

# Now Radio

**THE Magazine for  
Today's Radio  
Industry**

Issue number 46

February 16, 1988

## AGREEMENT OVER PRS RATES

After no less than nine years of operating under an interim arrangement, PRS and AIRC have reached agreement over Royalty payments for the next 5 years. The agreement (detailed on Page 15) also covers new Split-Frequency FM operations of ILR.

## PRESSURE ON PIRATES

The Government has given £400,000 additional funding to the RADIO INVESTIGATION SERVICE to clear London airwaves of pirates who are increasingly causing interference, according to the Dti. At Southend Magistrates Court recently two operators of RADIO ACTIVITY were fined £500 each plus ordered to each pay £400 costs.

The former LASER 558 radioship COMMUNICATOR has re-entered port and is to be scrapped. Surrounding this latest episode in the saga is the question of a missing £100,000 from the project which was to have launched two new stations from the ship; STAR FORCE 576 and HARMONY 981.

## RADIO CITY IN HATTON ROW

Liverpool commercial station RADIO CITY has been under pressure from advertisers who are threatening to withdraw commercials because the station has taken on DEREK HATTON to host a weekly chat show. Inside station Sales Team are furious. Details on Page 10.

## CAROLINE BACK TO NORMAL

CAROLINE 558 resumed broadcasting with near-normal power on temporary antenna tower on Sunday. Two days of working by entire crew managed to solve problems with new 80ft 'Ham Radio' telescopic tower which is to see station through until new tower can be erected in Spring.

**THE Magazine for  
Today's Radio Industry**  
**NOW RADIO**

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# EDITORIAL COMMENT

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The Home Office, in recent years, has been the Government department responsible for licensing (or not...) our radio services. The Department of Trade & Industry has been the service with a duty to 'police' the airwaves and ensure that licensed stations keep within both domestic and international regulations, and unlicensed stations are kept off the air.

With the Government planning to place the day-to-day administration of all non-BBC radio services under the new Radio Authority, it comes as good news to this office that there are, at last, plans to put the Dti in total control of sound broadcasting. This most sensible move comes after many years in which broadcasters, and civil servants, have questioned why both departments should share the responsibilities.

This change will be outlined by the Government soon. Though whether the Home Office makes the announcement, or the Dti, we will just have to wait and see!

*HOWARD G L ROSE*  
*Editor*



## COMMUNICATOR WILL BE SCRAPPED

The former LASER 558 radio ship COMMUNICATOR is to be scrapped. The unseaworthy vessel, with leaking tanks and bulkheads, a damaged main engine and which was low on fuel oil, water and food provisions, sailed into Harwich port during the early hours of Wednesday February 3rd.

A senior Dti official told NOW RADIO, "It looks as though they've finally thrown in the towel."

Within minutes of official word that the radioship had berthed at Harwich, NOW RADIO contacted a European representative for the Panamanian company CORD KABO SA which owns the vessel. We also spoke to engineer JOE VOGEL and informed him that the ship had been brought into the UK by the Captain acting on advice from Lawyers.

When we asked Evangelist STEPHEN MORGAN, who has been linked to the proposed Christian Music station HARMONY 981, he said the ship was ordered into the port for safety.

He explained that the main engine was damaged, there was little fuel oil left and food and water was low.

"It is a small ship. It has problems in bad weather and is just not practical for that sort of thing."

By Friday the ship had been moved from Parkstone Quay to Mystley on the River Stour and was run onto a mudbank. Spokesmen for the factions involved in the project told NOW RADIO that the ship was to be sold for scrap. It was not to broadcast again.

On Friday and over the weekend broadcast studio equipment was removed. Dti officials cut cables to and from the two CSI AM transmitters. Everyone approaching the vessel was asked their business by officials keeping an eye on the ship in case it did make another

dash for the high seas.

When the ship re-entered Britain it had a three man crew consisting of Bob (Captain), Andy (Engineer) and PAUL JACKSON (DJ/Programme Director). Engineer MIKE BARRINGTON rejoined the vessel last week.

The arrival of the radioship back in port ends a long list of problems which included missing funds amounting to probably more than £100,000.

*MORE ON THIS NEXT ISSUE*

## BRMB BOSS URGES ACTION ON PIRATES

IAN RUFUS, managing director of Birmingham ILR station BRMB, has written to NORMAN FOWLER, MP for Sutton Coldfield and Secretary of State for Employment, urging the Government to get-tough with landbased unlicensed radio stations. IAN RUFUS wants the Home Secretary, DOUGLAS HURD, to announce a cut-off date by which pirate stations should close down if they are to be considered by the new RADIO AUTHORITY for future licences.

He wants to hear the Government say that unlicensed stations still broadcasting after a cut-off date will not be considered for legal status.

## CAPITAL BUYS RAMSAY?

CAPITAL RADIO may be set to buy PAUL RAMSAY BROADCASTING's United Kingdom radio interests valued at more than £13 millions.

Included in the sale would be RAMSAY's 23.5% stake in CAPITAL and a massive 45% stake in sales house BMS plus varying shareholdings in a number of ILR stations.

CAPITAL RADIO was not commenting on the matter at press time.

RED ROSE RADIO have been reported as withdrawing their possible bid for the Australian company's United Kingdom radio interests.

**DTI RECEIVE  
MASSIVE CASH  
INJECTION IN  
BATTLE AGAINST  
PIRATES IN LONDON**

**DTI CALL FOR NEW  
TOUGHER LAWS**

**FORMER MET POLICE  
OFFICER IN HUNT FOR  
STATION OWNERS**

The Government has provided the DTI's RADIO INVESTIGATION SERVICE with a massive £400,000 extra funding to fight the battle against the London pirate radio stations which cause interference and to track down the money men who they claim are making a fortune from illegal pirate radio operations.

The Dti told NOW RADIO that the extra funding would be spent on extra personnel and new high-tech equipment. Officials at the Dti are also pressing Home Secretary DOUGLAS HURD to provide new, tougher powers to silence illegal pirate stations. Amongst their proposals is a plan to make advertising on landbased unlicensed stations illegal. At the moment it is illegal to place advertising on Offshore Radio from the U.K. And, despite the fact that with a record of 391 raids on 82 land-based pirates in 1987 (almost double the previous years number) Dti investigators are privately admitting their are unable to halt thge ever-increasing number of stations now broadcasting.

In London alone there are around 24 full-time

stations.

Only one raid in five leads to any prosecution under the Wireless Telegraphy Act 1949. The people caught are usually only DJs and the average fine is £234. The Dti say they are concerned that the businessmen who run many of the stations and who can make thousands of pounds per week, escape.

Under the present Wireless Telegraphy Act only a person found 'operating' such a station by broadcasting can be found guilty. It is the hope of the officials that the person behind such a station can be prosecuted. At present they consider that it might be possible to prosecute the owner for aiding and abetting.

Due to the fact that many of the pirates' advertisers deal in cash transactions the Dti say it is almost impossible to prove that any contract exists. Even more difficult would be to trace the money back to the people actually running the stations.

The Dti has recently appointed a former Metropolitan Police officer. He is working full-time on the business aspects of pirate radio.

Amongst his work load he is carrying out company searches and putting together information in the hope that this can lead to new successful prosecutions.

To prevent the pirates finding out, through the Data Protection Act, how much the Dti has found out about them, all information is being retained on an old fashioned file card system.

The Dti's RADIO INVESTIGATION SERVICE is also expressing

concern that drugs gangs may be involved, in some areas, with pirate radio.

"From now on, we shall not just be going after the transmitters. We are making determined efforts to catch the people who control the stations and those who fund them." said a senior Dti official.

He continued; "We suspect that some of the big record companies may be involved because it is well known that you can pay to have records promoted on the illegal stations."

The Dti is also concerned about the increasing degree of interference.

A senior Dti official explained to NOW RADIO that Gas Board communications were being jammed, stations were operating with broadband transmitters and using link transmitters on frequencies used for PMR and other licensed services.

"At first we had a situation where stations refused to pay out large sums of money for transmitters they stood to lose to the Dti within hours. Now the position is the lack of frequencies and the lack of technical standards at many stations." said one London observer.

He continued, "As NOW RADIO has said in the past, there is an urgent need for pirate stations to get together and work out a frequency plan. If not they will suffer (quite rightly) at the hands of the Dti who are simply doing their job. Interference is the major problem."

Even pirate stations have admitted that they are unsure whether they cause any interference.

## ARREST WARRANT FOR FORMER LONDON PIRATE

The Dti say they are interested in hearing from anyone with information about the whereabouts in the United Kingdom of CHRIS STEWART who they claim is wanted by the Police for unpaid Court fines and Costs relating to a case under the Wireless Telegraphy Act and in connection with a London pirate station.

STEWART has recently been talking to the press about plans to relaunch HORIZON RADIO in Spain as a networked commercial radio operation.

An Arrest Warrant has been issued for STEWART and the DEPARTMENT OF TRADE & INDUSTRY'S RADIO INVESTIGATION SERVICE say that any information on his whereabouts would be "welcomed".

## DEATH OF A RADIO GEM

MARGHANITA LASKI has died. She was 72.

She will be remembered by the industry for her appearances on THE BRAINS TRUST and ANY QUESTIONS? She also produced an endless stream of books and radio features.

## SUBSCRIBE!!!

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Remember Subscribing saves you both time and money and keeps you fully informed with everything from the radio industry!

## CLYDE-FM LAUNCH DATE

The launch of CLYDE-FM will go ahead on Monday February 29. The full-time seven-day-per-week service will target the 15-24 year old audience.

A massive £100,000 launch promotion is being handled by Glasgow agency MORGAN ASSOCIATES.

Regular RADIO CLYDE programming will continue to be carried on the stations AM frequency.

## MERCIA PROFITS

MERCIA SOUND, at the centre of a merger proposal with BRMB RADIO, has filed pre-tax profits of £210,000 on a turnover in the year ending September 30, 1987 of £1,190,000.

Turnover was up 26.5% and pre-tax profits doubled.

The station is now putting together plans for a split-frequency FM service aimed at younger listeners.

## YORKIE STATIONS SHOW PROFIT

The YORKSHIRE RADIO GROUP, consisting of RADIO HALLAM (Sheffield), VIKING RADIO (Hull) and PENNINE RADIO (Bradford) showed an operating profit of £584,932 in the year to September 30, 1987.

This figure is an increase of £437,674 over the previous year.

## SERVICE COMPANY FORMED FOR NEW STATIONS

The YORKSHIRE RADIO GROUP has formed a subsidiary operation known as AUDIONICS which will be run by RADIO HALLAM's former chief engineer DERRICK CONNOLLY.

It will supply technical services to HALLAM, PENNINE and VIKING and offer engineering and technical services and facilities to new

entrant radio services.

## £500,000 AD DEAL FOR CAPITAL

CAPITAL RADIO has inked a half-a-million pound advertising deal with CONTINENTAL AIRLINES.

The airline, from March 7, will sponsor the stations FLYING EYE and the traffic bulletins broadcast from it.

The deal runs 47 weeks. There will be two breaks. One in the summer for 4 weeks and another at Christmas.

The FLYING EYE produces nine reports in drive time periods each day, and CONTINENTAL will receive a credit on six or seven of these transmissions each day.

## NO RESTRICTIONS ON COMMERCIAL AIRTIME

There will be no Government or RADIO AUTHORITY-imposed upper limit on the amount of airtime devoted to advertising on new local commercial and community radio stations, according to TIMOTHY RENTON.

Whilst Labour Arts & media spokesman MARK FISHER has attacked the decision, it will be welcomed by most broadcasters.

It will increase the amount of self-control broadcasters have on their own programming. At the present time ILR stations have an upper limit of 9-minutes per hour imposed by the IBA.

TIM RENTON said it was a question for the individual stations "to determine their own business and programming arrangements."

A Code of Practice will be published and overseen by The RADIO AUTHORITY. It would be a part of any contract for licence that a company agreed to adhere to the Code.

Most radio people would want to impose their own limit and NOW RADIO suggests stations work on a 6-minute per hour maximum in most cases.

## SATELLITE RADIO HAS ARRIVED IN EUROPE

Monday February 1 was Day One for CABLE ONE - "The Station of the Stars".

It is Europe's only exclusively satellite-delivered radio station.

Programmes are in English with Dutch, British and American voices, but the chatter is kept to a minimum between lots of Europe's Best Music, with a weather and news service from 0600 - 1800 CET in Dutch at the top of the hour and in English on the half hour.

CABLE ONE can now be heard round-the-clock on cable services throughout the Benelux and also direct from any satellite dish that can receive the German tv service 3-SAT on the downlink frequency 11.147 GHz. CABLE ONE uses a pair of spare sound channels on the same transponder to deliver its stereo signal.

In the UK CABLE ONE is also being provided for cable subscribers in Liverpool, London and Glasgow.

## MIDLAND COMMERCIAL STATIONS PREPARE FOR MERGER

Birmingham's BRMB RADIO and Coventry's MERCIA SOUND have announced plans for a merger, subject to approval of shareholders in the two companies and from the IBA.

A new holding company is being proposed called MIDLAND RADIO HOLDINGS LTD - the existing two radio companies will become subsidiaries.

The IBA will be expected to give its decision on the matter next month.

Both stations will continue to operate separate programming but will form a joint sales operation which would be able to offer a

potential audience of 3,250,000 people.

STUART LNNELL, managing director of MERCIA SOUND claimed that advertising income for medium sized stations would suffer once national commercial stations went on the air. He has also hinted that MIDLAND RADIO HOLDINGS LTD would be in a good position to become involved in a consortium bidding for one of the proposed national commercial radio licences.

BRMB proposes to issue one new BRMB share for every two Of MERCIA's 610,000 shares. There would be the alternative of £1.80p per share offered.

## MORAY FIRTH RECORD RESULTS

Inverness-based MORAY FIRTH RADIO has just announced its best-ever set of financial figures.

The station filed a profit in the year ending September 30, 1987 of £34,000. That was 56% better than planned.

Turnover was £658,000 - an increase of 17% on the previous year.

MORAY FIRTH RADIO is the UK's smallest commercial station in terms of population coverage. The station is 6 years old. It has managed to trade at a profit every year, albeit a smaller one in some of the recent lean years for ILR.

Managing Director THOMAS PRAG said: "It's a fine result which justifies the investment of our shareholders and the enthusiasm of the stations community founders - let's hope the boom in revenue isn't temporary!"

He praised local advertising clients with learning about the benefits of radio campaigns far quicker than national businesses.

Cost of transmitter rental paid by MORAY FIRTH RADIO is heavily subsidised from Secondary Rental charges on the biggest ILR stations



## MORAY FIRTH WORRIED OVER DEREGULATION

MORAY FIRTH managing director THOMAS PRAG claims that the long term future for commercial radio has been thrown into confusion by the Home Secretary's recent announcement on radio. The station believes that the new regulations will make life very difficult for a station in MORAY FIRTH's unique situation.

"We are worried by some of the proposals," said THOMAS PRAG, "particularly the suggestion that we might lose the low cost transmitter rentals which we currently enjoy." The station claims that if they have to pay the true cost of their present transmitter system they might find it very difficult to sustain the service at its present level.

"On the other hand, there are some exciting opportunities too - expanding into small scale community radio throughout the area, for example."

## FRESH TALKS ON BBC CHART SPONSORSHIP DEAL

Fresh talks are being requested by top music industry figures in another attempt to get the BBC to agree to sponsorship of the TOP 40 chart used by RADIO 1 and TOP OF THE POPS.

BPI seems somewhat embarrassed as the package it offered to PEPSI COLA was rejected. A second-best arrangement allowed PEPSI to sponsor last weeks BPI AWARDS programme.

BPI appears concerned that PEPSI may pull out of further sponsorship of the annual event unless RADIO 1 agrees to promoting the PEPSI name during the weekly Sunday evening programme.

A source at RADIO 1 claimed the sponsorship was unlikely.

## COMMERCIAL RADIO REVENUE

THOMAS RENTON, Home Office Minister with responsibility for Broadcasting, has predicted radio advertising revenue could treble by 1995 following the introduction of new local commercial and community radio - and national commercial services. RENTON predicted a figure of £270 million income for the stations in just seven years time.

## OWEN HIRES CABLE BOSS

OWEN OYSTON has appointed DAVID WHITAKER as the group managing director of OYSTON CABLE. He was managing director of WINDSOR TV and remains a director of the company which owns that operation.

## PEEL TAPES

Every week JOHN PEEL and his Producer JOHN VALTERS receive around 200 demo tapes. Only around 5 or 6 bands make it to the RADIO 1 show each week.

Next Monday, Tuesday and Wednesday JOHN PEEL will be broadcasting a second airing of some of his favourite sessions from recent years. The JOHN PEEL show airs on RADIO 1 from 2200 - 2400 hours.

## SOMERSET SOUND

The BBC's newest station BBC SOMERSET SOUND begins broadcasting on Monday April 11.

It will be a daily opt-out on the AM transmitter of RADIO BRISTOL in Somerset.

A staff of four will produce the output from RADIO BRISTOL's Taunton studio centre.

It will also have a Producer who will be located at Yeovil.

CLINTON ROGERS will be the Producer-in-Charge of SOMERSET SOUND.

## DUTCH PIRATE RADIO BOSS ARRESTED

The boss of RADIO MONIQUE and a number of staff have been questioned by Police in The Netherlands.

FREDDY BOLAND, NICO FOLKERS and LEEB VINGERLING were questioned about the operation of RADIO MONIQUE from the CAROLINE-owned ROSS REVENGE and of the activities of a company called MUSIC MEDIA.

The interviews followed the questioning of a DJ who was held by Police for three days and who provided considerable information about the station and its operations.

## NOTTS PIRATE RAIDED

The new Nottingham unlicensed black-music station HEATWAVE COMMUNITY RADIO received an inspection visit from officers of the Dti last week.

The station is back on the air and continues to broadcast 20 hours per day on 105 MHz FM.

## CAROLINE PROGRAMMER TO QUIT?

There are indications that CAROLINE 558 Programme Director PETER PHILIPS may quit the station at the end of his present stint aboard the radioship ROSS REVENGE.

One source close to the organisation told NOW RADIO, "It looks increasingly likely that he will come ashore, and seek work elsewhere. The winter has been bad. If nothing else he needs a break..." However, another former senior CAROLINE staffer told NOW RADIO that he didn't think PHILIPS was thinking of leaving. "He's certainly said nothing to indicate the fact he may be thinking of quitting," he said.

PETER PHILIPS joined CAROLINE 558 after stints with RADIO JACKIE and the VOICE OF PEACE.

## WINDSOR QUITTING WYVERN

RADIO WYVERN presenter DAVE WINDSOR is leaving the station for a new position with BFBS RADIO in Gibraltar.

He starts his initial one year contract at the station on March 29th.

WINDSOR has worked for CAROLINE and a number of major Irish commercial stations.

Managing Director of WYVERN, NORMAN BILTON told NOW RADIO he would be interested in receiving audition/aircheck tapes from presenters to fill the vacancy. Address them to: NORMAN BILTON, RADIO WYVERN, Barbourne Terrace, Worcester, WR1 3JM.

## RENTON TO ADDRESS RADIO ACADEMY

Broadcasting Minister TIMOTHY RENTON will address The RADIO ACADEMY at Regents College in London on Thursday February 25th.

## RADIO CITY IN STORM

RADIO CITY (Liverpool) has hired the expelled deputy leader of Liverpool City Council DEREK HATTON to host a series of 13 two-hour weekend programmes in which the controversial figure will interview guests and play music.

Outraged Liberals have now appealed to advertisers on the commercial station to withdraw their support of the station until TONY INGHAM, the station's Programme Controller, reverses his decision.

He has said he will not change his mind, despite protest letters having been sent to the IBA over the programme.

## THE COPYRIGHT PROBLEM AND HOW TO SOLVE IT

CLIVE GLOVER  
for NOW RADIO

Now that the Home Secretary has made clear his intentions to establish a new Radio Authority to licence hundreds of new radio stations, including community, commercial and three national commercial networks, perhaps the major problem facing most would-be new operators is that of copyright payments.

Existing BBC and IR stations have been complaining loudly about the huge amounts they have to pay to the copyright organisations for years. The AIRC - on behalf of the IR stations - has been trying unsuccessfully to get the payments reduced in a series of legal battles going back almost to the beginning of the IR system in 1973. What hope then has a poor little community or small neighbourhood commercial radio operator in challenging the might of the Performing Rights Society if the likes of Capital, Red Rose Radio et al have failed to do so ?

Well, oddly enough, I think there are considerable grounds for optimism in thinking that the copyright bodies will change their tunes in the not-too-distant future - and quite probably before any of the new stations can start up in late 1989/early 1990. There are three reasons for my optimism :

Firstly, there can be little doubt now that a tremendous change is on its way for the radio industry. Up to now, the copyright bodies could say that such changes were just proposals and might never happen.

Although they could still stick their heads in the sand and say that legislation might not get through Parliament etc, they are nothing if not realists and know that their cosy little world will be very different in 1990.

Secondly, there is a very good chance that this changed world will quickly expose the myths about the real power the copyright bodies hold. In reality, they are only paper tigers who have successfully managed to create and maintain the appearance of omnipotence in all matters of copyright because, until now, they have only had to deal with a cosy duopoly. There will be a great incentive to reach a new deal before the new operators realise that the actual powers held by PRS, PPL et al are rather like the Emperor's new clothes...

Thirdly - and perhaps most significantly - embracing the new and greatly enlarged radio industry will offer the copyright bodies the chance to grow substantially - and make much more money for their members. Hundreds of new community and small commercial neighbourhood stations will be a major headache, involving huge administrative costs and little return for the copyright bodies.

But three channels of National Commercial Radio in 3/4 years time - and lots of all-music split frequency FM services almost immediately - offer the prospects of Big Money for PRS, PPL and the Musicians Union. The major IR groups such as Capital, Piccadilly, Red Rose, GVR, Chiltern and Clyde are all itching to start FM Rock channels as soon as possible so as to establish them in the market before the arrival of competition from both new national and local services.

So, watch out for an agreement between the AIRC and the copyright bodies within the next 2 - 3 months to allow CFM 7 days a week and its clones throughout the country....

\* \* \* \* \*

But what about all those groups and individuals now busily planning new local services, ready to apply for licences as soon as the Radio Authority opens its doors? Well, the copyright bodies' current position is that any and all such new services will have to pay copyright fees in line with the existing arrangements negotiated with the AIRC. They would not negotiate with individual stations, but only with a body which they would assume represented all the stations (currently the AIRC; in future, perhaps, plus the CRA and ABD?) PRS and PPL have also refused to acknowledge any difference between new commercial services and CRA-type non-profit-distributing Community Radio services.

In fact, PRS have actually proposed more onerous terms for CR than for commercial stations. They have said they would consider voluntary helpers as replacing full-time employees paid at full union rates, and would demand their usual percentage based on the station's real income plus the equivalent of full time salaries for voluntary helpers !!

It is perhaps appropriate at this point to look at exactly who all the copyright bodies are and what their current demands are :

First, and largest, is the PERFORMING RIGHTS SOCIETY (PRS). PRS represents music composers, both UK and overseas (the latter through arrangements with equivalent organisations in those

countries). Most - although not all - popular music is covered by PRS.

Full details of the existing agreement can be obtained from PRS or AIRC but, briefly, payments are based on Net Advertising Revenue (NAR), which is gross advertising revenue minus agency commissions. There are three classes of station, depending on their NAR : C (less than £1.3 million), B (£1.3 to £2.7 million) and A (more than £2.7 million).

The basic percentage charge is 12 % of NAR, but this assumes playing 24 hours a day of PRS music. This is not possible at present under PPL's "Needletime" rules (see below). Individual station's payments are calculated pro rata on the proportion of PRS music played to the total hours of broadcasting.

In practice, this means that existing Class A stations are paying around 8 % of NAR to PRS, Class B, 5.5 to 7 % and Class C, 5.5 to 6 %. Over the last year, PRS have probably received some £12 - 14 million from IR stations - nearly £3 million from Capital Radio alone!

Next comes PHONOGRAPHIC PERFORMANCE LTD (PPL), which represents most of the major record companies. Each existing IR and BBC station is licenced to broadcast up to 3 hours a day of PPL music. Some stations - notably BBC local ones - have sometimes been limited to just 2 or 3 hours of PPL music per day, which has led them to broadcast hours of (non-PPL) film soundtrack music and interminable phone-ins !

PPL terms are also based on the station's NAR : Payments are 2 % of NAR in the first year of operation, and 3 % in the second. In the third and subsequent years, the payments are 4 % on the first £1.3 million and 7 % of the remainder.

PPL requires a continuous log to be kept by each station of each record played. PRS only requires this of larger stations. Existing IR stations are obliged to sign agreements with both PRS and PPL accepting these terms before being able to go on air. Both PRS and PPL have said that they would expect any new stations to do the same...

But this is far from all : The MECHANICAL COPYRIGHT PROTECTION SOCIETY (MCPS) charges for the right to transfer recordings between records/CDs to tapes and the right to retain copies of programmes on tape for more than 28 days. They offered blanket licences costing £100 per annum to prospective Community Radio operators in 1985, but they may not be so generous to new commercial stations.

The MUSICIANS UNION has various agreements with the IBA. Firstly, it places an obligation on all IR stations to spend at least 3 % of WAR on the employment of British musicians. This sounds reasonable enough, you may think (many prospective specialist music stations will probably be planning to spend more than this). However, the MU is still trying to maintain a closed shop - the 3 % is for MU members and any money spent on British musicians who are not members doesn't count. The MU also vigorously opposes the use of non-British musicians, even to the extent of sending letters of complaint to stations using idents and jingle packages produced outside the UK.

Another agreement between the MU and the IBA relates to the broadcasting of live or 'deferred' musical performances. The usual payment to the MU for broadcasting a live performance is about £1,500. Recording it for later broadcast,

called a 'deferred' broadcast results in a 'premium' rate of 300 %, ie a total cost of £ 4,500 !!

Perhaps your station would like to broadcast a play ? Well, you will then have to deal with EQUITY, the actors' union. They operate a very closed shop, excluding any non-members from taking part in a performance. Few members of your local amateur dramatics group are likely to be Equity members, so this will cause a serious problem.

If you were able to go ahead, Equity's broadcasting rates are similar to those of the MU, ie between £1,500 and £4,500 for the right to broadcast one performance. You will, of course, also have to pay the normal fees relating to the performance of the play and copyright fees to PRS and PPL for any music included in it - and repeat fees to everybody if you broadcast it more than once !

Or, how about a 'Book at Bedtime' type programme, with someone reading from a book ? Or just being interviewed about one ? Here you will have to deal with the SOCIETY OF AUTHORS. They have established a complicated set of agreements with the BBC covering readings, adaptations of books for radio, interviews, repeat fees etc etc. These range between about £20 and £60 for a few minutes' contribution.

There are, I suspect even more such restrictive agreements in existence between the BBC/IBA and various other bodies. If you know of any, I am sure other NOW RADIO readers would be interested to hear of them...

## THE SOLUTION TO ALL YOUR COPYRIGHT PROBLEMS ?

I don't have any magic solution I'm afraid (if I had, I would have sold it to the AIRC for lots of money !) However, I do think there is a way forward which all prospective new operators should consider in respect of the two major copyright bodies, the PRS and PPL.

Under the existing Copyright Law, both these bodies are governed by decisions made by the Performing Rights Tribunal. This Tribunal is a statutory body within the Department of Trade and Industry (DTI) and the new Copyright Bill (currently going through Parliament) will not change this.

All copyright disputes involving PRS or PPL will therefore, by law, always be referred to the Tribunal. So, disputes over the appropriate levels of copyright payments for new stations will therefore be settled by the Tribunal

Imagine the situation in, say, December 1989 : The first few new stations - both commercial and community - have built their studios, trained their staff and received that important bit of paper from the Radio Authority. Nothing can stop them going on air...or can it ? Unfortunately, they have not been able to reach agreement with PRS and PPL. But, surely, no-one having a licence to broadcast from the proper Government Authority could be prevented from doing so by bodies such as PRS or PPL ?

Well, PRS and PPL have said publicly that they believe they have that power. The IBA seem to believe so too - their standard IR contract specification document says that contractors must sign agreements with both PRS and PPL

before they can go on air.

Such a case has yet to be tested in court. It is probable that the first of the Radio Authority's new licences will have to be the guinea pig. If the station threatened to go on air without having signed the agreements, PRS/PPL would presumably try to secure an injunction to prevent them doing so.

They would have to act fast, as it would obviously be much more difficult to stop a station that was already broadcasting, not least because of the likely effect on Public opinion. Their case would be that, from the first PRS/PPL record played, the station would be in breach of copyright.

The station's defence would be that the civil court was not the place for such a case to be heard. In law, the correct place for such a copyright case would be the Performing Rights Tribunal. This would certainly be accepted and the case transferred. It is important to note that the Tribunal has no powers to prevent the station broadcasting...

The Tribunal would then adjudicate on the question of what the appropriate levels of copyright payments should be. Arguments that Community stations should pay less than commercial stations etc would be valid - but might not necessarily be accepted. (Note also that the AIRC has tried all the arguments about airplay selling more records and that payment levels are much lower in other countries - with little success).

But what I believe would really swing the argument in favour of the new station(s) would be evidence that, while they had been seriously been trying to negotiate with the copyright bodies, the intransigent

attitudes of PRS and PPL had made any agreement impossible.

The strategy I therefore recommend to each and every group and individual planning to apply to the Radio Authority for a licence is to start negotiating with PRS and PPL now. Even if you feel you have got nowhere, you will then have two years' worth of correspondence to demonstrate your efforts to reach an agreement.

If you are forced into the position where you might start broadcasting without an agreement, then you should open up a special account into which you should pay a suitable amount to cover copyright payments when you have reached an agreement. Acting in such a responsible way should greatly improve your prospects of winning the arguments at the Tribunal - or at the very least, do your case no harm at all!

While I hope that an acceptable agreement can be reached between the copyright bodies and the new (and existing) broadcasters before 1990, I suspect it will not. The history of radio in this country to date suggests that confrontation may once again be necessary before broadcasters can give the Public the services they want.

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**EDITORIAL NOTE: PROSPECTIVE STATION OPERATORS SHOULD ENSURE THAT IMPORTANT ARTICLES SUCH AS THE ABOVE ARE RETAINED FOR FUTURE REFERENCE.**

**WE SHALL BE RUNNING MANY ARTICLES AIMED AT ASSISTING NEW COMMERCIAL & COMMUNITY STATIONS IN OUR FUTURE ISSUES.**

## AIRC & PRS REACH AGREEMENT ON ROYALTY FIGURES

The PERFORMING RIGHT SOCIETY and the ASSOCIATION OF INDEPENDENT RADIO CONTRACTORS have reached an agreement on terms on which ILR contractors are licensed to broadcast copyright musical works. The new agreement is for a term of 5 years with retrospective effect from 1st October 1987. Under it ILR stations will pay PRS a royalty expressed as a percentage of their net advertising revenue (NAR). Stations whose annual NAR does not exceed £1 million will pay 5%. Larger stations will pay a royalty based on a rising percentage scale, which in most cases will not exceed 6%. However, the biggest ILR station, CAPITAL RADIO will be charged just under 8% of its NAR. For these royalty rates ILR stations are entitled to use PRS-controlled music for up to 75% of their total transmission time i.e. 18 hours per day - but there is no restriction on the amount of PRS music which a station may use under the agreement. Additional royalties are payable, however, in respect of any additional use above 18 hours.

## SPLIT FREQUENCY ROYALTY AGREEMENT RATES

The agreement includes special provisions applying to stations operating split-frequency operations. The royalty payable in respect of FM broadcasts will, for the first two years, be subject to a maximum royalty rate of 5% on FM advertising revenue up to a maximum of 25% of the stations total NAR. In addition to requiring a licence from PRS, stations also need a 'needletime' licence from PHONOGRAPHIC PERFORMANCE LTD (PPL).

## DOUGIE'S FUDGE AND MUDGE

FEATURE BY NORMAN McLEOD

The Home Secretary, Mr Douglas Hurd, is an amiable old chap. He likes jazz, apparently, and is quite a cultured fellow.

But when he writes about radio he is only now and then allowed to express an opinion of his own. Maggie's commitment to individual freedom does not extend to her Ministers.

*"Personally I am particularly attracted by the opportunities for local and community radio..."* wrote D. Hurd, cabinet minister for home affairs, in the *Guardian* of February 1. That's good, because so am I. My heart doesn't beat much faster at the thought of the national commercial networks' programming, it has to be said.

Trouble is, our Home Secretary is mincing his words here. The real distinction is not between 'local' and 'community' radio, but between commercial and non-commercial local and small-scale radio.

The Tories want deliberately to obscure this difference as much as they can. They don't want anyone to appreciate the fundamental distinction between these two ways of doing things until it's too late.

Commercial radio is motivated by profit: it will do whatever it can get away with to maximise audiences and revenue. It wants the maximum possible return for the minimum possible effort and cost.

If the unions or the regulations will let it, it will sack not only most newsroom staff, but also any presenters who are not prepared to work for next to nothing.

This is because there are hundreds of young people you can pull in off the street who will happily play records on the radio night and day for love not money. Ask Charles Turner, late of KFM in Stockport. He said almost as much at the recent Radio Academy shindig at the IBA's headquarters in Brompton Road.

As soon as any presenter expects to keep a wife and family out of earnings from a Turner-style operation, he'll be shoved aside for the next bright hopeful willing to work for peanuts and the odd bundle of albums.

This is how Hurd seeks to obscure the issue: *"... it would be artificial to draw a rigid distinction between local and community stations. Common rules will ensure fair competition between local and community stations. The scale of services, as well as their numbers, must take account of local wishes..."*

It was the poet Blake who said *"the one law for the lion and the ox is oppression"* and it is PRECISELY this oppression the Government has in mind for genuine, non-commercial radio. One of the central tenets of the community radio movement has been that stations must be non-profit-making in nature. This is the only way of guaranteeing that minority programmes won't be the first to go when the cash gets tight.

This doesn't mean that community radio can't take spot commercial advertising or sponsorship: it'll need to if it is to survive in most cases. But there will be no compulsion to maximise the advertising whatever it takes, no frantic panic when the ratings show a fall.

Community radio has a different *raison d'être* from commercial radio.



## LISTENERS' CHOICE

The declared aim of the Government is to increase choice: but it is terrified of local radio stations falling into the hands of those it sees as its enemies.

Law-abiding subjects of the Crown such people may be, but if their political complexion isn't distinctly blue or at least pretty wishy-washy they don't want the Great Unwashed let loose on the airwaves.

It's a safe bet that anyone who is primarily in radio for the money can be trusted politically speaking, and so the Tories are not at all worried about Richard Branson running one of the national networks, for instance. He's one of Them (or one of Us, depending on whose side you're on).

It's all these suspicious groups funded by left-wing councils it wants desperately to keep off the air. As Dr. Richard Barbrook said at the recent Radio Academy conference: *"They want to deregulate, but are terrified of the consequences..."*

The tragedy of it is that all this paranoia from the Government is completely unfounded. They've had politically radical stations in many countries in Europe and in Reagan's United States for years now. Pacifica has been going since 1948!

They serve a useful social purpose in keeping the radicals occupied and out of mischief broadcasting to each other. But no-one else takes a blind bit of notice of them. They're totally harmless, and hardly disturb one hair on the head of the status quo.

If our hot-heads aren't busied by SOME form of subsidised job-creation scheme for the ideologically sound, they'll become even more resentful and troublesome than they are now.

## COMMUNITY RADIO

Cynicism apart, community radio can provide an excellent opportunity for political beliefs to be discussed. I see no reason why a country that calls itself a democracy should have anything to fear from free speech, either in person or on the radio.

People have more intelligence than the Government gives them credit for. The appearance of loony lefties on local radio is no more going to shake the corridors of power than the appearance of Ben Elton on Channel Four has succeeded in re-electing the Labour Party!

People can make their own minds up what they agree and disagree with: they don't need someone to tell them what is and isn't OK. If a community station wants to produce two-hour documentaries on Women's Peace Camps or long phone-ins on Nicaragua then jolly good luck to it.

90% of the audience will probably have switched off mentally if not physically after ten minutes, but the rest might enjoy the programme, and no harm done either way.

If it's a proper community station and they DON'T like what they hear, they can bang on the door and insist on a lengthy broadcast on the virtues of getting on your bike. That's how it's supposed to work.

Not a handful of dreary ideologues forcing their views on a reluctant and bored audience, but a station with the time to talk things through in depth, which is open to the unorthodox and the obscure, in the hope that among it there may be some pearls of wisdom or insight.

You can't make money out of that sort of behaviour. Ask Radio 3.

--- © N McLeod 1988 ---

## ARE YOU READY FOR SATELLITE RADIO?

A NOW RADIO  
special report

Everyone will want to tune into the new superstation that CHRIS CARY is planning to put on the air from a satellite. Many will also want to listen to the programmes from RADIO MONIQUE if they appear on the new satellite-delivered CABLE ONE, as reported in NOW RADIO a few weeks ago.

But is it easy to receive satellite radio stations? Unfortunately the answer is "no"! Don't even bother to try on your ghetto-blaster or even on Grandad's huge old radio-gram that brings in radio Nova Scotia like it was coming from the corner shop. Those babies are cooking with gas, but they can't even dream about the sort of frequencies broadcast from a satellite. Here we're talking about GIGA-HERTZ - that's a thousand times the sort of frequency your Very High Frequency super-stereo FM portable is built to cope with!

Neither is it a case of going down to your friendly local hi-fi dealer to blow the spondulix on a super new variety of Walkman. Whatever may be the benefits of satellite radio in the years to come, portability won't be one of them.

### SO WHAT DO YOU NEED?

There are two main components in a satellite receiving system. One of them everybody has heard of, and that's the DISH.

Unfortunately a lot of people still believe that you have only to acquire a dish - or make one out of an old dustbin-lid - and you've arrived in the Space Age. Oh, my dear groogies, would that it were so! But life has never been that easy you know; half a century ago your avatars thought their entry into the world of radio was as simple as catching the next-door cat for long enough to steal one of its whiskers...

In fact a dish antenna is a highly machined artifact that must fulfil very precise parameters. I don't want to get too technical here, but I must say that the function of a dish is to collect radio waves over the whole surface of the dish and redirect them to a receiver mounted in front of (or to one side of) the dish, thereby concentration all of the signal received to the set of electronic equipment designed to make sense of it. How good a signal you receive depends both on the size of the dish and on the dish being very carefully positioned.

With the new generation of direct-broadcast satellites it will be possible to use a dish not a lot bigger than your dustbin-lid; at the moment, however, something you could comfortably sleep in is more to the point for most of the British Isles!

### "BLACK BOXES"

The dish itself is only an aerial, but it has to be carefully designed and manufactured so that the signals it receives are bounced off any part of it at the exactly correct angle to all arrive at the same place. At this place, the first stage of the receiving apparatus is sited, a bit of gear known as a low noise block. This is just part of the range of equipment needed to translate all of the signals from space into something you can watch or listen to.

The signal the LNB receives then has to be processed by the latest micro-chip technology into a form that can be passed onto your television or radio for your entertainment and erudition. So to go with your dish, you need a 'black box' sitting in your living-room next to your TV set with a cable going down your garden (or maybe up onto your roof, but the majority of dishes are mounted at ground level).

TV transmissions from satellite are mainly in the frequency band known as "Ku" band. They were not designed to be directly received by a 'backyard' dish but intended to provide signals for rebroadcast by cable systems, or 'feeds' such as news reports from abroad for ITN and BBC news - which is amazingly quicker than sending in video tapes by post! Approximately 40% of "Ku" band transmissions are in English, about the same are in German, and the rest are made up of TV broadcasts in other European/Scandinavian languages and of data transmissions (which are quite meaningless to anyone outside the companies using this facility).

#### BIRD-SPOTTING

In November 1987 the first of the European DBS ('Direct Broadcast Satellite') 'birds' was launched by the European Space Agency launch vehicle, Ariane. This satellite - known as 'TV-SAT A3' - was intended to broadcast eight TV stations and sixteen radio stations in the German language to the whole of Europe. But one of the solar panels which was to supply the electrical power for the satellite failed to work, so only half the high-power transponders could be put into operation - and as television is considered far more important than radio, it's unlikely that any of the proposed radio services will actually appear on the satellite's output.

The next 'event' due in the outer-space world is the launch of the "ASTRA" satellite. This will provide no less than sixteen transponders of direct broadcast signals. ASTRA could provide a new TV service in every European language. It could theoretically also accommodate over sixty radio stations! Once again I would have to enter the wide world of technicalities to explain this fully, but to put it simply - for every TV transponder, there is, or could be depending on the broadcast standard used, a number of extra sound channels available. These can be used to provide sound-tracks in several different languages for the TV picture being broadcast - or they can be utilised for other purposes, including radio broadcasts.

#### KU BAND RADIO TODAY

But it may be some time yet before ASTRA is in operation; so if you go out and blow a quick £500 on a set of "Ku" band receiving equipment right now, what will you get out of it? A TV enthusiast would double his choice of viewing - more if he could understand other languages. But for the radio freak the choice is a lot more limited - the total number of radio stations broadcasting from satellites at the moment is - SIX!

All of the radio stations available on satellite so far are using the same bird - 'Eutelsat 1 F-1', which is positioned at 13° east (all the birds are in 'geostationary' orbit 23,800 miles above the equator). Four of them are already available in Europe on terrestrial radio. The BBC WORLD SERVICE (in English) and BBC EUROPEAN SERVICE (in various European languages at different times of day) are both broadcast alongside SUPERCHANNEL - they're also available alongside HYBRIDNET on Intelsat V F-2, at 1° west).

The VOICE OF AMERICA you can hear alongside SAT-1 (they also broadcast on Intelsat V F-2), and the German service of RADIO LUXEMBOURG can be heard on a spare sound channel of RTL PLUS and also on the main sound channel while the test-card is in vision.

The first satellite radio service in Europe was EUROPA RADIO, which was in operation for a few weeks in the late summer of 1986. Perhaps Europa Radio will be heard again with the return of EUROPA TV. Meanwhile, the honour of being the only exclusively satellite-delivered radio station goes to CABLE ONE, which began full-time official programming on Monday, 1 February, 1988. CABLE ONE broadcasts on the old Europa channel, now used by 3-SAT.

The sixth of the satellite stations, a service called RADIO TIEN, is currently broadcasting tests in the Dutch language alongside the Belgian film station, FILMNET. It appears that they, too, are available on terrestrial radio, but not Europe-wide: only on VHF in Milan, Italy!

#### ARE YOU WIRED?

If it seems a bit of an expensive game to buy all the gear just for these stations what are your chances of receiving satellite radio by cable? They're very good if you live in Holland; it's not unreasonable to expect to hear it if you've a cable service in your town in Belgium. CABLE ONE is certainly expecting to be able to serve you, and if you're not getting it already then let your cable supplier know you want it and you never know your luck! But what about in England? Don't go holding your breath, my groogies, or oxygen starvation will have set in long before there's anything for your little old ears to get excited about.

Those of our readers who are lucky enough to receive SUPERCHANNEL on their cable TV network are probably already puzzling about why they're not hearing the two BBC stations I mentioned earlier. The answer is as simple as the people who run the services, and it is this: it's the satellite receiver that has to be tuned into the right sound channel, not your TV set.

Well naturally, the cable operators want to give you SUPERCHANNEL sound with SUPERCHANNEL picture. To give you WORLD SERVICE as well they'd need a whole new receiver devoted just to tuning into WORLD SERVICE, and a whole cable channel to send it along to your TV. To give you also EUROPEAN SERVICE another whole receiver and channel would be needed... When these bits of gear can be used to give you a whole TV station, can you see any cable operator "wasting" them on a mere radio station?

Only a limited number of channels are available on any cable system, and in England they are all used up to provide the four terrestrial channels plus a couple of satellite-delivered services such as the all-film network PREMIERE and general entertainment station SKY CHANNEL. Can you imagine any cable company dropping one of these major TV channels to give you a radio station instead? They'll send around the white coats if you even think about contemplating such heresy... So, if you want to hear satellite radio, out you go to order yourself a dish!

#### IS IT WORTH IT?

Perhaps it would seem not, if radio is your main requirement rather than being a bonus with your satellite TV system. But radio is a fast-moving world - stay tuned, as anything can happen in the next half minute!

There's still plenty of room on the existing birds for lots more radio stations, but the big problem is the cost involved. Uplinking takes megapower, and those who own up-linking facilities charge giga-bucks for the service. Anybody considering that sort of investment wants to be sure of getting a return...

The very fact that CARY is getting involved in space-radio gives the clue that it's not only the Arianes that are that are due to be taking off in the next year or two! Keep it in mind that this dude made at least one of his millions in the satellite gear market - it's my bet that he'll soon be making a few more. The way to do it is to set up a station that is so super that everybody is going to want to be in on the act - then supply them with the means to get it together, in unlimited quantities and at rock-bottom prices, leaving the opposition not even able to stammer "you just can't do that!" because their mouths are hanging too far open. If anybody can do that CARY can - so get your cheque-books ready and watch this space!

Leo N. Brightstar  
February 1988

## PRODUCT REVIEWS

*This is a new section for NOW RADIO Correspondents to review new products, services and other radio-related items. If you have something for us to review, please send it to: NOW RADIO, REVIEW, PO BOX 45, KETTERING, NN16 0NW.*

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### SOUNDS FROM THE SEA The Great British Pirate Era

Description: Double Cassette set.  
Price: £6.50p

Producer: RADIO BROADCASTING LIBRARY  
Distribution: NOW RADIO COMMUNICATIONS and other agents  
Availability: Immediate Despatch

I wouldn't have thought it would be possible to put together another documentary of offshore radio, but RBL have done it with this highly interesting double cassette documentary.

Anyone who fears hearing endless recording that have been used time and time again will be pleased to discover that, apart from a very few, and then only in the first few minutes, it's pretty well unheard material.

The producers of this double cassette recording are based in Kent. That has allowed them to pull in a good few names working at INVICTA RADIO such as DAVE CASH, CARL CONWAY and ROGER DAY for contemporary interviews, reflections and, in the case of ROGER DAY, a fit of giggles recalling some rather outrageous moments on CAROLINE SOUTH. Also featured are TONY PRINCE, MARTIN KAYNE and DON ALLEN amongst others.

Of course, you will also hear

airchecks of all the stations of the time.

Did I say that this production covers the period from the arrival of CAROLINE (Easter 1964) to the towing away of both CAROLINE ships in early March 1968?

The quality is very good; stereo and Dolby B, too!

Whether your a devoted fanatic of anything offshore, or a white-collar employee of ILLR, you will find this documentary ideal to guide you through perhaps the most formative years of British broadcasting. Indeed with a price tag of only £6.50 you cannot go wrong in deciding to add this item to your collection.

## L O O S E E N D S

More former CAROLINERS ashore and on the air these days include DAVE RICHARDS and PAUL GRAHAM. DAVE RICHARDS is airing weekly from 2330 - 0100 Sunday nights and PAUL GRAHAM at same time on Monday evenings on RADIO BOULOGNE LITTORAL (91.6 FM). The station beams across to the Kent coast region from France and is in English Saturday 2130 - 0500, Sunday 2200 - 0500 and Monday 1900 - 0500 hours.....

Oh! Nearly forgot...RADIO MONIQUE will not, says our man in The Netherlands, be allowed to take airtime on the satellite-delivered radio service from Hilversum, CABLE ONE. The offshore boys had been claiming they would be taking time on the station from September.....

After 30 years in the business we are pleased to report a major transition!!! DAVID JACOBS is now Self-op with his RADIO 2 programmes...and, another veteran, JIMMY YOUNG has also joined the Self-Op'ers at RADIO 2 - though rumour has it he'll only cue up Track 1 of any album and doesn't want to know about using CD's.....!!!

DAVID ANDREWS, that former CAROLINE chap, who is at CHILTERN is actually hosting the 1000 - 1400 weekday airshift on CHILTERN's service for Bedford/Cambridgeshire on 792 kHz.....

CHILTERN jock NEIL FRANCIS (who just happens to be yet another ex-CAROLINE jock) recently popped up to Geordie-land to host an overnight airshift on METRO RADIO.....

When they do the splits expect

CHILTERN to offer AM listeners a format of MOR/Soft hits - known here as *TradILR* (traditional ILR - IBA recipe), whilst the new FM service will be Album Rock.....

A Special Event station planned for Wembley later this year wants to broadcast on the FM band. Guess what?! The HOME OFFICE are claiming that the *only* frequency available for the service would be that currently used by unlicensed station LVR.....!!!!

Keeping the listeners guessing until the last moment, BBC RADIO YORK said it might or might not broadcast a reading from the KAMA SUTRA the other Sunday morning. It even received advance promotion via LOOSE ENDS on RADIO 4 the day before. One would have thought that The Powers That Be would have stepped in and stopped it. In the end the reading WAS broadcast and now local Churchmen and their Congregations are hopping mad...perhaps it is because they were in Church at the time and missed it????!!

You can't keep him down!!! OWEN OYSTON has bought more shares in RED ROSE RADIO ! Remember it wasn't too long ago he left the company's Chairmanship. Now pundits are speculating that he's preparing to make a once-and-for-all takeover bid which will net him a nice catch of three radio properties in Preston, Leeds and Cardiff - not forgetting the proposed split-frequency op's planned by each station. He's also looking at bidding for one of the national IR franchises - as is RED ROSE...oh! Big Business!!!!.....

The band to push/plug/play and see make it big in '88 (according to PAUL MCKENNA - AM drive CHILTERN) is DEACON BLUE. Any other tips from you guys....???

L O O S E  
E N D S

Change of address, unless you've already done it as a result of us giving it to you in a past issue, The RADIO ACADEMY is now located at 30 Whiteladies Road, Bristol, BS8 2LG. Telephone (0272) 237285.....

Another change to note is that of the telephone number for EAST ANGLIAN PRODUCTIONS of Frinton-on-Sea, Essex. Their new number from Saturday February 27th will be Area Code (0255) 676252. Their address and telex number will remain the same.....

Our Dutch Correspondent HANS KNOT reports that the first ever commercial radio station in the homecountry of Transkei, Southern Africa, can be heard now and again under good conditions in Europe. Between 1700 - 0400 hours GMT/UTC check 'em out by trying 3927 kHz in the shortwave.....

Staying in Holland, we hear that an old friend of ours, HANS VERBAAN is suffering from Cancer and can be written to at this address: HANS VERBAAN, St. Elisabeth Ziekenhuis, Afdeling 4a, Kamer 408, Simon Smitweg, 2350 CC Leiderdorp.....

You can stop telling your listeners that in Hungary they have TV-free Mondays...they now have it like we do (yawn!) seven days a week.....

In Kenya a new move is to be made to introduce FM transmissions for the first time. A recent major study has shown that it's far cheaper to produce FM receivers these days. However, stations must provide different programming on new FM transmitters to attract listeners. No simulcasting there, old boy!.....

Broadcasters covering the Winter Olympics from Canada need not worry about taking recording tape! 3M are the official worldwide sponsor of Magnetic Media for the games and have stocked tape of the quarter-inch 226, 806 and 808 types as well as a full range of audio cassettes & broadcast carts.....

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A survey was carried out on the NOW RADIO NEWSLINE - (0536) 514437 from 5pm until 9am weekdays and around-the-clock at weekends - asking callers how many times they use the NEWSLINE in an average week. These were the results:

1 per week	2%
2 per week	20%
3 per week	10%
4 per week	8%
5 per week	11%
6 per week	12%
7 per week	37%

The question was asked to all callers using the NOW RADIO NEWSLINE between 5 pm on Thursday February 4th until 9am Friday February 5th. The NOW RADIO NEWSLINE is provided as a service for subscribers to NOW RADIO and provides a brief summary of some of the latest news stories.

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Can we expect ESSEX RADIO (when it starts a split-frequency service - which it will) to go with a format targeted at the younger element of the population? Suppose so, as the present format is aimed at the 25-plus age groups.....

*Why not call us with your LOOSE ENDS? (0536) 514437 during normal office hours.....*

L O O S E  
E N D S

Strange to tune into RADIO LUXEMBOURG the other night and hear one of the old "Station of the Stars" jingles....!

Congratulations to MR & MRS PETER STREAMES on the birth of the new baby.....

PUBLICATION DATES  
(NOW RADIO)

Issue 47	March 1
Issue 48	March 16
Issue 49	March 23
Issue 50	March 30
Issue 51	April 6
Issue 52	April 13
Issue 53	April 20
Issue 54	April 27
Issue 55	May 4
Issue 56	May 11
Issue 57	May 18
Issue 58	May 25
Issue 59	June 1
Issue 60	June 8
Issue 61	June 15
Issue 62	June 22
Issue 63	June 29
Issue 64	July 6
Issue 65	July 13
Issue 66	July 20
Issue 67	July 27
Issue 68	August 3
Issue 69	August 10
Issue 70	August 17

HIGH ADVENTURE MINISTRIES of California have given up the idea of locating a new shortwave Religious station aboard a ship in Asian international waters. Senior figures from the organisation were in the United Kingdom and The

Netherlands looking for a suitable ship. However, costings showed that could they obtain permission to broadcast from land they would save a few dollars! They are now looking at two possible locations for their new station - either in the Philipinnes or Micronesia. They have bought a 100 kW RCA transmitter from HCJB in Equador and aim to add to their present two stations in Southern California and Lebanon as soon as possible.....

SIMON DEE was a guest on MIKE ALLEN's late night phone in show on LBC RADIO last Wednesday (Feb 10).....

ALLAN MacDONALD, a Producer with BBC RADIO SCOTLAND has opened the first Pub on the Hebridean isle of Eriskay - famous for the sinking of the sinking of the cargo vessel SS Politician which was laden with Whisky and from which came the book and motion picture Whisky Galore.....

On the move: LIZ DAVIES is leaving her job as Producer at BBC RADIO ORKNEY in April. She helped set up the station 11 years ago...and GUY PHILLIPS a newsman at OCEAN SOUND departed last Friday to join TVS....

Talking of OCEAN SOUND - would it not be a good idea to give PETER McFARLANE the 1700 - 2100 airshift on OCEAN SOUND WEST and really maintain the "sound" of the service a lot better than at present???.....

Amazing how RADIO AIRE Programmer CHRISTA ACKROYD allows one of her Jocks to do no less than EIGHT airshifts in a week...is there a shortage of talent in West Yorkshire.....???

In case you haven't already tuned in - check out JESSIE BRANDON on LUXEMBOURG between 2300 - 0100 Monday through Friday.....



SOON . . . . .  
BIG BANG . . . . .  
Mk Two

STEVE MERIKE  
For NOW RADIO

First it was the City that rang to the cold blast of 'real world' intrusion. When the computer trading floor took over from the happy sound of screeching young men. Then was born the 'all new two car one filofax man'. Promising a glittering future with pots of cash in the nearest tax haven plus the knowledge that the new technology would keep him/her out of the cold light of unemployment. As we now know, those were heady days of champers, country weekends and BBC tv News cameras on hand to record your every million made.

12 months to the day almost, the Glittering Prize became Brideshead Re-visited as the gurus of Tokyo, New York and Hong Kong saw the writing on the wall at a sinking dollar a throw. Sadly out went the Brave New World in the shape of the US and Japanese Multi-Nationals. With them went 2000 jobs and twice as many futures.

Nigel Lawson didn't panic and a 200 point drop in the FTSE became 'an adjustment which we knew would happen'

Since last October the news from the square 3.3 miles has been steady. Porsche and Filofax have held the downward trend whilst Burton Group have had a slight upturn in thier suits and casual stock. What all this means is ofcourse is that from out of the debris has come a level of activity, in jobs and trading, which the market can usefully contain.

So is there a lesson to be learnt from the mishaps of hi-fliers and hi-earners. Made so by wild hope and misplaced tradition. I believe there is. Where better to apply

these disciplines than in the 'real world' climate of Big Bang Mk 2.....

The Radio Industry.

All over the country groups are busy spending money, deciding on decisions and rushing headlong into being the first of many. Clearly most of the press has realized this. (you can tell be the negative reaction to the Hurd announcement).

The Independent ran two features on:

- a) The new stations and SIBC.
- b) The pirates and how jolly they are.

The Sun/Mirror/Star axis covered the whole issue next to,

'Bonny Busty Bridget Braves Bitter Blast.....from Pole'

Yes folks, as temperatures drop through the floor brave little Bridget Hampton (21) battles against the bitter cold to pop in a pinta in the tiny hamlet of Upper Manning. Said Bridget, 38 24 34, as she finished her milk round. 'I wish we had a local radio station then I'd have known how to dress' Well she may be freezing but she looks alright ta me folks. But Bridget, whose now recovering from exposure, was glad I popped in when I told her her wish is about to come true. Upper Manning is to have its own radio station. She was delighted when I told her of Duggie Hurds plans to make her a Tip for the Top. Down at the Cock and Ferret the locals drank to that.

This is the Lenny Henry effect. It was he, you may remember, who became 'totally crucial' and a pirate radio DJ in uptown Tooting.

That radio station situated in a back room of a cafe would have cost perhaps £2000 - £3000. That is around 1/2 of 1 percent of an ILR station. The cost of one of the new breed of 'Community' stations will be about £25000. The larger 'Town and Surround' maybe £45000. As most ILR MD's will tell you many paid twice that amount for the transmitters alone.

In amongst all the words written and spoken about 'Big Bang Mk 2' there is an underlining theme. How is it to be paid for and how much will it cost. More over how will the looser financial and programme constraints change the 15 year road of current ILR stations.

You may remember how similar questions were being asked in the better papers one year ahead of 'Big Bang Mk 1'.

Then few had a real answer. So excitement took over and vast sums were spent on buying smaller stockbrokers and new technology.

Optimism as we know breeds optimism. October 1986 to October 1987 proved that.

For radio there are some answers built on experience of 25 years of commercial broadcasting.

1) Radio needs to be instantly responsive. Not only in programme terms but for advertisers to. Less than 17% of total UK advertising budgets are located with radio. That means 83% are not. So there is a good chance that the new services can be paid for by advertising. Radio is quicker, cheaper and person to person, more effective than television.

Against that are the number of local stations per market. Radios Luxy and Tara plus 3 national commercial stations and satellite stations. It will be up to the radio sales managers to pull in those companies and businesses not yet convinced. With Extra Radio being talked about by their families and kids plus Ad Agencies, the market will expand.

2) Radio needs people programming. Broadcasting never could achieve it completely. The new stations, like those in London, Nottingham and Birmingham, (Pirates at present) will narrowcast. In the process bring in new listeners and new advertising. Some will come from existing services but then some will find local programmes for the

first time. Then it will be up to the programmers and presenters to programme for targets.

The biggest losers in the rating battle will be the National Stations. Already they have a remoteness of view and lifestyle which, in the case of music radio, is very clearly London Based.

3) The 'X' factor. Right now the x factor is the new programming for FM only services. Most ILR's have plans at the IBA, most will be 'On Air' long before the first of the 'New' stations will be test transmitting. My guess is Narrow casting starts here. But what ever they do these FM stations will be established with new and fresh programming.

The x factor for the future is how good will the DJ's be. As competition hots up so will the personality war. This will mean some radical new thinking on the part of some managers who will find some of their best DJ's gone.

Radio is a team, no part can survive with out each member helping with the end product. But to the listener the Presenter is the Radio Station. These people, and the Programmers will be at a premium.

Rightly, there is great optimism in many parts of the radio industry. New stations, a new Radio Authority and a new attitude in Government will combine to bring British Radio into the latter part of the 1980s. New forms of speech and music programming will abound.

But here's a note of caution. Lets make one million at a time. That way we may avoid the disruption caused by the Bull Markets of the City.

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## OFFSHORE RADIO

GRAHAM KENNEDY  
For NOW RADIO

In NOW RADIO REPORTS (Issue 007) [republished in a later NOW RADIO Magazine] I wrote an article asking whether there was a future, commercially at least, for offshore radio. The article was prompted by a series of events, not least being the pathetic going's on over that ship the non-Communicator! Being a long time fan of exciting radio and going back to the earliest days of Caroline and London, City and 390 and the rest, I felt I had as much right as anyone to ask this honest, yet forthright, question.

Following the appearance of my article in NOW RADIO I received a letter from non other than a man well-known for his involvement in the launch of LASER 558. Without naming him, I'd like to reproduce what he had to say in a letter sent to me and dated January 1st. For ease of reading, the letter is reproduced in italics.

*"Roger Days notion that there is no money in offshore radio is completely unfounded and based on erroneous data.*

*Your belief that no one has made any money from offshore radio since '67 is similarly inaccurate. Many have, I number myself amongst the crowd (for our number is certainly in double figures and probably approaching three figures). I could mention a whole host of Veronica and Dutch Noordzee*

*people too and inflate the figure, then include Belgians and Israelis - but let's stick to the British Isles (and include Eire in that).*

*The investors behind Laser also made money. The original backer, Smyth, had a very good income from Ford (although this was limited to a mere 15% of their promise), Virgin and others. He certainly didn't lose money on the venture which explains him being prepared to let the ship go after I had it arrested by the Admiralty Marshall. He's still never collected the cash left in Court from the sale, or entered a defence to my claim. Money in offshore radio can be so good that none of us would wish the taxation authorities to hear the full facts.*

*You are 100% correct in saying that the only way to sustain an offshore station is to have sufficient funds and the correct personnel. It also needs experience, vision, guts and a lot of very hard work.*

*The people in the past have simply come in, seen easy cash and disappeared but with only a fraction of what they could attain, because they are in general greedy. Me too, but I admit I just see the big profits possible.*

*I am not a presenter, or just an engineer, or administrator, or salesman. I cover all aspects (in England we call this a 'Jack of all trades'), I coordinate, and bring in experts. Its professionals only in my operations, and when the backers balk at the cost of the experts then I put my head on the line and say "The*

best, or nothing." Should they answer 'no' then I move off to the next project, as my track record shows.

I believe that's the only way forward. I'm getting old and know there are but a few attempts left; but am determined to attain success.

You're right, there are enough lessons to be learnt from the last two decades. I've tried to pull them all together and then combine with sound commercial practise. I know we'll win eventually.

Caroline's revenue from religious radio (and it is NOT all from the USA, the most lucrative is from Europe) does not cover all expenses, as a good portion is creamed off by three agents before it reaches The Lady, and they actually receive less than £2,000 per week.

Spot ads are only a thing of the past right now as Caroline's (and Laser's I must add) name has been blacked with most agencies on Madison Avenue by disgruntled former backers (including one James Ryan), but spots are still available to a properly conducted operation.

I know this for a fact having met with many agency representatives over the last few years. Colgate are an exception and are very anti-Caroline, but many multinationals are keen to use such a wide reaching station.

I think you "hit the nail on the head" in your article when you mentioned 'honesty'. It's something that has been lacking on

almost everyt project so far, certainly whilst I've been involved (and I've dropped in and out of watery wireless since 1972, and before as an observer and friend.) I've seen cheating, lying, backstabbing - the lot. It saddens me, as there is so much potential if its done right. That's life some would say, but I see a better life. Offshore Radio has a future, I'm certain; but only if done professionally. Please don't spread the gloom and despondency that seems to be inherent in your article, especially if you also write for magazines circulated Stateside. It only makes our job harder."

I think you'll agree that the letter raises a few questions. You'll work those out for yourself, I am sure. You'll not need much comment from myself!

Perhaps I should challenge the writer to show us an offshore radio station of the same professional calibre of Wonderful Radio London - with the same kind of balance sheet - and then we will agree there is money in offshore radio.....

6K.

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COME OFF  
IT.  
KELLETT!

COMMENT BY NORMAN MCLEOD

It came as something of a surprise to see Clare Kellett riding her high horse in the letters page of issue 45.

It's disappointing to see that a university student has not yet mastered the art of careful and attentive reading, because Ms Kellett has managed to misrepresent my arguments very comprehensively, and so I am taking the unprecedented step of devoting a whole comment piece to setting the record straight.

The first trap Clare falls into is to equate NASB with student radio as a whole, and then the former with herself. Thus, when I report 'not much progress' on the student radio front as a whole, she takes this as a personal slight.

The reason why I said there was not much progress is that I have observed little development of student radio over the past decade, in terms of the number of stations operating, which has remained virtually static, the range and diversity of their aspirations, which are largely unchanged, the funds available for student broadcasting, which remain pitiful, or any other criterion you care to formulate.

I used the phrase 'intractably obscure' to describe ONLY the Articles of Association, which is written in mind-bogglingly complex legalese. For NASB to set its financial house in order would indeed be a remarkable achievement if it lasts. I have seen NASB try to cope with financial incompetence many times in the past, and the value of Clare's reforms will only be proven in years to come.

SARTORIAL ELEGANCE

It is when Clare and flares come together that we really do have to set the record straight. The reference to unthinkable careerism was part of a general comparison between students past and present, but yet again Kellett's paranoia gets the better of her.

Clare supposes that I don't notice the 'lasses' like her. I can assure Clare that whatever handicaps she may suffer in her later career, not being noticed is hardly likely to be one of them. To watch CK in action at a NASB meeting makes one think that perhaps Mrs Thatcher is quite a conciliatory person after all!

THE SPIRIT OF NASB

As I said at the time, what matters much more than any legal gobbledegook is the spirit into which the affairs of student radio are entered into.

Clare and her team are to be congratulated for bringing a brisk, no-nonsense approach to the Association's affairs.

Unfortunately, close relatives of briskness are bluntness and insensitivity, and one must tread carefully to avoid slipping into these extremes. I am not sure that the path followed lately has steered quite the right course.

We look set for an interesting debate on the possibilities of student FM radio shortly, although the 'nothing-new-under-the-sun' department can produce lots of old press cuttings debating the same issues in front of us today.

I look forward to seeing my student radio friends (if I still have any) very soon.

--- © N McLeod 1988 ---

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