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THE WEEKLY UPDATE ON THE UK RADIO INDUSTRY

VIRGIN IN ALBUM CHART RIPT

New national rock station Virgin Radio has hit out at Radio One's decision to introduce a weekly album chart random only weeks before its own 30 Apr launch. Addressing the British Record Music Radio Conference, Virgin's joint MD Richard Skinner said his station had earlier announced plans for an album chart on Sunday evening in direct competition with both Radio One and DJ's album countdown.

"I would like to congratulate Radio One on their audacious and surprising conversion to the importance of the album chart," said Skinner. "We sees this week that Radio One is introducing such an album random starting just two weeks before we go on the air, and a mere twenty-five years and seven months after they started broadcasting. Is to say the least [puzzling]. I'm sure the listeners won't have to bother. I think we'll all have to check out the amount of album rock which gets onto the air of other radio stations between now and April 30th."

But Radio One's Head of Music Department Chris Lyall replied that his station's plans had not been influenced by the arrival of Virgin Radio. "It was probably eighteen months ago I went into print," said Lyall, "to say that we were looking at ways of increasing our album output by the introduction of the

album playlist and many [other] aspects of our daytime output. The implementation of the chart is only a further progression of that."

Richard Skinner explained that Virgin's programming will focus on album tracks rather than singles. "Singles will not figure in our equation," he said. "We firmly believe that, outside of specialist areas like dance, singles have had their day. They're serving mostly as a promotional tool necessary to boost album sales. Knowledge and people buy their music longform - cassette, CD and albums are the biggest selling records by a factor of three to one over singles."

Skinner said that Virgin will have a "total commitment" to playing tracks by new acts. "I'd like there to be artists that are totally associated with us as a radio station being the people who broke them through. What is why our playlist is going to have a lot of new artists mixed in with established superstars doing new stuff. That [new] music has to sit alongside the old stuff, otherwise we've got no future as a business, either radio or records. We've got to create some new stars and that's part of our job."

Asked how Virgin defined the "rock music" it is licensed to play, Skinner replied: "I have no

definition of rock really. We're playing excellent music off albums from the past twenty-five years. I refuse to define it beyond that, except that it won't be New Wave, it won't be New Romantic and it won't be classical. But if you want to hear funk, you will hear black music on our station. There was a lot said in the early days by those people [named] Virgin PD Andrew Marshall that I disagree vehemently with."

Skinner said that Virgin would be the first ever national opponent to Radio One "and I suspect they know it as well. Competition sharpens the edge and if [BBC Director General] John Birt allows Radio One to compete with Virgin, I think this is going to be quite a fight. We're going to be offering a radically different mix of music and it's gratifying to see how such the reports of our music policy are already affecting radio in the UK today."

Virgin Communications has bought out half of TV-AM's 50% share in the station, in partnership with venture capital firm Apex Partners who acquire the other 25%. Virgin Communications Chairman Robert Devereux replaces TV-AM's Bruce Spagell as Chairman of Virgin Radio. Spagell remains on the Board, though the other TV-AM Board member Paul Tilders is replaced by Apex Partners' Barbara Henfrey.

RADIO ONE REVAMPS EVENINGS

Radio One has substantially restructured its weekly evening schedule, only weeks before the launch of competitor Virgin Radio. The BBC says the changes, to be implemented on 15 Apr, will introduce new shows "aimed at a young adult audience" and signify "a further move away from Top 40 programming in favour of highlighting new young bands."

TV presenter Sarahi joins Radio One for a new Thursday night half-hour show Radio Juice Energy, a product of the BBC's hi-media policy which requires TV and radio departments to work on joint projects. The show illustrates the determination of BBC youth guru Janet Street Porter, who commissioned Sarahi's TV series, to play a leading role in the "post-fiction" of Radio One, particularly after her failure to win

the BBC TV Controller post.

The other evening shows are to be introduced: The Big Big One, a half-hour look at social and moral issues with Simon Mayo on Monday; and The Great List, a one-hour contemporary arts review presented by Mark Radcliffe. The latter replaces the In Concert series which moves to Saturday evenings. All the new shows are produced from the BBC's "Centre for Excellence in Young People's Programmes" in Newcastle.

"We're delighted to be able to use so many good new programme ideas from Newcastle," said Radio One Controller Johnny Beerling. "The new shows will enable us to highlight more new music, as well as reflecting the broader interests of our young adult audience."

In other changes, the nightly News '90 bulletin starts half-an-hour earlier at 6pm; Mark Goodier's Regatta show is dropped, but his nightly two-hour evening show starts half-an-hour earlier at 6.30pm; Steve Edwards' recently launched Wednesday night soul show is extended by half-an-hour; and presenter Liz Searles replaces Radio One to present a series of six debates on social issues relevant to young people.

No changes have been announced to the station's daytime schedule, despite tabloid speculation that Simon Mayo, Simon Bates and Mark Goodier are about to be reshuffled. Last month, Today newspaper published a full-page spread that the average age of Radio One DJs is forty, while the average age of a pop music fan is a mere fourteen.

PLUS ÇA CHANGE

The results of the first round of Radio Authority licence re-advertisements are remarkable only for their reinforcement of the status quo. Radio Clyde subsidiary Southend Radio has been re-awarded both the AM and FM licences for Aberdeen; Essex Radio has similarly been re-awarded the AM and FM licences for Southend/Chelmsford; and Chiltern Radio subsidiary Selwyn radio will upgrade its Bristol FM

licence services to cover the whole Severn Estuary region.

Despite receiving two other bids for the Aberdeen AM licence and four others for the Severn Estuary, the Authority has opted for low-bids in all cases. Following its decision to award Galaxy's survey area from 495,000 to 1.6 million, the Authority has said it will defer the re-advertisement of the station's

existing Bristol licence, scheduled for next August, to "a later date to be decided".

In other Authority news, a new FM licence has been advertised to serve 135,000 adults in Epsom, and two applicants have bid for a new Scarborough licence reaching 65,000 adults on AM or FM - Sunderland-based 411 Radio Radio and Scarborough-based Yorkshire Coast Radio.

RADIO DIARY

- 16 **AM WHAT FUTURE FOR LAW REPORTS?** Debate at Committee Room, House of Commons 6-7.3pm. Voice Of The Listener & Viewer, 101 Kings Drive, Grosvenor, East DA12 5AQ tel: 0474-352025
- 16 **AM REPERCUSSIONS** closing date for new regional FM licence serving 4.3 million adults. Info: Radio Authority
- 18 **AM FOCUS ON 84010** (2) debate on Speech Radio at BT Conference Centre, Regatta Street, London ECL. Info: The Radio Academy, PO Box 432, London W14 4EE Tel: 071-325-3837
- 21/4 **AM WHAT FUTURE FOR PUBLIC SERVICE BROADCASTING?** - & **GLOBAL ENERGY FOR LITIGATION & VIOLENCE** conference in London. Voice Of The Listener & Viewer, 101 Kings Drive, Grosvenor, East DA12 5AQ tel: 0474-352025
- 6 **AM GIBBERY** closing date for licence re-applications for AM & FM services serving 620,000 and 530,000 adults respectively. Info: Radio Authority
- 6 **AM DORSET/PERTH** closing date for licence re-applications for AM & FM services serving 200,000 and 240,000 adults respectively. Info: Radio Authority
- 20 **AM FOCUS ON 84010** (3) debate on music radio at BT Conference Centre, Regatta Street, London ECL. Info: The Radio Academy, PO Box 432, London W14 4EE Tel: 071-325-3837
- 15/20/27/22 **AM 804** 33 regulated by the National Association of Broadcasters at the Las Vegas Convention Centre. Info: 202-479-5260
- 20 **AM LONDON/PERTH** closing date for new local FM licence serving 100,000 adults. Info: Radio Authority
- 30 **AM FOCUS ON 84010** launches nationally on 1715 AM
- 4 **AM NORTHEAST ENGLAND** closing date for new regional FM licence serving 1.9m adults. Info: Radio Authority
- 4 **AM PETERBOROUGH** closing date for licence re-applications for AM & FM services serving 575,000 and 225,000 adults respectively. Info: Radio Authority
- 11 **AM WEST SCOT THE HARBORERS?** (3) at BBC Radio 5L1, Hirstingham. Info: The Radio Academy, PO Box 432, London W14 4EE Tel: 071-325-3837
- 1 **AM NORTHWOODS** closing date for licence re-applications for AM & FM services serving 460,000 and 450,000 adults respectively. Info: Radio Authority
- 1 **AM MIDSWALE** closing date for licence re-applications for AM & FM services serving 1.8m and 610,000 adults respectively. Info: Radio Authority
- 1 **AM CROFTY** closing date for licence re-applications for AM & FM services serving 370,000 and 550,000 adults respectively. Info: Radio Authority
- 1 **AM WOLFRAT** closing date for licence re-applications for AM & FM services serving 340,000 and 190,000 adults respectively. Info: Radio Authority

THE GREAT RADIO ONE DEBATE

At last week's Black Annual Music Radio Conference, IBC Chairman Pete Wetheran delivered to an audience of record company and radio executives a rousing speech in defence of Radio

One. His comments, made in view of recommendations for the network's future contained in the Government's Green Paper and the BBC document Extending Choice, stimulated a lively

debate on an issue of importance to everyone involved in the music industry.

When I saw the first outline of [BBC Director General] John Birt's comments on how BBC Radio and Television should go to the Government to [review] the BBC charter, the first thing that stood out like a sore thumb was that this was the easiest way to chuck Radio One to the wolves. Quesy? "It's only pop music. Who gives a shit? Those spotty teenage girly listeners, they don't add anything to the economy. It's not exactly art. And somebody will think somewhere along the line we're clever by doing this."

When I read the Green Paper and when I read the Extending Choice paper, I knew what it's all about. And I've heard two Radio One debates, both of which I've taken part in, that have focused on totally the wrong thing. I'm not here to stand up and say that what Radio One plays is the best music. The argument is not about what music Radio One plays. The opposite. The argument is more far reaching than that.

Three years ago I wrote a letter to Music Week.....that said the record industry must stay out of radio. The record industry want not tell radio constantly how to run its own business. And it has. It's said you that the singles is dead. Bullshit! I've sold a million since then. It's told you that vinyl is dead. Bullshit! 30% of every sale is on vinyl. It's told you that there are only going to be three formats. Bullshit! If Sony want to go that way, so be it. Somebody else does.

You cannot tell an industry as powerful as the radio industry what is wrong with our industry and then blame that when we cock it up. And we have cocked it up. Part of the problem you are facing is a lack of good music. It's not your job to do the record companies' PR policies. It's our job to give you records that entertain people. It's our job to make sure that your listeners are satisfied and do not touch the dial. And the argument about playing album tracks and not playing singles simply doesn't wash. We've been there, done that, seen it, and at the end of the day, that's why there's a programme called the Top Party on Radio One on a Sunday afternoon that's the biggest radio show in Great Britain.

That is not what this debate is all about. I have seen Radio One unable to defend itself since the John Birt paper.....The great thing is that we're very lucky in Great Britain to have a radio station that walks a very good straight line in general.

Sometimes it deviates, sometimes it goes slightly the other way, but in general, Radio One has walked a middle path in music for the last twenty-five years and done it very well.

To suddenly say that, because it trends a middle populist path, it should not be a government station because it does not appeal to the higher values of music, is nonsense. The danger is - and I'm already seeing this at Radio One - that they are trying already to make excuses for themselves. They don't need to make excuses. We as an industry must not allow Radio One to make excuses. They do what they do brilliantly. They don't interfere with anybody in this room. In fact, in anything, they help us because they are the one station that cannot be blamed or bought. They have no problem with playing Sade and Kylie Minogue back-to-back. They do not have Gena Cole saying "that product does not suit our audience and therefore if you persist in playing this sort of music we will not sponsor your show."

If we do away with Radio One. If there cannot be a station that does not have to think about the commercial aspects, then we will be poorer. Or if we put brackets on that station and save it do only what (commercial radio) doesn't want to do, if we only let them [serve] the market that nobody else is interested in, then there is no point in having Radio One.

When we talk about the record industry and the effects of taking Radio One out, nobody considers that it's probably as serious as [the closure of] WWI legend, because it's left pop records, nobody takes it seriously, but I'm sorry - it is serious. This country saves billions of pounds a year from the record industry. It employs thousands upon thousands of people. It's probably one of the biggest employers in Great Britain. If we do away with it, what are we gonna play (on Radio One)?

Half of you out there [in commercial radio] say "we can do the role of Radio One" but you can't. Because, as sure as god made little eggs and the recession is biting deeper, it's harder to satisfy your sponsors.....your sponsors want you to deliver an audience for their product. Radio One doesn't have that problem. They can walk down the middle. And why should we give programmes like the [Radio One] Chart Show to somebody else? Why should

-----continued on-----

CLIVE DONOHUE, HEAD OF MUSIC, BRITISH RADIO/TELEVISION

If Radio One is to stay intact, then take away the commercial aspects, its association with companies like Keys and Pogram and all the other commercial interests involved at the [Radio One] studios and adverts being shown on the screen. We would be quite happy to entertain it within our industry, the radio industry, but they do have sponsors and they do have commercial interests.

ERIC MARTEL, PRODUCER, RADIO ONE

People who are making decisions about Radio One - the MPs, the intellectuals and the people in that area of society - are the kind of people that would know the difference between Classic FM and Radio Three. To me, classical music is classical music. I'm not really sure why these people should be in charge of directing our future. I was standing behind a group of MPs at the Brits [awards], and the music had just started, and those guys [said] "listen to that, how does that sound?" they had clearly no idea of what was going on.

CHRIS LINDSEY, HEAD OF RADIO ONE MUSIC DEPARTMENT

[The debate over Radio One's future] is a matter of interest not only for the record industry and the radio industry, but for the public at large. It has to be an educative process, whether it be within the apparatus of the BBC, or whether it has to be in Government or in any other arena. There is a cultural alliance. If you look through documents such as the Green Paper and Extending Choice, "Pop" is always written with inverted commas. Why? It looked down upon as the "cheap" thing, music? And that's the message we all have to get across for all our lifetimes, whenever we can from.....We have to get across the fact that music is the public service that we will do with any grace. We do that and we provide the British public with a compatible service with our independent colleagues.

JOANNE WOODS

We have to convince the Government that if Kylie Minogue is the culture [and I don't mean that in any pejorative sense], then that low culture is worth defending. It's exactly the same way that Vaughan Williams is high culture, and clearly the Government thinks that is worth defending. What we have to make sure everybody recognises is that Radio One, and Radio One alone, has to be the guardian of popular culture. That is very important for the Government to take on board.

Steve Wright be taken off and put on a commercial radio station? Why?

The words "Public Service" are a misnomer, because if people didn't like [Radio One] they wouldn't listen. You can't force every Radio One, you can't force them to go the way they are heading to go now to appease John Birt and his mob. Because what we'll end with is a station that, in the end, has got nothing to protect and then they'll say "well, we always said Radio One was a pile of crap, so we'll chuck it off anyway." There are a lot of arguments people can level over Radio One and Two, but we can't allow somebody to throw One to the wolves, but keep Radio Three and Four, and BBC1 and BBC2 [TV] untouched.

Radio One is as important as Radio Four is. But of course it doesn't have Members of Parliament or people with higher education in its power, talking on its behalf. Nobody will talk on Radio One's behalf. [Radio One] can't say "we're doing a wonderful job, aren't we wonderful?" We have to all see that, without Radio One, our lives would be less easy. We need somebody to walk that middle path, and they have to walk it on their own. They should not be looking over their shoulder and trying to compete with [commercial radio]. That is not their job.

The argument should stop here and now about this debate over what Radio One plays. We are diluting the argument if we start to say that Radio One should be playing more this or more that. It is important to this argument, the argument must be that Radio One stays as a mainstream Top Forty pop station, straight down the middle. That's why it was brought on the air by the Government. That's its role in life. That's my argument.

JOHN BIRT, HEAD OF MUSIC, RADIO ONE

I don't think the criticism should necessarily be levelled at [BBC Director General] John Birt. The problem with Radio One and Two is that the people in power and influence in this country do not listen to those two radio stations. Therefore the perception is that they are doing the same as every other popular music radio station. And therefore they should not exist. Radio Four is different. Radio Four is not duplicated by market forces. Radio One is, if you believe that argument, Radio Two is.

THE CHAIRS PROGRAMME DIRECTOR, BBC

[Commercial] stations are such more mainstream in the music we play. I think it would be really nice if BBC did have the budget, but it's just not possible to create new programmes from live sessions like Radio One does. It's just not practical, particularly for an easy of the

stations that are outside London.....Radio One is really the one that breaks all the new interesting talent and, on the whole, BBC does seem to go with artists rather than cassette [demo] of new acts.

ELIZABETH FRIDDLE, HEAD OF PUBLIC SERVICE, RADIO ONE

I thought Radio One was set up to appeal to a young audience, a youth audience is the way that other Public Service Broadcasting in the country was not doing. It would appear to me that Radio One has grown old with that audience. If there is a role for Public Service Broadcasting for young people, it's not as well served by Radio One of the type that Pete [Waterman] is advocating, which is "let the market forces and Radio One's direction take their course." I think that Radio One should be quite clearly targeting 15-24 [your old] young people which commercial radio, because of its marketing strategy, isn't going to be doing in a very big way.

ANTHONY BROWNE, MP, SOUTH WILT

If anybody hasn't read [BBC document] Entertaining Choice, they really should because throughout there is an attitude towards pop music that simply is quite disgusting. For those of you who didn't hear [Heritage Secretary] Peter Brooke on the [Radio One] Nicky Campbell show about four weeks ago, he had to be told by Nicky the difference between what Radio One does as Public Service Broadcasting and what the commercial stations do, and I found that absolutely appalling. He admitted that the Cabinet didn't listen to Radio One.

I find it very disturbing that this attitude does exist. Somehow it's okay for Radio Three to be promoting new writers because that is the nature of art. Somehow, when it comes down to Radio One, there is this kind of nasty swirl of commerce in the air when we record companies get involved. Everybody in this room has a task to educate the Government in terms of an attitude towards pop music because, as an industry, we do make this country serious case of money.

JOY KEMPT, HEAD OF BBC NEWS SERVICE

When I was lucky enough to be at Radio One for three years, the thing that I picked up was that the people within the BBC are also like the Government. It's like "oh my god, there's those chaps at Radio One with all that warty bloody pop music." There's this thing where they want Radio One to be "The Place of Broadcasting" and they're saying "don't worry, chaps, you're The Place of Broadcasting and if nobody listens, it doesn't matter." But the reality is that if Radio One did become The Place of Broadcasting and get no ratings, they'd be kicking them off. It's even more frightening that Radio One aren't getting support within the BBC because the papers

that run that don't understand either.

BBC NEWS, SPECIAL INTERVIEW TO GO BY THE NUMBER RADIO

If you look back over the years, the BBC has at times been accused of great arrogance in deciding what programmes, what channels and what reports it should have, without taking enough notice of the rest of the industry and, crucially, of listeners and viewers. There has to be a national debate. If the BBC, in its document, had simply said "we'll have this and this", that accusation could have been made again. The BBC has decided to establish a number of principles which it thinks probably establish Public Service Broadcasting for the future. But then crucially it said "now we're going to listen and let the debate happen" and we want a debate.....

JOY KEMPT

The problem is that if you ask fifty people what Radio One should be doing, you'll have fifty completely different opinions. If you ask fifty different people what is their favourite record, you'll have fifty different records. The problem is that the general public don't know what they want.....the great danger is that if we let this debate go on far into the public [domain] it won't go anywhere. It will shoot itself in the foot. Because I don't want to go and take part in a [Radio One] debate.....and listen to a lot of students telling Radio One they should be playing more new music. We do get that.

We need people of the calibre of this room talking about it, giving ideas, and the only way to educate the MPs is for people in the industry to make a speech. I know MPs love talking to the public, but the great problem is that the public have no idea about radio.....the debate must be amongst the professional fraternity that understands what this job is. We must not take this debate to the public because they don't know what we're talking about, and this Government has needed up enough stuff already. It's about to completely put a bollock in railways. Railways and Radio One are my two favourite things in life. Let's not have both of these fished up, for Christ's sake. Thank you.

RADIO WAVES

Some comments from the Music Radio Conference. PA's Pete Waterman asked if the radio industry is not too sale-dominated? "The largest group with leisure time to spend listening to the radio is female. The largest purchaser of goods is female. The largest group of people with passion is women. You are not addressing women by talking about playing album cuts of rock bands" ***** David Peroni, Radio 2's Head of Music, on the BBC Director General's tax avoidance scheme: "Far be it from me to sit here and support Mr. Birt. I don't think he's even joined the BBC staff yet" ***** Pete Waterman on his past comment that Radio 1 producers are "a bunch of 40-year old lousers": "What I failed to see was that most of the lousers that were producers were 40 and not 55. In fact, it was the 55-year olds that were putting some money in. So I was wrong and I apologise to the 40-year old lousers" ***** Asked how his station survives without supporting live music, and Radio/Station MD Jeff Gribben replied: "I think the bottom line is we rely on Radio 1" ***** Pete Waterman on the state of the American radio industry: "In 1965 I went to the Hillwood Disco Conference and a well known radio station in America was asked why it wasn't playing Out My Mind Made By by Instant Funk on its breakfast show. And the answer was 'Black people do not eat breakfast cereals.' Is that what we really need [here]?" ***** Responding to Pete Waterman's accusation that commercial radio's programming is influenced by its commercial sponsors, Pleasedilly Radio/Warminster Head of Music Keith Fringle retorted: "I think that's a very cheap cheap shot. Our biggest sponsor in commercial radio is our audience, and if you ever try to get

an audience by doing what the sponsor thinks you should do, it doesn't work. You don't get my audience and then the sponsor writes off to somebody else. You've got to get the audience right first and I think that's what commercial radio is doing very well" ***** Pete Waterman on the price of success: "The most annoying thing in the world is when you're gone to bed at four o'clock because you've been all night working or dancing. And the alarm wakes up your path whistling you bloody wog. That's something you people never have to suffer. Have you ever heard someone singing 'I Should Be So Lucky' at five in the morning? Or my bloody alarm does. It drives me up the walling wall" ***** Ex-Virgin MD Jon Webster on the PM/BBC royalty dispute: "I feel greater efforts could still have been made by all concerned to reach a settlement without going to a tribunal that is essentially outside of our industry. That will be often hard to walk but it can be very necessary" ***** Nick from RCA Records explained how radio was initially resistant to playing funk that "Demographics were always brought up. It did seem that no radio station wanted young listeners. The last thing they wanted was anyone aged between 8 and 15 listening to the radio" ***** Jon Webster on the defection of two GLE/London staff to the UK's new rock station: "I feel I've already heard Virgin Radio because I've heard it being born over the past few years on the 94.9 frequency in London. I'm still trying to work out if GLE is going all-speech because of some wile of [BBC Director General] John Birt or because most of the music presenters have left to go to Virgin" ***** Exposing Thatcherite virtues of imagery

famly life, Culture Radio Head of Music Clive Brooks said: "We'd like to get the younger people [listening] because we believe they have input and influence over the rest of the household in terms of listening habits. You know, the family situation, and we are a country of families" ***** Virgin Radio Chief Executive David Campbell: "Britain has a great musical heritage, a heritage that is disproportionate to the size of this country. However, Britain does not have a great music radio heritage" ***** The only woman in Virgin Radio's DJ line-up announced to date, Needy Lloyd: "In 1993, it's not really politically correct to have a radio station without a female presenter" ***** David Campbell again: "Tom Robinson of Radio One said 'M is already a thing of the past'. Paul Robinson, I'm sorry but you're not reading your BAME. In the commercial sector, in most of the major metropolitan areas including Birmingham, Newcastle, Glasgow and Edinburgh, the BBC service outperforms the FM service" ***** Asked by PM/London MD Sassy Jacob if the alternative music station had influenced Virgin Radio's programme plans, Joint MD Richard Skinner replied: "No. The modern music I see as playing in the main I've been associated with since the early 80s with Radio One and GLE. But PM has definitely underlined and proven the need and the fact that there's a real audience for that music - a bigger audience than was ever thought of before" ***** David Campbell said there were three more GLE to announce: "At least two of the names to come will be well known to you. One of the three is a weekly sequence presenter on Virgin 1215 and is a well known national name" *****

REGIONAL LICENCES

WE England	FM	1,500,000	22 Jan 93	4 May 93				1 Sep 94	
WE England	FM	4,300,000	8 Dec 92	30 Mar 93				1 Sep 94	
Sevens Estuary	FM	1,600,000	30 Sep 92	5 Jan 93	5	4 Mar 93	GRANBY BIRTH (Military)	down	1 Sep 94

RE-ADVERTISED LOCAL LICENCES

London	AM	7,100,000	3 Mar 93	8 Jan 93				1 Jan 95	558 AM	
London	FM	6,200,000	3 Mar 93	8 Jan 93				1 Jan 95	300 FM	
London	FM	6,300,000	3 Mar 93	8 Jan 93				1 Jan 95	302.2 FM	
London	FM	6,200,000	3 Mar 93	8 Jan 93				1 Jan 95	304.5 FM	
London	AM	7,300,000	3 Mar 93	8 Jan 93				6 Oct 94	1132 AM	
London	FM	6,500,000	3 Mar 93	8 Jan 93				6 Oct 94	87.3 FM	
Bewcoart	AM	360,000	26 Feb 93	1 Jan 93				1 Jan 95	1305 AM	
Bewcoart	FM	130,000	26 Feb 93	1 Jan 93				1 Jan 95	97.4 FM	
Cardiff	AM	370,000	26 Feb 93	1 Jan 93				1 Jan 95	1359 AM	
Cardiff	FM	850,000	26 Feb 93	1 Jan 93				1 Jan 95	107.2 FM	
Aristol	AM	1,010,000	26 Feb 93	1 Jan 93				29 Oct 94	1260 AM	
Aristol	FM	610,000	26 Feb 93	1 Jan 93				29 Oct 94	96.3/103 FM	
Bournemouth	AM	460,000	26 Feb 93	1 Jan 93				1 Jan 95	620 AM	
Bournemouth	FM	450,000	26 Feb 93	1 Jan 93				1 Jan 95	103.3 FM	
Peterborough	AM	575,000	4 Feb 93	4 May 93				1 Jan 95	1232 AM	
Peterborough	FM	325,000	4 Feb 93	4 May 93				1 Jan 95	102.7 FM	
Coventry	AM	620,000	7 Jan 93	8 Apr 93				1 Jan 95	1359 AM	
Coventry	FM	810,000	7 Jan 93	8 Apr 93				1 Jan 95	107/102.9 FM	
Dundee/Perth	AM	260,000	7 Jan 93	8 Apr 93				1 Jan 95	1161/1500AM	
Dundee/Perth	FM	340,000	7 Jan 93	8 Apr 93				1 Jan 95	96.4/102.6FM	
Ayr	AM	510,000	4 Dec 92	2 Mar 93				16 Oct 94	1025 AM	
Ayr	FM	220,000	4 Dec 92	2 Mar 93				16 Oct 94	96.4 FM	
Birmingham	AM	540,000	2 Dec 92	2 Mar 93				15 Oct 94	1007 AM	
Birmingham	FM	320,000	2 Dec 92	2 Mar 93				15 Oct 94	96.4 FM	
Luton/Bedford	AM	1,010,000	2 Dec 92	2 Mar 93				15 Oct 94	792/820 AM	
Luton/Bedford	FM	680,000	2 Dec 92	2 Mar 93				15 Oct 94	96.3/97.6FM	
Leeds	AM	1,230,000	4 Nov 92	9 Feb 93	2			1 Sep 94	820 AM	
Leeds	FM	770,000	4 Nov 92	9 Feb 93	2			1 Sep 94	96.3 FM	
Southend/Thames	AM	1,530,000	4 Nov 92	9 Feb 93	1	4 Mar 93	WISSE M [Essex]	c/dlee	12 Sep 94	1431/1350AM
Southend/Thames	FM	770,000	4 Nov 92	9 Feb 93	1	4 Mar 93	ESSEX 8810	top 40	12 Sep 94	96.3/102.6FM
Aberdeen	AM	230,000	8 Oct 92	12 Jan 93	3	4 Mar 93	NEWS/NEWS 600 [Clyde]	bc/early	29 Jul 94	1025 AM
Aberdeen	FM	230,000	8 Oct 92	12 Jan 93	1	4 Mar 93	NEWS/NEWS FM [Clyde]	top 40/20	29 Jul 94	96.9 FM

AIRMAIL - PRINTED PAPER