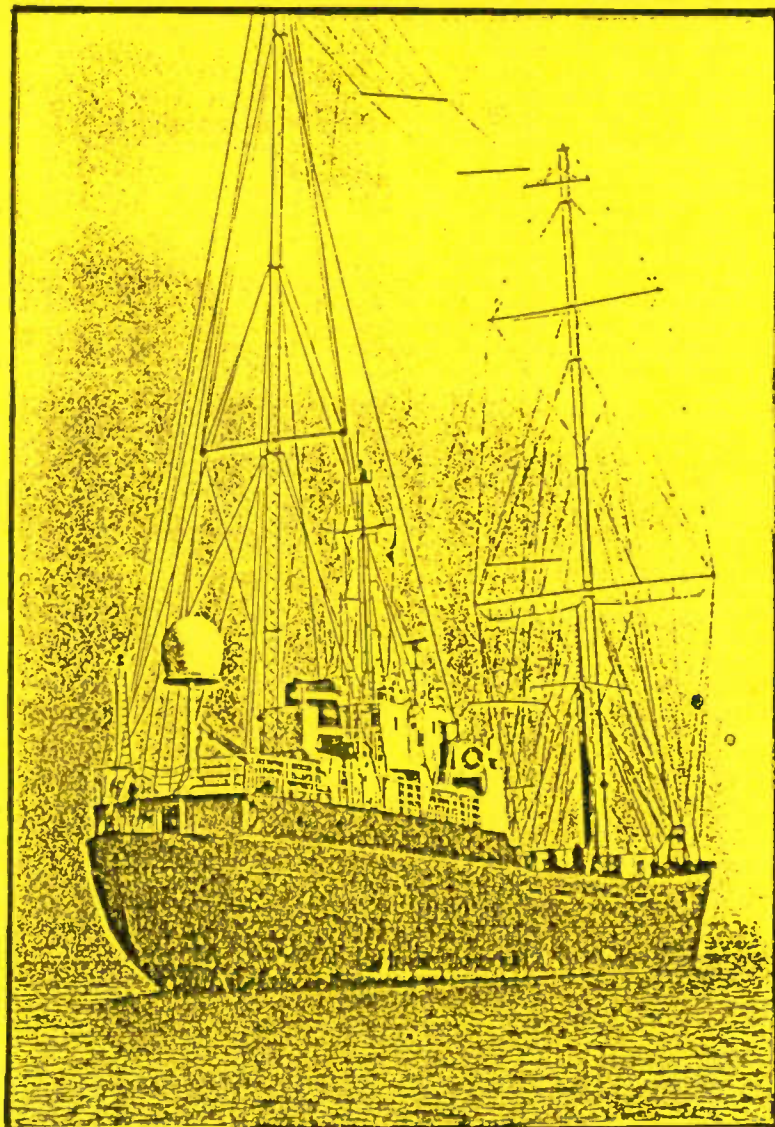


SUPPLEMENT

SUPPLEMENT TO NOW RADIO NEWSLETTER #17, (DECEMBER 29, 1986)

# NOW RADIO

EVERY FORTNIGHT



## NOW HIGHER POWER HOT HITS LASER IS READY FOR ACTION!!!

Monday December 15, and amidst a heavy gale in the Knock Deep Channel of the North Sea, some fifteen or so miles off the Essex Coastline, Laser Hot Hits fell silent.

Within seconds NOW RADIO had communication with Laser's head office and discovered that two large insulators on the station's antenna system had failed at the time engineers had attempted to increase their transmitter power in order to provide the growing audience with a better signal.

A Senior Management decision was taken and relayed to the m.v. communicator to stay off the air until the replacement insulators could be fitted and any other essential maintenance work carried out which was needed to make the station one hundred per cent reliable.

"It doesn't matter how long it takes, the work has to be done. We will only return to the air with a top quality and powerful signal and totally reliable equipment. There will be no pressure on the engineers aboard the radio ship"; said a spokesman.

Immediate moves were made to obtain replacement insulators and a massive order for these items and many other spares was made. Laser Hot Hit's management didn't expect the station to be back much before the very end of the year so on Christmas Eve the broadcasting staff were taken from the Communicator. Departing for shoreleave were Paul Dean, John Anthony, K.C. and newsman Andrew Turner. Turner headed for Vienna and a stint on Blue Danube Radio, which he will do until his return to Laser at the end of January. Crewman Johnny Lewis also left the ship - but before the broadcasting staff. The DJs were able to spend their Christmas ashore rather than on the High Seas on board a silent radio ship.

On Boxing Day there was much evidence of activity involving Laser Hot Hits. First of all a supply tender arrived alongside the Communicator carrying riggers whose job it would be to complete the installation of the vital insulators. Then new disc jockeys arrived from the United States of America - they joined the other Americans in luxury a luxury hotel.

Management had been speaking of the work by the riggers and ships crew needing at least "two good days of fine weather" to complete the work - but by early afternoon Laser Hot Hits transmitter was putting out a carrier, then test-tones, and by midafternoon, non-stop music. Laser was making her second period of test transmissions - and this time with transmitter power of a strength never before offered by the station. If listeners were suprised, perhaps the station's owners were even more so!

"When we had to closedown the weather was dreadful...and it remained so day after day for over a week. We really thought that the New Year was more likely for the return to the air"; said a senior Laser spokesman.

The station notified each and every advertiser the moment, on December 15, it was decided to remain off the air until all work was completed. Each client was told exactly why the station was remaining silent. None had any complaints and thought that the approach taken by the station management was very professional.

The current engineering test transmissions, according to Rob Day, Vice President of Radio Waves Incorporated of the United States, should continue for around a total of a week. Full and regular transmissions with a complete broadcast team, a brand-new package of jingles from the USA and even more new commercials may take to the air either over the weekend or very early next week at the latest. When they do return two new US jocks will be Brandy Lee and D.L. Brandy is from a CHR career in North Dakota radio. D.L. also has extensive US commercial radio experience.



# **NOW RADIO**

**EVERY FORTNIGHT**

£1

DECEMBER 29, 1986

#17

*JUST A FEW SATISFIED & HAPPY  
NDW RADIO NEWSLETTER READERS.....*



EDITOR: JAY JACKSON

CONTRIBUTORS:

CHRIS ANDREW \* GAVIN COOPER  
ROB CHAPMAN \* PAUL EASTON \* STEVE HAMLEY  
CLIVE GLOVER \* GRAHAM KENNEDY (USA)

## EDITORIAL

When I decided to push ahead with publishing NOW RADIO NEWSLETTER I attempted to speak with as many people as possible to seek ideas from them of what we should be aiming to provide.

I spoke with broadcasters in ILR, BBC, Community Radio, Irish broadcasting and the inland and offshore pirate stations to really discover what they would like such a publication to provide them with.

It became apparent there was a call for more radio news - as the sources for regular and reliable news was strictly limited. There also seemed to be a theme running through most comments from broadcasters and listeners alike - that it would be a good idea for a new publication to be open, honest and available to cater for the entire radio industry.

They meant a publication that would treat the pirate stations with the same fairness expected to be given to the legit broadcasters - a publication which would see that the offshore stations (and other pirates) had an audience and also had an effect on the rest of the industry.

Another outcome of that early research was the policy to always be available to be a Platform for ideas, comment and for the exchange of information. Even when such content didn't meet with my agreement. That I thought was healthy. We followed that policy, too.

Another suggestion was that we be prepared to publish articles that other journals might avoid because they might be termed 'too controversial'.

The research into what you, the reader, wants from NOW RADIO NEWSLETTER actually began a couple of years ago - and whilst we have been following your suggestions to date - as we enter a new year - I would like to feel that you will continue to give us your comments and suggestions - and help us to keep on the right tracks so that we can be of use to both the broadcasters and listeners with a keen interest in what we provide.

**COMMUNICATE!!!**

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## S U B S C R I P T I O N S

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## A SPECIAL MESSAGE FROM THE EDITOR

First of all, I'd like to again thank each and every person who thought of us this Christmas and sent Christmas Cards. It was most kind of you. Our thank's also go to many of you who wrote letters and telephoned with greetings.

Now, I have been giving some serious consideration to the matter of my name in recent months, and have come up with an idea. Most of you will know that in my early radio broadcasting career I went under the name Crispian St John, which when I joined Radio Caroline and Newsweek International News back in January 1984 I decided to drop in favour of something a little more contemporary - and that's when, with the help of my old mate Peter Quinn, I became Jay Jackson. However, through all this time I have had the name that my Mother and Father gave me - and it is to that name that I would like to return as we enter a new year. It appears to me to be really crazy to be using a name other than my own in this day and age. Discussing this matter with Christa Ackroyd, Programme Controller of Radio Aire, where I continue to present two weekend programmes, resulted in her thinking we could run the whole thing as a bit of an on-air promotion - you know, stay tuned to find out what my real name is, sort of thing. Well, I guess for that station, for the moment at least, I will have to remain Jay Jackson; but for all other things I wish now to use only my real family name. So from now on it's Howard G. L. Rose.

There were a good number of subscribers who didn't expect us to produce an edition of the newsletter over the holiday period. Not so! Others may think it does no harm to closedown for the holiday period, but our decision was easily made to publish as normal. However, due to the fact that it is a holiday time for the majority, our feature content is perhaps larger with this issue. I hope you'll enjoy reading some of the special articles in this issue. We have also decided to produce a special supplement which will contain the latest round-up of news including reports from Laser Hot Hits, Radio Caroline, etc, etc. This brings the number of pages this issue to a total of 32!

May 1987 Bring You All You Wish For!

HOWARD G. L. ROSE  
EDITOR

## COMMUNITY RADIO SERVICE

NOW RADIO COMMUNICATIONS can offer a full range of services and equipment for use in Community, Commercial and Public Radio stations. From Programming, Production, Sales Operations and Installations through to day-to-day administration. We can also provide any equipment, ranging from AM and FM Transmitters, Turntables, Cartridge Machines, Turntables, Mixing Desks, Microphones, Tape Recorders, Audio Processing systems, Antenna Tuning Units, etc.

NEXT ISSUE: MONDAY JANUARY 12 (#18)

FRONT PAGE ILLUSTRATION: (Left to Right) PHIL FOTHERGILL (PROGRAMME DIRECTOR), COLIN MASON (MANAGING DIRECTOR), PAUL McKENNA (AM DRIVE DJ) OF CHILTERN RADIO NETWORK AND KEVIN TURNER (LASER HOT HITS NEWS).

CORRECTION: IN THE ANSWER TO QUESTION #30 IN OUR NOW RADIO NEWSQUIZ THE DATE SHOULD READ JANUARY 17th.

## CAPITAL PROFITS UP

London General Entertainment IR station, Capital Radio, ended the financial year to September 30, with pre-tax profits up an incredible 82% to £1,700,000 from £936,000 in the previous year.

Turnover for the station in this last year was £18.46 million - compared to £17.47 million in the previous period.

Capital Radio Limited will be seeking a full listing on the Stock Exchange in the next few weeks.

## MOSCOW QUILTS JAMMING

Japanese sources claim that The Soviet Union has ceased jamming broadcasts by China's Radio Beijing for the first time in two decades.

The move follows a halt of jamming of broadcasts made by two other international shortwave broadcasters, Albania and South Korea.

## BBC NAMES SATURDAY PRESENTER

The BBC has named Jenni Murray as the latest addition to the presentation staff of the Today programme. She will present the Saturday edition, which starts its run in the new year.

Murray will be working with John Humphrys, who joins from BBC TV News duties.

Jenni Murray has been a regular presenter of BBC 2 TV Newsnight since 1983 and presenter of the Monday edition of Radio Four's Woman's Hour.

## LUXEMBOURG SIGNING

Radio Luxembourg's latest signing is Neil Fox. He joins the team in the Grand Duchy after 18-months with Radio Wyvern as afternoon drive presenter.

Wyvern was the first station to employ Fox, and Managing Director of the station, Norman Bilton, has spoken highly of the young presenter.

"I knew it was only a matter of time before he moved on to bigger things. I am very pleased for him..." Mr. Bilton told NOW RADID.

## BURLAND OUT

Dave Burland has departed Radio Aire, the Leeds' IR station after a short period presenting the late show (2230 - 0230) on weekdays.

Earlier his original shift, afternoon drive, had been taken on by Aire's Head of Music Peter Tait, who shifted from a.m. drive to make way for James Whale to host the stations Breakfast programme with a new format.

It is understood that Programme Controller Christa Ackroyd is seeking talent to fill the gap in the schedules.

## TURNER WITH LASER

Kevin Turner is with Laser Hot Hits to run the station's news operation whilst Andrew Turner takes his first break from the station since the vessel, Communicator, left Harwich for International Waters.

Turner has worked for Irish private stations, The Voice of Peace, Radio Sovereign, GWR and more recently Radio Caroline 558.

## CLYDE PROFITS UPPED

Glasgow's Radio Clyde has recorded profits up some 58% on the previous year for figures covering the financial year to the end of September. The station made a profit of £532,000. Turnover for the station increased by 9% to reach £4,460,000.

## REMINDER OF WALKER SHIFT

A reminder, after NOW RADIO was the first with the original blast, that Johnnie Walker returns to BBC Radio One after a ten year break, Saturday January 17 for the start of a series which will be a first for the national station.

Johnnie Walker, speaking about his return, said: "There's been a lot of talk in the music press about me accepting an offer I could not refuse and I suppose that's true. I'm not talking about the money side of things, more about the chance to play the kind of music I believe listeners will enjoy across the country and to have the opportunity to make full use of FM stereo to a nationwide audience".

"Radio One has changed out of all recognition since we parted ten years ago and I'm proud that the people in charge have put their faith in me to present such a varied sequence of top quality programmes."

The line up for Johnnie's first day back on One looks as follows:

1400 Walker opens up the Stereo Sequence with part one of a documentary entitled 'Virgin - The Immaculate Conception?' This is a profile of Richard Branson the young entrepreneur who has captured the heart of the nation with his Virgin empire.

1500 Johnnie returns with an hour of his own music featuring lots of album cuts not usually associated with daytime UK radio, before a live link-up via satellite to Los Angeles, California for a new look American Chart Show with a presenter still to be officially named.

1700 Johnnie Walker takes over again for another selection of high quality sounds. The remainder of the Saturday night sequence, Simon Mayo at 1930 and Dixie Peach at 2130 remains unaltered.

Walker's broadcasting career began with a stint for the sixties American offshore station Swinging Radio England, anchored off the Essex coast. On hearing that the station's future was doubtful he made a move to Radio Caroline South where he pioneered mass-appeal soul music for a fantastic audience with a programme running 2100 - 2400 daily. Following the closure of Caroline in March '68, Johnnie took various jobs before finally joining Radio One in 1969. He ended up with a daily midday programme, which he quit ten years ago to make a visit to the USA where he worked for a number of stations and from where he recorded regular programmes for airing on Radio Luxembourg.

His return to the United Kingdom coincided with the planned return to the air of Caroline and he was hired along with several others for the station. When it didn't appear he moved on to a daily programme with the GWR network - from where he rejoins Radio One.

The Stereo Sequence with Johnnie Walker, BBC Radio One, Saturdays, 1400 - 1900 hours, From January 17.



INDEPENDENT BROADCASTING AUTHORITY

70 Brompton Road London SW14 7011 Td: 01-584 7011 Telex: 24315

23rd December, 1986

The Editor,  
'Now Radio',  
P O Box 45,  
Kettering,  
Northants,  
NN16 0RW.

Dear Sir,

For Favour of Publication

In your latest edition you invited comment on your assertion that Laser and Caroline are not illegal. You are quite right; a foreign registered ship outside territorial waters and carrying on broadcasting operations is not, as far as I know, breaking any UK (or other?) law. This of course is not true of any UK citizen on board or otherwise who provides support to such operations, other than in a life-saving situation.

However, we live in a civilised society which is ordered by an arrangement of treaties and agreements between nations. This is so that we may all live amicably alongside one another. Because the broadcasting spectrum is finite, and has many legitimate calls made up on it, most nations have become parties to the International Telecommunications Union, established in 1865 and one of the earliest UN agencies. Regulation 2665 prohibits the establishment of an unauthorised radio station at sea. If anyone could set up a station on the high seas it would be broadcasting anarchy and we could all suffer as a result.

Yours sincerely,

P.A.C. Baldwin  
Deputy Director of Radio



## PROGRAMMES TO NOTE

Some of the programmes coming up on national BBC Radio worth a mention in the next few weeks include;

Bruno Brookes interviewing Debbie Harry can be heard on Radio One, Saturday January 10, 1400 hours. This is an omnibus edition of a series of interviews made with this rocker last year in New York.

Special Guest on Dixie Feach's Midnight Runners show on the same day (from 2130) is Tom Petty. Featured group is Impossible Dreams.

The oldest remains of living organisms date from about 3½ billion years ago. What happened since then to give rise to life on our planet? Members of the International Society for the Study of the Origin of Life (ISSOL) have varying theories. Last summer Radio 3's Colin Tudge attended an ISSOL meeting in California and, with a number of interesting contributors, will be reporting on those theories from 2045 hours, Saturday January 10 on BBC Radio Three.

Bruno Brookes is away from Radio One for a fortnight from Monday January 12 and his place is taken from Simon Mayo. Time to listen is from 1745 hours, right after the evening edition of Newsbeat.

Johnny Cash (Change from a Durex Machine?!) is the guest on Country Club with Wally Whyton (whatever happened to Pussy Cat Willum??) on Radio 2 from 1902 hours on Thursday January 15. Cash was recorded in concert at Wembley last year.

After the demise of Top of The Form comes Radio One's new bash - Pop of The Form! Mike Read presents this new programme, which starts its run on Sunday January 18 at 1530 hours. The competition is a knockout between schools testing their knowledge of music. First two teams are from Aylesbury and Amersham.

Tommy Vance will be sitting in for Bruno Brookes on the Chart Busters and Top 40 shows for a fortnight. First time to check on TV on Radio will be 1600 hours Sunday January 18.

Desmond Carrington returns to Radio 2 for a new Sunday lunchtime show which will run 1102 - 1400 hours as from January 18. Three hours of popular music, past and present, promised by the programmes producer.

From January 18, Radio 4's religious current affairs programme will be starting at an earlier time of 0740 in the morning. This will allow the programme to look at the major topics of the day in even greater depth. For those of you working for other stations, and responsible for religious output, I do suggest you give this programme your ears.

Simon Bates will be presenting five programmes from the United States starting on Monday January 19 from 0930 hours. Programmes planned from New York, Washington, Nashville and Miami.

Full The Other One is the title of a new series starting on Radio 2 from Thursday January 22. From 2202 hours. David Frost is the front man, and he's joined by panelists Ken Dodd, Frank Carson and Leslie Crowther. The panelists will be attempting to explain some rather bizarre stories from the newspapers. Guests later in the 8-week series will include Bernie Clifton and Mike Burton.

## LOOSE ENDS

Thank's to NORMAN BILTON (MD, Radio Wyvern) for pointing out that we missed quite an important matter from our review of the year in the last issue - it was the IBA's rental reduction for ILR companies. When one considers the value of that reduction was between 25% - 35% - it was quite something to miss! Thank's also to Mr. Bilton for his kind comments about NOW RADIO NEWSLETTER!.....

We should have some award to offer to LBC for managing to send us an information sheet a few weeks back which was post-marked about 10 days before the date it was actually posted! Talk about "Where News Comes First"!!!,....

Our office has been covered in Christmas Cards from NOW RADIO NEWSLETTER readers - to those of you that we have not been able to individually acknowledge - our sincerest thanks. Hope that Your Christmas went well.....

It was good the other day to have a long conversation with one TOM HARDY - Head of Music at the CHILTERN RADIO NETWORK - though the majority of the things we spoke about are not repeatable in these pages (even!). Needless to say it was good to hear Tom make a rare (these days) appearance on the station over Christmas. Like yours truly, Tom is happy to be behind a desk involved in the science of broadcasting rather than the presentation work.....

Some red faces at RADIO WYVERN a few weeks ago when the station mailed out Christmas cards to its board and shareholders - but onky franked 'em for 12p. It seems that, like others, NORMAN BILTON was thinking that the Post Office special offer 'send your cards for 12p instead of 13p' was available to us all. Not so! It was a deal where if you bought 30 x 13p stamps (and that was the maximum purchase possible) you only paid 30 x 12p for them. The Head Postmaster at Worcester came to the rescue with a nice seasonal gesture of offering to refund those who received their cards from the station and who had to pay a surcharge of 11p before they were handed their cards!.....

Was the secretary tipsy when she sent us a letter from the IBA - normal weight and what not - and franked it 48p? Groaning ILR Contractors may launch an inquiry into how many lots of 30p were lost by the IBA! The date...23.12.86.....

## FREEPOST FACILITY

NOW RADIO COMMUNICATIONS have introduced a special FREEPOST address. This address may only be used for subscriptions and mail order purchases. When using this FREEPOST service, please remember you do not have to put a stamp on the envelope!

All other communication should be addressed in the usual manner; Now Radio, P.O. Box 45, Kettering, Northants, NN16 0NW.

## IT'S CRAZY.....BUT WE NEED IT!

Speaking the other day to Tom Hardy of Chiltern Radio, the subject of the offshore stations came up in our conversation. Tom said to me; "Isn't it really crazy that after all these years we have to have offshore radio stations out there in the hope that they will bring about a change to this industry!"

He is so right. And, like Tom (and myself) there are many people working in radio in this country who actually warmly welcome the return of Laser Radio - seeing it perhaps as the 'thorn in the side' that will spark off the civil servants into actually doing something positive to allow this industry to develop in the way that it itself wants to.

Until the day radio is allowed to develop there will always be a (albeit unofficial) support for stations like Laser. I can honestly say I have had so many calls from people working in ILR and EEC radio who welcome laser back to the airwaves for this very reason.

## IBA RESEARCH DOCUMENT ISSUED

19 IBA audience research surveys were carried out between January 1982 and November 1985, in conjunction with the re-advertisement of ILR contracts in London, Glasgow, Birmingham, Bradford, Manchester, Tyne & Wear, Swansea, Sheffield & Rotherham, Liverpool, Edinburgh, Plymouth, Teesside, Nottingham, Portsmouth, Ipswich, Belfast, Reading and Wolverhampton & Black Country. The IBA has just published the details of the fifth series of findings from these research projects.

The 4,700 ILR listeners (aged 15 and over) interviewed in the surveys were asked a sequence of questions designed to monitor the requirements of the Broadcasting Act concerning political impartiality and 'good taste' and 'decency'.

80% of the ILR listeners interviewed did not think the programmes, or the way in which they were presented often seemed to favour any political party; a further 15% did not offer an opinion. Only 6% said they detected some political bias in ILR programming on a regular basis. These appeared to be equally divided between the major parties - 2% each for the Conservatives, 2% for Labour and the remaining 2% perceived bias mentioning other parties like the SDP, Liberals and the relevant additional parties in the surveys conducted in Scotland, Wales and Northern Ireland. There was little consensus as to which type of programme any bias usually occurred in. Just 2% of listeners had noted bias in 'phone in programmes. No other particular category of programming was mentioned by more than one per cent of the listeners interviewed.

Just 4% of listeners thought that ILR was quite often unfair in its treatment of controversial social or industrial matters.

Only a small number, 6% said they had ever heard anything they would describe as offensive on their own local station. The most frequent complaint was of 'phone in hosts being rude to callers - but then only 2% complained of this.

On the subject of the clear separation of commercials from programme content, another requirement of existing legislation, only an average 4% said they often found it difficult to distinguish advertising from programme content. A further sixteen percent said that 'sometimes' they had difficulty.

A total of over 11,500 interviews with radio listeners were conducted (non-listeners were excluded from the surveys), including 4,700 interviews with regular listeners to Independent Local Radio.

## AWARDS WINNERS

Winners in the radio sections of the 1986 Argos Awards for Consumer Journalism were as follows:-

Winner - Neil Walker & Sally Wilson of BBC Radio Norfolk. 2nd Placed Margo MacDonald of BBC Radio Four.

Joint Winner - Christine Kinnear of BBC Radio Scotland and John Howard of BBC Radio Four. 2nd place - Alison McKenzie of BBC Radio WM.

The competition, with winners from the press and television also, was judged by broadcaster and consumer expert Norman Tozer, Mike Finlay of the Periodical Publishers Association and Do Freeman, Vice-Chairman of the National Federation of Consumer Groups.

## CRIMEWATCHERS

The Home Affairs Correspondent of BBC Radio News, Chris Underwood, has been elected the first broadcasting President of The Crime Reporters Association.

His appointment was made at the annual conference of the Association in London recently.

## HOME OFFICE TO LICENCE 25 SPECIAL EVENT RADIO STATIONS

The Home Office has announced that it will be licensing another 25 Special Event Radio Stations for 1987 - the same number of licences that were available for 1986. This is part of a two year experiment in Special Event broadcasting.

Special Event radio is the use of low-powered freely radiating transmitters or induction field systems to broadcast for reception on normal radio receivers within the site of festivals, conventions, county or other shows, sporting events etc for the duration of the event. The Home Office says it will not issue such licences for circumstances where public address systems would provide a practicable means of communication at the site of the event. Frequencies for such services are allocated in the medium waveband (531 - 1602 kHz) and power levels for transmitters for such stations is set at a level aimed at providing adequate daytime reception within the site, whilst minimising reception of the service beyond the event's perimeter. In no circumstances will The Home Office allow more than 50 milliWatts effective monopole radiated power. Infringement of this condition, says the Home Office, could result in revocation of the licence.

Applications for the experimental radio licences must be in respect of events which take place on a single, and says the Home Office Broadcasting department, well-defined, site. It rules out events such as carnivals which take the form of a procession through the streets.

Licences will be issued for any period from a few hours to a maximum of two weeks. Broadcasting hours will not be restricted during that time.

The licences will be issued under the Wireless Telegraphy Act. The closing date for applications is January 31, 1987. A licence may be extended on payment of a repeat fee to permit several broadcasts on separate occasions at a single site such as a series of race meetings held over a period of months. The Home Office says, however, it would normally set a maximum of six such occasions during one year.

If more applications are received than the number of licences available, the successful applicants will be selected by the Home Office with a view to providing experience of special event radio at different types of event in different locations. Applicants may apply for a number of licences.

The licensee may be a person appointed by the event organiser to provide a radio service (eg a contractor), the event organiser or the owner of the site.

The cost of a licence will be £450. Where an applicant wants to undertake broadcasts on separate occasions at the same site a repeat fee of £100 will be payable for each successive extension of the licence.

The Home Office says it intends these stations to provide information and other services to those attending the event in question. Applicants are asked to provide brief details of their programming plans. There are conditions in each licence stating that nothing should be broadcast which offends against good taste or decency or is likely to encourage or incite to crime or lead to disorder or to be offensive to public feelings. Also material which is not suitable for children and young persons is not broadcast until after 2100 hours.

Stations are allowed to accept advertising and sponsorship - and the amount and rates charged will be up to each station to establish. Current industry codes must be followed. Logging tapes of the entire broadcast must be made and will have to be handed over to the Home Office on request. The Home Office says this will allow them, and the DTI together with the Advertising Standards Authority to undertake an assessment of the special event radio experiment. Copyright arrangements must be made by each station. This is another part of the Home Office conditions.

(continues page 20)

## THE NOW RADIO NEWSQUIZ

Here is a chance for you to test your memory of some of the hundreds of news stories reported by *NOW RADIO* since we first appeared on Monday April 21, 1986. You can check how well you've done by turning to the answers which appear on page 27.

- 1.....Which Independent Radio Managing Director called on AIRC members to go on a rent strike - and pay the IBA only half the due rental - as a protest at the high rates charged to ILR companies?
- 2.....The Home Office invited applications for how many Community Radio licences at the end of last year?
- 3.....What is the name of the Sunday split-transmission service operated by Capital Radio?
- 4.....Can you name the former presenter of BBC2TV's Newsnight programme who became the Managing Director of the BBC's External Services this year?
- 5.....Which Canadian firm sold out its stake in ILR in 1986 to the darling Downs TV company - operating in the United Kingdom as Chalford Communications?
- 6.....Name the Ficcadilly Productions' Network Album Show presenter?
- 7.....Chris Cary pulled out of the Irish commercial radio scene in 1986. What was the name of the superstation he established in Dublin?
- 8.....Robbie Robinson's Dublin commercial station introduced a new format in the year - what type of format was it?
- 9.....Essex Radio was having 'merger' talks back in the summer with a major ILR station - which one?
- 10.....What major station re-introduced a playlist this year?
- 11.....In Ireland WBEN began broadcasting in 1986...in what city?
- 12.....Which ILR station inked a £125,000 advertising contract with North West Orient airline in 1986?
- 13.....The cheapest purchase price paid for a radio station in 1986 was £35,000 - what was the deal?
- 14.....Which ILR station lost its contract with the IBA and closed down during 1986?
- 15.....Name the new ILR contractor for Portsmouth/Southampton?
- 16.....To the nearest 10, how many applications did the Home Office receive for community radio permits?
- 17.....Why is June 30, 1986 significant to Community Radio applicant groups?
- 18.....Which State announced in 1986 it was to licence 3 radio stations?
- 19.....Ireland's State radio service drew up a contract with which commercial broadcaster in 1986?



## COMMENT

By HOWARD G. L. ROSE

Cable Broadcasting, Satellite TV, DBS....it appears that those involved in television are again being allowed developments whilst us 'poor' radio folk are left standing.

It seems to be the 'norm' - think back to the fact that we had commercial television before we had commercial radio.

We can only hope that the Government will publish the Green Paper on the future of UK radio, and allow any Parliamentary discussion on the subject before the next election. The realistic prediction is, however, a Green Paper being published in a few weeks time, around six months being permitted for public and industry reaction, followed by the introduction of legislation. Of course, in the middle of this will come the General Election and hope of a change in the current broadcasting structure will be put aside for this term of Parliament. Whether the administration that wins the election, even if it is the present one, will be bothered with us radio folk, in their early months in office, is doubtful. So we seem to be looking at a much longer period of time than almost all of us would have wished for. A year...maybe two...and all the time other media are being allowed to grow and grow almost unregulated.

There is nothing wrong with the loose control over DBS, Cable and other Satellite broadcasting - but it does seem most unfair when compared to the strict regime over radio, doesn't it?

At the moment there is more need for radio to be allowed to develop than perhaps at any time in the past. We have four established BBC national radio services and scores of operational BBC and commercial local radio stations as the basis for our 'public service' broadcasting. There are dozens of willing, able and prepared operators for new services, many specialising in new and as yet untried formats, ready to broadcast and add to the choice we already have. Perhaps such stations would be more welcomed now than at any time in the past - as many ILR stations grow bigger and bigger and find themselves dropping their local identity. Stations become bigger, newsrooms - the providers of the key element in local programming - grow smaller. We've reached the day of the two-man newsroom in ILR!

New local stations, whether they specialise or not, would provide a service for listeners and advertisers, as well opportunities for those seeking to own, manage, operate and work for new operations.

I'd like to feel that one lesson that has been learned in the past year or so has been that we must take away the strings of control of our industry from Politicians and Civil Servants. I'm not calling for the anyone's downfall - just the right of broadcasters to decide what they do and in what manner. There is existing legislation - we just need to see it expanded to change the controlling body for radio from the IBA to a new (Cable Authority with extended brief) body for all local radio.

After that we do not want MPs and Civil Servants deciding what we broadcast.

If we, in this country, do not act fast - we will see our airwaves and homes, cars, factories and the like invaded by services from outside of our shores. I am not talking about pirate radio ships, either.

There is space for new services - and there are listeners ready to take up listening to more than they are being offered at the moment. It would be sad to feel that we have allowed our industry to be destroyed by overseas international broadcasters we see that there is this demand and opportunity.

# Postbag

The Heave Room  
140 Ross Revenge  
Knock Deep Channel,  
North Sea.

Nov 28 1966

*Dear Mother*

Whilst I of course enjoyed receiving your letter, I must warn you again of the perils (to myself) of writing to me here - "on holiday" as you so inaccurately put it.  
Honestly, I'm not on holiday. When will you understand - this is a real job, just like being at father's firm, or working on cousin Clive's farm, or even being a sanitary products rep like Nigel. For the last time, I do not miss being a trainee accountant. Anyway, you know perfectly well that, due to certain misunderstandings, I am unable to pursue that particular "line of business and certainly I'd prefer that.  
I do however enjoy my real holiday (getting back to the subject) in Spain. No, Santander is not near Malaga. I do have a slight tan, thank you. No, I shall not be topping it up on the deck of this "yacht". Please try and remember, Mother, that this is not a Mediterranean cruise - I am being hurled about the North Sea, miles from anywhere, on a bucket-of-a-working-ship. It's no picnic.  
However, I am station manager and have to take my position seriously. I do quite enjoy it - you can tell Father that, too. So do thank Cedric for checking the jobs on the BBC's notice board, but I do not wish to work for Falklands Sound, and do not miss Radio Hong Kong (the Chinks are checking everyone civilised out anyway!).  
The other problem with writing to me here is that certain fools might pretend to criticise your deceptions well meant presentations concerning my career development in dredging. I thank God for my Cornish training at Hallowbury. If it wasn't for my keeping up the spirit I don't know what this collection of degenerate youths would do.  
True, Anderson at least went to a reasonable school (though it sounds suspiciously like a Cramerer). We do communicate, but only from 3.00pm when he deigns to get up. I am usually taking my constitutional around the deck then and he shows up along for a bit, scratching himself, in his dress, in beads and things, and I in my college suit (I still wearing well I am pleased to say). We discuss the running of the station, monitoring of supplies, fuel etc. Music so well of course, though his contribution is limited to Zodiac worn and the something-or-other. Hard to take his seriously as a station manager, until you hear the row he and that stupid boy put out. The also would do it!

Another thing, he fished the typewriter, as you can see!  
As usual, people come and go, and I am presently the only manager here. The fat chap has buzzed off (not coming back and a good thing - almost ate us out of supplies); Anderson will be in tacky second-hand record shops and even worse bars; Howard I hear is back with his mother and now thinks he is a Journalist - the others, God alone knows.

Naturally, I am left with usual ragbag of flatmates and jokers. Worst of the lot is Anderson's understudy, a curly youth with a permanent scowl, who has been even by these standards; won't do the morning show, but nearly!!! I am surprised he can tell the difference as he doesn't go to bed until about 4.00am and then he's just passed out.

The rest all seem to have regional accents and other speech impediments; Dwyer, Tyler and as for King; An antipodean monologist and a stand-in for the Corcoran. No wonder half the crew are fairies. They are hampered by being Dutch, as well; unintelligible (even more so when they try with our language); eat fried meat; wear impractical noisy wooden shoes; idios and useless.

You know, Mother, it is really not unlike being back at school, except that I had more respect as a prefect!  
I really don't care that Nigel says that he is going to listen to the Americans when they get going again. He had better hurry, that's surely, given the risk of a Suez weather, and they'll be down with security, draughty and likely to be blown back to Harwich again before you can say "All the King's Horses", and it is no more than a cabin cruiser anyway.

Well, nice to communicate with you (joke) again Mother, and I hope that I have not complained too much. Its probably just the weather.

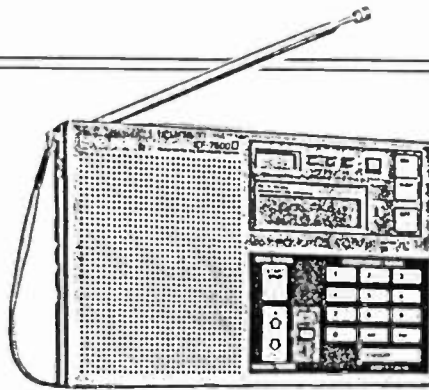
~~It's a pity that the library~~ I must get along to the library and choose suitable music to appease my listeners after their regular morning attack by young Mattheus's grubby LP case. I shall be out on the next tender in order to be at John's luncheon party; to tell him for me. And, no Press please! Only a slight joke really, as I shall doubtless be asked to comment on the arrival of the boat, eh Mother? Don't know many of your offspring have been on the After the library, I shall take some milk and return to my cabin to listen to Beethoven. And I know that I sounded a little cranky the other Saturday; it was a slight cold and had nothing to do with that party the others were talking about.

Yours son  
*Paul*

PS Please do not let Nigel drive my car - I am not gone for ever, you know; I shall not hit the office as requested; he considers my cabin's listeners; the standards of hygiene here are simply negligible.

*2x, just to say you are a nice man, now please you should write by and stop writing to the King's Horses.*

*1/2 enough love!*



## UNITED STATES RADIO

Broadcasting in the United States comes under the control of the Federal Communications Commission, a Government body based in Washington DC and responsible for all telecommunications within the USA.

In recent years there has been considerable deregulation of sound broadcasting - much of which has helped radio to increase its strength at a time when other media has developed so much - including television, DBS, cable, etc.

Though the FCC may have relieved broadcasters of a lot of Red Tape, the communicators themselves operate their own form of regulation, which in effect would mean that even if there were all but the minimum regulation by the Federal authority, they would follow certain basic and essential guidelines in the provision of their service to the public.

These guidelines were drawn up a number of years ago by the broadcasters organisation, National Association of Broadcasters, and for your interest, we are reproducing that code below.

GRAHAM KENNEDY  
WASHINGTON DC

### NAB Radio Code

#### Preamble

In 1937 a major segment of U.S. commercial radio broadcasters first adopted industry-wide standards of practice. The purpose of such standards, then, as now, is to establish guideposts and professional tenets for performance in the areas of programing and advertising content.

Admittedly, such standards for broadcasting can never be final or complete, because broadcasting is a creative art, always seeking new ways to achieve maximum appeal and service. Therefore, its standards are subject to periodic revision to reasonably reflect changing attitudes in our society.

In 1945 after two years devoted to reviewing and revising the 1937 document, new standards were promulgated. Further revisions were made in subsequent years when deemed necessary. The objectives behind them have been to assure that advertising messages be presented in an honest, responsible and tasteful manner and that broadcasters, in their programing, tailor their content to meet the needs and expectations of that particular audience to which their programing is directed.

The growth of broadcasting as a medium of entertainment, education and information has been made possible by its commercial underpinning. This aspect

of commercial broadcasting as it has developed in the United States has enabled the industry to grow as a free medium in the tradition of American enterprise. The extent of this freedom is underscored by those laws which prohibit censorship of broadcast material. Rather, those who own the nation's radio broadcasting stations operate them - pursuant to this self-adopted Radio Code - in recognition of the needs of the American people and the reasonable self-interests of broadcasters and broadcast advertisers.

#### The Radio Broadcaster's Creed

We Believe:

That Radio Broadcasting in the United States of America is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States.

That its contributions to the arts, to science, to education, to commerce, and therefore to the public welfare have the potential of influencing the common good achievements of our society as a whole;

That it is our obligation to serve the people in such manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for our au-

diences. This entails making available to them through all phases of the broadcasting art such programing as will convey the traditional strivings of the U.S. towards goals beneficial to the populace.

That we should make full and ingenious use of the many sources of knowledge, talents and skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:

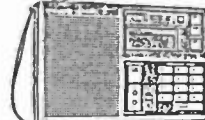
Observe both existing principles and developing concepts affecting our society;

Respect and advance the rights and the dignity of all people;

Enrich the daily life of the people through the factual reporting and analysis of news, and through programing of education, entertainment, and information;

Provide for the fair discussion of matters of public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

Contribute to the economic welfare of all by expanding the channels of trade, by encouraging the development and conservation of natural resources, and by bringing together the buyer and seller through the broadcasting of information pertaining to goods and services.



UNITED STATES RADIO

Toward the achievement of these purposes we agree to observe the following:

## I. Program Standards

### A. News

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution—being first is not as important as being accurate. The radio code standards relating to the treatment of news and public events are, because of constitutional considerations, intended to be collaborative. The standards set forth hereunder encourage high standards of professionalism in broadcast journalism. They are not to be interpreted as turning over to others the broadcaster's responsibility as to judgments necessary in news and public events programming.

1. News Sources: Those responsible for news on radio should exercise constant professional care in the selection of sources—on the premise that the integrity of the news and the consequent good reputation of radio as a dominant well-balanced news medium depend largely upon the reliability of such sources.

2. News Reporting: News reporting should be factual, fair and without bias. Good taste should prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters should be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

3. Commentaries and Analyses: Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary should be clearly identified as such, distinguishing them from straight news reporting.

4. Editorizing: Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorial.

5. Coverage of News and Public Events: In the coverage of news and public events broadcasters should exercise their judgments consonant with the accepted standards of ethical journalism and should provide accurate, informed and adequate coverage.

6. Placement of Advertising: Broadcasters should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising is clearly distinguishable from the news content.

### B. Controversial Public Issues

1. Radio provides a valuable forum for the expression of responsible views on public issues of a controversial nature. Controversial public issues of importance to fellow citizens should give fair representation to opposing sides of issues.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues should be considered on the basis of their individual merits, and in the light of the contributions which the use requested would make to the public interest.

3. Discussion of controversial public issues should not be presented in a manner which would create the impression that the program is other than one dealing with a public issue.

### C. Community Responsibility

1. Broadcasters and their staffs occupy a position of responsibility in and characteristics to best serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

### D. Political Broadcasts

1. Political broadcasts, or the dramatization of political issues designed to influence voters, shall be pro-

perly identified as such.

2. Political broadcasts should not be presented in a manner which would mislead listeners to believe that they are of any other character.

3. Because of the unique character of political broadcasts and the necessity to retain broad freedoms of policy void of restrictive interference, it is incumbent upon all political candidates and all political parties to observe the canons of good taste and political ethics, keeping in mind the intimacy of broadcasting in the American home.

### E. Advancement of Education and Culture

1. Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich the experience of living through the advancement of education and culture.

2. Radio broadcasters, in augmenting the educational and cultural influences of the home, schools, religious institutions and institutions of higher education and other entities should:

(a) be thoroughly conversant with the educational and cultural needs and aspirations of the community served;

(b) develop programming consonant with the stations particular target audience.

### F. Religion and Religious Programming

1. Religious programming shall be presented by responsible individuals, groups or organizations.

2. Radio broadcasting reaches audiences of all creeds simultaneously. Therefore, both the advocates of broad or ecumenical religious precepts, and the manner conducive to listener enlightenment on the role of religion in society.

### G. Responsibility Toward Children

Broadcasters have a special responsibility to children. Programming which might reasonably be expected to hold the attention of children should be presented with due regard for its effect on children.

1. Programming should be based upon sound social concepts and should include positive sets of values which will allow children to become responsible adults capable of coping with the challenges of maturity.

2. Programming should convey a reasonable range of the realities which exist in the world to help children make the transition to adulthood.

3. Programming should contribute to the healthy development of personality and character.

4. Programming should afford opportunities for cultural growth as well as for wholesome entertainment.

5. Programming should be consistent with integrity of realistic production, but should avoid material of extreme nature which might create undesirable emotional reaction in children.

6. Programming should avoid appeals urging children to purchase the product specifically for the purpose of keeping the program on the air or which, for any reason, encourage children to enter inappropriate places.

7. Programming should present such subjects as violence and sex without undue emphasis and only as required by plot development or character delineation.

Violence, physical or psychological, should only be projected in responsibly handled contexts, not used to excess or capotatively. Programs involving violence should present the consequences of it to its victims and perpetrators.

The depiction of conflict, and of material reflective of sexual considerations, when presented in programs designed primarily for children, should be handled with sensitivity.

8. The treatment of criminal activities should always convey their social and human effects.

### H. Dramatic Programming

1. In the design of dramatic programs it is in the interest of radio as a vital medium to encourage those that are innovative, reflect a high degree of creative skill, deal with significant moral and social issues and present challenging concepts and other subject matter that relate to the world in which the listener lives.

2. Radio programming should not only reflect the influence of the established institutions that shape our

values and culture, but also expose the dynamics of social change which bear upon our lives.

3. To achieve these goals, radio broadcasters should be conversant with the general and specific needs, interests and aspirations of all the segments of the communities they serve.

4. Radio should reflect realistically the experience of living, in both its pleasant and tragic aspects, if it is to serve the listener honestly. Nevertheless, it holds a concurrent obligation to provide programming which will encourage positive adjustments to life.

In selecting program subjects and themes, great care must be exercised to be sure that treatment and presentation are made in good faith and not for the purpose of sensationalism or to shock or exploit the audience or appeal to prurient interests or morbid curiosity.

5. In determining the acceptability of any dramatic program, especially those containing elements of crime, mystery, or horror, consideration should be given to the possible effect on all members of the listening audience.

In addition, without sacrificing integrity of presentation, dramatic programs on radio shall avoid:

(a) the presentation of techniques of crime in such detail as to be instructional or imitative;

(b) presentation of the details of "flash" or "smoking" the excessive, the gratuitous and the instructional;

(c) sound effects calculated to mislead, shock, or unduly alarm the listener;

(d) portrayals of law enforcement in a manner which does not contribute to its proper role in our society.

### I. General

1. The intimacy and confidence placed in radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive broadcast practices.

2. Sound effects, expressions and other techniques characteristically associated with news or editorial broadcasts (such as "bulletin," "flash," "We interrupt this program to bring you," approaches which parallel techniques used by stations in presenting editorial comments and replies, etc.) shall be reserved for the announcement of news and the presentation of editorial comments and replies, and the use of any deceptive techniques in connection with fictional news and non-news programming shall not be employed.

3. The broadcasters shall be constantly alert to prevent inclusion of elements within programming dictated by factors other than the requirements of the programming itself. The acceptance of cash payments or other considerations in return for including the choice and identification of prizes, the selection of music and other creative programming elements and inclusion of any identification of commercial products or services, trade names or advertising slogans within the programming are prohibited unless consideration for such inclusion is revealed to the listeners in accordance with Sections 317 and 308 of the Communications Act.

4. Special precautions should be taken to avoid demeaning or ridiculing members of the audience who suffer from physical or mental afflictions or deformities.

5. The broadcast of gambling sequences deemed necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

6. Quiz and similar programming that is presented as a contest of knowledge, information, skill or luck, must in fact, be a genuine contest and the results must not be controlled by collusion with or between contestants, or by any other action which will favor one contestant against any other.

7. Contests may not constitute a lottery.

8. Listener contests should not mislead as to the nature or value of prizes, likelihood of winning, nor encourage thoughtless or unsafe acts.

9. No programming shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the au-

## NAB Radio Code

dence as normal theatrical illusion.

10. Legal, medical and other professional advice will be permitted only in conformity with law and recognized ethical and professional standards.

11. Narcotic addiction shall not be presented except as a destructive habit. The use of illegal drugs or the abuse of legal drugs shall not be encouraged or be presented as desirable or socially acceptable.

12. Material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature is unacceptable if it encourages people to regard such fields as providing commonly accepted appraisals of life.

13. Representations of liquor and smoking shall be de-emphasized. When presented, they should be consistent with plan and character development.

14. Obscene, indecent or profane matter, as proscribed by law, is unacceptable.

15. Special sensitivity is necessary in the use of material relating to sex, race, color, age, creed, religious functionaries, or rites, or national or ethnic derivation.

16. The presentation of marriage, the family and similarly important human relationships, and material with sexual connotations, should not be treated exploitatively or irresponsibly, but with sensitivity.

17. Broadcasts of actual sporting events in which on-the-scene betting is permitted by law should be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

18. Detailed exposition of hypnosis or material capable of having an hypnotic effect on listeners is forbidden.

19. Any technique whereby an attempt is made to convey information to the listener by transmitting messages below the threshold of normal awareness is not permitted.

20. The commonly accepted standards of humane animal treatment should be adhered to as applicable in programming.

21. Broadcasters are responsible for making good faith determinations on the acceptability of lyrics under applicable Radio Code standards.

22. Guests on discussion/interview programs and members of the public who participate in phone-in programs shall be treated with due respect by the program host/hostess.

Interview/discussion programs, including telephone participation programs, should be governed by accepted standards of ethical journalism. Any agreement substantively limiting areas of discussion/questions should be announced at the outset of the program.

23. The standards of this Code covering program content are also understood to include, wherever applicable, the standards contained in the advertising section of the Code.

24. To assure that broadcasters have the freedom to program fully and responsibly, none of the provisions of this Code should be construed as preventing or impeding broadcasts of the broad range of material necessary to help broadcasters fulfill their obligations to operate in the public interest.

### II. Advertising Standards

Advertising is the principal source of revenue of the free, competitive American system of radio broadcasting. It makes possible the presentation of all American people of the finest programs of entertainment, education, and information.

Since the great strength of American radio broadcasting derives from the public respect for and the public approval of its programs, it must be the purpose of each broadcaster to establish and maintain high standards of performance, not only in the selection and production of all programs, but also in the presentation of advertising.

This Code establishes basic standards for all radio broadcasting. The principles of acceptability and good taste within the Program Standards section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to radio advertising.

#### A. General Advertising Standards

1. Commercial radio broadcasters make their

facilities available for the advertising of products and services and accept commercial pretensions for such advertising. However, they shall, in recognition of their responsibility to the public, refuse the facilities of their stations to an advertiser where they have good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

In consideration of the customs and attitudes of the communities served, each radio broadcaster should refuse his/her facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the format and content of the particular presentation.

#### B. Presentation of Advertising

1. The advancing techniques of the broadcast art have shown that the quality and proper integration of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its overall performance.

2. The final measurement of any commercial broadcast is in quality. To this, every broadcaster shall dedicate his/her best effort.

3. Great care shall be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics or performance of a product.

4. The broadcaster and the advertiser should exercise special caution with the content and presentation of commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead or be to the product's performance and usefulness. Appeals involving matters of health which should be determined by physicians should be avoided.

5. Reference to the results of research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the study. Surveys, tests or other research results upon which claims are based must be conducted under recognized research techniques and standards.

#### C. Acceptability of Advertisers and Products

In general, because radio broadcasting is designed for the home and the entire family, the following principles shall govern the business classifications:

1. The advertising of hard liquor shall not be accepted.

2. The advertising of beer and wines is acceptable when presented in the best of good taste and discretion.

3. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature is not acceptable.

4. Because the advertising of all products and services of a personal nature raises special problems, such advertising, when accepted, should be treated with emphasis on ethics and the consumer of good taste, and presented in a restrained and inoffensive manner.

5. The advertising of lip sheets and other publications seeking to advertise for the purpose of giving odds or promoting betting is unacceptable.

The lawful advertising of government organizations which conduct legal lotteries and the advertising of private or governmental organizations which conduct legalized betting on sporting contests are acceptable provided such advertising does not unduly exhort the public to bet.

6. An advertiser who markets more than one product shall not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing one brand name or other identification of a product which is not acceptable.

7. Care should be taken to avoid presentation of "bait-switch" advertising whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes.

8. Advertising should offer a product or service on its positive merits and refrain from discrediting, dis-

paraging or unfairly attacking competitors, competing products, other industries, professions or institutions.

Any identification or comparison of a competitive product or service, by name, or other means, should be confined to specific facts rather than generalized statements or conclusions, unless such statements or conclusions are not derogatory in nature.

9. Advertising testimonials should be genuine, and reflect an honest appraisal of personal experience.

10. Advertising by institutions or enterprises offering instruction with exaggerated claims for opportunities awaiting those who enroll is unacceptable.

11. The advertising of firearms/ammunition is acceptable provided it promotes the product only as sporting equipment and conforms to recognized standards of safety as well as all applicable laws and regulations. Advertisements of firearms/ammunition by mail orders are unacceptable.

#### D. Advertising of Medical Products

Because advertising for over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer, the following principles should apply to advertising:

1. When dramatized advertising material involves statements by doctors, dentists, nurses or other professional people, the material should be presented by members of such profession reciting actual experience, or it should be made apparent from the presentation itself that the portrayal is dramatized.

2. Because of the personal nature of the advertising of medical products, the indiscriminate use of such words as "safe," "without risk," "harmless," or other terms of similar meaning, either direct or implied, should not be expressed in the advertising of medical products.

3. Advertising material which offensively describes or dramatizes distress or morbid situations involving ailments is not acceptable.

#### E. Time Standards for Advertising Copy

1. As a general rule, up to 18 minutes of advertising time within any clock hour are acceptable. However, for good cause and when in the public interest, broadcasters may depart from this standard in order to fulfill their responsibilities to the communities they serve.

2. Any reference to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for genuine guest identification, be considered as advertising copy.

#### F. Contents

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations.

2. All contest details, including rules, eligibility requirements, opening and termination dates, should be clearly and completely announced or easily accessible to the listening public, and the winners' names should be released as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable familiarity thereof should be made acceptable. However, when the award is based upon skill and not upon chance, evidence of purchase may be required.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time limitations heretofore provided. (See Time Standards for Advertising Copy.)

#### G. Premiums and Offers

1. The broadcaster should require that full details of proposed offers be submitted for investigation and approval before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

4. There should be no misleading descriptions or comparisons of any premium or gift which will distort or enlarge their value in the minds of the listeners.



## TEAM SPIRIT

By ROB CHAPMAN

(PART 2)

During the spring of 1986, having been part of the BBC Radio Northampton youth team for about nine months, I learned one or two very important things about local radio. No matter how talentless you are if you hang around long enough willing to be a general dogbody or man Friday you will occasionally get to read the football results. Unfortunately we started to attract one or two of these to the team - they were completely clueless about the programmes aims but merely by hanging around they became part of the set up. And because of their 'seniority' they could queue jump the rest of us and book studio time for themselves. This became a particular bone of contention to those of us who had been walking in and out of the station for the best part of a year but still couldn't be trusted in a studio on our own. We got sick of their insensitive new recruits with their Club 18-30 T-shirts and Steve Wright DJ manuals. Our attempts at a music policy went right out of the window. "We don't want weirdo music" said the Club 18-30 crowd. Weirdo music, we discovered, meant Bauhaus and Prince! God knows what they thought of Jesus and Mary Chain. I became more and more frustrated with the new direction as did several of the new recruits who never came back after seeing what a shambles it all was. My lasting memory from this time was the occasion when chief Club 18-30 wally outlined his ideas for a feature on the Boy Scouts! One of the short-lived new recruits turned to me and said "I thought this was meant to be different to the rest". Quite!!

For the best part of a year I had been volunteering to put a new jingles package together. Several of us were in total agreement that the BBC local radio jingles were a bit naff and totally unsuited to our programme. Despite its many shortcomings the BBC record library does contain a vast amount of non-PRS background music i.e. stuff you don't pay royalties on. A lot of it was perfect for promo material, cart beds, etc. Unfortunately getting into the record library was like getting into Fort Knox and we were constantly frustrated in our attempts. In the meantime, the Club 18-30 crew were busy putting together their 'own jingles' - which were virtually indistinguishable from the old ones. Around this time a few of us were told to go away and put another pilot programme - something to keep us busy while the new recruits were getting their guided tours. Now I'm probably rather old fashioned, but when somebody gives me a deadline and tells me to prepare my material I tend to go off and do exactly that. In this case I prepared a review of the pop press (something I was going to make a regular feature when we got on the air - as long as it didn't upset anybody, of course). And so it was on a rainy Wednesday evening that I dutifully turned up at the station only to find a 'Meeting Cancelled' notice on the door. By this time I'd moved out to the sticks and had to make a round journey of 50 miles to the radio station and back. I'd been out and bought all the pop periodicals and done my feature. No one had bothered to phone me to let me know the meeting was off. It wasn't the first time something like this had happened but it was certainly the last as far as I was concerned. I'd had enough.

In the following months I bumped into one or two of my former colleagues and heard snippets of what was going on. Things seemed to be stumbling on pretty much as before. And so we come to the programme itself. And basically its as if the past 18 months never happened. It's cosy, it's dull, and worst of all it's entirely predictable. By any radio standards 'The Team' is a poor show, by youth access standards it's par for the course. But considering the 18 months and endless dry-runs that have gone into it it's bloody dreadful. The overall effect is very Blue Peter-ish - as you might expect. All very safe

and chummy in its attempts to be youthful and vibrant. In fact at times 'The Team' sounds like a perfect parody of all youth programmes. A bit like that one they showed on the very first 'Young Ones' episode, ("Right, I'm up here on the balcony, 'Cos that's what this show is all about, Shock Yeah!") or more precisely like Radio Four's brilliant 'Radio Active' - but doesn't all local radio sound like 'RadIo Active'??

It doesn't give me any pleasure to report all of this. There are two or three talented members of 'The Team' who it was a pleasure to work with for the best part of a year, but any vitality they may have has been totally sucked out of them by the all constricting image of local radio. Cliches abound as they grope for a style and end up sounding exactly like everyone else. "After the next record I'll tell you exactly what's coming up in this weeks programme..." says the presenter. And that's "exactly" what she does, leaving no room for surprises. "Don't forget" is another common one. "Don't forget to write..." "Don't forget the address...." "Don't forget we are here every week..." In other words, "Don't forget what I am saying to you - you clueless five-year-olds". "As always" is another favourite. "The address, as always..." "The phone lines are open...as always...." This may seem like nit-picking but the accumulative effect of putting the mouth into cliché overdrive while the brain is asleep makes the whole programme sound utterly predictable. Records are 'front and back announced' (something we were told to avoid by about our third training session.) Format and features are rigid. Everything is heavily scripted. At one point during a typical cock-up the presenter says "We move on - if I can find where I am in my script..." You actually hear her shuffling her papers! And of course the Club 18-30 crowd have got their way. The jingles are worse than I ever feared they would be. One of the team even apologised for them on the air! The worst of a bad bunch has to be the jingle based on that godawful Agadoo record about shaking pineapples out of the trees. What next chaps? Anita Dobson? Des O'Connor? Apart from all the above its all the same tired combination of worthy items, whacky items and why not send your requests in on bog roll or paper knickers type stuff. Oh, and 18-months after someone first suggested it they still haven't got any team publicity photos yet.

So another youth programme goes unboldly where so many others have gone unboldly before it. The final frontier of youth programming is full of stale clichés and tired old mannerisms scattered like cowpats in a field. And the team have trodden in every one of them. At my most cynical I'm beginning to think that 'The Tube' have just about got it right. Announcers should be under 13 or over 30. Because as soon as anyone else walks through the door they leave all their originality outside in the car park and turn into exactly what they think The Corporation wants them to be. All of which is sad because one day some enterprising talented teenager will walk into his local radio station with a great idea for a youth programme. And the Station Manager will say "Oh Yeah, we had one once...it wasn't very good..."

#### EDITORS COMMENT:

Rob Chapman's article on the making of a programme aimed at the youth audience goes a long way, in my opinion, to reinforce my personal view that the real needs of the younger audience is not being met by the vast majority of the radio industry at the moment.

Of course, I shall be reminded that ILR is contracted to be a service for the whole 'community' and it cannot be expected to cater for the younger audience beyond perhaps a token gesture or two each week. BBC Local Radio, I will be reminded, does not really see the youth as its main audience.

Even Radio One, with its format, slips in oldies from 20 years or more ago. The teenage audience regard 'oldies' as hits of six months ago - and want to hear the stars of tomorrow on the air today.

We really need at least some stations on the air to cater for the vast young audience who are almost totally ignored.

20.....Guildford-based County Sound quit sales house IRS and moved its repping to which op in 1986?

21.....What station made what was billed as 'the first legal community radio broadcast in the United Kingdom'?

22.....Name the Canadian who returned to head BMS - the sales house - in the last year?

23.....Gerry Taylor quit his post of Chief Executive of what organisation in '86?

24.....Which famous Toronto commercial radio station had its tower toppled this year?

25.....What station introduced 'Overdrive' in 1986?

26.....This year saw the launch of the BBC's newest local station - can you name it?

27.....Can you remember which top San Fransisco station dropped its Top-40 format in 1986?

28.....Can you name the two Radio One DJs who went to and broadcast from Japan in this year?

29.....Why did Surrey-based electronics company boss Trevor Brook make the news in '86?

30.....Name the DJ who quit ILR to return to Radio One - and who will host a new Saturday afternoon/evening shift on that station?

31.....Chiltern Radio took over the Northampton ILR contract from Hereward this year - what identification does the new service have?

32.....Can you name the Radio 2 presenter who quit to join Radio 210 in '86?

33.....What station has Radio Forth taken over?

34.....18 Community Radio applicants who applied for permits have submitted a claim for compensation amounting to £287,000 to the Home Office. True or False?

Well, there you have some 34 questions taken from hundreds of news stories we have carried in the newsletter since April. Let's see how you do! Perhaps you might like to let us know?!

By the way, should you feel you could do with obtaining the full story, you can do so by sending for any back issue you require. The cost is £1 per copy.

Please send your orders to:

NOW RADIO  
FREEPOST  
KETTERING  
NN16 0BR

(from page 16)

The Department of Trade and Industry has asked that all special event radio applicants should be made fully aware of the provisions of section 3 of the Health and Safety at Work Act 1974; that section states that "it shall be the duty of every employer to conduct his undertakings in such a way as to ensure, so far as is reasonably practicable, that persons not in his employment who may be affected thereby are not exposed to risks to their health and safety". It is considered that, where necessary, surveys should be carried out to determine the possibility of radio frequency ignition hazards from the transmitters.

The Home Office asks Special Event radio licence applicants to provide three copies of their application and that it should reach them by January 31, detailing the name, address and telephone number of the applicant. The status of the licensee should also be defined. The Home Office also needs to know the nature of the event, type of programming to be provided, dates of event(s) and proposed hours of broadcasting. Details of transmission equipment, a coverage map and proposed call-sign should also be provided in the document.

### NOW RADIO COMMUNICATIONS TO OFFER SERVICES TO 'SPECIAL EVENT' RADIO OPERATIONS

NOW RADIO COMMUNICATIONS is able to provide a range of services to prospective Special Event broadcasters - from application preparation, through the technical areas to and including the full provision of programming and advertising sales services. Equipment can also be provided and installed by engineers contracted through our operation.

We can also assist in obtaining station identification jingles and professional standard quality commercials and promotion spots.

If you are interested in operating a Special Event station, subject to the conditions outlined by the Home Office and featured in the above news report, you should make contact with us as soon as possible as the deadline for all applications is only a few weeks away.

### PROGRAMMING TIPS # 3

Ever wondered why a hole always appears right beneath your feet in the studio?! The constant movement of that darn studio chair causes it, of course! One simple idea is to lay a wide sheet of sheet metal below the area, cover it with the carpet again and see for yourself how much longer it takes for any sign of a hole to appear!

### PROGRAMMING TIPS # 4

How do you denote on the advertising log that you've played a commercial? Believe this or not, I know jocks who simply put a tick alongside an entire commercial break and that is meant to do the job! Not so! If I were a client, paying for airtime and I discovered this, I would be demanding concrete proof that my spots had really been aired. It takes a few seconds only, but sign and time every commercial break. If you miss a spot, make a note alongside it, so that your traffic and sales operation know. Also make a point of verbally informing them of the problem.

## THE FUTURE FOR COMMUNITY RADIO

1986 closes with the future of sound broadcasting in the United Kingdom very much in the balance and with many questions unanswered. We are all anxious to discover what the forthcoming Green Paper will have to say, who has contributed what and how much the Government really will be leaving open to discussion. In many ways one hopes that the Green Paper will not be so much a Discussion Paper, but a formula of proposed Governmental policy for the future of this long ignored industry.

Most people involved in the move for some kind of less-regulated sound broadcasting seem glad that the Government called a halt to the two-year experiment in Community Radio. Of course, there were angry folk in all areas when the Home Secretary first stated the experiment was not to go ahead, especially because some thought the reason was pressure from the lobby for the status quo of commercial radio as it now is, despite all of its problems caused by over-regulation and high costs of operation.

It now transpires that the halt was brought about for a number of reasons. First of all a few unscrupulous groups had applied for several licences under different names and even for different areas. Why anybody applying felt that they should deceive the Home Office - and perhaps more important - why they should carry out what is no more than a crime - to obtain licences which should be available to reasonable, honest and decent citizens is really beyond me! There were several applications from a number of groups and individuals - some ethnic groups, some individuals with a healthy desire to see radio station ownership in their hands, and perhaps worst of all, downright outright political organisations who were not at all interested in any community radio experiment or doing any more than furthering their own causes. In this country, that just is not the way.

The Community Radio Association, with its own particular brand of views, suffered a good deal after the cancellation of the experiment. It made noises in some of the right places and perhaps roughly at the right time, but its credibility was heavily lessened after the discovery of some of the false and misleading applications that had come from organisations claiming to be 'democratic, non-profit making...etc'. Groups and individuals, some members of the Community Radio Association, some not, soon realised that it was the CRA's political bias that helped the Government reach its decision to delay any development in really local radio. They might have had a couple of people on the panel who were choosing the potential operators, but that too must have added to the Government's reasons to halt any move. Those non-CRA members who had applied were wary of their presence on the panel - especially when certain CRA-member groups were claiming that they knew they were going to be given licences long before the final closing deadline for submissions to the Minister. CRA representation was also reason for concern with applicants who had been involved in such projects as Radio Sovereign (Richmond Radiocasters), Radio Jackie and Manchester's KFM - who felt much disapproval of their particular enterprises (they were popular with a mass audience and showed that local radio could be profitable!).

Cancellation of the experiment also hit this publication, NOW RADIO, as a good deal of our content was originally to be aimed at those starting up new stations and who might be looking for regular help, advice and information on areas such as programming, sales, production, technical matters, legal issues, etc, etc.

Soon after the Home Secretary's written statement to the House of Commons, one applicant, David Wilson, decided to form an organisation known as the Association of Small Independent Radio Stations. SIRS. Claiming to have fifty members before anyone we had spoken to had joined SIRS said it wanted Community Radio/Small Business Radio to be run under the Independent Broadcasting Authority. It also came up with a list of 200 places where it said



such stations should be licenced. Checking the list, it appears it must have been compiled using the index finger of the right hand running around a motoring map of the United Kingdom! This same organisation claimed to have had a serious meeting with the IBA - though little serious has yet to emerge from it - unless one calls a small plastic card from Radio Reflex (a disco pirate station) and a duplicated sheet of twelve points they say should be the guidelines for small business stations count as such. They certainly do not return telephone calls when called. Indeed it appears that Mr. Wilson is always "At Work" when we have called!

Representing the interests of broadcasters, whatever one might like to describe them as, is a job that must and can only be handled by people who truly are serious about sound broadcasting, have a thorough knowledge of the industry, past, present and future, and who understand the legislation and ways in which our particular 'system' works. None of these qualities seem evident with SIRS.

They are, however, a few of the qualities of The Association for Broadcasting Development (ABD), which was formulated following a meeting of Community Radio applicants in July which was held in London. The ABD is a serious affair and the organisation which does meet the requirements of both the non-profit, committee controlled CRA type of organisation and the small business stations like Sovereign and Jackie. To join the ABD one does not have to sign a statement agreeing to follow their code...or else!

The term Community Radio must go in 1987. For some groups, who really do want to operate Community Radio, it will be permissible for them to describe their stations as Community stations - but for many, like the Sovereign and Jackie's of this world, it is a description which conveys the wrong impression. For example, Sovereign/Richmond Radiocasters would have a General Manager who would run the station. He would not be answerable to any committee. Nor would the station seek to allow an endless stream of access programmes in to its studios for the airing of output which would not win a large and popular audience. It would give airtime to local groups for the broadcast of their 'commercials/psa's' but not allow specialist programming. The station would aim to sound the same at seven in the morning as at seven at night. Considerable sums of money would be invested in on-air talent, news and public affairs and vast sums would be given away to local charity and other worthwhile groups in the community. But it would be a commercial venture. Only by being just that could it aim to do so much in terms of providing a professional, exciting and worthwhile addition to the broadcast spectrum. At the end of the day, whether it is Sovereign, Jackie or KFM, or some other similar operation, the listener will be the one to decide when and if to listen.

It is important to get across the message, and with it the real understanding that future developments of local radio must allow for each station to decide its own basic programming policy. It must not be a broadcasting authority issuing memo after memo of what it wants to hear - but whatever the broadcasters feel is right for their particular area and station. Radio is a creative medium, except when kept back by faceless servants locked away in such places as Brompton Towers!

I am not promoting radio anarchy - but the beginning of real development of creative broadcasting by people who care about radio. We must allow experimentation, even failure, as well as tried and trusted 'play-safe' radio to exist side-by-side. If we don't we might as well return to the minimum number of radio channels possible and forget all about a future for radio in this country. It is so wrong for any politician or senior figure in such as the IBA to decide the fate of so many jobs and opportunities. There is a lot of talent waiting to move ahead on what hopefully will be an exciting future for British broadcasting. Let them go.

Those who whimper every time development of radio is mentioned, people like Erian West (always talking of his members) of the AIRC, and Managing Directors of ILR stations who can't face the thought of listeners and

broadcasters having a choice, should perhaps get out and look for a job in another industry where there is no competition, no creativity, no development, no choice. How can such people, running commercial stations, be taken seriously? Are these people also going to call for a ban on all High Street shops but one in each town? Are they going to campaign for only one national newspaper? No! And the truth is, I can recall, very clearly, the day when Brian West, as Director of the Association of Independent Radio Contractors paid a day long visit to the studios and transmission facilities of Radio Sovereign, at 3, Sherland Road, Twickenham. I recall how he spoke to myself and John Kenning and out staff of how he thought that 'his' stations should be allowed to be like we were. That is, free to select a format, and following the laws of the land, broadcast in a free and competitive market. He was impressed by the professionalism running all the way through the operation. It was a showcase for radio of tomorrow. Has he forgotten that?

Have the IBA employees who met with us forgotten the things they said to us at Radio Sovereign (off the record, of course!)...

No, those who complain of competition - especially when we are promoting it on an equal footing, should not be involved in radio. Goodness! Even Lord Reith allowed choice between channels!!!

HOWARD G L ROSE

## OPENINGS

RADIO WYVERN, the ILR station covering Hereford & Worcester, have a vacancy for a SALES MANAGER. They are looking for someone with media-selling experience and who is capable of being a dynamic leader of a small, enthusiastic team of sales men and women. They are not looking for a Desk Executive, but someone who will actually go out and generate plenty of revenue for the station.

RADIO WYVERN is also looking for a replacement for one of their JOCKS, Neil Fox, who has secured a post with Radio Luxembourg. They are looking for a hard working presenter willing to do six shifts per week. This position is more suitable to those with previous commercial or public service broadcast experience. The person you will be replacing is really dynamic and extrovert and a real audience winner. Applications for both the above positions should be addressed to Norman Bilton, Managing Director, Radio Wyvern, 5/6 Earbourne Terrace, Worcester, WR1 3JM.....

HCJB has an immediate vacancy for a NEWS PERSON for a nine month stint. HCJB stress that they are looking for somebody with previous radio experience and who is a Christian. You will also need to find either a sponsor to cover your expenses, or cover your own - as all staff at this Christian station already do this. You should write to the Head of Personnel, HCJB World Radio at their address in the United States of America. Say you heard about the vacancy in our pages!.....

WEHS, Wakefield's Broadcast to Hospitals Service are looking for some new presenters. They currently have around 20. They are hoping to make theirs the best such station in the country, and recently have started broadcasting from a new studio complex. If you are around the Wakefield area of West Yorkshire, you should contact Dave Parker, 28, Eriar Grovem Sandal, Wakefield, West Yorkshire, WF1 5LT.....

Placement of vacancies and positions wanted are published free of charge in this section. Details in writing, please. The address: NOW RADIO NEWSLETTER, PO BOX 45, KETTERING, NN16 0NW.....

## A LESSON IN COMMUNITY RADIO - IBA STYLE

The Independent Broadcasting Authority appears to admit that a community of only 10,000 can actually support its own commercial radio service - in the United States - but that this side of the Atlantic - and in particular in the Victorian Market Town of Tavistock on the very edge of Dartmoor the chances don't look so clear.

However Tavistock has had its own radio service broadcasting some thirty hours of programming since October 1985 - and so far the lesson learned is that it is successful.

Radio in Tavistock is actually an outstation of the highly successful ILR station Plymouth Sound. It broadcasts on FM only on 96.6 and yet audience research shows it has a weekly reach of an average 30% of that areas population.

There are four staffers working on Radio in Tavistock; an a.m. drive presenter, a newsman, a saleswoman and a station assistant. To their credit, they're really well known around the area - both to listeners and local businesses.

Businesses in Tavistock have not been slow to take up time on the service. At £4 per 30-second slot it is well within the budget of even the smallest firm. New business has been brought in, as well as many existing Plymouth Sound advertisers, buying additional airtime on the Tavistock service at the low rate.

Of course, the popularity of Plymouth Sound has gone a long way to add to the areas confidence in the service - but Radio in Tavistock has not just stood by and lived off the Big Brother's reputation. Highly visual promotional events are a regular item on the agenda for the tiny station. Dickensian late-night shopping and a Keep Tavistock Tidy campaign are just two from many examples of ways in which the station attempts to keep 'up-front' with the community it aims to serve.

Radio in Tavistock offers its audience a daily a.m. drive show running from 0700 - 1000 on weekdays as well as a Saturday and Sunday morning show running from 0900 - 1200. The format is very much as one would expect from such a station with a mix of Easy Listening music and news (local and IRN-fed) - but for the station serving such a definite market - it works well.

Financially, according to Bob Hussell, Managing Director of Plymouth Sound, Radio in Tavistock is 'containing costs' but he wants to see more time for his experiment to see whether it might be extended, or perhaps even dropped.

Looking, as one must, at the confident promotion that the IBA seeks, and Plymouth Sound gets, for Radio in Tavistock, it's clearly a question for most thinking people to ask "Why only three hours a day?" and certainly "Why does it have to be run by Plymouth Sound?"

Under a new regime, and doing away with the cautious approach of the Independent Broadcasting Authority, and many of the timid ILR contractors and an influx of new, adventure-seeking broadcasting companies, one knows only too well that Radio in Tavistock could broadcast around the clock with no need to rely on another station to sustain it.

The future scope of broadcasting in Tavistock need not be so reliant upon a Plymouth-based station which, due to the terms of its contact with the IBA, has to be 'all things to all people', but one can imagine a good healthy number of varying formats - and still room for Plymouth Sound to offer their own version of what the feel the community like best.

Radio in Tavistock has been an interesting experiment in sound broadcasting. Certainly an interesting experiment for the IBA. They surely must realise that in a freer market situation, with less un-needed regulation and expense, there could be scores of Radio in Tavistock stations all over the country. Not owned or supported by Big Brother's - but truly independent and creative. And financially workable!

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**THE YEAR AHEAD  
PREDICTIONS FOR 1987**

**JANUARY:** RADIO FORTH moves on following its successful takeover of RADIO TAY to put in an offer for NORTH SOUND RADIO ((Aberdeen)....ROY BATOC of SEALAND announces that RADIO SEALAND will, after all, provide one station following the same overall sound as ILR, claiming in a news release "If there are over forty stations with this 'format' it must be successful!....The INDEPENDENT BROADCASTING AUTHORITY give approval, in principal, to further Australian interests in ILR.....

**FEBRUARY:** MARCHER SOUND puts in a takeover bid for financially-troubled RADIO CITY in Liverpool,....CHILTERN RADIO having secret talks with ESSEX RADIO over a possible takeover.....CAROLINE 558 introduce a new format on the 14th,....CAROLINE 558 drop new format on 15th,....Government publish GREEN PAPER on the future of United Kingdom radio.....

**MARCH:** LASER HOT HITS first with latest SAMANTHA FOX single. SAMANTHA aboard the m.v. COMMUNICATOR to plug her latest becomes stuck in studio door and lifeboat is called to 'their' aid! 12 lifeboats, 4 Royal Navy vessels and 2 trinity House helicopters go to the rescue.....CAROLINE celebrates 23 years of broadcasting....RADIO JACKIE returns to the air in South West London.....

**APRIL:** NOW RADIO reveals that RADIO CAROLINE is backed by finance provided by M15 in an attempt to 'put-off' other 'would-be' offshore radio broadcasters. PETER PHILIPS makes a public statement in a news bulletin claiming the story is not true. RONAN O'RAHILLY spotted at King's Road Post Office drawing Ministry of Defence Pension,....RADIO AIRE finally takes over FENNINE RADIO in Bradford.....

**MAY:** CHILTERN RADIO takes over ESSEX RADIO and SUFFOLK RADIO GROUP stations RADIO ORWELL and SAXON RADIO.....VIKING RADIO board in crisis meeting - in a last ditch attempt to stop a takeover by RADIO AIRE.....CHARLIE WOLF receives work permit and flies back to the United Kingdom to work fulltime for RADIO MERCURY.....

**JUNE:** In an attempt to 'stand out' following decline in audience figures caused by LASER HOT HITS, CAROLINE 558 decide to operate on only 1kW output "This way they'll notice us!" says an engineer.....VIKING RADIO falls in to the hands of RADIO AIRE.....RADIO BROADLANDS is taken over by CHILTERN RADIO.....

**JULY:** PAUL RUSLING launches a new offshore radio station broadcasting quadrophonic on 531kHz,....OWEN DYSTON admits he is really an Australian!.....

**AUGUST:** PAUL RUSLING quits his new offshore radio venture and publishes a book.....Asked his opinion of the Marine (etc) Broadcasting Offences Act 1967 and its effect on RADIO CAROLINE Ronan O'Rahilly says; "What's that?!".....

**SEPTEMBER:** COLIN MASON (MD CHILTERN RADIO NETWORK) leaves Britain to become a tax-exile.....NORMAN TEBBITT appointed Director General of the BBC.....

**OCTOBER:** General Election held, Conservatives Win, Home Office state that any development of UK radio must wait until 5 years time,....60 inland pirates appear on the air the following day.....CHILTERN RADIO buys out LASER HOT HITS.....

**NOVEMBER:** LEICESTER SOUND drops all English-language programming,....INVICTA RADIO takes on entire broadcasting staff of LASER HOT HITS,....LASER moves fast and brings back RICK HARRIS, JESSIE BRANDON, CHARLIE WOLF and LIZ WEST.....

**DECEMBER:** SWANSEA SOUND, in an effort to maintain appeal with the younger audience decide to go offshore....SIMON DEE hired by RADIO ONE.....CHILTERN RADIO take over HEREWARD RADIO (Peterborough),....PAUL McKENNA becomes highest paid DJ in UK radio.....

**HAPPY  
NEW  
YEAR!!!**

## THE NOW RADIO NEWSQUIZ ANSWERS

1. Norman Bilton (MD Radio Wyvern). 2. 21 Licences were offered. 3. CFM is the name of Capital's Sunday FM service. 4. John Tusa became MD BBC External Services. 5. Selkirk sold its UK radio interests. 6. Paul Gambaccini presents the Network Album Show. 7. Radio Nova was Chris Cary's Dublin-based superstation. 8. Sunshine Radio went CHR in '86. 9. Essex Radio was having merger talks with Capital Radio - though there was no agreement. 10. Radio One re-introduced a playlist system in the year. 11. Irish station ~~WDR~~ is in Cork City. 12. LBC won the contract with NorthWest Orient. 13. The m.v. Communicator was sold by the Admiralty Marshal for £35,000 to East Anglian Productions. 14. Radio Victory lost its franchise. 15. Ocean Sound is the contractor for Portsmouth/Southampton. 16. 266 applications were received. 17. June 30th, 1986 was the date on which Douglas Hurd announced the scrapping of the two year experiment in community radio. 18. Sealand announced it was to licence three commercial stations. 19. RTE announced a deal with Radio Luxembourg to operate a long wave service aimed at Ireland and the UK on 254kHz. 20. Capital Radio Sales now reps County Sound. 21. Radio Thamesmead made the first 'over-the-air' community broadcast as a 'special event' station. 22. Terry Bate returned to BMS. 23. Gerry Taylor left The Radio Marketing Bureau. 24. CHUM had its tower cut down. 25. Radio Caroline introduced 'Overdrive 963'. 26. BBC Essex is the newest Corporation local station. 27. KFRC dropped its traditional top-forty format. 28. Janice Long and John Peel broadcast for Radio One from Japan. 29. Trevor Brook was one of a few who approached the Government for licences to operate international shortwave stations. 30. Johnnie Walker quit GWR to re-join Radio One. His first show is on January 5. 31. Chiltern opened Northants 96 - The Hot FM. 32. David Hamilton left Radio 2 for Radio 210. 33. Radio Forth concluded a takeover of Radio Tay. 34. Yes, it was true that 18 CR applicants presented the Home Office with the bill for £287,000!

Well, How did you do?!

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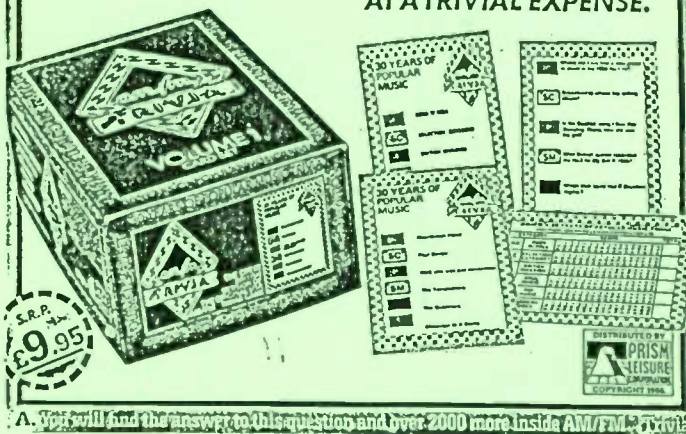
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## CAROLINE DEVELOPMENTS

Caroline 558 received a Christmas present which should improve the stations signal over much of its reception area; a brand new Optimod unit for processing the audio of the station and making it sound a stronger signal than previously.

However, at press time, Chicago, the stations chief engineer, appears not to have set the unit up to its maximum capabilities.

One of the new arrivals aboard Caroline is DJ/News Reader Stuart Clark. Clark was one of the founder directors of Waterford (Ireland) commercial station, ABC Radio.

Several more 'down periods' can be expected from the Ross Revenge (thus silencing both Caroline 558 and Radio Monique) whilst chief engineer Peter Chicago continues to conclude work on the new aerial feed system. The antenna now consists of four cables running up the aerial tower, as opposed to the original two.

### IN BRIEF

Charlie Wolf, still recording programmes for Crawley ILR Radio Mercury, also airing daily on Salt Lake City, Utah, hot hits station KFMV.....

Talk around the net that Caroline are thinking of installing a new 50kW transmitter for their 558 service. Truth is, this idea was first thrown around the station office soon after the introduction of a separate English language channel following the arrival of Radio Monique aboard the Ross Revenge. Quotes on 50kW transmitters were obtained by the station's Canadian investors. Will be quite a time happening, one feels!.....

Christmas was hardly over and the DTI decided to pay visits to Crystal Palace-based inland pirate stations on Sunday morning (December 28th) during the morning.....

Seven Day/24 Hour operations in London are CDR (West London) 88.6 (Black Community Radio)..... Hits 90 96FM, Pop, All London.....JBC, 104.8FM, Black Community Radio, North West London.....London Greek Radio, 105.1FM, Greek Community Radio, All London.....LWR, 92.1FM, Black Music Format, All London.....People's Choice, 103.6FM, Soul Music Format, South London.....RJR, 90FM, Reggae Music, North London.....Solar Radio, 93FM, Soul Music, All London.....Starpoint Radio, 94.2FM, Soul Music, All London.....Time Radio, 103.7FM, Soul and Reggae Music Format, West London.....TKD, 90.8FM, Black Music Service, All London and WKLR, 93FM, Soul Music Format heard around South London.....

Leeds has two regular Black Music stations, though it appears that both broadcast mainly night time, with extra hours provided (during daytime) over the weekends. They are MCR (Music City Radio), 90.3FM and ABC Radio, 84.6FM.....

Plans advancing for a major station on Merseyside. Station currently seeking Sales Manager and also team of broadcasters with previous experience. This station will run a major anti-drugs campaign for the city.....

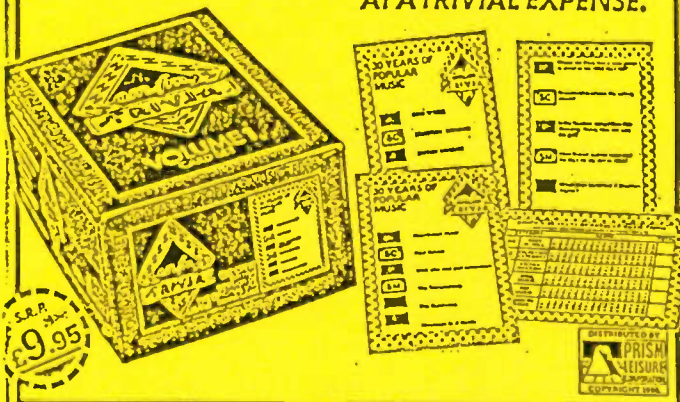
Former RNI deejay Mike Ross spends the New Year holiday in prison after being arrested twice within four days for alleged drink-driving offences. Ross, who appeared before Magistrates at Great Yarmouth under his real name, Colin Norville, was charged after his vehicle mounted a sidewalk in the early hours of Christmas Day. The 39-year old was already on Bail from the same Court in connection with another alleged drink-driving offence four days earlier. The Magistrates heard Ross was still to face a Court on a similar charge dating back to early December. He was remanded until January 2.



# Q. Which 3 artists had top-twenty hits with "Power of Love"?

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