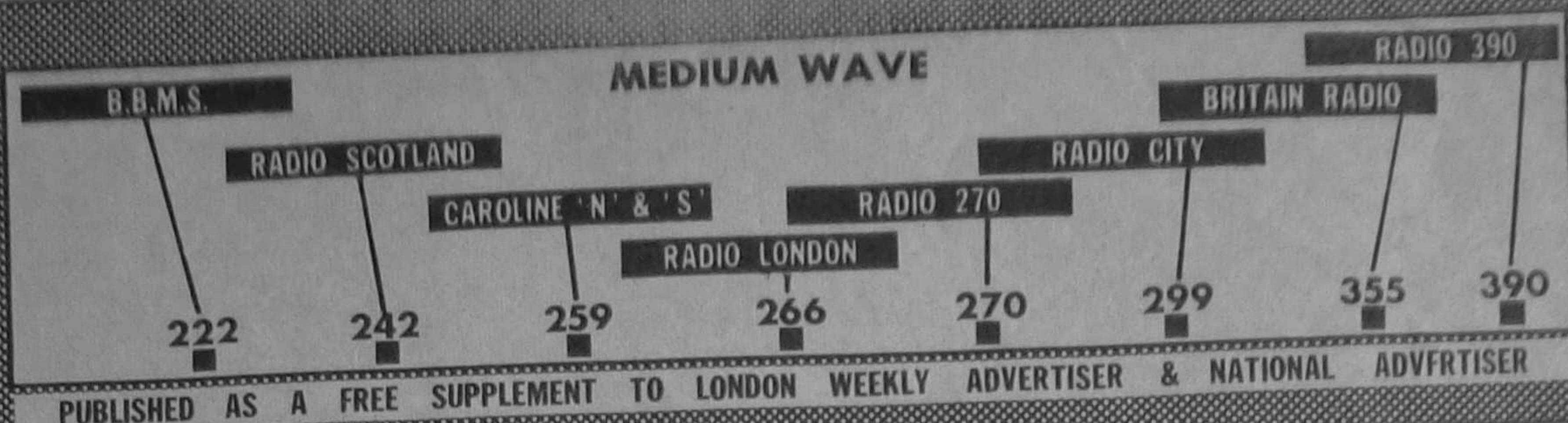


RADIO NEWS



PUBLISHED AS A FREE SUPPLEMENT TO LONDON WEEKLY ADVERTISER & NATIONAL ADVERTISER

B.B.M.S. RADIO SCOTLAND CAROLINE 'N' & 'S' RADIO LONDON RADIO 270 RADIO CITY BRITAIN RADIO RADIO 390

MONOPOLY—OR FREE CHOICE

LIFE AFLOAT

LIFE aboard "OCEAN 7" is different yes—but all the mod-cons and comforts of home keep the Radio 270 men happy on their two weeks stint. Just take a look at a typical lunch served up by the 270 Chef:

Choice of fruit juices. Mushroom or onion soup. Roast lamb or chicken, with baked potatoes and vegetables. Apple croissant with cream or ice cream. Tea/coffee.

No signs of malnutrition on board. In their spare time the boys have a choice of a wide variety of activities. They sleep—fish—sleep—weather permitting, they swim—sunbathe or sleep. They play darts, hand-ball, deck-tennis—or read and watch television. Answering fan-mail is one big time-consuming task for the d.j.s.

A daily tender vessel from Scarborough keeps the boys in touch with the world outside, bringing out books, magazines, newspapers, personal mail and of course, supplies and provisions for Radio 270.

The Studio

There are two modern studios aboard "Ocean 7". The main studio is equipped with tape decks and cassette machines. The record turntables are set in specially designed gimbals, so no matter how strong the seas, 270's sound is not affected. The studios are completely sound-proofed and air-conditioned. From here, the 270 d.j.s. spin out the Station's Top Forty Format from 6.30 in the morning till 1 a.m. each day.

The "on-air" studio is completely self-contained, the d.j. on duty handling his own equipment. The current 270 Playlist of discs comprising 100 of the latest releases, Solid Gold Sounds and Top Albums is within easy reach of the d.j. who selects his own show from these records, which are revised daily.

The Newsroom

News is a vital part of 270's service. Hourly news bulletins are compiled. Members of the 270 news staff are on duty 18 hours a day compiling up-to-the-minute news from home and abroad.

News is received from the world's top news agencies and is then edited and written for broadcasting on the hour. The 270 Sports Service is unique in this country. Sports results in short, sharp capsule form being broadcast as they come to hand, by the news staff.

THE MEN

Managing Director of Radio 270 is Wilf Proudfoot. A former Member of Parliament for Cleveland, he is the owner of a chain of supermarkets which he has built up from one small shop. An adventurous man with a dynamic personality, Wilf Proudfoot is against monopolies and believes firmly in personal freedom of choice.

Chairman of Radio 270 is Leonard Dale, A.I.E.E., M.Am.I.E.E.E. He started work with exactly eleven shillings and eightpence and is now Managing Director and Chairman of the Dale Group of Companies, a thriving electrical concern exporting British-made goods to the world. Leonard Dale is a keen advocate of free enterprise and believes that competitive, commercial radio is a natural and necessary part of Twentieth Century living.

As a reader of Radio News you are probably one of the twenty million daily listeners to Independent Radio.

During the coming weeks, this newspaper will be a regular feature in London Weekly Advertiser and National Advertiser. It will examine the widely differing political, social and cultural issues being raised at the moment on the future of commercial radio in this country.

Here we shall attempt to answer the many questions that have to be asked; as well as clear up the misunderstandings that continue to abound regarding the operations of the off-shore stations.

We want to run a page of Readers Letters and invite your questions or comment. Radio News will give full independent radio programmes and is the only newspaper to do so.

The Request Station—of the Nation

IAN MacRAE, Alan Clark, Eric Martin, and R.W.B. on the Station until Friday, January 13, when Ian and Alan go ashore and Tom Edwards and Paul Kramer rejoin the Station.

Early Bird Show and Breakfast Break will be D-J'd by Eric Martin. Just go will feature Alan or Tom, and also Coffee Break with interviews with Stars and listeners' favourite Artists. The Gary Stevens Show at noon each day is the fastest-moving show on Radio at the moment. Gary is New York's top D-J. Breakaway this week is introduced by Radio City's two Australian Disc-Jockeys Ian MacRae and R.W.B.—at the moment this is strongly featuring the latest in prison breakouts with words of encouragement to both "sides" and estimates of numbers coming out and going back in!

The Five by Four Show has now been running for two years and is especially for Beatles and Stones fans—the programme consists of records by these two groups only with requests from both Europe and England. Tom or Alan will run this programme this week—and it's a pretty fast-moving show in order to get through all the many letters, cards and requests.

Late Date is a very special programme for Radio City as it features softer, more romantic music with tracks from LPs and discs that suit the midnight-hour type of mood. The Station closes down at midnight with The (Queen) National Anthem.

Radio City's nickname has become "The Request Station of the Nation" and we can boast that, provided the records requested are within reasonable reach of our format and library, we play EVERY request.

☆☆☆☆☆☆☆☆

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Pirates?

THE first and most common misunderstanding has arisen from the use of the word pirates in connection with the activities of free radio. The swash-buckling, eyepatch image that the word has created is far removed from the more factual, quiet professionalism and skilled techniques of the proprietors and operators. They are responsible people who do business with the country's leading companies and conduct their enterprises by perfectly normal business methods.

Their chief aim is to survive as free radio stations in order to provide the community with something they have hitherto been deprived of: the freedom to choose the kind of radio they want to listen to. Like Independent Television, Independent Radio cannot benefit from licence money collected by the G.P.O., and so it seeks support from advertisers. Without advertisement revenue, Independent Radio would dissolve, since the only commodity they have for sale is airtime.

Legalities

There is nothing in English Law which makes it illegal to broadcast from any of the radio stations based on the periphery of British Territorial Waters. Their geographic position puts them beyond the jurisdiction of British legislation.

Furthermore the present Government is not prepared to try to make such broadcasting illegal. Even in the new Bill, directed against free radio stations, the Government has chosen to attack not the stations themselves, but participation in their activities. The Government even goes so far as to make it criminal for a person in England to write a talk or sermon, prepare a newscast or the copy for an advertisement, if the writer intends it for broadcasting on a station such as any one of those now operating just outside the sea limits.

If this bill becomes law in its present form, there is a real likelihood that if it is applied to those who write the talks, sermons, newscasts or advertisements, the legality of the Government's conduct will be challenged before the European Commission on Human Rights, to which Britain is a party. For it is difficult to see how the punishment of people for preparing material for broadcasts which are perfectly lawful can be looked at other than as an infringement of freedoms of religion and of information.

Last month, the Government published a White Paper on broadcasting in which they claim that: "by appropriating wavelengths allotted to other countries and by largely disregarding copyright in gramophone records, the pirate stations have been able to exploit the fact" (the fact that there is an audience for continuous popular music as entertainment).

They do not state, of course, that it was the so called "pirates" who discovered this demand.

With regard to the White Paper statement about copyright in gramophone records, the leading radio stations assure us that they do pay agreed fees to the Perform-

By DONALD CURRIE
Editor of
RADIO NEWS

ing Rights Society. Their official statement on this subject runs as follows:

"We pay royalties to PRS on an agreed basis. In view of the high capital costs and the high running costs involved, it was agreed between the parties to a scale of payments geared to the gross advertising revenue. At the end of three years, this rises to 3½ per cent. We do not pay any fees to Phonographic Performance Limited. We have attempted to negotiate with PPL but the latter has hitherto refused any direct contact. We would agree to pay a reasonable fee which would also cover the Musicians Union."

The Performing Rights Society state that they are neither for nor against commercial radio coming to this country, and land operated. If the Government were to grant licences to commercial radio companies, those companies would, by law, be obliged to pay certain fees to the Performing Rights Society. These fees are largely in respect of the creators and composers of the works broadcast. The PRS confirmed that they do receive payments from Radio London and from Radio Caroline.

Independent radio stations state that they would be perfectly willing to answer such obligations if the Government were to grant broadcasting licences for them to operate from land-based positions. It is to their great credit therefore, that they already pay anyway.

Monopoly

WHAT if the Government should succeed in its efforts to stifle free radio in this country?

Has the Government anything in mind that would be likely to console the twenty million free radio audience if the Marine Offences Bill becomes law?

Does the Government genuinely believe that the BBC is equipped to provide a station that will replace adequately the present services of Independent Radio?

The BBC say that they will broadcast continuous "pop" music on 247 metres. Is that good enough compensation for the loss of the music; the bright, hourly news bulletins; the religious programmes and the public service announcements at present provided by free radio? Of course it isn't. What it constitutes is the Government's appraisal of the standard of intelligence and wishes of the people who choose to listen to free radio.

It seems odd and ironic that at a time when the diminishing number of newspapers has become a cause of valid concern, we are only now getting down to the possibility of alternative broadcasting stations. The Government defends the monopoly of the BBC; a monopoly which clearly is an invasion of the democratic principle.

(Continued on page 27)

The Broadcasters

THE criterion for selecting a Commercial Radio Disc-jockey is the ability to project his personality. He must carry the audience along practically on his own for a full three hours.

Among the basic requirements are, a good clear voice and experience in broadcasting which will enable him to operate his own panel while transmitting. At any one moment he can call upon more than a dozen different sources of sound and sound effects plus, of course, his own voice.

If you have aspirations in this special direction you will be well advised to gain experience in broadcasting first. Not only is it more difficult for experienced d.j.s to operate from a vessel at sea than on land, the very idea of trying to learn how to be a d-j on board just cannot be considered.

Disc-jockeys aboard the stations surrounding Britain are either experienced men from this country, or men who have gained experience in America, Canada and Australia. Large commercial (Continued on page 27)

THE MAN WHO INVENTED RADIO SCOTLAND



MR. T. V. SHIELDS—mostly known as Tommy—is the Managing Director of City & County Commercial Radio (Scotland) Ltd., the man who created Radio Scotland from a dream, through phenomenal trials and tribulations, to reality.

He is a Glaswegian, a former newspaper reporter and war correspondent who became the owner of his own advertising agency in Glasgow.

During a spell as publicity manager for Lord Thomson of Fleet, he was preparing a biography of his employer and found out that the Thomson Empire was founded on commercial radio.

Some years later, now a successful advertising man, he watched the start of off-shore radio in Europe with interest, and began to plan a similar enterprise which would serve Scotland.

The station which swings to you on 242 is the result.

RADIO CAROLINE SOUTH

THERE are two ships involved in the Radio Caroline Network. One, Radio Caroline North, which broadcasts to the North of England, the midlands, Ireland, Scotland and North Wales, is anchored in international waters, three and a half miles off the Isle of Man in Ramsey Bay.

The other, Radio Caroline South—pictured here—is moored three and a half miles off Frinton-on-Sea, Essex, and its broadcasts are heard in the Greater London area, the Home Counties, the South, East Anglia and Northern Europe.

The first Radio Caroline took up position off Harwich on Good Friday, March 27, 1964. That night, it began test broadcasting. On Easter Sunday Radio Caroline began regular broadcasting, transmitting from 6 a.m. until 8 p.m. every day.

Radio Atlanta, now Radio Caroline South, anchored on April 27 some fourteen miles from Caroline. It started transmitting 12 days later on May 9.

BRITAIN RADIO GOES ALL OUT FOR QUALITY MUSIC



A GROUP of British, American and Canadian business men saw a future for commercial radio in Britain — so what else should they call their brainchild but **BRITAIN RADIO**.

Britain Radio, broadcasting on 355 metres, caters for those who are not keen on "pop" music in the accepted sense, but prefer light and show music. The station is operational 16 hours a day.

210-foot mast

THE ship, the M.V. Laissez Faire, formerly the M.V. Olga Patricia, was bought by the company and fitted out in Miami, Florida.

It is equipped with two studios and two transmitters, which were made in Dallas, Texas. The radio mast is 210 feet high.

In each studio, there are two record turntables, three tape recorders, a "Carousel" — this works on the juke box principle selecting and playing tapes secured in cassettes. The operations board controls the sound volume, and is used to mix and filter the tape recorders and cassette machines. There are also three tape machines which play tape cassettes. A large microphone suspended on angle pole supports is used for commentaries. The cost of equipping each studio was around £30,000.

Life on board

ON board there are 16 crew members of various European nationalities and a full-time Captain. There are usually eight or nine D.J.s on board all the time and they work a schedule of two weeks on and one week off.

The crew members usually work the same schedule. While aboard, the day for each D.J. is split up into their four-hour period at the microphone, answering around 200/400 letters a week and playing games and monopoly, cards and draughts. There is also a television set on board.

OTHER COUNTRIES

COMMERCIAL Radio is a fact. It is to Britain and it is a fact that the Government might be better off if it is difficult for anyone to see the point of it. It is a fact that the Government is not doing enough to encourage the development of the radio industry in this country.

In this field, other countries are way out in front of us. Australia and Canada show us the way. At least one of our services is totally synonymous with commercial or community broadcasting.

Since 1952, the ABC (Australian Broadcasting Commission) has been the commercial radio company in Australia. It has been successful in obtaining a licence from the Government to broadcast on the medium wave band, which is the same band as the medium wave band in this country.

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EVERY week we shall run a column featuring the characters behind the voices you hear on Independent Radio — the disc-jockeys. We feel sure you would like to see what kind of face is attached to the smooth chat that pours out to you on your favourite radio station.

And the face that belongs to the first little adjective factory is that of Kenny Everett, Radio London's 35-year-old star broadcaster. Born in Liverpool, Everett began his career working in the advertising section of a newspaper office. He was always interested in radio, so he contacted several radio stations and sent them demonstration tapes. His approach proved successful and after a few months' wait he was offered the job of disc-jockey with Radio London.

Dark-haired, blue-eyed Kenny likes Alfred Hitchcock films, the Beatles and Nina Simone. On Commercial Radio in the Government seems to have reviewed the whole situation with the basic theme of "How can we restrict it?" They seem to think that Commercial Radio is more "pop" and nothing else. They appear to have criticised the medium without first hearing it. Someone should tell them!

The transmitter is continuously serviced by one of the three engineers on board and a 24-hour watch is maintained on all generating plants aboard the ship to ensure that everything is in top working condition at all times.

A great deal of care is also taken with the studio equipment. There are two main studios as that recording work and broadcasting can proceed simultaneously. The studios are a panel of recording work and broadcasting can proceed simultaneously. The studios are a panel of recording work and broadcasting can proceed simultaneously.

It is possible for more than one D.J. to operate the panel at any time with the extra inputs which have been built into the console.

Radio London believes that to give his best, a disc jockey must work in pleasant conditions. For this reason, a completely new ventilation system has been installed, which changes the air every four minutes and maintains a constant temperature of 65°.

When you listen to Radio London on the radio at home, on the car radio, or from a transistor on the beach or in the park, the reception quality never varies. And, considering the difficulties of operating at sea, the largest independent English-speaking radio station in the world, Radio London is justifiably proud of this achievement.

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Keith Hampshire is a London-born Canadian who stands 6 feet in his socks, and carries an impressive career as a singer and radio and TV personality in Canada.

Born in London in 1945, Keith made his first public appearance in a children's dancing show in London at the age of 4, and then went to Canada, where he lived and worked until he returned to London in 1964. He is now a professional singer and radio personality in Canada.

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Radio London

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ADULT FANS

TOM, whose "Green Grass of Home" was Britain's biggest-selling record of 1966 and for which he received the only Gold Disc presented during the year, is the first pop idol Britain has produced since the beginning of rock 'n' roll to look manly and virile.

As such he has caused a sensation since the day his professional career began.

His appeal is poles apart from that of the Beatles or the Rolling Stones whose boyish looks and personalities endeared them to young girls but left a gulf for the more adult fans which Tom came along to fill.

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B.B.M.S. stands for Britain's Better Music Station. It is a station that is proud of its achievement in providing a high quality service to its listeners.

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THE VOICE OF YOUR CHOICE

★ Your Complete Guide to Independent Radio Programmes ★

RADIO CAROLINE

NORTH

WEEKDAYS
6 a.m. THE LEIGHTON EARLY SHOW
7.55 a.m. THE VOICE OF PROPHECY
8 a.m. THE LEIGHTON EARLY SHOW continued
9 a.m. THE WORLD OF DAFFY DON ALLEN
10.45 a.m. THE OXO SHOW (Wed. and Thurs. only)
11 a.m. THE WORLD OF DAFFY DON ALLEN continued
12 midday THE BOB STEWART SHOW
3 p.m. MICK'S 3 to 6



JERRY LEIGHTON
Caroline's North's
Early Bird starts
your listening at
6 a.m.

6 p.m. REQUESTS IN ACTION
6.55 p.m. REVIVAL TIME EPILOGUE
7 p.m. REQUESTS IN ACTION
8 p.m. THE WORLD TOMORROW
8.30 p.m. ORAL ROBERTS (Thurs. only)
12 night MIDNIGHT SURF PARTY

SATURDAY

6 a.m.-12 noon — As weekdays
12 noon CAROLINE Top 50 Count-down of Sound
3 p.m.-8.30 p.m. — As weekdays
8.30 p.m. DON ALLEN'S COUNTRY JUBILEE
12 night MIDNIGHT SURF PARTY

SUNDAY

6 a.m. THE LEIGHTON EARLY SHOW
9 a.m.-8.30 p.m. — As Saturday
8.30 p.m. RADIO BIBLE CLASSES
9 p.m. OFWALD HOFFMAN
12 night MIDNIGHT SURF PARTY

SOUTH

WEEKDAYS

6 a.m. KEEFERS UPRISING
7.55 a.m. VOICE OF PROPHECY
8 a.m. KEEFERS UPRISING
9 a.m. THE MIKE AHERN SHOW
12 noon THE D.L.T. SHOW
3 p.m. THE TOMMY VANCE SHOW
6 p.m. ROBBIE DALE'S DIARY
6.55 p.m. REVIVAL TIME EPILOGUE
7 p.m. ROBBIE DALE'S DIARY
8.30 p.m. BRINGING CHRIST TO THE NATIONS (Friday only)
9 p.m. THE JOHNNIE WALKER SHOW
12 night STEVE YOUNG SHOW
3 a.m. NIGHT OWL PROWL

WEEKENDS

6 a.m. KEEFERS UPRISING
9 a.m. THE MIKE AHERN SHOW
12 noon CAROLINE TOP 50 COUNT-DOWN OF SOUND
3 p.m. THE TOMMY VANCE SHOW
6 p.m. ROBBIE DALE'S DIARY
6.55 p.m. REVIVAL TIME EPILOGUE
7 p.m. ROBBIE DALE'S DIARY
8.30 p.m. BACK TO THE BIBLE (Sunday only)
9 p.m. THE JOHNNIE WALKER SHOW
12 night STEVE YOUNG SHOW
3 a.m. NIGHT OWL PROWL



STEVE YOUNG
has his own show
at midnight

RADIO LONDON

WEEKDAYS

5.30 a.m.—Kenny Everett Breakfast Show.
9.00 a.m.—Tony Windsor Show.
11.00 a.m.—Coffee Break.
11.15 a.m.—Tony Windsor Show.
12.00 —Mike Lennox Show.
3.00 p.m.—Ed Stewart Show.
6.00 p.m.—Tony Blackburn Show.
7.00 p.m.—The World Tomorrow.
7.30 p.m.—Tony Blackburn Show.
9.00 p.m.—Mark Roman Show.
12.00-2.00 a.m.—Norman St. John Show.

PLUS: NEWS and WEATHER every half hour.



TONY WINDSOR
of the BIG 'L' Hello, See
9 a.m.

5.30 a.m.—Mike Lennox Breakfast Show.
8.00 a.m.—Tony Windsor Show.
11.00 a.m.—Ed Stewart Show.
2.00 p.m.—Kenny Everett Show.
5.00 p.m.—Tony Blackburn Show.
7.00 p.m.—The World Tomorrow.
7.30 p.m.—Tony Blackburn Show.
8.00 p.m.—Mark Roman Show.
11.00-2.00 a.m.—Norman St. John Show.

PLUS: NEWS and WEATHER every half hour.



TONY BLACKBURN
spins your favourites at 5 p.m.

SUNDAY

5.30 a.m.—Mike Lennox Show.
7.30 a.m.—Herald of Truth.
8.00 a.m.—Tony Windsor Show.
10.00 a.m.—Request Hour.
11.00 a.m.—Fab Forty Show.
2.00 p.m.—Kenny Everett Show.
5.00 p.m.—Tony Blackburn Show.
7.00 p.m.—The World Tomorrow.
7.30 p.m.—Tony Blackburn Show.
8.00 p.m.—Mark Roman Show.
11.00-2.00 a.m.—Norman St. John Show.

PLUS: NEWS and WEATHER every half hour.

RADIO 390

Weekdays

6.30 a.m.—Bright and Early.
7.00 a.m.—Morning Melody.
9.00 a.m.—Stars on Discs.
9.30 a.m.—Light and Bright.
10.15 a.m.—Masters of the Organ.
10.35 a.m.—Pause for Prayer
10.45 a.m.—Keyboard Cavalcade.
11.00 a.m.—L.P. Special.
11.15 a.m.—Doctor Paul.
11.30 a.m.—Music From The Shows.

12 noon—Lunchbreak.
1.00 p.m.—From Me To You. (Requests).
2.00 p.m.—Playtime.
2.10 p.m.—Moonmice.
2.15 p.m.—Melody Fair.
3.15 p.m.—Spotlight.
3.30 p.m.—Intermezzo.
4.00 p.m.—Memory Lane.
4.30 p.m.—Tea Time Tunes.
5.00 p.m.—Music Bound.
6.00 p.m.—Scene at Six.
6.30 p.m.—Rendezvous with rhythm.
7.00 p.m.—Country Style.

7.30 p.m.—From Me To You.
8.00 p.m.—Dinner at Eight.
8.30 p.m.—Continental Cabaret.
10.00 p.m.—Serenade.
12 mid-night—Closedown.

Saturday

6.30 a.m. to 10.30 a.m. As Weekdays.
10.30 a.m.—South of the Border.
11.00 a.m.—Keyboard Cavalcade.
11.30 a.m. to 6 p.m. As Weekdays.
6.00 p.m.—Six o'clock Sing-along.

6.30 p.m. to 9 p.m. As Weekdays.
9.00 p.m.—Serenade.
12 mid-night.—Closedown.

Sunday

6.30 a.m. to 10.30 a.m. As Weekdays.
10.30 a.m.—South of the Border.
11.00 a.m.—Russ Conway at the Piano.
11.15 a.m.—Voices in Harmony.
11.30 a.m.—Music From The Shows.
12 noon.—Lunchbreak.
12.30 p.m.—Jim Reeves Show.
1 p.m. to 8.30 p.m. As Weekdays.
9.00 p.m.—Red Sands Rendezvous.
9.30 p.m.—Serenade.
12 mid-night.—Closedown.

BRITAIN RADIO

Daily

6 a.m. Breakfast Club with Ted Delaney
9 a.m. Request Show—Allen Black

12 noon Musical Carousel—Graham Gill
3 p.m. The Rush Hours—Wolf Byrne
6 p.m. Evening Spin—Alan West
9 p.m. Late Date—Wolf Byrne

Programmes are transmitted 18 hours a day each day, from 6 a.m. to 12 midnight

RADIO SCOTLAND

DAILY PROGRAMMES

Rooster Call
Snowball Requests
Apron Strings



TONY MEEHAN
one of your favourite Radio
Scotland D-Js.

Swing Across Midday
Lazearound
All Systems Go
MacLaughlins Ceilidh
Lucky Dip



DREW HAMLYN
an actor from London, now a
Super 'S' D-J.

Sophistikat
Destination Midnight
Night Owls

Your All Day Sunshine Station

RADIO CITY

MONDAY THROUGH SATURDAY

6.00 am EARLY BIRD SHOW
7.30 am VOICE OF PROPHECY
8.00 am BREAKFAST BREAK
8.30 am ALLEN REVIVAL HOUR
8.45 am UP AND ABOUT
10.00 am JUST GO
10.45 am COFFEE BREAK
11.00 am JUST GO
12.00 GARY STEVENS SHOW
1.00 pm BREAKAWAY
5.00 pm FIVE BY FOUR



TOMMY EDWARDS
(22 years old), does the coffee
break.

5.30 pm SIXTY MINUTE SPECIAL
6.30 pm VOICE OF PROPHECY
7.00 pm CITY BY NIGHT
11.00 pm LATE DATE
12.00 CLOSE DOWN

SUNDAY

6.00 am EARLY BIRD SHOW
7.30 am VOICE OF PROPHECY
8.00 am BREAKFAST BREAK
9.30 am BASILDON REQUEST SHOW
11.00 am JUST GO
12.00 A LA CARTE

2.00 pm AUNTIE MABEL SHOW
3.00 pm BREOAKAWAY
4.30 pm DISCAMANIA
5.30 pm COBWEB CORNER
5.30 pm RELEASE DATE
6.30 pm VOICE OF PROPHECY
7.00 pm TOP TWENTY
8.00 pm CITY BY NIGHT
11.00 pm LATE DATE
12.00 CLOSE DOWN

11.00 am Monday, Wednesday, Friday—
RADIO DOCTOR
—DISCAMANIA
4.30 pm Saturday

NEWS and WEATHER together on the hour — every hour

RADIO 270

**BEST FOR NEWS
PLAYS YOUR FAVOURITE DISCS
ALL DAY LONG**

BBMS

6 a.m. to 9 a.m. DAYBREAK PROGRAMME
9 a.m. to 12 MORNING MELODY
12 to 3 p.m. MUSICAL MAGAZINE
3 p.m. to 6 p.m. MUSIC TILL SIX
6 p.m. to 7 p.m. SWING SESSION
7 p.m. to 9 p.m. EVENING INN
9 p.m. to Midnight FORMULA 67 PART ONE
Midnight till 3 FORMULA 67 PART TWO
3 a.m. to 6 a.m. FORMULA 67 PART THREE

These programmes are of carefully selected music, including top artists of today and yesterday.
All the Big Band sounds such as Glenn Miller.
2 hours of rich, quiet, relaxing sounds orchestral and vocal.
Top thirty releases with some oldies.
All oldies, Rock and Roll, Tamla Motown.
The lighter top pop sounds and lighter new releases.



TONY MANDELL
who has created a bond between himself and millions of
BBMS listeners.

WEEKEND PROGRAMMES SATURDAY AND SUNDAY

6 a.m. to 9 a.m. WEEKEND SPECIAL
9 a.m. to 12 MORNING MELODY
12 to 2 p.m. MUSICAL MAGAZINE
2 p.m. to 3 p.m. SWING SESSION
3 p.m. to 5 p.m. AFTERNOON SPIN
Saturdays 5 p.m. to 6 p.m.
Sun. 5 p.m. to 6 p.m. JAZZ ALONG AN HOUR
6 p.m. to 6 a.m.

A programme light enough to help you on your way, and lazy enough for those who would rather stay.
These programmes are as during the week, with a little extra something for the weekend.
Big Bands.
Something of everything.
Country and Western Show.
All kinds of jazz from Modern to Dixie.
Formula 67 parts 1, 2, 3, from 6 p.m. to Midnight party music, the fastest show on Radio.