

208 HITPICKS

Radio Luxembourg's hit picks receiving heavy 208 airplay are:

- 1 BABY WON'T YOU LEAVE ME ALONE Webb with John L. Watson
 - 2 RING OF FIRE Eric Burdon and Animals
 - 3 MEDICATED GOO Traffic
 - 4 GOOD TIME GIRL Nancy Sinatra
 - 5 OVER YOU Gary Puckett and Union Gap
 - 6 HEY JUDE Wilson Pickett
 - 7 HIGH HEEL SNEAKERS Jose Feliciano
 - 8 ON MOTHER KELLY'S DOORSTEP Danny La Rue
 - 9 TOY Casuals
 - 10 BLACKBERRY WAY Move
- LPs of the week are:
- INCREDIBLE Gary Puckett and Union Gap
- STEVIE WONDER AT CHRISTMAS
- WHAT WE DID ON OUR HOLIDAYS Fairport Convention
- HOLLIES' GREATEST HITS
- RONETTES
- STRICTLY PERSONAL Captain Beefheart
- BLUES HELPING Love Sculpture
- BEST FROM BELL Various Artists
- BEATLES AERIAL BALLET Nilsson
- STEPPENWOLF THE SECOND
- STEVIE WONDER'S GREATEST HITS
- KEEP ON Bruce Channel
- STRANGE THINGS Jimi Hendrix and Curtis Knight

Blueprint for free radio

by PAUL PHILIPS
SINCE THE DEMISE of the pirate radio stations there has been much discussion as to the future of radio in Britain. The BBC brought in Robin Scott to sweep away the 'Auntie BBC' image and set up a service that would replace the pirates.

Away went the traditional Home service, Light programme and the Third programme and into their places came the brighter, modern sounding names Radios 1, 2, 3 and 4.

But despite this apparent sweeping away of cobwebs, arguments still rage as to whether the BBC services have changed in anything but name. Newspapers run features on the subject and conduct surveys to find public opinion. Reactions are mixed and vague and produce no positive conclusions.

However, one thing is certain. The BBC can never take the place of the pirates until the Musicians' Union relaxes its rules about 'needle time' which hardly

seems imminent as the Union considers this would be taking the bread out of the mouths of its members.

One of the main arguments used by critics of the BBC service is that it has no competition. The Corporation has a monopoly and—argue the critics—monopolies are notorious for providing bad service because the public has no choice except to either use them or go without.

One organisation which wants to change the current situation is the National Commercial Radio Movement. The Movement is so serious in its aims to provide an alternative service to the BBC that it has compiled a study of sound broadcasting.

This study is divided into two parts; the structure of the present systems and the Movement's alternatives and a technical report on the existing wavelengths and those wavelengths could be used for a new service.

The idea that the BBC should make Radios 1 and 2 commercial stations is rejected in the study which says that this would be "a negative move without the

introduction of competitive companies. This would leave the BBC as a semi-commercial monopoly.

"We believe that independent broadcasting should advance on a two-tier system, with both local and regional radio stations.

"Local radio stations would centre on towns and large urban conurbations devoting a large amount of time to matters of interest to that specific area. Regional radio stations would be in the position to provide entertainment programmes as an alternative to the BBC".

The NCRM suggests that a broadcasting council should be established to issue licences and to adjudicate in case of dispute over programme content.

"The council would have available the services of advisory committees relating to medical matters and the elimination of misleading advertisements".

The possibility of any one licensee gaining a monopoly over the network would be stopped by allowing a maximum of two licences to any person or organisation.

"The licence should be renewable over a suggested period of five years lapsing if the licensee ceased to broadcast for other than technical reasons. The council should have power to suspend a broadcasting licence subject to independent appeal machinery".

The report says that sound broadcasting in the UK has developed in a manner which makes poor use of existing frequency allocations. "The network of VHF transmitters is now extensive and is within reach of the population. The Radio 4 programmes broadcasting on VHF are, however, almost identical to those simultaneously broadcast by the regional Medium Frequency transmitter. This is a complete waste of frequency and has created a damping effect on public interest in VHF radio receivers.

"The NCRM believes that the

national Radio 4 programme can be carried using basically one frequency—330 metres. Regional and sub-regional variations could then be carried by the eminently suitable characteristics of the Radio 4 VHF transmitters".

Wales and Scotland would be excepted from this due to their mountainous landscape which makes VHF reception difficult. For this reason they would retain their separate Medium Frequency transmitters.

"This would leave vacant five medium frequencies which would be available for independent radio stations.

"It is worthy of note that the BBC has achieved national coverage of Radio 1 using one frequency—247 metres medium wave. Some reception problems have been encountered in secondary reception areas but this could be almost completely removed by providing a large number of lower powered transmitters rather than a small number of high power transmitters".

The NCRM believes that the frequency problems brought about by interference from wavelengths used by continental countries must give rise to future international discussions and frequency allocation conferences in which case the UK would find it hard to justify the present duplication of BBC services with respect to the allocation of frequencies to this country.

"Our belief is that an international feasibility study should be made concerning the use of single side band medium frequency broadcasting as a method of alleviating co-channel interference.

"The VHF Band 11 between channel 35 and channel 56 is allocated for European sound broadcasting and is as yet unused in the UK except for the section which is used by civil services many of which are now moving to UHF."

BEHIND THE BUSINESS

DANNY BETESH SET FIRST BEATLES' TOUR

LONDON HAS always been regarded as the entertainment capital of this country but since 1962 the Manchester-based Kennedy Street Enterprises helmed by Danny Betesh has handled the agency side of some of Britain's biggest recording acts.

In the past several London agents have made bids for the company but Kennedy Street has remained on its own. Betesh has also preferred to work from Manchester and says that it is far easier than working in what he describes as "the rat race".

Betesh trained as an accountant and during his training in 1959 opened a ballroom in Macclesfield with four others who today are non-active directors of Kennedy Street Enterprises. His first booking at the club was a local act, Freddie and the Dreamers.

"This is a group that doesn't need a hit record," Betesh says, "they can fill any club up here with no trouble at all and still earn good money."

FORMED IN 1962

After qualifying in 1962, Betesh formed Kennedy Street and after an unsuccessful try at Decca secured a recording contract for Freddie and the Dreamers with John Burgess at EMI. Since then Betesh's company has built up a growing list of clients including Herman's Hermits, the Who, the Troggs, the Herd, Wayne Fontana, Dave Berry, the Casuals and several others.

It is interesting that he has been able to keep Herman's Hermits to an agency contract world-wide ever since the Manchester act began their recording career.

"Harvey Lisberg and Charles Silverman, the co-managers of Herman's Hermits, came to me with a demo of 'I'm Into Something Good' and wanted me to become their agent, which I did", Betesh says. "I know they have had offers to go elsewhere for agency but we both came up together so I suppose there's a certain amount of goodwill that keeps us together."

Danny Betesh takes 10 per cent of Herman's Hermits earnings as he does with his other major acts, except acts like Freddie and the Dreamers and Dave Berry whom he also manages.

During 1963 Danny Betesh was

involved in his first nation-wide tour with Peter Walsh of Starlite and Tito Burns who was then a top agent. The tour was the first undertaken by the Beatles and headlined by Roy Orbison and Gerry and the Pacemakers.

"Brian Epstein arranged the tour with me because he felt that he didn't know enough about tours", Betesh says.

Since that first tour Betesh has promoted several nation-wide tours more recently including the Who, the Crazy World of Arthur Brown and Joe Cocker.

"We did well on that tour", Betesh claims, "because we had a particularly strong line-up of name acts. The tour business is not as strong as it used to be but I always try and get about five strong acts to pull in the crowds."

CLUB LINKS

Since the decline of the package tour the Northern club circuit has flourished and it is with this that Betesh has a strong link.

Last July he took over a company run by Harry and Derek Rawden called Derek Rawden Management, which has about 15 names on its books. "Mainly cabaret acts which are very suitable for the circuit. Of course my acts also do the clubs—Freddie and the Dreamers are a good act to book. And although they haven't had a hit record for some time, the Fourmost are always a good attraction."

Among the artists signed to Derek Rawden Management are Eve Boswell and Elaine Delmar. America has offered a valuable outlet for his talent, and Danny Betesh has promoted several tours of the States mainly dealing with Premier Talent.

"We lost a great deal of money on Herman's Hermits first tour of America in 1964 but we soon made up for it. He went over there briefly to do TV and radio dates before he got established there. But I think one of my biggest mistakes was not taking Dave Berry to America," summarises Betesh.

Kennedy Street Enterprises also has several subsidiary companies including Broadoak Entertainment and a music publishing company, Kennedy Street Music through Feldmans which publishes material written by Wayne Fontana, Freddie Garrity and Graham Gouldman. Herman also has his own publishing company.

Graham Gouldman has now become a member of the re-form-

ed Mindbenders group who have changed completely and they now play underground music at places like the Roundhouse," Betesh revealed.

Philip Palmer



TEN YEARS AFTER



JETHRO TULL



CHICKEN SHACK



SANDY BROWN



CLOUDS



Merry Chrysalis