

NOW RADIO

EVERY FORTNIGHT



NOW RADIO

Editor: HOWARD G. L. ROSE

**Contributors: CHRIS ANDREW □ JOHN LEWIS □ PAUL EASTON □ GAVIN COOPER
BARRIE JOHNSTON □ STEVE HAMLEY □ ROB CHAPMAN □ CLIVE GLOVER**

United States: GRAHAM KENNEDY

EDITORIAL COMMENT

The Home Secretary, Douglas Hurd said, at the time of publication of the Green Paper, Radio: Choices & Opportunities, it was "time to give radio its head" with the introduction of new, lighter regulatory controls over an industry that has since its inception, been stifled by bureaucracy. He spoke of the establishment of 'hundreds' of new local radio stations throughout this country, catering for all tastes and interests. Frequencies were available now, with many more to come in the next few years - many thank's to the end of simulcasting of the same programme on two different wavebands by all but one UK radio service.

The new opportunities are there for those who include professionals who have been forced to wait in the sidelines for many years because our broadcasting system has allowed existing stations what amounts to a commercial monopoly in all but one market - London - where two stations serve 12 million people.

Those 'New Entrants' (as they are described by the one true voice of all interests - The Association for Broadcasting Development) must ensure that those who have enjoyed what has been an easy ride thus far (the ILR companies) do not poison minds within the Home Office by installing fears that 'the market place cannot sustain additional competition.

If they can't compete and survive - perhaps they should not be in commercial radio. The Government is offering us what we have wanted for many, many years - in turn it will give station operators a chance to give listeners true choice and broadcasters a wider selection of employment opportunities.

HOWARD G. L. ROSE

SUBSCRIPTION RATES

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CHILTERN & SEVERN IN 'SECRET' TALKS

Talks have been going on 'behind closed doors' between bosses of Chiltern Radio and Severn Sound.

It is believed Chiltern is looking at the possibility of establishing an extension to its broadcast area to include Oxford/Eanbury.

Oxford is midway between Chiltern Radio/Northants 96's service area and that of Gloucester-based Severn Sound.

Oxford was on the list of areas for future Independent Local Radio stations for the IBA and which had received Home Office approval.

Chiltern Radio has also had talks with senior figures in the Suffolk Radio Group. It is claimed that Chiltern may have been interested in buying-off the Saxon Radio operation at Bury St Edmunds.

Another source says that Chiltern may, in fact, now be proposing a take-over of both Suffolk Group stations; Orwell and Saxon.

RED ROSE IN TALKS, CLAIM

David Maker, Managing Director of Red Rose Radio Group, which owns Preston's Red Rose Radio, Leeds' Radio Aire Cardiff-based Red Dragon Radio and which has substantial holdings in Pennine Radio (Bradford), Radio City (Liverpool) and Piccadilly Radio (Manchester), said, "No Comment.." to NOW RADIO when asked about reports that his group had been involved in talks with The Suffolk Group consisting of troubled Radio Orwell (Ipswich) and Saxon Radio (Bury St Edmunds).

The possible merger with Norwich-based Radio Broadland and th Suffolk Group fell through and was reported in a previous edition of NOW RADIO NEWSLETTER.

RED ROSE TO PULL OUT OF AIRC?

Director of The Association of Independent Radio Contractors, Brian West, informed NOW RADIO NEWSLETTEE he had not been approached by Red Rose Radio in relation to the group withdrawing from membership of the ILR trade organisation.

"I have had no communication on the matter. All I know about it is what I read in the press." said Brian West.

David Maker, Group Managing Director of Red Rose, didn't want to make any further comments on the matter at press time.

If Red Rose were to pull-out of AIRC, which many are claiming is expensive and not doing a great deal for members, other stations are bound to follow.

MERCURY STAFF OUT

Crawley's Radio Mercury has been hit after action by newsroom staffers.

The station suspended them without pay after a dispute with management over union recognition. Seven reporters were suspended last Thursday after they held an emergency union meeting during the midday news bulletin.

The news staff said they were forced to take the action after management tried to impose a new contract which, they explained, removed recognition of the National Union of Journalists.

The staff also claim the agreement would have slashed redundancy and maternity benefits, end special responsibility payments and annual pay rises, and it would have failed to guarantee what they claim would be adequate newsroom staff levels.

The station's local news output has been hit - but national and international news is being relayed, as normal, from IRN in London.

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SONY RADIO AWARDS

The Sony Radio Awards were presented at the Grosvenor House in London last Thursday. The ceremony was hosted by Douglas Cameron from LBC and John Timpon. There were over 500 entries from BBC world, national, regional and local radio as well as the independent radio stations.

The Best Music Programme award went to The Network Chart Show which is hosted by David Jensen. The Best Specialist Music programme award was given to Radio One's Andy Kershaw. The Best Popular Music Programme ended up being The World Popular Song Festival from Radio One.

The award for the best use of radio comedy was given to Huddwinks from Radio Two and hosted by Roy Hudd.

The Best Classical Music Programme category was won for a programme produced by BBC Radio Four. Best Drama production was Radio Four for Mischief.

The Best Original Script award went to The Awful Insulation of Rage (Radio Three). The Best Actor was Ronald Pickup for a play which was broadcast by Radio Three. Best Actress, for a Radio Three play, was Billie Whitelaw.

The award for Technical Excellence went to Capital Radio and Peter Simmons for Breakdown.

The Best Magazine Programme went to Radio Four for Loose Ends. The Best Current Affairs Programme section was won by Radio Four for The Aids Plague in East Africa which was produced for the File on Four series.

The Best Documentary Features Programme was Hopping Down in Kent which originated from Radio Four.

Sports Broadcaster of the Year was a nineteen year old from Aberdeen who actually began his (unpaid) career at the age of five! His name Derek Wray and he works now for BBC Radio Scotland.

The Best Community Service Volunteer's Compilation was won by Mrs

Sally Gordon for Suffolk Group Radio for work done over a period of years. The Best Children's Programme award was given to Speaking Clock from BBC Radio Merseyside.

Best Outside Broadcast award went to Radio One for the mammoth Mail Coach Drive which celebrated the first Mail Coach run from York to London two hundred years ago.

Best Dramatisation section was won by Radio Four for Jude the Obscure.

Radio Reporter of the Year was Graham Leach for his work in Southern Africa.

The Local Radio Personality of the year was shared between BBC Radio Kent's Barbara Sturgeon and Andy Radford of Severn Sound.

The Local Disc Jockey award went to David Jensen of Capital Radio. The National DJ award (voted by readers of Smash Hits) was Mike Smith.

The Best Local Radio Programme award was given to Swansea Sound for a documentary on the Aberfan disaster.

The Radio Academy award for the most creative use of radio was presented to Peter Simmons of Capital Radio for Breakdown.

The Outstanding Service to the Community by a Local Radio Station award went to Radio Aire for the Build-a-Bungalow appeal.

The final three awards of the day went to Derek Jameson of Radio Two for Radio Personality of the year, Brian Hayes of LBC - who took away the Special Award of the Year and finally the team on The Archer's won The Golden Award.

WE WANT YOUR NEWS!!!

YOU CAN TELEPHONE, WRITE, TELEX OR FAX YOUR NEWS TO NOW RADIO NEWSLETTER: TELEPHONE (0530) 514437. TELEX 8951182 GECOMS G, FAX (01) 318 1439 (Groups 1, 2 & 3) OR WRITE: PO BOX 45, KETTERING, NORTHAMPTONSHIRE, NN16 0NW.
KEEP IN TOUCH!

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BMS INTRO NEW RATE CARDS

Radio sales house BMS has introduced new, easy-to-read advertising rate cards. The were brought into force from April 1st.

The non-pre-emptable cards comprise five time segments at five booking levels. The level charged depends on the amount of airtime available and the levels are subject to being changed without notice.

BMS has individual ratecards as well as its regional ratecards for Tyne Tees Radio, Yorkshire Radio, Anglia Radio, London Orbital Radio and a package called Radio South taking in Invicta, 210, Mercury and Southern Sound.

YORKSHIRE NIGHT RADIO

Pennine Radio (Bradford) Programme Controller Will Venters has handed in his resignation following a move by the three grouped stations, Pennine/Viking and Hallam to introduce shared evening programmes from 8pm until 6am daily.

Programming of the new service will be overseen by Managing Director of Viking, Roger Brooks.

At one stage Venters was offered the post of head of sport following the departure of the stations top sports producer to Radio Trent - but in a junior capacity.

A number of jobs will go as a result of the shared operation.

VANCE AWARD

Readers of the heavy metal magazine Kerang! have voted Radio One's Tommy Vance top rock dj in a nationwide poll.

Second was top-rated Metro Radio's 'Hot & Heavy' host Alan Robson.

Next came Steve Wright, Tom Russell and in fifth place Mike Smith.

CAROLINE DEVELOPMENTS

Radio Caroline 558 Programme Director Peter Philips has returned to the station's based aboard the mv Ross Revenge in an attempt to adjust the stations programming which management feel has 'drifted' to 'too much talk and not enough music' in recent weeks.

The station is also concerned about the loss of more than a million listeners in a year in the south-east of England.

Adjustments to programming, in both music and presentation areas, will take into account Laser being back on the scene.

Returning to the station this week, to help bring the on-air team back to strength will be Kevin Turner. Turner has just returned to Europe from another stint with Blue Danube Radio. John Tyler is also returning to head the station's news operation.

The evening 'Viewpoint-963' service, which is broadcast following the end of Dutch-language programming of Radio Monique, is being extended. Initially it will run through until 9.45pm weekdays and 10pm weekends - but the station will further extend the time allocated to religious programming if more can be sold.

Viewpoint-963 accounts for a good proportion of its available income.

Meanwhile, Tom Anderson, Programme Controller of Caroline Overdrive, the night time rock service which has been off the air for several months due to a shortage of suitable staffers, is on board the Ross Revenge putting into action plans for a revival of the service.

Sources say that when Overdrive does return it will have a new format.

Plans to increase transmitter power on 558 are being held back until some more spare parts arrive from the United States of America.

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THE IRISH ROVER

CLIVE GLOVER
For NOW RADIO

CLIVE GLOVER HAS JUST RETURNED FROM A TRIP TO IRELAND. HERE ARE A FEW OF HIS OBSERVATIONS. HE WILL BE REPORTING IN GREATER DETAIL ON COMMUNITY/LOCAL RADIO IN THE REPUBLIC IN A FUTURE ISSUE OF NOW RADIO NEWSLETTER.

There is a letter pinned to the wall in the studios of Dublin's SUNSHINE 101 from the PERFORMING RIGHT SOCIETY addressed to station owner ROBBIE ROBINSON (ROBBIE DALE). It thank's him for payment under the recently concluded royalties agreement with the station. It goes on to say that PRS is so impressed with the clear and concise way the royalties were detailed by Sunshine that they are going to go back to RTE to ask them to provide their details in the same format....

More people in Dublin now listen to VHF/FM than on medium wave. This is almost entirely due to the influence of the quality music-based programming of pirate stations such as ENERGY-103, Q102 and SUNSHINE 101.....

The top breakfast show in Dublin's highly competitive market is currently on ENERGY-103 and presented by GARETH O'CALLAGHAN, Formerly with BEC RADIO BEDFORDSHIRE and RADIO CAROLINE.....

The most noticeable difference listening to Dublin stations after listening in London is the almost total absence of Soul and Reggae music, with Top-40 and AOR being the order of the day..hint..there must be room for at least one such soul station, and there is, of course, no DTI to worry about in Dublin!.....

The noticeable exception to this rule is KLAS with a Beautiful Music format which is instantly recognisable as a direct descendant of RADIO 390....

With the main Dublin stations offering give-away prizes of £10,000 to £20,000 it was a surprise to hear Bray's Community radio station, BLB, offering a prize of no less than £250,000!! It turns out that what they are doing is giving away tickets for the national lottery!....

ROSE'S RAMBLINGS

The next issue of NOW RADIO NEWSLETTER will mark the completion of our first year in the business of publishing what has grown to become a most important, reliable, informative and worthwhile journal for the radio industry.

It would be very interesting, not to say, helpful if you could spare a few moments to jot down your own comments on the newsletter, and get them off to us, so we can see what YOU think about what we have done so far. Your comments also help us plan for the future.

Radio One Controller Johnny Beerling has claimed that there are few good, original deejays coming 'on stream' these days...I wonder what you think? Personally, I believe to a great extent Mr Beerling is right. Listen to radio, check the audition tapes, and you'll realise that there are a lot of clones around who have come to represent the 'typical ILR' "presenter" style.

It's dated, it's dated! Let's hear a few exciting jocks.

If you think you are different, or you know somebody who is, why not let me know.

I've been squeezed down to almost nothing in this issue...keep the feedback, news, tips and Loose End's contributions flowing in. HGLR

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INDUSTRY LEADERS CALL FOR NEW AUTHORITY FOR ALL RADIO

A motion "This House believes there should be a new regulatory authority for all UK radio" was past by a comfortable majority at a recent debate at The House of Commons.

The debate was sponsored by the Association of Independent Radio Contractors (AIRC) and was one of a series held by The Debating Group, which is supported by ten media organisations.

Speaking for the motion were Richard Findlay, managing director Radio Forth/Radio Tay and Michael Bukht, managing director of Invicta Radio.

Speaking against were Norman Buchan, Labour MP and John Thompson, the IBA's soon departing Director of Radio.

Speakers from the floor included John Davey, Director-General of the Cable Authority and Peter Baldwin, who takes over from John Thompson as Director of Radio at the IBA in May.

Richard Findlay said "We must stop tagging radio on to irrelevant or under-employed quangos..."

He also called for the BBC's radio services to be brought under the same regulatory body as that for commercial and community broadcasting.

John Thompson made a further claim for the IBA to retain its hold on radio, claiming that national, local and community radio would all benefit from the experience of the Authority.

David Maker, managing director of the Red Rose Radio Group, which owns Red Rose (Preston), Radio Aire (Leeds) and Red Dragon (Cardiff) and which has stated its interest in getting involved in national commercial radio with Chalford Communications and has been seeking a take-over of Bradford independent station Pennine, said it was not who regulated radio, but how. "We must know what the regulations for

the future of radio are." He said.

One hundred and eighty people attended the debate, which was chaired by Lord Ezra of Horsham, a director of Radio Mercury.

AIRC Director Brian West said, "These debates - like public service broadcasting - are expected to inform, educate and entertain, and the calibre of the contributions, both from the main speakers and the floor of the House, amply fulfilled our expectations on this occasion."

VOP SIGNING

The latest DJ to be hired by The Voice of Peace radio station is Alan Fraser.

He flew out to Tel-Aviv to join the offshore station last Tuesday from London's Gatwick airport.

Fraser's previous broadcast experience has been with several land-based pirate radio stations.

He comes from Sutton Coldfield in the Midlands.

The Voice of Peace is represented in the United Kingdom by Now Radio Communications.

NEW TRANSMITTER FOR OFFSHORE STATION

The Voice of Peace is taking delivery of a new 10kW AM transmitter from Canada.

The supplier is handling the installation of the solid-state unit, which will replace the defunct Collins AM transmitters (2x20kW) which the station has used since first broadcasting to the middle east in 1973.

The station is currently broadcasting on 100MHz FM only with approx 90kW e.r.p.

That unit is a Harris stereo transmitter. The station also has Harris audio processing and studio equipment.

It was installed about eight years ago.

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BROMLEY MEETING

There will be a meeting at the Central Library, Bromley, on April 15, to discuss proposals for the establishment of a community radio service in the area.

The meeting has been organised by Tony Bailey of Bromley Community Radio and all those in the area and from beyond with an interest are invited to attend.

Further details can be obtained by writing to A.J. Bailey, Bromley Community Radio, 49 South Hill Road, Bromley, Kent, BR2 0RL or by telephoning (01) 460 1141.

The meeting will start at 7.30pm.

ABD TALKS

"Radio: Choices and Opportunities" the Governments' recent Green Paper has changed attitudes across the industry and has stimulated everyone we met, to consider the new progressive role of radio. It seems the Government's aim to achieve diversity of listener choice by providing for additional services distinct in character, can be met without too much difficulty. It's really a question of how soon," said Paul Boon, Chairman of the Association for Broadcasting Development after a round of meetings recently with radio industry chiefs.

In the light of the recent Green Paper aimed at totally re-vamping British radio and its regulation a round of talks was held with the Independent Broadcasting Authority and The Cable Authority. According to the Green Paper it is likely that one of these two authorities will preside over all non-BBC radio services.

The meetings explored how opportunities for radio's New Entrants (cited in the Green Paper) might best be developed in order that diversity of services be achieved.

Attending the meetings on behalf of the New Entrants were Paul Boon, Chairman of ABD and Charles Turner, Managing Director-Designate for KFM

Radio Ltd. KFM Radio Ltd was formerly an unlicensed radio station serving Stockport and part of Greater Manchester. It was one of the 266 applicant groups who applied to take part in the Governments (abandoned) radio experiment in 1985.

"Responses from the IBA and Cable Authority were most encouraging indeed, both Authorities seemed to be prepared to make the necessary organisational adjustments to accommodate:-

i) radio overseen with a light regulatory touch and

ii) a massive growth in the number of broadcasters i.e. hundreds of small stations using available space across the frequency spectrum (medium wave and VHF/FM)."

Peter Baldwin, Director of Radio Designate (IBA) suggested how his body might come to terms with being a regulatory authority (instead of the more grand role as broadcasting authority) surrendering ownership and ultimate control over programmes (which it has at present). He went on to outline how the IBA would respond in any new role determined by the Government.

In a separate meeting Jon Davey, Director General of the Cable Authority outlined that in the event of being given the role of regulating all non-BBC radio services, his authority would continue to be responsive to commercial freedoms, while applying controlling safeguards where necessary, so that broad consumer choice would be assured.

Other issues likely to affect New Entrants either directly or indirectly included - both authorities' thinking behind the broad range of proposed radio services; frequency planning and allocation; simulcasting; ownership and a likely time table for all such developments.

A meeting with Phonographic Performance Limited (PPL) was also similarly most constructive. The body explained that their role as a

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copyright agency was to sell their music repertoire as a commercial resource. The Government, aware of the constraints imposed to date, has expressed concern and hoped that a 'satisfactory agreement' on needletime restrictions could be reached. (Needletime is the restriction that limits the number of records all UK radio stations can play per day - ILR stations are allowed 50% of their transmission time as needletime, up to a maximum of 9 hours needletime per day). As a result of the meeting and subject to all round agreement, needletime will be a non-issue so far as New Entrants are concerned.

"That PPL is prepared to accept continuous music stations like the Home Secretary's illustration of a Jazz station, is really good news" said Paul Boon "it's as if a veil that had covered British radio for many years, has at last, been lifted."

The Association for Broadcasting Development represents many would-be New Entrants seeking opportunity to broadcast, in the light of the Government's Green Paper on Radio. In addition the ABD represents the views of over half the listed applicants to the Government's radio experiment which was cancelled last summer.

Last November the ABD compiled a submission to The Home Office in anticipation of the drafting of the Green Paper. Amongst the points raised by the Association were:-

1/ While seeking to address the role of New Entrants in context, the ABD has focussed its attention on the range of non-BBC radio services available in the United Kingdom.

2/ The ABD advocates a Multitier system of broadcasting, embracing National, Regional, truly Local, Specialist (by ethnic group or music type) and Public Access (non-profit maximising) radio.

3/ It sees differing degrees of regulation for each tier, i.e: regulation with a heavy to medium touch for National and Regional radio and with a Light Touch for radio

stations with smaller coverage areas/audiences.

4/ The ABD carried out research and discovered that the public want truly local radio (services specifically for an area within a large city or for a small town). It also discovered demand for specialist music stations.

5/ The ABD acknowledges the requirement among other pressure groups for public participative (public access) radio stations that would not necessarily be commercially orientated.

6/ The ABD suggests that the method of funding should be open to each licenced operator.

7/ The selling of airtime for commercials should not be exclusive to contractors in the IBA/Independent Radio system.

8/ At the same time controls on these stations should be relaxed.

9/ The ABD recognises a case for one controlling body administering all non-BBC radio.

10/ Finally, the ABD has recommended that far more stations should be set-up to improve consumer choice.

SHETLAND BROADCASTERS SUBMIT GREEN PAPER TO GREEN PAPER

The Shetland Islands Broadcasting Company has made its submission to the Home Office in response to the Government's Green Paper on the future of radio.

Whilst the closing date for submissions is officially June 30th, Ian Anderson, Managing Director of the company which has been seeking a licence for many years, told NOW RADIO NEWSLETTER that he thought it best for everyone to consider rushing their feedback to the Home Office in order to assist with an undelayed forward plan for the introduction of the planned changes for the country's radio industry.

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CAPITAL NAMES NEW HEAD OF MUSIC

Tony Hayle, who left to start up his own business, has been replaced at Capital Radio by Richard Park.

The new music chief at Capital joined the London station from highly-successful Radio Clyde in Glasgow.

He had been in charge of music for that Scottish station for the past fourteen years.

He was also midday programme presenter and was responsible for arranging many live outside broadcasts for the station.

ABD/MARCONI MEETING

Paul Boon, Chairman of the Association for Broadcasting Development, is having a meeting with Dr. Rotherham at Marconi this Thursday.

Marconi write the computerised programmes for the Department of Trade and Industry for the allocation of radio frequencies on both medium wave and VHF/FM.

Boon will be receiving a special presentation which will show how many local transmitters can be slotted in to certain areas of the country, to assist in the Association's reply to the Government's Green Paper on the future development of radio, Radio: Choices and Opportunities.

CORRECTION

In NOW RADIO NEWSLETTER #23 we failed to make it clear that the report on the MUSIC RADIO CONFERENCE was written by PAUL A. RUSLING

We apologise to Paul for our failure to insert the credit - and would also like to take this opportunity to thank him for his reports on the World DJ Convention and Alan Freeman's award from The Radio Academy. We appreciate the time, energy and thought given.

GREEN PAPER ATTACKED BY UNION OFFICER

Andy Egan, a researcher for the ACTT, claims in a article to be given to his union as a possible submission to the Home Office as the Union's response, that more regulation, not less, is required by UK radio.

He claims that the introduction of national Commercial radio might well appear attractive because of the job's its proposers claim it may offer, but it will have a negative impact on existing Independent Radio stations.

Egan also says that increasing competition may also force the BBC in to thinking it cannot justify its share of the licence fee income.

He also claims that French experience of co-operative community radio stations provides an example where such stations find it almost impossible to survive under deregulation.

Egan claims that whereas there may initially be 'hundreds' of new local stations, they will soon become swallowed-up by media giants and formed into networks offering little more than 'pop and call-in shows'.

Whilst hitting out at the Government's proposals for the development of radio, the ACTT researcher says quite the reverse is required from the viewpoint of both workers in the industry and the listening public.

YOUR SUBSCRIPTION

TO CHECK WHEN YOUR SUBSCRIPTION EXPIRES, CHECK THE ADDRESS LABEL IN WHICH THIS COPY OF THE NEWSLETTER ARRIVED.

YOU WILL SEE A SERIES OF NUMBERS AT THE TOP OF YOUR ADDRESS. FOLLOWING THESE NUMBERS WILL BE 'NR' FOLLOWED BY ANOTHER NUMBER... THAT IS THE ISSUE YOUR SUB EXPIRES.

FOR EXAMPLE 2500-NR24 WOULD MEAN YOUR SUB EXPIRES WITH THIS ISSUE. DON'T FORGET TO RENEW!!

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FOURTH TIER RADIO

We hear much talk, and take part in much discussion on the probability (or is it, unfortunately, the 'possibility') of having a third tier of radio in the United Kingdom. Perhaps we should not be too eager to forget that another tier of radio already exists - and one which is ignored by many because it is small, insignificant, embarrassing to work for - and an object to poke fun at !!

But how many people in 'professional' radio today owe their current position to the experience gained in a small hospital radio station?...and how many who are fortunate enough to make it in to The Big Time remember their roots and keep in touch with their 'first' station? Certainly not enough. But after all...hospital radio is not REAL radio - it's just a bunch of people who fancy themselves as 'Disc Jockeys' playing records on a Sunday afternoon to one little old lady of 92, hard of hearing with a broken leg - or is it??

If that is what you want it to be, then that is what it must be - but if you have the right approach then it is very much REAL radio!

WBHS was born in Wakefield in West Yorkshire, 32 years ago in 1955 - one of the country's first hospital radio stations. After 30-odd years of 'fitting in' to the hospital environment in borrowed rooms, not really suited to broadcasting, the local Health Authority has realised that Hospital Radio has an important role to play - and with their help and a lot of hard work from the 40 or so 'staff' working on the station, 1987 has meant the opening of a brand new, purpose-built studio complex in the heart of the hospital site. It's no Broadcasting House, but it does comprise two fully equipped studios, each certainly comparable in size to the average ILR studio, together with a small MCR (Master Control Room),

Production Room, Reception area and a reasonably sized rest/social area. All perfectly adequate - and we suspect better than most!!

Studio equipment is a mixture of new and the not so new. Cost is, of course, of vital importance. A thousand pounds is a considerable amount of money - so four record decks at three thousand each is a non-starter. But reasonably priced decks have been found, with acceptable start-up times and forward/reverse cueing action - nothing more than is needed, really.

The studio mixers are purpose built by a local company and each is a ten channel job with 7 phono and three microphone channels plus all the luxuries of life - fader starts and a wonderfully simple PFL system.

Cart facilities (ITC) and reel-to-reel (Ferroglyph) are courtesy of ex-ILR/RBC machines which still have a good few years service in them - a good thing really as new equipment of this nature is far too expensive.

The studios also have cassette facilities and full talkback between rooms. Health Authority electronics staff are responsible for the design of a marvelous 'offer and take' system for handing between studios.

The whole studio set up cost in the region of £14,000 - a phenomenal amount for a Hospital Radio station - but certainly within the realms of possibility.

From our exercise it is possible to construct from nothing to a complete, functional radio station for under £15,000 which although built specifically as a hospital station requires nothing more than a transmitter to be a fully workable public broadcasting station....Community Radio in Wakefield? Maybe one Day!

FUNDING

What about funding? Many hospital stations would curl up under a table

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at the prospect of having to 'raise' well in excess of £10,000. We too felt the same way. The annual turnover at VBHS was rarely much more than £3,000 - but when you think that the plans for our new complex were drawn up in June 1986, to be built, equipped and on-air by February 1987 was no mean achievement.

But where did the money come from?? The answer to this question is really limited only by your imagination...

Stage one is to establish - and maintain a good working relationship with the relevant Health Authority. It is well worth the time and effort making contacts in high places - and it can save you money!!

Stage two - get in touch with as many local businesses as you can - write to them all - ask for donations if you like, but better than this - offer something in return. Advertising. Find out what your nearest ILR station has on its rate cards and scale down your charges to suit. There is little point in asking £20 for a slot which ILR is charging the same for - no business will fall for that - but they might pay £20 for a 10-week contract to say one play per day. Not vast sums of money but over a year the £20's and £10's add up and provide useful income. Don't be afraid to spend money to make money. £50 - £75 on postage can soon turn into profit from just one donation or advertising contract. If you send out 250-300 letters you are quite likely to do much better than you expect.

Stage three - Get out into the community and get yourselves noticed. VBHS spent around £500 on an outside broadcast stand - a simple structure made from wooden staging and tubular aluminium - together with a basic 'disco' type equipment set-up. Excellent for relaying local events back to the hospital network - and for hiring out to local organisations.

VBHS provides the OB unit, public address system, music AND staff to provide the entertainment for local galas and shows. At a cost of say £50

- 60 per day organisations are only too willing to part with their money. Good money and in any cases good and useful programming too!!

Set ups such as this tend to snowball. We now have a long term contract with the local District Council to promote outdoor markets in the Wakefield area. Our OB unit provides entertainment for shoppers (surprisingly popular) and advertises FREE for market stallholders. The Council pays us for our services - but contributions from both stallholders and the public are frequent.

An interesting anecdote here is that at one stage we lost the contract for this kind of promotion to the local ILR station (Radio Aire) - but won it back from them because <a> ILR was far too expensive and reasonably well-known personalities attracted shoppers away from the market stalls totally - defeating the object of the promotion.

Overall use your imagination. Get out of the studio and get yourself noticed. The results can be very rewarding. But remember sitting in a studio playing records will not get you noticed and the people will not part with money for something they have never heard of! Get out and Sell!

PROGRAMMING

We hear a great deal about 'formats' in radio - and a good deal about stations attempting to cater for everyone within one format, and failing miserably to cater for anybody!

Unfortunately, hospital radio has a major problem. It cannot choose its audience. Any station can AIM at a particular section of the community and if it is good enough it will attract the section it aims at. Hospital Radio is PRESENTED with an audience - and audience with one thing in common. If they had the choice they would NOT be listening.

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No professional station has to fight against these odds. Hospital Radio stations do - and many fail in the process. I have seen many programme schedules which indicate an attempt (and usually a failure) at copying Radio One - mainly because of the age group of the presenters. Fine, the kids in hospital will listen and probably enjoy it - but nobody else will. Result, failure!

Being a clone of Radio One or any other station is fatal and will not attract an audience. Even within a hospital - which by definition is full of sick people - audiences feed on themselves and word gets around.

WBHS has tried to overcome this problem by being all stations at the same time - whilst still trying to keep some continuity and overall general format. Useless in 'public' radio - but we feel essential in hospital radio. We admit we fail at times but overall results are better for these attempts.

WBHS broadcasts daily (Mon-Fri) from 6pm - 10pm and from 7am - 10pm on weekends and at holiday periods.

Our 'overall' format is MOR - it has to be because it can appeal generally to the widest age range of people of all ages.

Within this 'loose' format it is then possible to stray in any direction - for short periods of time. We do incorporate 'specialist' programmes throughout the week - from a rock show to a programme taking a light look at the classics, from 'alternative' music to gospel music and religious topics. All specialist programmes are well spaced throughout the schedule to prevent 'losing' the overall general audience - and truly specialist programmes are rarely much longer than 60 minutes.

Audience participation programmes are important too, but not the normal 'run-of-the-mill' "Mrs Smith has requested Jim Reeves" type of show.

Our Sunday flagship programme "Lazy Sunday Afternoon" started in 1979 and, now back after an 18-month break,

it is magazine based and involves audiences around the hospitals in discussion, competitions and interviews live on-air via telephone or radio microphone links - enjoyable for listeners and staff alike.

WBHS has a regular and constant audience - something which is difficult to achieve in Hospital Radio. But it is possible - by catering for the audience you know you have, rather than catering for an audience you wish you had with programmes you like presenting. Map out your own schedules, don't copy anyone else's, cater for your audience, NOT for yourself...and you could be on the road to success.

THE ABOVE ARTICLE WAS WRITTEN BY DAVE PARKER OF WBHS.

Now Radio Newsletter 1987.

IMPORTANT NOTICE

UNTIL NEW ARRANGEMENTS HAVE BEEN MADE, MAIL FOR THE ASSOCIATION FOR BROADCASTING DEVELOPMENT (ABD) SHOULD BE SENT VIA NOW RADIO NEWSLETTER.

ADDRESS YOUR MAIL:

ABD
C/O NOW RADIO
PO BOX 45
KETTERING
NORTHAMPTONSHIRE

YOUR PLATFORM!

The pages of NOW RADIO NEWSLETTER are your platform for ideas and debate of industry-related issues.

Why not write an article for consideration for a future issue of your newsletter?

NOW RADIO

PROMOTIONS

There is one school-of-thought that believes all promo spots for a station, its merchandise, gigs and what not should always be the last in a cluster of spots.

In reality this means your promo spot is last in a line of what might be three, four or even five different commercial messages. Surely, this is well into the period at which the listener becomes somewhat immune to the whole package!

For many years I have actually promoted the idea of having clutter-free periods on the air. On a straight-forward music station you can do it. From the first time I programmed a clutter-free Hot Clock I planned it for a station which had no worries about needletime or any obligation to provide a stream of meaningful or meaningless speech. So, having a fifteen minute sweep of music, back-to-back and without any interruption, save for the occasional identification, coming along with a three-minute commercial break didn't upset the audience too much at all.

ILR, however, has not taken the step of eliminating all but three or four commercial breaks in any one clock hour. The old computer print-out was designed to give you a stop set every ten minutes, or, in other words, after at least every second song.

Think about adding some 'meaningful speech' and you could well be looking at having to go for commercials with only one song between each cluster.

You can bet your bottom dollar that if you have commercial breaks which your programmer and traffic department allow to end everytime with a station promo (of one kind or another) the end effect will surely be far less than if you approached the whole situation from another angle.

You want to sell your tee-shirts, you want to get 400 people to buy tickets for the station's next night-out and you want to get thousands of

entries for that new competition you've lined up, don't you?

Well, start off by listing the order of priority that you attach to each of the items you feel should be promoted on the air.

Now start to work out how you can write short 'liners' to promote each item.

If you are wanting to get rid of a bundle of station Tee-Shirts then brief your on-air personalities of the exact price and availability. If they cost \$4.99 each and are available from reception, then write on a liner-card that Radio *** Tee-Shirts are on sale now from Reception at \$4.99 each.

This information can then be used by the air personality to slip in over the intro to one of his (or her) discs on the programme. Why waste 40-seconds with a recorded promotion (no matter how good the first couple of plays, it may get somewhat boring over a period of time, so save it for use within those recorded shows).

By doing live promotions, you can attach a lot more credibility...especially when you tie it in with a good weather forecast and, say, the fact that you'll be wearing yours!

"It's gonna be very hot tomorrow, with a high of around 25 degrees..the kind of weather for wearing your Radio *** Tee-Shirt, isn't it? I'll have mine on...Just \$4.99 on reception, by the way..."

The same idea works for your station gigs...when you talk about it you give it a lot more credibility than does any recorded promo.

But, and this is important, you must know exactly what you are talking about. There is nothing worse than reading your way through some notes, ad-libbing your way through, and suddenly getting to a vital point which even you don't understand!

Handling your promo's this way makes for less clutter in each hour and certainly gives you more to talk about than just the music.

NOW RADIO

AIR PERSONALITIES

*Dan O'Day
in Los Angeles
For NOW RADIO*

BUILDING A BIT

- PART TWO

Last time we discussed the lengths of bits and the importance of structure. This time we'll take a closer look at four types of humorous bits:

- Phony Commercials
- Fake Interviews that saterise a current celebrity and/or controversy
- Conversations with characters who are a part of your show or who (supposedly) are station staff members
- Produced humorous vignettes

PHONY COMMERCIALS:

This is one of the easiest bits for radio people to do, because most of us at some time in our careers have had to write an produce commercials. When that grand-daddy of consultants, Aesop, declared that "familiarity breeds contempt," he probably was trying to explain why most jocks at one time or another have come up with their own wild versions of spots...many of them too raunchy for air use! That we know the medium of the 30- and 60-second spot so well makes it easy for us to lampoon it.

Typically the structure of a phony commercial consists of overlaying an obvious commercial format onto an incongruous subject. All you have to do is ask yourself, "What if..." "What if the space race were advertised as a stock car race?" (*Right off the bat I know I'd start it with a reference to*

next Sunday's lineup, featuring those two long-time rivals, the Americans (sfx: bugle charge) versus the Godless Russian Communist Menace (sfx: "Volga Boatmen")...and of course the spot would end with directions on how to get to the NASA stadium...and the exhortation to "BE THERE!")

What if Mr Rogers ran for President?

("And if you vote for me, boys and girls, I promise to make our neighbourhood as safe as safe can be. Can you say 'limited first strike as a deterrent to further nuclear war?")

What if K-Tel came out with a long-playing Congressional Record? ("You'll get H.R. #30117896: (excerpt:) 'Mr Chairman, concerning my learned colleague's bill to name the beaver as America's national bird...' Senate Bills 443239A and B: ...and so building this federal dam project in the Mojave Desert is an idea whose time has come...")

The logic of spots like these is self-evident. The most important thing to keep in mind is to treat it as if it were a real spot. Most jocks I've heard remember this when writing the Phony Commercial, but many undercut the humorous effect by failing to produce it as though it were real. And that's a shame, because that's when a bit like this is funniest when there's a marked contrast between the seriousness of the production and presentation and the silliness of the spot's content.

For maximum effectiveness, the production values of your silly spots should match those of your real ones...which means you've got to take the time to search out the right music and effects and then balance them properly.

Another aspect of making this type of bit seem real is to sell the spot with as much intensity, sincerity, and commitment as you would the biggest national voiceover assignment. Don't feel compelled to laugh at your joke while you're

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delivering it; your seriousness helps make it so funny to your listeners. Some jocks use the throwaway delivery when doing such bits...as if to say, "Hey, if you don't think this is funny, that's okay 'cause I know I'm just being dumb here." If you think the idea is dumb or the execution is poor, *don't do it.* (And if you're afraid that someone in your audience will think what you're doing is stupid relax. You can be sure that someone will think just that. Being an entertainer is a risky business...but you knew the job was dangerous when you too it.)

Finally - and I'm surprised at how many personalities ignore this - *don't promote a Phony Commercial.* Treat it like any other commercial message...with the possible exception of not placing it in a spot cluster, depending upon your station's policy. I don't see anything wrong with putting your phony spot at the end of a stop set, as long as it does not lampoon one of the other spots in the break. However, I can understand the skittishness of some sales managers who worry about clutter or about offending advertisers. But just as you never say "Coming up this hour, I'll be playing the great new Coca-Cola commercial," neither should you say, "...I'll be playing that commercial for the MR. T School of International Diplomacy."

Two ways to tell if your Phony Spot is

A Success:

- 1. When listeners call to ask when you'll be playing it again*
- 2. When listeners call up and say, "That last commercial you played wasn't real, was it?"*

FAKE INTERVIEWS

These interviews usually take one of two forms: Either you're talking with a celebrity or person in the news, or you're speaking with a

spokesperson for a cause or organisation in the news. In either case, your interview (that is, the dialogue you fabricate between you and your guest) can develop quite easily if you *remain true to your subject's character.*

This means that when you write your "guests" dialogue, you write it with his/her voice and not your own. If you want to portray Ted Kennedy as a free-spending liberal, you *don't* have him say, "Well, Ed, I think the way to solve all of our country's problems is to waste a whole lot more of the taxpayers' money." Instead you have the Senator say, "I think the United States as a people must extend equal rights to *all* of its inhabitants, which is why I'm proposing a bill in the U.S. Senate that would allocate \$800,000 for an inquiry into why the TV cat food commercials use only calico cats and never black cats...or tabbies. And what about the Siamese...?"

In a satirical situation like this, you never want the subject of your satire to state your position or attitude; you want him/her to state the exact opposite...but in an exaggerated and ridiculous way that your real attitude is made clear.

If you're going to speak with your subject's (or should I say 'victim's' voice, that means you're going to have to keep that person's dignity intact. Don't take away his/her rationalizations; don't ever have your subject admit to being foolish or petty or dishonest. Remember all those Nixon impressions of the 1970's? Which do you think is funnier - Richard Nixon saying, "I am a dishonest politician," or Richard Nixon saying, "I am not a crook."? The second statement is the funny one because the words are so true to his character while being so contradictory to the impression many of us have of him.

And what about your characterization of yourself as interviewer? I think it's important to

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remember not to upstage your guest. It's much too easy - and therefore not very satisfying - to have your guest say inane things and then have you come in and point out the illogic. A far better tactic is to play the role of the considerate interviewer.

Bob & Ray always treat their wacko guests with respect. When their "newsmen," Wally Ballou, interviews a cranberry grower who never heard of using cranberries to make juice or sauce, Ballou doesn't ridicule the guy. Instead he's very patient and sympathetic. And although old Wally might suspect the guy is less than brilliant when he says he's just been selling the cranberries in baskets... "for cranberry shortcake..." the tactful reporter never lets on.

IMAGINARY CHARACTER ON YOUR SHOW

Again, the key here is to remain true to the character. All successful comedians rely on character. You won't hear Steve Martin joking about how fat Elizabeth Taylor is, because that's not consistent with his character, just like it wouldn't be in keeping with Bob Hope's character to make wry observations about the funny ways in which people use four-letter words. When writing (or ad-libbing) lines for a particular character, don't say what you want to say; instead, listen for what the character would say.

One nice thing about doing character voices is your character can get away with a lot of stuff that you can't - sexual innuendo, political putdowns, you name it.

PRODUCED HUMOROUS VIGNETTES

This is a genre that is less widely done. These vignettes are small comedy sketches that, again, rely heavily on character. Years ago my on-air partner and I did an irregular feature about the people who shopped at Triple's Market. Often we focused on Mr Triple's attempts to romance Marge in the frozen food section. Each 30- to

60-second story would come from asking, "What if...?" "What if Mr Triple suspected Marge had been shopping at a discount market?" (This was a real episode, featuring one of my favorite of Marge's lines: "Oh, Mr Triple, you don't mean that you are accusing me of... of... (organ chord)... shopping around!")

In producing these vignettes, it's important not to be heavyhanded in your use of sound effects (six). If you're using six of mosquitoes buzzing, there's no need to say, "Boy, look at those mosquitoes!" A slightly more subtle verbalization would be, "Wouldn't you know I forgot to bring the insect repellent?"

Luckily, once you get to know your characters, all you have to do is put them in a situation and then see how they respond.

NEXT TIME

Real interviews, talking to listeners, confrontations and real emotions!

Dan O'Day says: "I'm always interested in hearing what NOW RADIO NEWSLETTER readers have to say. You can write to me via Now Radio, or directly: Dan O'Day, 1237 Armacost Avenue, Suite 6, Los Angeles, California, CA 90025, United States of America.

In addition to wanting to hear your comments, I'd love to hear a cassette aircheck of your show, too! Who knows? You might end up in a future column!"

NOW RADIO

MANAGEMENT

LESSONS WE MUST UNDERSTAND . . .

HOWARD G. L. ROSE
For NOW RADIO

Commercial radio's advertising revenue in the United Kingdom is low, to say the least.

As a share of advertising expenditure Independent Radio stations only take a 1.8% share. Compare that to an 11.6% share in Austria, 9.3% in France, 12.8% in Ireland, 12.4% in Portugal, 11.7% in Spain, and 11.1% in the United States of America, and you will see there is much room for growth in this country's state-of-health.

There are other countries which we should give as examples; Belgium with only 0.6%, Germany with 3.2%, Greece with 6.6%, Italy with 3.7%, Holland with 2.1%, Switzerland on 1.2% and Japan taking 5.4% of all advertising expenditure into the commercial radio industry.

Low figures for country's mentioned in this last section can be accounted by for either limited time given to advertising on state controlled broadcasting services (The Netherlands) and no commercial radio operating legally; Belgium.

It is easy to see that the United Kingdom should be aiming for 10% of all advertising expenditure going into the coffers of commercial radio. However, it will not happen whilst there are only 45 stations around the country. It will happen when radio has received the treatment promised by The Green Paper - and there are scores, or, better still, hundreds of stations operating around the country.

The United States of America has 10,500 local radio stations. True, a proportion are non-commercial, but the majority rely on the advertising dollar for their survival.

They have understood that only the benefit of the big (major market

leader) stations can ever expect to see much income from national sales. Here, in the UK, our industry has relied, from the start, on the belief that there will always be national advertising income.

The true picture for a realistic commercial local radio station is the fact that the only reliable source of income should come from local sales.

In recent times we have seen station after station moaning the fact that national sales figures have been on the decline. Stations have been playing musical chairs with their national sales representatives, believing that a change will result in a change in fortune.

Before I hear calls of, "We have seen better national sales figures since we switched.." or, "Geoff Moffatt will help us now he's running the Radio Marketing Bureau..." I agree. Especially with the last statement.

But, it will be a growth in the number of stations, a reduction in the percentage weekly reach of each station and thus cheaper rates than bring in more overall income to radio in general...but in between 80 - 95% of cases from local advertising.

Commercial radio airtime in this country is over-priced at the moment. Come the day when we have more stations the rates charged will become much more realistic and affordable by the smaller businesses.

A case example; [pirate] Radio Sovereign, broadcasting to Richmond-upon-Thames and a total survey area population of around 2 millions, but taking advertising only from people in the Borough [population 180,000] was bringing in £442,000 per year from local business only.

Only one advertiser, on a regular basis (Curry Motors) was able to afford time on Capital Radio and LBC. Curry Motors did not cancel their advertising with either station.

So - More Radio. Cheaper Rates. More Local Revenue. Better Profits.

HGLR

NOW RADIO

LOOSE ENDS

Plans by BOYNESIDE RADIO in Ireland to start a new service, which was to be identified as LASER STEREO FM, have been dropped.....

TONY BLACKBURN played an outrageous April Fool joke by telling his BBC RADIO LONDON listeners to call (01) 353 8111 if they wanted to obtain some new car stickers and photographs that he had just received from the printers. A rather irate Paul Donovan was faced with answering hundreds of calls from people who didn't realise that Tony had given the call-in number of LBC RADIO right in the middle of the BRIAN HAYES show which was, at that time, coming live from the Ideal Homes exhibition!.....

It was very good to watch and hear SIMON DEE being interviewed on BBC2 TV's 'Did you See' series the other Sunday. It is twenty years since Simon was the darling of the BBC and he was questioned on his life's ups and downs. Simon was smart and most interesting. Perhaps now is the time for somebody to really get to grips with a programme idea which will truly work for this amazing person. Any suggestions?.....

Former LASER stars LIZ WEST and TOMMY RIVERS are meeting up with our man in London, PAUL EASTON, this week. We're hoping for a few words from both these lovely people for a future issue of the newsletter. TOMMY is now working for UPI news agency and LIZ is getting over a stint with RADIO LUXEMBOURG!.....

Talking of LASER, newsman JOHN ALLEN (you really want to know this...) threw-up seven times en route to the m.v. Communicator. What was he listening to????!!!!.....

Back to TONY BLACKBURN. He suffered a great deal of shock on Thursday night during one of his big gigs in London at the Empire when a punter in the audience was stabbed to death.....

KIERAN MURRAY of RADIO RAINBOW INTERNATIONAL informs us that his weekly round-up of radio news, airchecks and information is now being broadcast one hour later, at 1pm Dublin/London time on Sundays. The station transmits on 6240 kHz in the shortwave band. During the rest of the week you'll find KIERAN working for BOYNESIDE RADIO in Drogheda, County Louth.....

A very old buddy of our Editor was on the 'phone the other day - PETER QUINN. They've worked together on a number of operations including THE VOICE OF PEACE and RADIO CAROLINE (where Peter came up with the name JAY JACKSON...almost...for Howard). Peter was one of the 266 applicants for community radio permits in the cancelled experiment. It appears he was looking at a station without DJs and without news...sounds interesting, does it not????!!!!.....

Thinking about it, perhaps RADIO CAROLINE could have a word with PETER QUINN about his format...I mean no DJs and no news...sorry!.....

Syndicated Programmes do not work in the UK commercial radio system for two reasons; they cost money; they are bad!....

Recently Jonathan King's 'Briefcase DJ' programme has failed to get to air, they're not getting every station to take Gambaccini's American chart show or Hamilton's smooth-moosic programme and ratings for the album show perhaps mean several programmers should be looking at that one's future. What about The Lovelines?.....

Question: Where does your stereo audience go each Sunday afternoon at 5 o'clock?.....

Keep your Loose Ends coming in - all contributions are welcome - either telephone or telex.....

NOW RADIO

JOHNNY LEWIS HIRED BY WYVERN

Former top Radio Caroline DJ (and NOW RADIO NEWSLETTER contributor) Johnny Lewis has joined Worcester's Radio Wyvern to host the station's afternoon drive airshift.

He replaces Dave Windsor, another former Caroline staffer, who returned to Riviera 104 in Italy after "being made an offer I couldn't refuse". He has returned to hold down that station's afternoon drive shift.

Johnny Lewis started with Wyvern this afternoon (2pm) as the newsletter was going to press.

As well as Caroline, and Laser, Johnny has a good track-record which includes Irish private radio and The Voice of Peace as well as several ILR stations in the past.

Between the time Dave Windsor left Wyvern and Johnny joined, the afternoon show had been hosted by former Manfred Mann group member, Mike D'Abo.

ANOTHER QUILTS

David Alpin has quit Hull's Viking Radio after only eight-months to join London Weekend Television.

The newsreader will be working on The Six O'Clock Show which is presented by Michael Aspel.

The 24-year old joined Viking from the Halifax Evening Courier, where he won four awards for journalism as a feature writer.

NO MERGER - BUT JOB'S MUST GO

Following the breakdown of merger talks between Radio Broadland (Norwich) and the Suffolk Radio Group, which owns Radio Orwell (Ipswich) and Saxon Radio (Bury St Edmunds), four redundancies have been agreed between Suffolk Group management and Unions.

A fifth redundancy, voluntary, is under discussion at the station.

MARCHER SOUND DEVELOPMENTS

Wrexham's Marcher Sound is quitting Broadcast Marketing Services (BMS) from May and moving to Independent Radio Sales (IRS).

The station is 49-per-cent owned by the Australian-controlled Chalford Communications, which in turn owns IRS.

Managing Director of Marcher, Godfrey Williams attacked advertising revenue from BMS for the first two months of this year as "abysmal".

Marcher believes that IRS, with its interests in the station, would pay more attention to their requirements.

PROGRAMME IMPROVEMENTS

Marcher has also announced it is extending hours of transmission. They have been closing down at 10pm - but will now continue until 1am each day.

The station has also increased local news coverage, which had been only five days per week, following drastic cost-cutting moves before the station was rescued by Chalford, to a full 7-day service.

PROFIT FOR TRENT

Radio Trent recorded a pre-tax profit of £10,258 - compared with a loss the year before amounting to nearly £69,000.

The figures would have been better, but for the fact that Leicester Sound (75%-owned by Trent) lost £103,197.

At the moment the company claims that both Nottingham and Leicester are doing well. Leicester is now in profit, after operating at a loss, which accounted for more than £103,000 in the last accounting year, which ended September 30th, 1986.

The station has just opened up a new Derby-based operation.

No dividend will be paid.

NOW RADIO

LASER PROMOS

D. L. Bogart has been appointed Programme Director, and Brandy Lee Head of Production for Laser Hot Hits.

Their appointments are added to Andrew Turner's position as Laser Hot Hits News Editor.

The rest of the stations broadcasting team now consists of Paul Jackson, Jim Kelly, Bill Reid, and John Anthony.

GWR POWER HIKE

GWR, the independent station serving Bristol/Swindon and made up of the former individual operations of Radio West and Wiltshire Radio is having a new FM transmitter installed to service the Bath area.

The transmitter will have around 100 Watts e.r.p.

MCKENNA AT LUXY

Paul McKenna, along with his one-time Radio Top Shop partner, Gary King, is now hosting a Sunday night sponsored programme on Radio Luxembourg for *Head & Shoulders*.

McKenna is a.m. drive jock on Chiltern Radio and also works for Music Box - the satellite music channel.

The Luxembourg show airs at 10pm Sundays.

RADIO CITY CHAIRMAN FORECASTS PROFIT

Gerry Corlett, Chairman of Radio City (Sound of Merseyside) Limited has said that negotiations for the sale of both the exhibition and site of Beatle City are now at an advanced stage.

He predicted that the station would continue to increase its profits. The station returned to a profit situation towards the end of the last financial year.

STUDENT RADIO TO HAVE NATIONAL SALES HOUSE

Dominic Groves has been appointed Advertising Officer for the National Association of Student Broadcasters (NASB). His task will be to bring together the country's 20 student radio stations in order to formulate the first-ever national rate card for such stations.

Groves hopes that advertisers will be able to place orders for commercials on all stations through his office from the start of the next academic year, starting October 1987.

Speaking to NOW RADIO, Dominic Groves said: "The main reason for the decision to establish my post was a recognition that to appeal to national advertisers student stations will have to join forces. Individually, because of the regulations we work under, we can only broadcast to a few thousand people at most. Combined, however, we hope to be able to offer prospective clients over 30,000 students...more if other stations we have yet to contact agree to join us."

He continued, "A number of student stations already take advertising from local companies and it is our hope to build on that nationally. Although it's obvious that we won't be able to offer as large an audience in numerical terms as existing commercial stations we think our strongest selling point will be that clients will know exactly what sort of person their message will be reaching."

Student radio stations broadcast only during term-time, which normally means around thirty weeks per year.

They operate using the induction loop transmission system which, under regulations of their licences, means they should not be received outside the campus.

NOW RADIO is offering free advice to this new body.

NOW RADIO

LOOSE ENDS

Our Mr. Angry made a call to LBC during the week and was told that the extension was engaged. Asking whether he could leave his name, so that the person could call him back, he was told by a rather arrogant telephonist "No! We do not take messages..." She then said "You either hang on...or you'll have to call back..." She then hung up! Question: Is that good PR???

Isn't it good to know that broadcasting was discussed at the recent Scottish Liberal/Alliance Conference? Yes, and to know that they spoke of SHELAND ISLANDS BROADCASTING COMPANY being located in...The Orkneys!!!.....

Five raids by the DTI per week seems to be the average number of 'hits' on LONDON GREEK RADIO in recent times. This kind of action is not being taken against other stations - so what moves Eric Gots and Co to operate in such a way? Just wondering?!

RADIO CAROLINE were meant to be having a new 'set' of jingles. However, they're not the pro job one might hope for from the USA, to replace the tired jingles that are now years old, but a few bits thrown together by a singer who had her record 'played a few times...' by the station. If I were PETER PHILLIPS (and I am certainly not!!!) I'd twist the arm of a certain man for a few thousand bucks for a real set....

MIKE SMITH's Little April Fool joke on his listeners, where he was busy claiming the world's first -ever stereo AM broadcast, fell flat with many fellow broadcasters who were tuning around that Wednesday morning. Mike, AM Stereo has been a reality in many, many countries, including the United States, Canada, Australia, New Zealand and Africa to name a few

parish's able to enjoy it. Let's hope you won a Stereo AM Sony Radio at the awards!.....

One thing we learn from being closely in touch with events at certain stations, is not to jump the gun! However, we are wondering what happened to plans to increase transmitter power for Caroline 558..it would appear that before more power can be thrust up the tower more power needs to be provided by the station's generator sets. There was, I recall, a great deal of power lost in some circuits, and to increase from 5kW to 10kW on the 558 transmitter would mean Caroline engineering staff finding another 15kW from somewhere!

Also, what happened to those planned FM (low-power) test broadcasts from the Ross Revenge?.....

What do DJs do in their spare time? This might make an interesting, if not too-revealing, topic for discussion from time to time...BOB HARRIS, for example is a keen collector of models of the old RT buses that once were so common on the streets of London. What happened in Bob's life to make him so enthusiastic about this particular bus? Teenage memories...back seat...upstairs...??? Tell us, Bob!.....

It only got a couple of lines - but we had amazing response to the job vacancy for DJs for radio work in Thailand. Thank-you to each and every person who called us for further information. Just shows the kind of effect the newsletter is having these days!.....

Congratulations to the news team of SEVERN SOUND who were up early last Wednesday to cover the horrific warehouse fire - right across the road from their studios....

NOW RADIO

Anthony M Parkin of Newton Aycliffe, County Durham, wrote:

"Many thanks for a great magazine, may it remain a popular and viable project for many years to come.

As a listener it is an interesting collection of news and programming ideas. As a presenter/DJ working in Hospital Radio but again originally ever hopeful of entering the professional world of radio it is invaluable.

Within 18 months I have progressed to producing/presenting quite a number of programmes but the most regular of these are a three hour request programme and a three hour programme of music and chat one evening a week. Naturally, the request show is probably the most rewarding because you meet your audience and also this can help formulate your programming policy.

I have found that my own shows are a little like stepping back into a time warp. Older listeners and even the younger ages that were not around when pirate radio was popular in the '60's enjoy this very personal radio and because we do not have to take copyrights very seriously as larger stations I have often wished that I could gain access to some of the best programming aids that were used extensively in American radio/British radio during the '60's. They were voice drop-ins, short comic serials like 'The Chickenman' and so on. Even as a private collector of airchecks, jingles, programming material, I am sure there are many of us that would be happy to either have an address of these companies that we could then attempt to contact direct or if any collectors exist that can exchange or would be willing to, maybe could write into the newsletter. Though obviously I wouldn't wish such an idea to get out of hand with you or your newsletter as you are working hard enough already.

There used to be some great jingles around notably Stan Freberg's

explanation of what works on radio and the "Take a portable radio" series of promo's.

Equally, any chance of NOW RADIO NEWSLETTER offering some of this material sometime? A little like your offer of KFRC material.

I know many people in the business exchange jingles between stations but it's murder for us listeners or people just on the outside of the business to gain access to material.

At least companies like Alfasound issue some of their material to all enthusiasts but what a pity some of the US production houses or British producers do not follow their example.

Especially, when the President of one of the United States' top jingle companies stated in a radio interview that was how he became interested and involved with the jingle business by recording the jingles and exchanging material. He reckons there are more 'Jingle Freaks' and enthusiasts in Britain than anywhere else.

I would be interested in your views as to whether any of the above can be acted upon.

Thanks again,"

Anthony M Parkin

EDITOR: Anthony! The solution to a great part of your 'problem' would be a letter to Dan O'Day at O'Liners in Los Angeles! His address appears at the end of his article - and in a display advertisement in this issue of the newsletter.

One letter to that one source will bring you a whole variety of the kind of material you have been searching for.

The same goes for any other reader, especially broadcaster, who may be looking for a reliable source of a wide range of programme aids, books, recordings, etc, etc.

As well as these letters we have received scores more - plus many, many 'phone calls with comments. Keep 'em coming! They're always welcome, I can assure you!

NOW RADIO

COMMUNICATIONS

PAUL KORTZ (who describes himself as 'until recently a disillusioned radio junkie') wrote to us:-

"First of all congratulations on the production of NOW RADIO NEWSLETTER, a much needed information service for all tiers of radio. You asked for comments on the recent Government Green Paper, 'Radio: Choices and Opportunities'. These are mine.

It has now been some 23 years since Radio Caroline first anchored off the Essex coast and began a long overdue revolution in British broadcasting. Without a doubt the advent of this offshore station was the single most significant event in British sound broadcast history since the formation of the BBC.

The 1987 Green Paper and, hopefully, the enabling legislation which will follow, will certainly rank equal in historic terms. This document, although sometimes vague in vital areas, is a gigantic step in the right direction. All those involved in its conception and preparation (in common with the offshore pioneers), should be applauded for their vision and courage. A clear, practical and radical direction for the development of Radio has been forged. We should all now campaign in the most forceful way to ensure that its proposals are not watered down or, worse, stamped on and forgotten. Radio is criminally underdeveloped in this country, and we shall inevitably win the battle. But how quickly?

The 87.5 to 88 MHz portion of Band 11, formerly used by taxis and the like, is apparently vacant right now. There must be a strong case for a community radio 'experiment' to begin immediately, using these frequencies, and perhaps concentrating on those areas without an ILR service at present. This will allow the ILR stations to sort themselves out

financially (hopefully aided by generous deregulation - and e.r.p. increases), before the coming onslaught on their source of income. The trial would provide useful operational experience, enabling effective planning for future development. I can see no reason to await the outcome of a General Election.

The proposal for a national IR network on FM must be considered a dodgy part of the Green Paper. With only 20% of the available Radio audience listening exclusively on FM, it would present an extremely risky prospect for potential investors. Obviously, listening habits will change, more will listen on FM in the coming years. However, this change will, I am sure, be expedited by allowing small business and community radio to pioneer mass acceptance of this band. The vitality of unfettered radio, coupled with the wide variety of formats which will become established, will persuade a conservative listenership better than an awkward, underfinanced IR network. The 99.9 - 102 MHz sub-band, set aside for such a network, will become available in 1990. As many as 500 low-power stations could therefore be licensed instead during this year. The alternative, it seems, is to wait until 1995 for these licences. Such a wait is totally unacceptable.

After so many years of stagnation in radio development, things are at last on the move. We must all work to ensure the momentum continues to carry us forward into a new and vital era of Sound Broadcasting history."

Yours faithfully,
Paul Kortz
Shirley
West Midlands

EDITOR: Paul, Your letter is most interesting, and I am sure that the majority of our readers will agree with just about everything you have said.
HGLR

NOW RADIO

NEW RIVIERA OP

A new station, which will ID as Sunshine Radio, is putting out test transmissions to the Riviera region.

Unlike the station which will be its main competitor, Sunshine will have its studios and transmitters located in France and not Italy, thanks to a relaxation of regulations in France.

Healthy financial investment is backing Sunshine, which hopes to start full transmissions in May.

At the moment studios are being completed.

LBC/IRN DISPUTE

As the management proposal for staff redundancies at LBC/IRN failed to meet union approval by the end of March the matter now appears to be set to go into the official disputes procedure.

DTI SMASH PIRATES

DTI officials struck at London's pirate radio stations on Sunday (April 5).

A hired crane was used to take down several FM station antenna systems.

First hit was TIME-FM at 7.30am. They then moved to JBC and LGR, Studio One, LVR and TKO.

Equipment was also taken from Solar Radio.

DTI AIM FOR SUPPLIERS OF PIRATES

The DTI is seeking international co-operation to 'starve-out' the offshore radio stations.

The Department claims that supplies to the radio-ships, Ross Revenge and Communicator, are coming from European countries which have similar anti-offshore radio legislation and pressure should be placed on vessels being used to tender the pirates.

LASER HOT HITS

Laser Hot Hits returned to the air on Sunday afternoon after several days off the air following the severe storms of the other weekend during which some damage was done.

The station had been forced, during the severe storms, to move from the Knock Deep anchorage - but returned to its regular position on Monday in time for a crew change and the arrival of supplies.

In the time off the air work has been carried out on the format - which now provides listeners with more music, less chat.

There may be a development regarding Laser in the next couple of weeks - if and when we can report it - we assure our readership, we will.

UNION SAYS STRIKE GOES ON... AT NOVA

The eighteen-month strike by journalists at Dublin's Radio Nova is to continue... even though the station has shut down.

The National Union of Journalists (Ireland) decided to continue campaigning to reinstate staff when Tony McKenzie's Energy-103 took to the air.

The NUJ says it has evidence that the station is, in fact, run by the old Nova company.

It claims that the station is headed by former Caroline, RNI and Luxembourg DJ and engineer Chris Cary, who previously set-up Radio Nova and made it into the most successful commercial station in Ireland.

The NUJ claim is denied by Energy.

The Union and Chris Cary clashed in October 1985 and a strike began, though the company had dropped all the union members at the time.

Energy-103's breakfast show with Gareth O'Callaghan is currently Dublin's most popular programme on commercial radio.

NOW RADIO

OPENINGS

Welcome to another selection of current radio job's around the country (and beyond!). Remember, entries in this section are free-of-charge to subscribing stations. Details should be sent in writing to our address which can be found on the editorial page.

Our thank's to everyone who has sent us tapes and applications for the VOICE OF PEACE radio station in the mid-east. At this moment it seems we have a full crew, and the next presenter vacancy is due around the end of May. Keep the tapes coming in, though. If you want to get in on this one, you can call us for fuller details.

SEVERN SOUND have a vacancy for a TRAFFIC MANAGER. Applications to Gary Miele, Sales Manager, Severn Sound, Old Talbot House, 67 Southgate Street, Gloucester, GL1 2DQ. Telephone (0452) 423791.....

CAPITAL RADIO has a vacancy in its engineering department for an OPERATIONAL ENGINEER. Applications shouldbe addressed to Mrs Sue Davies, Head of Personnel, PO Box 958, Euston Road, London, NW1 3DR.....

BRMB RADIO, Birmingham, has a vacancy for a journalist who is either JLR1 or a top ranking JLR2. The person to contact is Elva Brabham, on (021) 359 4431. Ask for extension 308 and request an application form. Alternatively you can speak with BRMB's Head of News & Sport on extension 501. Mr's Brian Sheppard.....

There is always work around for experienced radio (Transmitter) engineers. If you are one and would like to put yourself on our books, please call us as soon as possible. We are always being asked for such!.....

BBC RADIO LONDON have an immediate opening for a NEWS PRODUCER. Experience at sub-editor or reporter level required, along with a good microphone voice and current driving licence. Salary £11,492 - £15,805 plus annual allowance of £1,020.00p. Reference: 6901. Contact BBC Appointments (01) 927 5799.....

Vacancies normally only appear once in this section - so if you are job hunting - remember it is worth checking the last couple of issues. This is actually the shortest such section for a long while - it normally runs for two or three pages!.....

Placement of vacancies in this section is free as a service to our readership. Stations with openings should send them in witing to:

OPENINGS
NOW RADIO NEWSLETTER
PO BOX 45
KETERING
NORTHANTS
NN16 0NW

We are now holding the details of a number of PRESENTERS who are available for work. Any station Programme Director looking for staff may wish to call us on Kettering (0536) 51 44 37 if they feel we may be able to assist.

NOW RADIO

PETER BALDWIN

Peter Baldwin will shortly take over as Director of Radio at the IBA when John Thompson retires from the Authority.

Here is a brief outline of the man taking over responsibility for the network of commercial radio stations under the IBA:

Peter Baldwin joined the IBA in November 1979 as Deputy Director of Radio. He had completed a full career in the Army, retiring in the rank of major general.

His service in Royal signals included spells in Berlin during the airlift and Borneo during 'confrontatin' with Indonesia.

His last appointment was Chief Signal Officer in the British Forces Broadcasting Service.

Peter Baldwin was educated at King Edward VI Grammar School, Chelmsford, Essex. He now lives in Old Eastcote, Middlesex. He is married to Gail and includes cricket, music and the theatre among his interests. His clubs are the Army & Navy, RAC and MCC.

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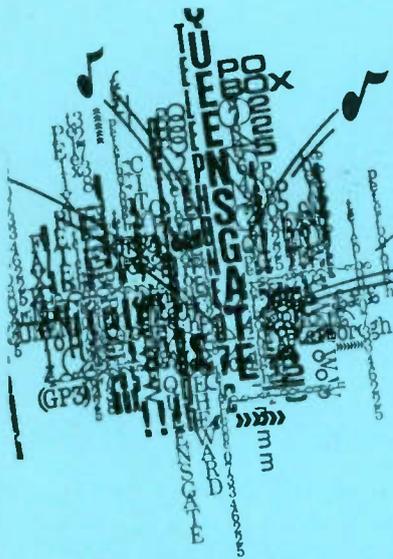
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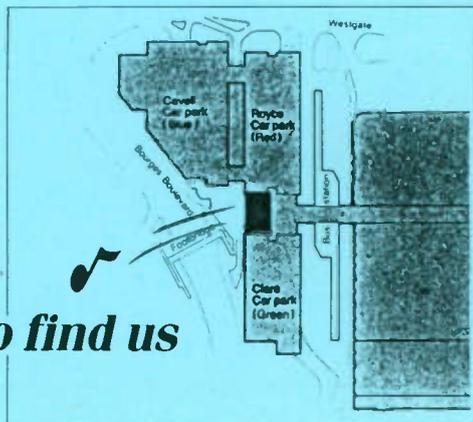
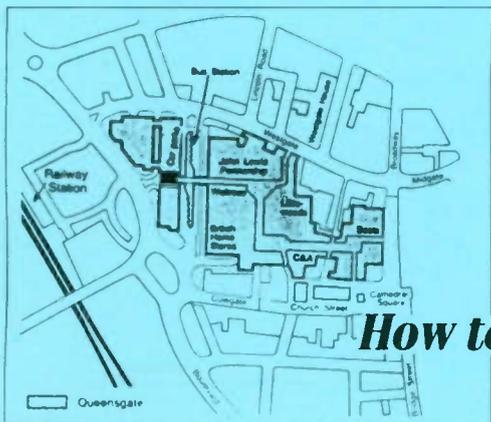
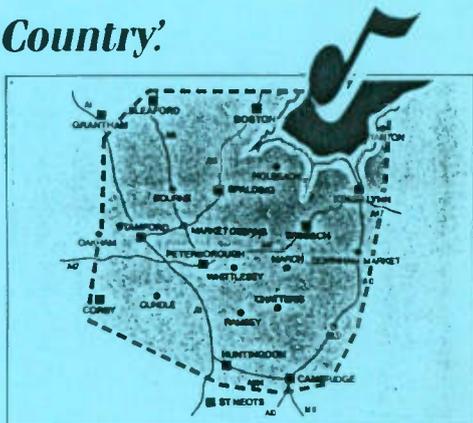
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