

Radio Scotland

3s 6d

# Beat Wave

The facts about Radio London

Beatles and Rolling Stones in colour

20" x 16" PHOTO  
GIVEN FREE



Creations Beverley Pathfinders

World Radio History



World Radio History  
Tony Windsor

# Requiem for the Radio Pirates

Photographs By Robin G. Allen  
Dialogue By Robin G. Allen  
From an idea By Robin G. Allen  
Published By Robin G. Allen  
A Robin G. Allen production  
Designed by F.G.P.E.

Britain's broadcasting buccaneers have practised piracy of a kind undreamed of by Blackbeard or Bloody Morgan, but their audacity has captured the popular imagination, confounded the Establishment, and provided a year-round touch of springtime madness. Ranged against them are the B.B.C. and the G.P.O. but they have the support of some 30 million transistor-clutching fans, who see them as the lineal descendants of Drake and Robin Hood. Read about the Radio Pirates Stations.

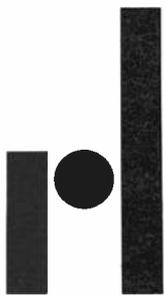


## Facts about Robin G. Allen

Born: Yes    Height: 5 ft. 5 ins<sup>9</sup> on his knees  
Weight: 20217 fluid ozs., after beer  
Eyes: Two    Hair: Permed once a fortnight  
Former Occupation: Good for nothing  
Personal Ambition: Censored



Managing Director  
Philip Birch.



# Radio London

During its brief and calamitous existence; the present Government has faced a multitude of crises. Which they have met successfully . . . by "dodging the issue". But this good fortune is not likely to last forever.

Not when it endangers the happiness and pleasure of the millions of radio listeners, all over the country. And the issue involved, is their "Sink the Pirates" Bill that is, if it ever comes into force. For make no mistake, there is already widespread dissension over it!

Government plans to "sink the pirates", were first disclosed officially, on Thursday 28th July. By early next year, pirate disc jockeys, the crews, officials of the companies concerned, and even advertisers, could run the risk of two years jail, and a £100 fine!

A Bill sponsored by the Postmaster General, Mr Edward Short, will make it illegal to broadcast from ships and marine structures—such as the abandoned forts, around Britain's shores—or from aircraft, flying over the country . . .

The new law is expected to come into operation, about next March. Government plans for filling the gap of 24-hour "pop" music, are still under discussion.

The Bill lays down, that the master of the ship making pirate broadcasts, together with the owners, and everyone who operates the radio station . . . will be guilty of an offence. It also catches anyone in this country, who gets someone else outside Britain, to do anything which is an offence under the Bill!

The implications are as follows:—  
It will become unlawful to provide a ship or radio equipment, for use in pirate broadcasts; to install or repair such equipment; to supply any goods or carry them to pirate stations; or to transport people to or from the stations . . .

Additionally, it will become an offence, to supply records, tapes, or other recorded material for programmes; or to take part in any of these broadcasts.

Advertisers are also caught under the new law. It will be an offence for anyone to advertise goods or services, on the stations—either direct, or through an advertising agent. It will also be an offence to publish programme details . . .

Maximum penalties under the Bill, are fixed at up to three months imprisonment or a £100 fine, or both on conviction in a magistrates court. The responsible officers of companies concerned, may be proceeded against, as well as the company itself.

The Act will be in operation, one month after it has been passed into law!

Radio Caroline—the very first pirate afloat, was also among the first to protest strongly, against this ludicrous threat. "It is spiteful and unimaginative", they said. "And negates our basic freedom to put an outright ban on the enjoyment of 25000000 regular listeners to off-shore radio. And without submitting any alternative proposals, and satisfying this legitimate demand".

Radio City, owned by widow Mrs Reg Calvert (whose husband was found dead on June 21st), also reciprocated, "I want to continue in business as long as I am allowed", she said. "And can only trust that the Government will have second thoughts about the public need that Radio City and the other commercial stations are fulfilling".

The main consensus seems to be: "Why must pirate broadcasts be stopped?" Officialdom seem to offer the following reasons:—

To protect all broadcasting from chaos. Radio can only work if there are arrangements for sharing out the available wavelengths, between all the people who are authorised to operate transmitters in such a way, that the transmissions do not interfere with one another.

And there are no "spare" wavelengths, on which powerful transmitters could operate, without causing interference elsewhere!

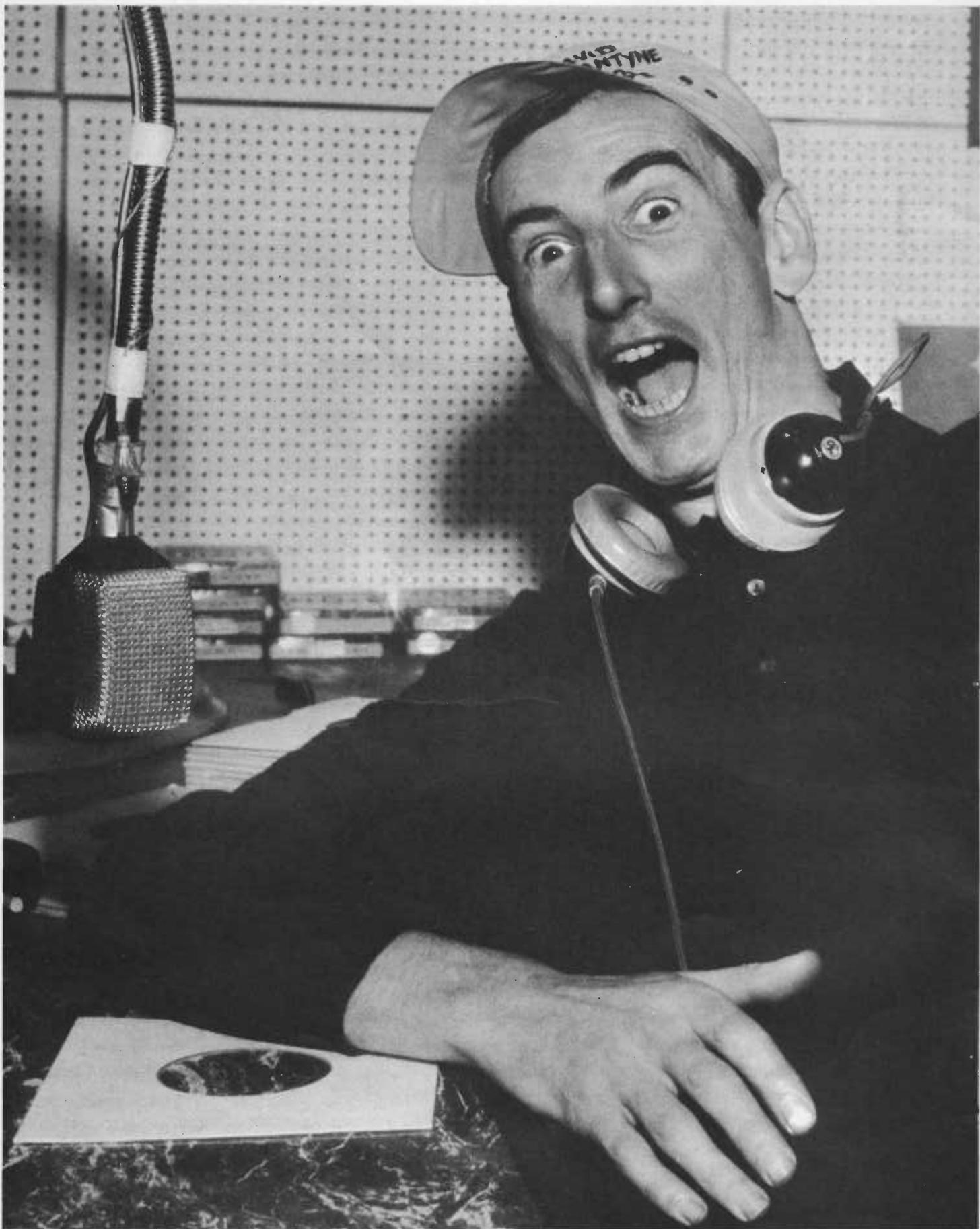
Also the pirates steal wavelengths which are all ready in use in other countries, and prevent people in those countries, from hearing their own broadcasting services. In addition to interfering with authorised broadcasting services, the pirates also interfere at times with radio services used for communications, between ships and the shore.

This happens because the pirates cannot be made to take the elaborate precautions which legitimate broadcasters have to take, to prevent their transmitters from radiating energy on wavelengths quite different from the ones being used for broadcasting.

## Kenny Everett

Liverpool born. Commenced work in the advertising section of a newspaper office. Always interested in radio—he used to contact various stations and send them demonstration tapes. This approach proved successful, and after a few month's wait, offered the job of Disc Jockey with the station.





Dave Dennis

There is also the matter of the Copyright Laws, in regard to the Performing Rights Society, etc. but a few of the stations, have already made their peace with them . . .

Thus stands the case for the Government, but by no means is the battle, or are the insinuations . . . one-sided. For the pirates have every intention of fighting this lop-sided Bill to prevent democracy and sound common sense, developing into a mock and out-moded criterion . . .!

Though Radio Caroline, was essentially and initially the very first of the pirates, I think it would be appropriate, as befitting the largest English speaking radio station in the world, which Radio London now is—to represent the case of and for, the pirates . . .

In an incredibly short time, it has established itself with ten million, three hundred and thirty thousand listeners a week (Source N.O.P. Survey March 1966). And from figures received regularly, are increasing extensively! On the purely business side, almost every leading advertiser in the country, has now used Radio London to promote its products or services. To quote a few:—

J. S. Fry & Sons, Mars, Rowntrees, Walls Ice Cream, Pye Radio, Columbia Pictures, Warner Brothers, Twentieth Century Fox, Brooke Bond, Crosse & Blackwell, Huntley & Palmers, Kraft Foods, Maxwell House Coffee, Nestles, Horlicks Ltd, Lever Brothers, Beechams, Lyons, W. D. & H. O. Wills, Gallaghers, etc.

In appealing to so many of the world's leading industries, is no less remarkable than the united teamwork of Radio London's experts in many different fields, from the salesmen to the disc jockeys.

Popularly and affectionately known as "**Big L**", few realise that Radio London is a converted minesweeper, that once saved 500 men . . . and disposed of just as many lethal mines!

H.M.S. Galaxy was a guardian angel to these men, and now, after yet another stage of her life—as a cargo ship—she now throbs to the sounds of artistes from all over the world!

Defunct as a cargo ship, she went to Miami, and was fitted out with a 50 kw RCA Ampliphase transmitter and a shunt—fed 212 ft. high mast (23 ft. higher than Nelson's column), giving 75,000 watts power. This has enabled Radio London to reach a broadcasting range of some 250 miles, covering England and Wales . . . and is now the most powerful of all radio transmitters.

Besides covering Britain, music from the Galaxy is heard by millions of people—as far afield as Sweden, Norway, Holland, Ireland, Denmark, Germany, France and Italy.

Financial backing for this pirate, comes from a group of individual investors, mainly English and American,

through a trust situated in the Bahamas. Radio London is represented in Britain by Radlon (Sales) Limited, whose Managing Director is Philip Birch.

British by birth, he was commissioned in the Royal West Kent Regiment, when he was only 18 years of age. On completion of demob, he went to the U.S.A. to take up a position in the vast J. Walter Thompson Advertising Agency, where he became Media Director in New York and Detroit.

On returning to this country, he became an Account Director, before leaving to set up the various companies that look after the interests of Radio London. His home is now in Kent, where he lives with his wife and four sons . . .

His views on being referred to as a pirate: "We are not and have no intention of becoming lawbreakers—and we are not assisted in our cause by the 'pirate' label". On the future of radio ships: "Our aim, objective and hope, is to become a land based station. Our commercial relations, our programme content, and our station behaviour—proves we are responsible, reliable business people . . . supplying a service the public likes and wants. This is not noble or theatrical talk. It is simple commercial commonsense!"

On the banning of radio ships: "If a law is passed which prevents us supplying Radio London from the U.K., it will be supplied from abroad. And will continue to provide a service which is clearly liked by the public—and which is recognised by the advertising world as the most important media development since the advent of commercial television."

The format of "**Big L**", lies with the Programme Controller, whose responsibility it is to present the most suitable type of "Formula Radio". This is an American system of packaging, and has proved itself successful worldwide, wherever there is commercial radio.

Briefly, the system works like this:—Selected records from Radio London's Hit Parade (the "Fab Forty"), are played together with a revived record, a new release, and an overseas hit, or track from an L.P. On the half hour there is a 'newscast', and weather forecast with time checks at various intervals.

This method ensures that no record is played more than once in the three hour programme presented by each



**Norman St John**



**Mark Roman**

disc jockey. And the Top Forty are heard only five times in one day—and the 30 American or L.P. tracks are not repeated that day. There are six minutes advertising every hour, and each three hour programme, takes its name from the disc jockeys . . .

The criterion for selecting a Radio London disc jockey, is the ability to project his personality—since he must carry the audience along practically on his own for a full three hours.

His voice must also have clarity—and he must have the experience in broadcasting, which will enable him to operate his own panel while transmitting. At any one moment—he has at his command, more than a dozen different sources of sound and sound effects to call upon—not forgetting of course, his own voice also!

The roll-call of disc jockeys who have helped in making the sound of "**Big L**" famous, consist of, at the present time: **Tony Windsor, Paul Kaye, Dave Dennis, Ed Stewart, Kenny Everett, Mark Roman, Mike Lennox, Keith Skues, Bill Hearne, and Norman St John.**

Biographically, they read something like this:

## Paul Kaye

was born in England—but acting took him to Nairobi in 1942, where he was involved in the Mau Mau emergency. He served with the Kenya Police, and later with the African Broadcasting Service. From Kenya he went to another hot spot . . . Cyprus. There he ran a Cyprus Magazine and jazz for the Forces.

## Mark Roman

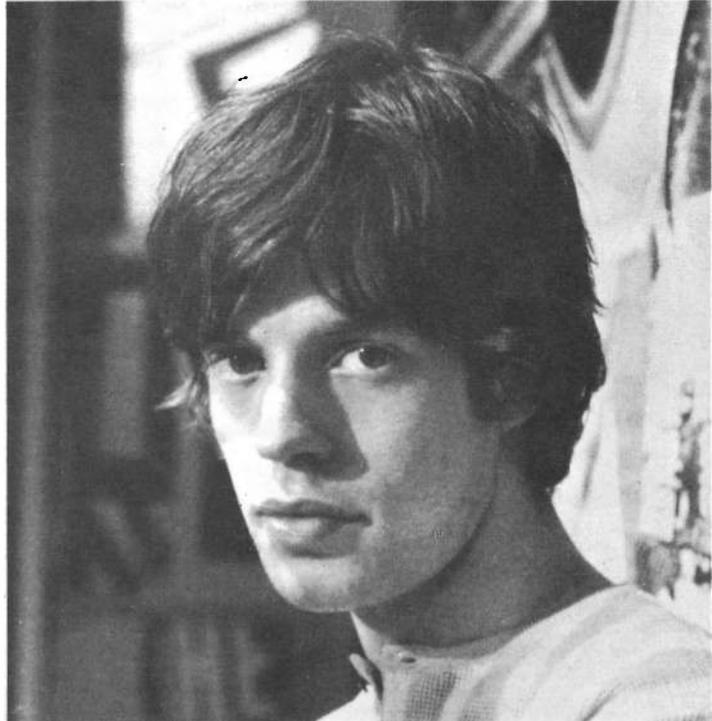
sometimes described as a thin Bob Monkhouse, was born in London 24 years ago. Worked in clubs and dance halls for the past 4 years— and was discovered by Radio London at the Wimbledon Palais. He has a special 9-12 pm programme, "The Roman Empire"

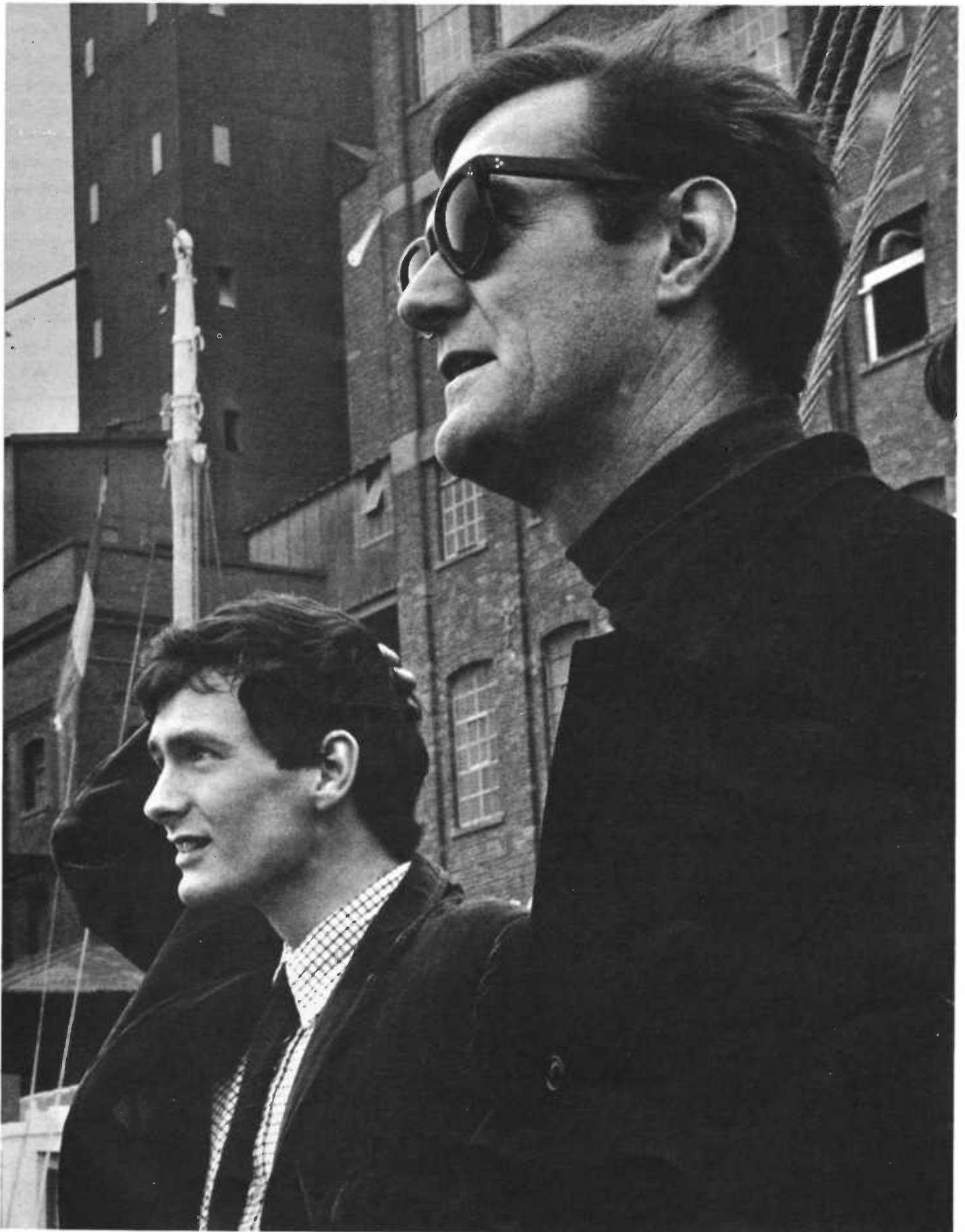
## Mike Lennox

age 25, and born in Winnipeg, Canada. Past experience includes 2 years with Canadian radio, and two years in Bermuda. Through his meeting with an ex Radio London D.J. he applied for and was accepted by the station. Has been with Radio London ever since . . .



Paul Kaye





Kenny Everett Tony Windsor



## Tony Windsor

of the deep voiced "Hello" at the start of each programme. Started his career as a Sales Rep. and Announcer on a Sydney radio station, culminating into the stations No. 1 disc jockey, during his seven year spell with them.

Offered the No. 1 spot with the largest network in Australia, he preferred to come to Britain for a visit and stayed . . . T. (The Knees) W. as he is jokingly called by his fellow D.J's, is the complete outdoor Australian—liking cricket, tennis, horse-racing, and is a member of 32 surf clubs. He is also the King-pin of the station, assuming the most responsibility and respect, than the other broadcasters . . .

## Kenny Everett

He has some very pertinent things to say: "I once sent a tape to the B.B.C., who gave me an interview. The result was that they said they couldn't use me, as I was too much of a progressive idiot, so why not go on to the pirates. So here I am then . . . !"

How long have you been on the air? I inquired of him. "Now, for about 16 months, with a six month break, when I went to Radio Luxembourg—which is probably the most diabolical radio station on earth!"

What are the facilities re "Radio London", and how are their communications maintained with land? "Well! The G.P.O. pulled out all the radio communications about a year ago. They informed us that we couldn't communicate with land direct by radio—so now everything is sort of delayed by 24 hours.

"We have to write mad letters to the people in London—and these get passed on to the tender, and railed swiftly into the London office by British Railways. So everything has a 24 hour delay. And if you include the stuff coming back—add another 24 hours to that! So in actual fact we are really 48 hours behind the times, except for our news service . . ."

What part do the crew play in the running of the ship? "Well", continued Kenny, "They build the new cabins, cook the food, and generally stay out of our way. They are very good in that respect—they are very quiet, and don't get in our hair. It's like two separate units really . . .

"The crew is all Dutch, and they sort of run the maintenance of the ship. There is also the radio staff, who actually run the most important bit—that is the radio ship part of it. Both parts are pretty separate, that is apart from the Captain of course, who is equal to both sides, and rules the roost in all sorts of directions".

Kenny is a great advocate for ad-libbing. "Our ad-libbing, as opposed to the B.B.C.'s scripted rubbish, sounds fantastic—because you actually sound human on the radio set. And what comes out of the speaker, is the most important thing of course—and the normal person sitting at home, listening to this sort of stuff coming out . . . this natural stuff, and says to himself: 'Good heavens! Somebody is actually talking to me as if I am a real human being . . .'

"After all this stilted gob which is scripted by the B.B.C.—it sounds quite human and the most natural thing in the world. This is what the audience really go for, and I think also, has given us our vast listenership".

What are the pirate's views on the B.B.C. I inquired? "Well—we tend to disregard it almost completely as a non-competitor. It's such a different thing you know; we are radio—they are, you name it . . . something diabolical. But they really provide a terrible service as far as radio goes.

"The B.B.C. are such a thundering great organisation, that they consider themselves too big to be monopolised. They genuinely seem to fear competition on the same waveband . . . It's silly really, because there is so much room on the VHF Waveband—room for at least 20 stations, instead of the present three . . . Home, Light, and Third. All of which sound exactly alike . . . and dead!

"Commercial Radio on land, would be a boot up the arse for the B.B.C., because they need it so desperately, which could probably be why they are so staid. Some of the programmes they are putting out at the present, is exactly the same as just after the war—terrible!

"You ask any of the commercial stations around the country, to give their true opinions on the B.B.C. You will be most fortunate, if you receive even a pleasant 'Ugh!' We all have the same approach to the B.B.C.—non-competitive, staid, and aunty-ish. In that respect we all agree.

# Ed Stewart

"Before I was a D.J. I was in Hong Kong doing commercial radio".

"How long have you been with Radio London"?  
"Just over a year".

"Why did you leave the East"?  
"I left because I had a free plane ticket home and I wanted to see my family". "I am really glad I did come back".

"When you are on shore what do you do"?  
"Make up for things I have missed for two weeks".

"When the weather is fine I go to Wimbledon". "I also enjoy fishing off the ship here." "I have caught skate, trout, whiting and even a lobster". "Sometimes I eat them but not always".

"When I am on shore we have a jazz session on a Sunday with Alan Keen, Paul Kay and another friend just for fun". "We have some great times".

"When on board I miss not being able to go down to the pub". "We just sleep, or watch T.V. or play cards".  
"We have had a good few celebrities out to the ship"—

Gene Pitney, Manfred Mann, Jonathan King.

"No women are allowed to stay on board this ship—unfortunately".  
"We do public appearances on shore which I enjoy doing—at the Starlight, Greenford and Marquee".

"Do you ever get fed up with pop records"?  
"No we don't because we can just switch the speaker off".

"We get 100 free fags a week".

"How do you feel about the Government's attitude"?  
"Commercial Radio in Britain is long overdue which has been proved by the demand".

## **B.B.C.**

"They provide a service to the public—although that service is outdated they do the best they can under the restrictions they have".

*"B.B.C. is old fashioned because they try to dictate to rather than entertain the public".*

*"There are nine radio stations in Hong Kong, six of which are commercial in both languages for 3½ million people".*





World Radio Photo Paul Kaye

# Dave Dennis

born in Croydon, spent most of his early life in Worthing, and then in the North of England. He was educated at Leighton Park School (Nr. Reading), and distinguished himself by remaining at the bottom of his class, and indeed the whole school . . . for the remainder of his stay there!

On completion of his schooling (they were glad to see the back of him), he progressed to farming. After experiencing life on a few farms, he attended the Central School of Speech and Drama—where he studied the art of acting. And made his mark as a character actor. Passionately interested in sound and its electrical reproduction—it was but a short step to becoming a disc jockey on Radio London. Where he now holds the 12 noon to 3 pm slot, and is known to millions as the “Double D” or just “Double”.

This is what he had to tell me about himself: “I was an actor before I was a d.j. and there was not too much work for me as an actor. When I wanted breakfast, I just pulled in my belt, and said, that’s my breakfast . . . you know. A lot of actors have the same trouble.

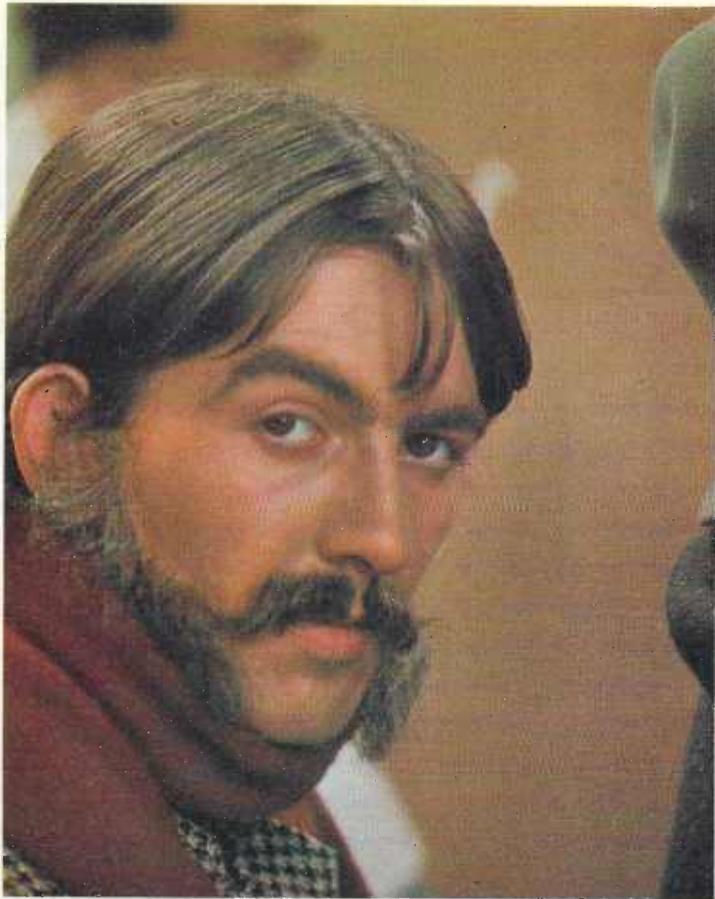
“I worked on Radio Atlanta for a time—then a friend of mine said: ‘What about Radio London?’ And I said I had not heard of them. ‘Well, its about time you did’ he said. So I sent in a standard audition tape to Tony (Windsor), who at that time was programme director. He took me on, and that was in November 1964—and since then I have been on this ship”.

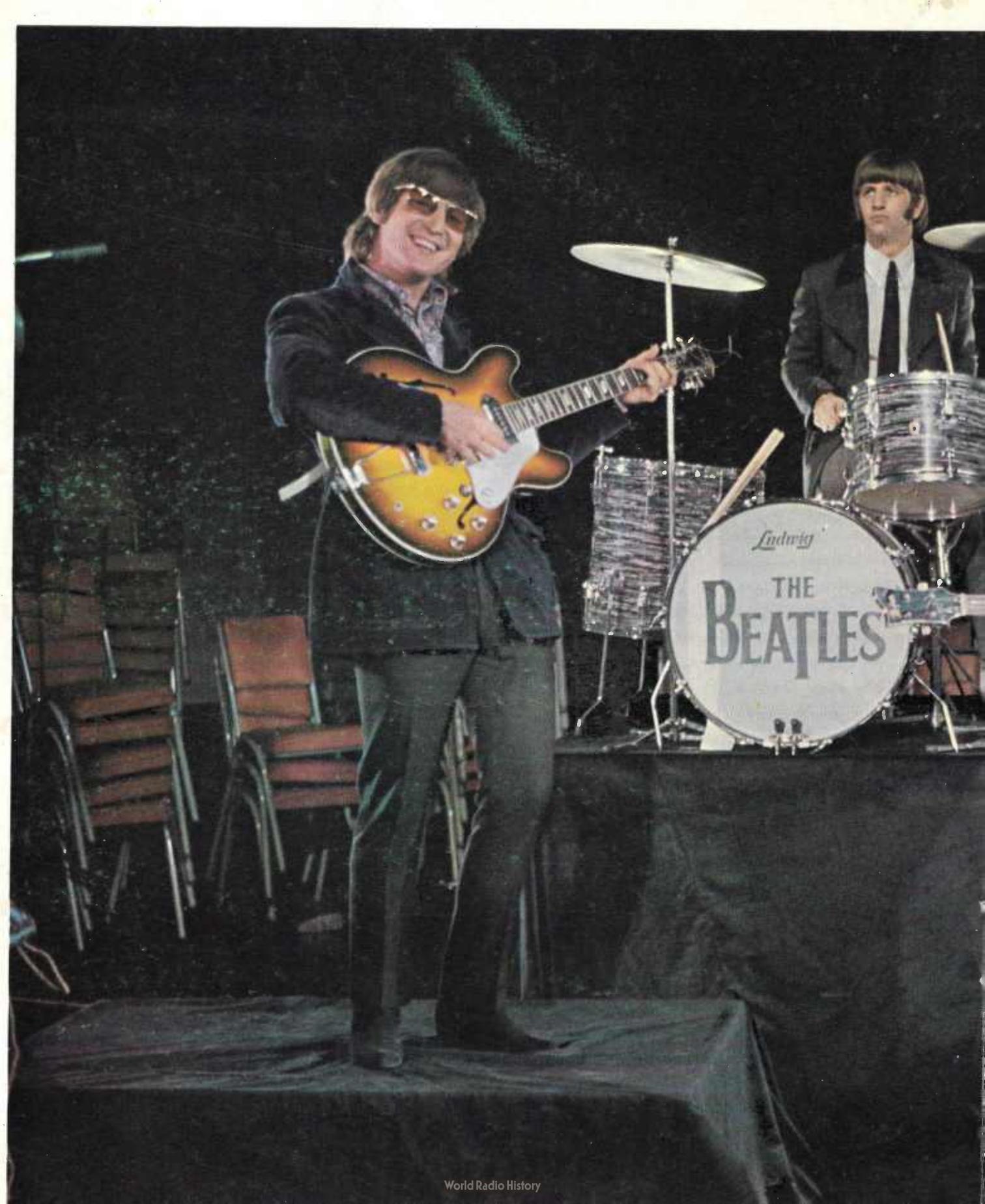
What shifts do you do, I asked him? “I am the only one of the d.j.’s who has had a name show that has never been changed in time. Everybody else on the ship has always been changed around—but the ‘Double D’ from 12 to 3 has always remained constant since the early days of our first transmission. I am very proud of the fact that I have never been moved . . .”

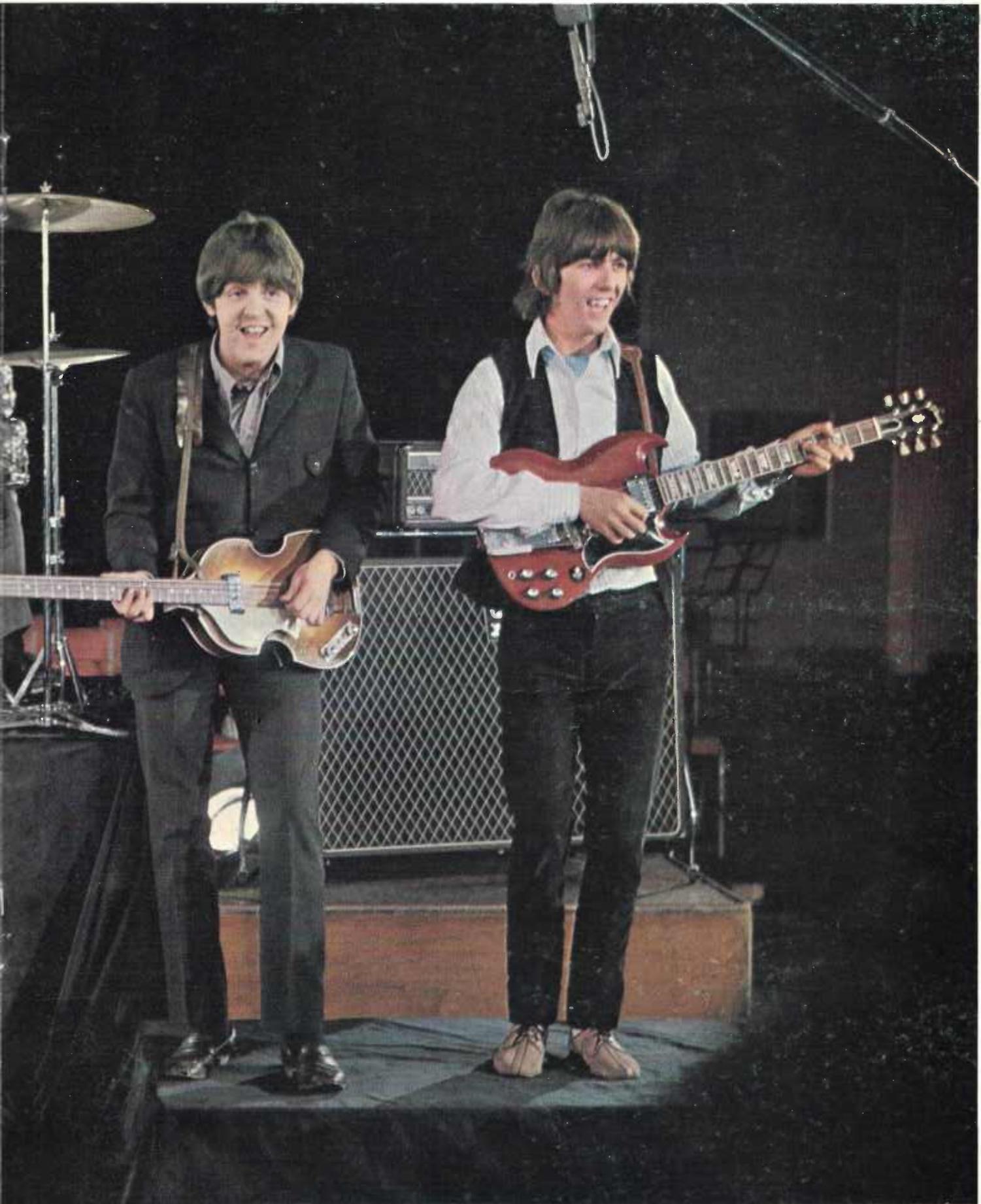
So you don’t rise early? “I do”, he replied. “Because there are long periods when I have to check the tapes coming in on the news and the early morning stuff. I look through the tapes and sort them out, and one thing and another. This entails getting up at 5 in the morning, and doing a re-write of the news that we have in from our sources, for putting out at 6.30.

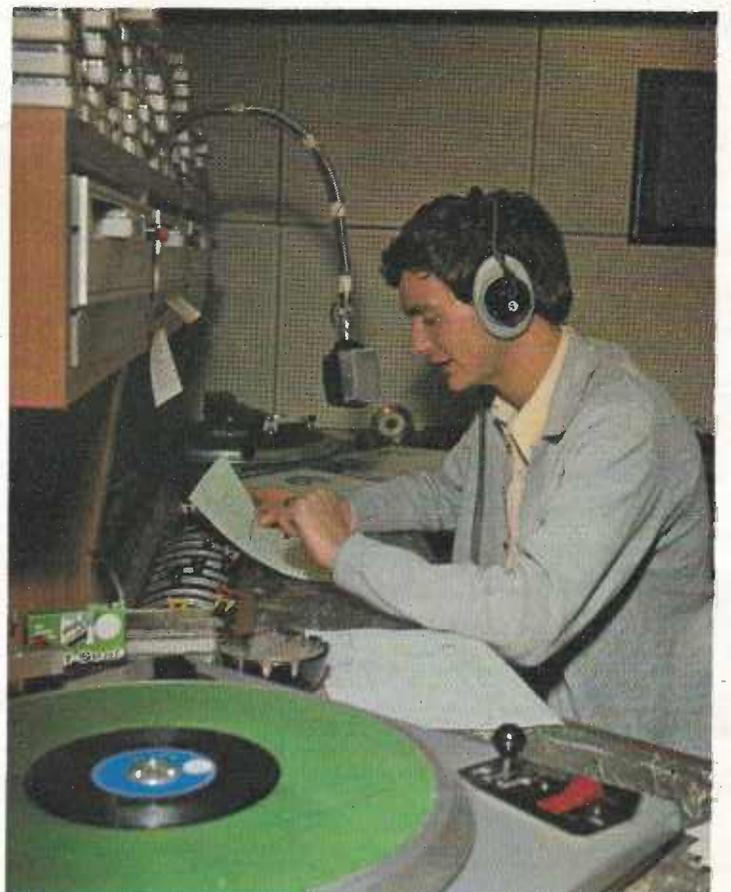
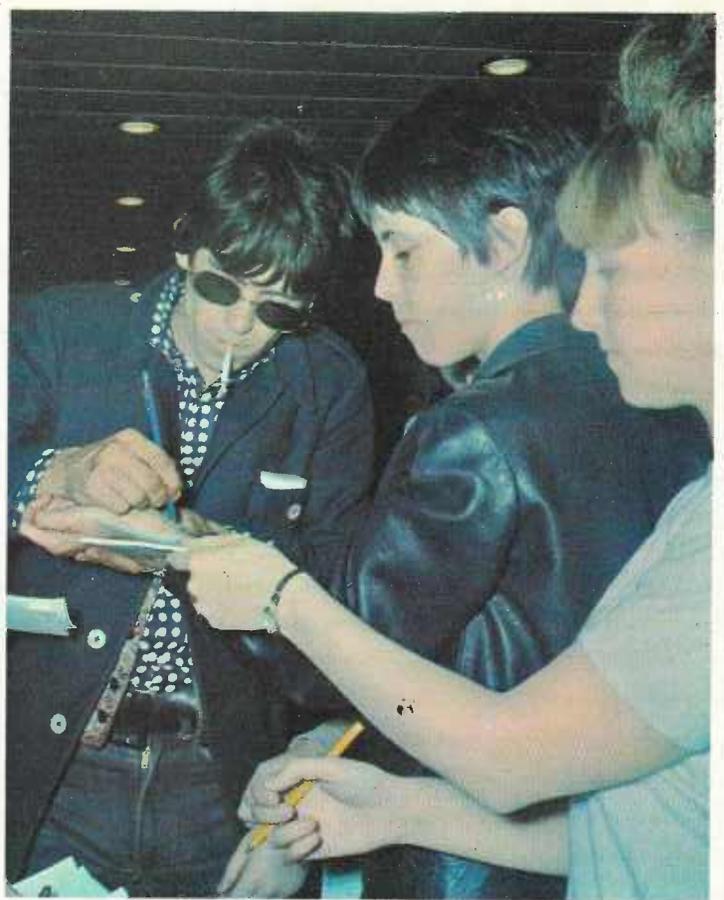
What does he do with all his sparetime? “Well”, Dave replied candidly. “I have a fair amount to do on the ship—what with the responsibility of the news. Again, one’s 3 hour programme, takes a fair hunk of time out of the day. Any leisure time I get, I find that by getting up early in the morning . . . I need quite a lot of extra sleep. I go to sleep in the afternoon for instance—and then during the evening, I am writing letters or reading, if I am not tired. I like to read . . .”

What is the psychological effect of his being cut off from shore? “Anybody that tells me that being away from . . . shall we say, female company—well, this comes

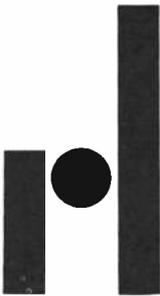






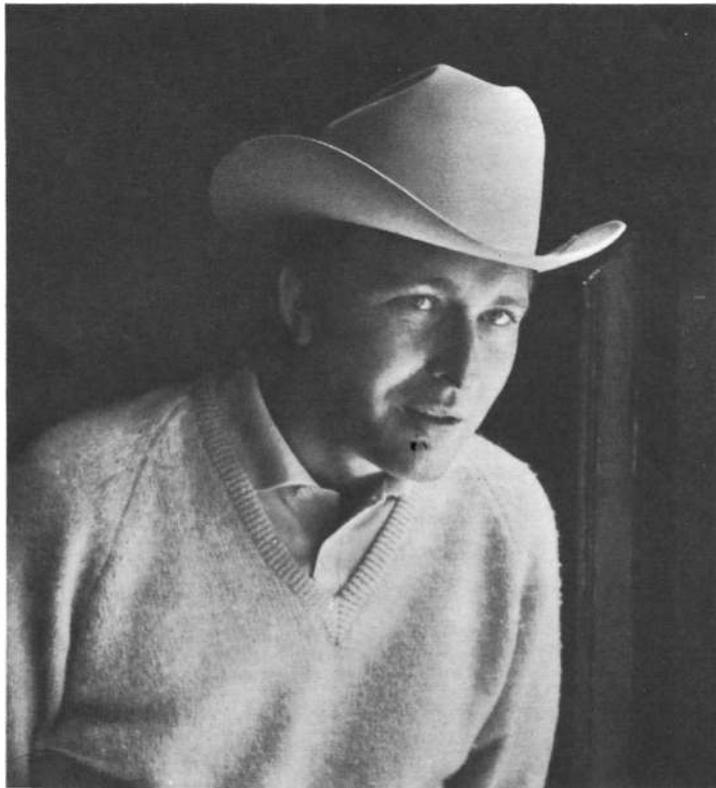






up a lot—for only 2 weeks, are likely to go mad because they have not seen a woman for two whole weeks. This I refuse to believe!

"I don't think there is much point in having a regular steady girlfriend on land, because 99 women out of a 100, will never understand that you've got to be away for 2 weeks . . . and be back for only one! And when you are back for that one week, it is not a clear week!



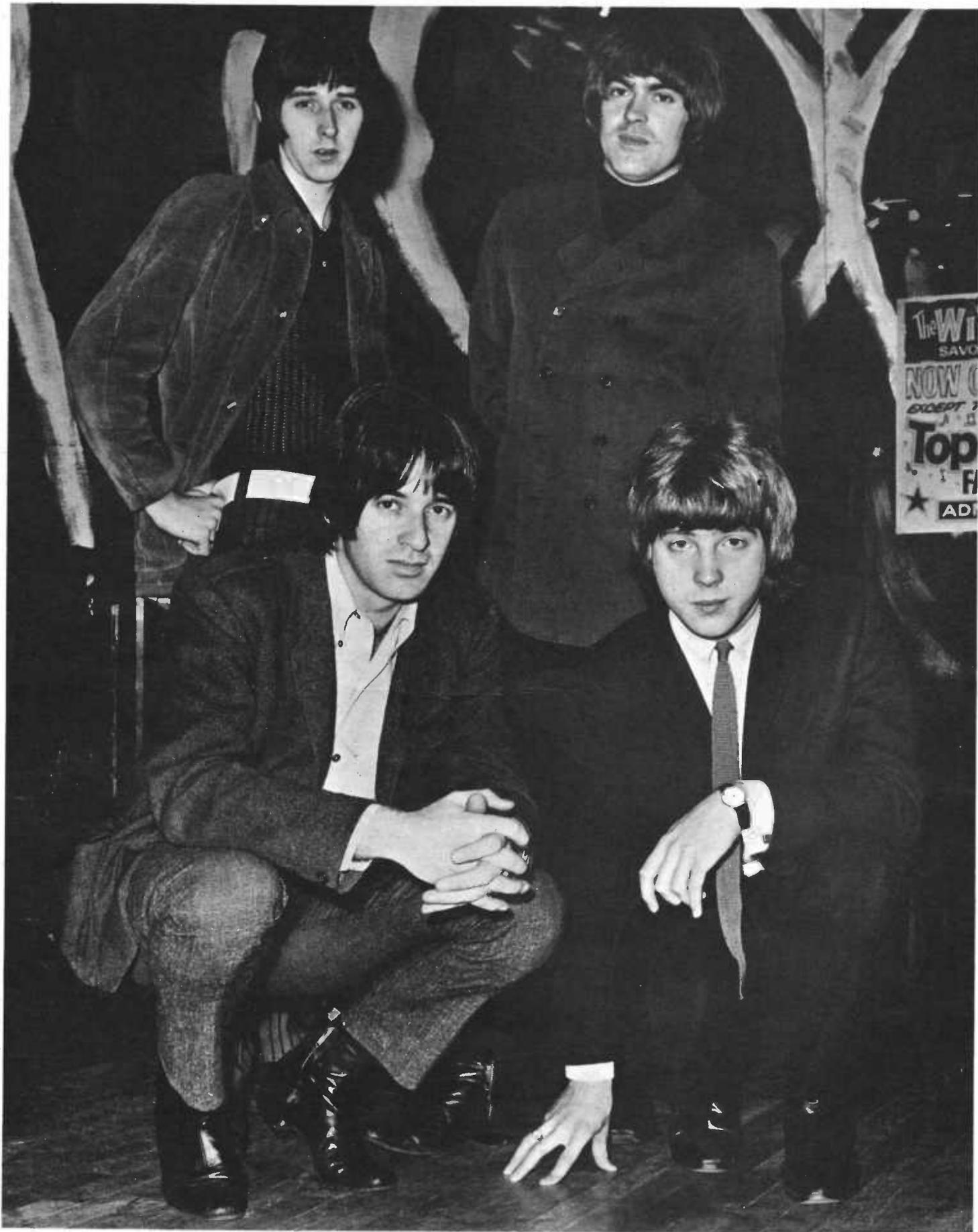
Mike Lennox

"Have girlfriends by all means—write to them, and all the rest of it. But as soon as they start getting possessive, then you have got to break it off. Because it is a toss up between you or the job. And in my case, it is the job! I suppose each and everyone of us, has had semi-marital experiences of a sort. And as I have not experienced that since I have been on the ship—it has not concerned me at all!"

"No woman in her right mind is going to put up with this, and therefore, one does have a tremendous lot of personal conflicts. There was a disc jockey who left just because of this very same reason. But I personally think, that unless one has established a relationship with a woman to such an enormous degree—whereby she could understand that you were earning bread for her, as much as for yourself—then forget having a regular girlfriend.

Regarding the station as a whole—what does he think of it? "With regard to the station", Dave replied, "I think it would not be wrong in context here to say that I think we have got . . . as far as my experience goes—the





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Sandie Shaw

happiest ship of the lot. I mean ship x and ship y have been known to have personality problems. These are ironed out on this ship amazingly well, chiefly by our head disc jockey, Tony Windsor. Who gets to know the people on this ship rather better than any other man I have ever met in my life. No praise is too high for him . . . !"

How do you get on with your parents? "My mother is alive—she lives in Sloane Street in London. My father died in Derbyshire about 11 years ago. I think one can say that the influence I experienced at that time of my father's death—he died of cancer of the lungs—which is not a particularly nice ending for anybody. And I think that has left me with an inherent fear of cancer—although I smoke like a chimney. I smoke far too much, but I am still terrified of cancer!

"Not terrified in the fact that I am going to die tomorrow—I don't believe I am, and personally don't believe that I will ever get cancer. But I am still very frightened of it—and I don't like it at all, but then who does . . ."

How does he deal with his fan mail? "Well, we get a fair amount of letters. I take a particular objection to anonymous letters—be they good or bad. To me, it seems that someone can't make up their mind whether they have got the guts or not to write. If a person says: 'D.D. you are the most wonderful d.j. I have ever heard in my life, etc.' and raves on and signs their name in full, with their address on it . . . that is good—I will answer.

"On the other hand, if they say you are the worst that ever crawled out of a piece of sliced bread—fair enough. They are entitled to their own opinion. And there is always the knob on the side marked 'Off!' But I have been terribly fortunate, insofar as nasty letters have gone. I think I have received about three in the past 21 months.

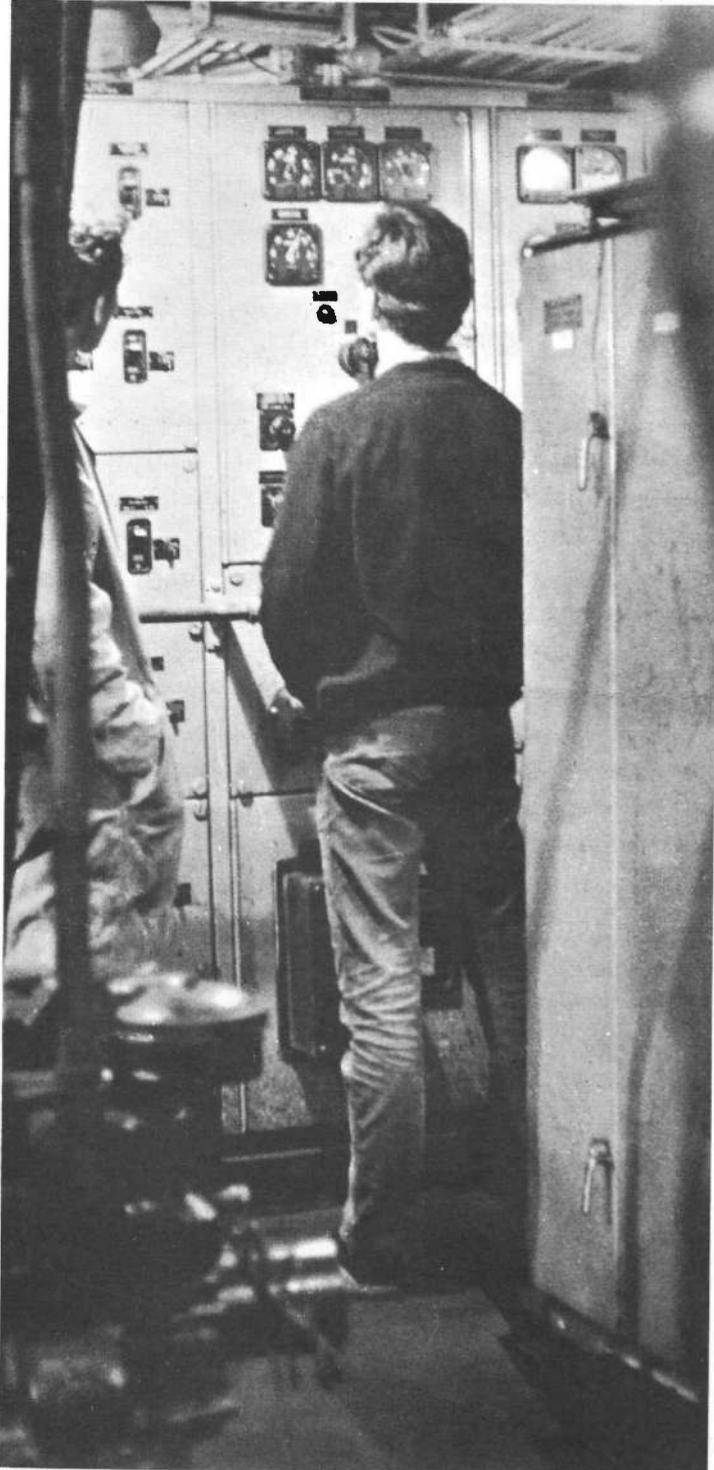
"My views for the future? They are quite simple. I believe in free enterprise . . . !"

How are casualties dealt with on ship? "If anyone is really ill on the ship", continued Kenny, "we ring up for the lifeboat, and it usually dashes out—takes about 20 minutes. We don't like to do this a lot, because you know it makes us look a little 'fooley' and defenceless, etc. But whenever they do come out, we usually feed them with steaming hot cups of coffee, play them loads of requests—and I think they really enjoy the trip out there.

"We have only had one real casualty—and that was when Pete Brady smashed all his ribs one day—and had cancer of the toe or something . . . and had to be taken off. But then he always had broken ribs—he's funny that way . . ."



Fourmost



"The Musicians Union argument is also very silly! In its attempt to try and safeguard its few hundred members against redundancy—it puts laws up that ban organisations from entertaining the British public. Like the B.B.C., they try to hamper and hinder with this silly needle time law, to keep these old violinists in work. And people like the NDO who provide entertainment for no one. They keep them in work, by banning recorded music, which is what a vast majority of people want to hear.

"I think that is what commercial radio is really about—it is a new concept in fun for the British public! In years to come, when we have thousands of commercial stations all over the country—I think people like us on '**Big L**' and '**Caroline**', will be credited with starting it all. Because if we hadn't come along, commercial radio would have probably still been awaited for the next twenty years . . .

## Keith Skues

born on the 4th March, 1939, in the village of Timperley, near Altringham in Cheshire. From making a few appearances in the local village pantomime—he had to take a job with an Insurance Company in Manchester, till his National Service came up in 1958.

Posted to Germany the next year, he was fortunate in securing a post with the British Forces Network in Cologne, starting as a Presentation Assistant—working his way up to an Announcer. After travelling extensively, he was given a three year contract with the Forces Broadcasting Service in Kenya. After that he went to Aden, and eventually came back to Britain, where he continues his varied career . . .

## Bill Hearne

born in Toronto, Canada, has had 15 years experience in radio and television, in his country. Fair haired, he is 6' 2" tall. He was a replacement on the Late Night Show.

## Norman St. John

comes from Healsville, in Australia . . . where he began his radio career at the age of 14, as a panel operator. By the age of 16, he had his own programme on the air.

In January 1965, he came to Britain to try his luck in radio, and took a job as a special entertainer under contract to an Italian company . . .

# Beverley the Girl Wonder



The latest girl to the pop scene whose long black hair and extremely good looks with her image of a folk singer, tells me that she likes writing fairy tales as well as poetry. "I draw the characters" she said "from people I know." When she has completed a few more she hopes to get them published, but this depends on her moods. "My life is run by moods" she said. Beverley as I

understand her, has no sense of time which explains her carefree attitude to life. Eighteen-year-old Beverley originally from Coventry came to London to study Drama and has now rocketed with the aid of both Radio London and Caroline into the world of success which to her is a fairy-tale come true.

# This is Radio Scotland

Broadcasting to Scotland, Northern Ireland and Northern England, RADIO SCOTLAND swings to you on 242 metres in the medium waveband.

Transmission times are from 6.00 a.m. to 2.00 a.m. every day.

RADIO SCOTLAND has its station on THE COMET, an ex-Irish lightship weighing 500 tons and measuring 100 feet in length. The station's headquarters are in Hillhead, Glasgow.

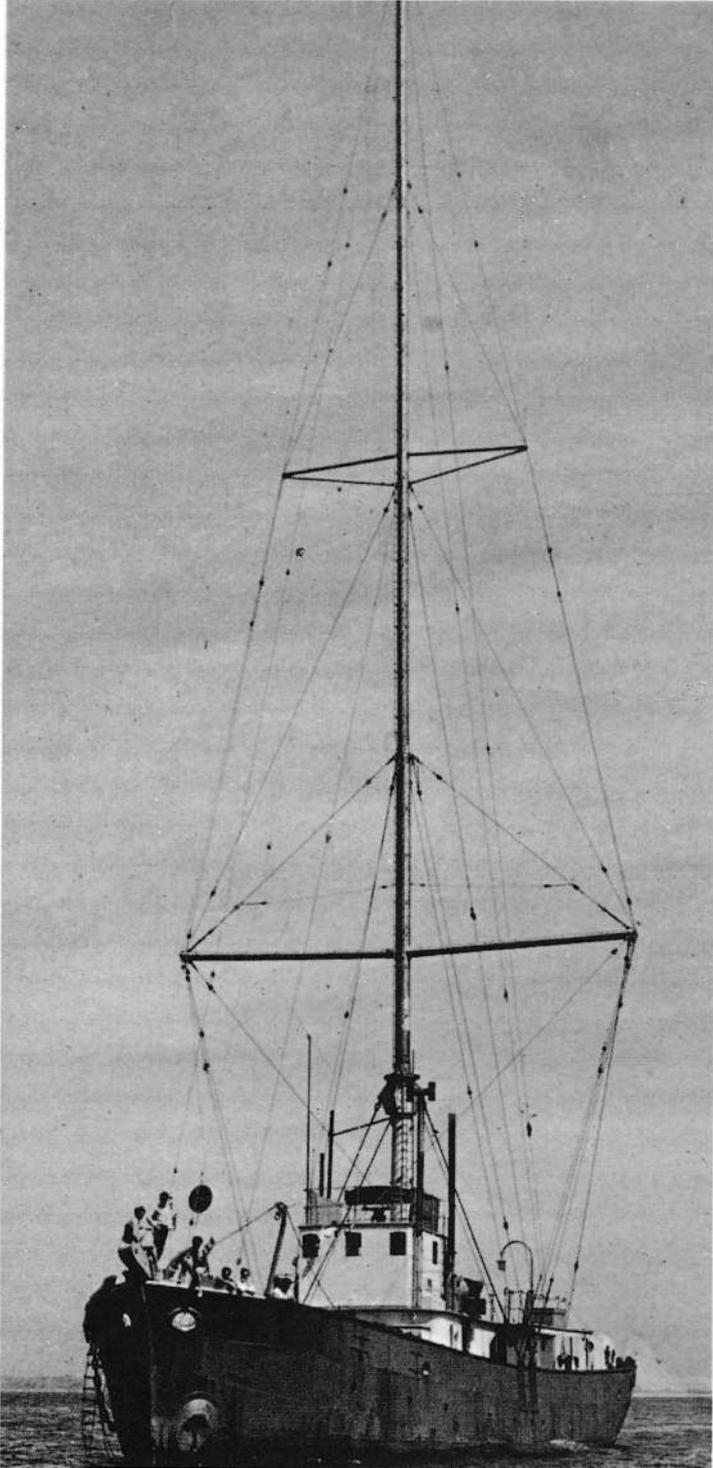
Boss of the 'SUPER S', as it is familiarly known to all its listeners, is Managing Director, Mr. Tommy Shields, a former Publicity Executive for Scottish Television and director of his own advertising agency. Forty-five-year-old Mr. Shields was also a playwright and journalist before he started his widespread search two years ago for a suitable vessel.

There are eight disc jockeys. They work a fortnight on the ship spinning the hundreds of discs and spend a week on land during which they make personal appearances at ballrooms and clubs throughout Scotland.

Chief D-J and Presentation Controller is BOB SPENCER, who is an experienced broadcaster formerly of Radio City. Senior D-Js are: Canadian-born Mel Howard, formerly a D-J with Radio Caroline and Jack McLaughlin, who has done just about everything from being a schoolteacher to a bingo caller! Jack is known to his fans as "Yak Mac-Fisheries". Other D-Js are TONY MEEHAN, who started with RADIO SCOTLAND as a senior sales executive; BEN HEALY, who was a D-J in London ballrooms and DREW HAMLYN, an actor, also from London. EDDIE WHITE—ex-promotions man with "Caroline".

Landbound disc jockey is STUART HENRY. Stuart became seasick every time he boarded the ship, so he works from our headquarters, does many appearances at all kinds of events and has his own weekly programme.

RADIO SCOTLAND sends out a large variety of programmes. These range from popular music and light music to special programmes such as "Stage Door", which is devoted to material from musical shows, and there is a Clan request programme every Saturday. There is also a nightly programme called the "Snowball Request Show", in which records are played for listeners who have sent in a sixpence with their requests. All monies go to deserving charities in Scotland.





Pathfinders

One of the most popular programmes on the "SUPER S" is the "Ceilidh", an hour and a quarter of Scottish dance music and ballads every evening at 6.15 p.m. Compere is versatile Jack McLaughlin.

RADIO SCOTLAND's CLAN is run by ex-beauty queen, Miss Cathy Spence. The Clan's mascot is "Jock", a six-month-old West Highland Terrier. The Clan has over six thousand members, including honorary members from the showbusiness world such as The Beatles, The Walker Brothers, Adam Faith, Gene Pitney and many others.

Fabulous Clan balls are staged regularly in all parts of Scotland. These take the form of big dances with star artistes and top Scottish beat groups. There are appearances by the disc jockeys, exciting big-prize competitions and at each dance we stage a heat in our MISS RADIO SCOTLAND BEAUTY CONTEST. The prizes for the winner will include a film test, modelling course and cash prize.

Another exciting promotional event this year is a grand beat competition being organized by RADIO SCOTLAND and ALP Records, Scotland's own record company called "Top of the Scots". Heats are being held all over Scotland and the contest is open to all beat groups who do not have a recording contract. Big prizes include musical instruments, clothing and a recording contract with ALP.

'242' is RADIO SCOTLAND'S Showbeat Monthly. It is the most popular magazine of its kind ever published North of the Border. It sells at 1/- and has a circulation of over 50,000 copies. It contains up-to-the-minute news and features on fashion, the national and local beat scenes and information, of course, on the "SUPER S".

For the technically minded, the ship has two diesel generators which drive the two transmitters. Each transmitter has an output of 10,000 watts and feed via a combining network to the aerial. This gives a total power output of 20,000 watts with the added facility that either transmitter can be shut down for maintenance and service retained at half power. The aerial itself is an omni-directional folded dipole, 145 feet high.

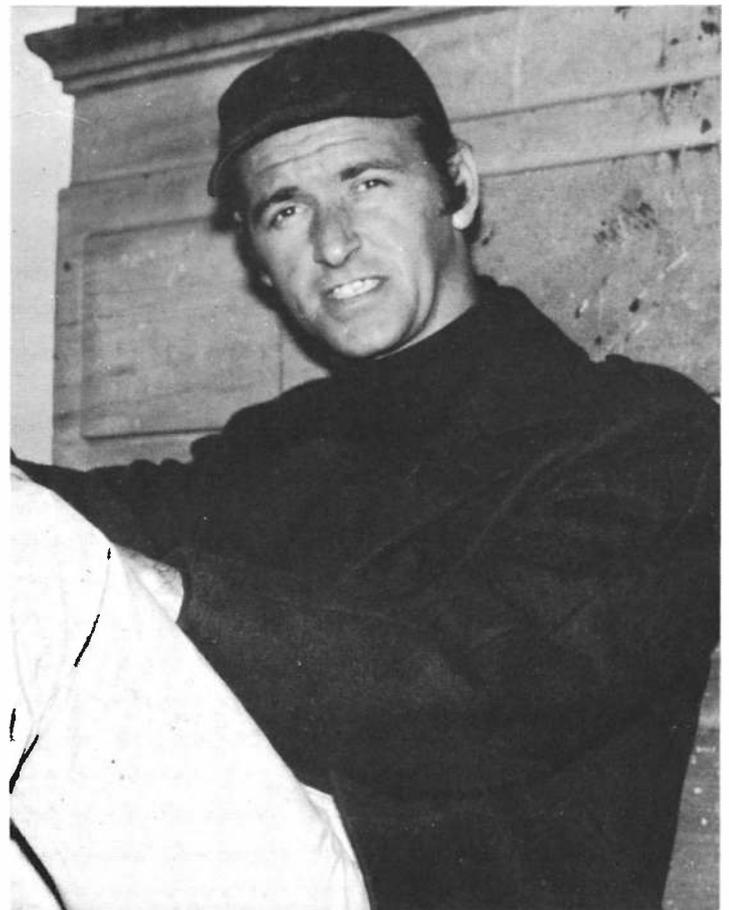
RADIO SCOTLAND is opening Clan centres all over Scotland. One evening each week at the Centres is devoted to an exciting night with the "SUPER S" D-Js. Included are disc shows, stage contests and meeting '242 people'. The RADIO SCOTLAND Nights are open to the public and we enrol new Clan members, at the Centres.

# Cathy Spence

Name: **Catherine Margaret Spence**  
Date of Birth: **14th November, 1945**  
Where Born: **Perth**  
Height: **5' 6"**  
Weight: **8 st. 4 lbs.**  
Colour of Eyes: **Dark Brown**  
Colour of Hair: **Auburn**  
Former Occupation: **Secretary**  
Favourite Actors: **Kirk Douglas, Cary Grant, Terence Stamp, Julie Christie, Hayley Mills, Jane Asher, Sophia Loren, Julie Andrews**  
Favourite Actresses:  
Favourite Singers: **Gene Pitney, Cliff Richards, Georgie Fame, Andy Williams, Elvis, Dusty Springfield, Cilla Black and Lulu**  
Favourite Groups: **The Beatles, Walker Bros., Shadows, Hollies, Mindbenders & Alan Price Set, The Beach Boys**

# Bob Spencer

Full name: **Robert Spencer**  
Date of Birth: **4th August, 1939**  
Where Born: **Newquay, Cornwall**  
Height: **6' 3"**  
Colour of Eyes: **Brown**  
Colour of Hair: **Dark Brown**  
Weight: **12 Stone**  
Previous Occupation: **D.J. with Radio City**  
Favourite Singer: **Tina Turner**  
Favourite Group: **Pathfinders**  
Ambition: **To see Commercial Radio legalised**



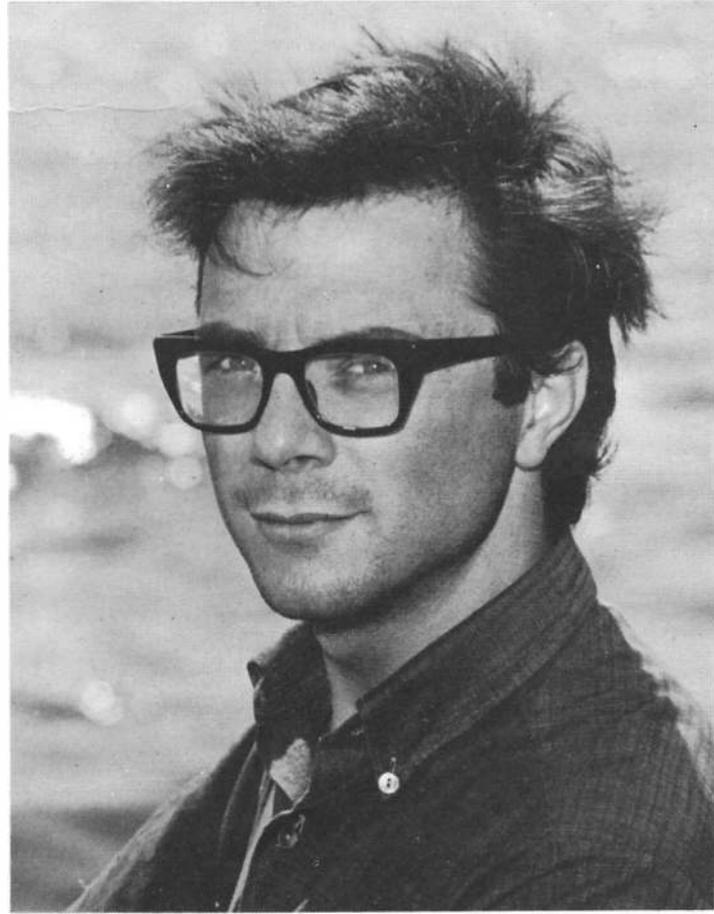
# Jack McLaughlin

Name: **Jack McLaughlin**  
When Born: **July 11th, 1943**  
Where Born: **Glasgow**  
Weight: **10 st. 10 lbs.**  
Height: **5' 9"**  
Colour of Eyes: **Blue**  
Colour of Hair: **Light Brown**  
Former Occupation: **Teacher, Folk singer, Bingo caller, Salmon Fisherman, Former partner of Marriage Bureau, Warden of remand home**  
Favourite Actor: **Steve McQueen, Patrick McGoohan**  
Favourite Actress: **Brigitte Bardot, Sarah Miles**  
Favourite Groups: **Beatles, Beach Boys, Walker Bros.**  
Likes: **Eating, Drinking, Girls, Golf, Poetry, Song writing**  
Dislikes: **Travelling, People who talk too much**  
Favourite Colour: **Green**  
Favourite Clothes: **Casual**  
Favourite Drink: **Vodka**



# Tony Meehan

Name: **Tony Meehan**  
Date of Birth: **24th August, 1943**  
Where Born: **London**  
Height: **5' 6"**  
Weight: **9 st. 7 lbs.**  
Colour of Eyes: **Blue/Grey**  
Colour of Hair: **Dark Brown**  
Former Occupation: **Surveyor for Insurance Company**  
Favourite Actors: **George Peppard, Steve McQueen, Peter O'Toole**  
Favourite Singers: **Nina Simone, Johnny Cash**  
Favourite Groups: **The Beatles, Mamas & Papas**  
Hobbies: **Sleeping, Driving, Tennis, Swimming**  
Favourite Colour: **Blue**  
Favourite Clothes: **Casual and good suits**  
Favourite Drink: **Spattenbrau**  
Favourite Food: **Spaghetti**  
Personal Ambition: **To own a Volvo P.1800**  
Professional Ambition: **To work on a land based Commercial Radio Station**



RADIO LONDON PHOTO'S

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**THE PIRATE RADIO SHIP!**

# Beat Wave

If you enjoy the first issue of this dynamic new magazine on pirate stations we have good news for you 'BEATWAVE' will be published at various intervals giving all the news and views of the trouble over the future of pirate radio stations, plus colour photos of your favourite pop stars.

Watch out for your next issue of 'BEATWAVE' in the national newspapers.

