

00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
000	000	000	000	000	000	000	000	000	000	000	000	000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
000	000	000	000	000	000	000	000	000	000	000	000	000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
000	000	000	000	000	000	000	000	000	000	000	000	000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
00000000	AAAAAAAA	TTTTTT	00000000	000	000	00000000	000	000	00000000	000	000	00000000
000	000	000	000	000	000	000	000	000	000	000	000	000

THE WEEKLY UPDATE ON THE UK RADIO INDUSTRY

NO TO SPECIALIST LOCAL RADIO

New local commercial radio stations will no longer be licensed with specialist music formats, but are expected to broadcast overtly popular programmes, according to policy outlined by Radio Authority officers at last week's licence to fill conference organised by the Radio Academy.

"We are looking within existing areas to introduce services which are either more localised, or more specialised, but not both at the same time," explained David Wick, the Authority's Head of Development. One of the things he learnt from the incremental licensing experience at the RA is that you can't run a minority format station to a very small market.

Wick cited Holloway/Electropop and 96/4000 as examples of how small-scale stations with broad, populist music formats had been indicated that "more specialised services" were feasible. The Authority had in mind for its five new regional licences because such stations "need a large population base in order to achieve viability."

The Authority's policy now emphasises

four tiers of radio service - national and regional stations with specialist formats; existing LR stations with broad music and entertainment programming; and more localised stations within LR areas who enjoy in local news and information.

"We seek to ensure that the programmes provided by the smallest ventures are as attractive as possible," said Radio Authority Deputy Chief Executive Paul Brown, "providing local information and entertainment on a backdrop of the most popular music of the day. Those wishing to attract particular listeners enjoying a particular lifestyle should be offered large populations from which to draw their support, so that their comparatively small reach can include sufficient numbers of listeners to be attractive to advertisers and their agents."

The failure of many incremental stations launched outside London in 1989/90 to attract significant audiences or advertisers seems to have convinced the Authority not to license further specialist formats in such towns. Music programming is now viewed as the domain of the

well-financed radio group rather than the local entrepreneurs of the incremental experiment.

"Encouraging seems to be easier for most advertisers and agencies to understand than programming," explained Paul Brown. "But the experience of Classic FM satellite and Jazz and Easy FM in London does seem to indicate that advertisers can be won round and the right ones identified, if you have faith, courage and sufficient financial resources."

intent to expand upon his notion of a "backlog" of pop music used by small stations, Brown said: "The smaller you get, the more overtly popular you're got to be to get a satisfactory audience you can sell to advertisers."

And asked whether he thought London already had a surplus of black music stations, Brown replied: "Probably the [Radio] Authority would not be very persuaded by somebody else on another trans-Atlantic frequency who wanted to do another radio station that had strong elements of dance or soul or blues."

RADIO CONTACTS

- THE WITCH OF WARRINGTON, Churchwood, Buckett Park, Leeds LS4 3QS. tel: 0532-812600 Christopher Price, 0532-77087 Victor Watson (see applicant for Leeds AM & FM licences)
- KEYS BAY COMMUNITY RADIO, 20 Box 303, Harrogate LS19 5SL. tel: 0451-691605 Colin Strong (applicant for Harrogate AM licence)
- MURDO AH, 1-3 Ellis Street, detached H42 5WR. tel: 0773-73672 Norman Stevens/Ian Townie (applicant for Harrogate AM licence)
- RADIO WIL, 5 East Drive, Tottenham, High Wycombe, Bucks HP13 5LN. tel: 0494-67200 Mark Austin, 0494-526657 Jeff Curtis (viewer of High Wycombe AM licence)
- COAST COUNTY FM, The Old Brewery, Wurtler, Wrotham W6, 60A. tel: 0846-888040 Robert Yarnold, 021-620-1996 Nick Williams (applicant for Severn Estuary regional FM licence)
- GLAZIER RADIO, Broadmoor Centre, 25 Portland Square, Bristol BS9 7QG. tel: 0273-240111 Eddie Startop, 0862-666001 Colin Moran (applicant for Severn Estuary regional FM licence)
- SILVER FM, Dalmore Clark, 30 Queen Charlotte Street, Bristol BS99 7QG. tel: 0273-232220 Mark Farber, 071-267-6680 Chris Perry-Gracie (applicant for Severn Estuary regional FM licence)
- RADIO SEVERN, 3 Trinity Court, 21-27 Newport Road, Cardiff CF2 1AA. tel: 0222-94872 David Morris Jones/Alex Curtis (applicant for Severn Estuary regional FM licence)
- WILD RADIO, 30 Neri) Road, Hahorpton, Bristol BS7 9UG. tel: 0273-490439 Sara Williams, 0273-556414 Christopher Cave (applicant for Severn Estuary regional FM licence)

NEW FM CITY STATIONS

brand new licenses for FM stations in urban areas could be advertised by the Radio Authority as early as next year. Plans are underway to allocate the newly available 105-108 section of the FM waveband to the launch in 1996 of new commercial stations in cities where the 48-105 FM portion is filled. Set markets considered to already have enough stations may be passed over.

"We're trying to bring as many further services as possible to the more populated areas," explained Radio Authority Head of Engineering Mark Thomas. "If, at the time to advertise these licenses gets closer, we look at it again and say that these markets wouldn't stand those extra services, but there is demand for more localized services elsewhere, then we split the plan down, change it and revise it accordingly."

The Authority's scheme for 105-108 FM requires agreement with the BBC and DTI before the new frequencies can be advertised in 1994/5 alongside the second stage of re-licensing for existing stations.

"The options exist to advertise 105-108 frequencies at the same time or after the re-advertised licenses has been awarded," said Thomas. "These people will know what [stations] they're competing against."

Additionally, the 105-108 waveband may be used for a new license the Authority is keen to advertise for a travel information station along the M25 motorway in Kent aimed at motorists using ferries and the Channel Tunnel. An eight-year restricted Service License will be offered for a series of highly directional low-power transmitters along the road between Folkestone and Maidstone, all on a single FM frequency. A channel within 105-108 would make the station compatible with a similar French service planned for the other end of the Tunnel, though a frequency in the existing 104 FM band is still a possibility.

"The constraints on spacing it in are different from the constraints for a local broadcast station," said Thomas. "So it may be possible to find frequencies for this service which we couldn't use for local radio in the southeast. We've got about four or five possible options which we're looking at at the moment."

Asked if aspiring radio groups who had submitted letters of intent might argue that the Authority should first satisfy their demand for new local licenses in Southeast England, Thomas said: "We've got a clear conscience on that issue. We've got Tonbridge Wells coming along and there are about three or four other areas that we are actively pursuing. The detailed work that we're having to do

for this is also investigating possible options for local licenses as part of that study, which may mean that some of the more localized requirements can be accommodated."

Asked if last year's closure of Airport Information Radio at Gatwick and Heathrow airports might not hold badly for the new project, Thomas said their failure could be attributed partly to the non-involvement of the British Airports Authority: "The useful coverage of this service will be effectively greater because our intention is to cover five at least Folkestone, possibly Dover, to Maidstone. What's going to give people their first bytes of information 20-25 minutes before they actually get to the first of the cross-Channel transport systems."

Both EuroTunnel and the Dover Harbour Board have expressed interest in the scheme, and the service is expected to be licensed ready for the Channel Tunnel opening in December. Asked if there was evidence of consumer demand for such a station, Thomas cited three similar experimental services on French motorways: "There's a larger element of guesswork in this than with most radio services. Because this is supposed to be an innovative service, naturally there's less of a track record than there is with an FM or national service."

VIRGIN RADIO - INTERVIEW

This is the second and concluding part of an interview with Virgin Radio's Joint Programme Directors Richard Skinner and John Sewell.

HOW DID YOU BOTH GET INVOLVED IN VIRGIN RADIO?

John: I'd been doing some work for Virgin Communications, working alongside David Campbell [Virgin Radio Chief Executive] on a proposal for BBC Radio 5's youth strand. They were looking to expand into independent radio production. I'd written this proposal for Radio 5 which we had been shortlisted for.

While I was doing that, I was keeping my ear abreast of what was happening with this station as well, and making comments here and there. Then it happened over the Christmas period. I got a call from David Campbell saying: "This is the situation, I'm the Chief Executive, I'd like you to come on board." I said "Fantastic."

Richard: I first heard about it on New Year's Eve. Then in two days we started out the money and there we were. Then I suddenly left JLR, one two weeks earlier than I would have left. They wanted me to work those weeks over because they have a change of format coming, going to more

speech, and I went to my first meeting with this lot [Virgin Radio] and it became quite clear that it was rather a daunting prospect putting this thing together. Virgin wanted me to start at once so I went back and proposed that I do two weeks for JLR but I couldn't do three. Unfortunately Trevor Sains [JLR Managing Editor] and I could not come to any agreement whatsoever, and so I told him on the Tuesday that I would do my last show the next day, which I did. But I didn't resign on the air. I simply informed the listeners that it was my last show. But my last air that was generated during that period has gone.

John: I've waded much into the Virgin work philosophy so I know exactly how they work. I met up with Virgin FM (Virgin Magazine's in-house station). This was my idea from the very early stages and then I moved over to Radio Radio (Virgin's satellite radio service, now defunct). That's where I met David Campbell.

WILL VIRGIN RADIO'S HIGHLIGHT SHOW SOUND SIMILAR TO ITS COMPETITORS OR, SAY, RADIO ONE AND CAPITAL?

Richard: I think it would be wonderful to provide an alternative. On every level, that is what this station is trying to be. It's the station that doesn't exist yet, so everybody listens to something else, but actually this is the station they might have always wanted to listen to. Because it's the music they listen to at home on tape or on disc.

John: We do want to inject some personality into breakfast because research shows that, no matter how much of a music fan you are, at breakfast you still want something that is maybe a bit lighter. And people tend to dip in to breakfast - they don't stay with it for the whole day. So we can make it a bit lighter and a bit more humorous, but still playing fantastic music as well in that three- or four-hour breakfast show.

WILL THE STATION INCLUDE MOST OF THE INFORMATION AND NEWS ABOUT MUSIC ACTIVITIES?

Richard: We'll have somebody who looks after all that stuff and gives it to the presenters to put into the show, but not as much news bulletins. And he will be instructed to identify what they've played.

WILL ALL THE PROGRAMS BE ORIGINATED FROM LONDON?

Richard: We aren't going to be totally London-based. We will take shows out, and programmes will come from other parts of the country. You will see presenters from this station in Scotland, in Belfast, in Wales and the Midlands and places.

WILL THE PROGRAMS INCLUDE ARTIST INTERVIEWS?

Richard: On merit, some people will be interviewed, probably even in prime time strip programmes, but it

will not be a regular feature. But if God decides to step down from the throne and says he wants to talk to Virgin, we will probably give him the airtime. But it won't be "it's eleven o'clock and time for today's chat."

WILL THE PROGRAMS INCLUDE A MAGAZINE SHOW?

Richard: If you want The Story Of Pop or 25 Years Of Pop, I think the BBC do it magnificently, and that is where, for that sort of programming, by and large, you will still find it.

WHAT COLLECTIVE RESEARCH IS THE STATION DOING?

John: We will conduct the next lot of focus group research after we've been on air about two months. That will be an ongoing thing - we've got in-house researcher people who do all that. It's quite a new area to both Richard and myself. It's very interesting.

Richard: I've been brought up on the "tube it up as you go along" school of broadcasting, and it's quite fascinating to see....

John: That we can do is take the research and add our bit of "tube it up as you go along." That is potentially a very powerful combination.

Richard: I do believe we got feel broadcasting.

WILL YOU BE USING SELECTOR FOR PLAYLISTS?

Richard: I want this station not to sound like Selector, but to be Selector. I want it to sound like we're just walked in with our favourite records.

AND WILL THE DJs BE ALLOWED PERSONAL INPUT INTO THEIR SHOWS?

Richard: Why employ somebody because of that and then knock it out of them? If it became to the detriment of the format, then we'd have to sit down and talk about it and say "look. We love your enthusiasm, be enthusiastic, but it's not the whole show."

HAVE YOU DECIDED THE STAFF STRUCTURE OF THE STATION?

Richard: There are not going to be producers per se because Selector

does that job.

John: We will have an AM Sequence Producer who will take care of breakfast through until midday, then a PM Sequence Producer who will take care from midday through to the end of drivetime. There'll probably be a Weekend Sequence [Producer] as well.

Richard: As much as anything else, they're looking after the presenter, they're making sure that any bits of gossip out of the papers are used only once, they're looking after any guests who do come and go, they're dealing with phones for phone-in competitions. It's almost like a studio director as much as anything else. If a jock gets down, or is bored, or has a hangover, they'll be there to jolly them up. There's nothing more tedious when you're feeling not really into it than to be stuck in a room on your own with three hours of records. You've got to generate an atmosphere.

Richard: With this radio station, you will not notice a very radical difference between one jock and the next in terms of music feel, because we intend to fine tune it to the point that it flows through the day.

Richard: It's very lean. We know from our experience you can do that. One person can just overrun and if they're taking cuttings from the newspaper, they just feed those to their presenters.

John: We've got Sandy Beach from Atlantic 252. He was actually employed by Andrew Marshall (Virgin Radio's former Programme Controller, since replaced) so we inherited him. Sandy will be concentrating a lot on in-house trailers and sweepers because he's a bit of a wild kid in the studio.

Richard: So he's preparing to change his [DJ] style. He's very committed to the music and wants to learn to cool it down and be himself on the radio. Because he was taught at Atlantic 252 to be a disc jockey and we've told him he's got to release everything he's learnt.

John: He's doing an airstuff but we're not quite sure which one. Some of the other non-past presenters will be doing hands on production.

HOW WILL THE STATION DIFFERENTIATE ITSELF FROM ITS COMPETITORS IN THE RADIO MARKET?

Richard: We have the advantage of Virgo as a brand name. It comes with the label so it's already. So there's a perception of quality, slightly off-the-wallness, a rebellious edge. And when we do cover the names of presenters, they will be known as people who are very committed. Our media advertising will emphasize the quality of the music.

John: It's "the edge" as well. I use the words a lot. Though it's not going to be radically wild off the wall, because it is a commercial radio station at the end of the day, and we do have to appeal to the mass market to survive. Not though we can outclass it to a large degree, we will put an edge on it, which most radio stations don't.

Richard: It can be hard, it can be soft, it can be dangerous - it can be all these things. We're unlike any other commercial radio station apart from Classic FM. We are a national radio station and we're going in with a national attitude. Not even Capital Radio can have the view that we have to the whole national.....Perhaps earlier thoughts [of the former Virgin Radio management team] had been more small-time. We're still doing it on a very slim budget, because that's the nature of radio, but we are going in there with an ego that says we're big, we're proud and we're going to be.....two heavyweights - Radio One & Virgin.

John: We've taken the brand image that's already there and is very strong.....

Richard: If we were going on the air as P-Rock, we'd have to start from scratch.

Richard: Nobody else is doing what we are going to do.....

John: And I think that was the concern from the [Virgin] hierarchy. That [under former management] it didn't have that Virgin edge to it.

Richard: I think they felt that it needed to be fine tuned.

John: It needed a kick to give it that edge [claps hands] that

everybody expects from Virgo. And it wasn't going to have that.

Richard: We can't comment on any of the decisions that may have been made by previous incumbents.

WHO IS VIRGIN RADIO TARGETING?

John: 25-34 is our core age group. And 20-45 is the overspill.

Richard: And I think we'll crowd up to near 50 as well, because a lot of people who are 50 now were 25 years old in 1967. So they were prime album rock buyers and will probably like a lot of what we are going to play.

John: I also think a lot of 15 year olds are going to tune in and go "Bloody hell, I've never heard of Pink Floyd or Led Zepplin before, but this is great."

Richard: Go to the States, where young people have had the opportunity to hear rock music score for years, and you see a band like Pink Floyd play, and you see people in their 50s and you see 12-13 year olds all screaming for more. Because those teenagers have never opportunity to hear the music. Because they don't hear it [here] by and large, they don't go for it.

WHAT ARE YOUR PERSONAL GOALS FOR THE STATION?

Richard: I'd love for it to be successful enough that we're still here in a year's time.

John: I'd just like everybody to say what a great radio station it is, that it's captivating, it plays great music, and they just like to listen to it all the time.

Richard: At the moment, people are saying to me "this is fantastic, this is the radio station I've always wanted to listen to." If they say that to us in a year's time, then we will have succeeded.

John: I'd like other radio stations to be more constructive and not just slag it off because they feel they should do because it's a new radio station and there'll be a lot of hype around it prior to it going on air. I'd like them to be more constructive and listen and say it is actually a very good radio station and they are

playing good music and not just going "hah! They should have done it like that. I would have done it like that. My aren't they hot music!" It's because that's going to happen.

HOW DO YOU SEE THE RADIO MARKET IN THE 90?

Richard: A desert with a bloody great hole in the middle. On the left you've got Top 40, which is largely dance-orientated and teen. On the other half, in main radio terms, you've got gold which a lot of people who are forty listen to because they can't stick the dance end. And right in the middle is all the stuff that I described earlier that we will play. I can see a move already from the top 40 end, the FM locals, to come towards that rock area themselves, which I think will happen more when we exist. They will try to hang on to their potential lost audience by rocking up slightly.

Richard: I just hope that the fact that this station comes into existence doesn't distort the market, and that all the kids don't try to do a sort of rock-y forecast, because then they'll be diversifying another generation. Because the kids would like to have their dance.

VIRGIN RADIO'S AN PRESENCE IS STILL A SIGNPOST?

John: Yes. [David Mellor, then Home Office Minister] had preferred Max Hall to Vivid, then we would have been on FM.

Richard: I don't think it makes any difference. If we do manage to create a unique product, one that you can't get elsewhere, people will listen on medium wave bandwits - why turn your back just because it's not in stereo, when some of your favourite records are being played. And it's not that the signal won't be audible - it's going to be a very good signal.

John: The research shows that most people don't really care what [band] they listen to, if they listen to AM or FM. Most people don't even know what they listen to. And also they say that if the records are good.....the most important thing that came out of the research is the music is all important.

Richard I have an ambition that maybe we can do a deal with somebody involved in the Astra satellite as well as having our regular FM transmission on earth, so that if you have an Astra dish, you can press "zoom" on the button and at once you can have us in stereo.

John: I have an ambition that the government realizes that they've got two classical music stations on FM serving two very similar audiences, and a rock station on medium wave serving a completely different audience. And why don't they give us one of those FM channels. It really is that simple at the end of the day.

Richard: Our product is going to be good and I think that people will put up with medium wave to hear what we're sending.

WHAT WILL BE THE KEY OF HIM AND OLD BROTHER?

Richard: The 70s/80s is the key playground area for that central

ours.

John: In the afternoon, I can see it being more established tracks and recurrences, and not an heavy rotation of new edgy stuff. And then as the evening progresses, it turns around so the nighttime jocks will be playing harder stuff with the more familiar staff popping up occasionally, which is great as nobody does that. We'll be kicking it all this new stuff but though it's new, it will be accessible and radio-friendly.

Richard: We've looked at the research and we know, as near as anybody can know, what audience is there at particular depths, and we tailor the music to those depths.

John: But also, we do believe as well that the research is only there as a guide and ultimately good radio is about gut feel and what you feel is right.

WICH FORTIES WILL YOU WIN 1982

ABSENCE FROM

Richard: I think it will be OK.

John: There are a lot of people who listen to Radio One across the country because there isn't anything else. I think that there are a lot of our target age group outside London. Radio One's reach in London is very poor and, outside of London, a lot of people listen to it purely because they have nothing else to listen to. I think we could probably save a lot of license into their audiences outside of London.

John: I think it would be foolish of Radio One just to completely turn around their music policy overnight to take us head-on.

(VERIN BRAD AND CONFIRMED THEY EX-CAPTAIN, DI MISS WILLIAMS WILL PRESIDENT SEVERALS 1-4PM, MILITARY RICHARD GRANGER HIMSELF WILL PRESIDENT THE DAILY NEWS/1000. SOME JOURNALISTS ARE CIRCULATING THAT NICHOLSON WILL BE THE SECRETARY DJ)

RADIO WAVES

BBC Radio Redefinition With Herts & Bucks Finally gives in to common sense and renames itself **Three Counties Radio** from 5 April. Two second stations are being built in Milton Keynes and Bylesbury, with contribution stations in St Albans, Hemel Hempstead, Hertford, Stevenage and Welwyn. **IBN** is asking new commercial stations to pay for the new service if their area is already covered by a subscribing station. **Basil Ball**, the BBC's NE Regional Broadcasting, said the **IBN** results demonstrated "the importance and value of the BBC speech-based services that set out to meet the radio needs of Scotland, Wales and Northern Ireland and the local communities in England." New **90 Network Radio** Lis Fergan said the results confirmed that **BBC Radio** was "Britain's best-loved service." **As expected**, **James Shirley** has succeeded **Christopher Chinnery** as Chairman of **BBC/London** with further board appointments in the pipeline. **Surprising** to see so few new applicant groups attend the **License** to fill medium and, conversely, that the majority of delegates represented existing stations being

re-application. **Did** the presence of **BBC** **GLR's** Trevor Dene and **Joe Spur** herald a rock station bid in London now that **GLR** is so speech-orientated? **Nationalisation** of **BBC** radio in Scotland at the beginning of this month sees local morning magazine shows on **Radio Highland**, **Shetland**, **Shetland** and **News** replaced by a relay of **Radio Scotland**. "Staff in the four community stations and broadcasting centres will turn their attention to the development of new programmes to be based across the country," explained **James Kyle**, head of **BBC Radio Scotland**. The **British Library's** National Sound Archive has acquired tape collections of offshore pirates (including **Radio Caroline**) and has printed summaries of them (071-525-6003). **License** applicant **20N/London** stages an outdoor event called **Great Operations** in **Finsbury Park** on 13 Jan in support of its alternative/indie bid. **Bids** confirmed are **The Cure**, **Carter** **VMS** and **Sugar**. **The** **Right-wing** **Freedom** **Association** group has written to **BBC** Governors demanding new applicant **Lis Fergan's** "long record of hostility to political impartiality

in broadcasting" **See** **Times!** **London's** **Evening** **Standard** printed a glowing full-page profile of **Capital FM** breakfast DJ **Chris Barrett** only weeks before his contract, allegedly worth £100-200k a year, comes up for renegotiation. **GLR**, on the subject of **dash**, **GLR/London's** **Chris** **Bawa** reportedly earns a £100k salary from **TV's** **Big Breakfast**. **The** **Radio** **Authority** has confirmed the frequencies of the two new **London** **W** **license** advertised last week are **1458** (to **GLR**) and **1035** (to **BBC** **Radio** **East**). **BBC** **4's** **News** **Stand** and **Radio** **Programme** show will be replaced by a **Sunday** **morning** **half-hour** **media** **programme** (this autumn, for which bids are open to independent producers). **Calibrating** **Eden** **Radio's** unchallenged bids for the re-licensed **Southend/Chelmsford** **99FM**, **Chief** **Executive** **Philip** **Harlow** said: "In spite of there being no competition on the day for our license, we wish to assure the people of Essex that we have approached this re-licensing procedure as if competition would be intense."

RADIO DIARY

- 24 **THE GREEN PAPER & THE FUTURE OF THE BBC** seminar at Committee Room 14, House Of Commons, 5-6.30pm with Heritage Minister Peter Brooke. 04. Voice Of The Listener & Viewer, 101 Kings Drive, Gravesend, East DA12 5BQ tel: 0474-352835
- 2 **MAN UPON/BEHIND** closing date for licence re-applications for AM & FM services serving 1.03m and 2.50m adults respectively. Info: Radio Authority
- 2 **MAN WORTHINGTON** closing date for licence re-applications for AM & FM services serving 540,000 and 320,000 adults respectively. Info: Radio Authority
- 2 **MAN ATK** closing date for licence re-applications for AM & FM services serving 510,000 and 220,000 adults respectively. Info: Radio Authority
- 3/4/5/6 **MAN 20TH ANNUAL COUNTY RADIO SEMINAR** at Opreland Hotel & Convention Centre, Harville, OSA. Country Radio Broadcasters Inc. tel: 0101-615-327-6407
- 3 **MAN RADIO ACADEMY MUSIC CONFERENCE** at The Brewery, London EC1. E116.32. Info: The Radio Academy, PO Box 482, London W1A 4EE. tel: 071-323-3837
- 9 **MAN SCARBOROUGH** closing date for new licence serving 65,000 adults on AM or FM. Info: Radio Authority
- 10 **MAN WHAT FUTURE FOR FASHING & RURAL PROGRAMMING** debate at Abbey Kings Drive, Gravesend, East DA12 5BQ tel: 0474-352835
- 16 **MAN WHAT FUTURE FOR LIVE MUSIC?** debate at Committee Room, House of Commons 6-7.30pm. Voice Of The Listener & Viewer, 101 Kings Drive, Gravesend, East DA12 5BQ tel: 0474-352835
- 16 **MAN WORTHINGTON ENGLAND** closing date for new regional FM licence serving 4.3 million adults. Info: Radio Authority
- 16 **MAN FOCUS ON RADIO (2)** debate on Speech Radio at EC Conference Centre, Avegate Street, London EC1. Info: The Radio Academy, PO Box 482, London W1A 4EE Tel: 071-323-3837
- 23/4 **MAN WHAT FUTURE FOR PUBLIC SERVICE BROADCASTING?** - A GLOBAL SOCIETY FOR LISTENERS & VIEWERS conference in London. Voice Of The Listener & Viewer, 101 Kings Drive, Gravesend, East DA12 5BQ tel: 0474-352835
- 4 **MAN CONCERTS** closing date for licence re-applications for AM & FM services serving 620,000 and 530,000 adults respectively. Info: Radio Authority
- 4 **MAN CONCERTS/NORTH** closing date for licence re-applications for AM & FM services serving 280,000 and 240,000 adults respectively. Info: Radio Authority
- 20 **MAN FOCUS ON RADIO (3)** debate on music radio at EC Conference Centre, Avegate Street, London EC1. Info: The Radio Academy, PO Box 482, London W1A 4EE Tel: 071-323-3837
- 19/20/21/22 **MAN 91** organized by the National Association of Broadcasters at the Las Vegas Convention Centre. Info: 202-429-5290
- 20 **MAN LONDON/NORTH** closing date for new local FM licence serving 100,000 adults. Info: Radio Authority
- 4 **MAN WORTHINGTON ENGLAND** closing date for new regional FM licence serving 1.9m adults. Info: Radio Authority
- 4 **MAN WORTHINGTON** closing date for licence re-applications for AM & FM services serving 575,000 and 225,000 adults respectively. Info: Radio Authority
- 11 **MAN WHAT ABOUT THE WORKERS?** (3) at BBC Pebble Mill, Birmingham. Info: The Radio Academy, PO Box 482, London W1A 4EE Tel: 071-323-3837
- 25 **MAN 91** at Olympia 2, London
- 12 **MAN COMMUNITY RADIO - TRAINING GROUND?** pre-Radio Festival conference on training, run jointly with the Community Radio Association. Info: The Radio Academy, PO Box 482, London W1A 4EE Tel: 071-323-3837
- 13/14 **MAN RADIO FESTIVAL** at International Convention Centre, Birmingham. Info: Radio Academy, PO Box 482, London W1A 4EE tel: 071-323-3837
- 9 **MAN FUTURE (AM)** at The Swan, London WC2. Info: The Radio Academy, PO Box 482, London W1A 4EE Tel: 071-323-3837

AIRMAIL - PRINTED PAPER