its broadcast.

The one thing that advertisers and potential advertisers are interested in are statistics regarding audiences. Consequently the sales staff spend quite a proportion of their time on listener research and surveys.

In early 1966 the Sales Director, Brian Scudder, commissioned the National Opinion Polls Ltd. to carry out an audience survey. This they did in July following an increase in the Southern transmitter strength in May.

The survey showed that Radio Caroline's seven day audience in the South-East had nearly doubled in four months from 15% of all adults to 28%. In Wales and the South-West it had nearly trebled from 4% to 11%, while in the Midland area it had increased from 11% to 19% of all adults.

The increase in audience to the southern ship gave Caroline a total adult seven-day audience higher than that of any other off-shore station.

The survey also showed that 45% of the population listened to an Offshore station and/or Radio Luxembourg during the week surveyed.

78% listened in the 16-24 age group; 55% in 25-34 group; 45% in 35-44 group and 44% in 45-54 group.

The Survey showed the following figures for all adults :

TOTAL RADIO LISTENERS	39,900,000
Radio Caroline	8,818,000
Radio Luxembourg	8,818,000

Radio London	8,140,000
Radio 390	2,633,000
Radio England	2,274,000
Radio Scotland	2,195,000
Britain Radio	718,000

In August 1966, Caroline decided to obtain greater information about housewife and non-housewife females over 16 years of age. This showed that Caroline attracted 18.9% of all women over 16 whilst Radio Luxembourg and Radio London attracted 18.3% and 13.3% respectively.

With the threat of making it illegal for a British firm to provide records or advertising revenue to the Offshore ships it is not at all surprising that offers of advertising and discs were received from America. A further survey carried out in 1967 showed a very high percentage of the population in favour of Offshore radio and gave significance to the American offer.

National Opinion Polls asked "Do you think commercial radio stations should be banned or allowed to continue" — the emphasis had moved from the commercial side to the political.

For all adults over 16 the survey provided the following :

		Cons	Lab	Lib	Male	Female
Banned	% 19	23	21	20	22	16
Allowed to continue	% 69	63	68	66	71	67
Don't know	% 12	14	11	14	7	17

With the Marine Offences Bill imminent new surveys were carried out and the support for Offshore Radio was shown to have grown. Candidates in the 1967 Greater London Council elections were asked if they supported or were against Offshore radio and the results of this poll was announced over the air just prior to the election. Both Conservative and Liberal candidates came out fairly solidly on the side of the ships and Labour equally against. It is a matter of conjecture if this in any way influenced voting but for the first time in 33 years Labour had lost control of

London and the landslide to Conservative had been devastating.

Ronan commented "All that can be said is that opinion polls four weeks before the election showed Labour slightly ahead of Conservative. We then started to ask listeners to make sure that their candidate supported Offshore Radio — this was non-political. Everyone knows what happened at the end of those four days."

A further National Opinion Poll Survey showed that Radio Caroline now had the greatest weekly audience of any commercial station in the world — a considerable achievement in three years.

This survey showed that Caroline's audience was now 19% of the total population in England, Scotland and Wales over the age of 16 — and there were a number of areas where reception was not possible. In the South East, that is the new Standard Regions Nos. 4 and 5, the figure was 27%. The percentages shown for her nearest Offshore rival, Radio London, were 12% overall and 24% in the South East. This achievement was all the more remarkable in that a year previously, with the South ship off the air, she had lost a considerable part of her audience and had had to rebuild her listener figures again. The old Caroline magic still worked.

There were obviously others impressed by the Caroline record of achievement. M. Jean Prouvost, the owner of the magazine Paris Match and a number of textile factories, had, in late 1966, acquired the controlling interest in Radio Luxembourg. The station was then in third position on audience survey and Ronan O'Rahilly was called in to see if he could improve that position. He was given a two hour show spot to arrange. His first show opened with a blues arrangement of "God save the Queen" sung by a French Choir. An old friend and former Radio Caroline DJ, Rosco, became Le President Rosco, deserting his former title of Emperor, and became Le President Rosco in charge of the programme. Millions of listeners tune in each day to his



Gerry Burke at the News Desk

Richard Burn

Mini-Max show with which Ronan has had amazing success and captured for Radio Luxembourge Europe's 'pop,' audience. He declared that this new venture did not mean that he was leaving Caroline.

In fact Ronan appeared to have given concrete support to his belief in British Commercial Radio by an action taken earlier in August 1966. At that time he persuaded Terry Bate, a 33 year old Englishman who had achieved considerable success in North America to give up his Vice Presidency of Stephens and Townrow Service of C.B.S. Radio Canada Ltd., and join him. Terry signed a seven year contract as a consultant. Ronan was still looking ahead and still attracting to him the top skills he needed to ensure an efficient and happy organisation.



Doug MacKenzie

Mrs. E. J. Anthony, with her husband and children, receives her Cash Casino cheque from Bill Hearne

Frobisher Comes Aboard

Possibly the most successful venture ever undertaken by Caroline was the introduction of Caroline Cash Casino. This is introduced on the hour, every hour between 9 a.m. and noon from Monday to Friday, by Bill Hearne. Listeners are asked to deduce from clues, given in the form of rhyming couplets, the person or thing being described. A new couplet line is given each day. The competitor who thinks he knows who or what is indicated is asked to write the name on a piece of paper and post it to Caroline House with proof of purchase of a sponsors' product. There are several sponsors and the name of that one, whose product label or identification is enclosed, has to be written on the outside of the envelope. Each hour three letters, chosen at random from the sponsors pile — each advertiser having his own reserved hourly segment — are opened. Each letter that contains a wrong answer adds £10 to the jackpot which starts each new Contest at £100. The first letter to be opened containing the correct answer wins the jackpot.

The advertisers who have taken part in Cash Casino are Findus Frozen Foods, Galaxy Chocolate, V. P. Wines, Nabisco Shredded Wheat, Libbys, Brands Quality Foods, S.P.C. Fruit, Alberto VO Shampoo and Weetabix.

The maximum jackpot up to 1st May 1967 was £4,070 won on Cash Casino No. 5 when Mrs. L. Hughes of Bangor, North Wales correctly deduced that the name that was wanted was Mary Quant.

The success of this contest was extremely visible at Caroline House, where mail bags filled the reception hall, the passages, the basement and overflowed into upstairs rooms and offices.

In the eleventh week of Cash Casino the millionth letter to contain an entry arrived at Caroline House. At the end of twenty seven weeks, on 3rd May 1967, the figure had rocketed to four millions. Many of the entries arrived by registered and recorded delivery post and in terms of 4d. stamps alone this represented an income of £66,666 13s. 4d. This was additional to the normal heavy administrative and fan mail, the letters received from other contests and the high phone and other services bill Caroline pays each year — and in just over half a year!

To Ronan O'Rahilly this contest produced two amusing and somewhat bizarre situations. As proof of purchase of one sponsor's product competitors were asked to enclose the top from a VP wine bottle, Caroline House received a call from a Post Office official who, somewhat embarrassed, explained that this was causing considerable trouble with their automatic machines, now used to handle and speed up the mails — was it possible to find an alternative proof of purchase? Caroline and the sponsors co-operated.

On another occasion an official called round to see if everything was going all right and if the service was satisfactory. To Ronan this reminded him of his grandfather's five day stand inside the Post Office in Dublin during the Easter Uprising. He felt that his grandfather would have been as equally surprised if someone from the other side had called to see if they had enough ammunition!

To Bill Foss of Findus the results of Cash Casino were a "tremendous success" and they continued to participate. Listeners were delighted because they had found a new friend whom the Findus advertising agents, J. Walter Thompson, had introduced. He was the always-in-trouble commentator and lovable type called Frobisher Collingwood whom everyone took to their hearts.

Masius Wynne-Williams whose agency handled the Libby advertising account was also delighted with the results and said "an excellent piece of buccaneering in a medium that gives full value for doubloons."

The advertising agents for Alberto, Davidson, Pearce, Berry and Tuck were equally enthusiastic and described Cash Casino as "one of the most exciting media buys of the year."

The flood of mail showed that listeners were enthusiastic, that is except for the usual very small minority. Human nature being what it is a few people seem convinced that the only people who should win are themselves. From the end of Cash Casino No. 9, in May 1967, Bill Hearne decided to stop giving the full address of winners to prevent the odd frustrated, foolish, bitter and ridiculous letter being sent that was slightly, or even downright, abusive. Such letters to winners detract, unfortunately, from the many letters received congratulating them on their luck and genuinely expressing pleasure that the person has won. Begging letters are also inevitable — Bill Hearne received one asking for the loan of £500 on the score that as he was giving so much money away he could well afford that sum!

Bill also gets the odd abusive letter, as of course do all people whose names become well known to large sections of the public. These usually follow a similar pattern and the accusations are libellous in the main. Scrupulous care is taken to ensure that every entry stands an equal chance of selection. Everyone appreciates that it must be frustrating to deduce the correct answer, send it in at an early stage in the contest and then not have the letter selected — it's the luck of the draw and a chance, of which each competitor is, or certainly should be, fully aware when entering.

These few stupid letters however in no way detract from the contest, they are inevitable, and certainly both Bill Hearne and the winners have been very grateful for the many pleasant letters of congratulation and good wishes they have received.

Another Caroline contest, the "Free Petrol" promotion, was handled for them by Exmosedit Ltd, who traded as Free Petrol Promotions. Motorists were told to look for the red and black "Free Petrol" signs displayed at many of the garages within their reception area. Here entry forms were available



Universal Pictorial Press

Micky Dolenz of the Monkees receives his "Commission"
in the Beat Fleet from the "Admiral" Robbie Dale

for this simple contest and prizes range from 2 to 100 gallons. Considerable interest was shown in the idea by both motorists and garages.

Yet another idea, that stimulated considerable interest in a short period of time was "Partners in Profit". The sponsor of the original series, put over the air on Sundays, was Weetabix.

Competitors were asked to take a top flap from this cereal packet and put a ring around one of the letters in the name Weetabix. After writing their name on the back of the flap it was posted to "Partners in Profit" at Caroline House in London. Again letters were drawn at random but this time in pairs. If the pair contained top flaps with the same letter ringed then the senders became partners in profit and took one of the twin jackpots.

Each time a pair of letters was opened which contained two dis-similar letters which had been ringed £10 was added to each of the twin jackpots, both having started at £100. It was the voice of Colin Berry which gave the details and brought the good news to winners.

Every letter opened a winner, was the basis of the Lucky Birthday Bonanza in which Rick Dane went on the air six times a day from Monday to Friday. Each Bonanza game lasted over an eight week period and in the first game entrants had to provide proof of purchase of a Halex toothbrush or Golden Wonder Peanuts. Each time the contest came on the air one letter was selected and the date of the competitor's birthday, which they had to enclose, was read out. The day of the month was then checked against a board, numbered from 1 to 31, against each of which a prize was marked. The lucky birthday winner was then awarded the prize standing against his or her day of the month.

The number of each prize was changed daily.

Contests such as these captured the public imagination and entries poured in to Caroline House — not all by post. A husband and wife, convinced that they had the correct

answer to Cash Casino refused to put on a stamp and thus contribute to a Post Office which has fought to put their station off the air. They travelled to London by train from Worthing to deliver the letters personally !



Tom Edwards

DJs Afloat

It is inevitable that the "stars" of Radio Caroline are the Disc Jockeys and News Readers whose voices are heard over the air each day. They are the personalities that the general listening public know and their professional skill is that by which the station mainly draws its followers. They in their turn owe much to the many men and women who provide them with the equipment, information and services they need.

In the first three years of operation there have been nearly 60 Disc Jockeys and News Readers who have, for varying periods, operated and broadcast from one or another or both of the ships. Most arrived with full professional qualifications but a few had no previous radio experience. The Management of Radio Caroline would appear to have had a happy knack of being able to select the right personalities to suit their type of programme arrangement. On occasions they have chosen the unknown and unqualified in preference to qualified applicants — time has, in general, proved their confidence and faith to have been well founded. Many of the DJs and News Readers gained their experience in Australia, Canada or the United States where commercial stations flourish, but the majority were born in Britain. It is surprising however to find that at least 7 were born in Britain but left as children for Australia, Canada or America returning many years later to the land of their birth. Two, an American and a Canadian, reversed the process and came to Britain as children. The knowledge that the British Government intended to take action against the Offshore Radio Stations through British nationals has, certainly since early 1967, resulted in the greater employment of those holding other than United Kingdom passports.

Of a few sea sickness laid them low and they were forced to seek shore based jobs. Of others, for personal or domestic reasons, life ashore was more preferable than the monastic



Gerry Kinn

Ireland Studio, Canada



Johnnie Walker

form of life imposed by life aboard ship. Yet again the growth of the number of stations operating attracted interchange of DJs and News Readers and new stations were constantly seeking those with local experience. Radio Caroline, as the first in the field, was obviously a happy hunting ground

At first glance, therefore, whilst the number of voices that have been heard over the air may seem high, closer examination reveals the number to have been very reasonable. In addition to the reasons given above it should also be remembered that the two ships operating employ some 13 DJs and 4 News Readers, and a percentage of DJs were only on visits of fairly short duration to Britain and Europe and later returned to their native shores.

Vacancies are advertised but this, unfortunately, does not stop applications arriving at any time. The staff at Caroline House make a note of all applicants, can advise the unqualified of the training courses available and can, when necessary, arrange for voice tests.

Sheer determination however obtained a job for one DJ. A 22 year old Liverpool born engineer working in Lytham St. Annes listened to Radio Caroline North. He felt that he could do better than some of the DJs he heard. He wrote to Radio Caroline to say he would like to become a DJ. He received a reply which, in effect, said "so do 40,000 others" and suggested the old show business discourager of "don't call us we will call you". Undeterred the young man called Caroline to point out that he was not one of the 40,000, he was different, he was good. It was suggested he prove it. Having borrowed £5 from his mother he headed for London and took a test. Returning home, not quite so sure of himself, he tried to dismiss the idea. Four days later he received a message asking him to call Caroline House and transfer the charge. He was interested to note that this time they were prepared to pay for his visit! A week later he was aboard Radio Caroline North. The Mike Ahern Show was launched and Mike was soon to get a fan mail of more than 1,000

A 12100

JAN 68

RADIO CAROLINE 259 m.

Johnnie Walker

**OFFICIAL
KISS-IN-THE-CAR
LICENCE**

*This licence is valid
until January, 1968 and
entitles the holder(s) to
kiss-in-the-car providing the
occupants are listening to
the Johnnie Walker Show
on Radio Caroline South*

**NOT
TRANSFERABLE**

FRONT

REVERSE

KISS IN THE CAR LICENCE

David and Karen of Sudbury wanted to know if it was valid for scooters!

letters a week. A happy ending to the story but one that is unlikely to be repeated.

The DJs at the start of operations worked two weeks on the ship and two weeks ashore. This was later changed to two weeks afloat and one week ashore. Whilst they are ashore however most of them make personal appearances or co-operate in the making of commercials and other promotion activities.

Starting at about £1,000 a year their pay can increase to a maximum of about £2,500 a year. This income can be improved by personal appearances and other activities. When they are aboard ship they work fairly long stints in the studio and much of the remainder of the time is spent preparing their next show. It is a fairly full and exhausting life.

Whilst each DJ is responsible for his own show he works within a fairly loose framework of directions laid down by Caroline House. The exposure of chart and other records are suggested and frequency is controlled to prevent overplaying of any one disc. The advertising schedule however, is rigid as also are the news breaks. The News Readers, all capable of taking over a programme in an emergency, spend much of their time in preparatory work.

The DJs, News Readers and Radio Engineers share a lounge together in which they can work, relax and discuss their various problems. They share a mess deck and have their meals with the Dutch Crew and relations between the two sections are good as a result.

"Putting one's whole personality into a programme, and I suppose that is what we have to do to make the grade, can, under ideal conditions be tiring. To do so in a small studio which refuses, at times, to stand still, leaves you fairly limp and not exactly sociable. Frankly it is to the credit of Caroline DJs that on the whole we get on very well together and with the engineers and crew. In such a small space, where privacy is at a minimum, I suppose that is as well." In this way one DJ described life aboard and it becomes obvious, after only a short while on one of the ships, that in fact relationship is remark-

ably good. It is only reasonable to expect the occasional temperamental outbreak, especially after a few hours at the microphone, but these are indeed rare.

In the early days when the armadas of small craft came out in the summer to gaze at the ships — no one is permitted on board — the DJs on the South ship staged a special Pirate Show. In true skull and crossbones fashion a plank was run out and the "accused" was made to walk until he ended up in the sea. He had been found guilty of the unpardonable sin of playing Mozart!

Right from early days it was apparent that DJs would have to be careful what they said over the air. Simon Dee reported that he had mentioned that there was just time for a cup of coffee whilst a record was being played. A few days later he had received 4lbs of coffee by post!

When Radio Caroline started in March 1964, letters began to pour in asking for information about the station and DJs and making requests for records to be played over the air. The number eventually reached nearly 20,000 letters a week.

It was decided that a Caroline Club could handle all these requests and indeed provide an excellent listener service. On 1st July that year such a Club was formed to play records for and from Club members and to announce items of interest to those members. A broadcast on Station CKLW in America resulted in a stream of membership applications from America to join the several thousand Continental members who had already joined. British and overseas members reached an incredible total.

A Caroline Club member pays 10/- and receives a membership card and an illustrated brochure on Caroline and the DJs. At various times identity bracelets, car stickers, price discounts and the like have been arranged for members. Newsletters keep members up to date with current information about the station and events and DJs meet members at functions up and down the country.

Disc Jockeys themselves also have their own fan clubs and two, Robbie Dale and Johnnie Walker, run special operations

planned by themselves. Robbie is the self promoted "Admiral" of the Beat Fleet with his own design in uniforms and inbuilt beard to match. Thousands of listeners have applied to the "Admiral" for their "Commission" certificates and joined the Fleet. Special "Commissions" and an ornate scroll are presented to individual artists and Groups of whom within a short while of forming this naval force, 29* had actually joined whilst others have promised support and enrolment will follow. On his birthday the "Admiral" prepared and broadcast a Birthday Honours List of nine recipients of the Distinguished Pop Medal*. The cost of the Beat Fleet is met by the Admiral. Recruits are instructed to apply to the "Admiral" at the Headquarters of the Beat Fleet, 6 Chesterfield Gardens, London, W.I.

Twelve thousand licences issued in four months is the success story of the Johnnie Walker "Kiss-in-the-Car" programme. This has entailed a considerable amount of work in his very efficient licencing department at P.O. Box 17, Solihull, Warwickshire, where his mother is in charge. The licence "entitles the holder(s) to kiss-in-the-car providing the occupants are listening to the Johnnie Walker Show on Radio Caroline South". It is not apparently transferable. In the late evening Johnnie plays a long record during which he expects all those so licenced to engage in extended automobile osculation. As one fan said "I've got the licence. Anyone know a girl with a car?"

In March 1966 the Caroline DJ Tony Blackburn was star compere at the Gala Opening of the Melody Maker National Beat Contest at the Regent Ballroom in Brighton.

Jerry Leighton, another Caroline DJ, together with a Radio London DJ were the only representatives of British Radio to leave London and accompany the Beatles for the whole of their tour of America.

Immediately after winning the Indianapolis 500 race Jim Clark telephoned Caroline DJ Gary Kemp with the story of

* See Appendix B.

the race. The whole conversation was recorded and broadcast twice over Radio Caroline.

These are just a few of the many places and events in which Caroline DJs were well to the front. The demand from charity organisations, clubs, and all kinds of events for the help and services of Caroline DJs is ever increasing — indeed so much so that with the limited number ashore at any one time



Dave Williams

it is only possible to fulfil a small portion of the requests. The Disc Jockey, being no different to anyone else, needs some time when ashore to cope with personal and domestic matters and this is particularly true of those who are married.

Terry King, as a new boy, detailed his week ashore from the North ship.

Tuesday — Arrived Isle of Man early evening on tender. Spent night on Island as no available flights to London.

Wednesday — Plane take off delayed. Arrived London just after 3 p.m. and went to Carline House. Left at 6 p.m.

Thursday — Morning photograph session to meet fan requests and publicity requirements. Had a haircut and went to Caroline House for meeting and to make a commercial. Left after 6 p.m.

Friday — Meeting at Caroline House at 10.30 p.m. and straight to dentist. Back in the afternoon for more commercial sessions. Evening relatively free.

Saturday — Free.

Sunday — Charity Football Match in Liverpool.

Monday — Morning free. Fly back to Isle of Man and stay in hotel overnight.

Tuesday — Very early morning take tender back to the boat.

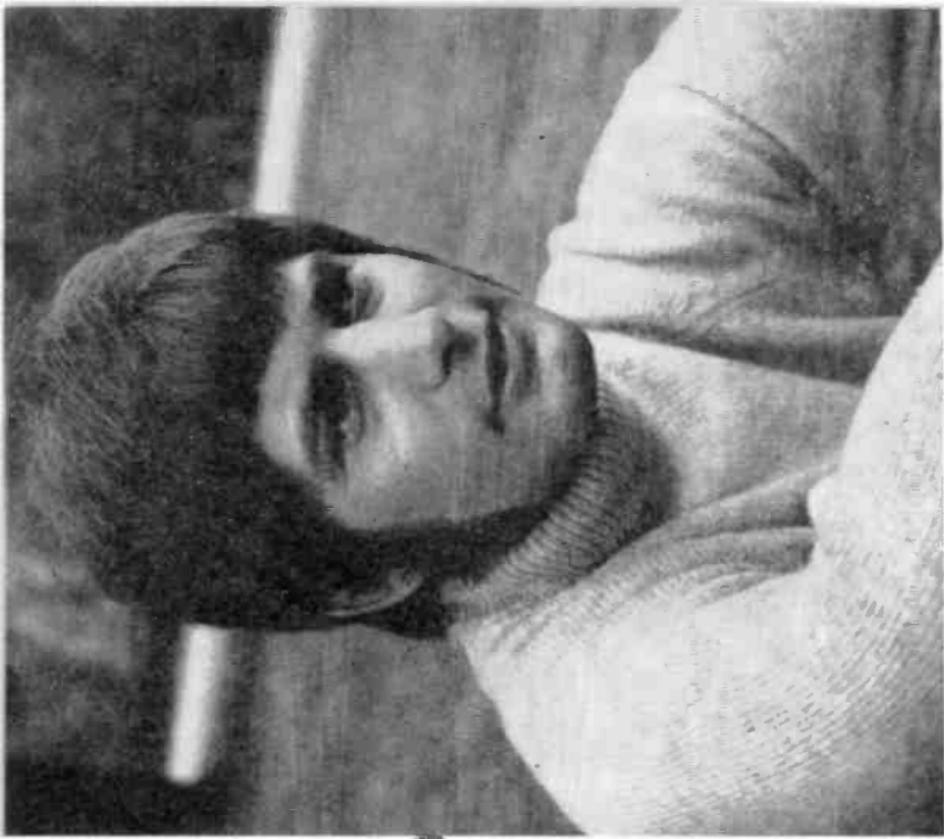
Tony Prince was ashore at the same time and he had engagements at a charity occasion in Rhyl on the Saturday afternoon, an engagement in Blackpool on the Saturday evening and the charity football match in Liverpool on the Sunday.

Terry King will also be engaged in various charity and other functions as his voice and personality become better known to British audiences. He may well feel that his earlier weeks off were fairly easy occasions!

The Caroline North ship is registered in Panama which means that it is quite legal for the Captain to conduct a marriage ceremony. The Dutch Captain of the ship in September 1966, Captain Martin Gips, however had not considered



Bryan Vaughan



Rosko

the idea — he had to when it appeared as a distinct probability — it became a fact on Tuesday, 20th September. He had to send ashore and borrow a British Coastguard uniform for the occasion.

Mick Luvzit, who in two months had become one of the North ship's most popular DJs met a former Caroline DJ, Ray Teret who had opened the "Ugli Bug Boutique" on the Isle of Man. Ray introduced Mick to his sister Janet — they were both 23, got on well together and after a whirlwind courtship made wedding plans — a white one in mod style and on the ship.

Wedding guests might well have been surprised at the invitations which said that they must have passports and, that if the weather was extremely bad, the wedding would be postponed until the following day. Two launches left Ramsey Harbour, to take wedding guests and the press to the ceremony. It was unfortunate that fog delayed the plane bringing Jan's parents to the ceremony and they had to listen to it on a borrowed transistor as it was broadcast live with commentary by Graham West. This also meant that Ray had to take his father's place and give the bride away and also act as best man. The ceremony completed, the launches headed back to Ramsey arriving back about 6 p.m.

Jan, whom Mick calls "Princess", often accompanies him on his engagements ashore and the couple live in a cottage on the Isle of Man where they can relax when they get a chance during Mick's one in three weeks off the ship.

The proof of the friendliness and loyalty that the vast majority have for Radio Caroline can be seen in the number of 'old boys' who can be found at Caroline House in London on visits to their Old School.

On the third anniversary of Radio Caroline's first transmission, at Easter 1967, Mike Ahern, Robbie Dale, Keith Hampshire, Gerry King, Dave Lee Travis, Tommy Varce, Johnnie Walker and Steve Young could be heard over the Caroline South transmitter and they were supported by News Readers Gerry Burke and Ian MacRae. On Radio Caroline

North at this time the Disc Jockeys were Don Allen, Jerry Leighton, Mick Luvzit, Tony Prince and Bob Stewart and the News Readers were Nick Bailey and Dave Williams.



Bill Hearne

Muster of DJs

The short biographical details that follow are, of necessity, brief and cover the personalities of which records were available. It is regretted that there may possibly be some omissions — these are not deliberate but simply that the checks of files produced no other names for one reason or another. The list is in alphabetical order.

AHERN Mike

Born in Liverpool on 30th September 1942, Mike Ahern was educated at St. Bedes Secondary Modern School until he was 15. His first job was in a menswear store where, after three months, he had a serious mishap with an expensive suit and left. Work as a clerk, barman and factory hand followed before he decided to take his undoubted (to Mike) talents to France. Here he remained for two years as a grape-picker and learnt to speak French, Greek, Spanish, German and Italian.

On his return to Liverpool he and a friend opened a club "The Teen-Beat Club", which had moderate success until the local council declared the floor to be unsafe. He joined Radio Caroline North and later transferred to the South ship. Mike is 5 foot 10 inches tall, has fair hair and blue eyes. Hobbies photography and motor racing. Musical favourites are Sinatra, Bennett, Andy Williams and Presley.

Photograph on Page 142

ALLEN Mike

Born and educated in Portsmouth, Mike Allen devotes much of his time to song writing. In this field he has been very successful — his songs include "Skinny Lizzie" for Gerry and the Pacemakers, "Iceberg" and "Stablemates" for the Mark Murphy album on Fontana and also Mark's single "Broken Heart". He has also written songs for Screamin' Lord Sutch, John L. Watson and the Hummelflugs and many others. Mike, who is 5 foot 9½ inches and married,

first broadcast from Radio Caroline South in 1964, then he left for a short while only to return later to the ship.

Photograph on page 148

ALLEN Don

Born in Winnipeg, Manitoba, Don Allen, after leaving school, took a course in announcing at Chicago and, on graduation at 18, became an announcer with a Canadian Radio Station. He later became a freelance disc jockey and was heard over the air in the USA and Mexico before coming to England. First broadcasting from the South ship, Don later moved to Radio Caroline North. He is 5 foot 10 inches tall, has brown hair and hazel eyes and is married. Hobbies include a genuine love of music of all kinds and his stereo equipment.

Photograph on Page 26

BAILEY Nick

Born in London in 1947, Nick Bailey was educated at the Lycée Français until he was 11. It was then that his father, actor Robin Bailey, went to Australia to play the lead in the Australian production of "My Fair Lady". Young Nick went with his family and it was three years before he returned to Britain to complete his education. Schooling completed he joined the Margate Stage Company in Plymouth where he made his first public appearance in a "walk-on" part. After six months at Plymouth he moved to the Mermaid Theatre in London as a member of the publicity department. In September 1966 Nick joined Caroline South as a News Reader.

Nick Bailey enjoys music of all kinds with the exception of modern jazz. He has a strong affection for Australia and would like to return there sometime in the future.

Photograph on Page 43

BLACKBURN Tony

Born at Parkstone, Dorset on 29th January 1943, Tony Blackburn has made many TV and stage appearances both as a compere and as a singer. He began his education at a

private preparatory school before going to the controversial Millfield School where fellow students included Mary Fand and Mike Sangster. After Millfield Tony spent his evenings singing with a local orchestra and touring with a group. He spent a year at the Maurice Burman School of Singing and had some private tuition. His first disc, "Don't Get Off That Train," started him on a career as a singer and "Is There Another Way To Love You" followed. He joined Radio Caroline South as a DJ in 1964.

Tony has always loved all kinds of music but has a preference for "pop".

Photograph on Page 58

BRUCE Errol

Born in October 1942 in Ontario, Canada, Errol Bruce is 6 foot 3 inches tall and joined Radio Caroline North as a DJ in August 1964.

BURKE Gerry

Born in Croydon, Surrey in 1930, Gerry Burke has been a journalist, the head of the Publicity Department at London's Mermaid Theatre and owned and directed his own theatre company. Gerry, who has brown hair and green eyes, joined Radio Caroline in December 1966 and joined the South ship as a News Reader.

Photograph on Page 76

CONWAY Carl

Born at Ramsgate, Carl Conway was educated in Kent before going on to Douai College, Woolhampton and St. Lawrence, Ramsgate. He started his acting career when he left school at 19 and his first stage part was in "Rebecca". Since then has appeared in many TV plays and films, including "A King in New York" in which he played a number of scenes with Charlie Chaplin. Carl, who is 5 foot 11 inches, has a natural sense of humour which is very evident in his acting and broadcasting. Whilst he was with Radio Caroline he put to good use his great talent for mimicry and played many of the different voices in the "commercials". Carl

joined Radio Caroline at Easter 1964 when she first started broadcasting and a short while later came ashore to work on the production of the "commercials".

Photograph on Page 64

CRUZE Gordon

Born in Calgary, Canada in 1942, Gordon "Gordie" Cruze joined Radio Caroline South in August 1966 as a News Reader and later moved to the North ship as News Reader/DJ.

DALE Robbie

Born at Littleborough in Lancashire in 1940, Robbie Dale began his working life as a bellboy at the Mayfair Club in London. Other jobs included work as an antique dealer, press agent, in sales promotion, and with the Army for five years. He has toured the Far East and spent three years in South East Asia. Robbie joined Radio Caroline South in April 1966 as a DJ without any previous broadcasting experience — thanks to Radio Caroline executives who believed he had potential. He has more than justified their faith and amassed a large and loyal following. Robbie is 5 feet 10½ inches tall, has fair hair and hazel eyes and made his first public appearance ashore in January 1966. Hobbies include motor-racing, horse riding, modern art, swimming and good music.

Photograph on Page 116

DANE Rick

Born at Port Louis, Mauritius on 22nd February 1941, Rick Dane joined Radio Caroline in 1966 and broadcast from both ships. Comperes all the shows for Brian Epstein; runs Sunday 'pop' concerts at the Saville Theatre; writes for London Look Magazine and for a BBC Television children's series. Comperes a commercial spot on Caroline.

DEE Simon

Born in Ottawa Canada on 28th July 1935, Simon Dee went to school at Shrewsbury in England. On leaving school Simon tried his hand at a number of jobs including that of lorry driver and as a bouncer — this involved throwing out of

coffee bars anyone who did not meet with the management's approval. He discovered, somewhat painfully, that he did not have the build for the job and more often than not it was Simon, rather than the troublesome customer, who arrived outside on the pavement! His first public appearance was in the ITV play "Touch of a Dead Hand". For a while he worked as a photographer's assistant with Anthony Armstrong Jones, now Lord Snowdon. A meeting with Ronan O'Rahilly led to Simon Dee becoming a DJ on Radio Caroline when she started broadcasting at Easter 1964. Since leaving Radio Caroline he has established a very considerable reputation and is now one of Britain's top spinners of discs. Simon, 6 foot 2 inches tall with fair hair and blue eyes, has been in England since he was 11, except for his tour of army service when he was stationed in Cyprus and the Far East. Married with a young family, his hobbies include photography and interior decorating and he has a fondness for music of all kinds.

Photograph on Page 48

EDWARDS Tom

Born in Norwich on 20th March 1944, Tom Edwards was educated at Langley Private School and then entered journalism. Tom has been a Senior DJ with Radio City and Compere Announcer with Anglia, Southern and Border T.V. He joined Radio Caroline South on 2nd May 1967.

Photograph on Page 118

GALE Roger

Born in Dorset on 20th August 1943, Roger was educated at Hardye's School and the Guildhall School of Music and Drama. Roger, who is 6 foot tall, has worked in radio and TV and is a descendent of Sir Francis Drake. He joined Radio Caroline in August 1964.

HAMPSHIRE Keith

A London born Canadian, Keith Hampshire, who is 6 foot, had an impressive career as a singer and radio and TV personality on the North American continent.

Born in 1945, Keith made his first public appearance in a



Gary Kemp



Eric Porter

Bob Stewart

children's dancing show in London at the age of four. He then went to Canada where he lived and worked until he returned to England in 1966. Prior to joining Radio Caroline South in July of that year, he was employed by CFCN Radio and TV in Calgary, Canada. His many public appearances in Canada include the male lead in an operetta, five years as a "pop" singer, a year as a folk singer and a special spot as a singer on a Roy Orbison stage show. Keith also appeared on a Cross-Canada TV Teen Show and has won 9 provincial singing diplomas. His hobbies are ski-ing, swimming and singing.

Photograph on Page 44

HEARNE Bill

Born in Clapham, London on 6th August 1927, Bill Hearne moved to Toronto, Canada, with his parents when he was three. He was educated in Toronto and returned to London when he was 17 to study commercial art at St. Martin's School of Art. He returned to Canada and became a successful illustrator and artist. He also graduated at Ryerson Institute of Technology, Radio Broadcasting School, in 1950. Work then followed as director, news reader, interviewer, commentator and script and commercial writer. He left Canada again in 1964 and worked for Radio Luxembourg before joining Radio Caroline in April 1965. Bill has built up a vast audience who listen to "Cash Casino" which he introduces each weekday. Hobbies include making model aeroplanes, writing and photography. He hates loud ties!

Photograph on Page 130

HOWARD Mel

Born in Winnipeg in 1940, Mel Howard was educated at the Gordon Bell Collegiate, Winnipeg, until he was 20. He also studied music at the San Francisco State College. Mel started his acting career with the Manitoba Theatre Centre. His other jobs included a period with EMI on their International Recording Division and as an agent for Air Canada. His first broadcast from Radio Caroline South was in October 1965.

JAMES Peter

Born on 18th December 1941, in Masterton, New Zealand, Peter James joined Radio Caroline for a short while in January 1965. He later joined Radio 390.

JONNS Ric

Born at Thorpe, Norwich in Norfolk on 26th January 1943, Ric Jonns has had a varied career. At one time he was road manager for an unknown group but left before they made their first hit — they were Herman's Hermits. He joined Radio Caroline North in December 1964.

JUNKIN John

London born John Junkin achieved success as an actor with Joan Littlewood's Theatre Workshop. He was also a solo cabaret artist at one time. Born in 1930 John is a talented scriptwriter whose material has been used by Spike Milligan, Ted Ray and Frankie Howerd. An original Caroline DJ. He was on the ship the first day she transmitted in March 1964.

KEMP Gary

Born in Hampstead, Gary Kemp was educated at Finchley Grammar School until he was 17. For a period he worked with the regional Gas Board and taught English to foreign students. When the station ran their "Caroline Continental" on Sunday mornings, Gary who speaks 7 languages, was in charge. He got a vast fan mail from all over the continent and Britain. Prior to joining Radio Caroline South in December 1964 he had broadcast with the BBC "on and off" since he was 13. During his National Service, this 6 foot 2 inch Londoner served as a pilot in the RAF.

Photograph on Page 136

KERR Doug

Born in Alberta, Canada, Doug Kerr was educated at Stampede City and Utah University. He joined the Canadian Broadcasting Company for a period and came to England in 1957 and acted in a number of films. He was one of Radio Caroline's first DJs joining MV Caroline early in 1964 and going with her when she moved to her northern position.

Doug paints abstracts and is very fond of Chinese food. Whilst with Caroline this 5 foot 10 inch Canadian was Chief DJ.

KING Jerry

Born at Welland, Ontario, Canada in 1941, Jerry King was educated at Welland and Queens University, Kingston, Canada until he was 19. He started out to be a Physical Education Teacher but decided eventually on a career in radio. His first broadcast was as a Saturday morning DJ on Welland Radio when he was 15. Jerry is 6 foot 2 inches tall with fair hair and blue eyes and played basketball and football for his University. Coming to Britain on holiday in 1959, Jerry fell in love with the country and was determined to return. This he eventually did in 1967, after some time spent on Bermuda Radio and TV, and joined Radio Caroline South in March of that year. His hobbies are sport and cinema and he is rapidly becoming an avid soccer fan. Jerry started on the South ship and transferred to the North.

Photograph on Page 120

LARKINS Bob

Born in Tasmania in 1938, Bob Larkins came to England at the beginning of 1962. Educated in Hobart he went into a bank and left to become a commercial copywriter. Bob has acted in many stage plays and has written review scripts. In England he became Deputy Theatre Manager at the Mermaid Theatre and joined Radio Caroline as a scriptwriter in February 1965. It was not however until August 1966 that he made his first News broadcast. Bob arranged many of the Radio Caroline interviews with top film and TV personalities.

LEIGHTON Jerry

Born in London, Jerry Leighton, was taken, as a child, to Canada where he completed his education by graduating from the University of British Columbia. Returning to Britain he took a variety of jobs including fashion designer, compere, singer, comedian, and scriptwriter. He began broadcasting on Radio Caroline off the East Coast of Britain

in June 1964 and, with the amalgamation of Caroline and Atlanta, he sailed North to the Isle of Man. One of the earliest of the Caroline DJs Jerry, at the end of the first three years of operation has the distinction of being the DJ with the longest period of service with Radio Caroline.

Photograph on Page 142

LODGE Tom

Born in Liverpool, Tom Lodge was taken to the United States of America when he was four. After completing his education, he joined forces with an American Indian for a two year expedition into the frozen wastes of the Arctic where his life was saved by a timber wolf, whom he named Mohair Sam. Returning to North America he took a job as a cowboy on a ranch in Alberta, Canada where he wrote his book "Beyond the Great Slave Lake". This became a best seller on both sides of the Atlantic. Tom then became a DJ with the Canadian Broadcasting Company for whom he came to Britain as a freelance broadcaster. He joined MV Caroline in 1964 just before she sailed North and stayed with her off the Isle of Man. Tom Lodge's grandfather was Sir Oliver Lodge who played a considerable part in the development of wireless telegraphy.

Photograph on Page 40

LUVZIT Mick

Born in Portage Le Prairie, Manitoba, Canada on 24th February 1944, Mick Luvzit had a rather secluded and strict childhood and upbringing. This led to hours spent song writing, singing and learning to play the guitar, drums, piano, electric bass and violin. He won a violin solo competition in Manitoba at 14 years of age and although offered free study in Vienna turned to "rock" music. He gained his first radio show on CKY Winnipeg singing with his own "rock and roll" band only two years later. Mick became a DJ on this station and later went to CHWO, CHIC, CHUM and then CFGM, top country station in Canada, prior to coming to Britain. His first record released in Britain, a single on the Decca label, was "A Long Time Between Lovers" of which the "b" side

"Tho I Still Love Ycu," he wrote himself. Mick, who is 6 foot 1 inch tall and has black hair and brown eyes, joined Radio Caroline in June 1966 and in the first week received over 1,000 fan letters.

Photograph on Page 148

MACRAE Ian

Born in Melbourne, Australia, Ian MacRae first went into radio as control operator with the Melbourne station 3AW and then moves to 3CS, a country station, as production manager and general announcer. He arrived in the United Kingdom late in 1965 and joined Radio City. Here, with Alan Clark, he founded the "Aunty Mabel Hour" which the Record Mirror voted one of the top radio and TV shows. Ian joined Radio Caroline in 1967 and went out to the South ship as a News Reader and DJ. He is fond of reading and all types of music.

Photograph on Page 80

MARRIOTT Mike

Born in Leicester in 1941, Mike Marriott went to College in America when he was 19. With Radio Caroline he broadcast from the Northern ship.

MARTIN Keith

Born in Kent, Keith Martin joined Radio Atlanta and was one of her earliest DJs.

MOORE Chris

Born in Washington D.C. in 1941, Christopher Moore is an Irish American who came to England when he was eight years old. He was educated in Britian and at 18 joined the Merchant Navy. After seeing the world he returned to the United Kingdom to join an advertising agency and later went into the music business. In early 1964 he joined Radio Caroline and to Chris goes the distinction of being the first DJ whose voice was heard over the air from the ship on the first broadcast. Later Chris became the programme director for the Northern ship.



Jerry Leighton



Doug MacKenzie

Mike Ahern

MURPHY Jim

Born by the Gulf Stream in Texas, Big Jim Murphy — he is 6 foot 5 inches tall — is often referred to as Murph the Surf. Polesquatting however is his speciality, he started at 17, and his longest "squat" was for 49 days. He joined Radio Caroline North in mid 1965.

NICOL Colin

Born in Perth Australia, Col Nicol started out as an electrical engineer and later became an announcer with the Australian 6 KY station. His was the first voice to be heard over Radio Atlanta when she first started broadcasting. After a short while away from the ship, he returned later to Radio Caroline South as a DJ and News Reader again. Col is now with Radio Luxembourg.

NOBLE Paul

Born on 10th April 1941, Paul "Nutty" Noble joined a printing firm when he left school at 17. He left to become a farmer and after that a "private eye". Coming into some money he had an unforgettable few months on the Continent, ran out of money, hitched to Paris and joined Radio Caroline in September 1964. Paul's first job was as an engineer on Caroline but he became so popular doing occasional shows he was promoted to the job full time. In fact he was to prove one of the most popular Caroline DJs ever and had his own fan club. Paul left to join Radio Antilles in the Caribbean. He is 6 foot 1 inch tall and his hobbies are sport, riding, golf and athletics.

Photograph on Page 76

PRINCE Tony

Born in Oldham in 1946, Tony Prince has black hair and blue eyes and is a mere 5 foot 4 inches tall. He is in fact the only Caroline DJ who actually has been a real jockey! His first public appearance was in a Butlin's Talent Contest — he was 14 years old and his singing won him the second prize. Tony, who was an apprentice tool-maker, was also a singer and guitarist with a Manchester group called The

Jasons. He became a TV personality and while working in Bristol in 1964 was voted the West Country's Number One DJ. Tony joined Radio Caroline North in December 1965 after appearing on TWW's "Discs A Go-Go". With a wide taste in music, excluding opera — his hobbies include surfing, swimming and sunbathing. He has advised Ronan O'Rahilly that he hopes to buy Radio Caroline but meanwhile will continue as a DJ and concentrate on widening out as a recording star!

Photograph on Page 64

ROSKO

Los Angeles — Paris — Sydney — London — the career of the Emperor Rosko has spanned many countries and weathered many storms. Not the least of these being that he held off a theatre full of rampaging Rolling Stones fans during a concert at the famous Olympia Theatre in Paris while the Group made their escape. Michael Pasternak, Rosko's real name, is the son of the famous Hollywood producer Joe Pasternak and was educated in Los Angeles, Paris and Switzerland. His achievements include a syndicated programme in Switzerland, Monte Carlo and France; holding the two "rock and roll" show on Sundays on Radio Europe; 2 days non-stop broadcasting on KCVA, a floating radio station operated on board an aircraft carrier by the U.S. Navy; co-compere, with top Australian DJ Bob Rodgers, of the first ever record "hop" in Sydney and a stint as compere at the Olympia in Paris. His hobbies include bear hunting, producing records and car racing.

Rosko joined Radio Caroline South where, in a short time, he made a considerable impact. After leaving Caroline he joined French Radio Luxembourg, to take over Ronan O'Rahilly's "Mini-Max" Show, and has added still further to his vast number of fans and his already considerable international reputation. He is probably the most famous DJ in France today.

Photograph on Page 128

SKUES Keith

Born at Timperley, Cheshire on 4th March 1939, Keith Skues was educated at the Altringham County Grammar School until he was 18, when he went into insurance. His National Service was with the RAF and whilst serving in Germany he got a job with the British Forces Network. After a while as a presentation assistant Keith was allowed to announce one or two programmes — soon he was doing several shows a week. After demob he went to Kuwait and later moved to Kenya where he signed a three year contract with the Forces Broadcasting Service. Keith rapidly became the country's top DJ — his "Skueball Spehall" won the "Best Programme of the Year" award in 1962 and "Skues Me" in 1963. He introduced the idea of a hit parade chart to the country and wrote a daily music page in the "Daily Nation". He climbed Mount Kilimanjaro and Mount Kenya before being transferred to Aden. At the end of his contract he returned home and joined Caroline South in August 1964.
Photograph on Page 40

SLOANE Mark

Born in Somerset in 1942, Mark Sloane was educated at University College School, London. He joined Radio Caroline South from Radio 390 in 1966 and later went to Radio Antilles in the Caribbean.

STEWART Bob

Born in Liverpool, Bob Stewart was educated in his home town until he was 16 and then took a job as a salesman. He went to Canada and made his first public appearance as a compere in Manitoba. Bob is 6 foot tall and has black hair and blue eyes. His hobbies include swimming, bowling and driving. Bob joined Radio Caroline North in 1965.
Photograph on Page 136

St. JOHN Norman

Born in Healsville, Australia, Norman St. John began his radio career at the age of 14, as a panel operator, and by 16 had his own programme on the air. Before he was 20 he

had been heard over a number of Australian stations including Melbourne 3UZ and had become a familiar voice in TV commercials. In January 1965 he came to Britain to try his luck in radio and took a job as social entertainer on the Italian ship 'TV Marconi'. In July of that year he joined Caroline South as a News Reader. Before long he was handling a few shows.

SYDNEY Jon

Born at Clare in South Australia, Jon Sydney joined Radio Caroline South in April 1965.

TERET Ray

Born in Salisbury, England, Ray Teret, who gives his description as "wild hair and potato coloured eyes", stands by his nickname "Ugli Ray". He made his first public appearance at the age of 11 and has worked as a warehouse clerk, apprentice heating engineer and self-employed DJ. He joined Radio Caroline North in August 1965.

TRAVIS Dave Lee

Born in Buxton on 25th May 1945, Dave Lee Travis, D.L.T. as he is known on the air, is a 6 footer with hazel eyes and brown hair. He began his career spinning discs at the Oasis Club in Manchester on a part time basis. Proving extremely popular DLT went on an extensive tour of clubs, ballrooms and theatres presenting and promoting his own shows with the aid of his specially built stereophonic record player system. He was asked by Herman to accompany The Hermits on their American tour. This led to radio and TV broadcasts in many states and on his return to Britain he continued to promote his own shows in Blackpool, Bury and surrounding areas. DLT joined Radio Caroline in September 1965 and broadcast from the Southern ship.

He has a variable taste in music but likes vintage cars, archery and wearing a red rose in his buttonhole.

Photograph on Page 58

TURNER Alan

Born at Blackheath, London on 29th March 1939, Alan

Turner has been a policeman, salesman and engineer. Known as "Neddy" — for no detectable reason — or Al, he was one of Radio Caroline's earliest DJs and broadcast from the Northern ship which he joined in mid 1964.

VANCE Tommy

Born in London in 1943, Tommy Vance stands 6 foot and has brown hair and eyes. He has spent a lot of his time on the other side of the Atlantic. His entertainment career started at the early age of 4 in pantomime. Entertainment is in his blood, his grandfather was a pioneer U.K. film director, his grandmother owned a travelling repertory company and his own parents were both in show business professionally. After leaving school, Tommy joined the BBC, served in the Navy and then attended a college in Northern Ireland where he was a student by day and actor and folk music fanatic by night. He sailed for Canada and the U.S.A. and became America's first British DJ. He had overnight success in Seattle on Radio KOL and then on 93/KHJ Los Angeles. On his return to Britain he joined Radio Caroline South on 3rd January 1966, stayed until the Spring when he joined Radio Luxembourg but on 5th December 1966 he rejoined Radio Caroline on the South ship. Tommy is also a singer and has had two records released in the U.K. "You Must Be The One" and "Off The Hook".

Photograph on Page 80

VAUGHAN Bryan

Born in Sydney, Australia on 23rd February 1941, Bryan Vaughan worked in his native city as a recording engineer and later became chief programme producer on 2CH Sydney. He came to Europe and toured the Continent before coming to Britain. He was offered a job as studio manager with the BBC but decided to join Radio Atlanta instead in May 1964 and became Chief DJ.

Photograph on Page 128

WALKER Johnnie

Born in Birmingham in 1945, Johnnie Walker began his



Mobile Press Photos

Mike Allen



Mick Jagger

DJ career at the age of 20 working in ballrooms in his home town. Within a year he had become a fully fledged radio DJ. During his time as ballroom DJ he also worked during the day as a car salesman but later decided to become a disc jockey full time. He left his salesman's job and three days later was with Radio England. He joined Radio Caroline South in October 1966 and on his late night show organised his "Kiss in the Car" spot for which a vast number of his fans are 'licenced' to take part.

Johnnie is 6 foot tall, has brown hair and blue eyes. His hobbies include swimming and motor racing — he has in fact been through a school for racing drivers and handled a Lotus at speeds up to 130 mph.

Photograph on Page 120

WALTON Robert

Born in Auckland New Zealand, Bob Walton was with Radio Caroline in the summer of 1964 for a short while and then left to rejoin her again in May 1965.

WEBB Graham

Born in Australia, Graham "Spider" Webb worked as a telegram boy in Sydney. In the course of his duties the 16 year old Graham called at a studio where film star Rod Taylor was recording a play. His voice so impressed the actor that he encouraged him to try for a job in radio. He established himself in Australia and came to Europe where he worked for Radio Monte Carlo, Radio Norway and the Voice of Germany among others. He joined Radio Caroline South and made quite a hit with his show, "Cobweb Corner". His hobbies are travel and swimming.

WILLIAMS Dave

Born at Oswestry, Dave Williams was the first News Reader in the journalist field to join Radio Caroline. Dave entered journalism, served with the RAF and after completing his National Service he decided to stay on and work as a photographer in the Public Relations Branch. He also helped

to run a broadcasting station on the base on which he served.

Dave, who is 5 foot 9 inches tall and has brown hair and blue eyes, joined Radio Caroline North in 1966. His hobbies are photography, politics, current affairs and pop music.
Photograph on Page 126

YOUNG Steve

Born in Cardiff in 1943, Steve Young was educated at Medicine Hat High School in Canada. He began work as a TV continuity writer for CHAT-TV and Radio and gradually progressed through TV scheduling to full time DJ. Steve came to Britain in 1965 after touring Belgium, France, Germany and Czechoslovakia.

Among his most noteworthy experiences he lists two. The first was being lost for two days in the Canadian Rockies and eventually getting back to civilisation on a bicycle borrowed from a tribe of Indians. The second was when he lived for a week in a shop window during a fund raising campaign. Steve joined Radio Caroline South in August 1966. His hobbies are water and snow ski-ing and cinematography. Quiet and unassuming Steve considers that his life must appear to others as "uninteresting as the inside of a ping-pong ball."

Photograph on Page 66

YALE Tim

Born in Putney in 1945, Tim Yale joined Radio Caroline South in 1966.

PART 2
THE CASE FOR AND AGAINST
CAROLINE

INTRODUCTION

In this Part the Post Office, Musicians Union and the Performing Right Society Ltd., state their case against Offshore Radio and Caroline in particular. Caroline replies.

The method employed was to contact each organisation seeking their help and they all replied giving information. From this a case was written and, if necessary, additional information requested. The manuscript was then submitted and all amendments requested were made. At this stage it was also necessary, in a few instances, to seek further information or clarification. After the final approval of copy this was set. The complete proof of each statement of case was submitted to the organisation concerned again for approval before publication.

In the case of Phonographic Performance Ltd. the position is explained under their heading and the author has provided such information as was available. In no way has he sought to comment on any portion of this Part of the book.

THE CASE AGAINST CAROLINE

A — The Post Office

Background

The Postmaster General is responsible to Parliament for, among a great many other things, all matters relating to broadcasting, its control and efficient operation. It is his responsibility to ensure that all the relevant International regulations, to which Great Britain is a party, are observed; he has the power to grant licences for broadcasting and allocate wavelengths; he collects the licence fees for receiver sets; investigates domestic, local, national and international causes of interference and generally acts as watchdog on the subject for Parliament.

These powers he exercises through the special departments of the General Post Office which are staffed with the appropriate specialists and necessary equipment.

There is a specialised agency of the United Nations organisation to deal with all aspects of telecommunications. This body, the International Telecommunication Union, deals with, among other things, the international pattern of broadcasting and member countries co-ordinate and co-operate to ensure minimum interference. In 1948 the European and North African Members of the Union met in Copenhagen to redistribute the available long and medium wave broadcasting wavelengths amongst the countries of the European area. Few, if any, countries obtained the use of as many wavelengths as they felt they needed: the United Kingdom, for example had to discontinue its Airmet service because no wavelength was available. Some countries — Sweden for example — were so dissatisfied with their allocation that they did not sign the Agreement; but most countries, whether they signed it or not, have observed the Agreement so far as possible.

The wavelengths allocated to the United Kingdom were passed to the Postmaster General to administer and grant to users.

The main problems are on the Medium Wave Broadcasting Band which extends from 535 to 1605 Kilocycles per second (about 500 to 190 metres).

To overcome the shortage of air space a number of stations use directional aerials — for example Stockholm which broadcasts on 773 Kc/s, the same frequency as Cairo, has to use them to prevent interference to Cairo. Interference can occur up to 10 times the normal operational reception range of a station.

The Case Against The Pirates

The case put by the Postmaster General on the question of Pirate Radio is summed up in a document which has been sent to those members of the public seeking information or appealing to the Government to permit the stations to remain on the air. This document deals with all the Pirate stations whilst this book deals only with Radio Caroline. The Post Office have provided additional information to clarify or extend certain points and detailed information regarding Radio Caroline. The document is reproduced in full in ordinary type whilst the additional information and specific details provided by the Post Office are shown as notes at the end of each paragraph in italics. For easy reference the number of each note is shown at the end of that portion of the document to which it refers.

Putting An End To Pirate Broadcasting

Many people have been very disappointed to hear that pirate broadcasting is to be stopped. It seems so harmless, and is enjoyed by so many people.

In fact, despite the repeated claims of the pirates, their broadcasts are far from harmless. The pirates are using wavelengths which we have undertaken to leave clear for the broadcasting services in other countries. By so doing, they prevent people in those countries from hearing their own

domestic programmes. They also represent a danger — slight but ever present — to the radio services on which safety of life at sea depends.¹ Moreover, broadcasting from the high seas is forbidden, all over the world, by international law.² And the pirates make almost unlimited use of recorded material, threatening the livelihoods of the musicians and other performers whose work they use without permission or payment.³

1. *On the danger to shipping the Post Office said it was difficult to express succinctly without appearing either to over-stress or under-stress the danger. Broadcasting transmitters, unless special precautions are taken, are liable to develop faults which cause them to radiate a proportion of their energy on some frequency quite different from their main transmitting frequency. These 'spurious emissions', as they are called, usually fall somewhere in the band 1605 to 2850 kc/s, which contains a number of closely-packed low-power services used for communication between ships and shore. Unlike broadcasting services, which (perforce) rely on brutally powerful transmitters and a motley collection of pretty insensitive and unselective receivers, these ship-shore services rely on relatively low-power transmitters (even the more powerful shore station transmitters use only one kilowatt) and very sensitive receivers. So when even a small proportion of the 50kw energy of a broadcasting transmitter goes out on a frequency in the 1605 to 2850 band it completely blocks all ship-shore services using the particular frequency on which it happens to fall.*

For most of the time, the pirate stations are free from these spurious transmissions; but when they do occur the ship-shore services just have to abandon the communication channels which are affected until, perhaps several days later, the pirates detect the fault and correct it. Most of the ship-shore traffic is what we call commercial traffic — ordinary radiotelephone calls between ship and shore. In theory, nearly all ships have at least two channels on which they can get messages to the shore, and if one is blocked they

crowd all their traffic onto the other one(s); so the main effect of the pirates is that they delay commercial traffic; which is annoying but not dangerous. But it could happen, and on at least one occasion has happened, that this blocking of channels by spurious emissions from pirate stations delays or completely prevents the transmission of messages on which the safety of life depends. So long as no life is actually lost for this reason, the Post Office is rather a lone voice in pointing to this danger. If and when a life is lost — or maybe a whole ship's crew is lost, people's reaction will be very different; but then it will be too late.

The main difficulty in putting this across fairly is that the likelihood of circumstances so combining that a tragedy results from the pirates' transmissions is pretty slender; but it could happen, and entirely without warning. Hence our expression 'slight but ever present danger'.

On March 22nd, 1965 the Postmaster General, Mr. Wedgwood Benn, in reply to a question by Sir Knox Cunningham, M.P. for Antrim South, gave a list of the dates when and places where interference to communications between ships and shore had been reported to his Department and had resulted from broadcasts from Radio Caroline.

<i>29th March 1964</i>	<i>South East Coast generally.</i>
<i>1st April 1964</i>	<i>Antwerp area — continuing until at least 13th July 1964.</i>
<i>2nd April 1964</i>	<i>Essex coast.</i>
<i>9th June 1964</i>	<i>Essex coast.</i>
<i>11th June 1964</i>	<i>South East coast generally.</i>
<i>31st August 1964</i>	<i>Irish Sea.</i>
<i>15th to 25th</i>	
<i>November 1964</i>	<i>Irish Sea.</i>

The Postmaster General went on to say that many of the communications interfered with by Caroline and other similar stations were communications of a routine nature, but the interruption of any of the authorised channels of communication between ships and shore constitutes a danger to shipping. This he said, was illustrated by an incident on 23rd February

1965 when a lightship was prevented for about 30 minutes from passing an urgent report to shore because both of the frequencies available were blocked, one of them by a pirate broadcasting station.

After this initial period, it is true to say, the Carolines did settle down and only one or two cases of interference with these communications were reported. The last report of this type of interference from Caroline, up to the 17th May 1967, came from Ostend Radio Station on 13th June 1966.

2. *International law is binding on Governments; and it is the duty of Governments to make such provisions in their domestic law as are necessary to enable them to enforce the observance of international law on all people subject to their jurisdiction. (One cannot take someone before the Magistrates and charge him with doing something which by international law this country is forbidden to do; one must charge him with a specific offence against domestic law).*

3. *This matter is within the fields of the Musicians' Union and the Phonographic Performance Ltd. whose complaint is outlined on pages 159 to 169.*

To date, twelve European countries have complained to the Postmaster General about the pirates' interference with their broadcasting services.¹ And communications between ships and the shore have often been seriously interfered with.² If the pirate stations were allowed to continue unchecked, there would soon be so much interference that broadcasting as we know it would become impossible.

4. *The 12 countries mentioned are Belgium, Czechoslovakia, France, Germany, Hungary, Ireland, Italy, Norway, Poland, Sweden, Switzerland and Yugoslavia.*

Whilst the Carolines were broadcasting on their advertised wavelength of 199 meters, Radio Caroline North, on a frequency of 1520 Kc (197 meters) caused interference in Belgium and Czechoslovakia and the South ship, on a frequency of 1492 Kc (200 meters) caused interference in

France. In the course of preparation of the Governmental case against the pirates letters were written to all European countries and as a result a report was received from Hungary of interference with one of their stations.

*The Carolines had changed frequency and it was the South ship on 1187 Kc (253 meters), that had caused the interference. Under the Copenhagen Agreement this frequency was assigned to Hungary who allocated it to Radio Petofi. Technical interpretation of the report showed that the effective service radius of Szolnok, the station's location, would fall to two thirds for 50% of the time and nearly one third for 10% of the time.**

The North ship transmits on 1169 Kc (257 meters) which was allocated to Russia — she is by no means the only user. No report of interference has been received.

** This means that if the normal reception range of the station was say 60 miles then for 12 of the 24 hours each day the range would be cut to 40 miles and for 84 minutes out of each 24 hours to 20 miles.*

5. The reason why this was described in the previous paragraph as a "slight but ever present danger" is explained in Note 1.

This threat to the future of broadcasting has caused the maritime countries of the Council of Europe to agree to legislate on common lines to deal with it.⁶ The current legislation in this country carries out our obligations under the European Agreement.

6. The Council of Europe Agreement for the Prevention of Broadcasts transmitted from Stations Outside National Territories was signed on 22nd January 1964. (White Paper — Command 2616 — HMSO). So far 12 of the 18 Council of Europe Members have signed it, including all the maritime countries from France to Sweden, and the Republic of Ireland. By this agreement the governments concerned undertook to legislate on common lines to silence pirate stations. (The Consultative Assembly of the Council

recommended that such action should be restricted to protecting wavelengths and not protecting monopolies such as the B.B.C., but this was rejected by the Council.)

Many people feel that an easy solution would be to "bring the pirates ashore", that is, to license them to operate on land. That is just not possible. There are no unused wavelengths on which powerful stations like the pirate stations could operate without causing interference. In any case, if they operated within the control of the copyright laws, they could not transmit the sort of programmes that they have been transmitting.⁷

7. See pages 153 to 159 and Note 3 on page 157.

The Government's plans for the future of sound broadcasting which have recently been announced, are designed to match our broadcasting services more closely to our needs without interfering with other people's rights.

But the most pressing need is to silence the pirate stations, which are flouting international regulations,⁸ earning us such a bad name abroad,⁹ endangering shipping¹⁰ and threatening to make broadcasting end in chaos, not only in Britain but over most of Europe.

8. See Note 2 on page 157.

9. In the eyes of many people abroad it is the United Kingdom which has ruthlessly appropriated a whole lot of other people's wavelengths; and this makes our negotiating position uncomfortable both in the International Telecommunication Union and in the International Maritime Consultative Organisation — which is the United Nations Agency concerned with maritime safety.

10. See Note 1 on page 155.

B—Phonographic Performance Limited

Author's Note

Following correspondence, telephone conversations and an interview with the Secretary of this Company a draft statement was submitted. This was prepared from information

provided at the interview. The following information was later received from the Secretary.

"I have now had an opportunity of consulting my Board in regard to the draft which you were good enough to send me and I am instructed to inform you that the Company has no observations to make in regard to pirate radio stations neither do we desire any statement to be included in your proposed publication which might be interpreted as the official view of Phonographic Performance Limited. Any material which you desire to publish should, therefore, be presented as your own comment and I am, accordingly, returning your draft herewith."

In accepting and respecting the wishes of the company the following is thus my own comment culled from documents and information received at the interview with an official of the company. It does not necessarily represent the official view of the company.

Background.

Record manufacturers' rights were first established in the Copyright Act of 1911 which was superseded by the Copyright Act of 1956. Thus a record is covered by two copyrights (1) the recording itself and the artist, artists or musicians etc. making the recording and (2) the music and lyric. The first copyright is handled by Phonographic Performance Ltd. and the second by the Performing Right Society Ltd. Copying or re-recording in any form including tape, and using such records for public performance or broadcasting without prior permission is an infringement of the copyright.

Records are made for private entertainment in the home. From early days musicians saw this as a threat to their livelihood but since they were for home use only — anyway the quality was poor and there was a lack of amplification — it was not seriously opposed. With the introduction of electrical recording and means of amplification the position changed. The manufacturer now became concerned about public performances and the increase in sound radio usage — the Musicians' Union also appreciated the growing threat

to their members. The record industry decided that a central agency, concerned solely with copyright, was needed to deal with the problem and in 1934 they established the Phonographic Performance Ltd. Membership is open to any manufacturer of gramophone records, irrespective of size but safeguards are necessary to ensure that the manufacturer has a reasonable number of records issued to the general public. In the past a few small companies have sprung up, made two or three records and gone out of business leaving behind a whole pile of problems — it is against this type of operation that the safeguards are aimed.

The industry uses the term "exposure" to mean the times a record is played and can be heard by the public and see the danger in over exposure as two-fold. First it upsets the relationship established with the Musicians' Union since the unlimited use of records in broadcasting (sound and T.V.) and public performance would lead to a decrease in the employment of live musicians. It could reach the stage where the Union, in the interests of its members, was forced to prevent them making recordings. In addition it is only an elite few that make recordings and it is considered morally wrong to allow unlimited time and thus exclude the less fortunate.

Secondly the record companies would consider it ridiculous to say that their records should not be used at all but have to consider saturation point beyond which the use of records are undesirable to the industry. To-day there are many places in which live artists are unlikely to be used. With the growing exposure of records adverse sales are noted among the best sellers which provide the profit with which the less profitable records, and in particular the cultural classical records, are in a way subsidised. Since the pirates have been operating, "singles" have suffered a dramatic falling off in sales. The sale of records as a whole however, has been maintained but these singles are the bread and butter of the industry.

It is for these reasons that it is necessary, by law, to apply to the Phonographic Performance Ltd. for a licence

prior to any broadcast or public performance of any of their members' records. This applies as much to the BBC, with whom the company have an agreement, greyhound tracks, juke boxes, pubs and cinemas as it does to the village hall. In all cases a further licence is required from the Performing Right Society. For all public performances the licence, if issued, permits use of the copyright material owned by the company, on payment of a reasonable fee which is assessed on various factors and to a sliding scale. In the case of sound or T.V. there is an additional safeguard, "needle time." This is the total amount of time, in a given period, during which records may be played. In the case of the BBC this is at present 75 hours per week on all stations.

If anyone feels that either the charges or conditions are not satisfactory they can appeal to the Performing Right Tribunal — a body set up by the government and completely independent. Only two cases have been brought before the tribunal against the company. One concerned juke boxes and was laughed out of court and the other came from Manx Radio. This commercial station lost its case concerning fees payable but won on the question of needle time gaining more than the company asked but still severely restricted to 6 hours per day.

As we said fees vary and in the case of the major users, such as the BBC, agreement is reached and becomes part of a contract. The Company is not at liberty to divulge the sum involved. It is interesting to note that the BBC do not always utilise all their permitted needle time.

The company collects all the money, on behalf of their members, from the broadcasting and public performance of records. At the end of the year from the total collected administrative costs are deducted. What then remains is then paid out in three ways. (1) 12½% is paid to the Musicians' Union for the general benefit of all the members. This payment covers the 'unknown' musicians employed who provide backing track (once known as accompaniment) for artists, films, and the like. (2) 20% is paid to the artist or artists making

the record. To calculate this the whole needle time is divided into the 20% of the total to provide a figure based on time. Each artist's record time is calculated and payment is made according to the amount of needle time they have commanded. This is an ex gratia payment purely from a legal point of view. (3) The balance remaining is then paid out to the record manufacturer members on the basis of the amount of time their 'labels' have commanded.

The Case Against Caroline

(1) The pirate radio stations, of which Radio Caroline is one, have used commercial gramophone records without the industry's permission and without payment of fees.

(2) In the view of the company Caroline is both legally and morally wrong in using the records without permission thus infringing the copyright. Such use is damaging to the record industry at home and the export trade they have established as well as endangering the livelihood of musicians and artists upon whose skill and goodwill the industry must depend.

(3) The pirates, unlike BBC and ITV, contribute nothing to either the field of music or to culture. The whole basis of their operation rests on the back of the recording industry. In other fields, such as journalism, they operate on a shoe-string at vast profit level without recourse to adequate and skilled staff.

(4) In view of the extensive unauthorised use of commercial gramophone records the industry were compelled to exercise its rights. At considerable cost a writ was issued and a case prepared. It would be wrong to say that the case was settled since this would imply the industry agreed to and condoned the use of records. This is not true since the industry is still opposed and strongly objects to the use made by Caroline of their records. From a practical point of view the introduction of the Marine etc. Offences Bill radically altered the position and when this becomes law many, if not all, the pirates will be off the air.

Musicians' Union

In 1921 two organisations, both formed in 1893, amalgamated to form the Musicians' Union — one formed in London was not of a strictly trade union character whilst the other, the Amalgamated Musicians' Union, was founded in Manchester.

By the late 1920s membership was 22,000, mainly musicians employed in theatres and music halls, concert orchestras, bands and orchestras at holiday resorts and, later, in cinemas then showing silent films. Due mainly to the development of sound films and the outbreak of war membership declined to only 7,000 in 1940. In the post war years membership, due to the organisation of dance musicians, a field that had only partially been organised previously, rose to 28,000 in 1949 and is now about 34,000.

Practically every musician earning his living exclusively or mainly in the music profession is a member of the Union. It is estimated however that at least two thirds (22,667) of the members are free-lance dance musicians — including the so-called "semi professionals" — whose professional engagements are subsidiary to a main day time occupation.

The object of the Union is mainly to improve the social and economic status of musicians. Salaries and fees are fixed whenever possible by agreement with employers and their representative organisations where they exist. These employers and their organisations include the BBC. Independent Television Companies, British Film Production Association of Great Britain, and the British Phonographic Industry — the recording companies.

Relations with BBC

The Union was first "recognized" by the BBC, in the sense that agreements were made, almost from the moment that the Corporation came into existence; and for nearly 40 years further agreements have been made dealing with all aspects of the employment of musicians in broadcasting — salaries and fees, and conditions under which recordings may be made

and used. The fees and conditions agreed apply not only to musicians employed directly by the Corporation but to those employed by contractors.

Agreements usually follow friendly negotiations, in which however, owing to problems mentioned later, the Union's representatives have felt it necessary to exercise extreme caution. It is the Union's view that, over the years, very substantial concessions have been given on behalf of the music profession to the Corporation (with incidental advantage to the Treasury) ; and that, if musicians, and their union, had been concerned solely with their own interests, many existing agreements would not have been made.

There have been only two occasions when conflict between the Union and the BBC has led to the partial withdrawal of musicians' services from broadcasting. These were in 1948 and 1956, when the disputes were of short duration. Owing to public interest in broadcasting and the music profession, infrequent differences between the Union and the BBC gain wide publicity ; and this tends to obscure a long history of good relations, based upon patient negotiations and an understanding of the economic effects of broadcasting upon the music profession.

Main Activities and Problems

The main activity of the Union, as of most trade unions, has been directed to improving the salaries and fees, and the working conditions, of its members ; and this has been done by collective agreements with the bodies already mentioned. This activity has been fairly successful in some fields of employment, though not in others, including some (employment with symphony orchestras is an example) where substantial improvement is precluded by inadequate state and other subsidies.

In earlier times subsidiary activity of the Union was directed to the solution of problems presented by competition from (1) almost unrestricted immigration of foreign musicians, and (2) bands and orchestras of the Armed Forces for engagements

that, in the Union's view, should be performed by civilian musicians. The position today is that there are very few foreign musicians employed in Britain; and Service Bands and Orchestras are no longer as popular as they were, though Service dance orchestras still undertake work that, in the Union's view, should be offered to civilians.

The major problem confronting the Union, and the music profession, today — one of gradual development during more than 30 years, but intensified by the expansion of television in the post-war period — arises from the wide dissemination of music by the "technological media"; films, gramophone and other records, "wired music" services, sound and (especially television) broadcasting.

Owing to the operation of these media, which do not themselves create music but merely carry it, there is more music of every kind heard than ever before, but fewer musicians than in former times employed to perform it.

The development of the "media" mentioned created an entirely new economic relationship between the performing musician and society. Prior to their development, music could be heard only where it was performed by musicians. By co-operating with the recording industry and broadcasting services, however, musicians have permitted the repetition of their performances, and extension of their audiences to the disadvantage of their own profession.

The opinion is now held by many musicians that music is so widely available that it has become "its own worst enemy" — that it has become so "cheap" and easily accessible as to be no longer valued. Musicians certainly cannot compete with recorded and broadcast performances, which are available almost free; and the "media" are therefore mainly responsible for the disappearance of orchestras and bands of many kinds that formerly existed, and for a consequent serious contraction of the profession on which the media themselves depend for their successful continuance (here there is an important distinction between the effects of the "media" and the effects of automation processes).

It must be appreciated that it is in the smaller dance and other bands up and down the country that the "star" names and highly skilled musicians of to-morrow get their first chance. It is therefore in the interests of music as a whole that the Union must fight to maintain this essential training ground and prevent any further diminution in the number of opportunities available.

To ensure the emergence of sufficient performing musicians of a high standard, a very broadly-based profession is necessary ; and it is therefore essential, not only in the interests of musicians but of the community, that there should be re-created employment opportunities comparable with those that formerly existed. It is upon recognition of this need, and of the problem from which it arises — both gradually becoming understood by others — that some of the Union's present policies and activities are based.

The use to which gramophone records are being put to-day is such that it inhibits the maintenance of employment opportunities for musicians. The Union is thus, in general, opposed to such unrestricted use and seeks to limit the use made for broadcasting both sound and television, and other forms of public entertainment. Contrary to popular belief, however, the Union does not make agreements authorising or regulating, in any way, the use of commercial gramophone records. The views of the Union, however, are frequently taken into account by Phonographic Performance Ltd. when making such agreements.

The Case Against The Pirates

The Government's plans for broadcasting, published in a White Paper on 20th December, 1966 were welcomed by the Musicians' Union, mainly because they exclude the possibility of a commercial service, at least during the next two years. The refusal of the Government to authorise the setting up of broadcasting stations financed by revenue from advertisers marks a substantial success for those, including the Union, opposed to the demands of powerful commercial interests for

establishment of land-based stations similar to those of the "pirates".

The BBC will continue to be solely responsible for any extension of broadcasting on a national wavelength, and in co-operation with other non-commercial interests for an experiment in local broadcasting. Whilst the Union's relations and agreements with the BBC have sometimes been unsatisfactory, there would be very little possibility of making any useful agreements with commercial operators, concerned as they would be merely to make as much money as possible out of broadcasting music from gramophone records while offering practically no employment, if any at all, to musicians.

The Union is naturally concerned to ensure sufficient employment for musicians to maintain the music profession. Relatively few musicians are ever employed to make gramophone records, and hardly any at all can make a living from this work. There must therefore be other work, including work in broadcasting, if musicians are to continue to exist. If records were used for *all* broadcasting and public presentation of music, there would soon be no highly-skilled musicians, and no new gramophone records.

When it became clear the Government intended acting upon their intention to end the activities of pirate broadcasters, many companies anxious to make money out of commercial radio intensified their campaign to persuade the Government to accept this principle. This was predictable. It was surprising however that even a substantial element in the Parliamentary Labour party, afraid perhaps of losing popularity if they failed to provide a "substitute for the pirates", openly propagated a "commercial" plan. This plan was to create a new Authority to provide a national popular music programme, and to set up local radio stations. The main source of revenue to the Authority and the stations would be from advertisers.

As it seemed likely that a decision by the Government on the future of broadcasting would be made, and that the plan described, or something very like it, might be considered, the

Union's opposition to commercial broadcasting was made known to the Government.

Representatives of the Union's Executive Committee, and national officials, had opportunities to meet the Postmaster-General, who undertook to take into account the views they expressed, and showed interest in the problems confronting musicians from which the Union's policies derive. The Union's representatives had an opportunity also, during discussions on several subjects with the BBC, to satisfy themselves that, if the Government decided against the introduction of commercial radio, the Corporation would be able to provide any services required.

The Government's rejection of commercial radio will not be the last word. It is to be expected that controversy will continue, since there are powerful interests anxious for the opportunity to set up stations and "print their own money" by churning out music from the cheapest source available — gramophone records. It is only to be expected that they will go on campaigning. It is therefore useful to state here the main grounds on which, on behalf of the Union, commercial radio has been opposed mainly in the interests of musicians, but also in the public interest.

Commercial stations would not only bring no advantage to musicians, but would be to their *disadvantage*; for, everywhere in the world where commercial radio exists, those who run it (with very few exceptions), since they are concerned mainly with profit, use exclusively gramophone records for the transmission of music, and employ no musicians. This is the practice at present of the only lawful commercial radio station in the British Isles — Manx Radio — and there is no reason to suppose that commercial operators elsewhere in the British Isles would act differently.

The Offshore stations, for commercial gain, make an unfair use of gramophone records in the production of which musicians have participated; the stations make no contribution, by the provision of employment or otherwise, to

maintenance of the profession on which the very existence of the records depends .If everybody who wished to provide music acted as the Offshore stations act, there would be no profession, and no records.

The Union appreciates that the vaster the audience claims the commercial stations can make the greater their revenue from advertisers. Claims that 25 million people a day, or at all, constitute the Offshore stations regular audience is disputed and must appear quite unrealistic to anyone who gives the matter a moment's thought.

The "commercial" plan already described would have involved taking a wavelength from the BBC ; and this would have resulted in less employment for musicians than there is at present. And the BBC would have been entitled to expect almost unlimited "needletime" (the time during which records may be played) if commercial operators were allowed to get away with their normal practice. Commercial operators, like the pirates (they are of course "commercial"), unlike the BBC, seem to see nothing unfair about using the product of musicians' work (the gramophone record) without offering any of the employment without which musicians could not exist.

The public interest is involved because, since programmes would have to satisfy advertisers, they would have to appeal to the largest possible audience all the time, and would therefore be unable to cater for minority interests. Further, a commercial service would be much more expensive than a public service, since those running the stations would want to make the greatest possible profit.

On the purely financial aspects, one can take as an example what is happening in independent ("commercial") television today. The income of the "ITV" companies from advertisers totals more than one hundred million pounds a year. The advertisers do not pay out of their own pockets ! The purchaser of the advertised commodities pays indirectly by tolerating a little extra on the price, or by accepting "a little less in the

packet". The average family contributes in this way about £8 a year to commercial T.V., which provides one channel. We pay a licence fee of £5 a year for the BBC, which gives us two TV channels and three sound broadcasting channels. As "Punch" put it very well recently: "We are incredibly stupid in money matters. We would rather give Lord Thompson a licence to print his own money — at our expense of course — than cough up a fee payable directly to the BBC. We regard services as 'free' if we pay for them twice over by indirect means."

These are some of the arguments that we shall continue to advance in support of the Government's present policy on the "commercial broadcasting" issue; and we express the hope that all trade unionists, and all organisations of which they may be members, will give similar support.

Performing Right Society Ltd.

The Performing Right Society is a limited liability company and, as such, is accountable to the Registrar of Companies, with whom a copy of its accounts are deposited yearly. On behalf of its 3,600 or more members it accepts assignments of the performing and broadcasting rights in their music. It also has the authority to negotiate, collect and distribute the fees it collects for its members after deduction only of its administrative expenses, about 12% of revenue. The remainder is paid to composers, authors and music publishers, whom it represents, in strict proportion to the number of performances their works have received. Normally PRS tariffs are fixed in free negotiation with representative trade associations. In cases of dispute the user can appeal to the Performing Right Tribunal — an independent Government-appointed body which can grant licences and fix charges over the Society's head. Its decisions are binding on the Society. The tariff for public houses was agreed with a committee of the Licensed Victuallers Association. The charge for clubs is 2% of their annual expenditure on "live" entertain-

ment. A working mans club for instance, spending less than £1,000 in providing music, pays a flat rate of only £6-6-0 per annum.

The Society has area representatives whose duties include advising and guiding music users about their legal obligations under the terms of the 1956 Copyright Act and, on behalf of members to report cases of infringement.

In the report of the Copyright Committee appointed in 1952 the reason for the PRS was stated clearly and precisely as follows:— "It is obvious that an individual composer, whose work is played in numerous halls throughout the country on various occasions and by many performers, would have no expectation whatever of collecting royalties to which he is justly entitled if he was his own collector.

It is only in association with others and through an organisation which can authorise performances, attend to the business of collecting dues, and bring infringers to book that there could be any prospect of an individual composer securing an income from the public performance of his music. It was because of these considerations that the PRS was formed to protect the performing rights of composers, lyric writers and publishers, who vest their performing rights in the Society. This method, too, is not without its advantages to promoters of public entertainment. They are covered by one licence which protects them against actions for infringement instead of having to obtain licences from innumerable copyright owners.

We accept unreservedly that in practice an Association of this kind is the only way in which composers and authors generally can hope to enforce their rights, and the principle of association for this purpose is followed in almost every civilized country".

The PRS has a series of reciprocal contracts with some forty affiliated foreign societies, empowering it to collect fees in this country on their behalf, and to receive and distribute to its members the royalties collected in their countries by the affiliated societies for PRS members.

The Society's members, and indeed the public in general, have the right to know what the Society's policy is in regard to the offshore broadcasters, who operate outside the territorial limits of the United Kingdom, and are, therefore, outside the jurisdiction of the Copyright Act. While the word 'pirate' is quite appropriate to these broadcasters, who have seized that which does not belong to them and are using it without authority for their private advantage, we shall use the politer term 'offshore broadcasters' or 'OBs' for short.

The Society opposes the OBs, and, as a member of the British Copyright Council, has joined in representations to the British Government to take effective action against them.

The special feature of the OBs' operations that concerns the Society is that by establishing their enterprises outside the territorial limits of the national legal system they are carrying on a business free from a number of legal liabilities and responsibilities to which they would be subject were they within the jurisdiction, like other organisations in the same line of business.

The Society itself operates under, and in virtue of, the Copyright Law. It cannot fail to oppose those who deliberately place themselves outside that law, and thereby take up a position in which they are able to ignore the rights of the Society. The Society accordingly disapproves on principle of offshore (as distinct from commercial) broadcasting.

From the Society's point of view the important aspect of the OBs' operations is that they consist almost entirely of the broadcasting of the Society's copyright music. Because, however, of the special statutory character of copyright property the Society has no legal claim on the OBs in respect of the use of its property as compared with the position of the owners of other commodities, such as equipment and stores for the ships and their crews, which the OBs cannot obtain without paying the normal market price.

The Society, therefore, is not in a position either to grant an offshore broadcaster a licence, or to withhold its licence. Any obligation which is felt to fall, on an OB to pay something corresponding to a royalty for the music which he broadcasts is, therefore, purely a moral one, and if in recognition of such a moral obligation a particular OB is prepared to pay to the Society sums calculated on a basis regarded as reasonable by the Society, then there does not appear to be any motive of principle for the refusal by the Society to accept such payments. It should not be a consequence of such acceptance, however, that the Society renounces its attitude to the general question of offshore broadcasting, as set out in this statement.

CHAPTER 11

A—The Case For Caroline

Radio Caroline believes in keeping words to a minimum, millions of listeners agree with us. To answer, as we can, every point, inuendo and criticism would fill another book. This story of Radio Caroline, over which we neither exercised nor asked for any control, answers most points. The case shown against us in this part must, we know, demonstrate its own weakness which the reader will appreciate.

Twelve points however, since the author has himself made no comment, could be stressed.

(1) The Marine Offences etc. Bill is neither aimed at our use of a wavelength or our right in international waters. By default the British government admit we have a right to broadcast and to occupy the position at sea we have maintained for over three years.

(2) The Bill is aimed at the British public at large and is in defence of the BBC monopoly. Thus the government deny the freedom of choice.

(3) Freedom of speech and of the press is endangered by the prohibition of news concerning Offshore Radio once the law

takes effect. An extremely dangerous situation in any democracy.

(4) Radio Caroline interferes with the frequencies of other stations to a lesser degree than very many other so-called official stations. Such interference is caused only during freak periods of emission against which we take every possible safeguard.

(5) We have never prevented, by interference caused by us, anyone from listening to their local station.

(6) Radio Caroline does not interfere with emergency frequencies and this is proved by experience and is the opinion of independent radio experts. See appendix on Wireless Equipment.

(7) The Performing Rights Society is justified in its claims and we have been paying a substantial sum to them. Radio Caroline made an agreement with them which, as far as we are aware is acceptable, since it is in line with others they have made.

(8) The Music Industry has four major companies which prior to Radio Caroline controlled 100% of record sales. We provided the long needed opposition and have given the opportunity for small independent companies to exist. These new labels now have won a 20% share of the market in just three years. In effect Caroline has made it possible for an artist, not acceptable to the big four, to find other labels, or launch his own, and have a hit. With few exceptions all musicians and artists have expressed support for Radio Caroline and many have reaped considerable benefit from having their talents broadcast to British and continental listeners.

(9) Perhaps the Postmaster General might be asked to state the amount of money paid each year by the BBC and what is likely to be the amount paid by his "Phone-a-disc" service to Phonographic Performance Ltd. Also how much of this money is paid to the four major companies and the amount paid to artists.

(10) Two of the complainants, The Phonographic Performance Ltd. and the Musicians' Union, have refused to meet us to discuss the matter.

(11) The "impartial" BBC have given no radio or television time in which Offshore Radio could state their case. Time has been found for propaganda against the ships — with no right of reply.

(12) The only place left where Radio Caroline can appeal against the British Government's action, is to the Court of Human Rights in Strasbourg. The Labour government is committed to accepting the decisions of this court and a team of international lawyers agree that we have a very good case.

B—"Competition in Radio"

The British Government, after much angry posturing, has committed itself to banning unlicensed broadcasts. The supposed purpose of the legislation is to protect wavelengths used by shipping and by Continental broadcasting stations; but there is no disguising the political animosity which inspires the Bill or the sense of righteous satisfaction among MPs of all parties.

Governments have no difficulty in legitimising their own prejudices. In sound broadcasting it is scarcely likely that they have a majority of public opinion behind them. The total regular audience for off-shore radio programmes has reached the astonishing figure of 25 million a day. To most of these listeners the fare provided by the "pirates" is preferable — at least for some part of the day or week — to the BBC's alternative. To advertisers who buy time on the unlicensed air, it provides an additional market force to compete with as well as to complement the traditional media. The service, and the commercial opportunity, have made the most powerful impact since Independent Television came on the air in 1955.

Such considerations make little political impression at a time when the economy is being drastically deflated, and

when the doctrine of "equality of misery" (as *The Economist* has called it) appears to dictate the Government's response to every new task and challenge that confronts it. Curiously, the notion that unregulated energy is energy wasted — or worse, anti-social — seems to have permeated Conservative and Labour ranks alike. Far from welcoming the lessons and experience of off-shore radio to galvanise the state-supervised broadcasting system, to release the pent-up urge for dynamic local radio all over Britain, or to provide a proving-ground for new enterprise, the legislators have reacted negatively — whatever their half-hearted plans for "pop" radio might turn out to be.

Above all, perhaps, the really dispiriting aspect of the official attitude to this adventure in broadcasting is its deadening sterility. It is one more in a long succession of Government reflex actions when confronted by a circumstance which falls outside the reach of "purposive planning."

It would be a melancholy reflection on the state of public thinking if, by this action, the Government were to extinguish commercial radio at the very moment when it seemed ready to break through. It would be more distressing still if the weight of public opinion were not given a chance to manifest itself; but so far there have been no signs that either press or television is interested in taking up the argument. Just as commercial television reached the United Kingdom without benefit of editorial support from traditional media, so commercial radio is at present fighting its cause alone. Yet the stifling of commercial radio in its infancy would be a defeat for mass communication as a whole. If newspapers and TV interests look askance on it, as a potential competitor, they are likely to miss a chance of enlarging their interests without necessarily having their profits squeezed by a young and lusty rival. Experience all over the world indicates that commercial radio and newspapers are complementary services, and that the new business generated by local broadcasting stations gives a fillip to the market as a whole.

It is no answer to the pirates' case to say that the quality

of the material they broadcast falls below acceptable standards: the BBC itself knows well enough how capricious "acceptable standards" can be. Contempt for popular pleasures is not a democratic reason for banning them.

Whether the proposed ban has anything to do with defending the public interest must be a matter of opinion — opinion currently being expressed to their MPs by thousands of people who regularly listen to the "pirates". For the rest of the population, no doubt less concerned with the politics of the issue that with the exercise of personal freedom and choice, it must seem that the threat to commercial radio is another example of government by negation; and of a kind which, in de Tocqueville's telling phrase, unbends the springs of action.

Freedom of the air means the right of people to listen to any broadcast of their choice, free from government dictation. To refuse people such freedom simply because unlicensed radio has knocked a hole in the fabric of state protectionism seems an abject denial of consumer wants — and voters' choice.

From "Competition in Radio", published by The Institute of Economic Affairs, August 1966, who kindly gave permission for this to be reprinted.

*APPENDIX A

Cash Casino Winners

No. 1. This was a sound effect clue of a camera shutter being operated. Mrs. Joan Barton of Barrow-in-Furness won £460.

No. 2. Clues led to Geoffrey Hurst. Mrs. Shirley Montserrat of Chalfont St. Giles won £3,330.

No. 3. Clues led to Jean Harlow. Mrs. Dorothy Allen of Blackpool won £3,020.

No. 4. Clues led to Ears. Mrs. Muriel Berry of London won £2,490.

No. 5. Clues led to Mary Quant. Mrs. L. Hughes of Bangor, North Wales won £4,070.

No. 6. Clues led to "Old Bill" — London General Omnibus of 1914-1918 war. Mr. & Mrs. C. H. McCorkell of Southsea won £2,700.

No. 7. Clues led to Tommy Cooper's Fez. Mrs. E. J. Anthony of Burghfield Common won £2,820.

No. 8. Clues led to St. Pauls Cathedral. Mrs. A. Brooks of London won £2,110.

No. 9. Clues led to Margaret Lockwood. Mrs. I. Preston of Bognor Regis won £3,870.

No. 10. Clues led to Louis Bleriot. David Swan of Stretfield, Manchester won £1,320.

The following are a typical list of clues, which get progressively easier. They lead to Tommy Cooper's Fez.

1. If you'd bring our subject
Close to hand,
You'd do well to think
Of a foreign land.
2. The place we mean
Is quite far from here,
And the object sought
Is their native gear.
3. A crescent moon
And stars — just two,
4. Would, in a certain form,
Provide a lead for you.
5. The country which
We implicate,
6. Is bordering on
A Balkan State.
7. But please don't dwell
Beyond the British shore,
8. If you'd find the thing
That we're looking for.

9. This "foreign" object
Which you seek to name,
 10. Has, in association,
Certain claim to fame.
 11. You may think of cap
Or even hat ;
 12. But if you covet the prize
You must go further than that.
 13. This elusive object
I would guess you've seen
 14. Many a-time
On your t.v. screen.
 15. Innumerable times
Throughout the year
 16. Will, with its owner,
On the stage appear.
 17. Adorned it is
With a tuft of cords,
 18. While the one below
Many laughs affords.
- Prize awarded day of this
clue, Thurs. 23/3/67.

ANSWER : Tommy Cooper's Fez.

*APPENDIX B

Beat Fleet

The following individual artists and Groups have joined the Beat Fleet and received their Commission Scrolls from the "Admiral" Robbie Dale.

Jonathan King	Sandie Shaw
The Kinks	Jimi Hendrix
The Hollies	Cat Stevens
Geno Washington	Samantha Juste
The Tremeloes	Sandy Posey
The Monkees	Ronnie Jones
The Rolling Stones	David Garrick

The New Vaudeville Band	Guy Darrell
Alan Price	Maxine Brown
Georgie Fame	The Easybeats
Lulu	The Spencer Davis Group
Millie Small	Dave Berry
Brenda Lee	Zoot Money
Bob Farmer	The Spectrum
H.M.S. Hydra	

The D.P.M. (Distinguished Pop Medal)

The "Admiral" in 1967 awarded the D.P.M. in a Birthday Honours List. The recipients were :

Best male solo — Georgie Fame

Best Female Solo — Lulu

Best English Group — Jimi Hendrix

Best American Group — The Monkees

Best Song writer — Cat Stevens

Best female Pop journalist — Frankie McGowan of "Petticoat"

Best male Pop journalist — Bob Farmer of "Disc and Melody Express"

Best Pop columnist — Jonathan King of "Disc and Melody Express"

Best D. J. — Johnnie Walker.

*APPENDIX C

Notes On Wireless Equipment

by a Chartered Radio Engineer and Lecturer in Electronic Engineering.

Both ships are self contained transmitting stations with studios equipped for records, tape recordings and live news broadcasts.

Most of the equipment is American and of standard

commercial pattern with the mixing units made to special design.

The transmitters are crystal controlled and use Doherty modulation circuits which give high stability and high efficiency. The modulated output is constantly monitored to ensure the peaks do not exceed 90%, to prevent distortion and the formation of spurious frequencies which could cause interference. The higher audio frequencies are reduced in amplitude to help prevent interference with adjacent channels — the average transistor receiver does not reproduce these frequencies anyway.

The aerials are vertical masts over 160 feet high on both ships. They are $\frac{1}{4}$ wavelength long which improves their efficiency. By using a "top loading" the high angle radiation is reduced helping to prevent long distance interference. The radiation pattern is in the form of a 'dough-nut ring' with the aerial in the centre and the loading flattens the top. In rough weather the mast can roll 30% out of vertical and this affects the radiation pattern causing fading at extreme range. Owing to the high power used in the transmitter output stages the rigging of the mast has to be very well insulated to prevent sparking especially in damp and mist.

The studio equipment comprises microphones, high quality transcription record players, tape recorders and mixing panels to enable each or all to be used together. The record players are mounted in special bearings, gimbals, to keep the turntable horizontal when the ship is rolling. This effect does not worry tape recorders. Most of the material is recorded on shore and sent out to the ships in the form of magnetic tapes or in tape cassettes or on records. The South ship has a second studio which can be used to make recordings or, in an emergency, for broadcasting.

The Medium Wave (MW) band is divided into 121 channels each 9 Kc/s wide so that there is a tendency for stations in adjacent channels to interfere with each other. The Copenhagen Plan ensured that stations in adjacent channels were

as far apart as possible. Unfortunately there are a large number of stations in Europe which have appeared since and are sharing channels. Readers may have noticed whistles on BBC Home and Light programmes, MW, caused by stations on the continent. There are nearly as many of these "unofficial" stations as those in correct channels. The frequencies of the North ship is 1169 Kc/s, Channel 72, and on the South 1187 Kc/s, Channel 1 74 and both share with stations in Russia so that interference is extremely unlikely due to the distance.

The 'Mayday' Distress frequencies are 500 Kc/s, 2.18 Mc/s, 156.8 Mc/s and 243 Mc/s; thus there is no possibility of Radio Caroline interfering with these transmissions.

A log is kept every 5 hours of about 40 measurements on the transmitter, including the life of the output valves.

Caroline South — Mi Amigo

252.7 meters — 1187 Kc/s

Transmitters. 1—Crystal controlled 50 kW Continental Electronics model 317c.

1—10 kW of the same make kept as standby.

1—Limiter to prevent over modulation.

1—Modulation monitor to ensure modulation peaks are below 90%.

Aerial Mast 168 ft. high, heavily insulated, quarter wavelength.

Studio One 1—10 channel mixer to own specification.

2—Gates transcription record turntables.

2—Ampex tape recorders and amplifiers.

3—Spot masters (cartridge type) tape recorders

Studio Two 1—Gates Studioette mixer unit.

Emergency 2—Garrard transcription turntables.

2—Ampex tape decks and amplifiers.

2—Spot master tape recorders (cassette).

North Ship— M.V. Caroline

256.6 meters — 1169 Kc/s

Transmitter 2—10 KW Continental Electronics, crystal controlled coupled together in a combining unit to the aerial.

1—Limiter to prevent over modulation.

1—Modulation monitor.

Studio 1—Gates Studioette mixer unit.

2—Gates 16" transcription turntables.

2—Ampex tape recorders and amplifiers.

2—Spot master cassette tape recorders.

Aerial Mast 165 ft. high, heavily insulated, quarter wave-length folded dipole, a sausage aerial forming the other leg.

There are two generator sets on each ship



John Venmore-Rowland was born in Ealing in 1918, but claims Welsh nationality. He was educated at The Leys School, Cambridge. Distinguished military service during the war included a time with S.O.E. (Special Operations Executive) in the Middle and Far East. Whilst in Australia he broadcast on national and commercial radio, also scripted, produced and compered his own show. On return to U.K. he joined the Central Office of Information as press officer, and later left to form his own public relations consultancy. He was elected President of the National Union of Journalists in 1959.

