

NO.2-3/6

BEATWAVE



A self portrait
by Paul McCartney

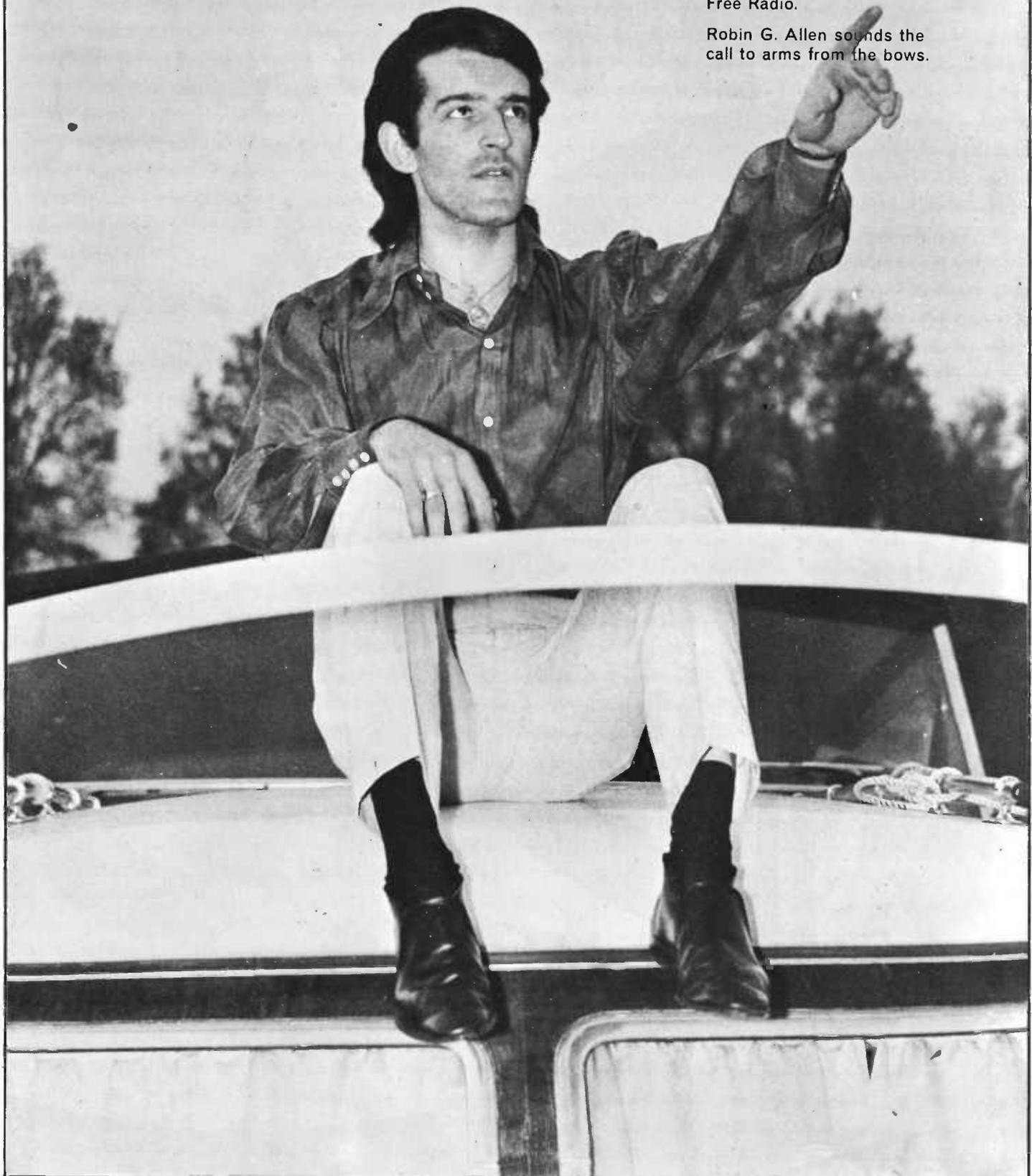
To Free Radio
Listeners everywhere
from

Paul McCartney

Avast There!

All hands on deck to repel boarders in the fight for Free Radio.

Robin G. Allen sounds the call to arms from the bows.



This Issue...



HELLO AGAIN. (Robin G. Allen speaking.) Since *Beatwave* No. 1 appeared last November life has been FRANTIC. Letters, telephone calls, rushing off to take more pictures for *Beatwave* No. 2, interviews with disc jockeys and stars, all-night sessions putting the new issue together, taking pictures with Marc Roman and Tony Blackburn at Biggin Hill Air Fair, and so on, and so on, and so ON . . . and I've acquired a dog. Name of Scamp, who has so far chewed up one pair of shoes, one pair of trousers

and one girl-friend. I can get another girl-friend (she went off in a bit of a peeve—if a mini-skirt gets chewed, there isn't much left), but I was rather fond of those trousers. And *now*, just as we are going to press, some guy called Nasser has started a war somewhere south of Worthing.

Still, somehow or other we've come through it all and here, finally, is *Beatwave* No. 2. I hope you like it. We've certainly enjoyed putting it together. But we want to know what YOU think, so please write and tell me your likes and dislikes, and what you would like to see in *Beatwave* No. 3. Now I really mean that, so as soon as you've read this issue, sit down and write and tell me what you think. Or just write and say hello. If anyone missed *Beatwave* No. 1 and would like a copy, there are still a few copies left. Send me 2/6d. and your name and address, and I'll put one in the post to you. Tell you what, I'll sign it for you.

Before I sign off, I must say a big "thank you" to Colin Purvor, who assisted me, taking photographs in all sorts of unlikely places at the most unearthly times of day. (Make what you like of *that*.) Ta-Ta. See you again soon. ROBIN.



Sandie Shaw



North & South - where it's at

RADIO CAROLINE

Broadcasting on 259 metres from two ships, *RADIO CAROLINE* has at least 10 million listeners in all parts of Britain.

The station's public history began on March 27th, 1964. That day, the first ship was positioned off Harwich and began test broadcasting.

Success came quickly, and within months a merger agreement with *RADIO ATLANTA* was reached. *CAROLINE* sailed to a position just off the Isle of Man and became *CAROLINE NORTH*. *ATLANTA* moved to three-and-a-half miles off Frinton-on-Sea, Essex, and became *CAROLINE SOUTH*.

The station now boasts one of the most varied and widely listened to 'pirate' programmes. The six or seven disc jockeys, two news-readers, and engineers aboard each ship produce an informal mixture of pop, jazz, folk, and news almost 24 hours a day.

Advertising is allowed to take only six minutes an hour of each three-hour programme. *RADIO CAROLINE*'s main advertisers include: Crown Filter, Findus, Shredded Wheat, Regent Petrol, Beechams Powders, Bulliver Watches, Colgate Palmolive, *Daily Sketch*, and Frys.

A special audience service run by *RADIO CAROLINE* is the *CAROLINE CLUB*, founded in 1964. For a ten-shilling subscription its members benefit from

price discounts, illustrated information on *CAROLINE*, and club dances.

Behind the station's success story are executive directors BARRY AINLEY, RONAN O'RAHILLY, and PHILIP SOLOMON.

The London headquarters of *RADIO CAROLINE* in Chesterfield Gardens, W.1 are staffed by 40 people, working in sales, administration, and production departments. There are also sales representatives in Ireland and the U.S.A.

In the public eye, are the two ships and the disc jockeys themselves. . . .

CAROLINE SOUTH

Broadcasts to the Greater London area, the Home Counties, the South, East Anglia, and Northern Europe.

The ship was formerly the m.v. *Mi Amigo*—used until 1962 by Radio Nord, a Swedish station.

She weighs 470 tons, is 150 ft. long, and has a beam of 24 ft. Capable of travelling at a speed of eight knots, she is driven by a 250 horse-power diesel engine.

She was fitted out in Greenore, Southern Ireland.

On board, is a self-contained broadcasting unit powered by two generators and a 50 kilowatt transmitter.

The radio aerial towers 163 ft. above deck level.

The ship carries a crew of approximately 11 people, including a cook and a

steward.

There are seven disc jockeys and two news-readers on *CAROLINE SOUTH*. They work on a shift system of two weeks on board and one week off. They are carried to and from the ship by tenders which travel from Harwich three or four times a week with food, fuel and other necessities.

The ship started broadcasting to Britain under the *RADIO ATLANTA* call-sign on May 9th, 1964.

CAROLINE NORTH

Is received in the North of England, the Midlands, Ireland, Scotland, and North Wales.

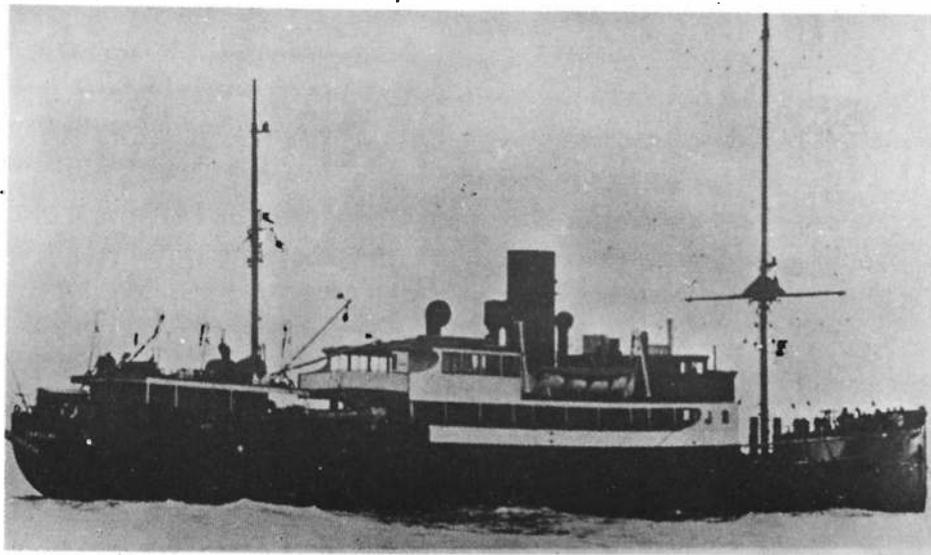
Much larger than her sister-ship *CAROLINE SOUTH*, *CAROLINE NORTH* weighs 763 tons, is 188 ft. long and has a beam of just over 32 ft. Faster as well, she is capable of 14 knots—made possible by a 1,000 horse-power engine.

Also fitted out in Greenore, *CAROLINE NORTH* carries much the same broadcasting equipment as the other ship except that her two transmitters are only 10 kilowatt strength each. The transmitting aerial is 168 ft. tall.

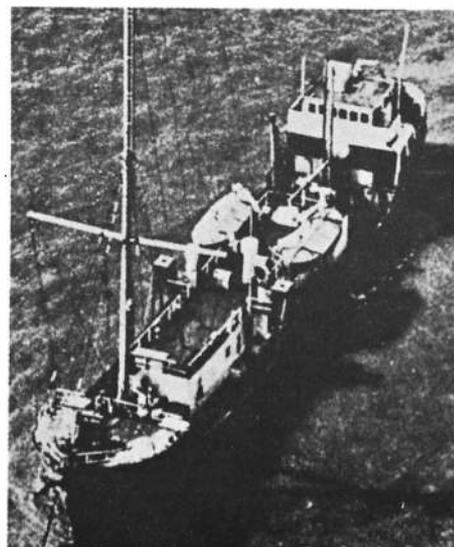
On board is a similar size crew as on *CAROLINE SOUTH*, but there are only five disc jockeys.

The ship is supplied by tender boats from Ramsey, Isle of Man.

The *CAROLINE NORTH* disc jockeys talked like this . . .



Caroline North



Caroline South



Mike Ahern takes time off from Caroline South to meet Monkee Davy Jones at the Wimbledon Palais'

Admiral of the Beat Fleet

ROBBIE DALE

Hi, folks. This is Robin G. Allen, having just got back from a trip to Radio Caroline, way out in the North Sea, where I got hold of some exclusive interviews for "Beat Wave No. 2".

I was first taken on a vast tour of the "MI AMIGO" where I met the Captain and most of the crew, and took lots of pictures. Crazy! The first interview was with Robbie Dale. I was nosing around one of the studios, when, there he was, large as life, all 6 foot of him.

He was in the middle of putting out a show for all you hippy people safe on dry land. When he saw me he waved an arm in my direction, motioning me to keep very still while his voice was going out over the air. As the ship was rolling a bit, it wasn't as easy as one might expect. Then, as the strains of Hump's "Release Me" started pervading the atmosphere, he said: "Hi Robin, come and sit down." . . . As the ship made a sudden lurch I sat down faster than I'd planned. When I'd fastened my bottom to a fixed chair, he said: "How can I help you?"

"By answering a few questions about yourself. Such as: How long have you been with Caroline South?"

"About a year, I'd say."

He paused to dedicate the next record on the turntable to a (Gorgeous) listener waiting somewhere in Southern England. When the record was on, I asked:

"How did you first get in touch with Caroline?"

"It was funny really. One day I was listening—I used to listen to Caroline in the car quite a lot—and I thought 'Well, why not?' So I went down there and quickly 'sussed' the situation. They said that I couldn't do it without experience. So that was that. Afterwards I found a job in a club as a Disc Jockey. Then one night a gorgeous young lady from Caroline came in. She watched me for a bit, then said: 'I like you, why don't you come for an audition?' So I went, and the next day I was hired, and they sent me out to the 'Cheetah'."

"When you first joined, how did you find life; I mean how did you exist four miles from the nearest point of land? Did you find that you had a lot of spare time on your hands, or what?"

"Well, not really, because when I first

started, I used to go to bed sea-sick."

As my face started to turn a slight shade of green, he said: "No—not actually, physically sick, but I used to get mentally sick of the isolation and this great band of water between us and civilisation, but then I found as time went on I got more involved not only with the disc jockeying side, but with the administration side. So I don't have much time to think about anything else really."

As my face took on its natural hue I asked: "What about mail? How much mail do you average a week from the teeny boppers at home?"

Robbie laughed and said: "Teeny boppers—they're the gorgeous ones; the ones that get us all terribly involved and happy when we hear from them, because they're so gorgeous. And the things they say about you feed your ego! It's—beautiful. I'd say my mail averaged about 1,000 letters a week."

"You can't possibly answer all these personally."

Shocked, he said: "Oh yes, I do. Don't let it be said that Admiral Robbie Dale doesn't write back. I mean, I don't type each one personally. I've got a little organisation of two girls who do that, but I do dictate every one of my letters that go out."

"Let's take one working day out at Caroline. How does your working day start?"

"That will depend on what you're doing at the time. Say it's a morning show between 9 and lunch time, which happens quite frequently. I crawl out of the sack at half past eight, have a quick wash and a cup of coffee. On the air at 9, and that takes you through to 12. At 12 o'clock I come off the air completely exhausted and drained of all my enthusiasm. So I have a good meal and relax perhaps for an hour, and then feel fine again. Now is the time to start preparing for my evening show, which is at 6 until 9, and by the time I've got a few letters done up for that and all the diary things, hey presto, it's 9 o'clock and off to bed. Then up in the morning again. It really is a very full day."

"You've been working on the station about a year now. Is there a particular thing that has stuck out in your mind. Say the most embarrassing moment that you've had on the air. Something really

horrible that has happened to you—made your face go red."

He thought for a bit, then said: "It very rarely happens in my show because I'm dealing more with teenagers—but when I sit in for Mike A'Hern's show, I get housewives writing in the most intimate things about themselves, and all of a sudden when you're half way through a sentence you realise that you are running into something that is very involved and terribly personal. Then you have to talk your way out of the trap you've built for yourself, and you finish up with an 'Oh' and play a record very quickly. That's about the only things that happen which can be embarrassing."

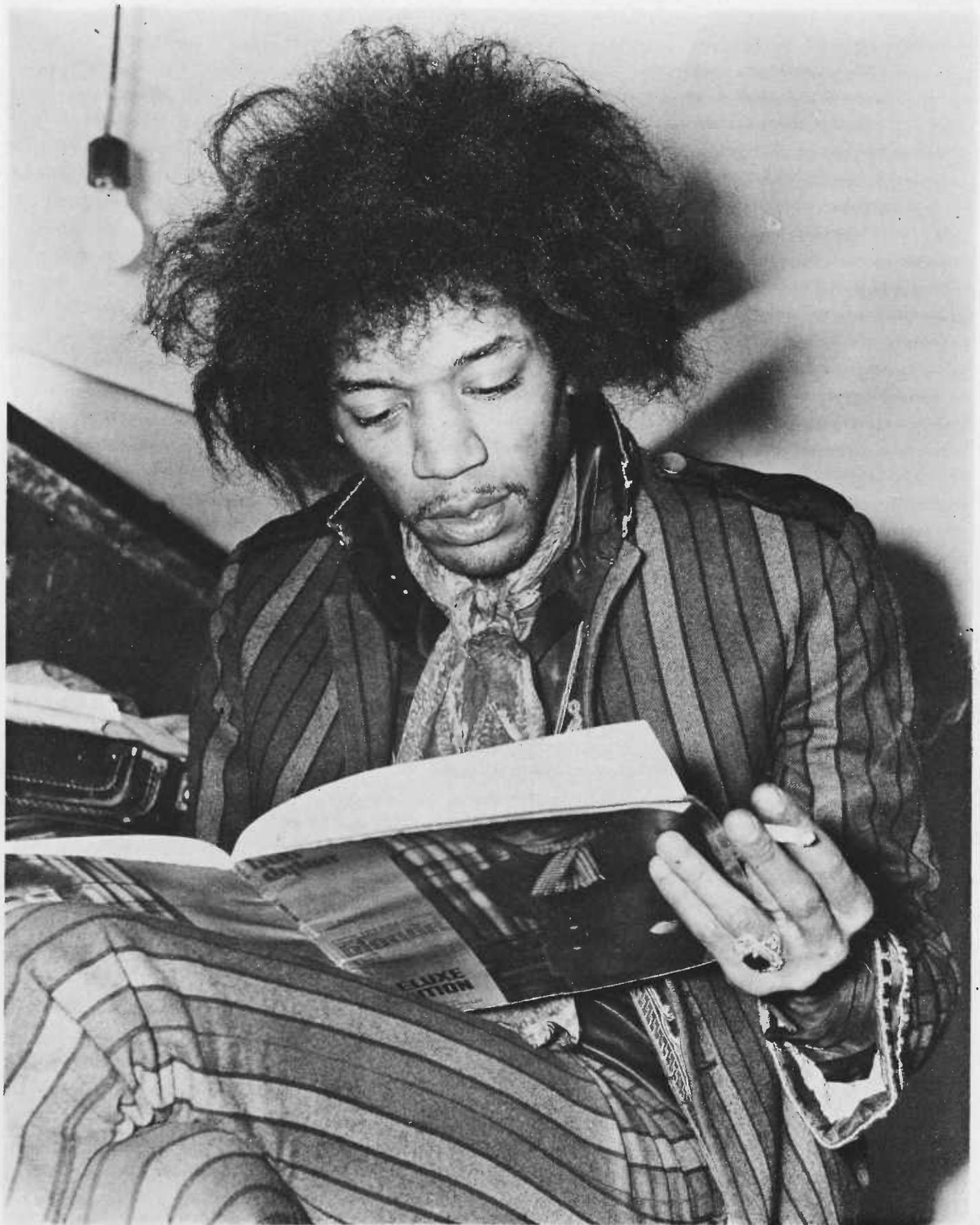
I asked him about his Admiral's uniform. "Oh, this. Well, as I am the Admiral of the 'Beat Fleet' I think it only fitting to wear an Admiral's uniform."

"Who have you in the 'Fleet' now?" I asked.

"Well, there are quite a few who have received commissions in it. As Vice-Admirals, we have The Hollies, the Monkees, Ray Davis, Dave Davis, Peter Quaife, Mike Avary, Jimmy Hendricks, Dave Berry, Graham Nash, Bobby Elliot, Bernie Calvert, Tony Hicks, Georgie Fame and Petula Clarke. The Honorary Commodores include: the New Vaudeville Band, the Spencer Davis Group, Gino Washington, Jonathan King, Alan Price and Cat Stevens. Then we have as Lady Lieutenants: Sandie Shaw, Lulu, Samantha Juste, Sandy Posey and Millie. Lady-in-charge of Gunnery is Brenda Lee. And as Special Ratings we have the Rolling Stones. So you see it's going very well. Only last month I was adopted as mascot to one of Her Majesty's ships, the H.M.S. *Hydra*."

"Now tell me, Robbie, what are your views on the Government's decision to sink the off-shore stations?"

"Well, obviously as an employee of an off-shore radio station one must say it is a bad move. But if they would think long enough they would realise that the people who listen to commercial radio are the ones who put them into power, and can just as easily take that same power away from them. We know definitely that over half the country do not listen to the B.B.C. any more. They just prefer us. So



Jimi Hendrix

it just goes to show that a good station with the right sort of programmes can, and does, get the listeners."

"Yes, I see what you mean. Now tell me. You are one of the top D.J.'s on Radio Caroline. Do you want to continue being a disc jockey or do you have some ultimate aim in radio that you want to achieve?"

"To be quite truthful I'm what you might call a bit of an exhibitionist, and I love to be the centre of attraction. I'd rather be the man in front than the brains behind. So I think I'd like to go into television and maybe even films, you know, acting, that sort of thing, like many of the established D.J.s throughout the world have done already."

"Let's get on to the subject of girls. What's your ideal girl? What's she got to be like?"

"Gorgeous. No, seriously, I'm very fashion conscious and personally I like to be a little ahead of fashions. This is where a girl has to sort of conform with me, she has got to be right up on the top with fashion, she must wear a mini-skirt, have a Vidal Sassoon type hair-do, etc. She has got to be very smart and she must know what she is doing with her make-up. She has got to be clean and fresh looking. I like a girl that is full of personality and is always happy. The sort of girl that can be bouncing around at 3 in the morning and still feel and look fabulous."

"What's the first thing that you look at in a girl?"

"I think the first thing that strikes me. Well, I'd say two things, eyes and legs."

"A lot of people today have condemned the mini-skirt, what do you

think?"

His eyes suddenly lit up as he said: "Bloody marvellous, gorgeous, absolutely terrific. You see, I like to see things that are revolutionary. They are modern and young and I'm go-ahead for freedom of dress, and come to think of it, freedom of anything."

"Now Robbie, before we close, is there a final word you would like to say to our readers? Anything you like."

"I would like to say that I'm not opposed to marriage as I would like to get married and settle down one of these days. I will find myself a nice little wife of the type I have already described, and get a little cottage in the country. Something like that, and lead a normal sort of family life." He paused and then added: "After I've been successful and made myself a decent income, of course!"

Dear Robin,

I think your new mag is FAB, FAB, FAB. When is the next one coming out? Can you let us have Tony Blackburn's story in the next, as I think he is the greatest.

Love,
Christine.

From Christine Ridley,
Battersea Park Road,
Battersea, S.W.11.

No sooner said than done. I think he's great too.
Robin.

Dear Sir,

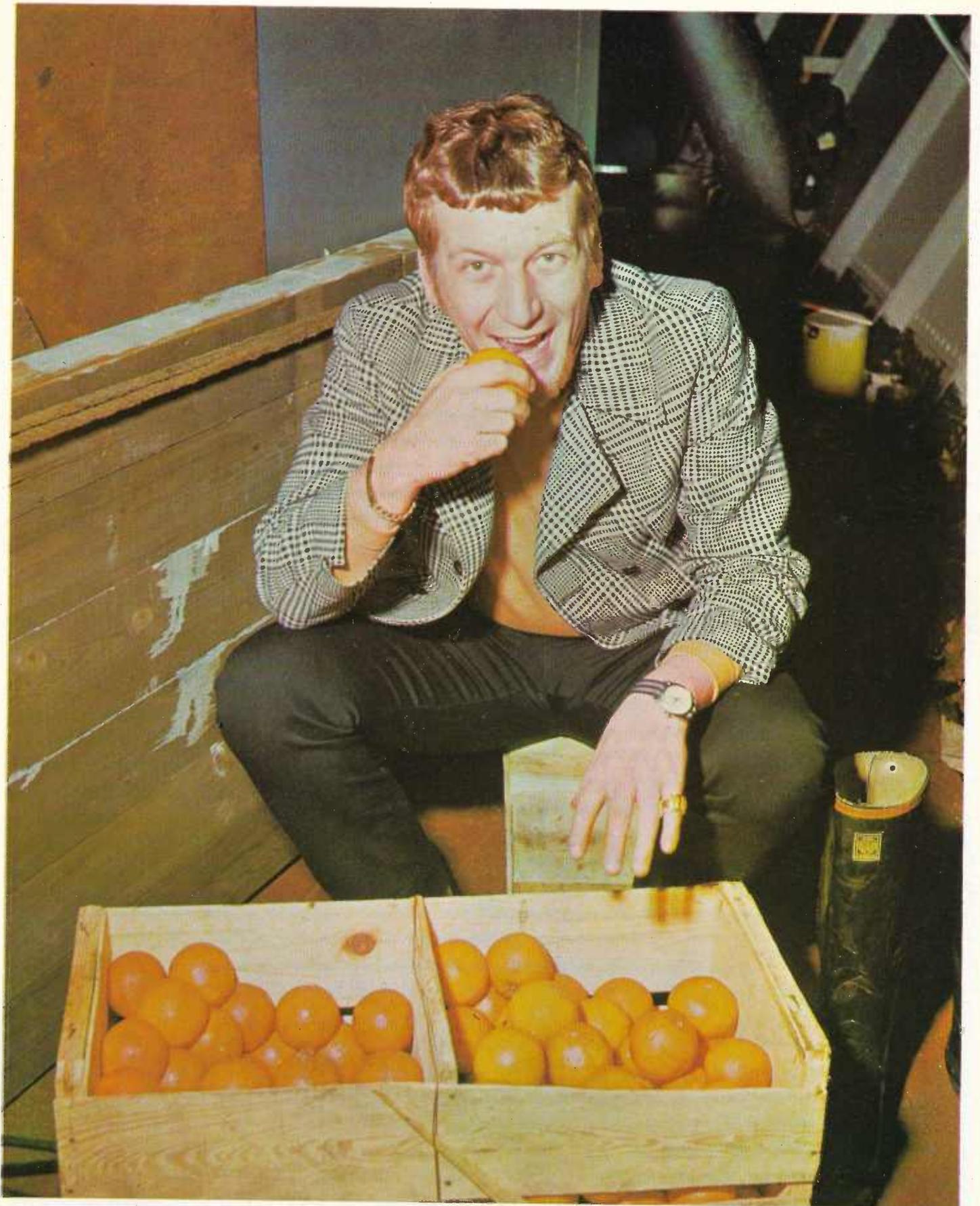
When will you young people realise that you can't have everything you want? These Pirate radio stations churn out this ridiculous cheap 'music' (I should say noise pretending to be music) from a lot of worthless, long-haired layabouts. They interfere with shipping, and the sooner they are closed down and you, and people like you, get down to some worthwhile activity the better.

David Prichard.
From David Prichard,
Beaufort Street,
Chelsea.

Dear David,

When will you old fogies realise that you can't make the young people of today into

the sort of people you were when you were young? As to worthless layabouts, who made more export dollars last year, you or the Beatles? And the stations do not interfere with shipping. Everybody like you says they do, but you can't quote a case of interference to back the argument up because it doesn't happen.
Robin G. Allen.



Robbie Dale

“hardly any British teenagers watch TV...”

JOHNNIE WALKER

Johnnie Walker is 6 ft. tall with brown hair and blue eyes. Born in March 1940, he was educated at Solihull Public School until he was 16. He worked as a car mechanic and then a car salesman. At the end of 1965, he started part-time disc jockeying for clubs and ballrooms in the Birmingham area. He joined Radio England in March 1966, and then Radio Caroline South last October.

The first thing he talked about was the future of commercial radio in Britain. “Like most of the disc jockeys working on commercial radio ships, I feel there should be legalised land-based commercial radio, mainly because it is very unfair that the public only has Government-run radio to listen to. There is no freedom of choice whatsoever.

“The main case for legalised commercial radio on land is that it won't cost the public anything. Not only does the public have to pay licencing fees to the B.B.C. but several million pounds—around about 9½ million at one stage—are taken from the taxpayer to help the B.B.C.

“Legalised commercial radio can form a great public service. If each town has its own commercial radio, it could, for example, tell you what is on at the pictures, or if some kid got lost it could give out a description and the child would be found in a matter of a few minutes or so.

“Another big advantage of having commercial radio in this country is that it would mean competition. The B.B.C. has had the monopoly for years and years. Radio Caroline started and did very well for itself. Then, Radio London came along and also did well. So naturally Radio Caroline had to improve itself to beat Radio London, and this led to constant competition between the stations, which is a good thing because in the end it produces a better service for the listeners. This country seems to be wholly against competition.

“A fair suggestion that a number of people have put forward, is that the B.B.C. should start its new 247 service, and also licence stations like Caroline to come on land. Over a trial period of six months, or a year, if Caroline held its own against Radio 247, she should be

allowed to stay.

“Competition is the finest thing, because in the end, the guy who just sits back on his arse and does nothing doesn't make money and is out of business.

“Of course, one of the main arguments of the Government against commercial radio is that everybody will pop up and open radio stations. All the wavebands will be messed up, frequencies pinched, and stations will clash with one another. But, if commercial radio was allowed on land, it naturally would be licenced. There could be a governing authority similar to the Federal Communications Commission in America which strictly governs all radio stations by allocating them special wavelengths. Stations' transmitting aeriels are made directional so that they can pinpoint the exact areas they want to cover and won't infringe upon other radio stations. There are thousands of stations the length and breadth of the United States, and they all use just the one-metre band. A town in the south of the U.S.A. can use the same wavelength as a town in the north and because aeriels are directional, they don't interfere with one another.

“I don't think the Government has any mandate whatsoever to take offshore commercial radio off the air. With a population of 53 million it seems that if a vote were taken, then the odds would come down very heavily in favour of keeping commercial radio and allowing stations such as Caroline on shore. The Government knows this, so therefore I don't think they'll dare put it to the vote.”

A lot has been said recently both for and against the pirate stations. Johnnie's assessment of the real position of the “anti-pirates” goes like this: “Regarding the Government's action against the pirate stations, they've been saying since Radio Caroline came on the air that they are going to stop the pirates. The big flap really started with the murder of Reg Calvert, boss of Radio City. The Government jumped at the chance—obviously when something happened that spoiled the name of offshore radio—and said they were going to have a Bill to put us off the air. What really happened over at Radio City was just a private struggle for power between two people.

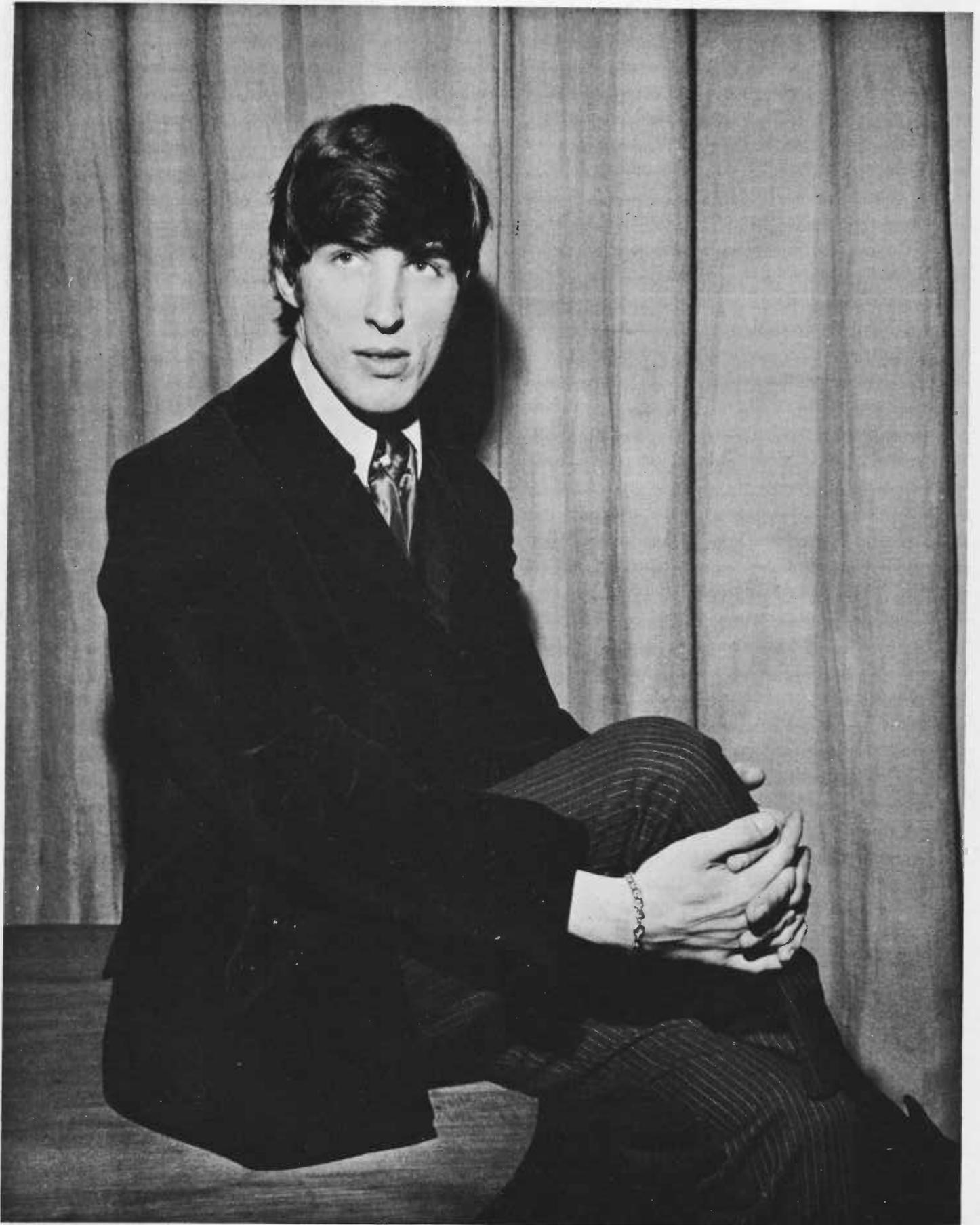
But, it put a slur on the whole of commercial radio.”

He added this about the Government's proposed alternative to the pirates, the B.B.C. Radio 247: “The Government has always promised that if they take the pirates off the air, they will replace them with a similar service. But, the proposed Radio 247 is not going to be all pop music. It's even going to close down from 7 p.m. to 10 p.m. Edward Short's excuse for this is that television is very popular. My slot on Caroline is from 9 p.m. to midnight, so according to Mr. Short during, let's say, the first two hours from 9 p.m. to 11 p.m. nobody is listening. I don't think this is true. My opinion is that hardly any British teenagers watch television. If we thought nobody was listening to us while television is on, we wouldn't bother to be on the air.”

Does commercial radio need to provide only a pop service? “Well, it's been proved by other stations that commercial radio can cater for all tastes. In America, the bigger towns have got 24-hour pop radio, 24-hour good music, 24-hour Country and Western, 24-hour folk, etc.—and there's even a station that does nothing but 24-hour news bulletins. This is a tremendous service, and there's no real reason why we couldn't have it in this country.”

What does Johnnie think of the argument that commercial radio will put musicians out of work? “In America, a place the size of New York has about 50 stations booming out pop music all day long. And there are still musicians making money and surviving in the United States.”

He turned from his views on commercial radio and Government action and talked about Radio Caroline. Johnnie said this: “This is a very small ship and our facilities are limited. The B.B.C. has a tremendously large staff—one guy to turn the microphone on, one guy to put the records on, another chap for this, for that, for the other. About half-a-dozen people are involved in producing just one show. The commercial disc jockey will go on the air for three hours and he is completely responsible for the sound that comes over your radio set. He chooses and runs the records himself,



Johnnie Walker

and runs the commercials. Considering also that we are not using the finest equipment and that being cut off we can't get supplies or spares very easily, I think the sound of Radio Caroline is excellent.

"Caroline is definitely the number one station at the moment. The last poll was conducted by Radio 390, and though the figures weren't issued publicly, Caroline was definitely in the lead. Caroline Cash Casino has, I think, been responsible for some of this. Listeners have come over to listen to it in the morning, they've liked the sound of the disc jockeys, and hey presto, we've got new listeners."

Life on the pirate ships isn't all that glamorous. Johnnie summed it up by saying: "It's a sort of Spartan existence. We don't do very much at all out here apart from our shows. All we really do is sleep, have our meals, watch a little bit of television, do our shows, open a bit of mail, read books, and that's about all.

And a fortnight takes quite a long time to pass.

"The week on shore isn't a complete week off of course. I come off Caroline on a Monday and don't get to London until about 7 o'clock. Then I stay overnight in London and go into Caroline House on the Tuesday to do certain jobs. I don't get home till Tuesday night. Then I'll get Wednesday and Thursday free, and probably have to come back to London on Friday to do a couple of Caroline organised dances on Friday and Saturday."

How do the pirate disc jockeys compare with their counterparts on land? "I think the commercial disc jockeys make the 'big five' disc jockeys—David Jacobs, Peter Murray, Alan Freeman, Jimmy Saville, and Simon Dee—sound very, very poor. And they have an advantage because they're on land and are constantly mixing with people and going to clubs. They're in touch with

what's going on. The disc jockeys offshore are completely cut-off apart from having newspapers and being able to watch television. I think the fact that the commercial disc jockeys can always sound happy and have fresh things to say, is very much in their favour, and obviously if they were on land they could do even better broadcasts than they do at sea. I think the time is very near when a few of the commercial disc jockeys will break into and become pretty big in the field dominated by the 'big five'."

And finally, Johnnie said a few words about his own future: "If the Government does manage to put the offshore stations off the air, I'd naturally love to stay in radio. But if we do go off the air, there are going to be a few people looking for not so many jobs. If necessary, I'll go abroad to Canada, New Zealand, or Australia and try my luck with commercial radio there. But I'd rather stay in England."

Dear Sir,

Please send to the above address 100 Free Radio Stickers, which I will circulate among my large school. Thank you.

Yours faithfully,
Ruth Liddington.

From Ruth Liddington,
Nutfield Road, Redhill,
Surrey.

Thanks, Ruth. Hey, why don't you take all your hundred friends and go and tell your M.P. personally how you feel about closing down the stations?
Robin.

Dear Beatwave,

Please may I have one of your fantastic stickers? Ta very much.
Jacky.

P.S. I'll get Harry to keep the stations going --even if I have to walk down Carnaby Street starkers--so there!

From Jacky Avadis,
Charlton Road, Kenton,
Harrow, Middlesex.

Go to it, Jacky! After all, it worked for Lady Godiva! Thanks for writing.
Robin.

Dear Free Radio Ravers,

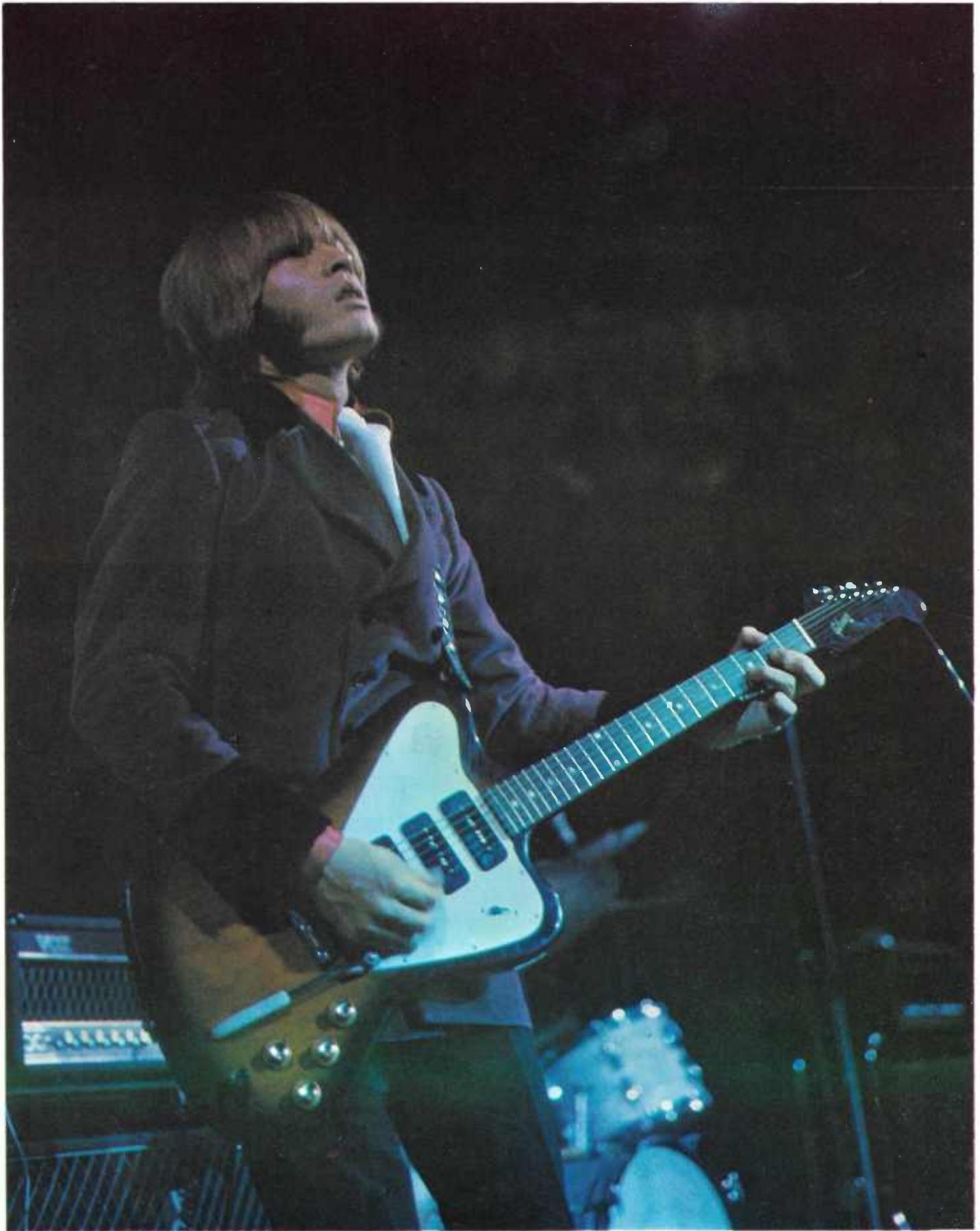
Please, please send me one of your fab, FAB stickers as I think Free Radio is great. I hope your campaign does something to the Government to change their minds about Free Radio.

Ta very much.

Malc. Evans.

From Malc. Evans,
Bramcote Lane,
Wollaton, Nottingham.

Thanks for the good wishes, Malc. But this is not our campaign--it's your campaign! How about writing to your M.P., and getting all your friends who think the same to write too?
Robin!



Brian Jones



Mike Ahern

The DJ who didn't eat for 10 days!

MIKE AHERN

Born in Crosby, near Liverpool, and now living in St. Anne's-on-Sea, near Blackpool, Mike Ahern is 22 years old. He reckons to be 5 ft. 10 in. tall, has fair hair and blue eyes. He went to St. Bedes Secondary Modern School. After then, let him take up the story:

"I left school at 15 because my father was killed and we had no money. I went to a job in a tailoring store, Jacksons of Liverpool. I stuck that for three months and then got the sack. After that, I had a lot of jobs, including a horse-riding instructor—I couldn't ride myself but I taught other people how to ride, which is a riot, but is absolutely true. I was in Europe for a couple of years, picking grapes, and so on, having a ball over there with all those lovely French girls. And I worked on a farm pulling weeds out between potatoes. I did a lot of jobs. Then I joined Caroline."

How long ago was this, and how did he get the job? "I started with Caroline about two years and five months ago. The way I got the job is a riot. I wrote Caroline a letter saying 'can I have a job as a disc jockey?' Anyway, at about the same time, a friend of mine was getting married, and he said to me, 'come on Mike, do you want to come out for a drink to celebrate me getting married?' Well, I'd had no breakfast that morning, and in the lunch-break we trooped off for a drink. I had about two pints of bitter. I got home, and I was stoned out of my mind—really—on two pints. My ma said, 'you're drunk, eat your meal, get back to work quickly, try and sober up'. Then I saw a letter from Caroline lying on the sideboard. It was a very la-di-da sort of letter saying, 'don't call us, we'll call you—that sort of thing. I looked at the telephone number on the letter, I looked at the name of the person who had signed it, and then I rang up Caroline. I said, 'can I speak to Pat Atkins please?' I was put through, and absolutely stoned, I said, 'hello Miss Atkins, my name is Mike Ahern, I want to know if you've got any jobsh for disc jockeysh, because I wrote you last week'. She said, 'my dear Mr. Ahern, do you realise we get thousands of applications a week for jobs as disc jockeys—what makes you think you're so good?' 'Now listen baby,

I said to her, 'I'm the best disc jockey you ever heard.' 'O.K.', she said, 'if you're so damn good, come down to London and make a tape'.

"I borrowed five quid off my mother and went down to London to do the tape. About a week later I was asked to go and meet the Programme Director. I borrowed another five—a ten pound debt inside two weeks was unheard of—and trooped down to London again. He gave me the job. He said, 'we'll start you on 15 pounds a week and give you a two-week training'. Anyway, a week went by and suddenly there was a telephone call saying, 'sorry, you can't come for training, you'll have to go straight to the Northern ship on Monday'. I flew out from Liverpool and arrived on the ship on the Tuesday. The same day I was on the air. I had never done it in my life before. I nearly died. I was actually physically sick immediately after I had done the show. For about ten days after, before I went on the air, I couldn't eat.

"That was how I got the job on Caroline. If I hadn't been stoned I would never have rung up and said, 'baby, I'm the best disc jockey you ever heard'. It's nearly as bad as a bricklayer steaming into a solicitor's office and saying he's qualified as a solicitor."

What is Mike's spot on Radio Caroline? "The programme I do is called the Mike Ahern Programme. It's between 9 and 12 in the morning and is aimed mainly at housewives. Sometimes I sit in on other people's programmes, usually either Robbie Dale's Diary, or the Johnnie Walker Fiasco. But my first love is with the housewives. I started with them, and I've been with them for two years."

How does he deal with fan mail? "It may sound ridiculous, but everyone that writes in I treat as a personal friend, because they think of me as a personal friend. They send me their family snaps and that sort of thing. You know, 'this is our June when she was four.'"

"I also get a lot of letters from divorced women and from widows. They write things like, 'will you marry me?' I get about four or five proposals a week, which is very nice, except that I can't accept any of them. I mean I can't go round to the women's houses—it would give them a bad reputation. But, there are still some

very beautiful ladies who are housewives, and the temptation is sometimes very strong to steam down to Southampton or somewhere to see them. I never have done, thank God, and I've kept out of trouble.

"I also sometimes get letters from women who are unhappy with their husbands. They say things like, 'I love you more than my husband'—which I think they genuinely believe they do. They hear a voice on the radio. They've got no idea what kind of personality is behind it. They just fall in love with the voice. I might be the worst guy in the world—please God, I'm not—but they don't know.

"Some of the letters I get are fantastic. I've only once ever heard of it coming down to basics. The wife was going to leave her husband because of me. She was going to meet me at Felixstowe, you know, 'I'm leaving my husband, I'm going to meet you off the tender and we can go away together'. I wrote back and said, 'now don't be silly, darling, you've got three children, you can't possibly do that. I don't even know you, and you don't know me really'.

How does Mike rate Radio Caroline? "When I first came down here, Caroline was just starting again after running aground. She came back into service with 50,000 watts, and now after not quite a year, we're way ahead of most other commercial radio stations. We are especially ahead late at night with the Johnnie Walker programme, which is fantastic. Generally, the programmes during the day are picking up beautifully and we are staying ahead. Advertisers know this, for obviously if you want to sell things, you advertise on the station with the largest audience, which, thank God, we have. And, we're backed by marvellous people—Mr. O'Rahilly and Mr. Solomon and a great organisation."

How does he react to the proposed B.B.C.'s Radio 247? "This service will not meet the requirements of what people want. People want recorded music, because with a lot of 'live' music you lose quality. Groups and singers would rather have their records played than perform 'live', because there are certain effects you can get in the studio you just cannot get in 'live' sessions."

Manx Radio

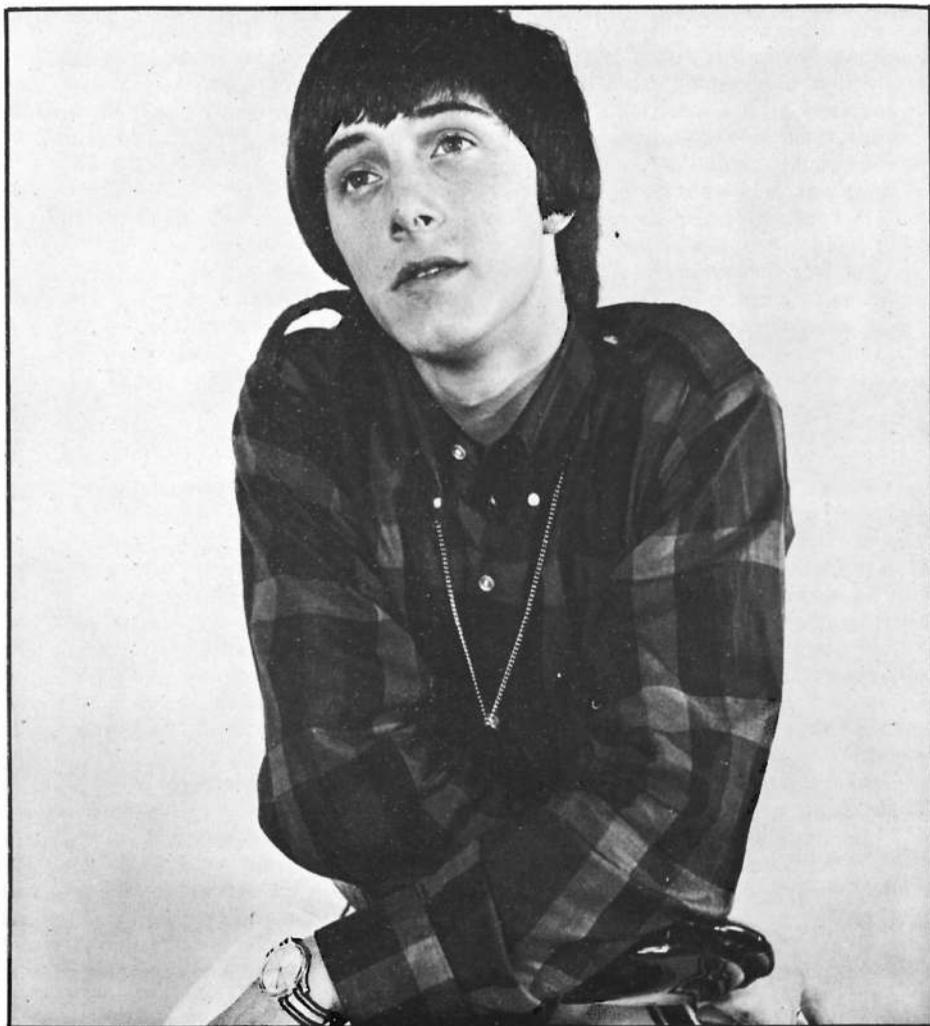
Manx Radio is Britain's only land-based commercial radio station. Ask any Manxman if it is a success! Stuart Lloyd, Peter O'Neill and Kris Crookall, the three fast-talking Manx announcers are as well-known (at least, their voices are) to the Islanders as Harold Wilson!—and twice as well-liked, judging from the fan

mail that pours in. Manx Radio aims to provide good, middle of the road "family entertainment". This means that they put out a great variety of music from the wildest beat to Frank Sinatra, and the general sound is frankly more "schmaltzy" than, say, Caroline or London.

Commercials are mostly local, with a

few national advertisers, and local news is broadcast every hour, at times carefully chosen not to conflict with the B.B.C. newscasts. Mind you, I don't know why they bother. Having seen the place, I reckon that if I were lucky enough to live on the Isle of Man, I'd try to forget that the rest of the world existed.

This disc jockey was a real jockey



TONY PRINCE

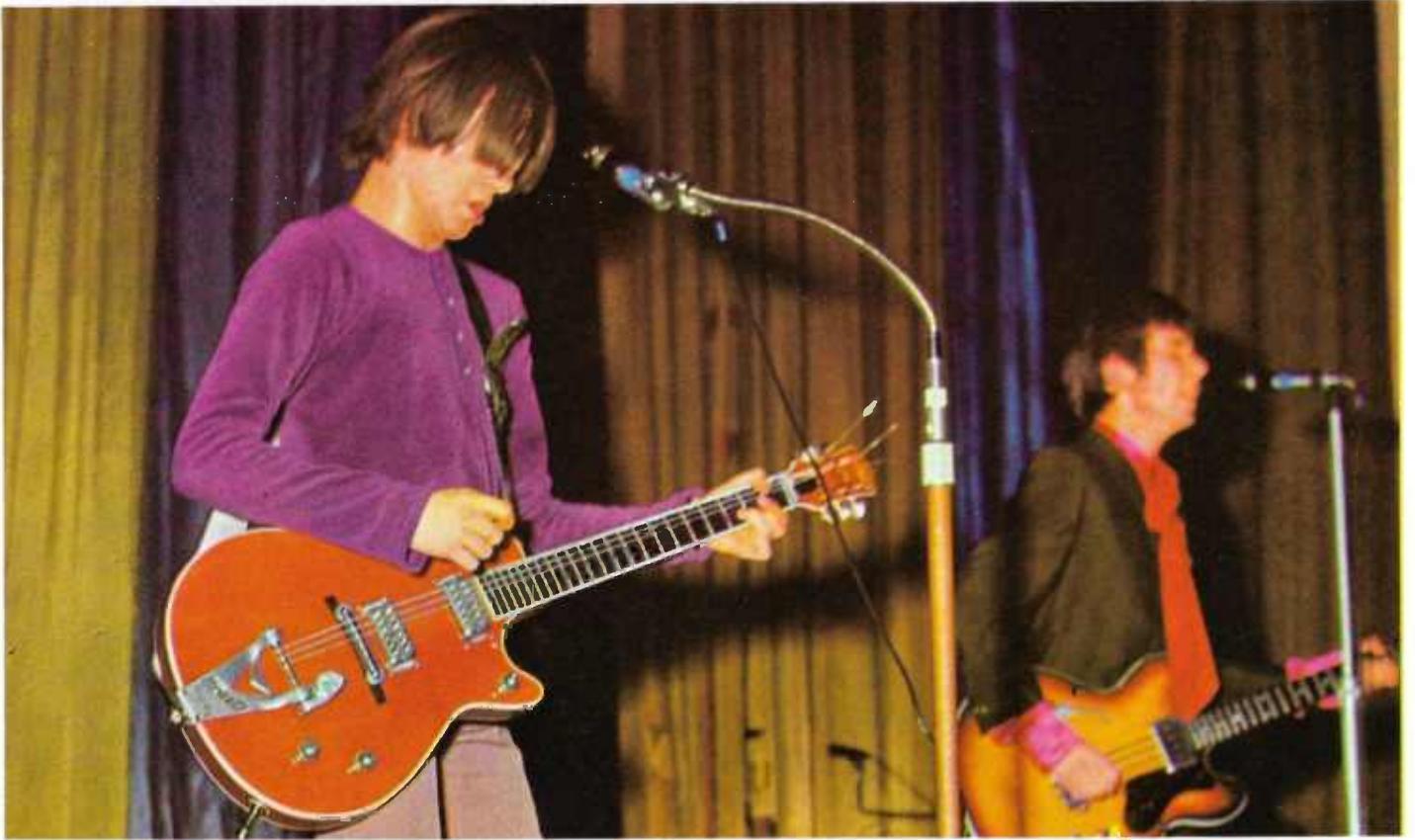
There isn't much of Tony Prince, but what there is of him is jam-packed with talent and ambition. 5 ft. 4 in. tall, Tony is the only Caroline disc jockey who actually has been a *real* jockey—as well as a singer and guitarist with a Manchester group called "The Jasons"; an apprentice tool-maker, and a TV personality.

Born in Oldham in 1946, Tony has black hair and blue eyes and made his first public appearance at the age of 14, singing in a Butlin's Talent Contest in which he came second. While working in Bristol in 1964 he was voted the West Country's number one D.J., and he joined Radio Caroline North in December of 1965 after appearing on TWW's "Discs A Go-Go".

He has a wide taste in music—excluding opera—and his hobbies include surfing, swimming, sunbathing and that favourite D.J. pastime—girls. Ambitions? To widen out as a recording star, but still continue disc-jockeying. He also hopes to buy Radio Caroline, but is prepared to let that one ride a while and concentrate on increasing his already considerable popularity.



Cat Stevens



Small Faces



The Beach Boys



Sandie Shaw and Tom Jones

The Rolling Stones

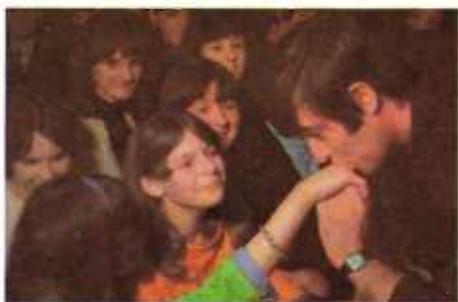




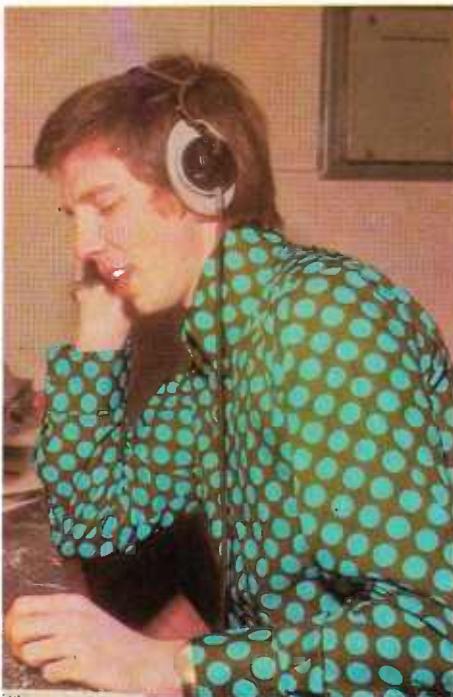
Radio London DJs



Tony Brandon



Stewpot

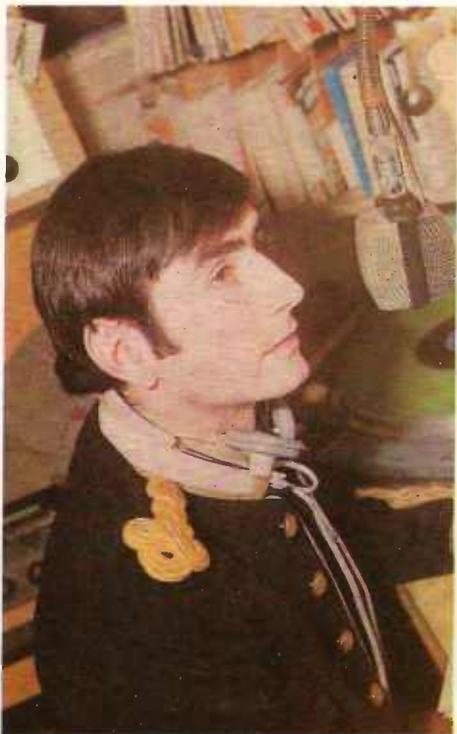


Pete Drumond



Mike Lennox

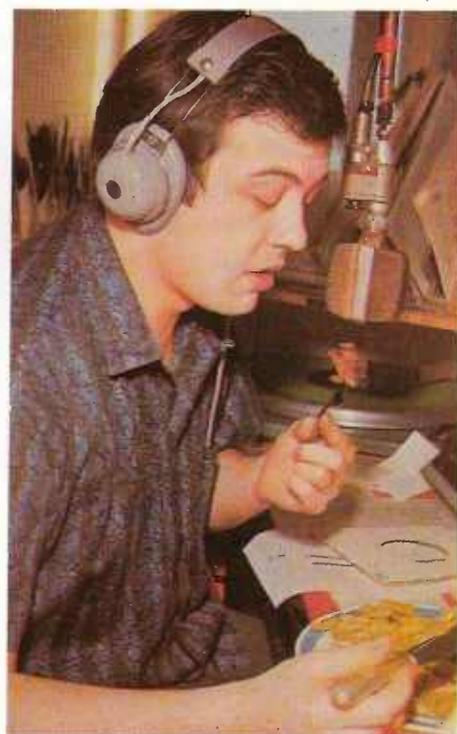
Radio Caroline DJs



Steve Young (South)



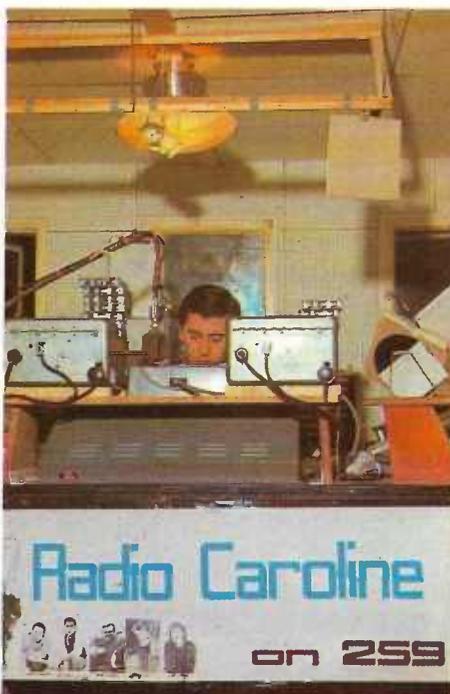
Tommy Vance (South)



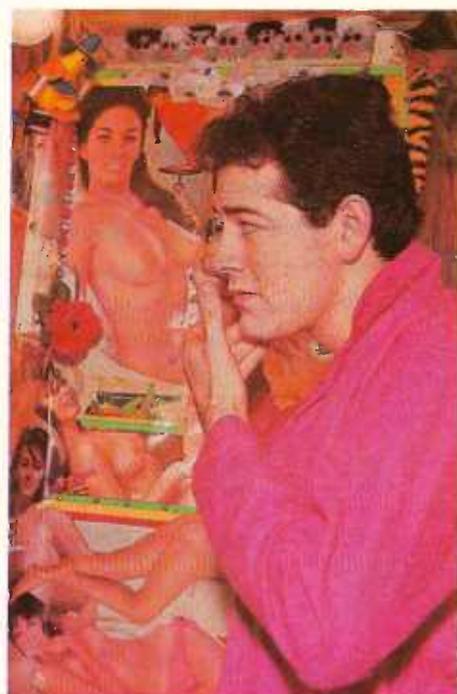
Bob Stewart (North)



Jerry Soopa Leighton (North)



Don Allen (North)



Mike Luvsitt (North)

“Otis Redding speaks”



“Tell me, Otis, what do you think of mini-skirts?”

“De mini-skirts are beautiful! They are *so* beautiful. I love to see girls wear mini-skirts, they are so wonderful. Away, gentlemen, we’ve got to find some mini-pants to show our legs too!”

“I do agree, now tell me, who’s your favourite group?”

“The Rolling Stones are. I dig the Rolling Stones. I like their style and I like their singing. I dig their music. I like their arranging too, the way they arrange their songs. Very good group!”

“How do you think the music we play over here compares with that played in the States, regarding pirate radio stations—or rather offshore radio stations for instance?”

“Well, we don’t have pirate stations Stateside. But the pirate stations over here are beautiful. Man! I like to listen to the pirate stations. They play good music, but I’ve got to get the pirate stations like Radio Caroline to play more soul music. They don’t play my records.”

“Otis, how do you think the pop scene here compares with American pop? Is it all it’s played out to be?”

“The audience over here is a whole lot more acceptable than they are back home, because Americans have been seeing this for the past 40 years and they’re used to it. But the crowds over here, and in Paris too, are very acceptable. They . . . Oh Man . . . They just go *wild* for it. I’m glad about that. I’m glad to see they do that!”

“Have you worked any night clubs whilst you were over here, Otis?”

“I haven’t sung in any, but I did visit a few night clubs. . . But mostly I dig sitting and riding around and viewing the City of London. I don’t usually have much free time, but I like London. It’s a GREAT City!”

“Have you any message for our readers?”

“I’d like to say to the English audiences that I’m so happy they came out and accepted us the way they did. Myself and Sam and Dave and Eddie Floyd. And I want to say for myself and for all of them too, that maybe soon we’ll be coming back, I hope like maybe September, if not before.”

“I’m sure you’ll be back soon, as you’ve had a great success while you’ve been here. . . So, all I can say is ‘Come back soon, Otis Redding!’ ”

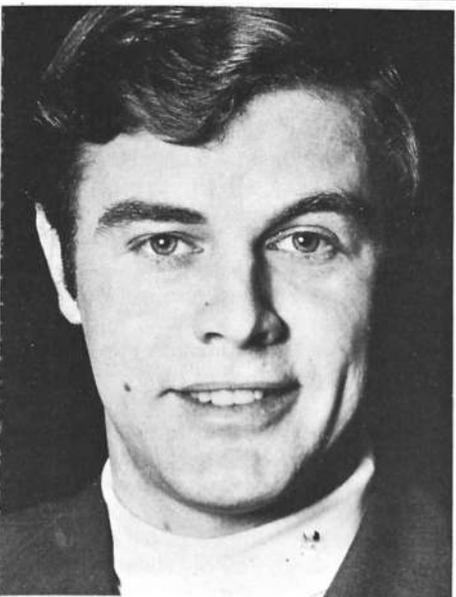
Thanks Robin.



MARC ROMAN

Twenty-five-year-old Marc Roman, sometimes described as a thin Bob Monkhouse, is now one of the longest-serving D.J.s on Big "L". His many successes during this time have included tours with Ike and Tina Turner, the Rolling Stones and Georgie Fame. His tastes in music cover a wide range, but it must be good of its kind. Since his spare time is limited, he does not have much opportunity to indulge in his favourite sport, which is flying, so now spends his leisure time at small clubs, good restaurants and driving his 1952 Bentley sports saloon. Before joining Radio London Marc spent seven years working in ballrooms, discotheques and cabaret clubs gaining valuable experience.

Marc's favourite stars are Frank Sinatra and Dusty Springfield.



RADIO LONDON DISC JOCKEY RETURNS TO BIG "L" WILLY WALKER

HOMETOWN: Bermuda.

AGE: 24.

BIRTHDAY: July 25th.

FORMER OCCUPATION: Dental Technician, Male Model, Charter Yacht Navigator.

RADIO EXPERIENCE: Big "L", Bermuda Radio.

HAIR COLOUR: Fair.

EYES: Blue.

HEIGHT: 5 ft. 11 in.

WEIGHT: 11 stone.

FAVOURITE PASTIMES: Yachting, Theatre and Cinema, Eating Good Food.

SPORTS: Water Skiing, Aqualung Diving.

FAVOURITE ARTISTS: Beach Boys, Small Faces, Tamla Sound.



JOHN PEEL

Twenty-seven-year-old John Peel was born in Liverpool. He started his working life in the U.K. as a computer programmer; he left England in 1960 for the United States, where within a very short time he was to become a very popular disc jockey. Among the radio stations he has been associated with are KLIF, Texas; KOMA, Oklahoma; KMEN, California; WRRI, Dallas, Texas—where he had a highly-successful Rhythm and Blues programme. Apart from leading the busy life of a D.J., John found time to manage the group "The Misunderstood", and he was also a founder-member of the First Cricket Team of Texas.

John's interests include record collecting—especially Blues and "advanced pop"; a serious interest in

humour, buying junk, the cinema and art—modern movements. John is a keen football supporter—he plays whenever possible, he also follows stock car and motor racing.

The first DJ up Mt. Kilimanjaro



KEITH SKUES

He came into the studio. Perched himself on a stool and stood suspended like an acrobat about to perform a truly "fantasmagorical" feat. "What would you like me to do first?" he asked. "Well, first of all tell us a bit about yourself". "It's like this, I started off broadcasting at a very early age," he began. "I was in the R.A.F., where I was very lucky to be attached to the British Forces Network (which can be quoted, I suppose, as the British Nurses Fretwork).

"When I came out of the Service in 1960, I applied for a civilian job with them. I was given the job and sent back to Germany for a year. I was then sent further afield, to Kuwait, which is in the desert (already). You turn left at Bahrein or somewhere—it's a steaming great hairy hotted climate where people wear yashmaks and Arab gear and all that sort of crunge. This was in 1961, when the panic between who was fighting out there now? Oh, I know. The Iraqis were there, and some other Herberts—anyway, they were fighting and I forget what it was all about. I stayed there for about four months and then went over to Kenya. I had a job there with a Forces Broadcasting Service and stayed for three years, which I think were the best three years of my life.

"There was a fair amount of spare time to go hunting around Africa. Mainly shooting with cameras for wild life. There are lots of animals in Kenya you know. Zebras and elephants and things. Here's something that might be of interest to your readers—I successfully climbed Mount Kilimanjaro which, it says here on the back of my hand, is 19,340 ft. I went with an R.A.F. team and did it purely from a broadcasting point of view.

"We were the first team ever to get up there without oxygen, and without losing anyone.

"I left Kenya to come back to England on a B.B.C. course, which I did for six months at Broadcasting House. Then I went over to Aden as a Programmes Officer, which I didn't like at all. This is a steaming horrible country. No, I didn't like Aden at all. Lurg street no-place. Stayed there for five months and then came back to England, and started with

Radio Caroline. I stayed with Caroline from about July 1964 right through to December 1965. Then went to Luxembourg with my own series, left after two months, and joined Radio London. I've been here ever since."

I asked him if he ever got bored.

"Well, one becomes, I suppose, a little fed up after two whole weeks on a tiny ship. But two weeks is a fairly long stretch. I mean, if you're normal, and you like seeing girls and you like going out to the cinema, and doing everything any normal person would do, it's a helluva long time. It's almost a life sentence. . . .

"The very first time I completed a stint on the ship, it was unbelievable. You see the same faces every day, you are talking shop from the time you get up in the morning, all day, all night, you can't get away from it. Two weeks on and one week off. I would be far happier if one worked either a week on and a week off, or two weeks on, and two weeks off. We all enjoy our leave on land, and as you know we live it up. To be quite honest I live it up so much, that I only go back to the ship for the rest.

"In the summer, it's far more interesting, and now the summer's coming on again, we get pleasure craft out. This is great fun, because as you know, the tender doesn't visit us every day. When you are on land, you're talking to people all the time whether on the phone or bumping into them, or even the people you trip over in the Underground or buses. You say 'sorry' to them, so even that is talking to people. But on a ship this size, you've got a nucleus of 10 or 12 people that you see all the time, 24 hours a day, so when somebody comes out to visit you (this probably sounds very childish), but you get some sort of kick out of it. You talk to them about what's happening on land and what the weather is like. It's ridiculous.

"I missed all this last time, because I was in hospital having my appendix out. I believe also that there is a lot of sun-bathing to be done when, of course, you're not on the air. Morale is much higher. Everybody's more cheerful, the sun's shining, it's warm, it's pleasant, everybody's more friendly and happier. So I think you'll have better programmes in the next few months."

The DJ who fought the Mau Mau . . .



PAUL KAYE

I found Paul Kaye behind a pint of bitter in the saloon bar of the "Red Lion" in Shepherd Market.

I bought myself a drink, switched on the tape recorder and we sailed straight into the interview. Paul is easy to talk to.

"How did it all begin, Paul?"

"Well, I went to school in Yorkshire and went on to the stage immediately after that. Several repertory theatres, then out to Nairobi with the Donovan Players, then a spell with the Kenya Police (at the Mau Mau time). After the emergency I transferred to Cyprus as a Programme Director, and wound up in London working on 'Late Night Line Up' on B.B.C. 2. But I didn't really enjoy working on television, and I was happy to get back to radio. Radio London presented this opportunity. I joined them when they first started and in fact I'm one of the few people who have been with it from the very start."

"How do you find working and living, as it were, away from it all?"

"Well, it's one hell of a way to run a radio station! Because I think boats one of the most impractical and illogical places from which to run *anything!* Surprisingly, the equipment behaves itself fairly well."

"With the type of work you do, you must have an ear for music. Do you play an instrument?"

"Yes, I do play (very badly) three instruments—clarinet, piano and guitar. I think I know enough about it to realise that the sound is getting better. I think

this is partly because a lot of artists are getting more exposure than ever before.

"Then how do you feel the current trend is shaping up to modern demands?"

"Well, it's terribly difficult to assess what is happening in the pop scene right now, because there are so many ways of both praising or knocking any particular record. You can say that such and such a record is good for discotheques but bad for sales. You can say another record is very beautiful but not commercial, and there are lots of wonderful records that will, regrettably, never sell, because they are too sophisticated. They are so nice that nobody would ever dare buy one. What they will do is listen to it but won't own a copy. They want something that will work at parties and impress their friends. I think a very good case in point was Jackie de Shannon's 'What the World Needs Now is Love'. This was a flop over here and yet talk to any teenager about Jackie de Shannon and that's the number they'll remember. None of them own a copy, but they all remember the tune. There are a lot of good songs like this. People won't buy them, but they will listen to them. This is why the radio stations are obliged to play the best music they can, otherwise they lose their audience. It's a simple business and I think this is one of the great points in favour of really inundating the country with radio stations. One would then be able to play more and more music. This is good—can't be bad. Even if some of the music is regrettably of poor quality, it is unfortunate, but the good stuff *will* always get through."

Dear Sir,

Could you rush us quick as many 'Keep Pirate Radio' stickers as you can spare? We have quite a few people who want them. We wrote to the Prime Minister, but got a miserable letter in reply.

Yours faithfully,

W. M. Gryllis.

From W. M. Gryllis,
Haileybury & Imperial
Service College,
Hertford.

Sorry, mate. The demand has been so fantastic that we are having to ration them, but we are

sending you quite a few. Writing letters to the authorities is always a thankless job, but it's worth doing. The thing is to keep on writing. Not only to the P.M., but to your Member of Parliament. Keep it up. And get your friends to do the same. It's a long job,

but persistence is the thing that pays off in the end. If an M.P. gets one letter, he may take no notice, but when he gets a thousand he begins to wonder about the number of votes he may lose at the next election. Keep up the good work. Robin.

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Georgie Fame

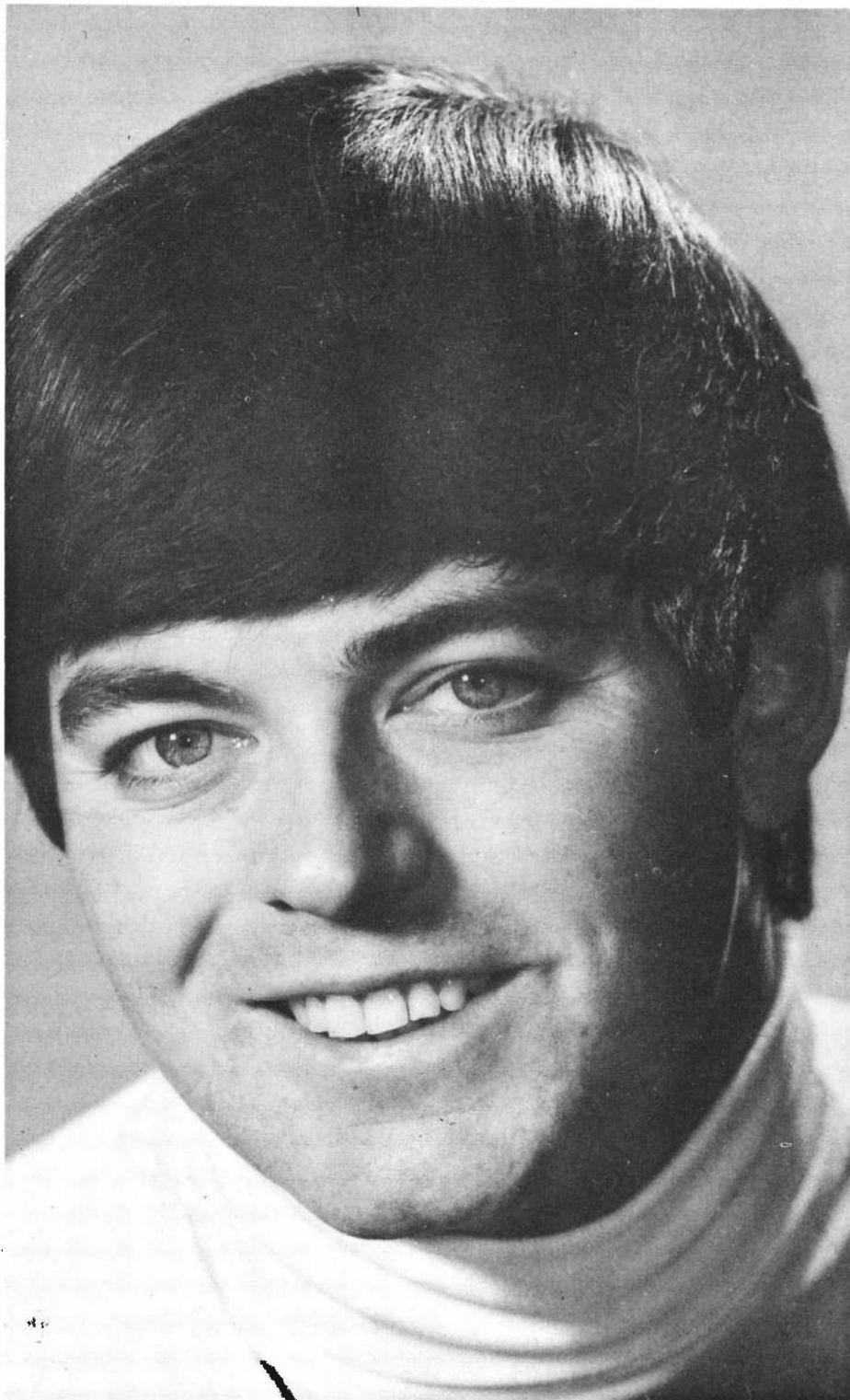


The Style



Episode Six

Who was one of the first “pirate” DJs?



TONY BLACKBURN

Twenty-two-year-old Tony Blackburn, reputed to be one of the longest-serving “pirate” disc jockeys, joined Caroline South in July 1964. He now works for Radio London, which he thinks is “the most professional and the best organised of all the offshore stations”. He was educated at Millfield in Somerset (“the most expensive school in the country”) and Bournemouth College of Further Education, where he passed the National Diploma in Business Studies. He got his first broadcasting job by answering an advert. in the *New Musical Express*.

He says: “They were wanting disc jockeys for Caroline South, which had then been on the air for only two months. I applied on the Wednesday of one week and got the job on the Friday.” And, his career so far seems to have been successful, for already this year he has been number 13 in the *Record Mirror*’s most popular D.J. charts, number 10 in the *New Musical Express*’s, number 8 for the *Disc and Music Echo*, and a permanent number 3 in the continental *New Musical Express*.

The background to his present position in the entertainment world includes two years as a professional singer in Bournemouth and the cutting of three records—“Don’t Get Off That Train”, “Is There Another Way To Love You”, and “Green Light”. He is also a songwriter.

Unlike many musicians and disc jockeys, Tony’s musical taste is strictly limited. He says: “I only like pop music. I don’t like jazz, classical or any other form of music.” But this, he thinks, is a good thing. “I do love the music that I’m playing. And this helps me to feel that I really know what my audience wants to hear.”

Tony’s programmes on Radio London have an originality about them which he creates in various ways. “I have a terrific selection of old records which I feature during the show and I think this helps to make the show something a little bit different. I like particularly to play revived 45s of the 1959/1960 era. Also, I base my programme on ‘corn’. I think ‘corn’—corny jokes—is very funny. I write the jokes and quips myself. Of course, most of the programme is ad-

libbed, but I find that quite often I think of ideas any time during the day or night and jot them down. And, since I've been using this technique of trying to make people laugh I think my fan mail has trebled.

"A lot of people say disc jockeys should be there to put records on and talk as little as possible. I disagree with this. I don't think we should talk too much because people want to hear the music, but at the same time I think we should do something different to make people laugh and to make them happy. I think it is a great thing if we can do this because there is so much misery in the world. It is good if a person can tune into the radio and hear some fool talking about kneecaps and seagulls with overcoats on!"

Tony is probably one of the few disc jockeys who is a member of the Musicians Union. And, he has some very outspoken views on the Union's present attitude towards the commercial radio stations. "I think the Musicians Union is very wrong in trying to stop commercial radio coming to this country. The Union says that commercial radio will kill the record industry and will kill music. This is a load of rubbish because commercial radio will mean more work for the musician. Instead of just having the B.B.C. the musician will also be able to work for commercial radio stations. After all, commercial radio, unlike us out here at sea, will have to, I should imagine, use 'live' music.

"Mind you, I'm dead against using 'live' music because in 'live' performances the sound deteriorates. I think recorded music like the Fabulous Forty—in other words the Top Forty—is the best and can never be beaten.

"However, I think the Musicians Union must eventually let people spin the records they want. After all, the Union says that this is going to kill music, but commercial radio as such—I mean offshore radio—has been here now for almost three years and it certainly hasn't done any harm. What it has done, in fact, is give lesser groups and lesser names a chance. This is a terrific benefit to many musicians."

What does Tony see as the value of commercial radio on land? "I think

commercial radio can provide a terrific service, especially in the mornings when it can give things like local road reports. This the 'pirates' cannot do because we are cut off from land. Probably because the B.B.C. is not commercially thinking it does not provide this type of service either."

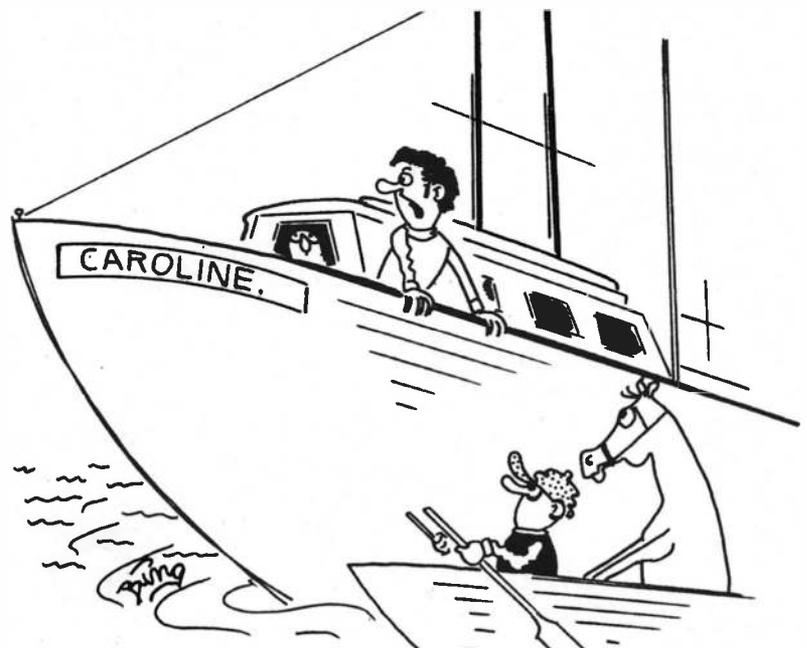
One of the main reasons why Tony and his fellow disc jockeys are so enthusiastic about commercial radio is that the pirate stations have given many people valuable broadcasting experience which could not have been gained anywhere else other than abroad. Tony explains: "I am 22 years old, and pirate radio has given me a fantastic break. Before offshore radio, had I gone to the B.B.C. or a station like Radio Luxembourg, they would have said, 'What experience have you had in broadcasting?' and I would have answered, 'I haven't had any experience'. So, they would have then said, 'Well go away and get experience'. 'Well where do I get it from?' would have been my reply, and they would have answered, 'We don't know!' So, the offshore stations have given certain of us a chance. I was very lucky in that Caroline gave me a start and from both them and Radio London I have learnt a lot."

How does Tony react to life at sea? "I'm very happy here at the moment.

But, living out at sea does, of course, limit one's social life and mucks one up slightly. It cuts out one's freedom, and I love being able to go out in the evening. But apart from this, the main compensation is that we have three or three-and-a-half hours a day to do virtually what we want. Furthermore, in my case, I have been very lucky to get into the music magazines' polls, which is encouraging because it makes me feel that I am not sitting out here for no reason at all."

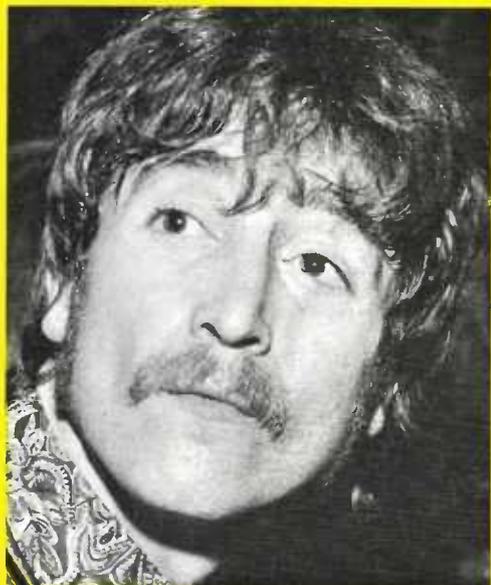
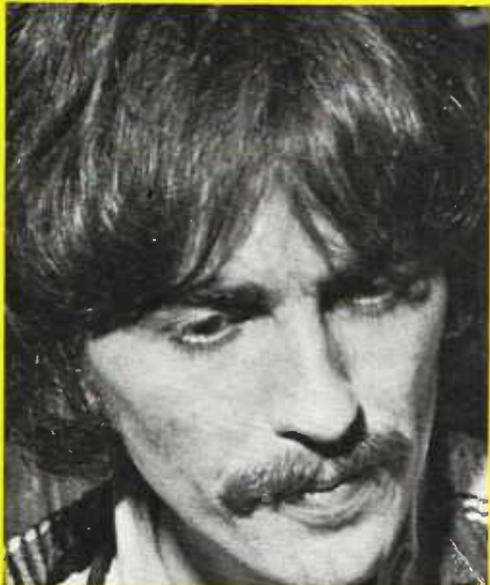
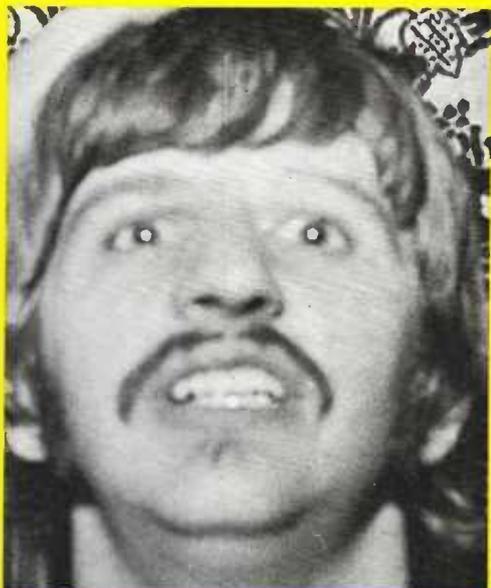
As for future ambitions, Tony would like to be "a successful song-writer, and particularly a successful singer". He would also like to make films. Primarily though, he would like to be a well-established disc jockey on land. In this field, he has already had some experience, especially on television. Among the programmes he has worked for has been "Disc-A-Go-Go".

Finally, in talking briefly about his job, Tony also says a lot about the main characteristic of his personality. "I think the most important thing for a disc jockey is to be natural and not try to put on any false accents. I hear a lot of British people putting on American accents. This is wrong, because if you are acting you can never be natural."

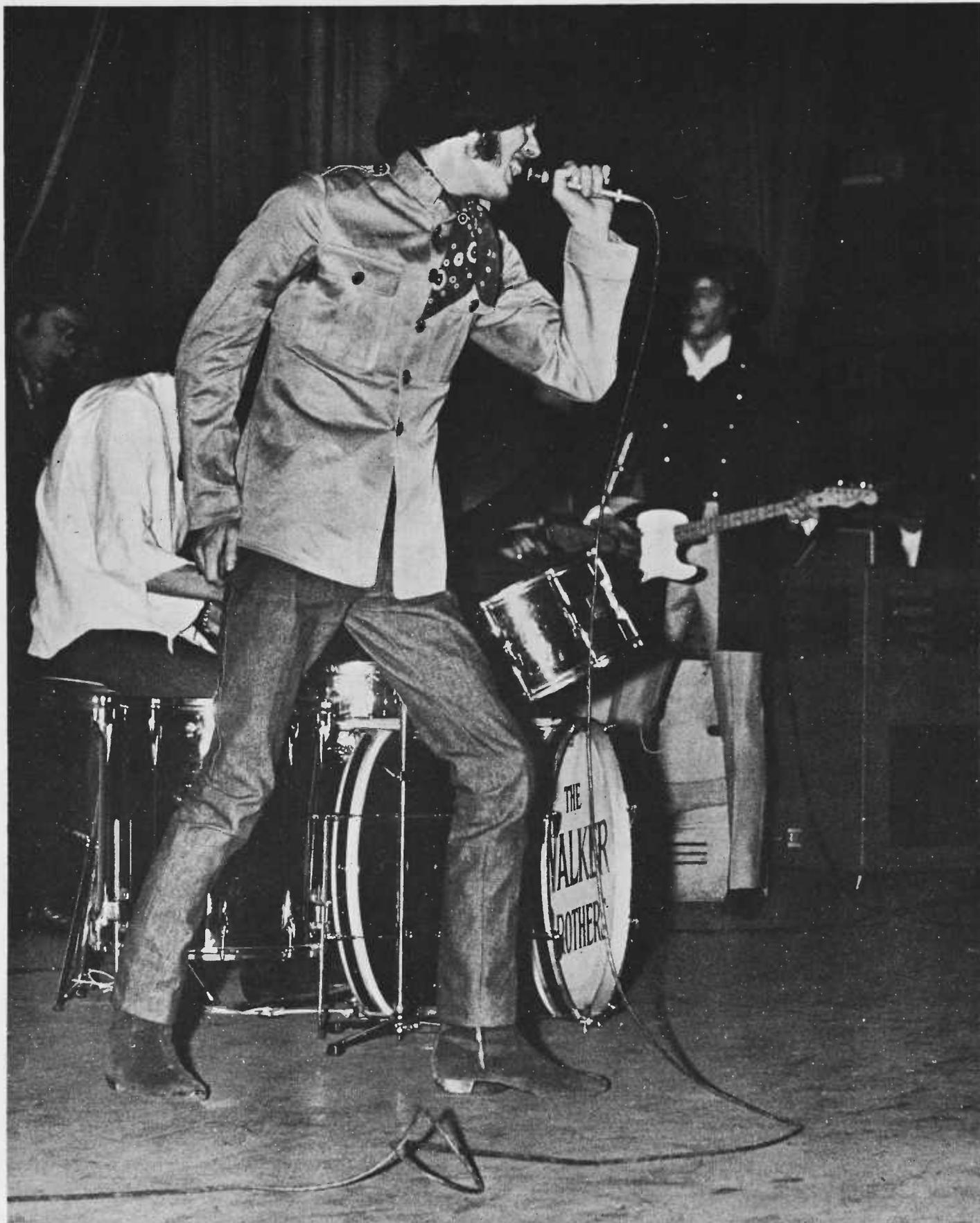


"CAN WE USE ANOTHER DISC-JOCKEY, FRED?"





The Beatles





Save the Pirates

CHUCK BLAIR

Friendly, New Englander, Chuck Blair hails from Boston, Mass. Among his former occupations Chuck has been a semi-professional football player, a professional pianist, and served with the U.S.A.F. Air-Sea Rescue during the Korean War, where he was decorated. Chuck has been in radio for over eight years, and has worked with such States-side stations as CBS New York, WXBR New Hampshire, WHAV Mass., WKIX North Carolina, WMEX and WIBZ Boston. Chuck's outlook is distinctly international, as he speaks fluent Danish, Swedish and Norwegian, conversational Italian and reads and writes French. It is no surprise to us

that Chuck's favourite foods are Swedish and Italian. During his leave Chuck likes to relax by playing the piano and listening to the Beach Boys, Four Seasons, Tom Jones and Frank Sinatra.



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1, Gough Square,
London, E.C.4.

As we go to press, thousands of people are responding to our offer of free campaign stickers, broadcast from Radio London. We anticipate that many thousands more will sign and send us this petition. JOIN IN. Send us **your** signature. We intend to deliver them in bulk to a Very Important Person indeed.

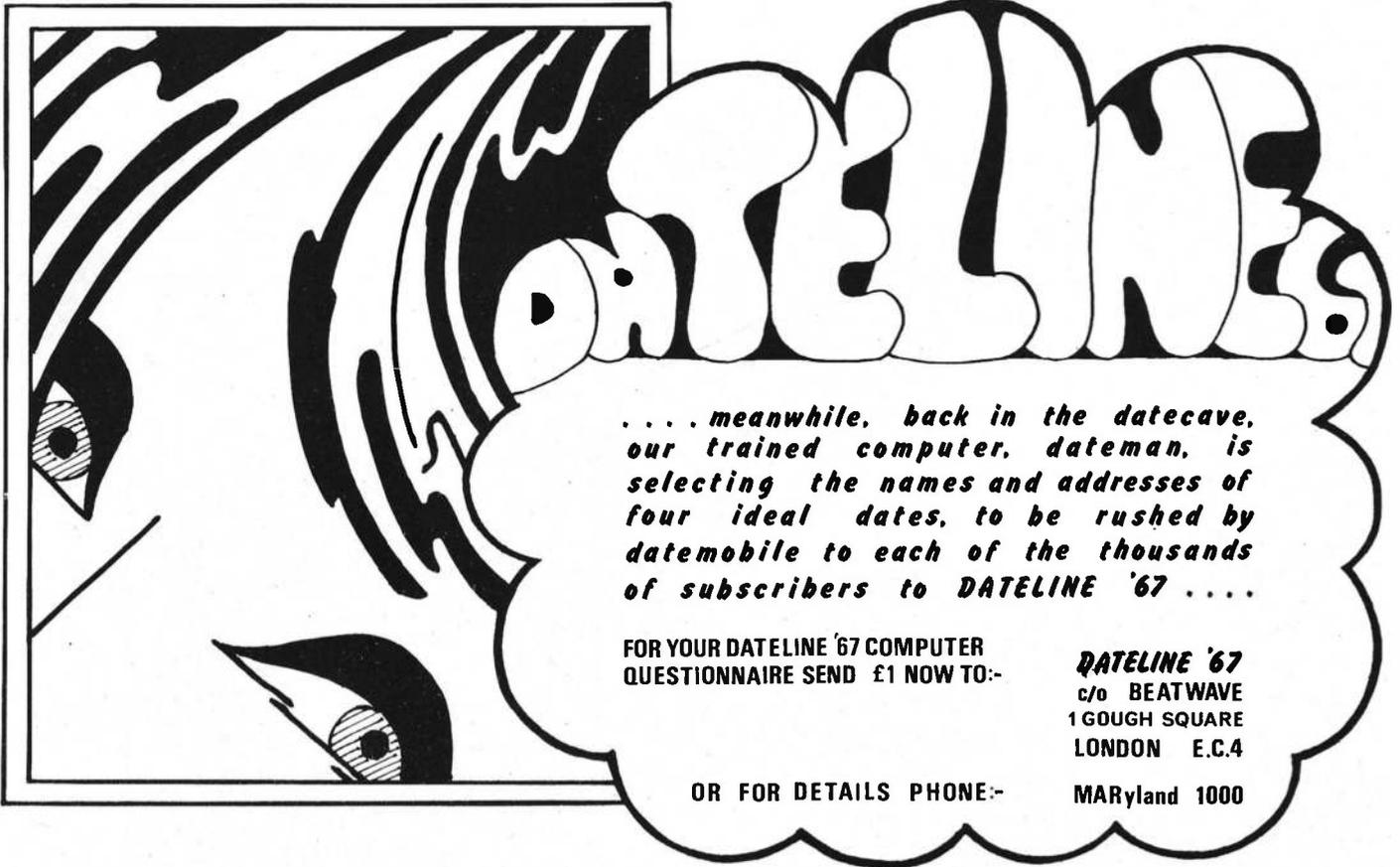
SOS!

(SAVE OUR STATIONS)

We, the undersigned, believe that a **majority** of the people of Great Britain want the commercial Radio Stations to continue broadcasting. We believe that the reasons given for stopping them (shortage of wavelengths, interference with shipping, etc.) are mere excuses covering the denial of a freedom of broadcasting, in spite of the fact that freedom of speech, and freedom of the Press are central to British democracy.

But you will be aware of all the arguments. What we want to draw to your attention is the fact that a **majority** of people in Great Britain want the commercial Radio Stations to continue broadcasting. Surely that must mean something in a democracy, even in 1967.

Signed,



... meanwhile, back in the datecave, our trained computer, dateman, is selecting the names and addresses of four ideal dates, to be rushed by datemobile to each of the thousands of subscribers to DATELINE '67 ...

FOR YOUR DATELINE '67 COMPUTER QUESTIONNAIRE SEND £1 NOW TO:-

DATELINE '67
c/o BEATWAVE
1 GOUGH SQUARE
LONDON E.C.4

OR FOR DETAILS PHONE:- MARYland 1000



Robby Dale, Admiral of the Caroline fleet, has just discovered that he can paint the town red for ten shillings.

THE CAROLINE FUNBOOK

He is seen here revelling in his new found wealth - or to be more precise, in his Caroline Funbooks.

The Caroline Funbook is something quite new. Radio Caroline have got together with lots of people in the London area to produce a sort of cheque book. Every cheque in the Funbook is devoted to a different way of enjoying yourself. There are lots of clubs, discotheques, ballrooms - even Woburn Abbey and Madame Tussauds, where you can go and get in free. With every Caroline Funbook you can save nearly £40 in free admissions, discounts on clothes (for instance, every pound you spend at 'Kleptomania' will actually cost you only seventeen shillings). Actually, the Funbook should cost £1, but you can get one now for only ten shillings.

This half price scheme is not going to last for long, so it might be an idea to do what the Admiral has done and stock up.

ROBIN'S SPECIAL OFFER

TEN SUPERB PHOTO'S (10" x 8" Glossy Prints)

Ten of your favourite D.J.'s

OR

Ten Pop Groups you like the best.

ONLY ONE POUND including post and packing

PLUS the last issue of Beatwave FREE.

Send now to: Robin Allen Studios,
1, Gough Square,
London E.C.4.

DON'T FORGET YOUR NAME AND ADDRESS



COME AND JOIN ME

on my

GRAND BEATWAVE

RIVERBOAT RAVE

Friday August 4th is the date

to keep free

Dancing till the early hours. . . . Groups on board. . . . Your favourite D.J.'s on board. . . . Drinks on board (the first one FREE, folks). . . . Only 25/- per head. . . . FULLY licensed light refreshments about five hours (9 till 2 a.m.) of continuous Live Beat Music and if anyone falls overboard, Robin G. Allen will perform the Kiss of Life in person **ENTIRELY FREE OF CHARGE:**

WRITE NOW and book your passage for a truly UNforgettable night.

Write to: The Beatwave Riverboat Rave,
1, Gough Square,
London E.C.4.

Enclose 25/- for your ticket. Full details of time and place of embarkation with your ticket.

