

NOW RADIO

EVERY FORTNIGHT

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FEBRUARY 10, 1987

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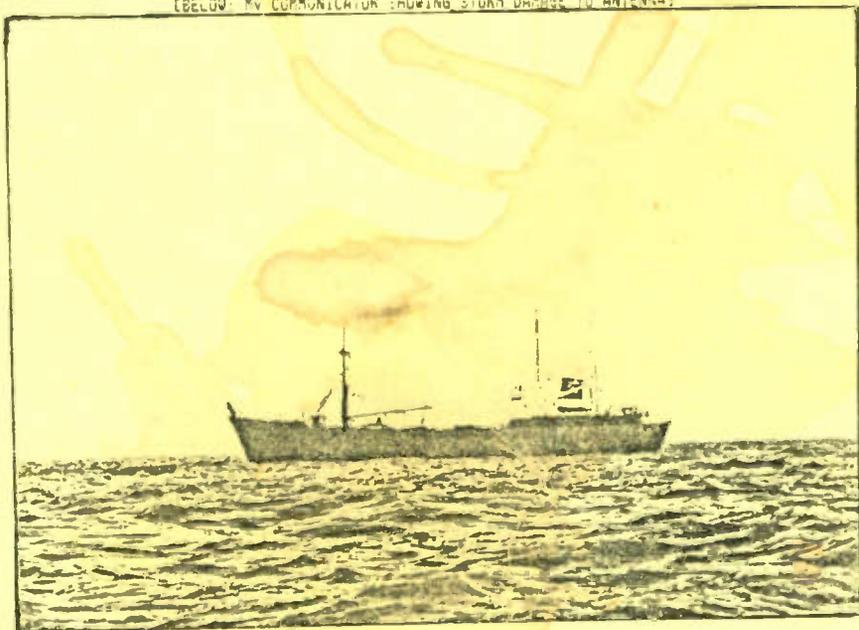
LASER IS ON

Laser Hot Hits is on-air providing full programming from the m.v. Communicator, anchored in the Knock Deep, about fifteen miles from the Essex coastline. Some programming adjustments, to introduce more current hits and perhaps less talk, are being introduced as this week progresses.

The station, according to a spokesman speaking to NOW RADIO as we go to press, is running around 5.5kW and up to 115% modulation. Plans to increase power further later this week are in hand, ahead of the installation of a new antenna system. Work will begin on that shortly.

continues back page...

(BELOW: M.V. COMMUNICATOR SHOWING STORM DAMAGE TO ANTENNAS)



NOW RADIO

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EDITORIAL COMMENT

Our readership continues to grow - and I would like to take this opportunity to welcome those new subscribers who have recently discovered us! I'd also like to thank each and every person and organisation who have renewed their subscriptions. Your support is so important! By the way, we have had so many letters lately saying how much you enjoy reading the publication, along with your comments on the new design, although I would like to reply personally, time is difficult to find sometimes - so please accept my thanks for all comments now!

I've decided that there has been enough written about the resignation of Mr Miine, the Director General of the BBC and on the Special Branch raid on the BBC premises in Glasgow...there is little we can add to those well-documented issues here.

The Green Paper is just around the corner - and you can be sure that, as with our preview of that document, we will be publishing a major analysis, looking into how this will benefit those currently in radio - and those planning new services.

I am also planning to carry major features designed to assist new station operators in all areas: programming, sales, promotions, legal, technical and so on...

As always, your contributions are to be encouraged!

HOWARD G. L. ROSE

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HOW RADIO

U.K. RADIO

COMMONS DEBATE ON RADIO

The Debating Group, supported by ten media organisations, is holding a debate at the House of Commons on Monday March 23, sponsored by The Association of Independent Radio Contractors.

The motion will be: "This House believes there should be a new regulatory authority for all UK radio."

Among the speakers will be leading figures from commercial radio, the IBA and Labour's former arts spokesman Norman Buchan, MP for Paisley South.

The Chairman will be the former Chairman of the National Coal Board, Lord Ezra, who is also industrial adviser to Morgan Grenfell and a director of the Reigate/Crawley commercial radio station Radio Mercury.

The motion will be proposed by Richard Findlay, managing director of Radios Forth and Tay, immediate past chairman of AIRC and the association's spokesman at the time of the Peacock inquiry, and Michael Bukht who is managing director of Invicta Radio.

It will be opposed by Norman Buchan, MP, who was recently sacked as Labour's arts spokesman, and John Thompson, Director of Radio (IBA), a position which he has held since 1972. (see separate story on his resignation on page nine this issue).

AIRC Director Brian Vest said: "We very much hope the Green Paper on Radio will have been published by then, so that our debate will be one of the first opportunities for public discussion of that document. Obviously, we had to frame the motion without knowledge of the Green Paper's contents, but the various 'leaks' indicate that the question of WHO regulates may be as important as HOW radio is regulated."

The Association of Independent Radio Contractors has invited the BBC, the Community Radio Association and the Cable Authority to attend the debate and participate.

OFFSHORE RADIO

DAY 'OUT' OF LASER COMPANY

Rob Day walked from a meeting of senior Laser Radio management on Monday evening (January 26) having offered his resignation to Radio Waves Inc, the United States company which represents the offshore station for airtime sales.

A spokesman for Laser refused to say why Day had resigned, but it appears that he was in a position with little choice.

NOW RADIO

AIRC WITHDRAW RECOGNITION OF UNIONS

The Association of Independent Radio Contractors (AIRC) has announced it has withdrawn official recognition of the National Union of Journalists and the ACTT in an attempt to break the six-month deadlock over pay and conditions at member stations in the IIR system.

AIRC says that if the unions and the AIRC's labour committee do not reach agreement before the end of the period of notice to the unions expires all existing agreements will end. Stations will then be able to negotiate with staffers at a local level. There would be no requirement to refer back to past national arrangements in such a case.

The Broadcasting & Entertainments Trades Alliance has already reached agreement for its members. They receive around three per cent extra each year for the coming three years. The NUJ wanted more, and ACTT decided to back it up.

The NUJ, which claims 90% membership in commercial radio newsrooms, says it would be looking at blacking stations and it would be seeking the support of the Labour Party and other trade unions. John Foster, the NUJ Broadcasting Organiser, spoke of getting the Labour politicians and Union officials to refuse to appear on such stations if recognition was finally withdrawn.

MAJOR CHANGES AT LEEDS INDIE

The Leeds' commercial station, Radio Aire, part of the Red Rose Radio group, is introducing some major programme changes.

Morning Programme host, and senior presenter, Peter Levy, left the station last Friday to join BBC Radio Leeds. He will be hosting a new programme which will run 1100 - 1400 hours on that station.

Levy's departure follows the return to late night's for controversial telephone host James Whale. A massive public campaign had been running to get the station to move Whale back to evening's following a stint on the IR station's breakfast programme.

To replace Whale on breakfast will be Ross Dickenson, who rejoins Radio Aire. He joins the Leeds station from Bradford's Pennine Radio, where he has been holding down the same airshift.

Jon Hammond moves into the Aire morning shift, which will again run 0900 - 1200. He will also present a Saturday morning programme at the same time, meaning a move to Sunday lunchtime for Ray Stroud, filling in a gap left by the departure of Peter Levy.

The latest programming changes should allow the West Yorkshire station to move to a 'more music - less clutter' programming policy.

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IBA PITCH FOR ALL NON-BBC RADIO

The IBA has made what could be a last-ditch attempt to persuade the Government it should be the body to regulate and control all non BBC radio, including ILR, Community and the Authority-proposed national commercial channel.

In a submission to the Government the Independent Broadcasting Authority says the Broadcasting Act should be amended at the earliest possible opportunity to allow for the introduction of the national service which is described as an extension of public choice.

The IBA has also proposed it should run the non-BBC services as it would operate such a system most effectively and administer them in the most economic way.

The submission talks of the Authority's experience in supervising self-financing local radio stations of widely varying scales and says they equip it - at lower cost in money and manpower than alternative regulatory structures elsewhere. It says it should assume responsibility for administering 'community radio', co-ordinating this new element with the IBA's present and developing radio work.

The report states "A practical and properly ordered framework needs to be devised on a basis of law fair to both newcomers and to existing broadcasters. The Government, in suspending its previous community radio experiment, has acknowledged the need for limited, low-cost regulatory mechanisms to monitor and maintain necessary checks on output, and for basic technical criteria.

Independent Local Radio has been pioneered, developed and stimulated by the IBA since 1972. Audience research consistently shows the majority of ILR stations taking the larger share of the total audience than any one of the BBC's various channels, and appealing to a more representative cross-section of their local populations.

The IBA is planning to continue the extension of ILR services, including those areas already approved by Government. It has experience of all aspects of radio planning and practice, throughout the U.K. Both experience and fresh thinking will be vital if ILR is to play its part fully, along with national and community radio, in an expanded sound broadcasting environment.

The IBA regards it as essential that it should administer commercially funded national radio to provide complementarity between the national and Independent Local Radio services, and to give both the national and local services a strong economic base to work together to the public's benefit.

The present legislation for sound broadcasting dates from 1972, and was drawn up prior to operational experience of self-financing radio in this country, and was derived from the legislation relating to television.

Within the demands of the present statute, the IBA has taken maximum steps to achieve flexibility and economy. For example, the IBA proposed and gained the Government's agreement, within the terms of the present Act, to reappropriate

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costs between its television and radio branches leading to the reductions of over 25 percent on the rentals charged by the IBA under its contracts with the ILR companies to fulfil all its statutory functions. The IBA has continued to engineer and administer the developing system without increases in its own staff. It has also stimulated the growth of the ILR services through the forward funding of transmitting equipment by contractors in new areas, and recognised the increased role that co-funding by non-broadcasters can play in the financing of radio output.

The IBA has urged that revisions are required in British copyright law. In particular the so-called 'phonographic right', by which the makers of commercial gramophone records charge the broadcasters for 'needletime' and 'airplay', which requires radical review.

A coherent plan for future UK radio must take into account the limitations imposed by the allocation of frequencies under international constraints. Within the UK, other public users such as the police, ambulance, fire, defence, aeronautical and maritime services also make legitimate calls on the spectrum.

Pirate operators have flouted the law and been able to minimise their expenses by evading requirements over planning permissions, site acquisitions, frequency assignments and related matters. Legitimate radio, in all its dimensions, cannot budget to proceed in that way. But it can operate within a framework which is low cost and commercially viable while providing people with a growing range of choice.

Under current legislation, the IBA - like the BBC - is responsible for setting up and maintaining the locations and equipment for radio transmissions. IBA engineering can bring unique skills to bear, competitively as well as efficiently, in planning the introduction of any future radio services.

IBA engineers are also particularly experienced in developing, refining and applying new techniques cost-effectively. The IBA is now pioneering the introduction within the UK of 'radiotext' and is assessing the economic and technical possibilities of 'radiodata' and of satellite transmissions for radio listeners.

In the forward planning for UK radio, the experience gained during the 1970s and the 1980s should be harnessed creatively in shaping sound broadcasting for the 1990s so that radio can continue to flourish and compete with the other electronic and print media. The IBA believes that it can provide the best means for co-ordinating the organisation required for achieving this end - to provide radio services to meet developing public tastes and interests."

The IBA's attempt to whitewash issues like 'economical' supervision of ILR and its bid to paint a picture of a body which is forward thinking is already coming under attack from a number of existing ILR stations, as well as prospective community/third force radio stations that we at NOW RADIO have so far spoken to.

Government wants non-BBC ops under the Cable Authority.

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RADIO MUST WAIT

Although the BBC has received planning permission for its massive White City Broadcasting Centre from Hammersmith Council - it now appears that the radio centre will not be built until phase three of the development.

The complex, which will cost more than £30 million, will include a shopping centre, community centre and car parking facilities.

CHINA LINK

BBC Radio Manchester linked with Radio Beijing twice for the celebration of the Chinese New Year. The broadcasts, in conjunction with financial support from Manchester's Chinese community, was made live by satellite.

The Cantonese-language programme broadcast on the Thursday was transmitted also by Radio Beijing.

On the Saturday, a similar link was carried out in English with Radio Beijing's English service.

TOP MEN QUIT BEACON RADIO

The Managing Director, Bob Pierson and Programme Controller, Richard Caperon, have quit Wolverhampton-based Beacon Radio following a row over company policy with the new Australian shareholders.

Chalford Communications, 93% of which is owned by Queensland's Darling Downs TV, own some 30.56% of Beacon Radio's Ordinary Voting Shares.

Both men quit the station Friday afternoon (January 30). A statement issued by the station, which is extending its area to include new transmitters covering parts of Shropshire, said the pair left 'by mutual agreement'. It did also acknowledge that there had been differences of opinion on the management of the station.

Chairman of Beacon Radio, Mr. Alan Henn, said there had been frictions within the station since the Austrians bought their way into the company last April.

"The Australians take a refreshingly different view of things and his will be good for Beacon." He said.

"Beacon will be more exciting and visable to the public in the future, he added.

Mr. Henn claimed that the departure of Pierson and Caperon had been 'very friendly and with no rancour at all'.

'Mr Pierson has done a good job as managing director. He came to Beacon when it was financially very unsound and he has taken it into a time when the company is now profitable and becoming more so.'

Bob Pierson joined Beacon Radio in 1980. He was initially Programme Controller. He took over the top slot following the sudden departure of Mr Peter Tomlinson in 1985.

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Bob Pierson took over the MD's chair with the station making an annual loss of £127,000.

Richard Caperon had been Programme Controller since 1985. Beacon have now appointed Mr. Alan Mullett as managing director. He was formerly Head of Sales at the station.

NOW RADIO has been informed that a staff member of Beacon had placed a five page document with the Australians claiming that the station was not being run to its full potential. At first the reaction was to suspend the member of staff - but later he was re-instated and the policy proposals were investigated fully by those concerned. The departures of the managing director and programmer followed.

DANES TO HEAR BEEB

Subscribers to Danish cable broadcast relay systems will be able to hear two BBC radio services in a deal between Britain and Denmark just agreed.

Danes will get the programmes delivered in stereo via the Intel Satellite from July.

MORE FINISH 'PROBLEMS' FOR CAROLINE

Radio Finland's domestic service is to operate 24-hours from this June.

The station is already planning to introduce a new higher-powered transmitter on 963kHz, which has been giving Radio Caroline engineers trouble in locating a possible new channel should 'interference' from the international service turn out to ruin their reception in Western Europe.

The announcement of around-the-clock broadcasts may now effect Caroline's transmissions on 558kHz, another of its channels, used for its mass-appeal pop service. 558 is Finland's other main AM channel.

CAMPUS RADIO CHANGE

University Radio Nottingham is off the air at the moment while technicians carry out work on changing the stations frequency from 963kHz to 1602kHz.

Nottingham requested the Home Office's permission to change channels before Radio Finland increased its output with a new 600kW transmitter on 963kHz later this year.

As reported in the last issue of NOW RADIO, Loughborough Campus Radio at Loughborough University is requesting permission to change from 963kHz to 981kHz. It says that a move to 1602kHz, a channel on offer, would be far too expensive for the station.

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IBA RADIO BOSS QUITTING

The IBA's Director of Radio, John Thompson, CBE, is quitting the Authority in early May. Mr. Peter Baldwin, who has been the Deputy Director of Radio since 1979, becomes Director Designate on March 1st.

John Thompson is retiring from the IBA, but will continue as a Vice-Chairman of the radio committee of the European Broadcasting Union.

Thompson joined the Authority as its first Director of Radio in 1972 for the birth of Independent Local Radio.

Lord Thompson of Monifieth, Chairman of the IBA, paid tribute to John Thompson's work, saying: "John Thompson has played a major role in developing, stimulating and guiding Independent Radio since the beginning. Its achievements and success owe an enormous amount to John Thompson's work over the last fifteen years."

VARIETY CLUB AWARDS FOR RADIO

The Variety Club of Great Britain voted LBC's afternoon programme presenter Jill Pyhra as Independent Radio Personality of the year at its annual ceremony at The Hilton Hotel last week.

In accepting the award, Pyhra told the audience and millions of BBC1 viewers "You may have heard LBC have been thinking of dropping my programme....."

Radio One Breakfast show presenter Mike Smith was voted BBC Radio Personality of the year. He paid tribute to his main influences; Johnnie Walker, Alan Freeman and Noel Edmonds.

LABOUR WILL ACT ON FOREIGN MEDIA OWNERSHIP IF ELECTED

Labour's new arts spokesman has warned his party will act to outlaw foreign nationals owning major stakes in UK media concerns - including Independent Radio - if elected at the forthcoming General Election.

Whilst designed as a method of breaking up the Murdoch publishing empire, it would also have undoubted implications for the two Australian companies now heavily involved in the commercial radio system under the IBA.

Labour would introduce a Bill to outlaw foreign nationals from owning or maintaining majority shareholdings. However, there is a belief in the party, at front-bench level, that owners would divest shares to other connected UK operations not in their direct official ownership.

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WYVERN HIRES A WALLY

Simon 'Wally' Barratt is hosting the Radio Wyvern afternoon programme for a few weeks as a temporary replacement for Neil Fox, who left the station to join Radio Luxembourg. Barratt has recently been working for Europa-TV, the now closed European satellite-delivered television channel, and was formerly with Radio Caroline International.

Later this month, Wyvern will have a permanent replacement for the departed Fox, and he will be Dave Windsor.

Dave Windsor has been working in Italian commercial radio and before that has worked in Irish private radio. He also spent a time aboard the *Ross Revenge*, home of Caroline.

TV CREW CAPTURE PIRATE RAID ON FILM

A crew working on a documentary about pirate radio for the channel 4 television programme *The Bandung File* were filming on Thursday afternoon, January 29, at the studio's of JBC Radio in Brent, North London, when the DTI's anti-pirate squad arrived to conduct a raid on the station.

Eric Gotts headed the five man team of inspectors from the Radio Investigation Service. 5 Police officers were also present at the 3.15pm raid on the black community radio station.

The Channel Four team were able to film the RIS team taking away the station's transmitter and studio equipment which it says were being used without a licence, and thus subject to a prosecution under the Wireless Telegraphy Act 1949.

The programme on Channel 4 was aired last Saturday night at 7.30pm and showed the raid taking place.

Recently a member of the JBC Radio team appeared in a London Court and was fined £185 for an offence under the Wireless Telegraphy Act 1949.

BBC WARNS GOVERNMENT OVER WARC

The BBC External Services has warned the Government that the current WARC in Geneva reallocating shortwave frequencies could result in Britain's voice abroad being lost to millions of current listeners as the result of the International Frequency Registration Board plan to make channels and airtime available on a more 'equitable' basis. The BBC warns that it may be in danger of losing about 40% of its daily output.

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TWO INDIES DUE FOR LAUNCH

Two new commercial radio stations are due to launch officially in West Germany on March 21. Radio Tele 1 plans ten hours of programming per day on 92.2 FM, along with Radio Gong, Kirchen & Bildungswerke and Philippine-Welser-Strasse, which each broadcast four hours per day and Flott/ASM Allgäu-Schwäbischer Musikbund (two hours).

Radio Ko, which is financially supported by a major publisher, and five others, will be bidding for 12 hours of programme time daily on 87.9 FM. Currently the channel is being used for eight hours by radio Lechblick and Radio A1 for four hours daily.

REDS STOP JAMMING

Moscow has halted jamming of BBC External Services' six and a half hours daily transmissions of news, current affairs and features targeted to the USSR.

Reception of BBC programming is reported to be 'loud and clear' again in Moscow for the first time in around six years.

COMMUNITY RADIO

MCR PLANS 24-HOUR SERVICE

Leeds-based MCR (Music City Radio) is planning to provide a round-the-clock service in the near future.

The station's programming is based on black music with a good degree of airtime given to import material and new releases. Much community information is also broadcast by the station.

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PHONE VOTERS SAY 'NO' TO NATIONAL COMMERCIAL STATION

LBC, the London talk/news station, conducted a 'phone-vote' on Friday on the subject of the IBA's promoted idea for a national independent radio station.

At the end of the voting, only 32 per cent of the callers said that they were in favour of such a station.

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REVENUE INCREASE

Britain's commercial radio stations recorded their best-ever first quarter for five years, with an increase in gross revenue for the period of 22% over the same quarter of 1985.

ILR's financial year runs October - September.

Gross revenue for the quarter was £25,127,079. December gross revenue was just short of £8m - showing its best year-on-year increase (15%) for three years.

The British Gas share floatation advertising campaign was one of the major contributors to the good performance. The system also saw the launch of Ocean Sound (Southampton & Portsmouth) which is bringing in more revenue than did its predecessor, Radio Victory, which only served the Portsmouth area until its loss of IBA contract.

The Director of the Association of Independent Radio Contractors, Brian Vest said: "With the Government's Green Paper due out this month, the Capital Radio Stock Exchange floatation also imminent, the national sales houses re-grouping and strengthening their resources and the IR network now firmly into the satellite era, 1987 could - and should - be the year of radio. This is a tremendous start..."

PEPSI SHOW GO-AHEAD

Pepsi Cola is sponsoring the "American Countdown Show" which is presented by Paul Gambaccini and produced by the syndication company Piccadilly Productions.

The 12-month contract is Pepsi Cola's biggest ever British radio spend. Until now the company had been reluctant to spend on ILR. It did buy airtime in the 'sixties with offshore radio stations Radio Caroline and Radio London.

Piccadilly Productions say this contract "represents a major commitment by an advertiser who had previously been reluctant to use the medium."

The deal ends a long battle between Pepsi Cola and the American Countdown Show and the Coca Cola backed deal for Westwood One's Scott Shannon countdown programme.

The Pepsi deal is worth a six-figure sum. Pepsi plugs will appear throughout the programme, as well as being backed with associated advertising and merchandising material.

The programme will be distributed to subscribing stations on open reel tape.

IS THIS YOUR OWN COPY???

IF NOT, CHECK PAGE 2 FOR SUBSCRIPTION

DETAILS!!!

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CRA NATIONAL MEET FOR WALES

The CRA is holding a major national meeting on the weekend 14/15 March at Llandudno, North Wales.

Ray Beaty of the Community Radio Association told NOW RADIO that the weekend should come just after publication of the Green Paper on the future of radio - and looks like being of great interest to CRA members, which include many licence applicants, as a result.

Mark Jones will be talking of his recent visit to community radio stations in the USA, and there will be advice and tips on campaigning locally for community radio, as well as training sessions.

The CRA is also hoping that special guests will include operators of some of the successful community radio stations now operating on cable systems around The Netherlands.

Formal business will be between Saturday lunchtime until Sunday lunchtime - and there is plenty of hotel accommodation available. You will pay between £8 - 9 for bed and breakfast in local Guest Houses, up to a fair £56 per person for two nights at the 3-star Gogarth Abbey Hotel.

The Tourist Information Centre's telephone number is (0492) 76413.

John Keith Jones is the local CRA organiser and he's on (0492) 86 06 43.

COMMUNITY RADIO CASH

The Community Radio Association has published details of financial grants given by the London Borough Grants Scheme to groups ready to reapply for licences when the time comes.

The current grants cover only 4-months, from December 1986 until March 31st 1987, with the next series of grants due to start from April 1st.

TV Sound received £7,423, Afro-Caribbean £15,233, London-Asian £14,490, Thamesmead Radio £15,087 and the Community Radio Association £4,500.

Decisions on next year's funding, from April 1st, will be decided at a meeting next month.

Applications by Chinese Broadcasting, Turkish Radio Project, and Hackney Radio have now been referred to a joint working party with Greater London Arts, says the Community Radio Association.

FRENCH TO TACKLE FM'ers

The CNCL is to ask broadcasters throughout France, starting with Paris, to cut the power of their transmissions. Some stations are illegally using transmitters with power output levels of over 100kW. Power output is to be limited to 10kW for independent's and Public Service stations will be restricted to a maximum 12.5kW eip.

NOW RADIO

~~EXCLUSIVELY~~ CAROLINE TO FM!

Radio Caroline is set to start a series of experimental FM transmissions within the next few weeks from their radio-ship, Rags Revenge, anchored 15-miles east of Frinton-on-sea, Essex.

The tests will be on low-power and should be found around the 105 area of the FM band.

Engineering staff of the station will judge from the low-power tests whether introduction of higher power would give them a marketable signal.

The FM signal should, at least, be heard around the Essex/Kent Coastal areas.

WORK GOES ON TO PREPARE PIRATE

The radioship Marnell, in the Northern Spanish port of Santander, is preparing to leave and sail for an anchorage in the North Sea. A radio engineer has been aboard the vessel working on the transmitter and a deal appears to be near completion with new owners.

The previous owners, a United Kingdom scrapmetal dealership, had been asking for £380,000 for the ship, but sources say it has been sold for £250,000.

NOW RADIO will be carrying a major report on this operation in our next issue.

TORY MP WARNS OF 'LACK OF FREQUENCIES' FOR C. R.

Conservative MP for Hazel Grove (Manchester) Tom Arnold has told Charlie Turner of prospective third-force station KFM that a lack of available frequencies may mean that the number of such stations may be limited.

BBC MAY SCRAP STATIONS

The BBC is conducting an internal review of the costing of its chain of local radio stations in England. Sources say that some stations, whilst draining vast sums of the Corporation's finance, are winning only a small share of the available audience.

A meeting at the end of this month may decide to either scrap all BBC local radio stations and form a series of English regional operations, or it may decide to close down big city stations Radio London, Radio WM (Birmingham) and Radio Manchester.

IN BRIEF

The Government's Green Paper on Radio, due in a few days, will cost around £1 £1.50p....BBC Radio Leeds will be seeking a Sports Producer next month - and a Senior Sports Producer in July due to current staffers leaving that station..Work on new Laser Radio antenna starts this week...

NOW RADIO

REFRESHER COURSE FOR AIR PERSONALITIES

CAN O'DAY
For NOW RADIO
in Los Angeles

Recently I overheard a conversation in which a major market programme director was asked, "Can a person learn how to be an air personality, or are personalities born and not made?" The PD replied, without hesitation, "No, you can't teach someone how to be a personality. I know, because in the past I've tried and couldn't do it."

What an amazing thing to say! Because he couldn't teach someone how to do something, therefore it can't be taught...or learned. Do you agree?

One reason this subject is of interest to me is that recently I was asked to teach a class at UCLA (University College of Los Angeles). The subject: Personality Radio. The students: working professionals who wanted to further their careers, plus some people at the beginnings of their careers.

Even as I accepted the challenge, I was aware of two important facts. On the one hand, I honestly had no idea if I could "teach" people to be personalities. On the other hand, I had absolutely no idea of how I would even attempt to do so in a classroom setting. So it all evened out.

O'DAY SHOWS CLASS

The class met once a week, three hours per session, for 12 weeks. Early on I became aware that - in addition to talking about formats, hot clocks, station politics, voice techniques, character development, etc - we found ourselves discussing things I had never thought much about during my on-air career.

As you know, radio is an *immediate* medium. Every week, sometimes every day, brings its own crisis that has to be dealt with. A new promotion has to be put together, a new batch of production orders is in the 'in' basket with a note that says, "NEED BY 5.00 TONIGHT!"

As a jock, I thought a lot about radio. Like most of us, I *lived* radio. It was second nature for me to keep abreast of what was going on at competing stations and in the rest of our industry, and I always felt a vital interest in contributing to the overall effectiveness of my station.

But I gave remarkably little thought to my own role as air personality (other than to get ratings). Frankly, the day-to-day world of commercial radio was so hectic that it never even occurred to me to think about such a theoretical subject.

Well, this three-month course at UCLA gave me a chance to get theoretical with a group of jocks and see the results on a weekly basis. Each week brought a new assignment that had to

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be completed on tape and played back during the next class. Naturally, at the beginning I told the class they'd find the assignments surprisingly valuable and meaningful and useful; this, of course, was merely wishful thinking on my part, because I was just winging it as I went along. Fortunately for me, however, they didn't know that personality radio can't be learned...so they went ahead and learned somethings they were able to put to use on the air.

For those of you who have been waiting for evidence that I've completely lost touch with the real world of radio, here it is: a theoretical, hypothetical, head-in-the-clouds, pie-in-the-sky column filled with all kinds of mumbo jumbo that couldn't *possibly* be of use to a real-life disc jockey. Unless, of course, you want it to be.

OUTROS & INTROS

The very first assignment was easy: Record four different record outros, maximum length 10 seconds. Each one, however, had to be structured differently from the rest. One might feature artist/title/time...but then, none of the others could. Examples:

1) "....'Born in the USA', as if you didn't know he was...that's the Boss on K107...."

2) "....K107 with Springsteen, and I think it's fine that the guy got married as long as he don't neglect his rock 'n' roll...."

3) "....a little flag-waving with Bruce Springsteen on K107...."

4) "....K107...Springsteen has just agreed to appear on a new record that makes a statement against apartheid; it'll be the Boss and a bunch of other concerned musicians. Some guys talk a good game about social problems, but Springsteen really knows how to put his voice where his mouth is...."

Each of the above has a different structure. The first is just a response to the title, certainly not saying anything of substance but enough to get you from here to there...The second refers to the artist's private life...The third makes a reference to the song's title...and the fourth is your basic "What's next for (artist)?" blurb.

Maybe you never would use any of these outros. Great. replace the first example with one of your own. And then come up with three more, each having its own structure.

The second assignment requires no further explanation than this: Record four record intros, following the same rules as last week's.

WEEKLY ASSIGNMENTS

Those of you who wish to embark on your own ambitious programme of on-air personality development might consider giving yourself a new assignment each week. Each weekend, for instance, you might identify for yourself some skill you

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believe you need to improve...and then be especially aware of opportunities to practice it during the next week.

Perhaps you've realised that when you read a PSA, it's as though your entire show comes to an abrupt halt. Your task that week can be to find ways to personalise, localise, or otherwise energise the basic PSA copy you're working from. Constant airchecking can assist you in identifying areas which could be improved.

The first couple of assignments I'm about to recount are elementary to most of you. (That doesn't mean they can't be of value. Many of us learned all kinds of grammar rules back in elementary school, but some of us's speech sure could use some better improving after all this time have passed). You PDs who are working with weekend talent, however, might find them to be especially useful.

WEATHER OR NOT

Next assignment: Record a "natural" weather forecast. Here's your standard radio forecast, as heard in every city in North America: "(City) weather calling for () skies with a () % chance of rain: high today (), low tonight (), high tomorrow (). Right now in Downtown (City) it's () degrees."

What's wrong with that? It certainly gives the basic information. The problem is that for any given recitation of that forecast, most of your listeners won't hear it. It'll go right past them, because they'll automatically tune it out.

Let's pretend you're talking to your brother in another state, via telephone. He asks, "So what's the weather like there?" You might say, "Oh, it's been pretty hot the last few days. It's supposed to hit 90 today." It's doubtful, however, that you'd say, "Well, Portland weather calls for partly cloudy skies with a 30% chance of rain."

If you tell the weather rather than recite it, you have a much better chance of keeping your audience with you rather than having them pass into a trancelike state. You jocks in a state like Florida know that the following forecast would be perfectly acceptable to your local listeners on most summer days: "Miami weather: Same as always." Naturally, there are other ways of saying what that message implies: It'll be sunny and hot and maybe it'll rain a bit and then it'll be sunny and hot again.

PERSONALISING THE PSAs

Another assignment was to personalise three different PSAs, three different ways. Three examples utilising different approaches: A PSA for the Ethiopian Relief Fund in which the jock began by mentioning how it isn't often a person gets the chance to save another person's life... Another jock began his spot for the SPCA (Society for the Prevention of Cruelty to Animals) pet neutering programme talking about how much he loves his dog (yeah, that's corny - and how many of you have

NOW RADIO

got a real soft spot for your pet?)...and a third mentioned how, when he was a kid, he always imitated his dad...which is why he thinks the National Safety Council knows what's doing when it asks parents to buckle up for themselves *and* for their children.

Another assignment - and one of my favorites - *was* to record five different lines (one for each day of the work week) that could *only* be done in that jock's market. In other words, a localised comment. (I warned the class that the following is *not* acceptable localisation for Los Angeles: "Boy, how about those Dodgers?")

One guy made a comment about how great it is driving the Hollywood Freeway at 4.00 in the morning, when it's silent and empty. Another mentioned that when he got off the air he was planning to go out to Zuma Beach. And a third mentioned that a great place to take a date is the laser show over at the Griffith Park Observatory. None of those line would've made much sense in, say, Pittsburgh.

And, still I hear some of you asking, "So what? What the heck is the point of doing some silly exercises?" The point is that you get set in your own programme of continuing education, you'll find that you'll start to look for fresh, creative approaches to forecasts, PSAs, intros, timechecks...*automatically*. And that means that no matter how much you've already accomplished, you'll continue to grow as an air personality.

SELF-ANALYSIS

Finally, a three-part exercise that everyone dreaded doing and everyone reported back as being surprisingly valuable.:

- 1) Describe the on-air persona that you want to project.
- 2) List 20 adjectives that describe your own personality as you see it (No fair going to the thesaurus for those adjectives.)
- 3) Select from that list the characteristics you would like to retain for your on-air persona...note which ones appear to be absent from that list...and think about ways to develop them for yourself.

In real life, each of us already *is* a personality. In radio, the trick is to discover which aspects of your personality you want to stress when communicating with your audience.

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NOW RADIO

FEATURE

NIGHT IN THE LIFE

BBC WORLD SERVICE ANNOUNCER
JULIAN POTTER writes

I'm not the worrying kind. But when the lights begin to go out at the railway station at 8.55pm I admit to feeling slightly concerned. I live on the South Coast, 50 miles from Bush House in London. That's just an hour's train journey away - when there is one. Tonight there isn't.

"I'll have to have my money back," I tell the railway official who has just sold me a ticket - the same official who is now extinguishing the lights.

"You're not travelling, then?"

"Not by train, it seems," I reply.

I have to use my car tonight. Not the most relaxing start to an eight-hour night-shift of news-reading and presentation. you get used to it, but it's an inside-out way of working. In midwinter, as it is now, it's dark before we get to Bush House and still dark by the time we finish. If we then go straight home to bed chances are it will be dark again by the time we get up.

My first job when I arrive at the studio is to read the 2300gmt *World News*. And I need to look up the correct pronunciation of King Moshoeshoo. One has to get it right - after all, he might be listening. Ah yes, that's it. Moshayshway. It's not difficult so long as you don't have a gap in your teeth. Then it sounds as though you're whistling!

The telephone rings. It's one of my colleagues calling from the Continuity Studio. It's from there that we act as host to you our audience on World Service, letting you know what programmes you can hear and when. One of us is always there, 24 hours a day, seven days a week: "And in a few moments the chimes of Big Ben for 2330 Greenwich Mean Time..." you know the sort of thing.

My caller asks me to make sure that the news does not overrun its allotted time of nine minutes 15 seconds, because the introduction to be read before *Commentary* is rather wordy and consequently "tight for time".

"No problem," I reply, "in fact I'll try to be out five or ten seconds early." "Even better," he says. We do try to help each other out, all in the cause of keeping things running smoothly.

"Lunch" is a mixed grill at around midnight thirty gmt, and very welcome too. A few of us divide the time between eating and putting the world to rights. Now it's 0215 and a programme producer rushes in straight from a warm bed at home to put *The World Today* to rights.

The programme deals with world oil prices and one country has just raised its price. So the producer has to alter some of the narrative before transmission at 0315.

I spend an hour in Continuity and have to take particular note of a couple of programmes. We're tight for time again so

NOW RADIO

I might have to drop Big Ben. That's not as bad as it sounds, just radio-ese for not letting the clock strike on the air.

I've never been particularly good at adding up minutes and seconds but at around 0430 I'm probably at my worst. It's the time when two and two are most likely to make five.

In Continuity, too, we always have to bear in mind that listeners are coming and going as frequencies are switched. So it's a matter of observing the silences and knowing when to shut up as well as when to start talking.

We also have to disregard the sort of feelings associated with "the middle of the night" or "the crack of dawn". Concentration at such hours ebbs and flows, but many listeners are just getting up, refreshed after a night's sleep and wanting to know what's been going on in the world. Or, perhaps they have just got home after a busy day at work, expecting a friendly and informative voice on the World Service.

But now it's 0630 and I'm ready to head home after my busy night at work. As I say, I'm not the worrying kind.....

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NOW RADIO

OPENINGS

Normally BBC applications need to be made on a special application form which can be obtained by telephoning (01) 927 5799 or by writing to BBC APPOINTMENTS, London, W1A 1AA.....

THE VOICE OF PEACE radio station has been the first station to many names in today's radio industry - perhaps if you're looking for an initial break - it could help you! THE VOP has regular vacancies for PRESENTERS aged 21 and over, with some experience and a valid UK passport, willing to give six-months to this adventure. The station is based aboard the m.v. Peace, anchored in International Waters, a few miles from the coast of Israel. Demo cassettes (airchecks pref) and c.v. should be addressed: VOICE OF PEACE, c/o Now Radio Communications, (UK Representatives), PO Box 45, Kettering, Northants, NN16 0NW.....

METRO RADIO (Newcastle upon Tyne) has a vacancy for a REPORTER in its busy North East newsroom. A sound journalistic background and radio broadcasting experience along with a knowledge of the region would help any applicant for this position. Write: Kath Hamill, Metro Radio, Radiom House, Longrigg, Swalwell, Newcastle-upon-Tyne, NE99 1BB.....

BBC RADIO WM (Birmingham) seeks a REPORTER with at least three years' journalistic experience to work primarily on reporting, interviewing, bulletin writing and news reading. Good microphone voice essential, as is a clean drivers' licence. Relocation expenses will be considered. Salary £8,954 - £11,110 plus an allowance of £597 per annum. (Ref 6141/NOW RADIO).....

BBC RADIO WM also is looking for a SPORTS REPORTER who must be a seasoned journalist with a developed interest in and knowledge of sport. It's a one year contract appointment. Salary £8,954 - £11,110 plus an allowance of £597 per annum. Ref: 6142/NOW RADIO.....

The latest arrival on the IR front, OCEAN SOUND is after a JLR1 JOURNALIST to run the station's busy sports desk. Good salary and company car on offer to the right person. Aircheck cassette and c.v. should be addressed; Chris Rider, Head of News, Ocean Sound, PO Box 99, Fareham, Hampshire, PO15 5TA.....

The BBC is looking to appoint a new PRODUCER at BBC RADIO CLWYD in Mold. You will be required to contribute to both general programming, as well as the station news output. You'll also be involved in presentation duties, along with interviewing, writing and presentation of news. A sound journalistic background with a wide range of interests is called for on this one. Odd weekend hours are expected from time to time, and you must have a clean drivers' licence. Relocation expenses will be considered. Salary range £11,009 to £15,322 plus an allowance of £579 per annum.....

BEACON RADIO (Wolverhampton) and the Diocese of Lichfield have an interesting vacancy for a RELIGIOUS PROGRAMMES PRODUCER to work four days per week with Beacon as Producer / Presenter of Religious output with the opportunity to

NOW RADIO

OPENINGS

contribute to general programme areas; also. The rest of the week would be spent in training and liaison work in encouraging local churches to relate to IR stations operating within the Diocese. If you've plenty of ideas for local radio, broad religious horizons and you are capable of working in a genuinely ecumenical and multi-faith context, contact Robert Ellis, Communications Officer, St Mary's House, The Close, Lichfield, Staffordshire, WS13 7LD for further details and an application form. Closing date February 28th....

THE RADIO ACADEMY is seeking a part-time London-based DIRECTOR with wide experience in the industry. Further details may be obtained by writing; The Radio Academy, The Council House, College Green, Bristol, BS1 5TR. Closing date, February 27th....

BBC LIGHT ENTERTAINMENT have vacancies for contract PRODUCERS to work on established programmes and who will develop new programme ideas. Salary £13,216 - £18,176 plus £597 annual allowance....

BBC RADIO BRISTOL has an opening for a PRODUCER for its busy news operation. Journalistic experience, the ability to really 'think radio' and play a major role in this exciting newsroom will be essential. You must be prepared to live close to the station. Salary range £8,954 - £11,110 plus annual allowance of £597....

RADIO FREE EUROPE/RADIO LIBERTY informs us of a vacancy for an AFGHAN PASHTOON for broadcasting, writing and translating in Pashto language. Knowledge of Pashto, Dari and English required for this post. Good background in Afghan affairs essential. References will be required. Written applications only to: Radio Free Europe/Radio Liberty Inc, Personnel Department, Dettlingenstrasse 67, D-8000, Munich 22, West Germany....

Sussex coast station SOUTHERN SOUND needs a JLR2 for its news operation. C.V. and demo cassette to: Nick Stewart, News Editor, Southern Sound Radio, Franklin Road, Portslade, East Sussex, BN4 2SS....

PICCADILLY RADIO in Manchester has a vacancy for a BROADCAST ENGINEER qualified to REC/HND level for a variety of duties around the station. Salary level around £8,500 but dependant upon experience. Chance of joining in a profit-sharing scheme. Applications should be sent to: The Chief Engineer, Piccadilly Radio, 127/131 The Piazza, Piccadilly Plaza, Manchester, M1 4AV....

Placement of current industry job vacancies in this section of NOW RADIO NEWSLETTER is free of charge in most cases. Details should be sent, in writing, to Openings, Now Radio, PO Box 45, Kettering, Northamptonshire, NN16 0NW.

Industry workers, and those looking to enter radio, and who are subscribers, are invited to call us during office hours weekdays to check the latest situation on jobs on offer around the system.

NOW RADIO

LOOSE ENDS

There has been a dramatic increase in the number of raids carried out by the DTI's anti-pirate squad in recent weeks. In one week more than twenty transmitters were removed from pirate stations in the London area alone. Court appearances have also cost some dearly: 3 staffers from LWR were fined a total of £1,400 and a JBC Radio staffer was ordered to pay a fine of £185 at another court. In the recent raids one station, Starpoint, was raided only fifty-five minutes after going back on the air with a new transmitter following an earlier raid by the squad. A very sophisticated microwave linking system in use by London Greek Radio, which had remained untraced for a long while, was also located and taken away by the DTI in their recent Sunday Special attack on more than a dozen stations on the same day.....

The Advertising Association recorded independent radio had £53 millions advertising income for the third quarter of 1986.....

Kerry Packer has sold his broadcasting interests. They not only included a 27.2% stake in TV-AM but also the Australian Channel 9 network, a tv station in Fiji and SIX commercial radio stations spread around Australia. Perth business tycoon Alan Bond bought the lot in a package which cost a mere £500 million.....

A burst water pipe caused havoc recently at the BBC External Services shop in The Strand - causing much damage to books, tee-shirts and video's on the premises. Staff managed a quick exit with what was left to a friendly establishment across the road whilst repairs are carried out.....

The BBC's Press Office informed the world's press about the recent resignation of Director-General Alasdair Milne, but forgot one important news provider!....itself! GNS, the BBC's own general news service designed to provide the Corporation's national, regional and local radio stations with the latest, was red-faced when irate BBC local radio stations began phoning in and sending telex messages demanding to know why the first they knew about the DG quitting had to come from other sources....Milne's office lay only a kilt-flash away from the GNS operation!.....

After a year of their partnership Wiltshire Radio and Radio West, operating as GWR have detailed their preliminary financial results for the period until the end of the 1986 accounting period. There appears to be an operating profit of £186,000 on a turnover of approx £2,000,000. It's an improvement as Radio West (Bristol-based) had made a loss for three consecutive years.....

NOW RADIO

IRISH RADIO

LEADING IRISH STATION CLOSES

Radio Carousel, the first private commercial radio station (unlicensed) to establish itself outside of Dublin City, has closed.

The station, established by County Meath-born Hugh Hardy in 1978, and had won a large and loyal audience. In recent years a Carousel Network was established, with relay and sub-station operations in Navan, Drogheda and Monaghan.

The closure came after Department of Communications officials informed Hardy that Carousel had been the source of interference to licensed mobile transmissions.

Hardy, meanwhile has been the subject of industry speculation for some time. Recently he had opened a new station, in Dublin called KLAS 98 and reports claimed that Carousel was financially unsuccessful in recent months and the Dundalk-base was for sale.

Following the closure of Radio Carousel (Dundalk) the sub/network stations have continued broadcasting.

COMMUNITY RADIO

METROPOLITAN POLICE BACK PIRATE RADIO STATIONS

In what might appear to be a surprising statement, but one which is known to be backed by unofficial links in several areas, The Metropolitan Police has expressed its support of the (so far) unlicensed and pirate radio stations operating in the London area.

The Metropolitan Police are reported to say certain stations are providing ethnic groups with a constructive outlet. They also appear to appreciate the new channel of communication the pirates have introduced.

Chief Inspector Alistair McNicol, a specialist in community policing operations in North London, said that the pirate stations, from the point-of-view of the Police, were a 'good thing' He said: "The stations provide a vehicle for dispelling rumour. It's naive to think that isn't useful to the Police."

It is known that Police have requested the DTI inspectors not to 'raid' pirate stations in the past in case such action might lead to unrest in the community. One such situation exists at this moment, with an out-of-London operation. The DTI admit to this kind of policy.

NOW RADIO

CHARLIE MAY BE RADIO'S ANGEL

February 17 sees a General Election in the Irish Republic. At present the smart-money is all on Charles Haughey's Fianna Fael party, whose Communications Spokesman, Terry Leydon has recently laid out details of their radio policy.

Fianna Fael have come out firmly in favour of independent radio, working alongside the state-run RTE. As great believers in competition the party would like to see radio stations in every area, providing they can survive and regardless of ideology.

A two-tier system is proposed; commercial stations along the lines of Q102 and Sunshine Radio, together with community stations like the long-running BLB in Bray, County Wicklow.

Mr Leydon claims that if returned to power his party will start licensing stations within six months. He recognises that community radio in some areas would initially need financial assistance until it became established. He suggests that this backing could come from the commercial stations, through the proposed Local Radio Commission.

Whether Mr Leydon will become Minister for Communications and will be able to get his policy through remains to be seen - even if his party wins on February 17.

THE IRISH LESSON

Since the late seventies, when a loop-hole was discovered in the Irish Wireless Telegraphy Act, and Magistrates stopped hearing cases which only resulted in £1 fines for illegal broadcasting, commercial, private and community radio stations have thrived in the Republic.

Although there was one attempt to form an organisation to represent all stations in talks with the Government over ever-impending legislation designed to 'do-away' with pirates and introduce some kind of legitimate commercial or second-tier (after the state-owned RTE), it soon became an expensive and pointless exercise for broadcasters to become members, and each station went about in its own way.

No overall policy was discussed between stations, but over a period of time it became apparent that sixty or so stations could broadcast, from multi-kiloWatt stations in the Dublin area playing non-stop hit music, though to the smallest towns' community radio service which perhaps only broadcast limited hours.

Until this day the stations have shown that rigid policing of the airwaves is not necessary, whilst the listeners have been provided with a real choice of listening.

For broadcasters, and that includes members of such unions as the NUJ manning news operations, it has also provided a sixty-fold increase in opportunities for employment.

NOW RADIO

TED ALLBEURY

PART TWO

PAUL EASTON
For NOW RADIO

In NOW RADIO (#18) we carried the first part of the highly interesting talk given by former Radio 390 head, Ted Allbeury, to the Radio Academy South-East Region's inaugural meeting.

In Part One we heard how he became involved with setting up 390, and about its demise in 1967. Ted Allbeury takes up the story:

"You can imagine what fun it is starting a radio station, having the people out on the fort and saying 'all the best tunes have got to be Glenn Miller, and when we go on the air, the first thing is going to be *Moonlight Serenade*,' and then the being totally hooked on radio like you were some dope.

Imagine what it's like when a radio station dies. You're making the last statement and you play the National Anthem, then all you hear is a 'shooshing' noise, and you can't believe for weeks afterwards that you can't tune into 390 and find something there. It's very depressing.

Phil Birch (MD of Radio London) and I got together. Whilst he's not what I call a real radio man, he's a good advertising man and businessman much greater than I am, but he wasn't that keen on radio.

Well, we started a thing called 'BR-USA' - British Radio USA - and I was going to have a trailer and go to the 20 great marketing spots in the United States: with my family, and we were going to take over the rotten-est station in town! We'd be a sort of market for British goods, and I was going to interview the old lady who bought Nottingham Lace for Macey's, or whoever, and it was going to be great fun.

I touted the idea, we printed little leaflets, and I did a days programming. Nobody here was interested. We needed £35,000 to be able to carry this off, and the only advertiser was Trebor Mints, who said they'd spend £10,000, and then it dawned on me. Why bother about the British, go and get some American advertising.

So I went across to New York, into the heart of it, and I eventually ended up talking to a man called Marion Harper, who was the head of Interpublic at that time - 14 of the largest ad agencies in the US, and very keen on radio. He said he thought it was a wonderful idea, and asked me to prepare a talk to sell to some of his clients. I talked to 30 of them, played some tapes and took billings of some \$175,000 off that meeting.

Oddly enough, the first people to buy were Conard of New York - not from here - the Prudential in New York and a lot of travel people. That evening I went back to the Waldorf feeling terribly pleased with myself, and President Johnson came on tv

NOW RADIO

talking about some sort of dollar crisis and he was saying 'why should anybody want to go anywhere other than America for their holidays, this lovely country of ours...', and so on.

Marion Harper rang me the next morning to say that virtually all the advertising had been cancelled overnight, but to come and see him anyway. I saw him and he said that this was too good an idea to miss, we want it one way or another. 'What we're going to do, under great secrecy, is give you Coca-Cola's radio advertising for the next year. Go back and lace it into appropriate places in your programme, come back and be prepared to do a pitch to the agencies, then we'll fly you to Atlanta (Coca-Cola's Head Office), and we've already got virtual agreement for \$250,000 to be spent by Coca-Cola - they'll be the only one's who'll advertise on this programme.'

Of course, I went back, laced it in in five minutes and rushed back to New York. There was a nice note waiting for me at the Waldorf saying 'Welcome Back! See you tomorrow, Marion.' I got to his office at about 9.45. By 10.15 I was getting a bit uneasy, and I asked the girl if she'd told Mr Harper I was here, and she said that it was alright. By 10.45 there was still no call from above, and I got touchy, then a man came and asked 'Who's the Brit with the radio business?' I told him that it was me, and he said 'You don't read the *Wall Street Journal*, do you?' Apparently Mr Marion Harper ceased to be President of this group at 11pm yesterday evening. It was in the *Wall Street Journal* that morning, and I hadn't seen it, and I was told that they didn't need any 'Brit Radio' thank-you-very-much.

I felt the Good Lord was sending me a message, so I went back to the Waldorf to pack my bags, and I got a call from a TV station saying that they'd heard I ran a pirate radio station, and couldn't understand why there wasn't a radio station anyway, and why it had to be a pirate, and could I go on the chat show that evening?

I went on the chat show - and hogged nearly a whole hour of it - and when I came out of the studio there was a message for me to ring a phone number.

The man who'd left the message turned out to be the President of ad agency *J. Walter Thompson*. He'd just seen me on TV and was throwing a party for me, please be there! I said I wasn't in a mood for a party, and told him what had happened. He told me to forget it, and just come to the party and enjoy it.

So I went to the party - it seemed the people there were all very important, and the host introduced me to a girl called Ruth Jones, who'd been a radio advisor to President Kennedy, and was now their senior radio person at JWT.

He stopped the party and told his guests this sad tale of this Brit who'd been robbed of his radio station, and they were going to put things right. He wanted the people at the party to fund a radio station. Meanwhile Ruth sat in a separate room and rang around, eventually returning with the news that I was to be bought a radio station in Nevada. The

NOW RADIO

reason the station wasn't doing very well was that nobody realised that the place was going to be transformed into a great leisure and sporting resort in a year's time. They were buying it for \$15,000, whilst taking over responsibility for over \$20,000 in debts. It was mine - and I chickened out! I couldn't believe it, but it is that easy, and that's how it should be - with a radio station as a normal piece of commodity.

Nowadays I listen to Radio 4 quite a lot, and Radio 3 because I like classical music. I also like a lot of the music played on Radio 2 (I've never worked out even now how you can listen to Radio 2 when Radio 1's got the VHF wavelength!). I used to listen to BBC Radio Medway, because it was very like 390, but since certain people went there (and it became BBC Radio Kent) it's gone more for young people, and I don't want that. I also feel it's lost its homeliness, so I listen to BBC Radio Sussex as well. I also have a boat down at Chichester, so I get both ends of the spectrum. I also listen to Radio Solent, particularly for the weather reports to find out if I can get out to sea or not. I also like listening to some of the shortwave stations. If I'm writing (one of my thrillers) about Moscow, I just have to listen to Moscow Radio and I feel I'm right there. I also have a ham radio and a satellite dish, but really I just like listening to the radio.

There were times with my 20 hours a day of sweet music on Radio 390 that even I got tired of listening to it, and I've always felt that if I were to put my money into anything in commercial radio I'd rather put it into a news station like LBC than anything else (not that anyone ever asked me) because we need a change.

But if I could have a completely free hand, unfettered by IBA, and other regulations, I'd certainly love to bring back Radio 390.

♦ ♦ ♦

HAMILTON HITS OUT AT RADIO TWO MUSIC POLICY

David Hamilton has hit out at his former employers at BBC Radio Two over their policy to hire presenters for his old time slot such as The Beverley Sisters, Nicholas Parsons, Vince Hill, Barbara Windsor and Adrian Love.

He has also described the Radio Two music as appealing to eighty year olds.

Hamilton quit Radio Two for Reading Indie Radio 210 recently after thirteen years at the BBC. He claimed the music policy was his main reason for leaving; saying that he preferred Tamla Motown to Mantovani.

NOW RADIO

COUNTY STAYS WITH CAPITAL

County Sound, the Guildford, Surrey commercial station has not switched national sales from Capital Radio Sales as was being speculated last week in some quarters.

A check with County this morning brought the reply: "We are still with Capital...it is a case of us having to honour our agreement with them until October...."

BEACON CHANGES

Further to the report on the departure of it's managing director and programme controller, Beacon Radio - the Wolverhampton/Black Country indie has made Pete Wagstaff it's new Programme Controller.

The latest presenter to be hired by the station is Dale Winton, who will be holding down the stations midday airshift.

MORE YORKSHIRE SHUFFLES

Mike Sweeney has moved from presenting Pennine Radio's evening airshift to a.m. drive as a result of the departure of Ross Dickenson. Dickenson is returning to Leeds' Radio Aire to take over the breakfast programme from next Monday morning.

Mike Sweeney only recently took over Pennine's evening programme from Tony Fisher, 17, claimed to be one of the country's youngest deejays, who has joined BBC Radio Leeds for an afternoon airshift. His position has been backed by a Government YTS grant.

LBC TALKS GO ON

Talks are continuing between Union officials over LBC's plans to rid the station of 34 out of 168 jobs as part of a major overhaul of operations and programming. [see #19 for detailed report]

The alliance of BETA, NUJ and ACTT is calling on the management to remove what they describe as an 'illegal threat' to remove redundancy terms in their in-house agreement'; LBC/IRN are offering to those who lose their jobs four times the usual severance terms. Those who remain will be given a lump sum payment of £1,500 and a 5% pay hike back dated to October. The £1,500 comes on line in return for the introduction of new technology and in return for a halt to certain allowances.

A letter to all employees told them that they have until March 31 to accept the offer or only statutory terms of severance will be offered.

The unions are claiming that the management plans for programming would be impossible to implement with the proposed manning levels.

NOW RADIO

BACK AT PAMS

CHRIS ANDREW
For NOW RADIO

There is a lot happening at PAMS jingles at the moment! Firstly the legendary vocalist Trella Hart was recently seen in the company's Dallas studios re-creating several of the 'swistle' and 'Fun Vibrations' jingles that first made her famous 20 years ago. Jingle experts will recall Trella's distinctive voice gracing many of BBC Radio One's original PAMS jingles in 1967 and, according to PAMS, the lovely lady has lost none of her vocal 'muscle'.

PAMS International are now offering Trella Hart custom voice-overs for the first time.

PAMS International will also shortly be launching into Britain the complete range of ID jingles and Library music produced by Century 21 Programming of Dallas. Significant here is the availability of the material on Compact Disc.

My latest visit to the PAMS operation also made me aware of the fact that Sonovox jingles are making quite a renaissance with the United Kingdom studio currently making sets for stateside stations such as WBNR and WSPK.

Finally, over in Toledo, the PAMS North Coast singers have just completed a set of crazy A'Cappellas for 'all oldies' KOFY in San Francisco, California - and 'crazy' is the word because the station's Programme Director has given all his jocks the names of famous American automobiles!! With tongue placed firmly in cheek, PAMS have produced loony tunes for such delightful names as 'Steve Studebaker', 'Kevin Corvette', 'Pete Packard', 'Don Desoto' and many more. ILR Programmers looking for new gimmicks should take note!

PAMS in the UK can be contacted on (01) 304 8088. Speak with Barry Charnley or Chris Elliot for more low-down on this creative operation. Or write, PAMS, 4 Hansol Road, Bexleyheath, Kent.

RADIOCASTERS' RELAUNCH

Richmond Radiocasters, one of around 260 applicants for the postponed community radio experiment licences, is reorganising its operations in preparation for making a new application following official publication of the Government Green Paper on the future of United Kingdom radio services.

At present the organisation is under the direction of NOW RADIO Editor Howard G. L. Rose and Terry D. Callick.

The Twickenham-based operation plans a 24-hour service with very heavy emphasis on news and public affairs, using a round-the-clock manned newsroom, and the services of a variety of national and international news agencies.

NOW RADIO

COMMUNITY RADIO

ANNUAL REPORT PUBLISHED

The East Newcastle Community Radio project says that 1986 was a successful year for the organisation, according to its annual report, just published.

With financial assistance from Tyne & Wear County Council they were able to appoint Mark Jones (26) as the North's first full-time Community Radio worker. During the year a full range of activities were developed by the project including a series of training courses.

Many public talks and information leaflets were also arranged.

East Newcastle Community Radio have also been represented at all Community Radio Association meetings in the past year, including the lobby of MPs at Westminster. The group has also made links with many community radio operations in the United States of America.

The year also saw East Newcastle Community Radio join forces with Sunderland Community Radio to form a North Eastern Community Radio Association.

"The year has proved to be a great success," Mark Jones told NOW RADIO, "the group has established itself as one of the best organised and informed groups in the country. When people north of Watford wants to know about community radio, they come to see us."

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NOW RADIO

ANOTHER INDIE RADIO MERGER

As predicted by NOW RADIO NEWSLETTER, formal merger agreement has been arrived at by two East Anglian commercial radio companies.

The Suffolk Radio Group, which owns and operates Radio Orwell (Ipswich) and Saxon Radio (Bury St Edmunds) is merging with Radio Broadlands, the Norwich contractor.

The three stations, according to spokesmen, will remain 'editorially independent' of each other, whilst sales operations will now be offering clients the chance of booking a Total Survey Area of some 1,390,000 people.

ESSEX TO BMS

Essex Radio has switched national sales reps from IRS to BMS - as a result of the increasing pressure from the stations Australian shareholders who also own BMS.

The Australian Paul Ramay Group Ltd own 50% of BMS, now headed again by Canadian Terry Bate, and 30% of the Southend-on-Sea station.

OFFSHORE RADIO

TOUGHER MEASURES FOR PIRATES

The British Government plans to amend parts of the Marine (etc) Broadcasting Offences Act 1967 which makes it illegal for British subjects to work for, advertise on or supply offshore radio stations such as Radio's Caroline, Monique and Laser Hot Hits.

NOW RADIO understands that Whitehall may be looking for ways of toughening the Act's section dealing with supplies for the offshore stations.

However, the existing stations are able to continue with little fear of such measures; they are supplied with fuel oil, water, food, spares and programme materials from non-British sources.

A previous attempt to blockade the pirate stations, managed by the DTI, using a 'spy boat' failed.

MORE DJs FOR HOT HITS

Laser Hot Hits team of DJs is soon to be strengthened by the arrival of more radio pro's from the United States of America.

The current team is Johnny 'Rock n Roll' Anthony, K.C., Brandy Lee and news editor Andrew Turner.

A Laser spokesman told NOW RADIO said the station was to adjust its programming to bring the station into line with a pure Hot Hits format this week.