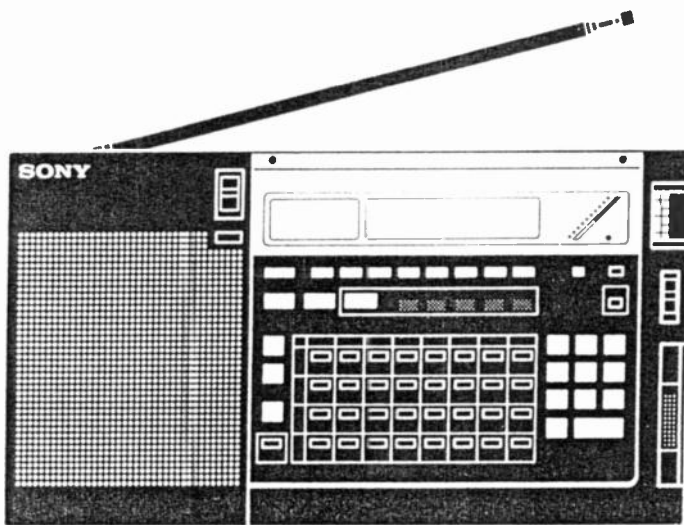


Now Radio

Issue No. 61
June 15, 1988

THE Magazine
for Today's
Radio Industry



Now Radio

THE Magazine for Today's
Radio Industry

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Now Radio Communications 1988

Now Radio

NOW RADIO is published every week. It is posted, first-class newspaper post each week at Kettering.

NOW RADIO provides an informative service of news, features and topical data for the whole of today's sound broadcasting industry. It is the aim of NOW RADIO to serve public service, commercial, satellite, cable, community and unlicensed radio at home and abroad.

Our content is designed to be of interest to both established broadcasters and prospective new entrants alike. At all times we extend the invitation to all subscribers to use NOW RADIO as a platform for their views and opinions. We hope to provide a fair cross-section of material aimed at programmers, engineers, sales teams, promotional staff, broadcasters and station owners and shareholders.

NOW RADIO is read throughout today's industry and is available on subscription from: NOW RADIO, P.O. Box 45, Kettering, NN16 ONW.

Now Radio

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Editorial Comment

From its studio centre in Lerwick, capital of the Shetland Islands, SIBC has been broadcasting a mixture of music, news and local information on a daily basis on 96.3 FM daily for the last six months. The dream of former CAROLINE deejay IAN ANDERSON finally became reality after years and years of attempt to get a broadcasting licence.

ANDERSON tried the IBA. He tried the Dti and he tried the Home Office. Each was more than sympathetic to his desire to give this outpost of Britain, with its lack of local radio provision (save the odd opt-outs by the BBC), its own local, commercial radio service. The end came (to his painstaking attempts to broadcast legally), and a bright new future for SIBC started when ANDERSON stated he could no longer hold on hoping for a licence. It was go bust, or broadcast. He broadcast.

Now a number of similar concerns around the country are in the same position. Like ANDERSON's SIBC, they too are seeking the best possible professional advice on frequency planning, transmitter locations and programming. They will not want to cause any interference to existing broadcasters, nor to listeners. That is why there has been no sudden upsurge of 'pirate' activity since the Government said it was again

delaying the introduction of third-tier sound broadcasting.

It will take some several months to be in a position to 'switch-on': you can't rush such an important job as launching a new commercial local or community radio operation. This new breed of broadcaster will want to get everything absolutely correct. There can't be a rush.

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WARD-LARGE JOINS RADIO RADIO

RADIO LUXEMBOURG's Head of Programmes, PHIL WARD-LARGE has departed and joined VIRGIN BROADCASTING's RADIO RADIO operation. RADIO RADIO, which launches July 1, will be joined later in the year by LUXEMBOURG as a service provider of night time sustaining programming for ILR stations.

NEW HEAD NAMED BY LUXY

MAURICE VASS, managing director of RADIO LUXEMBOURG, has appointed JEFF GRAHAM as its new Head of Programmes to replace PHIL WARD-LARGE.

He takes up the new post next Monday (June 20th).

JEFF GRAHAM joined several months ago from CAPITAL RADIO where he was a weekender.

VASS said: "I am delighted JEFF GRAHAM has agreed to take on this important job. It really is the best possible appointment for us and (he) will bring new production qualities to our operation here in London. He joins the management team at a very exciting time with LUXEMBOURG's radio plans undergoing various areas of expansion."

100 JOBS WILL GO IN BBC LOCAL SECTOR

The effects of the cutbacks imposed from within the BBC are about to be felt in local radio. More than one hundred jobs will be lost in that sector.

Already staff at some stations have been officially notified. BBC RADIO LEEDS, RADIO NEWCASTLE and RADIO SHEFFIELD have to lose 6 positions. Five jobs will go at RADIO HUMBERSIDE in Hull, and four will be lost at RADIO CLEVELAND. RADIO YORK has to drop one job.

EXPANSION PLANS FOR OCEAN SOUND?

OCEAN SOUND, the ILR contractor in Hampshire and the Isle of Wight, has received a new AM frequency from the Dti's frequency planning division after a formal request from the INDEPENDENT BROADCASTING AUTHORITY. The frequency would allow the commercial broadcaster to expand its service to the Isle of Wight from the present four-hour Isle of Wight Show on Saturday evenings.

DAVID LUCAS, Managing Director of OCEAN SOUND, told NOW RADIO: "You really do have some staggering sources of information. I am quite taken aback! Let me just say I feel the Isle of Wight should have its own radio station, and I feel that the Isle of Wight could sustain a commercially funded radio service, for at least a good proportion of the broadcasting day."

Asked what kind of timescale OCEAN SOUND might be looking at, he said that in theory it such a station could be up and running within a year. However, he said politically, it might take a bit longer than that.

NOW RADIO has also been informed that OCEAN SOUND has a set of pilot programmes produced for a possible new service which has the working title OCEAN 103, which has a Hot Hits format. This would assume the station was prepared to seriously consider dumping the present format on OCEAN SOUND WEST. Any changes to the present programme provision would, of course, require IBA-approval.

METRO SUMMER SCHEDULE DETAILED

Newcastle-upon-Tyne commercial station, METRO RADIO has introduced a CD chart show, a mammoth radio quiz show and a new Soul & dance Music show as a part of its summer schedule.

The schedule which began mid-day also included the Superstars Concert series, sponsored by COCA-COLA and another series, sponsored by NATINAL WESTMINSTER BANK, which will run after the Superstars series.

The CD chart airs Thursday at 6pm with TIM SMITH. He will also host a new dance and soul music show on Sunday afternoons.

GILES SQUIRE, Programme Controlller, claims that since the station dropped their soul show last year: "The phone calls never stopped. I'm pleased to bring such a show back in an up-dated format and at a time when the fans can catch it."

TIM SMITH, presenter of the programme, claims it is the only daytime slot for Dance music on UK radio.

PIRATES BLASTED

Radio pirates who plan to break the law and start broadcasting in Northamptonshire have been attacked by Wellingborough MP PETER FRY.

He said he had no sympathy with broadcasters frustrated at news that the Government was putting back plans to allow new local and community radio operations.

NOVA'S NEEDLETIME DEAL RUBBISHED BY AIRC

The ASSOCIATION OF INDEPENDENT RADIO CONTRACTORS has described RADIO NOVA's needletime agreement with PPL and its plans to offer an overnight sustaining service to Independent Radio as: "Irrelevant".

With ROBB EDEN of RADIO NOVA

INTERNATIONAL, the first British-based commercial satellite-delivered radio station, claiming at least six "smaller" ILR stations will be taking NOVA's overnight service, he is refusing to name the stations.

NOVA believes that AIRC has instructed its member stations not to take the service because of the special agreement it has with PPL.

NOVA has a contract to pay 6% of its advertising revenue for unlimited needletime. ILR pays between 4 - 7% for only 9-hours per day and is currently trying to resolve the long-standing problem. At the same time the MONOPOLIES AND MERGERS COMMISSION is investigating PPL.

AIRC wants to see unlimited needletime and vast reductions in costs.

LOSSES FOR SAS

SOUND ADVERTISING SERVICES, PICCADILLY RADIO's sales arm, made significant losses in its first year of operation, whilst at the same time increasing the Manchester commercial stations national revenue by 32% on last year - far higher than the industry average.

The company is blaming the losses on start-up costs and promotional expenditure.

The value of earnings to the Manchester station from SAS amounted to around £3,000,000 in the year through until March 31, 1988.

132% HIKE IN PROFITS

PICCADILLY RADIO reports pre-tax profits in the 6-months through March 31, 1988 up by 132% at £537,300.

Turnover for the company was up by 75% on the same period last year, to £4.26 million.

ESSEX RADIO SHOW CHANGES

ESSEX RADIO air-personality DAVE EASTWOOD is in a London hospital undergoing treatment for Leukaemia, and as a result the station's programmer CRAIG DENYER, has introduced some changes to the schedule.

GAVIN McCOY took over the breakfast show from Monday (June 13) and GRAHAM BANNERMAN has moved to the drivetime slot.

IRISH LEGISLATION PASSED

The Dublin Parliament has passed legislation to re-organise the Republic's broadcasting system.

The new Act, which becomes law later this year, will introduce new city, county and town & surrounds commercial and community radio stations, as well as provide the framework for a new national tv service.

It also increases fines for unlicensed broadcasting, with penalties extending to advertisers as well as broadcasters and station owners. There will also be an increase, to £400, of fines for those found without a valid tv receiving licence.

The Dublin Government says it hopes that the first of the new stations will be broadcasting by the beginning of 1989. It has also warned operators of existing unlicensed stations that they may have to close down ahead of that time. (see NOW RADIO #60).

In the last few years unlicensed radio in Ireland has operated without problems, with stations receiving advertising from state-run businesses and even the Irish Army. Only where stations have caused interference to other legal services has the Ministry of Communications moved to silence the private unlicensed stations.

GWR RADIO GROUP INCREASED PROFITS

The GWR RADIO GROUP have reported an increase of 32% in their pre-tax profits in the six months to March 31, 1988.

On turnover of £1.92 million, pre-tax profits stood at £353,782.

For the same period last year turnover was £1.16 million and pre-tax profits were £267,849.

The station says income for the second half is looking healthy with airtime sales well up on last year.

ASSOCIATED NEWSPAPERS recently increased their shareholding in GWR to a total of 7.8%.

GWR has been quoted on the USM since March.

PIRATES HIJACK RADIO MERCURY

Pirate broadcasters hijacked RADIO MERCURY's Horsham relay on 97.5 MHz on Bank Holiday Monday whilst the ILR station was broadcasting from The Crawley Carnival.

The 15-minute interruption was by a group claiming to be from RADIO JACKIE, the unlicensed station closed down by the Dti after a Court case brought about by RADIO MERCURY for alleged loss of earnings to the South West London station.

However NOW RADIO understands that the broadcast was not connected with RADIO JACKIE.

JOHN AUMONIER, managing director of RADIO MERCURY, said: "This is a most disgraceful interference of legitimate broadcasting. It's highly illegal and highly dangerous.

"These people are not qualified broadcast engineers. With Gatwick (airport) so close we can't have people rushing around with transmitters. God knows what mayhem they could cause."

The pre-recorded programme featured two voices and a selection of music, according to our reporter.

RADIO

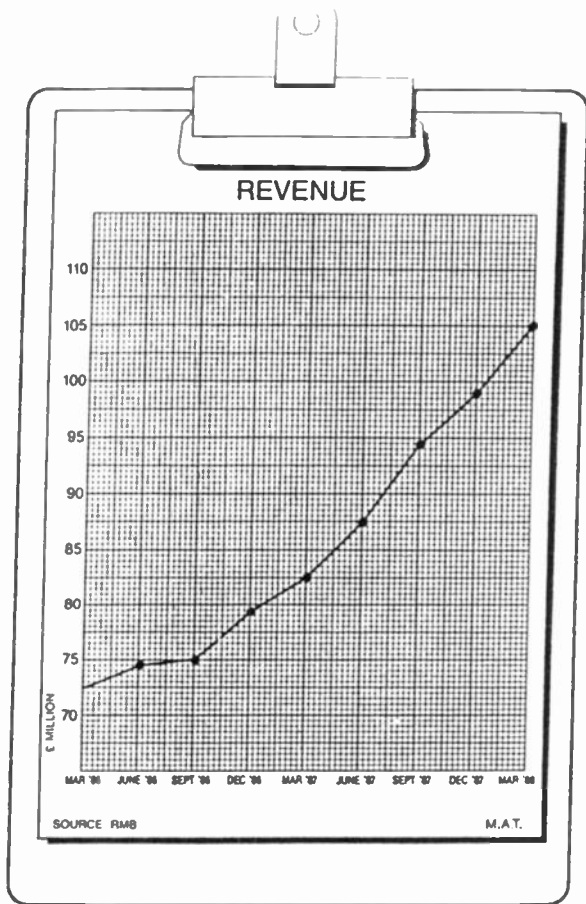
If you really want to know how radio is doing, a glance at the revenue chart on the right will provide the answer — very well thank you!

However we believe that this is just the start of a major change in the position that radio holds in the media marketplace. As other media seem to get ever more expensive — the true value of radio will become obvious to more and more people.

We don't want to sound too bullish but we're already looking forward to the next milestone — breaking the £200 million barrier. And before you say "impossible" think back to what was being said three years ago. Then take another look at the chart on the right.

RADIO MARKETING BUREAU
RADIO HOUSE
41 WESTBOURNE GROVE
LONDON W2 5SH

TELEPHONE 01 221 2535



The Chart That's Setting Radio's Pulse Racing



THE RIGHT FREQUENCY

7

AMERICAN TOP 40 + SHADOE STEVENS.

We hope you're all ears.

Because now you're going to hear about the hottest new addition to radio in recent memory.

This summer Shadoe Stevens will become the new host of American Top 40—the longest running and most listened to countdown program in America. Shadoe is a national heart-throb, who is recognized by millions as a regular on "Hollywood Squares" but he's first and foremost a radio legend. He is past winner of Billboard Magazine's Personality of the Year Award and his radio credits include WRKO in Boston, KROQ, KRLA and KHJ, all in Los Angeles.

With Shadoe's youthful

enthusiasm and national media presence, he will bring a new dimension and excitement to American Top 40. Week after week, loyal listeners will continue to tune in to find out who's number one, what's new and interesting about their favorite stars, and to catch our famous Long Distance Dedications.

American Top 40 is the only radio program to have exclusive rights to the Billboard charts, acknowledged as the world's most respected music authority.

It all adds up to one thing: This hot young talent is going to make the number one countdown show better than ever.

AMERICAN

★ **TOP 40** ★

WITH SHADOE STEVENS

America's #1 Countdown Show.

© ABC RADIO NETWORKS

ABC Watermark

8

L O O S E
E N D S

CHANGES: How long before we can expect to hear format changes at OCEAN SOUND (NORTH) after the apparent failure of mixing VERA LYNN into WET WET WET as at present. Will said station now move into being GRANNY RADIO and dump all the current material???.....

DUBLIN: TREBLE T.R. RADIO in Dublin have changed frequency from 945 to 936kHz.....

LOSS: If the Irish Ministry of Communications do closedown the pirate stations ahead of issuing licences, pity the poor investors of KISS-FM in Monaghan, which is not exactly the cheapest of commercial stations ever to appear on the Irish airwaves, by all accounts.....

APOL'S: Sorry if your copy of NOW RADIO last week contained the centre page spread around the wrong way. All you have to do is turn it around and it'll all make sense.....

BLASTED: Councillor PAMELA BROWN, Chairman of Hastings Policy and Finance Committee, has attacked SOUTHERN SOUND. She says she is unhappy with the reports that SOUTHERN will only operate initially from a base at Eastbourne - and that will leave the people of Hastings "out in the cold". SOUTHERN SOUND was granted the new ILR franchise for Eastbourne with a relay in Hastings. Reports claim station wilkl set up a Hastings studio within 18-months. Other bidders were COAST-FM (RADIO MERCURY) and stand-alone operation SOUTHDOWN RADIO LIMITED. (see MARK JONES' comments in Communications on page 22 of this issue of NOW RADIO).....

MUG-SHOT: The front page pic on issue 59 was of METRO RADIO jock TIM SMITH. Sorry for missing the name-check, TIM! Details of METRO's new schedule appear in this issue.....

POWER MAN: It appears that SIR WILLIAM REES-MOGG is not content with being given power to oversee programme standards on radio and television, but he now wants to exytend his remit to the content of commercials! One should note that the HOME OFFICE ain't too happy at the way this man is parading himself around at the MARY WHITEHOUSE of 1988.....Somebody should grab this man now and tell him we are quite happy (and the public well protected) by existing Industry Codes.....

NO HURRY: ESSEX RADIO is not in any hurry now to launch it's split-frequency services. According to Programmer CRAIG DANYER it'll be a June 1 launch next year. The station wants to consolidate its number one position in the market following recent changes and with no threat from legal competitors now around the corner, why should they hurry. When they do, expect more of the best in commercial radio from what has become a most respected crew in the private sector.....

DEE TIME: SIMON DEE caught broadcasting on BBC RADIO NOTTINGHAM last week with another session of memories detailing the early days of RADIO CAROLINE. Amongst the memories reflected by the second-time-arounder was the time when the ROYAL NAVY made its one and only visit alongside a vessel of the legend on its own anchor chain.....

RADIO FESTIVAL: If you're going to this year's do, watch out for NOW RADIO Correspondents. Make yourself known!

**NOW RADIO
READERSHIP
SURVEY
1988**

We would ask all subscribers to complete the questions below and return to us at the following address: (NO STAMP REQUIRED):

NOW RADIO
SURVEY
FREEPOST
KETERING
NN16 ONW

NAME:

ARE YOU A SUBSCRIBER? YES / NO

DO YOU WORK IN RADIO? YES/ NO

WHAT STATION?

POSITION:

DO YOU HAVE AN AIRSHIFT? YES / NO

WHAT TIMES?:

WHAT OTHER TRADE-RELATED TITLES DO YOU READ: (please state):.....

.....

.....

.....

HOW MANY PEOPLE READ YOUR COPY OF NOW RADIO?

IF YOU ARE NOT A SUBSCRIBER, HOW DO YOU SEE A COPY? (INTERNAL CIRCULATION, ON LOAN, ETC).....

.....

.....

TICK SECTIONS YOU READ & GIVE SCORE (MIN: 01, MAX 10) FOR YOUR PERSONAL APPRECIATION OF EACH:

PROGRAMMING NEWS:

FINANCIAL NEWS:

TECHNICAL NEWS:

LEGAL DEVELOPMENTS:

STAFF CHANGES:

OPENINGS (JOBS):

LOOSE ENDS:

ROSE'S RAMBLINGS:

NORMAN McLEOD:

CARTOON (RADIO NOW):

ADDRESS GUIDE:

DIARY DATES:

COMMUNICATIONS:

FEATURES:

WHAT IS YOUR MAIN INTEREST? (i.e. ILR, BBC, COMMUNITY, OFFSHORE, SATELLITE, etc):.....

WHAT YOU YOU THINK OF THE PRESENT FORMAT OF NOW RADIO?

Like it a lot ()

Like it ()

OK ()

Don't like it ()

Don't Know ()

IF NOW RADIO WERE TO MOVE TOWARDS A LARGER (A4 PAGE) FORMAT, WOULD YOU:

Like it a lot ()

Like it ()

Don't Mind ()

Dislike it ()

Don't know ()

SHOULD WE (AS WE ARE NOW WEEKLY) CARRY A MUSIC SECTION? YES / NO.

COULD YOU SUGGEST A FORMAT FOR a MUSIC SECTION IF WE WERE TO CARRY IT?

.....

.....

ARE YOU A PROSPECTIVE STATION OWNER/BROADCASTER: YES / NO.

DO YOU CALL THE NOW RADIO NEWSLINE (0898 654 383)?

Less than once a week []

once per week []

5 - 6 times weekly []

3 - 4 times weekly []

1 - 2 times weekly []

DO YOU HAVE ANY OTHER COMMENTS YOU WOULD LIKE TO MAKE?

.....

THANK YOU FOR YOUR TIME, WE LOOK FORWARD TO RECEIVING YOUR FORM AS SOON AS POSSIBLE. PHOTOCOPIED VERSIONS ACCEPTABLE.

RADIO NOVA ANNOUNCES £10,000 GIVEAWAY ON ILR

RADIO NOVA INTERNATIONAL has announced it intends to give away £10,000 to celebrate the start of Britain's first overnight sustaining service for Independent Local Radio. Between June 30th and mid-October 1988 RADIO NOVA will ask listeners, tuned to radio stations taking programmes from the NOVA NIGHT NETWORK, to listen out for three specific records played in exact order. When they hear these records they must claim their £10,000 prize by calling a special number which will be given out on the air. The 50th caller will be the lucky winner of the £10,000.

NOVA LINE-UP

DJs on the NOVA NIGHT NETWORK will include; TIMMY MALLET, GREG EDWARDS, DAVID HAMILTON, TONY BLACKBURN, MARK WESLEY, LIAM QUIGLEY, PETE SIMESTER, PAUL McKENNA, HOWARD PEARCE, CHRIS CARY & RICK DEES.

The NOVA NIGHT NETWORK will initially be taken by up to six ILR stations across the country. They are currently in negotiations with another 15 stations who intend to take the service before mid-October 1988.

OPERATORS MANUAL

NOVA has published a special Operators Manual, designed for ILR stations which take the service. We reproduce it here for your interest.

The NOVA NIGHT NETWORK is transmitted live via the Intelsat VAF11 satellite, in stereo. To receive these transmissions for re-broadcast you will need the following -

- (a) a satellite receiving dish
- (b) low noise block converter (LNB) and
- (c) length of quality coaxial cable

and connectors.

The cable will run from your dish to your Racks room: which is where you will receive the NOVA NIGHT NETWORK.

This in turn connects to -

• Hi-Tech Xtravision 19" rack mounted unit (including Tuner, Wegener type Stereo decoder unit, and dual cart machine control circuit)

This control circuit allows NOVA to fire up to two cart machines independently.

As well as firing carts these control circuits mute the NOVA NIGHT NETWORK on one circuit for a period of 60 seconds to allow you to insert local commercials/promos.

These can be made up of 1 x 60" commercial, 2 x 30" commercials, 6 x 10" commercials etc, or any combination of these totalling 60".

Commercials/promotions should be loaded onto a 10-minute cart.

The other control circuit mutes the NOVA NIGHT NETWORK for 10" to allow room for your station ID.

We will activate these control circuits four times in each hour: allowing you a total of four minutes of local advertising time.

Should you decide that you don't wish to insert any commercials/promos/station ID's the programme is supplied complete.

Firing of commercials, etc, is controlled by the NOVA NIGHT NETWORK and does not require an operator at your station to carry out any manual operations. Timings on your carts must be exact to maintain perfect continuity. If you wish to leave split-second gaps between commercials its up to your commercial production team to leave the gaps when carting the commercials.

Commercials should be carted without cue-tones.

INDEPENDENT RADIO NEWS is supplied throughout the night.

NOVA

NIGHT NETWORK

The Nova Night Network is a contemporary hit radio format aimed at the 14 to 40 year age groups .

Packed with new music, the hottest jingles, using state-of-the-art equipment and playing mostly compact discs . The Nova Night Network presents Britain's top name D.J.'s together with competitions for cash prizes, cars and luxury holidays .

The Nova Night Network has pioneered the use of control circuits enabling us to insert your Station's I.D.'s and local advertising - ensuring that you maintain your station profile throughout the night .

Our P.P.L. agreement as stated gives you extra needletime at no extra cost and does not affect any existing agreement nor any agreement under negotiation with the P.P.L. . What it does mean is that you can use your needletime allocation during the day - making your station sound brighter .

The object of the Nova Night Network is to bring stations alive after 7 o'clock with a fresh start where the emphasis is on the music and professional and informative dialogue .

We invite you as a participating station to Fax. to us daily a list of events taking place in your area - this will help to maintain your local content .

We are confident that this format will double your audience and your profits for the period but most of all it will keep the audience tuned to your frequencies . The

Nova Night Network aims to provide quality programming which will benefit you, your audience and your shareholders . Our format will be constantly fine-tuned to maximise the night-time which in the past has been the poor- relation of broadcasting .

The Nova Night Network is immediately available in your area .

Equipment to receive the Nova Night Network is supplied , installed and maintained by us - at no cost to your station .

This equipment would normally cost £3,000 and has been designed by Hi-Tech Xtravision to our exacting standards . *All equipment is available now :* and we strongly recommend that you book your installation date today to ensure that you have sufficient time for a trial run to ensure that all the procedures are fully understood prior to joining us on-air and sharing in what will be an undoubted success story .

Nova Night Network's Engineering team are on hand from 7pm through 6am and can be contacted on (0276) 692040 or by Fax. on (0276) 684716 .

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Provisionally we feel that the fairest way (although we are always open to suggestions) is to give each I.L.R. station a percentage shareholding corresponding to the published share of the radio advertising cake. Although we do not expect all stations to participate from day one we believe we should allocate a percentage of the Nova Night Network to every station, excluding L.B.C. who are prohibited from taking us . Therefore we intend to allocate 40% of the Nova Night Network turnover

Nova also pays all P.P.L. and P.R.S. fees for the period .

Stations participating from 7pm each evening will earn their full entitlement of shareholding . Stations choosing to opt in after midnight will be allocated one-tenth of this (as their is unquestionably a difference of 10:1 in the value of air-time before and after midnight) . We are however aware that some stations will choose to test the facility first after midnight .

Stations which do not participate from the beginning will always have the chance of joining in our mutual success later, but by already setting aside a piece of the cake ensures that this can be achieved with the minimum of accounting complications . Of course those percentages which have not been taken up will be divided amongst those participating on a pro-rata basis . All stations participating will be entitled to one seat on the Board of Directors , to ensure that each station is equitably represented .

The Nova Night Network is owned 60% by Radio Nova International Ltd. and 40% by the I.L.R. stations . Radio Nova International will supply all D.J.'s, and cover all expenses - including the supply of the equipment necessary for your station to receive the Nova Night Network . These costs include transponder hire, programmes, equipment supply , installation, and maintenance .

Provisional Programme Schedule :

Monday - Friday

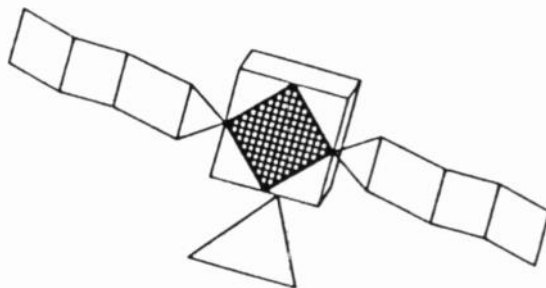
9.00 - 20.00 Tony Mallett
 20.00 - 21.00 Greg Edwards
 21.00 - 23.00 Paul Phear (Provisional)
 23.00 - 24.00 David Hamilton
 24.00 - 01.00 Tony Blackburn
 01.00 - 03.00 Liam Ougley
 03.00 - 06.00 Pete Sumner 'Nova Gold'

Sunday

19.00 - 21.00 Paul McKenna
 20.00 - 24.00 Howard Pearce
 24.00 - 03.00 Greg Edwards
 03.00 - 06.00 Chris Cary

Saturday

19.00 - 20.00 Mark Wesley
 20.00 - 24.00 Rick Dees US Top 40
 24.00 - 03.00 Liam Ougley
 03.00 - 06.00 Pete Sumner 'Nova Gold'



HEREWARD WIN CAMBRIDGE

HEREWARD RADIO's CN-FM has won the ILR franchise for Cambridge. They promise 13 hours a day local output from Cambridge studios and half an hour access radio per evening, from Cambridge Community Radio and Cambridge University Radio.
More details next week

UNLICENSED RADIO

Concern lately over the appearance of (the new) HITS-FM on a channel of 98.3 MHz, very close to the Police mobile band in London. Operators of this break-away station could do well to read that article we ran a while back on this kind of problem, written by our Technical Correspondent, NORMAN McLEOD.

Last year, when LONDON GREEK RADIO broadcast on 105 MHz, they faced almost a raid per day from the Dti. They soon discovered that by moving to a new frequency, which would not cause problems, the number of raids would decrease. Don't forget it's not just your signal that might cause problems, you have to really know exactly who else is broadcasting and what a combination of transmitters, nearby to each other, might create. You need, in other words, expert technical advice.

Pirate-pirate stations, those who do not behave responsibly, cannot really be supported by anyone. Those (who we report on elsewhere) who hijack the airwaves of RADIO MERCURY, and even lie about who they actually are, are to be condemned as much as the idiots who hi-jacked the 96.9 FM transmitter of SOUTHERN SOUND. This happened on May 15th and during a 30-minute transmission anyone expecting to hear TOMMY BOYD, would have heard audio-porn. This is not what us 'de-regulators' are calling for, is it?

CAROLINE 556's nightly offering of nostalgia, NORTH SEA GOLD, has brought a great deal of favourable listener response and, as mentioned elsewhere in this issue, could perhaps point a direction for the station to head into for the future. Other news from the radio ship ROSS REVENGE is not so good. The antenna for the new Dutch-language service on 819kHz has burnt out and will not accept more than a couple of kilowatts without providing the crew with an early Guy Fawkes demonstration on the deck. Programming, meanwhile, on 556, has improved a bit of late, though there is still "room for improvement" as a report would say. What is needed is a new Programme Director to be appointed who will give the station proper direction, and hire the right kind of staff for the station.

The (planned) radio ship NANNELL remains in Spain. Whilst there has been movement of some funds, and big talk in technical terms, we must wait to see the ship manage to actually leave the port, and lay anchor off the English coast before we can actually believe that a new venture (on this particular vessel) is possible.

On the move at the moment are projects involving some quite professional radio groups and companies who have been upset by delays in the introduction of legislation. Not prepared to simply turn on any old transmitter, you can expect these to be offering the same kind of high technical standard as SIBC in the Shetlands. Programming will be another thing, but you can expect some of these new stations to give their prospective competitors a real run for their money!

Finally, be warned about low-priced transmitters! You cannot get broadcast-quality transmitters for a hundred pounds! Let alone transmitter, processing and antenna systems!

CONSIDERATION OF FORMATS

A section of the BROADCASTING RESEARCH UNIT's report for The Home Office looks at the kinds of music the population at-large enjoy listening to. This area shows good demand for a variety of music styles.

Accepting that when legislation is passed by the Government to permit localised radio of the community and small(er) scale commercial type, we must also accept that even out-and-out commercial operations will have the sense to move well away from the ILR kind of programming which (was) supposed to serve every section of the community.

A radio stations programming policy will become much like that of a magazine publisher. Target a particular interest and never be tempted to move into areas in which you cannot specialise, or in which your present clientel are not interested. As an example, imagine the horror if NOW RADIO suddenly began a Gardening Section! At the moment some ILR stations still do this, by mixing a wide range of material, when their audience would be far better served by knowing that Radio A provided one kind of format, and Radio B, C and D three other kinds.

At present the old belief that commercial viability depends solely on playing the latest hits-greatest memories, is gradually being

killed off. County Sound's new GOLD AM service, is one example. Indeed, BBC RADIO's 3 and 4 are another couple where stations have a fairly narrow brief and reach good-sized audiences.

In this particular feature we are looking at music-based programming. Later we will look at speech-based programming, and its possibilities. They are many.

The BRU research asked "In general, which sorts of music do you enjoy listening to?" Remember that this does not mean they enjoy listening to it on the radio, but also at home and when they go out to clubs and the like.

Contemporary Chart material was enjoyed by 37% and was most popular with the 15-34 age range, both sexes, and who currently favour RADIO 1 and/or ILR.

Pop Oldies was a type favoured by 43%, especially in the age 25-44, both sexes and current RADIO 1 and/or ILR listeners.

Light/Easy Listening was the most popular type of music of 34%, especially with those aged over 45 years and who currently listen to RADIO 2, RADIO 4, and BBC Local Radio.

Classical Music was most popular with an amazing 26% of the people questioned. They are current listeners to RADIO 2, 3 and 4 and mainly aged 45-plus.

Country and Western Music is the most popular type of music of 22%, aged 45-74 and

who now tune to RADIO 2 and BBC Local Radio.

Contemporary Rock was favoured by 15%, aged 15-34 in the main and who at present patronise RADIO 1.

Big Band was most popular with 15%, aged 55-plus and current listeners of RADIO 2 and BBC Local Radio.

Jazz/Blues had an 11% favour-rating spread across all age groupings and who tuned to all stations.

Folk, whilst enjoyed mainly by 35-54 year olds, was most popular with 10%, was enjoyed most by people who tuned to all stations currently on the air.

Opera was most popular with 9%, especially 45 and over in age and current listeners to RADIO's 2, 3 and 4.

When asked whether they think there should be less, more, a lot more, or about the same amount of their favourite music played on the radio, we see that the greatest demand is for Big Band music, which is most appreciated by the over 55's. All types achieve a good high rating for 'more' on this question.

When asked "If there was a new station which played more... (of your most popular music)... how much would this appeal to you?" we see that there is a great demand for stations to look carefully at specialising in one area of music. Again high percentages are agreeable (by answering yes

to 'a very great deal, a lot or fair amount').

Of course, there are many other types of music-based formats possible, and even variations of those we have already looked at in the BRU report. How many kinds of Easy Listening can you think of? For starters we assume that Nat 'King' Cole and Ella Fitzgerald are Easy Listening, as are The Carpenters and The Seekers. Then you can also say that the softer numbers by the likes of The Eagles, Barry Manilow and The Bee Gees are also Easy Listening. You could play all these on one station, or make three stations that specialised in each of the three areas. You could also run a 'beautiful music' station playing only instrumentals consisting of rich, lush orchestral versions of all-time favourites. There are more.

Perhaps this short feature will spark a few minds to look carefully at formats other than the most obvious. What one should also look at is the amount and kind of speech output that a particular music format should also offer. You wouldn't really programme a NEWSBEAT kind of programme on a Classical Music station, for example. But on a Country and Western station you might consider including C&W music industry news within your news bulletins...

This can be a time where you can really put your mind to work researching figures to justify more than just playing the current charts. +

R O S E ' S
R A M B L I N G S

The report of the BROADCASTING RESEARCH UNIT entitled "THE LISTENER SPEAKS: THE RADIO AUDIENCE AND THE FUTURE OF RADIO" was perhaps harshly dealt with in last week's NOW RADIO Editorial. Perhaps in line with much of the media, the timing of the reports publication was arranged that we were unable to study in detail the vast contents of this most impressive document. Indeed a copy will be filed on the NOW RADIO library shelf alongside other such gems as THE ANNAN REPORT and the Green Paper RADIO: CHOICES AND OPPORTUNITES for future reading on this industry of ours. This report from the B.R.U. will also become dog-eared and tatty as more and more of our lot use some of its findings for licence applications for future local radio stations. It provides a wealth of data which can be used to force ones argument for various causes, such as specialist formats and localised broadcasting. Indeed congratulations are due to authors STEPHEN BARNETT and DAVID MORRISON of the B.R.U. and thanks are due to The Home Office for commissioning this report. Whilst there are some statistics which could be used against development of radio (our initial fear), there is plenty which provides fodder for the future communicator, whether he or she wishes to provide

community, commercial or neighbourhood services.

The study set out to examine the role of radio in people's lives. It assesses attitudes to and opinions about the present system, at a local and national level. It delved into different sectors of the population, for every type of programme, and sought to put together a picture of how radio is used and appreciated for a wide range of topics and comes out with scores, if not hundreds, of interesting points.

The project was divided into three distinct phases. Work began in March 1987, following the publication of the Green Paper on the future of radio. Interviews were carried out with senior figures in the radio industry. These interviews numbered 40.

Three months of group discussions followed. Each group consisted of 8-10 people drawn from all sectors of the population in different regions of the country. There were a total of 32 discussion groups.

Finally a substantial 40-minute questionnaire was carried out. NOP was commissioned to undertake the fieldwork.

All in all there are 12 Chapters to the B.R.U.'s bulky and informative report. It should become an essential reference work, not only for today's broadcasters, but also for the future generation, too.

SEE OVER;

Just lately I've been speaking with Programme Directors (or, Controllers if you're in ILR and Organisers if you work for the Beeb), and hearing about the sad low standards in audition tapes landing on their desks now-a-days. One told me of a tape lasting no less than half-an-hour, without having the music edited and containing a bundle of segue's consisting of Bill Mitchell idents and commercials. Perhaps time has come for a feature in these pages on the ideal demo tape?! I've personally always thought that the first four, and to be generous, ten, seconds of any demo is the most critical. Fail in that time, and you're unlikely to have the rest of the tape heard. Comments?!

CAROLINE 558 has started running NORTH SEA GOLD each weekday evening between 8 - 9pm. A nice idea, and well overdue. Actually, I along with a few other bods, have long thought that the station should move towards a pure oldies format. Perhaps a couple of currents in each hour - including one from an up and coming or unknown band that deserves the promotion - and the selection of DJs should reflect the format, too. There is plenty for this 24-going-on-25 year old station to create in terms of nostalgia, with its own history and so many years of great music. Only time will tell if CAROLINE goes completely Gold by the time it celebrates its 25th birthday next Easter.

You can establish a satellite radio or tv service (or four in one go, if you like) and require no licence, just the cash to buy time on the satellite. The current going's on in the world of satellite are causing much upset amongst the people still waiting for the 'old-fashioned' landbased transmitter licences. If that brings us to the subject of the Code which we mentioned for prospective new entrants (with or without licences) let's say it is progressing, so we hear, and should soon be appearing.

L O O S E E N D S

COUNTDOWN: TFM is the latest ILR station to take SCOTT SHANNON's US Top 30 Countdown show. It runs 5pm on Saturday afternoon from this Saturday (June 15th).....

McKENNA: Since leaving CHILTERN DJ PAUL McKENNA has not wasted a minute. Not only starring on CAPITAL, he's the latest to join the crew of RADIO NOVA INTERNATIONAL. Well done, ladt.....

----- OPENINGS EXTRA

2 Pages of the latest radio industry job-vacancies also appear on pages 24-25 of this issue of NOW RADIO.

THE VOICE OF PEACE has an immediate vacancy for a PRESENTER. Furthermore 2 vacancies will exist next month. Ideal 'first-station' for newcomers and those wishing to gain valuable experience in music-based commercial radio. Located Israel. 6 month contracts. Demo cassette and CV's to: VOICE OF PEACE RADIO, c/o NOW RADIO, PO Box 45, Kettering, Northamptonshire, NN16 0NW.

DIARY DATES

The section where NOW RADIO lists the important forward dates of interest to radio broadcasters:

- June 16-17. DIRECT BROADCAST BY SATELLITE. Conference Hall, IBA, London.
- June 17. CLIO AWARDS. New York.
- June 18 - 21. AMERICAN ADVERTISING FEDERATION. annual convention. Century Plaza, Los Angeles.
- June 20 - 24. RADIO ADVERTISING BUREAU. Sales Managers School. Wharton School of University of Pennsylvania, Philadelphia.
- June 22 - 26. CAPITAL RADIO MUSIC FESTIVAL. Alexandra Park, North London. WET WET WET in concert. (June 24: SADE, 26th June: MAXI PRIEST, FRANKIE PAUL and ASWAD,
- June 22-24. APRS Exhibition. London's Olympia. Further details from HAZEL SPIVEY (0923) 772907.
- July 4 - 6. RADIO FESTIVAL '88. Regents College, London. Organised by THE RADIO ACADEMY.
- Sept 14 - 17. RADIO '88. Sponsored by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) Washington, D.C.
- Sept 22-25. SOCIETY OF BROADCAST ENGINEERS 3rd annual convention. Convention Centre, Denver.

Sept 23 - 27. INTERNATIONAL BROADCASTING CONVENTION. Metropole Centre, Brighton, England.

November 16. RADIO JOURNALISM. Organised by THE RADIO ACADEMY. Portman Hotel, London, W1.

Jan 28 - Feb 1, 1989. NATIONAL RELIGIOUS BROADCASTERS. 44th annual convention. Sheraton, Washington, D.C. and Omni Shoreham Hotel, Washington.

March 24 (Good Friday) - Tuesday March 28, 1989. CAROLINE 25th Anniversary Special. Details to follow.

April 29 - May 2, 1989. NATIONAL ASSOCIATION OF BROADCASTERS 67th annual convention, Las Vegas Convention Centre.

Please send details of events to: DIARY DATES, NOW RADIO, PO Box 45, Kettering, Northants, NN16 0NW.

RADIO-RADIO EXHIBITION & SEMINAR

We are still looking at arranging a new date and possibly a new and bigger venue for a NOW RADIO exhibition, debate and seminar for prospective new entrant broadcasters.

Details will appear as soon as possible in NOW RADIO. Any suggestions for this show would be welcomed. The date will perhaps depend on the timescale of radio legislation, etc.

USEFUL ADDRESS GUIDE

A listing of important addresses and phone numbers for broadcasters. Please inform us if you feel some information could be added to this listing in the future.

INDEPENDENT BROADCASTING AUTHORITY.
70, Brompton Road, London, SW3 1EY.
(01) 584 7011

IBA ENGINEERING.
Crawley Court, Winchester, Hampshire,
SO21 2QA.
(0962) 823434

RADIO NOVA INTERNATIONAL
Innovation House, Albany Park,
Frimley Road, Camberley, Surrey, GU15
2PL.
(0276) 692040

RADIO-RADIO
19-21 Rathbone Place, London, W1P
1DF.
(01) 436 5711

ASSOCIATION OF INDEPENDENT RADIO
CONTRACTORS (AIRC).
46, Westbourne Grove, London, W2
5SH.
(01) 727 2648

RADIO MARKETING BUREAU (RMB)
46 Westbourne Grove, London, W2 5SH.
(01) 221 2535

MECHANICAL COPYRIGHT PROTECTION
SOCIETY (MCPS).
Elgar House, 41 Streatham High Road,
London, SW16 1ER.
(01) 769 4400

MUSICIANS' UNION.
60-62 Clapham Road, London, SW9 0JJ.
(01) 582 5566

PERFORMING RIGHT SOCIETY (PRS).
29-33 Berners Street, London, W1P
4AA.
(01) 580 5544

PHONOGRAPHIC PERFORMANCE LTD (PPL).
Ganton House, 14-22 Ganton Street,
London, W1V 1LB.
(01) 437 0311
PAMS/CENTURY 21

4 Hansol Road, Bexleyheath, DA6 8JG.
(01) 304 8088

COMMUNITY RADIO ASSOCIATION.
119 Southbank House, Black Prince
Road, London, SE1 7SJ.
(01) 582 7972

ASSOCIATION FOR BROADCASTING
DEVELOPMENT.
79 Caling Croft, New Ash Green,
Dartford, Kent, DA3 8PY.
(01) 679 8889

THE PRESS ASSOCIATION.
85 Fleet Street, London, EC4P 4BE.
(01) 353 7440

NATIONAL ASSOCIATION OF COMMUNITY
BROADCASTERS. (NACB) IRELAND.
32 Gardner Place, Dublin 1.
(0001) 788733

WIRELESS WORKSHOP.
25 Ditchling Rise, Brighton, BN1 4QL.
(0273) 671928

PHEONIX COMMUNICATIONS.
11 Barclay Oval, Woodford Green,
Essex, IG8 0PP.

(01) 500 0890 & (01) 506 2318
SOUND BROADCAST SERVICES.
42 Grenville Road, London, N19 4EN.
(01) 281 1367

EAST ANGLIAN PRODUCTIONS
21/23 Walton Road, Frinton on Sea,
Essex, CO13 0AA.
(0255) 676252

THE RADIO ACADEMY.
30 Whiteladies Rd, Bristol, BS8 2LG.
(0272) 237485

MBI BROADCAST SYSTEMS
69, Ship Street, Brighton, BN1 1AE.
(0273) 24928.

U. K. DIARY DATES

June 22-24. APRS Exhibition.
London Olympia. (0923)
772907.

July 4 - 6: RADIO FESTIVAL
'88. Regents College, London.
Organised by The RADIO
ACADEMY.

*Please supply us with details
of your future events. Send
to: NOW RADIO (Diary), PO Box
45, Kettering, NN16 0NW.*

L O O S E

E N D S

BLUES: Monaghan's KISS-FM (beaming into Belfast) is now running blues music programming through the night from midnight til 6am.....

MORE TIME: RTE RADIO ONE, down in Dublin City, has just extended its broadcasting hours until 12.50am.....

LEEDS: Unlicensed stations ABC-FM and PEOPLE'S FM have announced they are to provide a 24-hour service following the delay in community radio legislation. Could MCR follow?.....

SATELLITE: Discouraging to hear from NOW RADIO subscriber ROBERT PRICE on Wearside about the incredible lack of knowledge amongst satellite receiver system retail outlets on subject of the likes of RADIO NOVA and RADIO RADIO. Our suggestion to anyone experiencing hassles getting the right system is to give us a call for help!....

PHONE VOTE: LBC RADIO held a telephone poll of listeners on the BRIAN HAYES show last week. The question was "London Should have more radio stations". 38% of callers agreed, with an amazing 62% disagreed...but then again did the Great British Public say they wanted ITV, CAROLINE, LUXEMBOURG, or RADIO 1 before they actually began broadcasting? Of course they didn't!

+++++

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Each subscriber is given a number. This is the first four or five numbers on your address label. Keep a note of it and quote it with any communication and renewal order.

To find out with which issue your present subscription expires check the last set of numbers on the top line of your address label. You will see your subscriber number followed by two sets of numbers preceded by NR. The latter is the issue with which your present subscription expires.

To ensure continuous delivery, make sure we have your renewal several weeks ahead of the expiry date. Orders not received in time will not normally be shipped.

If you have any queries, call our office telephone number anytime 9am - 5pm.

- - - - -

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NOW RADIO

ADVERTISING ORDERS ARE NOW
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Tel: (0484) 46 00 88

Advertising Director: Alan
Hildreth

COMMUNICATIONS

WE ALWAYS WELCOME YOUR LETTERS FOR PUBLICATION. PLEASE SEND THEM TO:

THE EDITOR
NOW RADIO
PO BOX 45
KETTERING
NORTHANTS
NN16 0NW
XXXX

EASTBOURNE ILR FRANCHISE

*Newcastle
Tyneside*

Dear NOW RADIO,

The IBA has awarded the ILR franchise for Eastbourne & Hastings to SOUTHERN SOUND. One of the main reasons for this is that they were impressed by the "depth of local knowledge" displayed in its application.

Yet, according to their franchise application, the company doesn't seem to be planning to broadcast any programmes from EITHER town as "studios...already exist at SOUTHERN SOUND for the general presentation of the music programming...". No specific promise as to the number of hours of Brighton-produced, Eastbourne/Hastings orientated, programming has been made. What, precisely, does "a significant" amount of local programming actually mean? It appears from the evidence that only news and information inserts will come from the actual franchise area.

This is quite clearly an insult to the potential

LOCAL radio audience in Eastbourne or Hastings. It continues a trend the IBA have been following for a while (Derby's ILR service comes from Nottingham) and is purely pandering the needs of investment companies who wish to milk the airwaves for all they are worth. Minimum input linked to maximum profit is the new slogan in IR circles. (Of course, had the franchise gone to someone else, signal 'overspill' into Brighton would have meant competition for SOUTHERN SOUND. Can't have that in ILR, can we?)

Community radio operators (priced out of the Eastbourne bid by a high price IBA Engineering dept entry fee) would have provided a truly local service for Eastbourne and Hastings...probably on a separate basis. As NORMAN McLEOD has said for the price of the IBA's up-front engineering fee he would have sold a CR entrant a transmitter AND studio.

The IBA have said that they are ready and willing to run radio services in the future. They are ready, they claim, to regulate an industry which will work with hundreds of small operators. On the evidence of this latest franchise allocation will anyone believe them?

*MARK JONES
NATIONAL DEVELOPMENT UNIT
COMMUNITY RADIO ASSOCIATION*

COMMUNICATIONS

continued;

Heysham
Lancs

WAFFLE RADIO

Dear NOW RADIO,

At the risk of prolonging the agony, I'd like to add a few comments to the TALK/DON'T TALK (I prefer that to "Waffle", it loads the question, don't you think?) debate. Highly subjective though it is, I reckon the subject is more central to the ethos of Radio than talk of old faces, boardroom battles, incessant frequency speculations, etc.

Personally, I'm sick of the easy demands for "less talk! less talk!" Well, trendy, isn't it? As PHIL HARRIUSON (NOW RADIO #59) points out, do you want a radio or a juke box? Music programming today is as market-driven as ever, and therefore much of a muchness. When the playlist is composed of either Housy-OHousy or LOCK, STOCK and WATERBARREL (did you hear the send-up on RADIO1?!) then I for one don't want to hear more of it. Do you think a more-more music policy would make them play more of the hundreds of rock solid oldies that rarely get a look in? Not likely. But that's not the main point...

If radio presenters can't make their programmes interesting, it's certainly not because they talk too much - it's what they don't say! I drive around and time and time again I get the impression that many of them get - and stay - on-air rather because of their pretty voices than the ability to be diverse, spontaneous, hold a decent phone conversation, etc. but ABOVE ALL TO BE PREDICTABLE! To a skillful and natural presenter, that needn't mean offensive or self-indulgent.

It's that comment that makes you sit up, to smile, to smirk, to guffaw venomously - or to stop and think for a second - that is real 'communication' in this sense. A lot of presenters just seem to want to get into the next record or commercial break. Their music is on computer, their commercials, too, and their links might just as well be. Are they so afraid of the Boes or Ratings that they can't be a little more adventurous? Or are they just not capable of it?

I think therein lies the crux of the matter. Yes, I do want to hear 'Music of My Life' - records that remind me of my schooldays, or a particular day when life was good, or my first girlfriend, but it is a good presenter who can bring that music alive for me. As Phil says, he/she is a rare beat, but can talk at length and keep my attention if I don't know what they're going to come out with next.

So, readers, how many of the presenters on your local does that apply to? Am I asking the earth? I think if I were a Controller right now, I'd be very keen to suss out such talent before the big shake-up really gets under way. Roll on the day when the 'jock' as we know it just isn't good enough anymore. He's ruining my memories...

MIKE KING

NOW RADIO welcomes contributions, whether in form of short snaps, communications or full-length features. In all cases, it should be stressed, the opinions of the authors do not necessarily reflect the views, in whole or part, of the Editor/Publishers of NOW RADIO. Unless otherwise stated COPYRIGHT lies with NOW RADIO and material may not be reproduced save with the express written permission of NOW RADIO.

OPENINGS

Advertising your vacancies in NOW RADIO's Openings section brings results. For details please write or 'phone NOW RADIO.

ESSEX RADIO have two major openings. First they require a HEAD OF COMMERCIAL PRODUCTION. Must be experienced and able to work under pressure. Excellent studio facilities. Other vacancy is for a CREATIVE WRITER. Applications, with demo's of work, to: CRAIG DENYER, ESSEX RADIO, Radio House, Clifftown Road, Southend on Sea, Essex, SS1 1SX.

A PROGRAMME ORGANISER is required by BBC RADIO LONDON. Further information from MATHEW BANNISTER, Managing Editor. Salary £16,718-£21,305 plus allowances. Ref: 9451.

UAE RADIO DUBAI (FM92) has openings for 2 professional DISC JOCKEYS. Very attractive contracts offered. A 30-minute telescoped aircheck together with CV should be sent before July 15th, to: The Director, UAE RADIO DUBAI, (FM92), PO Box 1695, Dubai, United Arab Emirates.

BBC RADIO LANCASHIRE has a vacancy for a REPORTER. Based Blackburn. Salary £9357-£11610. Plus allowances. Ref: 9522. Further details from CHRISTINE McGAWLEY, News Editor on (0254) 62411.

BBC RADIO DEVON seeks a NEWS PRODUCER. Based Plymouth. £10,881-£15,388. Ref: 9533. For further information contact RAY CORLETT on (0392) 215651 ext 201.

At RADIO 4 there are vacancies. A PRODUCER (Ref: 9510) Salary £12,211-£16,718. 6-month contract may be offered to start in August. Further details from JACQUELINE SMITH, Senior Producer, RADIO 4.

RADIO 4 also have vacancies for ANNOUNCERS. One year contracts. £14,043-£19,226. Ref: 9511. Further details from PETER DONALDSON, Chief Announcer, RADIO 4.

RADIO CAMBRIDGESHIRE require a BREAKFAST SHOW PRESENTER. (Freelance Contract). 6-month contract at first. Ref: 9529. Further details from MARGARET HYDE on (0223) 315970.

RADIO GLOUCESTERSHIRE opens in September and has several part-time vacancies. 2 PART TIME RECEPTIONISTS are required, plus a PART TIME GRAMOPHONE LIBRARIAN. Further details from LESLEY MEACHEM on (0452) 308585.

BBC RADIO LEICESTER has a vacancy for a PRESENTER for their breakfast show. Salary £10,881-£15,388 plus allowances. Ref: 9413. Further details from JEREMY ROBINSON on (0533) 27113.

BBC GLOUCESTERSHIRE has an opening for a PRESENTER. You will need personality and ability to handle not only music but also wide variety of speech material. Salary £10,881-£15,388 plus allowances. Further details from DAVID SOLOMONS on (0452) 308585. Ref: 9474.

BBC WALES has an opening for a RADIO PRODUCTION MANAGER. Experienced, energetic and creative. Responsible for the whole of the station's output, which is currently mainly in Welsh on RADIO CYMRU. Based Swansea. £14,108 - £18,309 plus allowances. Ref: 9383.

BBC ESSEX (RADIO) has an opening for a PRODUCER. Based Colchester. £10,881-£15,388 plus allowances. Details from RICHARD LUCAS (0245) 262393. Ref: 9396.

WHEN JOB HUNTING, ALWAYS CHECK RECENT ISSUES OF NOW RADIO. SOME VACANCIES APPEAR ONLY ONCE AND MAY REMAIN OPEN.

PRESENTERS!

A bright, new English-speaking Radio Station based in France, but serving a large English-speaking community, has openings for a number of on-air staff:

PRESENTERS: As well as being able to present tight-formatted, music-based programmes, applicants will only be considered if they have good news-reading/production voices.

We also have an immediate vacancy for a bright **PROGRAMME CONTROLLER** who, as well as presenting programmes, will be responsible for maintaining control of the station's output.

For either position an ability to script, produce and voice commercials and on-air promotions would be an advantage.

CV's and Demo cassettes to:
PAUL EASTON, Flat 7, 2
Parklands, Surbiton, Surrey,
KT5 8EA. NO TIME WASTERS.
PLEASE!

Note: These vacancies have been advertised in other journals. Previous applicants need not re-apply.

BBC **RADIO TWEED** require a **PRODUCER/PRESENTER**. General range of production and presentation duties. Journalistic and broadcasting experience required. Further details from **COLIN WIGHT** (0750) 21884. Ref: 9361.

RADIO SOLENT has a vacancy for a **REPORTER**. £9,357-£11,610 plus allowances. Based Southampton. Ref: 9371. Details **ALLAN LITTLE** (0703) 631311.

BBC **RADIO SOLENT** also require a **GENERAL PRODUCER**. £10,881-£15,388. Ref: 9377. Details from Programme Organiser, **MICHAEL HAPGOOD** at **RADIO SOLENT**.

BBC **RADIO CORNWALL** have a vacancy for a **NEWS PRODUCER**. To run Liskeard district office. £10,881 - £15,388 plus £1,066 annual allowances. Further details from **STEVE HARDY** (News Editor) on (0872) 75421. Ref: 9332.

Now Radio

25

DOES IT MEET THE SPEC?

A FREE HAND

NOTES BY NORMAN McLEOD

More than seven years ago, I wrote this piece for *Radio Month*, and it seems worth reviving part of it today because the issue of technical specifications is going to be on the agenda whenever the terms and conditions of new broadcast radio licences are discussed.

"I once did an OB from round the back of a seafront hotel which happened to be the venue for a record fair, where collectors bargained with each other for Tony Blackburn singles and other valued vinyl.

It being a record fair, I thought it would be appropriate to have some sort of record playing equipment on board, and so that morning I piled the trusty disco console into the back of the radio car and patched it into the second channel of the programme transmitter.

Everything worked splendidly, but I did get the impression that my producer was a little nervous. "The E-i-C had better not know about this," he confided later. "Why not? We didn't have any problems." "Oh no, but that's not the point. It's your turntables, you see. They don't come up to the specification, and he wouldn't like that."

Ah, the specification, where would we be without the specification? How could we possibly tell if material was good enough to broadcast simply by listening to it? I doubt if anyone hearing the programme, the E-i-C included, would have noticed whether the 1957 Fats Domino number was being played on a Technics SP10 or a Garrard SP25. Whether something is noticeable or not, whether indeed it actually matters, the spec. is the spec. If it doesn't meet it, you ought not to use it. Or so the bureaucratic tendency of engineering would have it"

I went on to argue for a free hand.

I wanted to see studio equipment left to 'the pride of the station engineer, and the ears of the listeners.' That was in March 1981, and it's very gratifying to see that seven years on what must have seemed like an outrageous argument at the time - at least to the IBA's department of great expense (Radio Division) - is now well on its way to being accepted.

The Irish government, it seems, will take no interest in the studio arrangements adopted by its new local and community stations when they come on the air, and it seems unlikely that the new Radio Authority will be poking its nose into studio matters either. ILR stations shaking off the shackles of the IBA can also relax about their studio equipment. No more will the IBA have to approve the colour of the ashtrays or measure things only they can measure and only they are desperately bothered about. Jolly good thing too.

But - just so that I don't fall into the 'mad de-regulator' category - I still think there ought to BE a studio specification, or a Code of Practice for studio performance, but that it should be a *voluntary* one. Its function then would be not to force all radio stations to use expensive equipment and building techniques, but to provide an objective, measurable yardstick against which to assess the performance of equipment.

The specification would then be used, not in a punitive or threatening way, but as a guide to good conduct. Engineers would know what sort of tests to apply to equipment. And these **MUST** be measurements which don't need £10,000 worth of test equipment to carry out.

--- © N McLeod 1988 ---



PHOENIX COMMUNICATIONS

BROADCAST RADIO SERVICES:

We supply a wide range of professional studio and transmission equipment (including signal processors) as well as manufacturing broadcast transmitters and link systems. In addition, we offer custom design and consultancy services.

If you are planning to apply for a 'third tier' licence when they become available, then talk to us first. As well as meeting your equipment needs, we can provide detailed assistance with the various aspects of planning a radio broadcasting operation. Our consultancy service can produce a complete technical appraisal of your plans and even help prepare the necessary documentation for your licence application.

For more information about our specialist services and the range of professional products we can supply please contact us by telephone or letter.

SPECIAL EVENT RADIO:

FM and AM transmission systems are available for hire anywhere in the U.K. Our low power medium wave system has been a great success over the last two years and we have added stereo FM and higher power AM now that these are available within the revised licence conditions. All our Special Event transmitters are fitted with Orban audio processing. We will be pleased to advise on which system will best suit your requirements.

The Home Office require *at least* six weeks notice of an intended broadcast. To avoid the possibility of disappointment due to over booking please contact us well in advance of your proposed transmission dates.

PHOENIX COMMUNICATIONS:

EQUIPMENT AND SERVICE PROVIDERS TO THE EUROPEAN BROADCAST RADIO INDUSTRY.

11, Barclay Oval, Woodford Green, Essex, IG8 0PP, ENGLAND.

Lawrence Hallett and Martin Spencer BSc.

(01) 500-0890 and (01) 506-2318 (ans.)

PLEASE NOTE: It is a criminal offence to install or operate transmitting equipment in the United Kingdom except under, and in accordance with, a licence issued by the Home Office. WE WILL NOT SUPPLY EQUIPMENT TO UNLICENCED 'PIRATE' OPERATORS IN THE U.K.

Wireless Workshop

We're the first !

Wireless Workshop were the FIRST people outside the BBC or the IBA to operate a broadcast transmitter legally since the 1920's;

FIRST to bring effective Audio Processing within the reach of student and hospital radio;

FIRST to promote 'active aerial' inductive loop systems for private in-house broadcasting services;

Now who's next?

Call us today if you need Special Event Radio transmission gear: You can hire a complete transmitter system from Audio Processor to aerial at a very competitive rate;

Or contact us if you would like a private IL system for your offices or buildings.

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