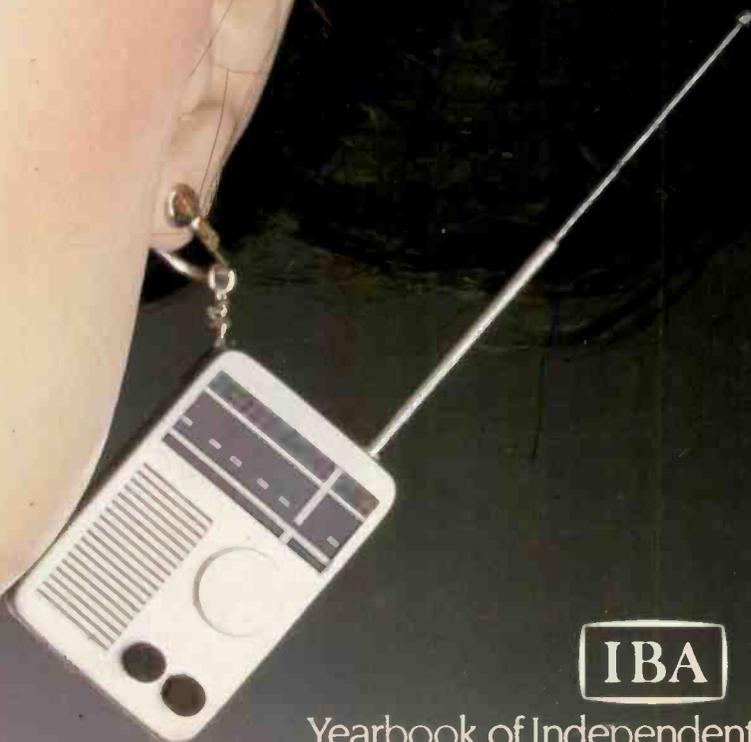
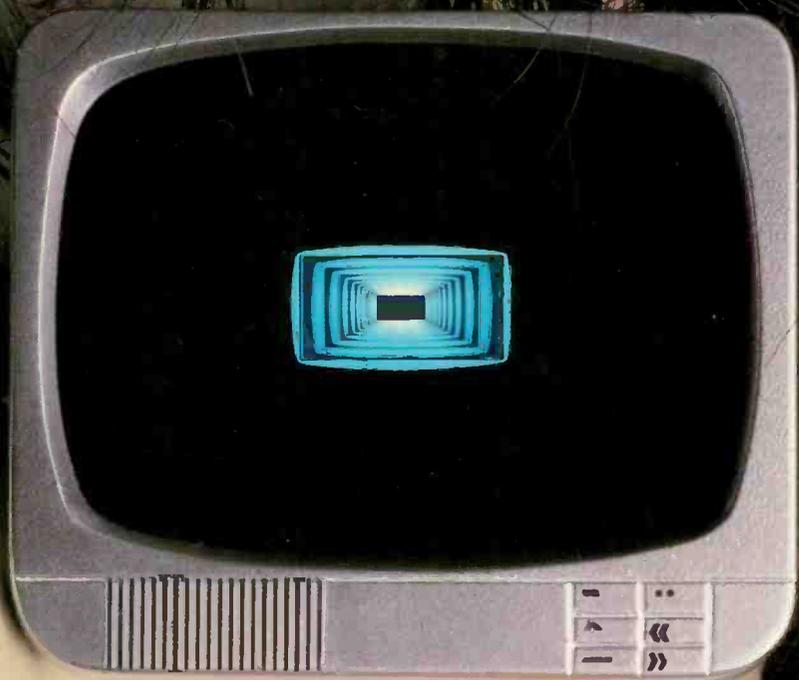


TELEVISION & RADIO 1986



IBA

Yearbook of Independent Broadcasting

Thelma

TELEVISION & RADIO 1986

THE IBA'S YEARBOOK
OF INDEPENDENT
BROADCASTING

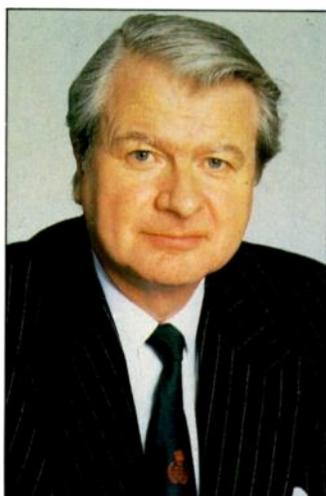
EDITOR MIKE MELANIPHY
MANAGING EDITOR ROGER EAGLESTONE



PUBLISHED BY THE
INDEPENDENT BROADCASTING AUTHORITY

INTRODUCTION

BY JOHN WHITNEY, DIRECTOR GENERAL OF THE IBA



IT IS MY PLEASURE TO INTRODUCE THE INDEPENDENT BROADCASTING AUTHORITY YEARBOOK FOR 1986 WHICH IS DIFFERENT THIS YEAR IN BOTH FORMAT AND PRESENTATION FROM PREVIOUS EDITIONS.

WHAT HAS NOT CHANGED IS THE COMPREHENSIVE SURVEY WHICH WE HOPE PROVIDES A VALUABLE INSIGHT INTO THE STRUCTURE AND THE STRENGTHS OF OUR TELEVISION AND RADIO SERVICES. IN THE PAGES THAT FOLLOW, I BELIEVE YOU WILL FIND MUCH WHICH EXPLAINS NOT ONLY THE RESPONSIBILITIES OF THE IBA AND THE PUBLIC SERVICE PROVIDED BY OUR CONTRACTORS, BUT ALSO THE NATURE OF THE PROGRAMMES THEY MAKE WHICH BRINGS IT ALL TO LIFE.

DURING 1985, WE MARKED WITH SADNESS THE DEATH OF SIR ROBERT FRASER, MY ILLUSTRIOUS PREDECESSOR, WHOSE VISION FIRST CREATED THE REGIONAL AND FEDERAL NATURE OF ITV. UPON THOSE FIRM FOUNDATIONS HIS SUCCESSORS HAVE BUILT A GREAT BROADCASTING SYSTEM OF WHICH WE ARE INTENSELY PROUD.

THAT PRIDE STEMS NOT ONLY FROM ITS ACHIEVEMENTS, BUT ALSO FROM ITS POPULARITY WITH THE VIEWERS AND LISTENERS IT SERVES.

MUCH IS WRITTEN AND SPOKEN ABOUT THE NEW ERA OF BROADCASTING AND COMMUNICATIONS BY CABLE, SATELLITE AND NEW RADIO SERVICES. THE IBA, ITSELF CREATED TO WIDEN THE CHOICE AVAILABLE, HAS NEVER OPPOSED FURTHER DEVELOPMENTS AND HAS SOUGHT TO PLAY ITS OWN PART IN THEM. HOWEVER, OUR EXPERIENCE, AND INDEED OUR CONCERN, IS TO MAINTAIN THE QUALITIES WHICH MAKE TELEVISION AND RADIO IN THIS COUNTRY THE ENVY OF THE WORLD.

THERE IS A VERY REAL DANGER THAT DIVERSITY CAN MEAN ANONYMITY AND ALIENATION FROM THE VIEWER AND LISTENER. OUR REGIONAL TELEVISION CONTRACTORS AND LOCAL RADIO STATIONS IDENTIFY WITH THEIR COMMUNITIES, THE FRIENDLY AND APPROACHABLE STYLE OF CHANNEL 4 AND TV-AM REFLECT THIS ALSO.

YOU WILL SEE THROUGHOUT THIS BOOK EXAMPLES OF THE LINKS FORGED BETWEEN THE COMPANIES AND THEIR COMMUNITIES.

WE SHOULD NOT UNDERESTIMATE THIS BOND OF TRUST. NEITHER SHOULD WE FAIL TO RECOGNISE THE IMPLICATIONS IF WE LOSE IT.

IT IS ESSENTIAL THAT WE SHOULD NOT BE MESMERISED BY THESE NEW TECHNOLOGIES. AS NEW ADVANCES PRESENT THEMSELVES, WE SHOULD MOST CERTAINLY WELCOME THE OPPORTUNITIES THEY PRESENT. BUT WE SHOULD ALWAYS ASSESS HOW THEY RELATE TO WHAT HAS BEEN CAREFULLY BUILT IN THE PAST.

AS WE SURVEY THE FUTURE WE SHOULD SEE CLEARLY THE OBJECTIVES AND ENSURE THAT WE DO NOT DAMAGE, PERHAPS IRREPARABLY, THE SYSTEM WE CHERISH.

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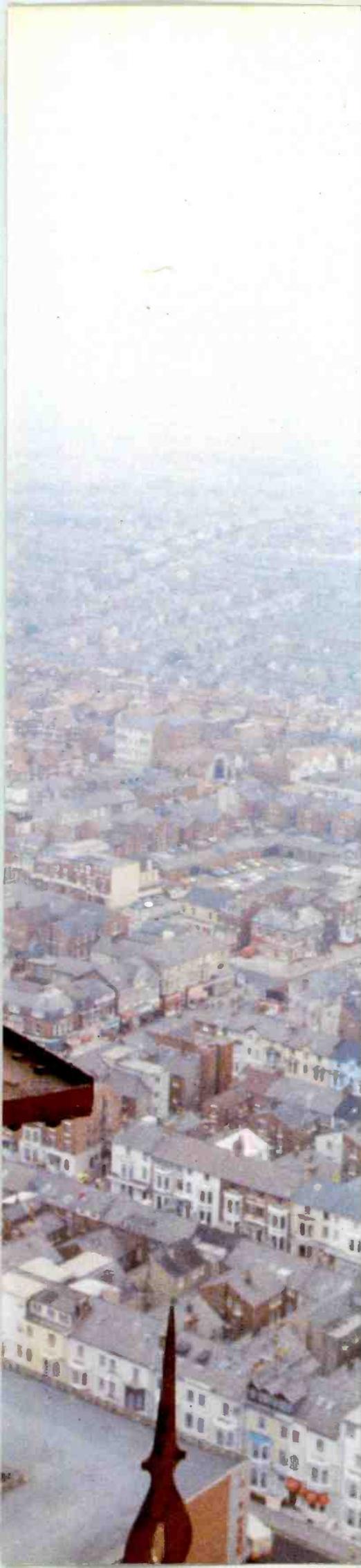
THE INDEPENDENT BROADCASTING SYSTEM

I

ndependent Broadcasting provides quality public television and radio services throughout the UK and represents a unique and successful partnership of private enterprise with public responsibility.

Independent Television (ITV and Channel 4) regularly attracts the greater share of the available viewing audience and its programmes have also earned an enviable reputation overseas. Together with Independent Local Radio (ILR), these services are completely self-supporting, deriving their income from the sale of spot advertising time.

The Independent Broadcasting Authority (IBA) is the public body responsible for the organisation and supervision of the system as a whole and for seeing that programmes and schedules are in accordance with the provisions of the Broadcasting Act 1981.



Picture
Independent Television's range of informative, educative and entertaining programmes originate from a wide variety of sources. In the average area about 75% of the transmission output on ITV is provided by the ITV companies themselves (Inc ITN and TV-am) Granada.

IBA AND THE PROGRAMME SERVICE

THE INDEPENDENT BROADCASTING AUTHORITY



The IBA fulfils the wishes of Parliament in providing television and radio services of information, education and entertainment additional to those of the BBC. It also ensures that they are of a high standard with a proper balance and wide range of subject matter.

The IBA's Chairman (Lord Thomson of Monifieth), Deputy Chairman and ten Members are appointed by the Home Secretary and are supported by a staff of about 1,500 headed by the Director General, John Whitney. The Authority is also aided by more than 700 members of various advisory councils, committees and panels.

Basing its policy on the Broadcasting Act 1981, the IBA fulfils the roles of both

'regulator' and 'publisher' and has four main functions:

1. Selects and appoints the ITV and ILR Companies.

Sixteen ITV companies (15 area contractors and TV-am) appointed by the IBA provide over 99% of the population with local and networked programmes of information, entertainment and education.

Each company pays the IBA a rental to meet the Authority's administrative and operating costs. In addition, the 15 ITV area contractors pay the IBA a subscription to meet the costs of the Fourth Channel services (for which they sell the advertising time in their own areas).

2. Supervises the programming.

Each company plans and

decides its programming in consultation with the IBA, which may require alterations before transmission.

3. Controls the advertising.

The individual ITV and ILR companies obtain their income from the sale of spot advertising in their own areas. The frequency, amount and nature of the advertising must be in accordance with the Broadcasting Act and the IBA's extensive rules and principles.

4. Transmits the programmes.

The IBA builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies; arranges distribution links; and establishes technical standards.

Below
Computerised information retrieval in one of the IBA's Regional Operations Centres from which the entire network of IBA television transmitters is supervised.





INDEPENDENT TELEVISION



The average ITV company presents some 104 hours of different programmes each week and an additional 20 hours are provided by TV-am's national breakfast-time service. Each company plans and decides its programmes in consultation with the IBA, which may require alterations before transmission. The IBA must also ensure, so far as possible, that there is accuracy in news, impartiality in matters of controversy, and the maintenance of good taste.

Co-operation among the ITV programme companies and between them and the IBA has led to a public broadcasting service of high quality, suitable balance (about 40% of ITV's output is of factual and informative programmes), high popularity (ITV is Britain's most viewed television service) and tailored to cater for the particular interests of people living in each of the 14 ITV areas (London is served by two area contractors, one for weekdays and one for weekends). The Channel 4 national television programme service is planned to be broadly complementary to that of ITV and to have a distinctive character of its own. It

is provided by the Channel Four Television Company, a wholly-owned subsidiary of the IBA, which has a weekly average output amounting to over 70 hours. In Wales the Welsh Fourth Channel Authority is responsible for the separate S4C programme service (transmitted by the IBA) which includes Welsh language programmes.

National and international news is provided by

Independent Television News (ITN), owned by all the area contractors, and the teletext service for ITV and Channel 4 is provided by ORACLE, with several hundred pages of up-to-the-minute news, information and entertainment.

The ITV programme companies obtain their income from the sale of spot advertising time in their own areas, an average of six minutes an hour over the broadcasting day and

Top
Factual and informative programmes comprise around 38% of the output on ITV. A rare insight into the world of Royal horses and the people who care for them was revealed in TVS' one-hour documentary *The Queen and her Ceremonial Horses*.

Right
ITN reports national and international news with accuracy, fairness and impartiality. Picture shows *News at Ten* presenters Sir Alastair Burnet and Sandy Gall.





Above
Drama represents a significant proportion of the programme output on both ITV and Channel 4. *The Price* (Ch4/Astramead/RTE) was a gripping psychological thriller about an Irish kidnapping.



Left
Chance in a Million (Thames) has been one of Channel 4's most successful and original situation comedies.

usually a maximum of seven minutes in any dock hour, supplemented in some cases by programme exports. In addition to meeting the IBA rental charges, the ITV companies are liable to pay an Exchequer Levy, based on profits.

Enquiries or comments about individual programmes should be addressed to the Press Office of your local company, or TV-am, Channel 4 or S4C as appropriate. Other enquiries or comments for the attention of the IBA should in the first instance be addressed to the Information Office at the IBA's Brompton Road headquarters or to one of the IBA's regional offices. If a complaint is specifically about unfair or unjust treatment or about unwarranted infringement of privacy, then a person concerned can, if necessary, write to the Broadcasting Complaints Commission at 20 Albert Embankment, London SE1 7IL.

THE NATIONAL FILM ARCHIVE

Since the 1950s the National Film Archive has systematically selected and acquired television programmes for permanent preservation and study; it currently holds about 13,000 programmes including ITV's opening night transmissions and the entire first week of Channel 4.

The ITV companies support the Archive's television acquisition work by making an annual grant via the ITCA, and since 1982 the Archive has had similar support from Channel 4. Until recently these two grants, which currently stand at £118,000 and £100,000 respectively, have been used to

purchase duplicate copies of a relatively small number of selected programmes. However, on 1st January 1985 the Archive began to use its newly-equipped video unit to record some 60 hours of Independent Television programmes a week. The programmes are recorded to broadcast standard onto film videotapes. A VHS cassette is produced at the same time and this enables controlled access to the television collection under the terms of the Archive's deposit agreement and in accordance with the provisions of the Copyright Acts.



INDEPENDENT LOCAL RADIO

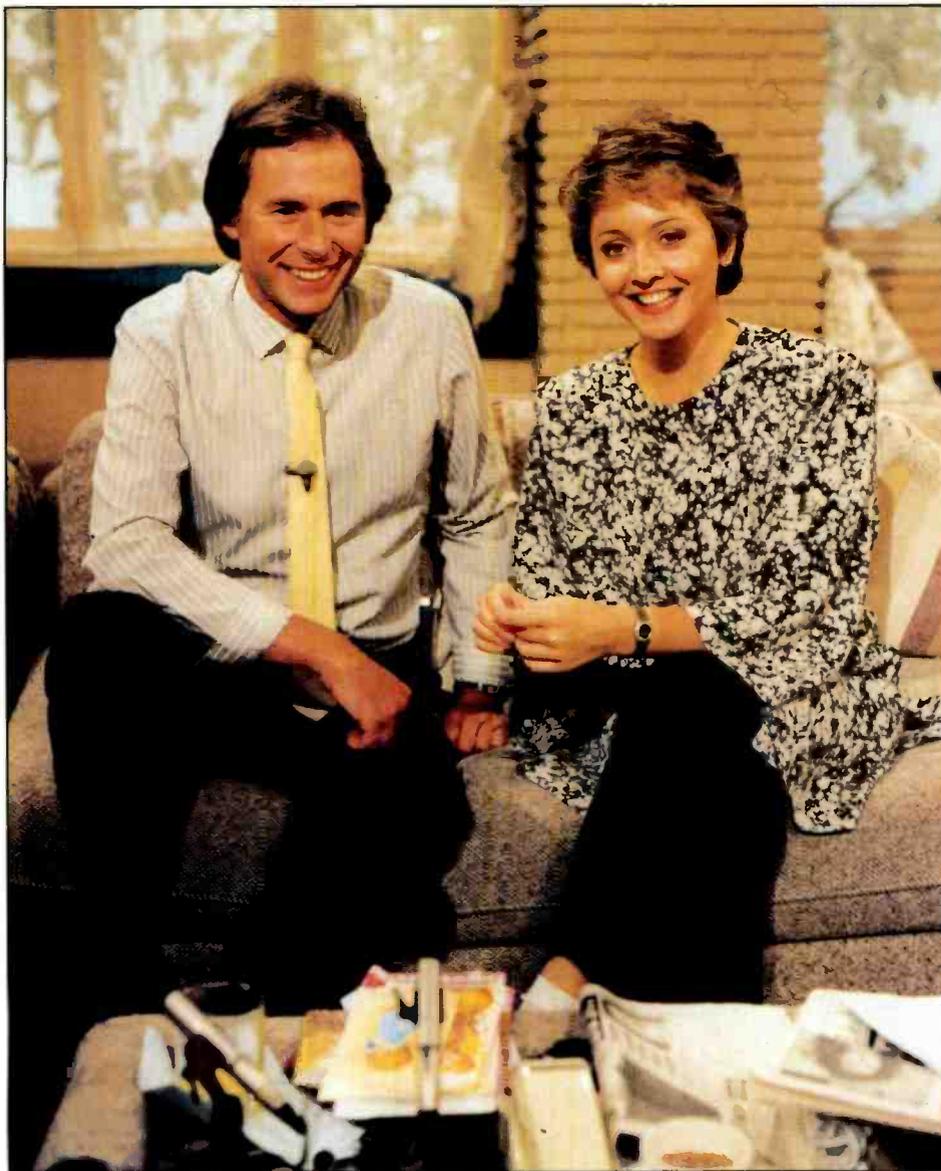
ILR

Independent Local Radio is now a firmly established element in British life. Forty-eight ILR services around the country provide audiences with locally relevant programmes fashioned to suit their particular needs and interests. Concise news bulletins and short features, music and entertainment items make up the 'mixed daytime programming' pioneered by ILR. This is broadcasting seen as a utility to be dipped in and out of, to fit in with the pattern of the audience's daily lives. Independent Local Radio

covers more than 85% of the UK population, attracting a monthly audience of some 20 million listeners. High quality VHF stereo transmissions from ILR stations are now available to some 30 million potential listeners.

The programme companies obtain their income from the sale of spot advertising time in their own areas (normally limited to a maximum of nine minutes in any 'clock-hour') and pay a rental to the IBA; the more profitable companies are also liable to an Exchequer Levy.

Above National and international news is supplied to the ILR companies by IRN, a wholly-owned subsidiary of LBC (the London News & Information station). Seen here is Dave Loyn, Radio Reporter of the Year at the 1985 Sony Awards, in the main Sikh Temple in the centre of Delhi where hundreds of Sikhs came together for shelter and food during the riots.



Above
Anne Diamond and Nick
Owen.

BREAKFAST TELEVISION – THREE YEARS ON

In three years, Breakfast Television has become established in millions of British homes as a regular part of daily viewing.

Few people who watched the start of *Good Morning Britain* in February 1983 would have predicted that it would reach such a large audience in such a short time.

There were well-publicised teething problems that had to be resolved – and early problems with advertising revenue, but eventually a popular programme mix was found. By the end of two years on the air a reach of 14 million viewers per week was achieved.

The success of TV-am is based on a 24-hour-a-day, 365-day-a-year operation at the TV-am studios in Camden Lock, London.

The programme and news production staff seek to bring viewers a comprehensive news, weather and sports service from the UK and around the world, to create interesting features and to attract a wide range of national and international personalities.

Good Morning Britain is on air from 6.15 a.m. – 9.25 a.m. each weekday, from 6.15 a.m. – 9.25 a.m. on Saturdays, and from 6.55 a.m. – 9.25 a.m. on Sundays. It has adopted

separate approaches to suit the different times of the week.

On weekdays, the main aim is to provide the best start for the day for those going to work and to school. The pace changes slightly as the programme progresses for those staying at home.

Emphasis is given to regular news bulletins and to interviews with guests who can react instantly to the stories of the day. Notable editions have included a 'Miners' Special' at the end of the bitter year-long dispute when the whole of *Good Morning Britain* was devoted to an analysis of the dispute and the future of the coal industry. Soon after, the programme featured an exclusive interview with Princess Michael of Kent following national newspaper reports of her father's involvement with the Nazi party.

A regular feature is the guest interview conducted by Nick Owen and Anne Diamond. More than 3,000 guests have now occupied the TV-am sofa: ranging from Englebert Humperdinck to ex-Prime Minister James Callaghan.

In addition to weather reports, travel information and sport, the weekday programmes include regular features on a wide range of topics – keep fit, cooking, gardening, financial matters, medicine, astrology and many others. During school holidays, there are special programmes for children including 'Superstar' Roland Rat and his friends and their adventures.

On Saturdays, from 6.55 a.m. – 7.30 a.m., there is a look at weekend news, weather and sport with presenter Jayne Irving. From 7.30 a.m. – 9.25 a.m. children have their own programme – the *Wide Awake Club*.

The Sunday format also caters for young children, especially the under sevens, in *Are You Awake Yet*, and from 8.30 a.m. – 9.25 a.m. David Frost and Jonathan Dimbleby look at national and international affairs through interviews with leading political figures and people in the news.

A DEVELOPMENT FOR HTV

HTV's £15m. television centre at Culverhouse Cross, Cardiff – one of the most modern complexes of its kind in Europe – is now fully operational.

Completed on schedule after two years of construction, the centre began production in July 1984. Welsh-American Star Jack Jones topped the bill in the opening night show at Culverhouse Cross in October 1984, and the Prince and Princess of Wales visited the centre in April 1985 to unveil a commemorative plaque.

Mr Ron Wordley, Chairman and Managing Director of HTV Ltd., said: 'The completion of our new television centre is the realisation of a dream for us in HTV. The centre is not only a landmark in itself but also a significant manifestation of HTV's progress in supplying programmes not just to the company's region (just under 8% of the UK audience) but also to the network as a whole and to overseas markets.'

Built on a 60-acre greenfield site, the centre is the headquarters of HTV Group plc and of HTV Limited, which provide the ITV service for the Wales and West of England dual region (HTV Wales and HTV West), together with Welsh language programmes for S4C, the Fourth Channel in Wales.

The complex consists of a large technical block, containing two production studios, office accommodation, a staff restaurant, other amenities and car parks.

HTV, one of ITV's largest regional operations, is now

based on a company-wide seven-studio concept, with extensive outside broadcast and film support.

Construction work on the Culverhouse Cross site started in July 1982. The project involved the creation of some 84,000 square feet of technical and ancillary accommodation including the two studios, and 67,000 square feet of offices and amenities in separate buildings. The total area of the development, including external drainage, roads, car parks construction and extensive landscaping, covers approximately 36 acres of the 60-acre site.

Among the many advantages the new centre has provided is the capability to produce in Cardiff more ambitious light entertainment and music programmes and major drama productions. Large

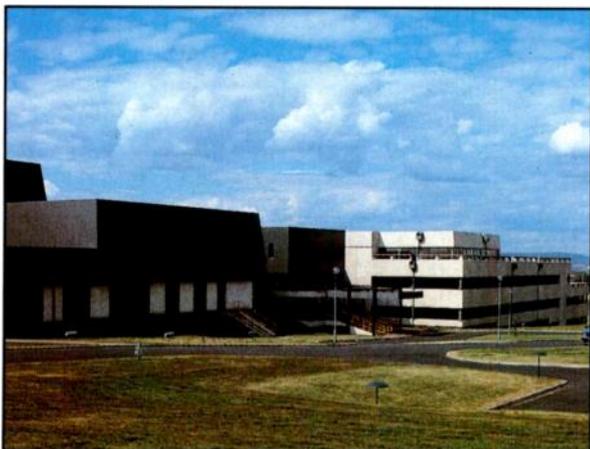
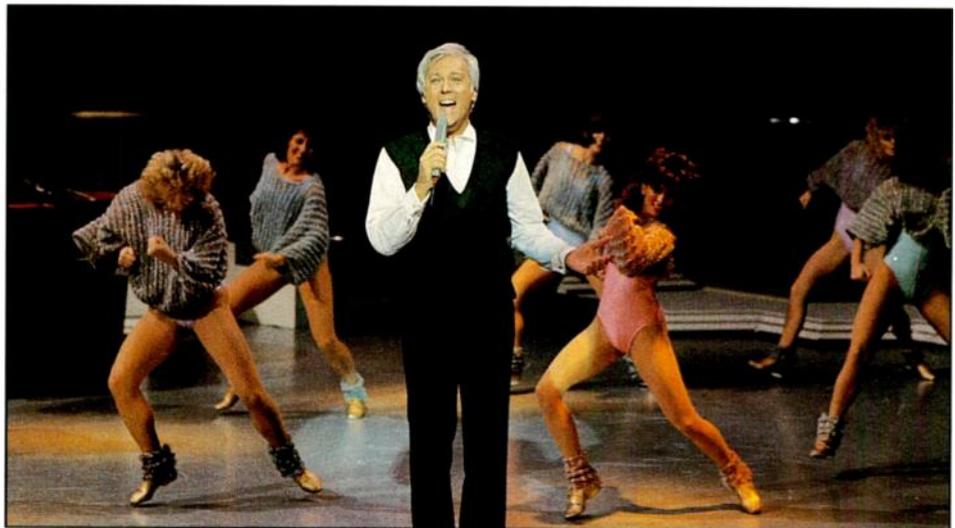
mobile camera dollies, and radio frequency screening was built into the control rooms to eliminate all possibility of interference from nearby TV and radio transmitters at Wenvoe.

The studios are equipped with the most sophisticated equipment available including eight fully automatic cameras and three portable cameras. Among other significant items of equipment are high quality mixers, which enable the required pictures to be selected from the many sources available, and dedicated video tape recording machines which are controlled through an editing console. On the sound side, each studio has been fitted with solid state logic 56-channel capacity stereo mixers, and studio tape recorders including multi-track machines.

Throughout the planning of

Below
Welsh-American singer Jack Jones topped the bill in *Success*, the opening night show at HTV's new TV centre

Bottom
A view of the Culverhouse Cross complex.



studio audiences can also be catered for at Culverhouse Cross.

The centre has also relieved pressure on HTV's existing facilities at Pontcanna, Cardiff, where the company continues to operate a two-studio production centre.

The technical block at Culverhouse Cross has been designed and built to meet an extremely high standard of acoustic performance. In addition, ultra-flat floors were specified for the two studios to meet the requirements of

the development, HTV was anxious to ensure that the new centre should fit into the local environment. A handsome park sets off the new buildings.

The detailed architectural landscape proposals took full account of the rural character of the area so that the overall development of the site enhances this part of the Vale of Glamorgan.

The total cost of the development, including the equipment, was over £15m., of which the building and design represented some £11m.

SMALL BUT STRONG

An area no bigger than Havant in Hampshire with a total resident population of fewer than 130,000 people living in about 47,000 homes might be thought insufficient to sustain an ITV contractor on an economic footing.

But soon after the birth of ITV the then Independent Television Authority granted a franchise to a company called Channel Island Communications (Television) Ltd. to operate Independent Television in a region comprising Jersey, Guernsey, Alderney, Sark and a few other almost uninhabited islands.

Channel Television went on the air for the first time on 1st September 1962. Twenty-three years later, despite economic crises, network industrial disputes, inflation, and a multitude of additional problems, Channel is still on the air.

It has not been easy. Within months of its launch Channel was made acutely aware that the comfortable financial position of some of the other television companies would not extend to ITV's southernmost region. Early revenue forecasts proved wildly optimistic and it soon became clear Channel's main preoccupation in the early years would be a fight for survival. Slowly the probability of failure receded and eventually patient investors were rewarded with modest dividends.

Despite the difficulties of the early days Channel quickly built a proportionately large and very loyal audience. It was the first news medium ever successfully to cover all the Channel Islands, and its detached, unbiased view of local current affairs was something new to a population served previously only by Jersey and Guernsey newspapers.

Today, although far from a wealthy company, Channel Television is economically stable. It will never attract the higher advertising of larger ITV companies but it should continue to be able to provide the sort of comprehensive local programme service that is the essence, and strength of regional ITV.

With modern studio facilities in Jersey and Guernsey and up to four electronic news gathering units available for deployment, Channel specialises in news, current affairs and documentary programmes. The smaller islands of Alderney and Sark and tiny Herm are watched by resident correspondents and when a significant story breaks a unit is sent by air or sea from one of the main bases. Thanks to an IBA micro-wave link between the studio centres, a late breaking Guernsey story can be handled without delay and good inter-island

Right
Best-selling novelist Jack Higgins was just one of Jersey's resident millionaires interviewed for Channel Television's documentary *In Exile - The Men That Midas Touched*.

Far Right
His full name is Oscar Grosnez Corbiere Claude, but thousands of Channel Island youngsters know him simply as Oscar Puffin, star of *Puffin's Platice* in which, helped by an announcer, Channel's mascot sends birthday greetings. Here he shows announcer Tony Scott Warren how to fly a Red Arrow jet.

communications bring the smaller parts of the region within easy reach.

Despite the problems posed in a region comprising mostly sea dotted with small centres of population, Channel with fewer than 100 staff produces more programmes of local interest than is required by the IBA. By far the smallest of all the ITV stations it has its roots so deeply imbedded in the region it serves that it comes as close to Community Television as is possible within the federal structure of Independent Television.





DO NOT HANDLE

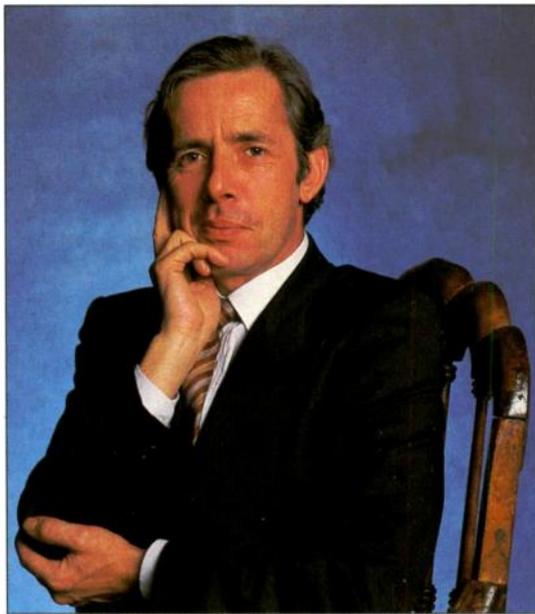
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PRESS DOWN

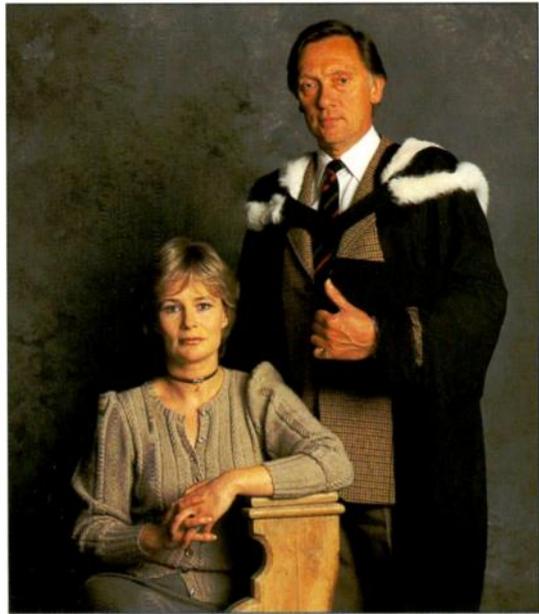
ROYAL

THE SNOWDON PORTFOLIO

—◆—
PART OF A
SPECIALLY COMMISSIONED PORTFOLIO
BY LORD SNOWDON
OF LONDON WEEKEND TELEVISION'S
LEADING ARTISTES



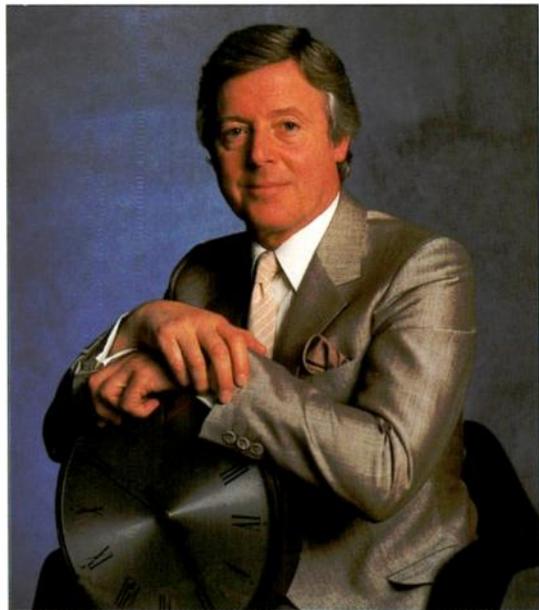
RICHARD O'SULLIVAN



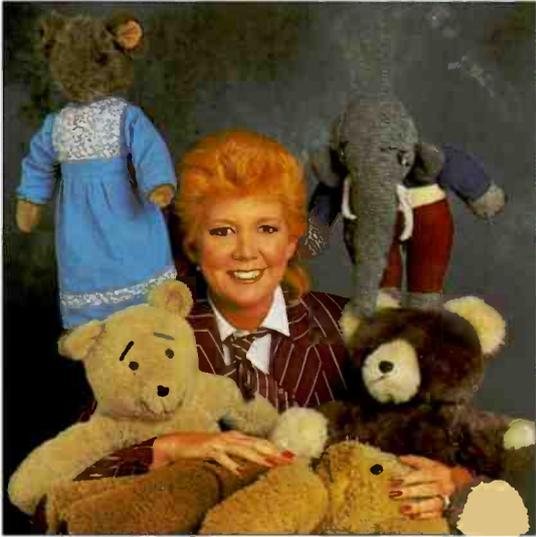
CIAREN MADDEN AND RICHARD PASCO



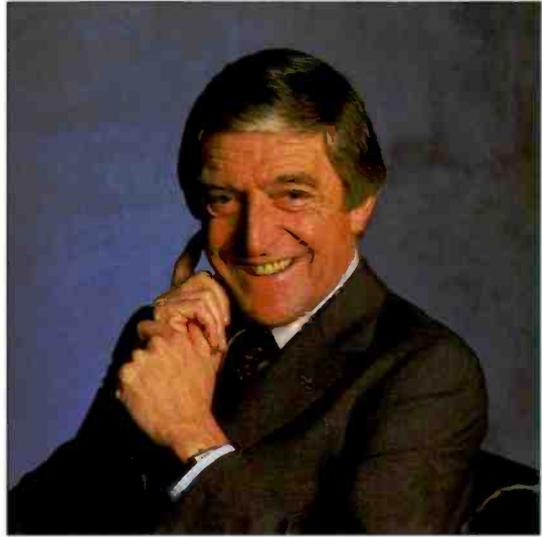
CANNON & BALL



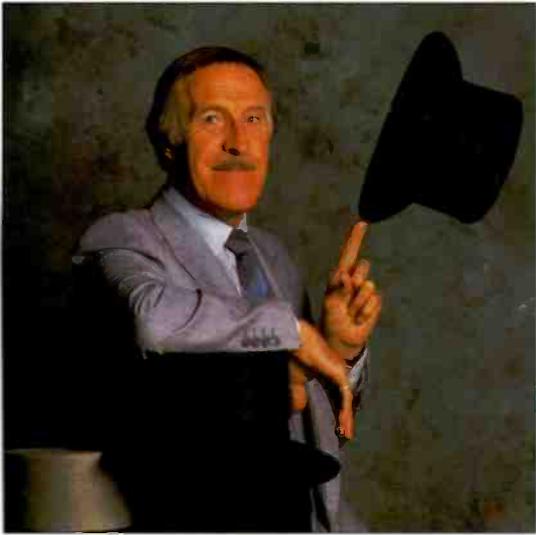
MICHAEL ASPEL



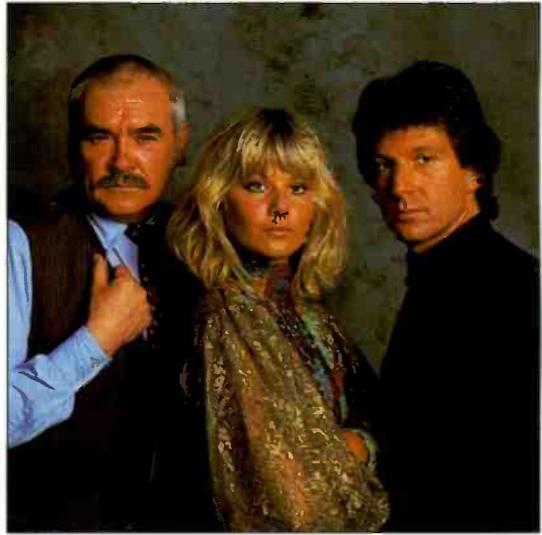
CILLA BLACK



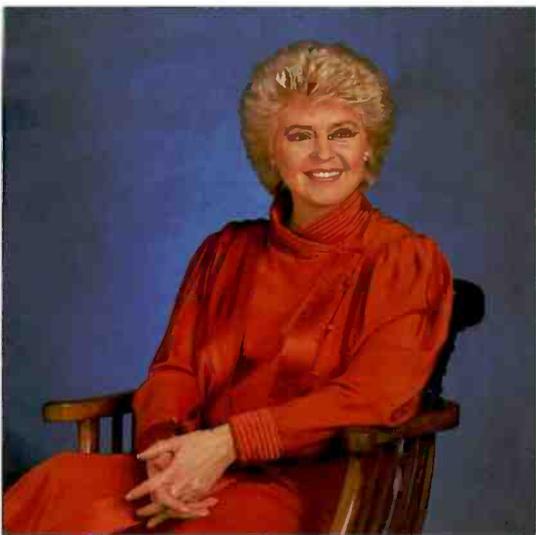
MICHAEL PARKINSON



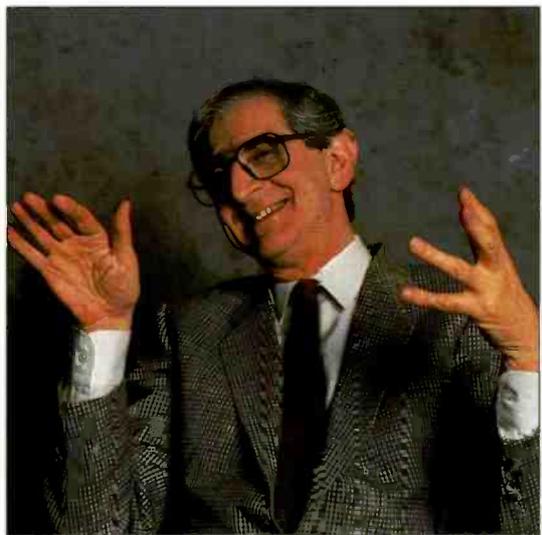
BRUCE FORSYTH



RAY SMITH, GLYNIS BARBER, MICHAEL BRANDON



GLORIA HUNNIFORD



DENIS NORDEN



DRAMA ON TELEVISION



Left
Mapp and Lucia. The television adaptation of E.F. Benson's comic novel in which the acting talents of Prunella Scales and Geraldine McEwan were matched to striking effect. A second series is planned. Ch.4/LWT

Top
A Better Class of Person. Gary Capelin as the young John Osborne in this autobiographical play about the effect of the Second World War on the Osborne family and in particular on the boy who, as a young man in the Fifties, would 'look back in anger', sparking a revolution in the British theatre. Thames

Above
Robin of Sherwood. Showing that agility runs in the family, Jason Connery – son of Sean – displays some deft footwork in his new role as Robin for the latest series. HTV

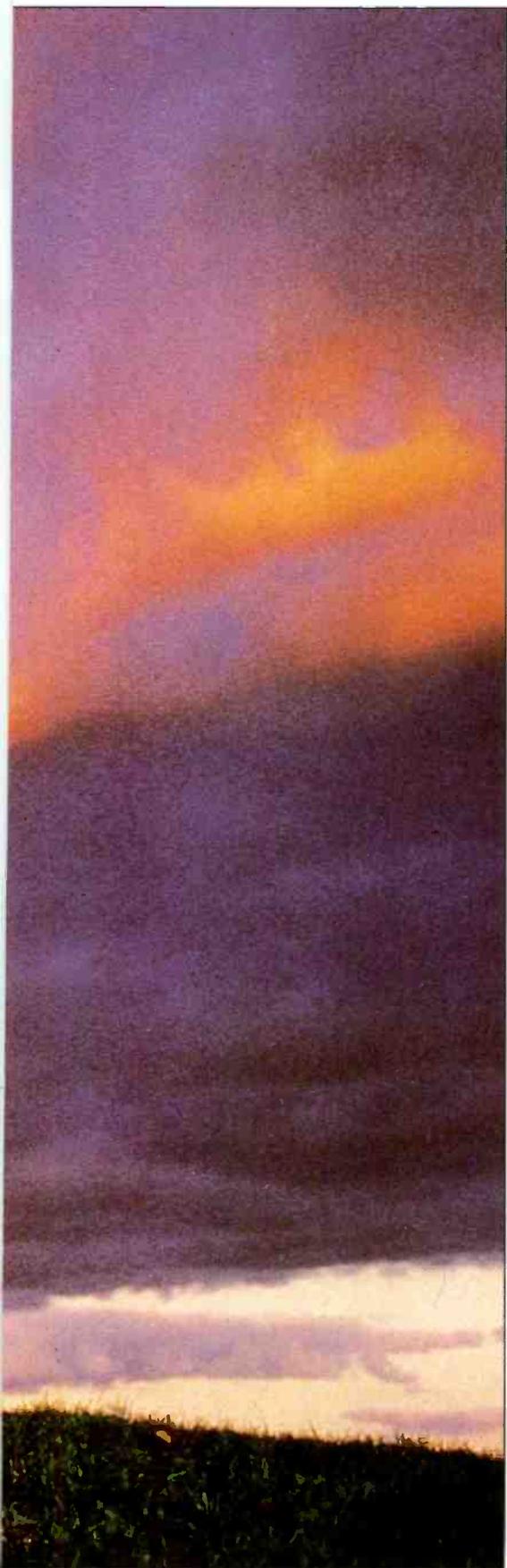
There is no easy formula for producing good television drama: the subject, format and style of each production dictates unique demands on programme-makers. And to produce dramas as witty as the Mapp and Lucia adaptation of E.F. Benson, as evocative as the portrayal of John Osborne's war-time upbringing in *A Better Class of Person* or as action-packed as *Robin of Sherwood*, strong creative teams with considerable flair and professional skill must be brought together. Writers and directors, producers, designers, wardrobe and make-up, camera and sound teams, editors and technicians, casting staff and the actors they cast – all have their own vital roles to play.

Given that so many people with so many talents are needed for just one production, it may seem surprising that drama accounts for over 30% of ITV and Channel 4's total output. Or, put another way, some 57 hours of programmes per week in the average ITV area.

The pages that follow show something of the range and quality of this prodigious output – from crime series to single plays, films to popular serials.

DRAMA SERIES





Left
Heart of the High Country. The story of a young emigrant, played by Valerie Gogan, who struggles against hardship and emotional austerity to find contentment in New Zealand at the turn of the century. *Central*

Top left
Drummonds. The Drummonds preparatory school in the 1950s is the setting for a series of intrigues among staff and pupils including the headmaster's recent marriage with the beautiful Mary Prior (Richard Pasco and Ciaran Madden). *LWT*

Top centre
Zastrozzi: A Romance. Mary Trotter and Geoff Francis in this bizarre contemporary dramatisation, in four parts, of Shelley's Gothic romance. *Ch.4/Occam*

Top right
Return of the Antelope. The discovery of the 'Antelope' by two Victorian children (Claudia Gambold and Alan Bowyer) leads to adventures with three Lilliputians who have sailed to England to find out the truth about Gulliver. A family drama in 13 parts. *Granada*

Above
Lost Empires. A ten-hour dramatisation of the novel by J.B. Priestley in which a young man joins his uncle's illusionist act touring the music halls of Britain in 1913-14: John Castle as Nick Ollanton dressed for the part of illusionist 'Ganga Dun' at Blackpool Tower. *Granada*

Right
Connie. Drama set in the cut-throat world of fashion, starring Stephanie Beacham as Connie. Old scores were settled when Connie returned from abroad to stir up the Midlands rag trade. *Central*

Producing television drama entails a lengthy and continuous process of editorial judgement. Every part of a production is considered for its relevance to the storyline, entertainment value and genuineness.

Nowhere is this more true than in drama series, where tight well-constructed plots and sustained quality acting are necessary to hold the interest of the audience over a number of weeks.

Entertaining the audience also means paying special regard to any scene which may cause offence. In some dramas, such as popular action series like *Dempsey and Makepeace*, or the more down-to-earth *Auf Wiedersehen, Pet*, verbal and physical reactions to conflict are an integral element. However, just as some people object to sex and nudity on television, others are offended by bad language, and there has always been serious concern about the portrayal of violence.

The IBA therefore requires that any potentially offensive material be justifiable in terms of context and authenticity. And IBA programme staff, who receive a synopsis of every drama production, are able to preview programmes and require changes to be made if necessary.

For programme-makers these concerns are fundamental to the production of quality drama. The large and loyal audiences that so many of Independent Television's drama series attract are testimony to their good judgement.





Above
Dempsey and Makepeace. Glynis Barber as the cultured English policewoman and Michael Brandon as the abrasive American cop explosively paired in the fight against London crime. LWT

Top
The Winning Streak. A six-part drama about the passions and the power-strings within a Yorkshire firm of motor dealers and a young man's obsession to become a champion rally driver. Yorkshire

Above
The Secret Diary of Adrian Mole, Aged 13¾. Six-part dramatisation of the best-selling book by Sue Townsend, giving a comic account of life as seen and experienced by a 13-year-old. Thames

Right
The Adventures of Sherlock Holmes. The classic confrontation between Holmes and Professor Moriarty (Jeremy Brett and Eric Porter) at the Reichenbach Falls – filmed on location in Switzerland for the latest series. Granada



LONG LIVE ARTHUR DALEY

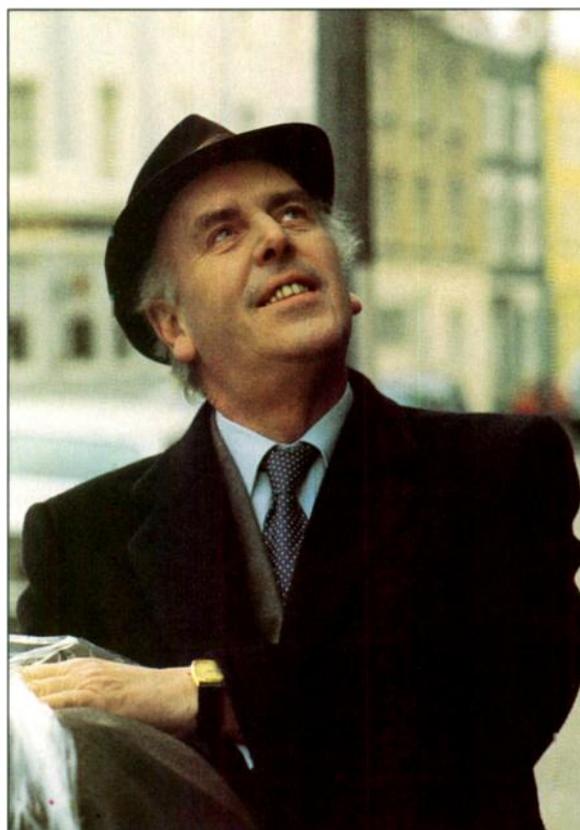
With what may be the final series of Thames Television's *Minder* in production and a *Minder* film on the way, George Cole looks back at life as the self-appointed Director General of the black economy – Arthur Daley.

Being in *Minder* for five, or is it six, years has meant hard work, long hours, 64 wonderful scripts remembered and forgotten, and several hundred caterers' sausages – all adding up to the happiest job I have ever had. Everyone in every single aspect of the series was totally committed to it. I hear the dulcet tones of my friend D. W. crying 'Name names! Name names!' I cannot. They are too numerous and therefore unmentionable. But his name I must mention – Dennis Waterman. I wouldn't have believed it possible for two actors of such different personalities to have a solidly trusting and affectionate relationship over such a long period. But we did.

We not only enjoyed each other's work but were also highly critical of each other. We even shared our lines on the rare occasion when a writer had overlooked the fact that we were *both* in a scene. Although I do seem to recall the odd instance when he took one or two of mine without asking! They were quite good ones too. Of course he was much younger than me when we started. He's nearly as old as me now.

Watching recent repeats of the show made me realise it was much more abrasive when we started and there were far more fights. That suited me because every time there was a fight I got a day off.

Early on in the series there was an episode in which Arthur Daley got knocked about a bit. With quiet but reasoned argument I persuaded them that a man of Arthur Daley's perception and intelligence would not hang around long enough to be thumped. Thus began a long and successful career in cowardice. Apart from



the days off it also meant that Arthur's wardrobe lasted longer – always an important consideration when working for Euston Films.

We were visited twice by villains while making the series. The first time they stole our prop and construction lorry, the size of a double-decker bus. They must have been surprised when they opened it to find the inside plastered with my face bearing the message 'Vote for Daley', from the council election episode. To anyone who might know the whereabouts of the contents of that lorry, I would like my cigar case back – it's got the initials A.D. on it. The second occasion was when they broke into our wardrobe truck and took all Dennis's Terry McCann gear. They didn't take a thing of mine. I found that very hurtful.

The mail I have received over the years would make a basis for an in-depth study by a sociologist. I have had hundreds of letters from children telling me Arthur Daley is just like their father! I have made enemies of the Friends of Albania. I have been berated by the DHSS, reproached by Gay Lib, had more than the normal visits from the VAT inspector, and a letter from a lady doctor in Cambridge accusing me of being cruel to fish.

There are those who say we are a bad influence on the youth of the country. I suggest they sit down quietly and run all the programmes, counting the black eyes, knocks and bruises that Terry has suffered in his role of leader of the White Knight brigade. Then, get out a calculator and add up all the money that Arthur has lost, in his self-appointed role as Director General of the black economy. I don't think there is a danger of anyone emulating us.

I have been approached by comen from all walks of life. Invitations have come in from Scotland Yard, the Wormwood Scrubs golfing society and even the House of Lords. I can think of no better way to finish this piece than with the title of the first episode of the last series, 'Arthur Daley is dead, long live Arthur Daley'.

WILLKOMMEN BACK, PET



Those most popular building workers have resumed their friendship after a long gap, and a new 13-part series of *Auf Wiedersehen, Pet* is on its way from Central Television's Nottingham studios. The original series was first transmitted in November 1983. After a slow start viewers were glued to their screens each Friday night, anxious to find out what latest havoc the unlikely heroes had wrought on the unsuspecting populace of Dusseldorf.

The series began with three Geordies, Dennis (Tim Healy), Oz (Jimmy Nail) and Neville (Kevin Whately), leaving their native Newcastle-upon-Tyne for Germany where they think they can find high wages, no taxes, a luxury hostel and long nights in the *bier keller*. Once there, they meet up with an assortment of

expatriates, all on the run from the taxman, the police or their wives. The strange bunch includes Wayne, the cockney ladykiller (Gary Holton); Moxey, the compulsive arsonist (Christopher Fairbank); the boring Brummie, Barry (Timothy Spall); and Bomber, the gentle giant from the West Country (Pat Roach).

The new series has been made by the same writers, production team and all the original main cast, re-united after two years. Producer Martin McKean says: 'It is set mainly in England but the lads spend some time in Spain on a very special job. Fans of the series will have to watch it to find out what scrapes they get into this time.'

Central's Controller of Drama, Ted Childs, adds: 'Everyone is delighted that the same team

On their way to Spain?

have been brought together for a second series. The scripts are marvellously funny and bring in some new characters.'

Among the new faces is a spectacularly evil Glaswegian, Ally Fraser, who appears to have some sort of hold over the luckless Dennis. Ally is played with chilling reality by Bill Paterson, an experienced theatre, television and film actor whose most recent success was the film *A Private Function*.

Produced in association with Witzend Productions, the script-writers Dick Clement and Ian La Frenais – also of *The Likely Lads* and *Porridge* fame – have once more teamed up with Stan Hey, who wrote two of the original scripts.

All concerned agree about one thing... it is great to be back.



PARADISE POSTPONED

Writer and playwright John Mortimer tells how the germ of an idea led to his writing a new major series for Independent Television:

It must be about three years ago that I was having lunch with Bryan Cowgill, then Managing Director at Thames Television, when he asked suddenly, and unexpectedly, when I was going to write a story covering the events in England since the war. At first I was wary of the idea, thinking that it might lead to another *Cavalcade*. Later, quite a while later, I thought that it might be something I would very much like to do. Having just written an autobiography and the Rumpole short stories, I wanted to write a long, complex piece of fiction, something which would cover a wide section of society. I had just re-read five or six Dickens novels. These works came out in 'parts' which were very like television episodes. Just as I thought about the Sherlock Holmes stories before attacking *Rumpole of the Bailey*, I thought about the construction of *Bleak House* and *Dombey and Son* before writing my longest work to date.

I also had a question to ask. What on earth happened to the Brave New World we were offered after the last war? How have we lived through such a

baptism of fire only to return to the original sins, the unemployment and inequalities of the Thirties? If the question provided no answer, at least it gave me a title: *Paradise Postponed*.

I started work in the pouring rain on an island off the coast of Queensland. The weather was providential as I was not tempted to waste time peering down at the Great Barrier Reef. I wrote the story as a novel and also as a series of 12 television scripts. I had done all the Rumpole stories as prose fiction and the exercise is a fascinating one, teaching many invaluable lessons in the difference between television drama and narrative prose. Television takes life as a string of dramatic moments of confrontation; a novel has to cover the long bits of life in between such moments when, on the surface at least, nothing much is going on. No doubt there will be people to say it was all better in the book, or much more convincing on the screen. Whatever happens, they will have no one to blame but me.

Paradise Postponed is set in the place which I love most in the world, the countryside in southern England. It deals with the people I know best, the declining middle classes, eccentric, full of illusions and, perhaps, doomed to extinction.

Above
Sir Michael Hordern and Annette Crosbie star in this 12-part family saga set in a village in the Home Counties from 1948 to 1985.

There is a character who represents the new brutalism in politics; but I will not give away who he is.

From the start, Thames and Euston Films have been the most trusting and generous of patrons. They commissioned the scripts before I had any idea how the story was going to end, and the production was planned long before I finished writing. I have been given the cast I dreamt of, and the locations are so near my home in the country that I seldom have to buy my own lunch.

I fear that we may be in the twilight of the great golden age of British television. If the advertising revenue is spread more thinly, if the BBC is forced to take advertisements, then commercial television's more ambitious projects such as *Brideshead Revisited* and *The Jewel in the Crown*, and productions of the size of *Paradise Postponed*, will be impossible in the future. Instead of the increased choice which the propagandists for more commercialism promise, we shall have only the meaningless alternatives of television in America, 36 channels of identical rubbish. We are said to have the best justice and the best television in the world; we may have neither of them much longer, unless we are prepared to fight for both.



OPERATION JULIE

The powerful drugs thriller *Operation Julie* provides a striking example of how television drama can reflect an immediate and increasingly urgent issue threatening society in Britain today.

As topical as tomorrow's headlines this three-episode mini-series reveals the high tension drama behind the true-life story of Britain's biggest ever police undercover operation that smashed a worldwide £100m. drugs ring in the late 1970s.

The success of *Operation Julie* resulted in the black market price of 'Acid' (LSD, one of the most powerful hallucinogenics known to man) rocketing overnight from one pound to five pounds for a single microdot of the drug, while the ringleaders were sentenced to more than 170 years' imprisonment.

In the interests of authenticity, the distinguished British character actor Colin Blakeley was the only established artiste

Above
Colin Blakeley exercising his authority in the lead role of this powerful, true-to-life drama.

in the cast of 70. He portrayed the single-minded Drugs Squad Commander Det. Insp. Dick Lee who waged a personal campaign to convince his superiors of the size and scale of the problem.

Filed entirely on location, *Operation Julie*, produced by Tyne Tees Television in association with Chatsworth Television, is a police success story that follows Lee and his dedicated team of men and women through 13 harrowing months of round-the-clock surveillance, phone-tapping, bugging, infiltrating the underworld distributors and living under appalling conditions while separated from their families for months on end.

When the real Dick Lee joined the crew on location he himself was amazed by the authenticity of the settings, the similarities of actors to the real Julie team and not least Colin Blakeley's sheepskin jacket which he was convinced had been secretly borrowed through his wife, Pamela.

As he sees it: 'The enthusiasm of actors and technicians mirrored the enthusiasm of my own team. This production demonstrates to the public exactly what police officers do in a major operation. It has not been glamourised. It is portrayed realistically.'

Executive producer Keith Richardson chose *Operation Julie* as a major project not only for its relevance to a mounting problem of the moment but also because it had a compelling story to tell.

'It reveals extremely well how one man foresaw what would happen in this country without a nationally organised drugs squad,' he says. 'That was the real reason for making it – and events have proved him right.'

Today, nearly ten years later, with drug abuse reaching alarming proportions, the call for national co-ordination in dealing with this problem is being revived in daily headlines as a matter of the utmost urgency.

CRUSADE FOR LOVE

Produced by the independent production company Landseer, and co-financed by TSI and Channel 4, *Mr Pye* can lay claim to being one of the more unusual film offerings of the year. It is Landseer's and producer Judy Marle's first drama series, and is based on one of the lighter works of Mervyn Peake. Paul Madden, co-producer of the programme, takes up the story:

Mr Pye (Derek Jacobi) is simply too good for his own good, and anyone else's. He dragoons his formidable landlady Miss Dredger (Judy Parfitt), her arch-enemy the gross Miss George (Betty Marsden), and even the local

tart, into a crusade to win over an island and its inhabitants with that old-fashioned commodity – love. Unfortunately his scheme has unforeseen consequences, not the least being that Mr Pye sprouts angel wings, and unleashes the forces of good and evil!

Thus in early 1985 film crew and cast descended upon the tiny Channel Island of Sark and thereby swelled the population of under 600 by 10%. The three one-hour episodes are full of the stuff of producers' and directors' nightmares – animals, children, boats, special effects and stunts – and what's more shot on an island, not readily accessible, which forbids the use

of cars, and subject to highly changeable weather.

True – it would have been possible to cheat by filming elsewhere, but Sark has its own irresistible magic. It is a tribute to the enthusiasm and endurance of crew and cast and the whole-hearted support of the islanders that something of that special quality has found its way to the screen. It is not every day that a crowd of islander extras are moved to applaud spontaneously the leading actor after a crucial scene.

Sark certainly left its mark on all those associated with the production; and Sark itself, we like to think, has not been untouched by Mr Pye.

Below
Derek Jacobi as Mr Pye.



TELEVISION DETECTIVES

Actors Mark McManus and Roy Marsden discuss the highly individual roles they have each created as detectives *Jim Taggart* and *Adam Dalgliesh*.

TAGGART

Scottish actor Mark McManus is internationally known as the gritty Glasgow detective Jim Taggart.

Viewers in over ten countries – from Britain to New Zealand – have seen tough-talking Taggart solve intricate murder cases in the streets of an often formidable city.

Listening to Mark's strong Glasgow accent you would be forgiven for believing he had spent most of his acting career north of the Border.

But although Mark is Glasgow born – son of a Lanarkshire miner – he has spent virtually all his working life in English cities playing a full spectrum of roles from

Shakespeare to leading parts in TV series like *The Brothers* and *Strangers*.

Before starring in STV's three-part series *Killer* and its sequel *Taggart*, Mark was probably best known as *Sam* in the successful Granada series.

Now, in the shape of Detective Chief Inspector Taggart, Mark returns to his home city playing a role he describes as 'one of the most enjoyable to date'.

In no small way this enjoyment is due to the character of Taggart himself – a fallible detective with more than his fair share of problems.

During a break on location in Glasgow, filming for his third series as Taggart, Mark spoke of his sympathy for the character.

'I like Jim Taggart. He is a copper who takes life too seriously and the job upsets him.

'It's good playing a detective where there are no guns, no frantic car chases, just a guy who works hard 20 hours a day.'

Each series has been made in close consultation with Strathclyde Police – the largest force in Scotland. The programme-makers put great emphasis on authenticity down to the smallest detail of police procedure.

Mark therefore spent several nights out with detectives from the Strathclyde force to get the flavour of the job. He continues: 'I discovered for myself that the life of a Glasgow detective is terrifically hard, they see things which are absolutely appalling.

'I began to understand why so many of them have that world-weary cynicism so evident in Jim Taggart.

'After *Killer* was shown, at least three officers from different forces told me they had someone just like Taggart in their division. I think this is a good indication we've got the part right.

The series also shows Glasgow in its true light – the good as well as the ugly. We film in housing estates as well as

Below
Detective Chief
Inspector Jim Taggart.





Above
Detective Chief
Superintendent Adam
Dalglish (right), with his
young assistant (John
Vine) in *Cover Her Face*.

parks and countryside. Many people have commented on how beautiful and green Glasgow is.'

Indeed, Mark explains, the city itself is a crucial element of the series. Taggart is a man who lives in and by the city and the city itself plays an important part – almost like another character.

'A love of Glasgow is something Jim Taggart and I have in common.'

DALGLIESH

Actor Roy Marsden set out to portray a new kind of TV policeman in his role as Scotland Yard's Adam Dalglish for Anglia Television's popular serialisation of the P. D. James crime thrillers.

Athletic, 6ft. 3in. Marsden was anxious to get away from the macho image of a tough, hard-drinking, semi-literate TV copper, so he modelled his cool, suave, well-dressed Dalglish on some of Britain's most senior policemen.

'There are a lot of artistic and intellectual people in the police force at that level,' says Marsden, 'so there's nothing unusual in Dalglish writing poetry for instance.'

Dalglish's dress and

demeanour are modelled in part on Commander William Hucklesby, former head of Scotland Yard's anti-terrorist squad and now in charge of fraud. When they met, Marsden – renowned for thorough research of his characters – was impressed by the commander's sharp mind and ability to assess situations.

The actor has also tried to impart a degree of loneliness which he feels goes with the job of a top policeman. And he is conscious of the need to give credibility to the role by adapting the character of Dalglish to suit different aspects of detective work.

Marsden felt the detective chief superintendent was becoming too hard, so in the third televised series, *Cover Her Face*, he experimented with gentleness and softness. He explains: 'Most of the matters investigated are domestic, and when one is dealing with the family structure the degree of hardness is less. The other side of policing is coming up against hardened criminals, and the approach then is obviously different.'

The next series, *The Black Tower*, finds Dalglish, now elevated to Commander, strangely vulnerable and

introspective. 'He is going through a period of jaundice, beginning to question the whole role of policing,' says Marsden. 'He is quite pessimistic about it all and very insecure.'

Again the actor sees parallels with real-life policing. Dalglish is perhaps pre-occupied with the implications of promotion and early retirement which many top policemen of his age have to face. His state of mind also has a bearing on a near-fatal error of judgement in a dramatic opening to the story. It is the kind of situation which has happened for real when a policeman faced with a split-second decision has made an inexplicably wrong move.

Marsden recognises that the public's view of policemen is gradually changing, and hopes that his portrayal of the stylish Dalglish may be helping to break down stereotyped images.

P. D. James paid him the compliment of remarking that her own perception of Dalglish has changed. Now she writes about the character in terms of Marsden's portrayal rather than her original notion of the personality.

'That's very flattering,' says Roy.

WHO DOES WHAT ON

This illustration represents Thames Television's Studio One at Teddington. It shows the principal people involved in the production of a major drama series, although many more work behind the scenes to create the programme which

finally reaches your screen.

Advances in technology are changing the face of television production, but programme-making remains a strongly co-operative venture involving a large number of specialists: directors, writers, set designers,

camera operators, editors, technicians and many more. From initial concept stage to final production, it is their combined expertise that makes the programmes for which Independent Television is justly famous.

The Production Assistant provides organisational support to the Director during the preparation of the programme and during studio operations, assisting with the timing of the programme – which is termed 'calling the shots' – and subsequent editing and dubbing.

The Vision Control Engineer

is responsible for the electronic 'set-up' of the cameras, working closely with the Lighting Director to ensure the best conditions for camera performance.

The Lighting Console Operator

is in charge of an electronic lighting memory system which is pre-programmed to operate the appropriate lamps at the right times during recording.

The Camera Operator

operates the camera itself on the Director's instructions, following a pre-arranged camera script giving the order of camera shots.

The Sound Boom Operator

positions the microphone suspended on the end of the boom to make the sound compatible with the picture – quiet for distant shots, louder for close-ups.

The Lighting Director

decides the positions, strength and any special colours of the lighting to provide the best conditions for cameras and enhance the creative aspects of the set and artists, and also supplies lighting effects if need be.

The Lighting Electrician

places the lamps in position on their telescopic arms, adjusting them when necessary.

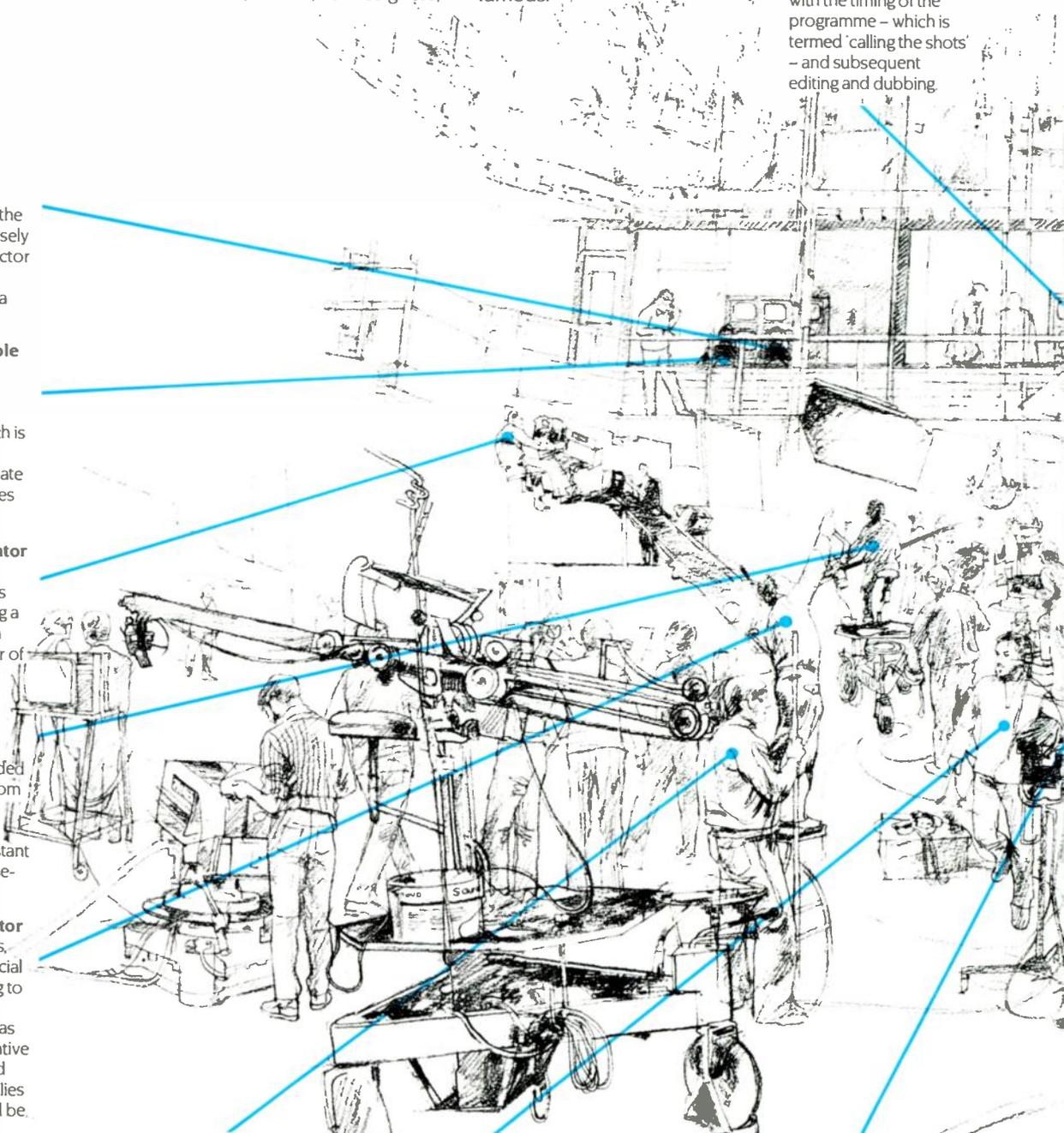
The Floor Manager

makes sure that everything and everyone is in the right place at the right time on the studio floor, co-ordinating all activities, relaying the Director's instructions to artists and maintaining

contact with the control suite by short-wave radio talkback.

The Scene Hand

assembles and positions scenery on the studio floor, moving the different sets when needed.



THE STUDIO FLOOR

The Vision Mixer

operates the vision control panel which cuts and fades pictures, and gives 'special electronic effects', controlling pictures displayed on a bank of monitor screens: one for each camera being used, one for pre-recorded or filmed inserts and another for captions or still photographs.

The Operations Supervisor

is responsible for the technical and operation quality of both sound and vision, ensuring that all remote facilities (for example videotape recorders or telecine machines) are on hand. This may entail liaising with Master Control if a programme is going out live.

The Sound Supervisor

balances one sound against another, ensuring that the quality of sound matches the picture by adjusting the tone and volume controls, and directs sound operations in the studio.

The Grams Operator

plays in sound effects and music on cue, which are mixed with the actor's dialogue from the studio floor. Many effects are added during later 'dubbing' operations.

The Director

who may work on the studio or in the control suite, translates the script into action on screen, directing actors and camera operators, then supervising videotape editing and sound dubbing after the actual recording.

The Designer

researches the particular period of the programme to create the sets; draws a floor plan; constructs a working model and also decides the content of the set.

The Props Hand

'dresses the set' with furniture, pictures and curtains, and supplies individual items such as books, food or telephones if the Designer decides they are needed.

The Wardrobe Dresser

'dresses' the actors with costumes designed by Costume Designers to reflect the period accurately and made by the Costume Department.

The Stage Manager

ensures that everything on the set is in its designated place before and during recording, attending to the finer details.

The Floor Assistant

aids the Floor Manager, ensuring that actors are 'on the set' when needed and giving them cues when it is their turn to appear or speak.

The Producer

has overall responsibility for the programme, deciding the content, sometimes choosing the leading artists, and handling organisation, administration and finance.

The Make-up Artist

enhances the features of actors with make-up, ageing them or making them look younger, styling hair and applying special effects such as artificial blood, wigs and scars.

Sound and pictures from the studio floor are routed to the videotape recording suite where they are recorded on magnetic tape. This is then edited by the Director; sound effects and music are added; and the final, polished programme is completed, ready for transmission to viewers.

SINGLE DRAMAS

Independent Television boasts an impressive range of single dramas, from studio plays shot on videotape to longer dramas filmed on location and feature-length films, a growing number of which have been successfully sold to cinemas and other outlets. The indications are that writers and programme-makers benefit greatly from this flexibility.



Top right
A Song for Europe. David Suchet as Stanley Dyer, a man who blows the whistle on his multinational employers in this fictional *Film on Four* suggested by the Stanley Addams case.
Ch.4/Stern

Above
Love Song. Michael Kitchen and Diana Hardcastle as the young Cambridge rivals William and Philippa in this two-hour film adaptation of the Jeffrey Archer short story.
Anglia

Right
Christmas Present. A Christmas carol for 1985 in which a merchant banker takes a turkey to Camden Town, a small boy's day-dreams become real on *News at Ten* and fortunately there is no room at the inn.
Ch.4/Telekation





Left
The Understanding.
 The unspoken relationships of an elderly household are upset by the arrival of a young Girl Friday (Samantha Bond) with vivid red hair, who brings back memories of their younger days. *Yorkshire*

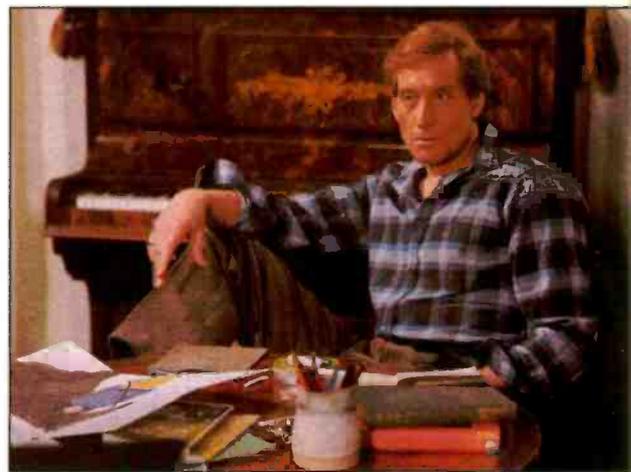
Below
Summer Lightning
 Paul Scofield as Sir Robert Clarke, the narrator of this Film on Four television adaptation of Turgenev's *First Love* set in Ireland. *Ch.4/RTE*



Top left
Romance on the Orient Express. A reunion for Alex Woodward (Stuart Wilson) and Lily Parker (Cheryl Ladd) on the train bound for Paris leads to recollections of times past and a rekindling of affections in this evocative modern-day drama. *Yorkshire*

Left
The Death of the Heart. Film dramatisation of the novel by Elizabeth Bowen. The story tells of a young orphan in the late 1930s (played by Jojo Cole) who meets affluent relations and falls in love with a philanderer (Daniel Chatto). *Granada*

Below
Off Peak. Annette Crosbie and Iain Cuthbertson taking a break from filming for this satirical comedy by Alma Cullen about a business association's annual conference in a Scottish Borders hotel. *STV*



Left centre
Letters to an Unknown Lover. Cherie Lunghi and Yves Beneyton in this Film on Four about an escaped POW during the Second World War who takes shelter with two sisters in Lyons. They find he is not all he appears to be – and neither are they. *Ch.4/Portman*

Above
This Lightning Always Strikes Twice. Charles Dance stars as an Oxford-educated tutor brought to the residence of Sir Daniel and Lady Penwarden (Trevor Howard and Claire Bloom) to prepare their daughter for the Oxford entrance exam. One of six *Time for Murder* plays. *Granada*





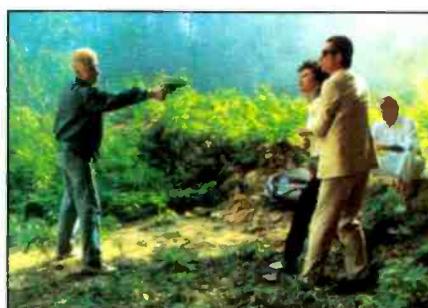
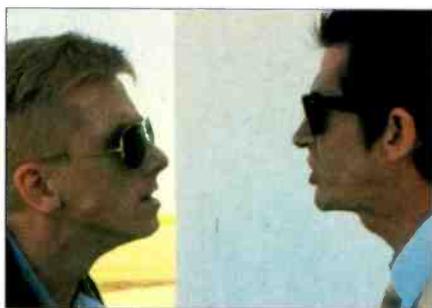
Top
A Walk under Ladders. The orderly and very middle class Josie (Iune Barry) finds she gets more than she bargained for when she takes on her younger sister's chaotic household and job – as a lollipop lady. One of six plays in the latest *Love and Marriage* series. *Yorkshire*

Above
Sacred Hearts. A *Film on Four* starring Oona Kirsch (*left*) and Katrin Cartlidge as two girls experiencing the cold comforts of convent life and growing pains of adolescence in the early days of the Second World War. *Ch.4/Reality*



On Your Way, Riley! A humorous and touching glimpse of the lives – on stage and off – of Arthur Lucan (Brian Murphy) and Kitty McShane (Maureen Lipman). A television adaptation by Alan Plater of his stage play. *Yorkshire*

THE HIT



An East End crook turned supergrass and a hired assassin with a cockney side-kick are the principal characters in this film thriller from Central Television. But the setting is far from the pubs and alleys of London's seamy side. The action takes place instead in the sun-soaked open spaces of Spain where the landscape only heightens the tension as the film's sinister story unfolds.

Willie Parker, played by Terence Stamp, betrays his fellow crooks to the police. A decade

Left
The hit man and his accomplice, played by John Hurt (*right*) and Tim Roth.

Right
A threatened hostage (Laura del Sol), but the resigned Willie Parker (Terence Stamp) looks on unperturbed.

later they track him down in a tranquil Spanish retreat. But Parker's years of mental preparation for this event mean he is more than a match for the hired hit man (John Hurt) and his accomplice (Tim Roth).

A feature-length production, *The Hit* brilliantly offsets the unnerving calmness of Willie Parker – East End mystic, devil and cherub combined – against the ruthlessness of the assassin and his over eager accomplice in a dramatic test of nerves.

DUTCH GIRLS



Anyone who has ever been on a school trip will remember the excitement of being let off the leash and the disappointment when expectations are not matched by reality.

Anyone who has been a school teacher will wince at the thought of negotiating hordes of uncontrollable children through public places.

This is the stuff of London Weekend Television's sparkling new comedy film written by novelist William Boyd, produced by Sue Birtwistle and directed by Giles Foster.

In *Dutch Girls* a hapless games master, Sandy Mole (played to hilarious effect by Bill Paterson), is charged with the unenviable task of escorting the school hockey team on a tour of Holland. Mole is a misfit; an ex-army Glaswegian hopelessly out of place in the social uplands of a Scottish public school. His twin enthusiasms, sport and Vincent Van Gogh, do little to endear him to the boys, who have only one thing on their minds: to meet lots and lots of Dutch girls.

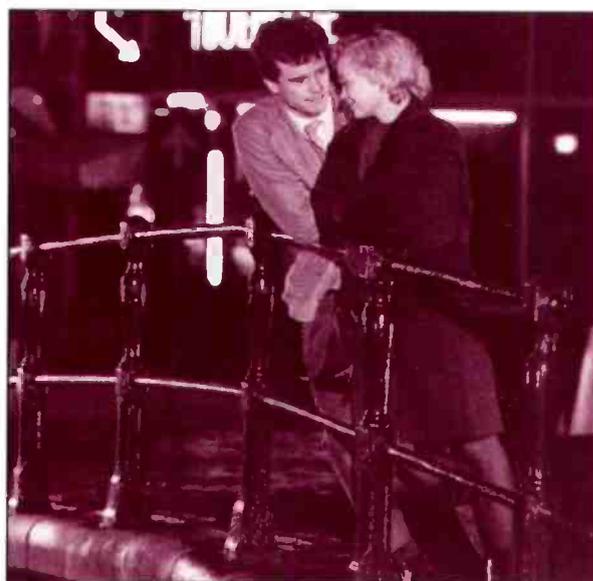
The joint leads of the story, Truelove (Colin Firth) and Lyndon (Timothy Spall), are

billeted together in a small suburban home. Their hosts are ill-prepared for the outrageous behaviour of Lyndon, who eats like a pig, behaves like a vandal and is hugely disappointed that the daughter of the house is only six years old!

Truelove, his father's advice 'women are a lifetime's study' ringing in his ears, falls tentatively and romantically in love with the lovely blonde Romelia (Gusta Gerritsen). But he is betrayed by his best friend – after the same girl. Lyndon, cheerfully boorish, has no illusions about women: 'I just treat them like blokes'. Strangely, he succeeds where the others fail.

They all find themselves hopelessly unequal to the challenges of freedom, drink and sex, particularly so on the night the unfortunate Mole loses them in the Red Light district of Amsterdam! One of the high points of the film, this scene finds Mole frantically trying to round up and keep together all the boys from their attempted forays into strip joints and brothels.

With a hideous frozen smile



Top
Reprimand for Lyndon from the hapless games master, Sandy Mole.

Above
Romantic moment: Truelove with Romelia.

on his lips Mole thanks the Dutch hosts for 'a very successful tour'; he has lost control and the team has lost every match. As they all leave, the boys say their goodbyes. 'Write me a letter,' says Romelia to Truelove. The others think there is no point getting upset by some girl, but Truelove feels differently – he is beginning to grow up.

DRAMA SERIALS

Coronation Street has passed its quarter century. *Crossroads* is 20. More than 1,000 editions of *Emmerdale Farm* have now been broadcast . . . These facts speak for themselves: Independent Television's drama serials are a success story. Over the years they have consistently attracted some of the largest and most appreciative audiences to television. And today, their ranks swelled by younger favourites such as *Brookside* and *The Practice*, and most recently *Albion Market*, the range of compelling, continuing stories shown each week is greater than ever.

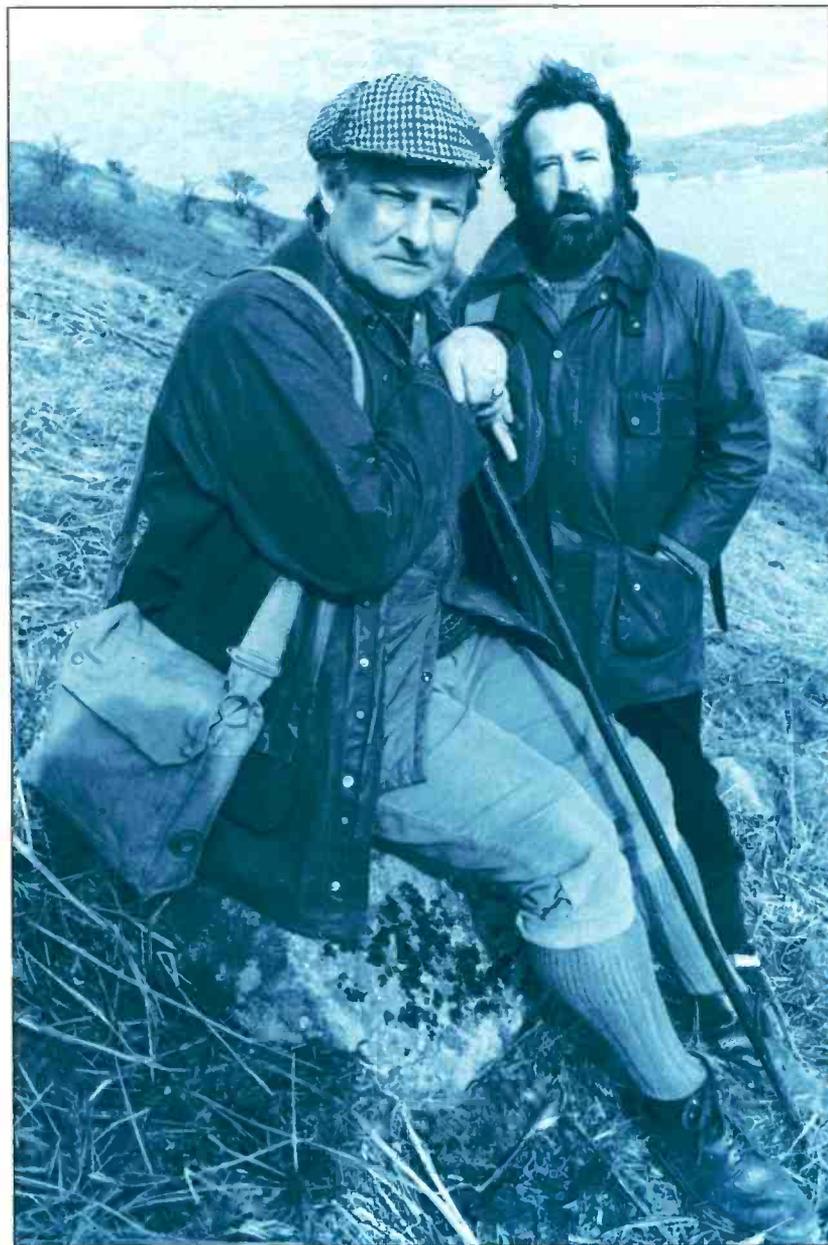


Top right
Albion Market
Shooting the new twice-weekly serial based on the lives of market traders. *Granada*

Above
Brookside. The young accountant Heather (Amanda Burton) whose career ambitions and personal life lead to more than a few conflicts of interest in this drama focused on the residents of a Merseyside housing estate. *Ch.4/Mersey*

Above centre
Gems. An afternoon serial centred around a Covent Garden fashion workshop. Stephen Stone (Stephen Mann - left), partner in the business, woos an important American buyer (Toby Robin). *Thames*

Right
Take the High Road. A regular glimpse of life in the Highlands: crofter Dougal Lachlan (Alec Monteath) and water-bailiff Bob Taylor (Iain Agnew) on location above Loch Lomond. *STV*



A VIEW FROM THE STREET

Coronation Street, that national institution, is now 25 years old – a fact that I acknowledge with absolute amazement, says William Roache, who has played the part of Ken Barlow since the very first episode, a quarter of a century ago. He writes:

Had I known in the beginning that this would be my lot, would I have run a mile? Retreat would have been my loss, because this is a show that I still feel proud to belong to, still have a lot to learn from, still have a lot to give to.

Playing Ken is very different from playing an unchanging part in a West End show, because his character has grown older and wiser over 25 years. And there is still a long way for him to go.

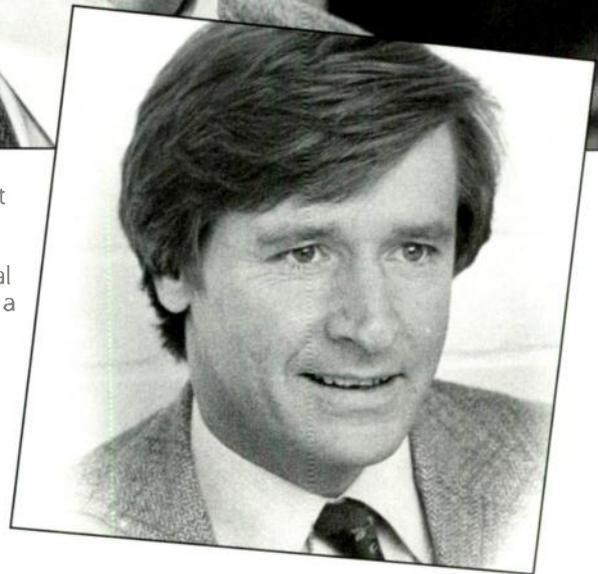
Why is *Coronation Street* still so successful? Possibly because grandma and grandchild can sit down to watch together and neither will be offended. Possibly because its terms of reference are so simple: it is about people and their relationships. And possibly because it still retains the old values, in spite of the changes which always occur with living, growing organisms.

In the early days it was slower, deeper, more serious. Now the pace is quicker, and perhaps I would have to admit it is more superficial. But I think this reflects today's society. It is also funnier, rich in comedy, but still caring. When the chips are down, the neighbours will help.

So the old Street is alive and well. Like a healthy plant it survives and grows. But then the seeds were planted in just the right ground and nurtured by the right people.

It was sown in Lancashire with its tradition of neighbourliness and hospitality, the ever-open door, the kettle always at the ready to make a welcoming cup of tea. It was nurtured at Granada by the Bernsteins who valued the concept of the family, and families are what the Street and its strengths are all about.

For Ken particularly the family aspect of his life provided wonderful opportunities for dramatic stories. At one point he had become almost a one-



man Greek tragedy. He had lost a mother, father, brother and two wives.

The death of his first wife Val gave me the chance to expand a little as an actor. And, more recently, the Ken-Deirdre-Mike triangle gave me another good dramatic storyline. Sometimes, when a situation has been carefully built up towards a climax, the moment of truth can be an anti-climax. But the impact of Deirdre and Ken's reconciliation proved to be a climax which exceeded our expectations.

I had felt that Ken's character had not been used too well in the previous couple of years, and suddenly I was able to release the frustration that had built up inside me. Afterwards, it left me exhilarated rather than drained, and I felt the effects for a long time. Since then, Ken has had more to do and been more interesting to play.

In the Street no character is allowed to be all good or all bad. Every facet of their personality must be explored and developed. Perhaps this is why Sir John Betjeman once said that the Street had a

Ken Barlow in 1960 and today – now an older and wiser part to play, but 'still a long way to go'.

Dickensian quality, for Dickens' works were rich in characters.

Sadly, some of our older characters, those well-loved faces, have now gone. The one I miss most is Jack Howarth who played Albert Tatlock. I had known Jack since I was seven and at school with his son. Even to the end he was wonderful to play scenes with. His wife would often say he was too old to retire. He loved his work and he was very, very good.

But the Street goes on. It can go on forever, and I think it probably will. And I wouldn't mind ending up like the old Albert Tatlock of the Street, still going strong at 88...

MEET THE CAST OF EMMERDALE FARM

Autumn 1985 marked the 1,000 edition of *Emmerdale Farm*, Yorkshire Television's twice-weekly serial which prides itself on bringing a breath of fresh air to the screen with its impression of farming life in the Dales.

The programme began life as an early afternoon serial 13 years ago, and it has gone from strength to strength so that now the majority of the country sees it at peak time. It consistently figures in the Top 10 ratings, though teatime transmissions did not prevent it from appearing often in the Top 20.

Here presented are some of the principal characters, most of whom have starred in the programme since it first began.



ANNIE SUGDEN
(Sheila Mercier)

The head of the Sugden family and the power behind the farm, Annie is shrewd, warm, but nobody's fool. She respects characters and people who stand-up-to-be-counted. She lets her family live their own lives, but when asked her opinion she gives it in forthright terms. Actress Sheila Mercier, sister of Brian Rix, began her career with Sir Donald Wolfit's Company, served in the WAAF with Fighter Command, and appeared with her brother in the Whitehall Theatre farces. Off screen, she lives with her husband Peter, a theatrical agent, in Shepperton, Middlesex. She sees the role of Annie Sugden as 'mother earth'. On screen Annie Sugden is famed for her cooking, off screen, Sheila Mercier is a superb cook.



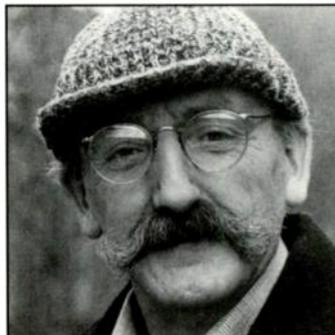
MATT SKILBECK
(Frederick Pyne)

Matt was originally married to Annie Sugden's daughter, Peggy. When his wife died shortly after his twins were born, Matt was heartbroken. Worse was to follow, when the twins were killed in an horrendous accident involving a car and a train. The solid, dependable Matt recovered from his moody silences to marry Dolly, who helped him turn his back on yesterday and realise that each day is a new life to a wise man. The birth of son and heir, Sam, cemented the marriage and Matt's new-found confidence has found expression in the prizes he collects at local shows with his Masham sheep, Freddie Pyne, who plays Matt, is a former National Theatre actor, with credits including *Macbeth*, *Dixon of Dock Green*, *Justice* and *Talking to a Stranger*. In recent years he has been a vigorous supporter of charities for disabled children and has personally raised over £25,000 for two local hospitals. A Londoner, this quiet-spoken bachelor has been ever-present in *Emmerdale* for the past 13 years.



JACK SUGDEN
(Clive Hornby)

Jack Sugden, eldest son of Annie Sugden, matriarchal head of the family, is played by Liverpool-born Clive Hornby. A graduate of the London Academy of Music and Dramatic Art, he served his acting apprenticeship in regional repertory companies before television appearances in *Minder* and *Get Some In*, and a role in John Schlesinger's film *Yanks*. In *Emmerdale Farm*, he is the returned 'prodigal': returned to take up his responsibilities as a farmer's eldest son. In the series he is married to the former Mrs Pat Merrick, once his childhood sweetheart, who married a drunken bully, Tom Merrick. Divorced from Merrick, she is now blissfully married to Jack. And to show how fantasy catches up on real life, Clive Hornby has subsequently married Helen Weir, the actress who plays his television wife. And they are blissfully happy.



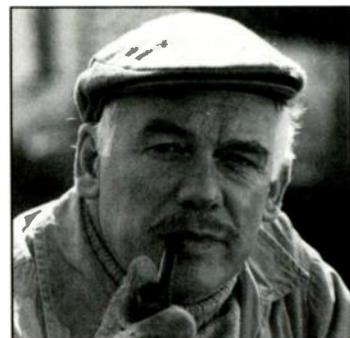
SETH ARMSTRONG
(Stan Richards)

Seth is the rogue the world loves to embrace. A former poacher, he is now the gamekeeper of the N.Y. Estates, but can't stop rabbits stumbling into his snares. A thorn in the side of pretentious people - especially his boss, Alan Turner - Seth can spot a free drink a mile away. In reality, Stan Richards, who plays the part, is a much-loved man of many talents. Unknown to most of his television following, Stan is not only a brilliant solo and cabaret comedian but his early training as a classical pianist means that he spends many hours at home playing Mozart, Beethoven and Chopin on his own concert piano. He raises thousands of pounds for charity, but is loath to talk about it. In *The Woolpack*, he cadges pints. In real life, Stan's favourite tipple is whisky - and it's got to be right!



AMOS BREARLY
(Ronald Magill)

Landlord of Beckindale's pub, 'The Woolpack', Amos is one of the much-loved characters of the village. Contradicted by his co-partner, Henry Wilks, who is always conscious that he once ran his own prosperous mill in Bradford, Amos has to keep order in the pub and endure the leg-pulling and friendly mischief of Seth Armstrong, the poacher-turned-gamekeeper who is forever trying to persuade Amos that real landlords often stand their regulars a pint on the house. Actor Ronald Magill directed and acted at Nottingham Playhouse for nine years and appeared with Charlton Heston in the film *Julius Caesar*. Off screen he is a cultured, music-loving playgoer, very knowledgeable on classical music, the theatre and the arts. Although he is an honorary member of the Licensed Victuallers Association, he has little in common with his on-screen image.



HENRY WILKS
(Arthur Pentelow)

A retired, self-made businessman, Henry Wilks put money up-front to help Amos Brearly become an independent publican. Since his own house burned down, he now shares *The Woolpack* with Amos, posing his pipe-smoking reflectiveness against Amos's emotional impulsiveness. His passionate interest is in conservation, championing the Yorkshire Dales and waging war on despoilers at local and government level. Played by Arthur Pentelow, Henry Wilks is the reflective and cautious man who weighs up most problems over several pipefuls. Actor Arthur Pentelow worked with Bradford Civic Theatre, graduating to Bristol Old Vic and appeared with Orson Welles in *Othello*. His TV appearances include *Z Cars*, *Troubleshooters*, *Coronation Street*; and his films include *Charlie Bubbles*, *The Peace Game* and *Privilege*.

HEALTH CENTRE LIFE



The modern health centre is frontier medicine – everyone's introduction to the grass roots of the health service.

The staff, quite simply, are the people who look after us.

The way in which they do that, forms the basis for an original new idea among twice-weekly drama serials.

Granada's *The Practice* explores the professional lives of the doctors, health visitor, district nurse, social worker and health centre staff in a Manchester inner-city area.

But the interweaving storylines are not principally about the medical staff. They dramatise the problems of ordinary people.

The Practice is a sort of medical thriller,' says producer Sita Williams. 'Each story is based on a real case history, meticulously researched with every detail based on an actual event. This formula allows us to combine really strong, authentic storylines with the familiarity of

the Health Centre and its main characters, which anchor each episode and provide a point of departure.'

The central characters cover a spectrum of medical attitudes: the conservative, traditional family doctor; the caring and career-conscious woman doctor; the young idealist, modernist doctor; the 'mother figure' Health Centre manager; the warm, down-to-earth district nurse; the realistic, cynical and peace-making social worker; the independent-minded health visitor; and the reception staff – one mature and competent, the other cheeky and rebellious.

Teamwork is the key, but *The Practice* explores their personal attitudes and friendships as well as their professional relationships and conflicts.

Their various reactions to situations open up different aspects of the stories,' says Sita Williams. 'And we hope to break the "stereotype" mould by showing them as fallible human

A crisis of professional ethics. Dr Judith Vincent (Brigit Forsyth) and Dr Lawrence Golding (John Fraser, centre) are quizzed by a police sergeant (Stuart Richman) about a patient. *Granada*

beings as well as professionals.

'They work as a team but they are powerful individuals with shifting loyalties and attitudes to each other and their work. The stories they portray allow us to present what has increasingly come to be the reality of contemporary medical practice. That it is as much about moral, legal and social problems as about medicine and health care strictly and narrowly understood.

The cases combine real human predicaments with medical, moral and legal dilemmas and they have dramatic possibilities quite beyond the usual life and loves of doctors that form the staple of most medical series.

'They also fascinatingly mirror contemporary debate about the role of medicine and reflect current interest in the unaccustomed roles in which doctors now find themselves – as much questioned as questioning.'

CROSSROADS CHANGES DIRECTION



Top
Bringing panache to the motel – new boss Nicola Freeman, played by Gabrielle Drake

Above
Another new face
Steven Pinder as the mechanic Roy Lambert

Central Independent Television's trusty old warhorse *Crossroads* received a new lease of life in 1985 when a new producer took the reins.

The 33-year-old Australian producer, Phillip Bowman, became backroom boss of the fictional motel in January – just as the veteran soap had notched up its 20th birthday.

And with the serial still riding high in the ratings, Bowman was charged with the job of injecting new blood into a show already proved to be a thoroughbred.

The way he chose to do it raised eyebrows and headlines across the country. 'I had to

change the way the programme was made,' says Phillip. 'It took an enormous amount of planning, thought and research and we are all still working terribly hard to make it good.'

IN came new scriptwriters, more motel-based storylines, more humour and regular location filming.

OUT went regular *Crossroads* characters David and Barbara Hunter and Kevin and Glenda Banks in a cast changeabout which earned Bowman the label 'mad axeman'.

In fact, the sackings made his name almost as well known as the characters he had deposed.

And it did not meet with total approval from the millions of faithful fans.

'Yes, some people were furious,' he admits. 'But then people become very attached to their characters. And there was no point changing peripheral characters. You have to go for the core.'

'There were people who felt hurt, betrayed, enraged but there was also a lot of support from those saying things have to change.'

'My advantage was that I came to it with a completely fresh eye. I felt it had become a bit claustrophobic. Contemporary audiences expect to see some sort of environment, some sort of real setting, hence the introduction of location filming.'

'But really it's all to do with the writing. It isn't just pretty pictures of the countryside that are important.'

Phillip found enormous favour from fans, however, with his appointment of gorgeous Gabrielle Drake as *Crossroads*' swish, sophisticated new managing director and, later, with the announcement that *Gregory's Girl* star Dee Hepburn was to work behind the reception desk. 23-year-old Dee is one of several new, young actors cast by Phillip in a deliberate attempt to capture young viewers. 'Though not at the expense of our older audience,' he insists.

His career at *Crossroads* comes after TV experience both here and in his native Australia. His credits include the soap serial *Sons and Daughters* down under (shown here on ITV) and *Bergerac*, *Shoestring* and *Minder* in England.

After dropping out of university, he took a job as a despatch boy, delivering cans of film for the Australian Broadcasting Corporation – and he has not looked back since.

'TV is a certain amount of learned skills and the rest is instinct. It's a very emotional job producing television programmes.'

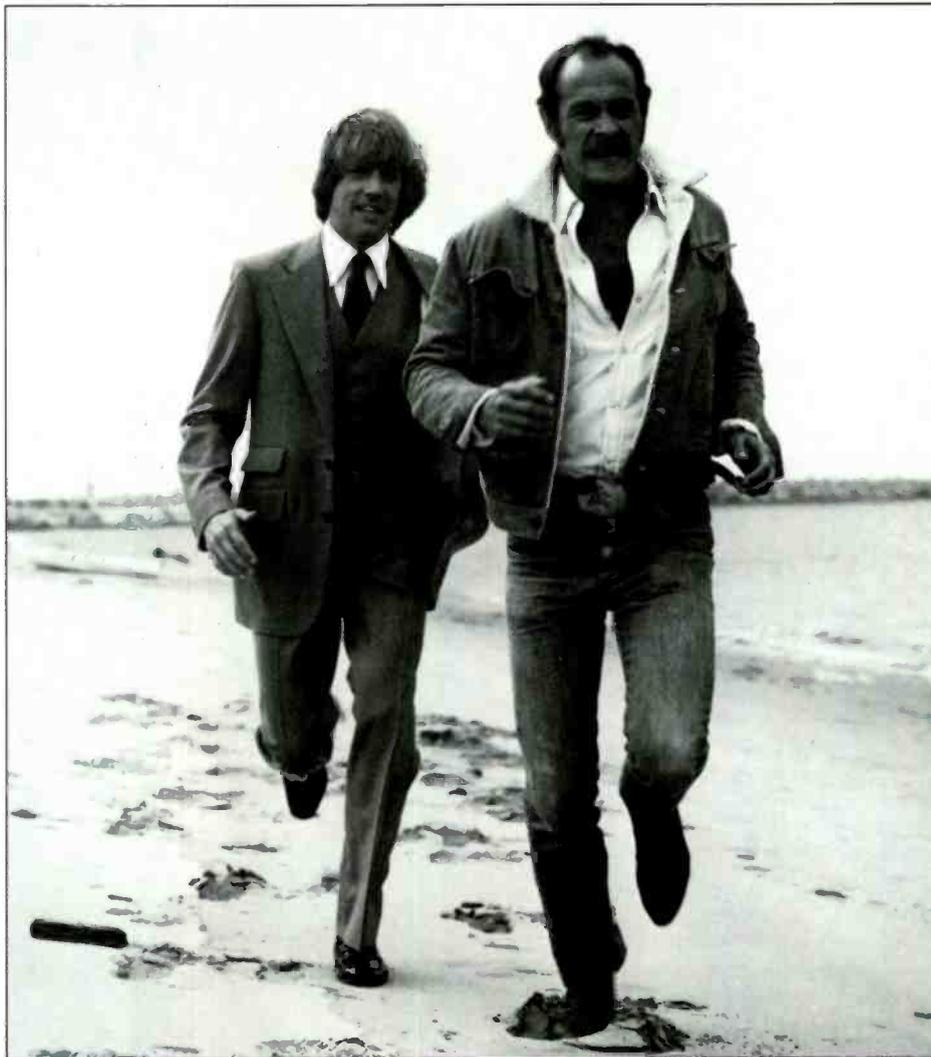
'My brief at *Crossroads* is to entertain – and people do seem to like the show.'

DRAMA FROM ABROAD

Only a small proportion of Independent Television's transmissions are allowed by the IBA to be 'foreign'. In practice much of this programming comes from America, since for the last 70 years British audiences have shown their liking for what that country has to offer in the way of glamorous escapism.

Granada's Leslie Halliwell, programme buyer for ITV and Channel 4, writes: Needless to say, America does produce serious drama, but we tend not to go after it, since we make so much of our own. What we really can't afford to make here is action adventure like *The A-Team*, police melodrama like *The Streets of San Francisco* and slick comic strip hokum like *Knight Rider*, all of which, when well done, deserve a place in any balanced schedule.

There are also feature films to be considered, and up to 100 a year still come from the major



American studios, but less than half of these are really suitable for television transmission, the remainder being compromised by bad language, violence and sexual excesses.

Scarcity has caused the price of good playable feature films to rise enormously. Yet the advent of home video has made them less valuable to the television scheduler, so the feeling is that they are best left to the cinema audience which, although doggedly loyal, becomes smaller in number each year.

Most of the material we want is in the hands of a dozen or so major suppliers, among whom such familiar names as MGM, Paramount, Columbia, Warner and 20th Century Fox are still numbered. They all have representatives in London and other capitals, but it has proved

convenient at least once a year for buyers from all over the world to congregate in Los Angeles.

There one can not only find out what is going on but talk to the producers concerned, and get a feeling for future trends. The annual trek has invariably been at the beginning of May, when the television season is coming to an end, the failures have been weeded out, and the new formats chosen for the following winter are available for viewing in the form of sample episodes called pilots.

The BBC delegation usually consists of three or four buyers and controllers. In ITV there are 15 companies to be represented, not to mention Channel 4, so our party usually adds up to at least nine or ten people. The frequency of

Above

Simon & Simon. The rough and the smooth. Two brothers working together against crime, but with different approaches to life (Jameson Parker and Gerald McRaney). ITV/MCA

Left, top

The Sullivans. Terry Sullivan (Richard Morgan) visits his mother's grave in this serial about everyday Melbourne folk of the 1940s. ITV/RTPA

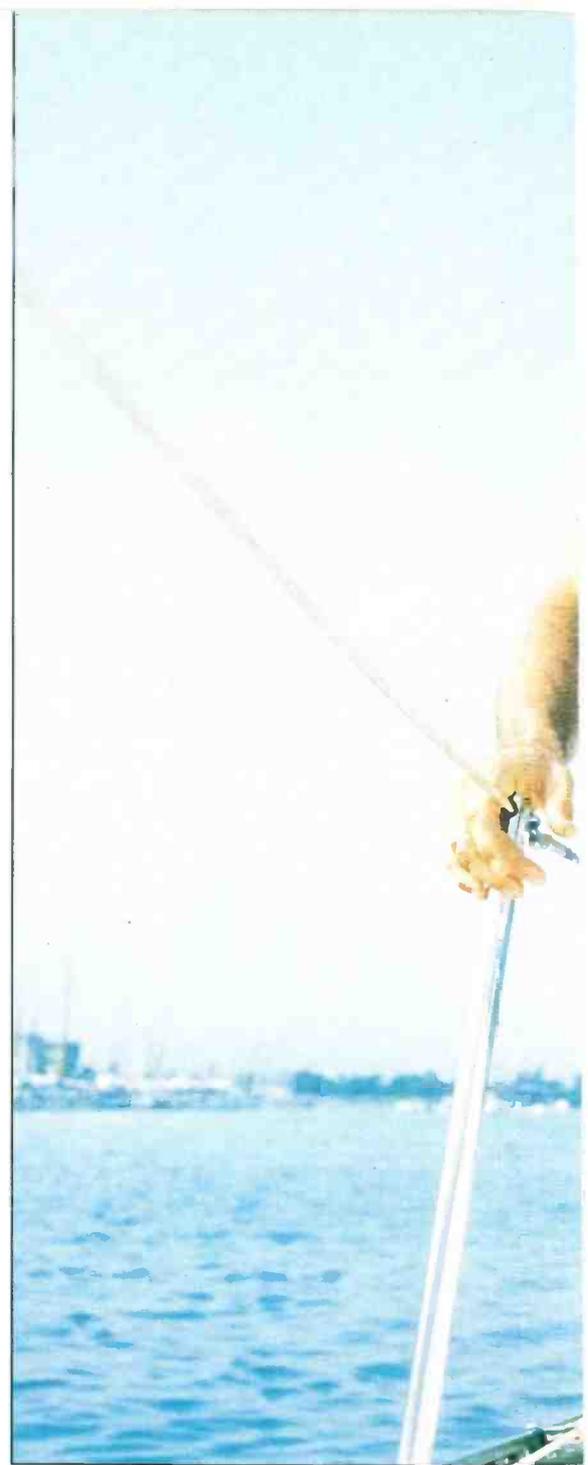
Left, below

Fifty/Fifty. A new series starring Loni Anderson and Lynda Carter as two women willed a detective agency by the man to whom both had been married. ITV/Columbia

Right
Isaura the Slave Girl. Soap opera Brazilian style that intrigued British audiences with the story of a white slave (Lucelia Santos) ill treated by her master. Ch 4 TV Globo

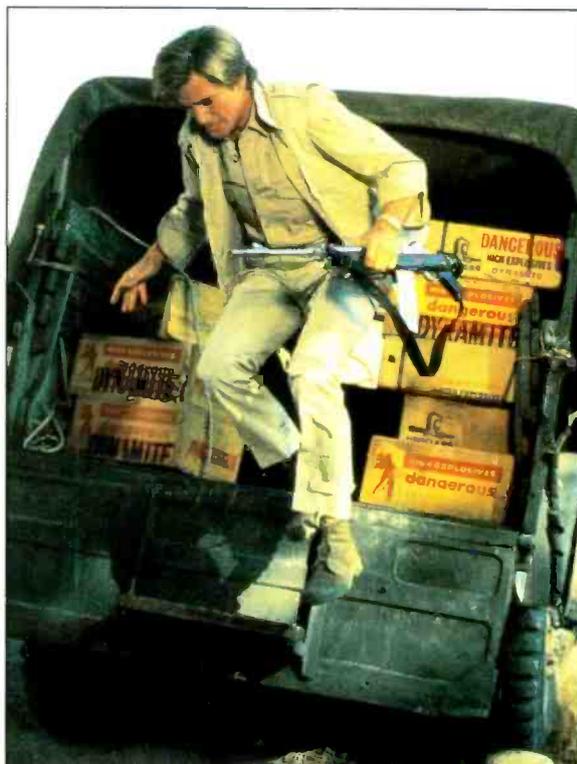
Right, centre
Magnum. Aloha! Gentle giant Tom Selleck, a task force of a man up against Hawaiian crime. ITV MCA

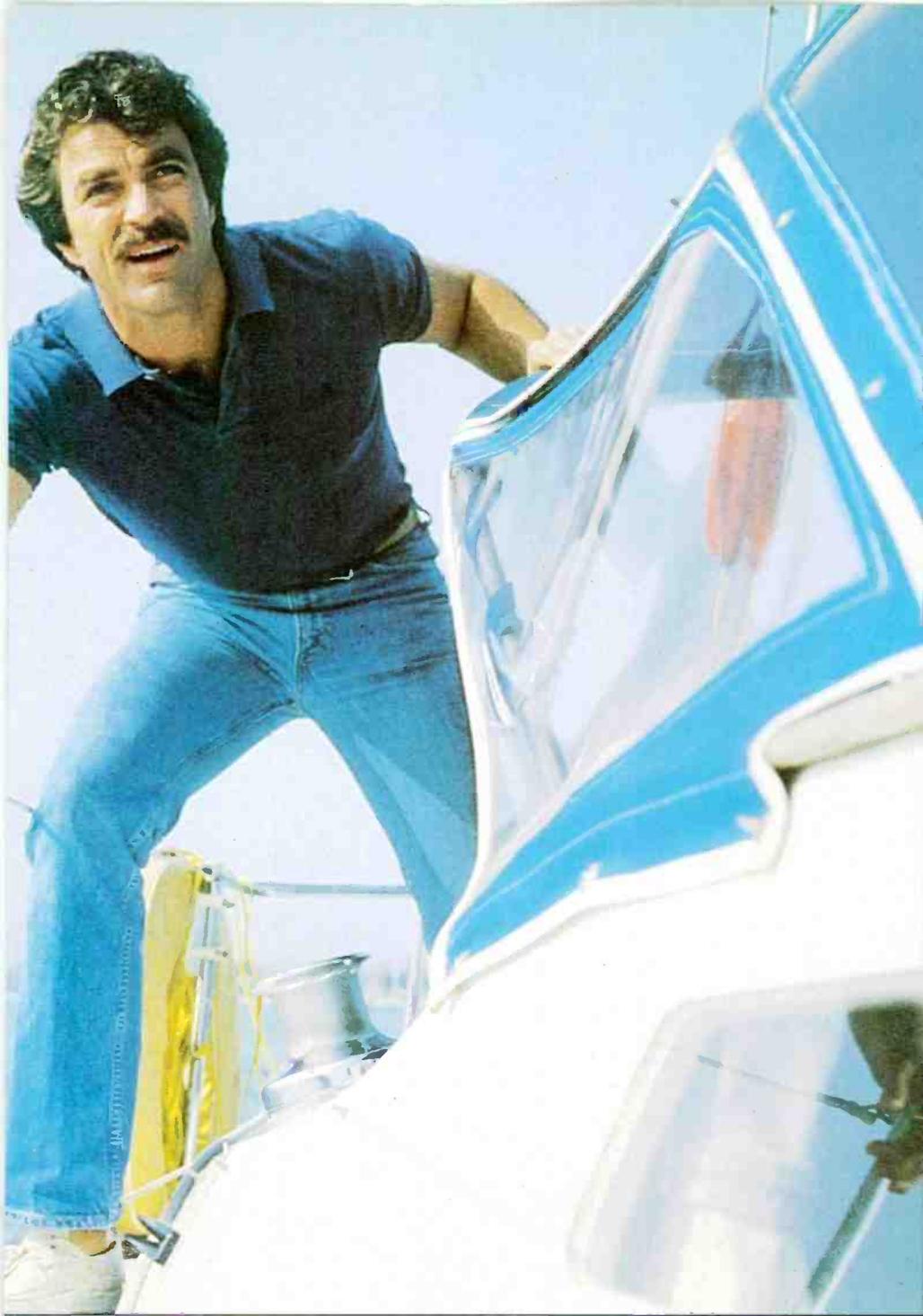
Below
Knight Rider. Slick comic strip hokum that features Kitt – a car that answers back. ITV MCA



Right
The A-Team. Dirk Benedict as Peck, one of a group of former Vietnam war heroes who, wrongly convicted by a court martial, break free of gaol to fight injustice. ITV/MCA (Stephen J. Cannell)

Right, centre
St. Elsewhere. Photo call for the cast of this American serial depicting the everyday trials and tribulations of a busy inner-city hospital. Ch 4 MTM





industry meetings is so great that only one working week can be spared, and in a recent year this meant that 55 programmes had to be seen, in part at least, during five days, with negotiating going on between screenings.

The pressure results from the fact that immediately both BBC and ITV have screened a particular series, its owner tries to do a quick sale so as to get in



before his competitors, and if he wants to sell other material at the same time, and that material is popular with both sets of buyers, the result can be discussions going on through the small hours of the morning.

Mini-series tend to cost more money per hour because of their high production values, and although the production of something like *The Winds of War* can take a couple of years, others are put together with amazing speed and skill. ITV has traditionally had a sensitive finger on this particular pulse, right from the time of *Rich Man, Poor Man*, and every year schedules half a dozen American serial dramas which capture the public imagination.

Channel 4 meanwhile has established a high reputation with its choice of vintage films, more than a thousand of which will have been screened by the end of 1985. In many cases there are complications, such as the clearance of expired literary rights, and the scouring of vaults around the world for a decent negative, but the response from gratified viewers in their millions has made it all worth while.



Above right

Hill Street Blues.

Captain Frank Furillo (Daniel Travanti) shouldering the responsibilities of policing a hectic city precinct in this much-acclaimed, fast-moving serial. Ch.4/MTM

Left

Sons and Daughters.

Afternoon entertainment by way of the lives and loves of two families in an Australian suburb (Tom Richards and Rowena Wallace). ITV/Grundy





SCIENCE AND TECHNOLOGY ON TELEVISION

F

For most people the main source of information on developments in science, technology, medical matters and environmental issues is television. Independent Television's coverage of these important areas, which affect people's lives and the world in which they live, is not only confined to special programmes and series but also includes items within the regular news, current affairs, and magazine programmes.

Programmes dealing with the environment have become particularly popular in recent years with a number of series looking at 'alternative technologies' which do not threaten the delicately balanced ecological system as does the technology of heavy industry.

In the medical field, programmes cover major developments as well as everyday health. Human and social aspects of medicine are presented, dealing with complex problems in a manner appreciated and understood by the general audience.

Several programmes are devoted to computers and cater for a range of abilities.

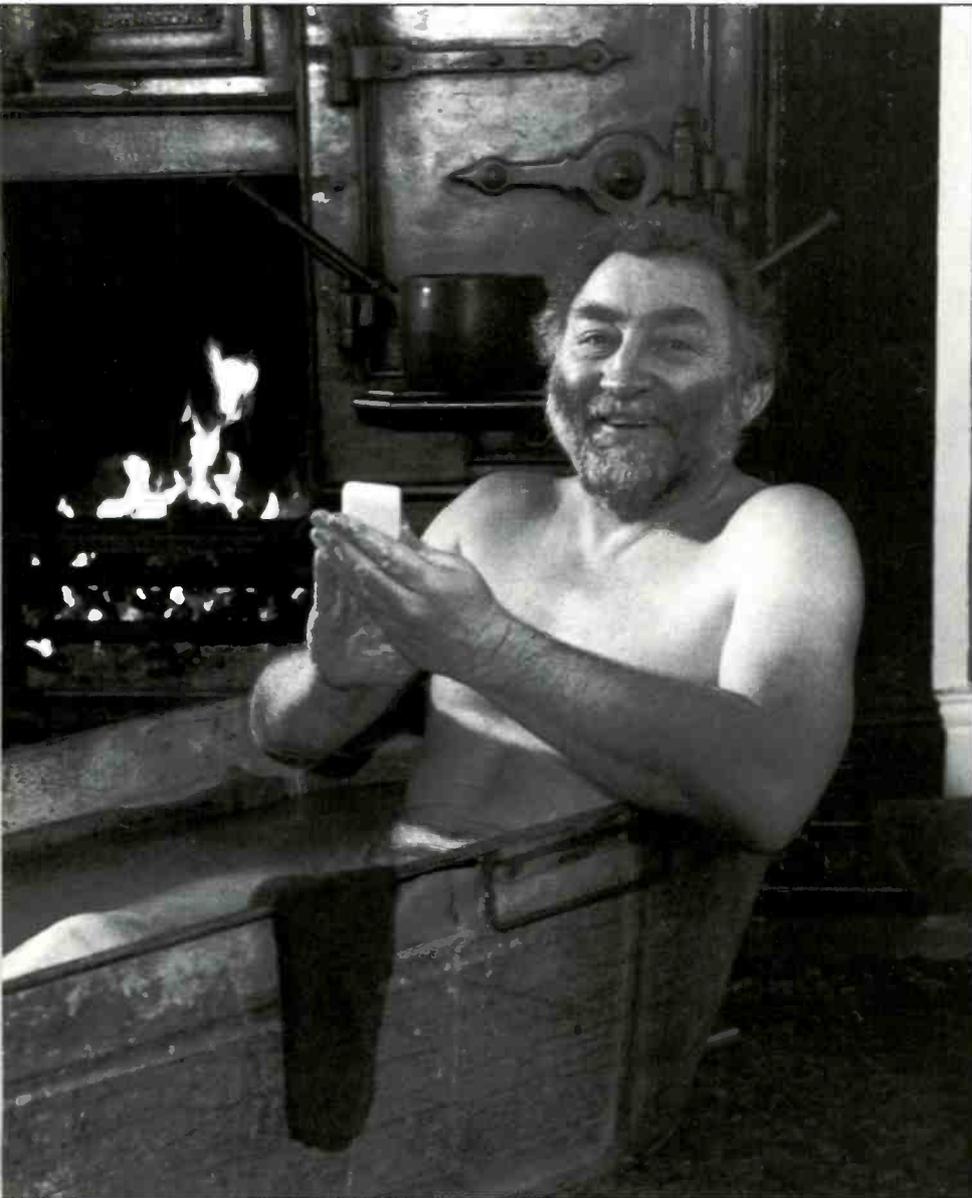
Television enables viewers to see animals and plants in their natural environment, and to enjoy the varied scenery in all parts of the world. Natural history is also a popular element in regional documentary series and magazine programmes.

Left: Database. Facing the future – Dr Mike Thome with some of tomorrow's people in this magazine series for computer users of all standards. *Thames*

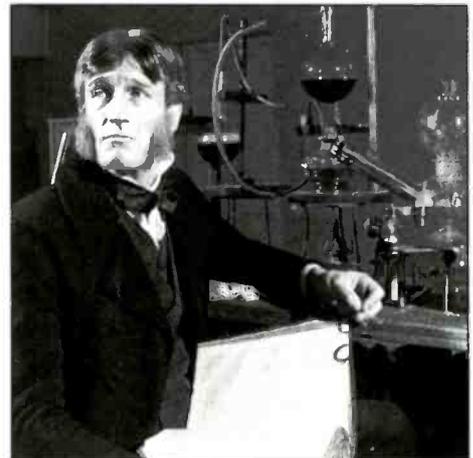
Right
Held in Trust. Diana Rigg presents this major documentary series on the National Trust for Scotland Ch.4/STV



Below
Ten Thirty. Regional news and magazine programmes often contain items dealing with the environment. In this programme the *Lookaround* team included a report on acid rain. *Border*



Above
Turning the Tide. Botanist David Bellamy takes a bath-time dip (both ancient and modern) to illustrate a point about energy conservation in his hard-hitting environmental series. *Tyne Tees*



Above
Scene South West – 'A Spark of Genius.' Richard Worthy portrayed Victorian scientist Andrew Crosse in this documentary on the Somerset electronics wizard who may have inspired the Frankenstein legend for Mary Shelley. *TSW*

Right
Survival Special – 'Polar Bear.' The wilderness of the Arctic pack ice was the hostile setting for wildlife cameraman Joel Bennett's documentary about the animal kingdom's toughest survivor. *Anglia*

Left
Alternatives. Teatime for members of the community living at the Centre for Alternative Technology at Machynlleth in Mid Wales. *HTV*



EXPERIMENT IN SPACE

ITN was little more than two years old when man's exploration of space began in earnest with the launch of the first Russian Sputnik in October 1957.

The event attracted world-wide coverage, and for ITN it triggered the start of a deep commitment to the future of space technology and exploration. This strength in the coverage of space development was recently emphasised by two remarkable space exclusives when ITN was first to identify the men selected as Britain's pioneer astronauts and later broke the story that the UK was back in the space race with the HOTOL project.

This commitment was taken a stage further in 1984 when ITN conceived and launched 'Experiment in Space': a nationwide competition inviting schools to design an experiment for testing on board the US Space Shuttle.

Experimental ideas were received from schools throughout Britain, and judges at the initial stage were greatly impressed by both the imagination and dedication of Britain's would-be space scientists.

A short-list of 36 ideas was studied meticulously by a judging panel and six schools were then invited to compete in the final at the Science Museum in London. Here, they were able to set up their experiments and discuss their ideas in detail with a panel of judges comprising

eminent scientists and physicists. Later they chatted with legendary science writer and novelist Arthur C. Clarke who had accepted ITN's invitation to present the awards to the winner and runner-up.

The judges withdrew to discuss their verdict and then joined the young scientists and press representatives in the museum's Space Gallery for the announcement of the winning entry.

After a brief introductory address by Sir Alastair Burnet, the envelope containing the identity of the winner was handed to Arthur C. Clarke – and a few seconds later four young pupils from Ashford School for Girls knew that their experiment, conceived in a Kentish classroom, was destined to orbit the earth on board a US Space Shuttle.

The girls want to study the behaviour of a chemical garden in microgravity. Normally, it would grow vertically, but they are anxious to learn whether it would adopt a spherical growth pattern in space.

They are to be given practical assistance by British Aerospace in building their experiment to the exacting standards demanded by NASA, and it is hoped that it will be part of the payload on board a shuttle due to blast off from Cape Canaveral in the spring of 1986.

Matthew Humberstone School, Humberside, was named as the runner-up and it is

hoped that their experiment – to determine whether new, more-pure alloys could be produced in space – will be flown on a shuttle at a later date.

The original idea for 'Experiment in Space' was conceived by Frank Miles, ITN's Head of Science. Long before the launch of the first US Space Shuttle *Columbia* in April 1981, he had been attracted by the Americans' plan to utilise the payload area for experimental purposes.

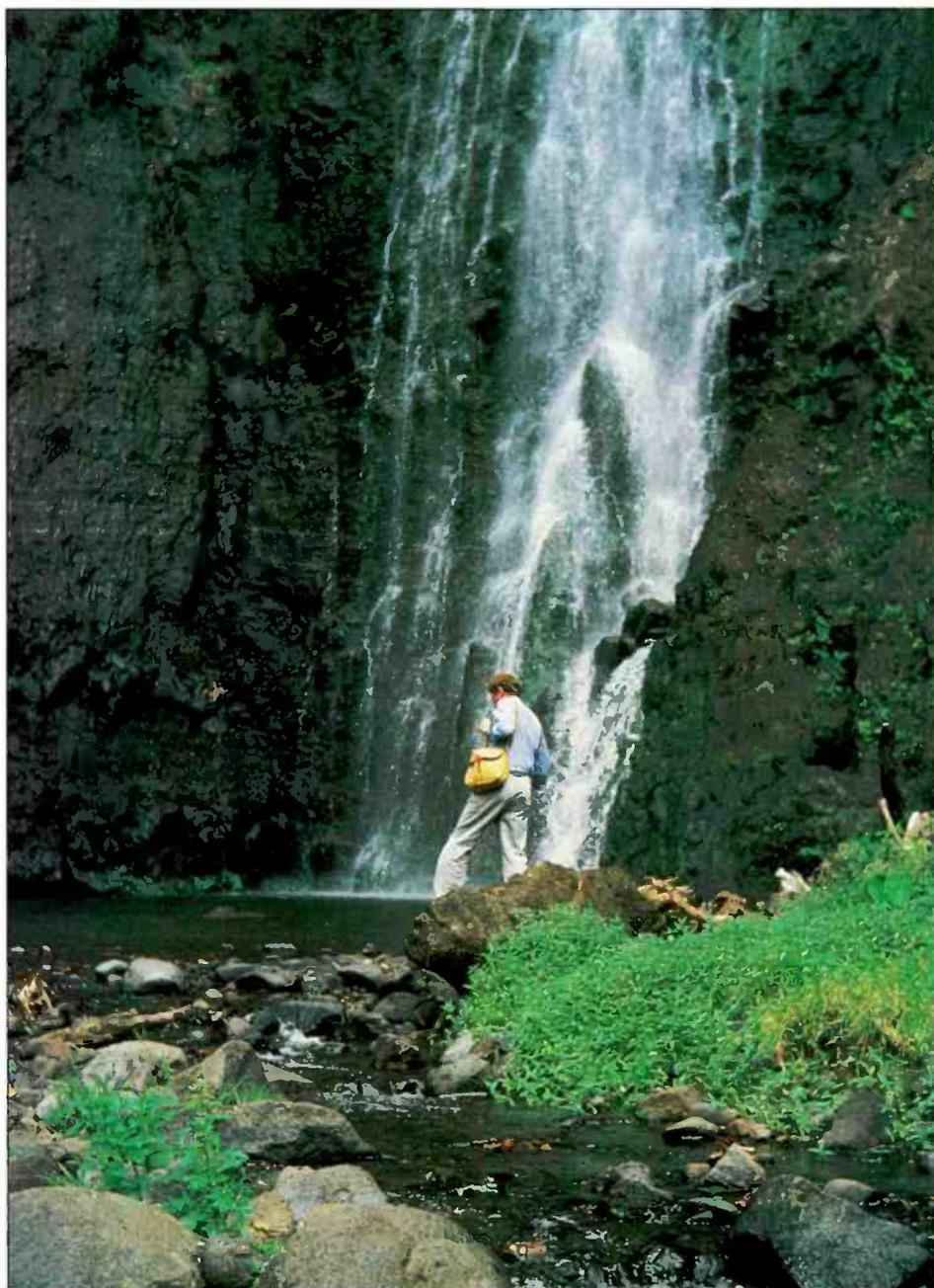
The early projects proved successful and Miles began to think in terms of sending British experiments into orbit on board the shuttle. But, realising that space travel would be playing a major role in the lives of today's schoolchildren, he opted for experiments designed in the classroom, rather than the sophisticated research programmes designed by established boffins.

Following discussions with Space Services International, a London-based space consultancy, ITN was able to secure a 'Getaway Special' (NASA's pet name for the payload) – and the battle was on to become Britain's first junior space scientists.

This singular honour went to the pupils of Ashford School for Girls, but the enthusiasm of young scientists in schools throughout the country has proved to ITN that its belief and commitment to future space development is shared by tomorrow's generation.



Newscaster Pam Armstrong with the winning team from Ashford School for Girls



THE INNER EYE

Above
Dr Nicholas Humphrey on location in Tahiti, the island which ever since its discovery has challenged people's imagination.

The Inner Eye is a major six-part television series for 1986 on the subject of psychology. Made by Artifax for Channel 4 and written and presented by the Cambridge psychologist Dr Nicholas Humphrey, *The Inner Eye* differs from many previous science series in that it deals more with the ideas that lie behind science than the facts which support them. In addition, it brings together science and the arts in a way that has not been seen before.

With *The Inner Eye*, Dr

Humphrey 'publishes' on television his theory about man, the natural psychologist. His story began in Rwanda in Central Africa, where Dr Humphrey first studied the behaviour of the mountain gorilla and from his observations formed the view that intelligence evolved to help solve the social problems involved in living in groups rather than to cope with practical problems such as finding food. Dr Humphrey believes ordinary human beings have gone much further than

gorillas in becoming natural psychologists and are, in fact, more successful at practising psychology than the academic professionals. The tool humans use to do psychology is Man's own 'Inner Eye'.

In the first programme, Dr Humphrey visits the island of Tahiti which, ever since it was discovered in the 18th century, has challenged people's imagination – artists like Paul Gauguin, philosophers like Jean-Jacques Rousseau (who may be said to have 'invented' Tahiti when he wrote about the Noble Savage before the island was even discovered) and scientists like Captain Cook and Charles Darwin. All of these visitors to Tahiti were attempting to make sense of fundamental human questions and in order to do so they made up stories, or hypotheses, which went far beyond surface appearances. In the same way, in this series Dr Humphrey puts forward his 'story' about what it means to be human and why human beings behave as they do.

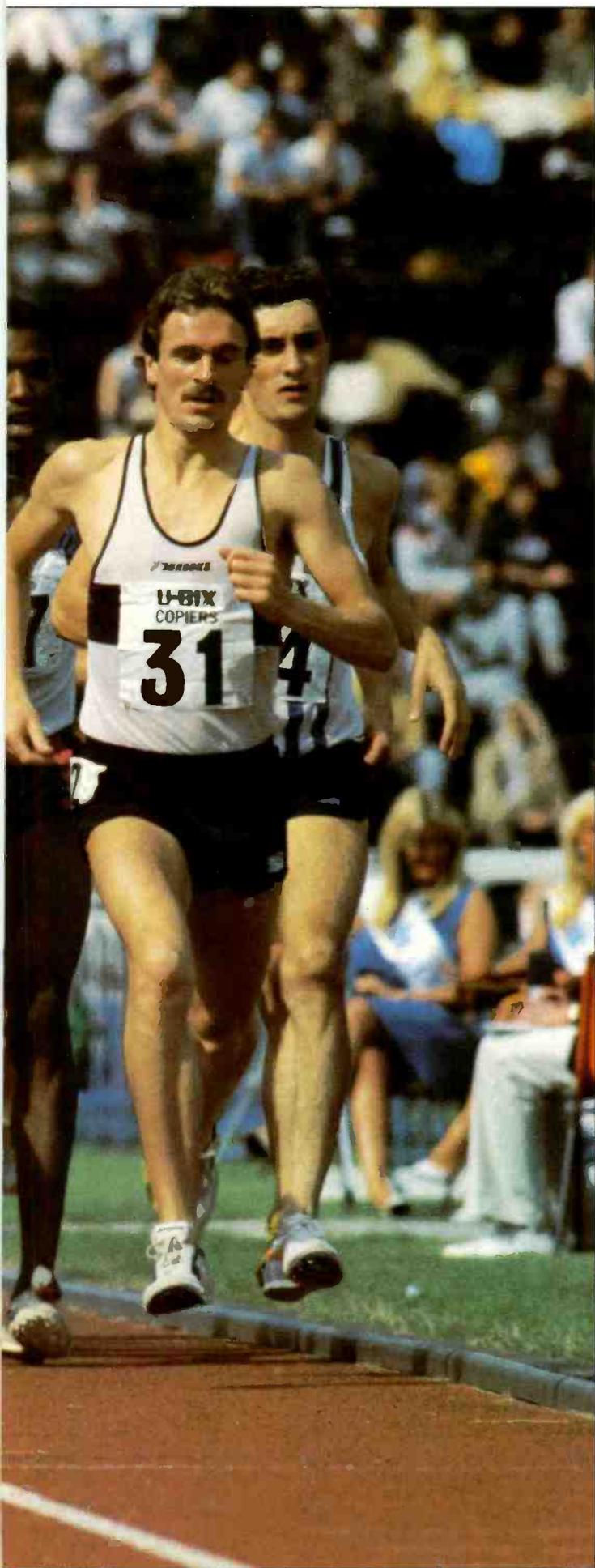
The third programme in *The Inner Eye* focuses on the great mystery of consciousness. The subject is treated as a drama of ideas and the viewer is taken on a logical journey through key questions such as: what is consciousness? why do human beings have it? do other animals possess it? if they don't, can they be said to have feelings? can machines ever be conscious? If Dr Humphrey is correct in his hypothesis – that man may be unique in having consciousness – the implications are far-reaching and require a re-assessment of man's role in the animal world.

In the rest of the series, Dr Humphrey examines the way people gain the experience that is necessary for them to understand other human beings and explores some of the cultural devices that have evolved for this purpose. Play, pet animals, fantasy games and even dreaming, represent avenues to increased personal experience, but so also, Humphrey suggests, do films, literature, football matches and soap operas.

The last programme, called 'The Politics of Insight', examines the crucial question of why human insight breaks down and highlights, in a nuclear age, the potentially devastating results that might ensue.



SPORT ON TELEVISION



I

ndependent

Television's extensive coverage of a wide range of sporting events regularly attracts a strong following from both active and armchair enthusiasts.

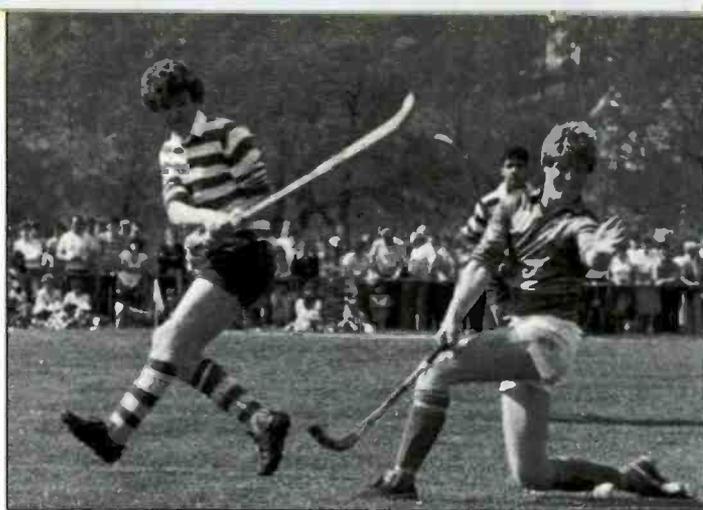
Saturday's World of Sport has in the past provided most of ITV's networked sport, and included not only traditional favourites like horse-racing, football and wrestling, but also a colourful mixture of minority sports.

The re-shaped output for Saturday afternoons now offers viewers more exclusive and live sporting events, supported by a preview programme with Jimmy Greaves and Ian St. John, wrestling and a results programme.

The hallmark of Channel 4's coverage of sport has been diversity and originality. Basketball and American football are two of the sports popularised by the channel. Other coverage has included squash, badminton, curling, hurling and Gaelic football.

Most of the regional ITV companies produce their own sports programmes. In addition to weekly magazines which highlight sporting events of local interest, they also give coverage to sports which may generally be considered a minority sport but in their area are widely supported.

Left: Athletics is among the most popular sports covered by ITV.



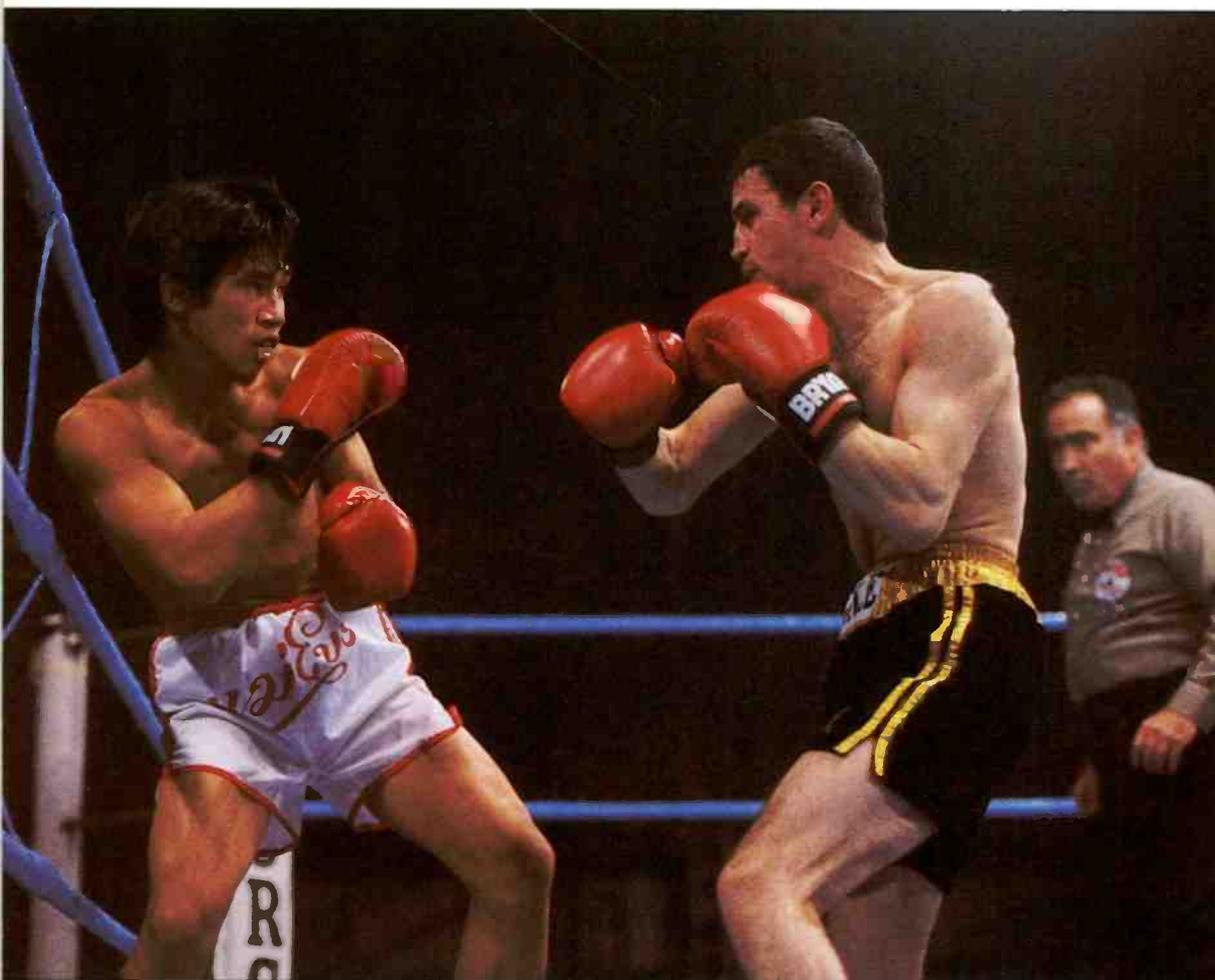
Above left
Horse-racing is one of the most popular sports shown whether it is steeple-chasing or on the flat.

Above
Teams from Newtonmore and Kingussie competing in the Camanachd Shinty Cup Final. *Grampian*

Left
Boxing is among the sports which have long found a regular spot in television's sports coverage. *Thames*

Right
Even the non-sports-minded enjoy the grace and skill of ice-skating – particularly when the ice dancers are Torville and Dean!

Below
Central Sport. Jimmy Greaves and friend in one of the many sports programmes of local interest produced by the regional companies. *Central*



Far left
Darts, no longer considered to be just a pub-goers game, is enjoyed by a large audience. *HTV*

Left
BMX Beat. This fast growing youth sport has been added to the wide variety of sports shown on Independent Television. *Border*





WEEKEND WINNERS

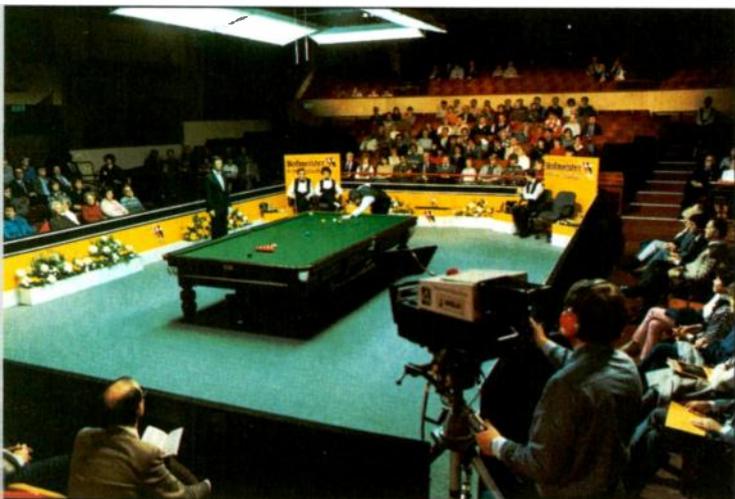
John Bromley, Chairman of ITV Sport, reviews the sporting line-up for the new season: More live sports action, more exclusive coverage of top events – that's the pattern for weekend sport on ITV following policy changes introduced in the autumn of 1985.

World of Sport, flagship of ITV sports coverage for 20 years,



Top
John Bromley

Above
The Hofmeister World Doubles Snooker Championships at the Dergate Centre, Northampton, has become one of the major events on the ITV sporting calendar. *Anglia*



ended its long run in October and a new weekend format was introduced that retains many of *World of Sport's* most popular features.

We are now producing for a more sophisticated viewing public than we began with when *World of Sport* was launched almost a generation ago.

Society has changed and so have tastes in televised coverage of sport. Viewers are no longer satisfied with recorded highlights when many of them already know the result and the element of surprise has gone.

The trend now is towards the excitement of live actuality coverage with viewers sharing the moments of drama and despair, triumph and tears, as they happen to the winners and losers in top-level sport.

Racing has always been a popular feature of ITV sports coverage, but when midweek racing was moved to Channel 4 it seemed a natural process to switch weekend racing to Channel 4, too.

This gave us the opportunity to change the pattern of Saturday afternoon coverage



Above
Coverage of gymnastics gives plenty of inspiration to the many youngsters taking up the sport.

Right
Among the highlights planned for 1986 is full coverage of World Cup football from Mexico.

and introduce a new format that offers more live sports action without sacrificing some of the favourites, such as wrestling and the soccer views of Ian St. John and Jimmy Greaves.

The focal point is the two hours of live sport, including coverage of athletics, gymnastics and ice-skating, plus snooker, darts, boxing, motor-cycle racing and indoor bowls among others. And included in the highlights of 1986 will be full ITV coverage of World Cup football from Mexico next summer, hosted from LWT's South Bank studios in London.

Under the five-year contract between athletics and ITV, we are giving the sport more air time than it has ever had on British television.

For athletics, and also for the other sports which are being featured in live coverage, it is a chance to strengthen their appeal to a wider public and perhaps also to the major sponsors who are such a vital factor in modern sport.

Live, on-site coverage is as much a test for the sports involved as for the ITV production teams. The planning and organisation has to be right on both fronts.

If sport can take full advantage of these opportunities and use television as a shop window then participation levels as well as viewing figures can increase and sponsors will be attracted in even greater numbers.

Sport is already benefiting from changes in the Independent Broadcasting Authority's rules relating to advertising by sponsors during

the televising of events in which they have an interest. This has given a new impetus to sports presentation on ITV and it is up to sport to take up the challenge it presents.

For those who do not want to watch sport solidly throughout a Saturday afternoon, our new format offers the alternative of light entertainment when racing is being screened on Channel 4, ensuring there is something to suit most tastes.

One sad feature of 1985 was a breakdown in negotiations to televise Football League matches at weekends and Milk Cup matches during the week. Coverage of the FA Cup was also threatened.

As this publication went to press it was looking extremely unlikely that there would be any football on TV outside of international matches featuring England, Scotland, Ireland or Wales and the two cup finals – the FA Cup and the Milk Cup.

Other sports will be featured in midweek within a presentation pattern that regularly attracts millions of viewers.

These are exciting times for sport and for ITV as we seek to bring the very best in sports action to our viewers. I see it as a partnership between sport and television, combining the exciting talents of the performers with the high technology of the cameramen and production teams. It promises to be a partnership that will delight all those who watch sport on ITV.



DISMANTLING BARRIERS



learned in the previous three. New technology, whose pace accelerates geometrically, offers the sports producer remarkable opportunities which must be exploited and developed, taking acceptable risks, wherever possible.

The whole notion of leisure is one that television has not yet confidently approached. The free time of people in the last quarter of the 20th century has no parallel in our history. Television must reflect, encourage, inform and entertain in a time of growing diversity of choice. It must do so, however, in circumstances of limited budgets and possibly at the expense of the entrenched self-interest of older, larger sports. They in turn are dependent on the fiscal support of sponsors and cannot secure it without television. Does this indicate a change will have to come about in the traditional relationship of

Since its inception in November 1982, Channel 4 has developed a distinctive and diverse approach to its coverage of sport. Adrian Metcalfe, the channel's commissioning editor for sport, explains the winning formula:

'Not more sport', they cried when Channel 4 started, those war-wounded wives, Snookered and Big-Matched for so many long hours. 'What sport and why, and what about us?' chirped the legions of unsung heroes and low-profilers. 'How to afford it and where to put it,' groaned the programme chiefs of Channel 4's Charlotte Street headquarters.

Sport, like every programme area of Channel 4, wrestles with the sometimes irreconcilable impulses to show great occasions flamboyantly and modest events with affection, at times when the people who want to watch can, and those who never thought of watching can be tempted.

The unifying principle is one of informed fun, neatly typified by *American Football*. Three years ago it was as well-known here as deck quoits in Switzerland, yet now it broad-shoulders soccer out of saloon bar argument.

More interestingly, it affects the dress style of the young, and gives women a sport on which they can pronounce with confidence, because they learnt the game at the same time as the British male – they were not mysteriously disenfranchised at birth.

Television in its coverage of sport has so often established invisible barriers and created too exclusive an ethos both of style and attitude. Sport on Channel 4 tries, without claiming spectacular success, to dismantle those barriers. *Henry Cooper's Golden Belt* is not so much about boxing as about total family commitment. *Basketball* is not so much covering a minority sport as liberating cameras to chase impossible shots, capturing extraordinary athleticism. *Athletics* is discovering the many personalities whose diverse talents underpin the many sports which collectively are athletics. 'Disabled Sport' means not noticing disability; 'Women's Volleyball' means not noticing that men are not playing.

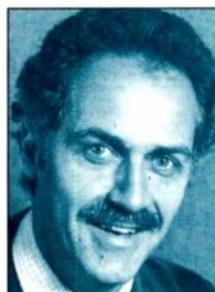
The challenge of the next three years will be to expand the lessons sometimes painfully



Top
American Football.
Ch.4/ Cheerleader

Above
Henry Cooper's Golden Belt. Ch.4/TWI

Below
Adrian Metcalfe



these three interlinked parties?

Indeed, all the traditions of sport are under question as new technologies, new delivery systems, expand its availability, offering either the prospect of enormous wealth, or the hastening of bankruptcy. Television is pivotal in this process and a network like Channel 4, charged with advancing the new, faces additional difficulties in avoiding accusations of particularity. The patronage of television is absolute under the present and growing style of sponsorship. Yet Channel 4 must remain alert to fresh ideas and voices while not deserting its friends.

SCOTLAND IN THE LEAD

Minority sports are increasingly featured on the small screen, transforming fringe pastimes into major viewing events: witness, for example, the rise in popularity of darts in recent years.

One company which turns its cameras regularly to all manner of sports is Scottish Television. Its weekly sports flagship programme *Scotsport* started way back in 1957 and is now the longest running weekly programme of its type on the ITV Network.

Scotsport is an enthusiastic supporter of minority events, and weekday sports specials also reflect the company's commitment to such interests.

Scotland is a special case in that some sports – principally curling and shinty – are far more than just fringe interests. They are genuine national games which demand, and receive, specialised television coverage.

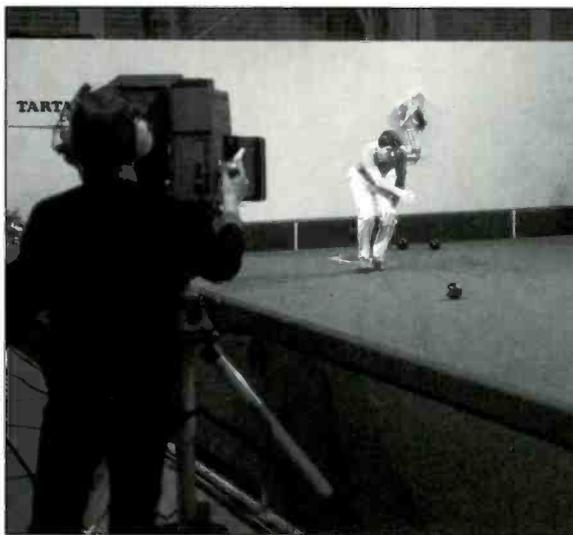
STV sports executives were handed the perfect opportunity in Spring 1985 to produce a sparkling major spectacle away from the mainstream sports arena.

The Silver Broom World Curling Championship – the showpiece contest of world curling – was held in Glasgow's Kelvin Hall, with teams from both sides of the Atlantic taking part.

The championship was transmitted live every day, with highlights in the evening. In addition, the last two days of the prestige contest were shown on Channel 4, thus giving viewers across Britain the chance to follow the excitement of the 'roaring game' and learn about the sport. Indeed, viewing figures for the final on Channel 4 were the highest on that channel during the evening transmission.

If curling can loosely and irreverently be described as a kind of bowls on ice, then shinty, which attracts a considerable following in Scotland, is a Caledonian type of hockey. STV has an exclusive contract with the governing body of the sport, the Camanachd Association, set to run for the next three years.

Television viewers will be able to see the Camanachd Cup



and the final of the National League play-offs.

Football is almost a religion north of the border and the *Scotsport* programme reflects this passionate interest. But another sport it covers is basketball.

The major championship of the basketball season is the final of the Scottish Cup at Coasters Arena in Falkirk. It is one of several occasions during the year when the *Scotsport* team leave their Glasgow studios and broadcast the programme direct from the event.

Badminton is also covered, with STV holding the exclusive contract to televise the main event, the Famous Grouse International, from Meadowbank, Edinburgh. Other sports which have received coverage include weightlifting, athletics – including the Edinburgh marathon and the Glasgow Road Race – Rugby sevens, Enduro Bike internationals and the Korean Martial Arts Tae Kwon-Do.

Golf, although not a minority sport, is another area when STV excels in its coverage and commitment. Indeed the Scottish company is now the only ITV company which provides live golf OB coverage in the United Kingdom. There is a huge spectator demand in the country, known as the 'home of golf' and events given regular coverage include the Scottish Professional Championship at Dalmahoy and the Glasgow Open at Hags Castle.



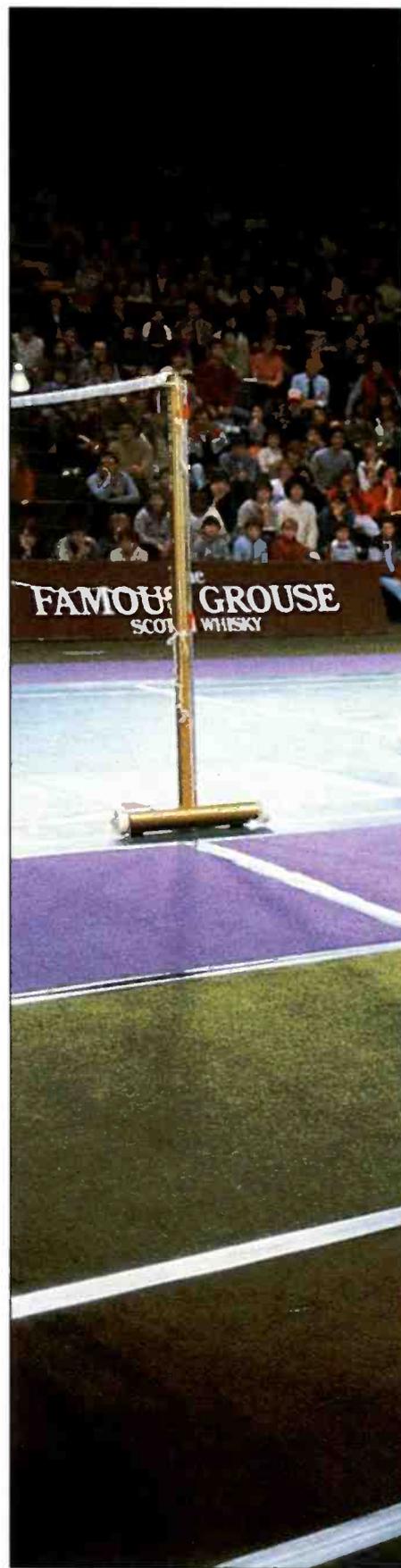
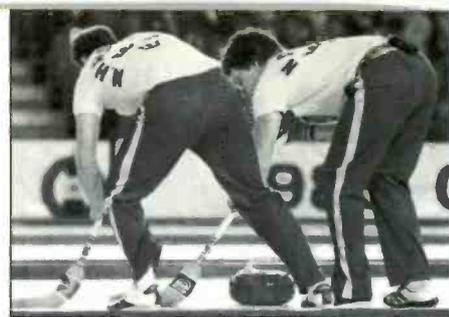
Top left
Curling action from the 1985 Silver Broom World Curling Championships.

Top right
Shinty, 'a Caledonian type of hockey', attracts a considerable following in Scotland.

Above
Indoor bowling is regularly featured on Scottish Television.

The major championship of the basketball season is the final of the Scottish Cup at Coasters Arena in Falkirk.

Right
Badminton from the Meadowbank Sports Centre.







CHILDREN'S TELEVISION

A

lively output for lively young minds — Independent Television's range of programmes made specifically for children amount to some 11 hours a week in the average ITV area and offer a wide variety of imaginative entertainment, information and drama to children of all ages. Channel 4 also makes some provision for younger viewers.

The main weekday output for children is transmitted daily on ITV between 4 and 5.15 p.m., under the umbrella title of Children's ITV, starting with programmes for the under-fives (also shown at 12 noon), followed by series of interest to older age groups.

Great care is taken to ensure that nothing is contained in children's programmes which might be harmful to them. It is recognised that children often watch and enjoy programmes in the general output and the IBA's Family Viewing Policy stipulates that nothing unsuitable for children is shown before 9 p.m.

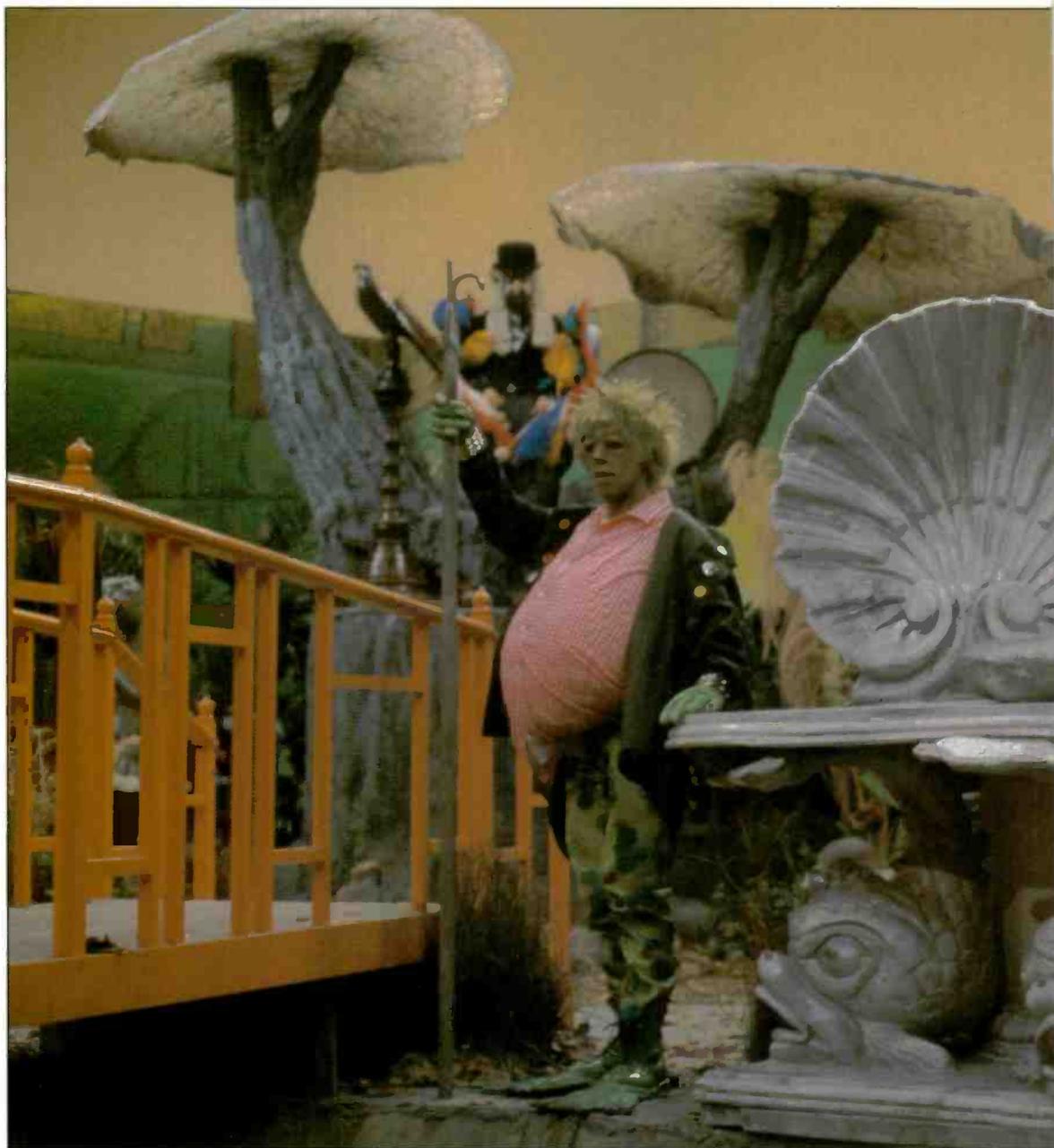
Many children's programmes set out to encourage active or creative pursuits; others make use of the visual impact of television to take children to the heart of a realistic drama or open up a world of fantasy, and ensure that classics such as *The Wind in the Willows* and *Alice in Wonderland* do not remain closed books for today's children.

Left
Alice in Wonderland. Norfolk schoolgirl Giselle Andrews in the title role, with puppet characters from the five-part serialisation of this children's classic. Anglia

Below
Nature in Focus. Exploring life in back gardens and ponds. Ch.4/Cicada

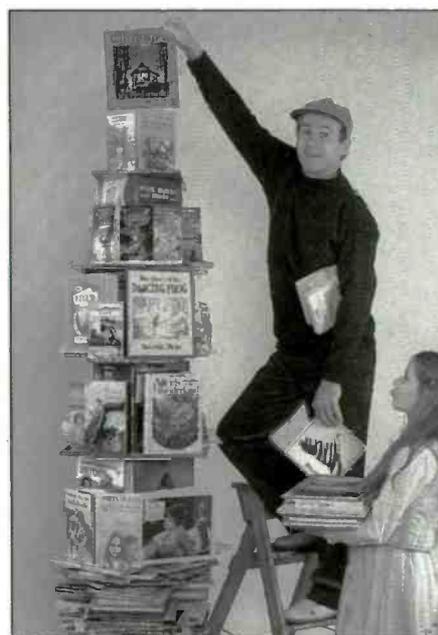
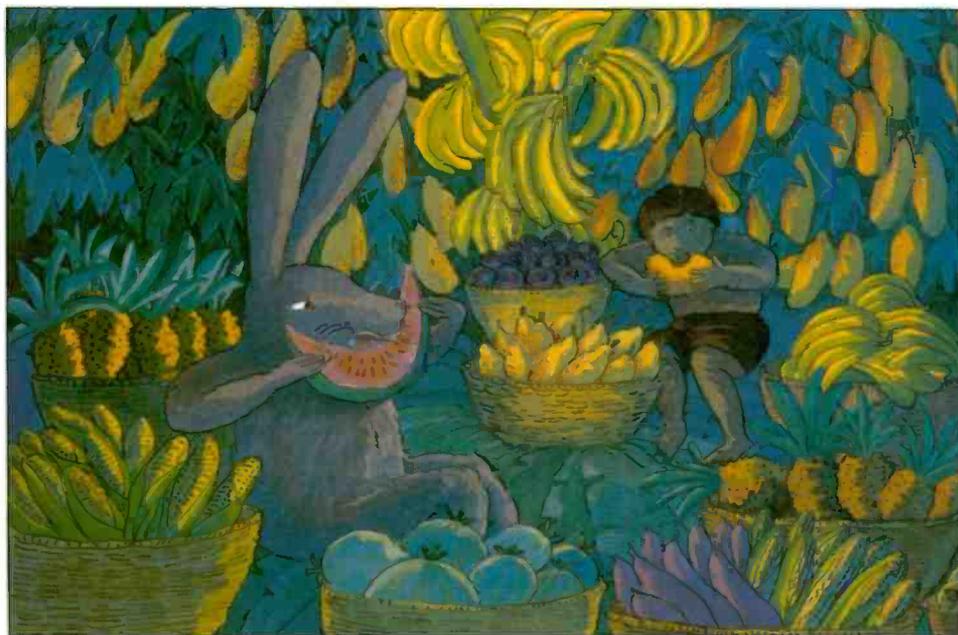


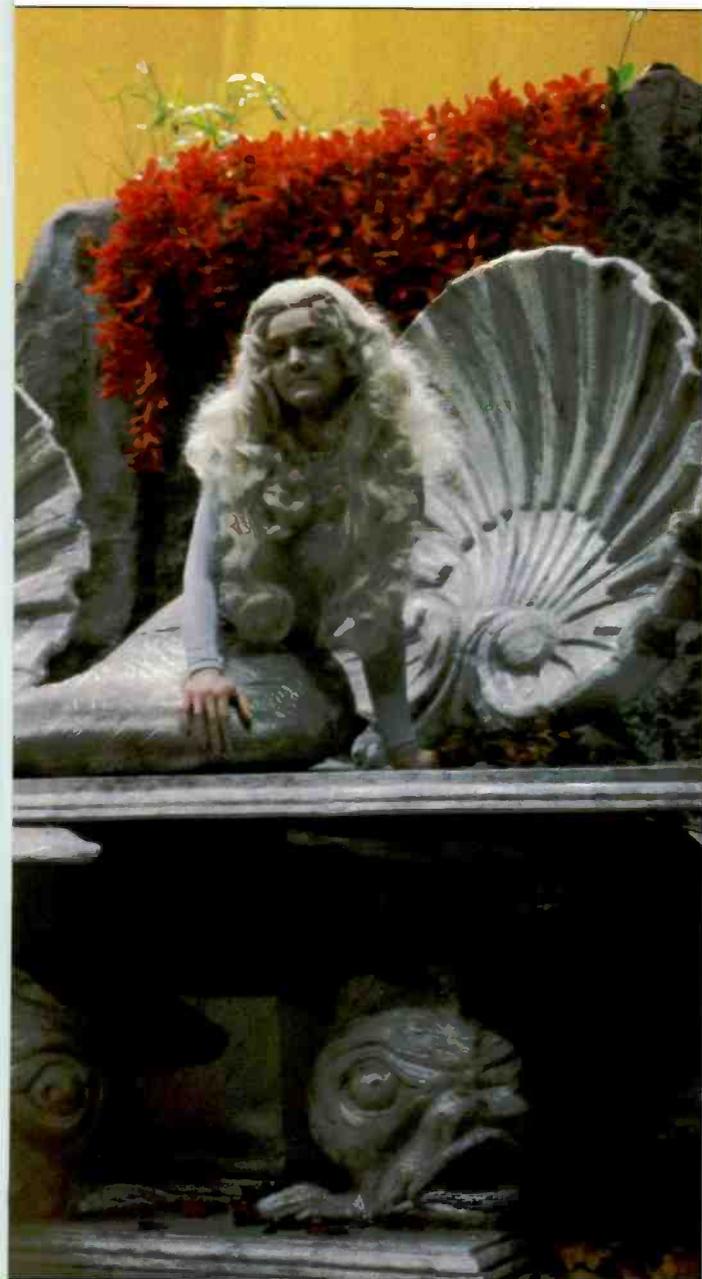
Right
Dramarama – 'Frog'.
Phil Davies as a punk
poet frog and Judy
Norman as the musical
statue Erudite, in this
play from the innovative
series of single dramas
produced by various ITV
companies. TVS



Below right
The Book Tower. A
popular series which
draws children's atten-
tion to some of the best
literature available for
them. Yorkshire

Below
Time for a Story –
'Anansi's Secret'. A
series which introduces
young children to
reading. Each
programme includes
activities related to
written and spoken
language in which the
children are encouraged
to participate. These and
the stories and rhymes
are selected to be of
interest to children from
a wide variety of back-
grounds. Granada





Right, top to bottom
The Wall Game. In these programmes, youngsters are given a theme and their task is to construct background scenery from a selection of large bricks. The children are then encouraged to act out a playlet based on a central theme. *Thames*

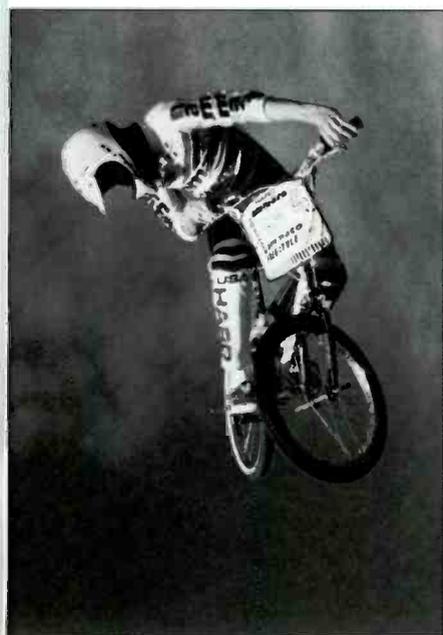
Behind the Bike Sheds. A lively mixture of sketches, songs, jokes, monologues and music about life in an imaginary comprehensive school. *Yorkshire*

Wonders in Letterland. An adventure story which follows the adventures of a young girl called Debbie who finds herself transported to Letterland after entering a strange shop on her way home from school. *Thames*

Below left
BMX Beat. A young competitor in the UK BMX Freestyle Championships. *Border*

Below
The Saturday Starship. Bonnie Langford jumped into the hot seat of this live show. She is seen here with co-presenters Tommy Boyd and Nigel Roberts. *Central*

Below right
No. 73. Never a dull moment with the participants in this popular Saturday morning programme. *TVS*





Above
Adventure of a Lifetime. Matthew Kelly presented this series which followed the progress of six youngsters accompanying explorer Colonel Blashford-Snell on a three-week expedition to the Himalayan kingdom of Nepal. The four boys and two girls had been the winners of a competition. *Central*

Far right
Seal Moming. The story of a 15-year-old girl who goes to stay with her aunt at the seaside – and finds a seal pup. *Central*

Top right
Treasures of The Mind Lord. Richard Worthy is The Mind Lord in the children's game show based on a computerised treasure hunt. *TSW*

Below right
Razzmatazz. Music and fun zip along in this pop series. *Tyne Tees*



CELEBRITY HOSTS



The weekday afternoon pattern of children's programming is presented and transmitted to the network under the banner heading of Children's ITV.

A celebrity presenter 'hosts' the schedule of programmes for a calendar month. During 1985, those presenters have included Martin Daniels, Roland Rat, Supergran, Cheryl Baker of Bucks Fizz, disc jockey Timmy Mallett, and Travelling Matt from *Fraggle Rock*.

The presenters normally link in and out of the programmes from the specially created Children's ITV 'station'. For the transmission month of June, however, Timmy Mallett presented Children's ITV from a farm, and at the end of the

month, he invited viewers to write in for a free 'Farm Facts' pack of information and addresses of educational farming and conservation activities available for children in various parts of the country.

A number of competitions are run during the year such as the water safety competition presented by Supergran; others are linked with the Children's ITV page on ORACLE.

The network presentation of Children's ITV by celebrities has proved most successful in entertainingly informing the audience as to what is happening on children's television day by day. Presentation and promotion is co-ordinated for the ITV network by Central TV in Birmingham.



Top Timmy Mallett and Travelling Matt discussing the schedule.

Above Travelling Matt rehearsing a programme introduction.

SECRETS OF SUPERGRAN

She flies through the air with the greatest of ease on her incredible Flycycle. She zooms all over the place in her amazing Skimmer machine. And she pole-vaults effortlessly through a 50ft.-high window to foil yet another dastardly plot hatched up by her arch enemy, The Scunner.

These were just a few of the startling special effects which made the comedy fantasy series *Supergran* (Tyne Tees Television) a must for millions of children of all ages.

Behind the scenes, however, that rare brand of television magic is a high-precision, technical and very down-to-earth business, the result of months of hard work.

The Flycycle, for instance, was created out of an old butcher's errand-boy bike by production designer Ashley



Wilkinson. And the scene on location during the filming was vastly different from the final image of *Supergran* pedalling through the sky. The effect was achieved by suspending the Flycycle from a giant Simon Arm crane which swung in a circle to give the impression of flying.

'It was quite a delicate operation,' Ashley points out, 'for actress Gudrun Ure was 30 feet above the ground hanging over the cliff edge on a bitterly cold day with a strong wind blowing in from the North Sea.'

Above left
Actress Gudrun Ure tackled her own hair-raising stunt clinging to the fin of a helicopter in flight to pull the machine down on to the tarmac – and bring yet another villain to justice.

Above right
Supergran soars through the sky on her ingenious Flycycle, one of the many inventions featured in this comedy fantasy series.

The Skimmer, built on the base of a stripped down Volkswagen car, did not actually fly through the air or skim across the sea. Those ingenious effects were achieved with a 3ft.-long scale model of the real Skimmer hanging by a nylon thread from a Simon Arm with a props man in a cradle on the end of it.

He operated the 'machine' which was filmed against backgrounds of high buildings and the sea which again created the impression of flying. As for that sensational pole-vault through the high window of The Scunner's lair, Gudrun Ure leapt through a window 3ft. above ground level in a church hall at

Tynemouth, Tyne and Wear, where the mythical village of Chisleton was created.

The amazing long jump through the air involved a stunt girl jumping backwards from the 50ft.-high window onto a huge inflatable mattress. The on-screen effect was produced by simply reversing the film.

But, of course, some of those effects on screen are the real thing. Like Gudrun Ure hanging on to a helicopter and pulling it down onto the tarmac.

Gudrun did that stunt herself and got badly bruised in the process. 'It was all very exhausting,' she admits ruefully, 'But I enjoyed every minute of it!'

SUPERSTAR ROLAND

Self-proclaimed superstar Roland Rat began his television career during the Easter of 1983 as the host of TV-am's children's cartoons. He was soon recognised as a major talent and in August 1983 was given his very own slot on *Good Morning Britain*.

Ratings soared – and since then Roland and his chums have endeared themselves to millions of children and adults, becoming an essential part of holiday viewing.

The adventures of the team – Reggie, Roland's little brother, Errol the Hamster, Kevin the Gerbil, Glenis the Guinea Pig, and the incomparable D'Arcy de Farcey – have taken them the length and breadth of Britain, and as far afield as Hong Kong.

Their exploits trigger thousands of letters from fans each week and Roland has his own fan club (The Official World Wide Roland Rat Appreciation Society, or OWRRAS for short).

The astonishing success of Roland has already begun to generate awards – he has been both *TVTimes* and *Granada's Children's Personality of the Year*.

Yet it all began humbly enough. Roland freely admits that he was born in a sewer near King's Cross Railway Station, and he was triggered into superstardom by an impatient father called Freddie who entertained the other sewer rats by singing old Cliff Richard songs.

His television break came with the start of TV-am, and although the bosses were not at first impressed by his potential, Roland persevered and built his own wooden hut on the roof of TV-am that became the Rodent Broadcasting Corporation.

The rest is a matter of history. Kevin the Gerbil turned up at King's Cross, the first ratfan, and appeared with Roland during the summer of 1983. He was also the financial adviser who brought Roland's 'old banger' that led to the adventures of *Rat On The Road* – and attracted Errol to join the team.

Roland's Christmas adventures in 1983 – on the



skiing slopes of Switzerland and at the Chalet in Saas Fee – firmly cemented him in the affections of his growing number of fans.

The next stage was even more exotic – a trip, accompanied by Kevin, Errol, and for the first time little brother Reggie, to Hong Kong to appear in a disastrous movie called *Enter The Rodent*. Roland made a quick exit back to Britain when he realised the script was a load of rubbish.

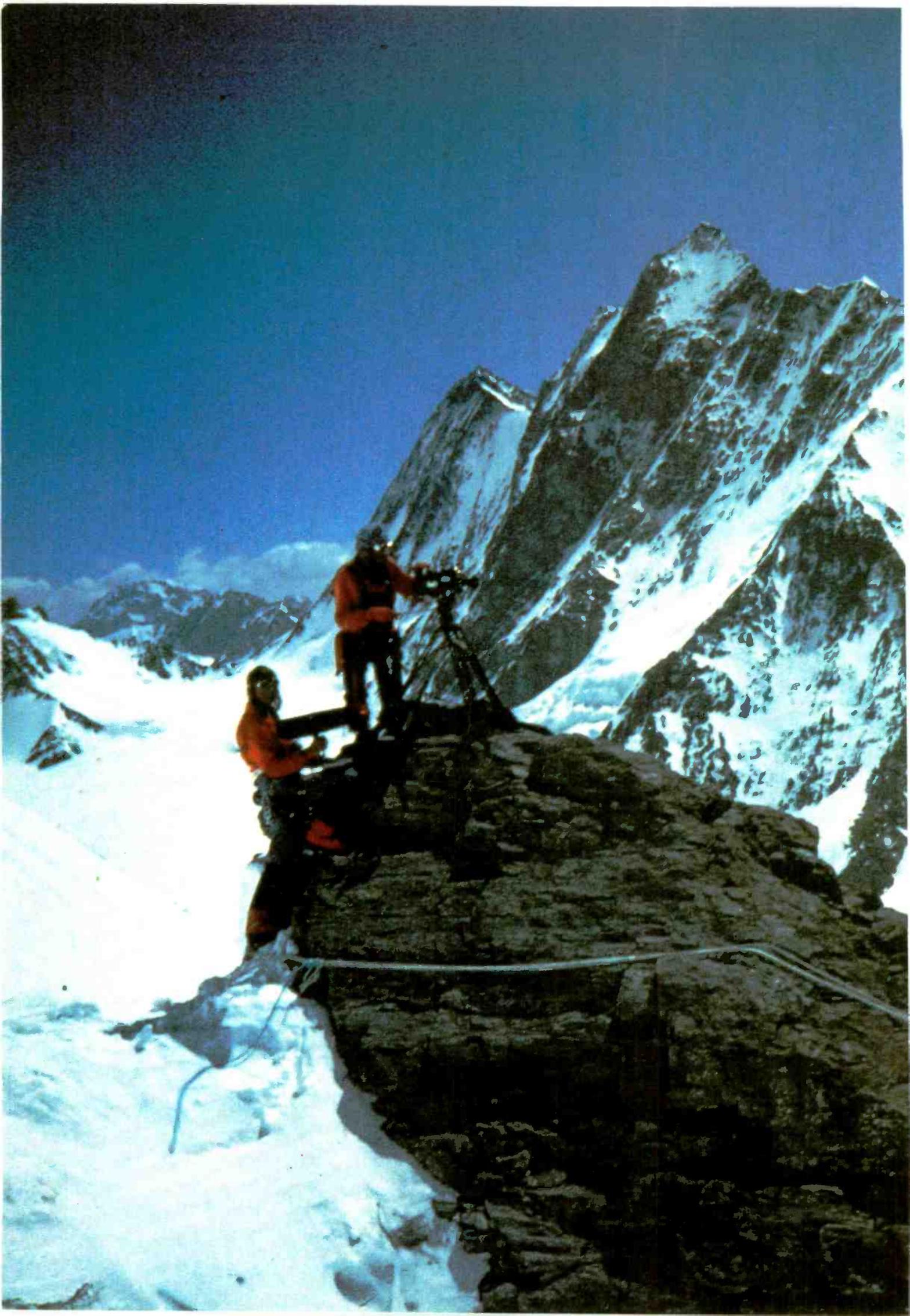
Appearances on *Roland Live* – with the superstar talking directly to his fans – followed, and then a second expedition of *Rat On The Road* to some of the farthest reaches of Britain.

Glenis the Guinea Pig entered dramatically with a major undercover operation – 'Operation F.O.G.I.', or 'Free Our Glen Immediately' from the pet department at Harrods.

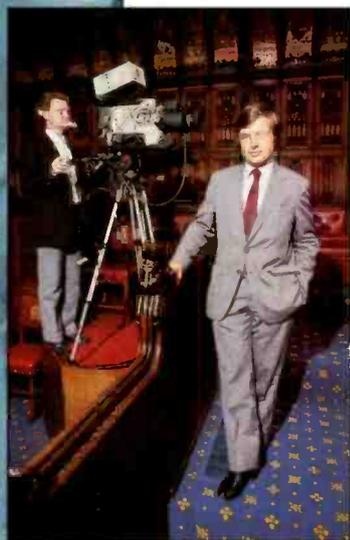
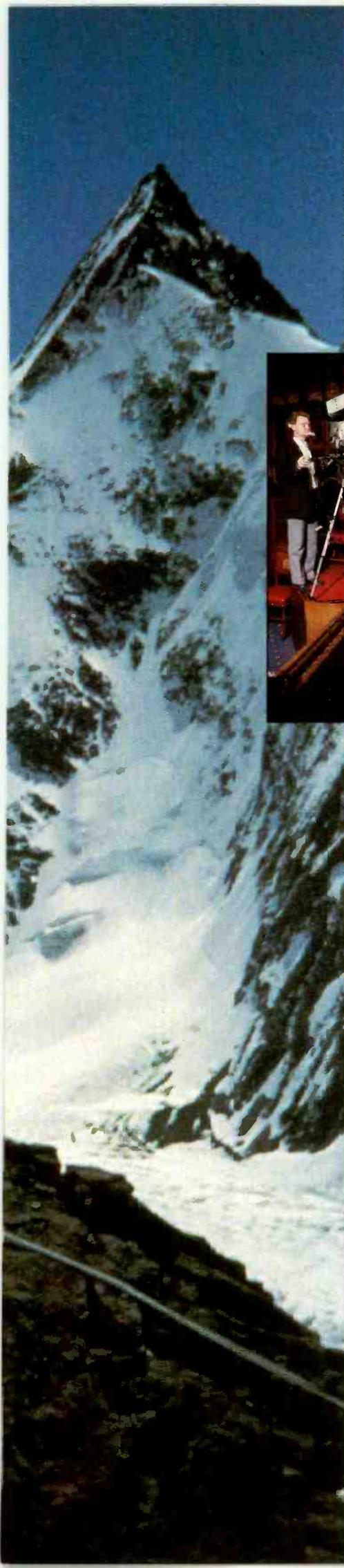
Roland continues to grow from strength to strength. He has released his own record, appeared in his own pantomime – attracting guests such as Bonnie Langford, John Inman, Lulu and Matthew Kelly, and has even become a quizmaster, hosting his own show *Roland's Rat Race*.

His search for new frontiers knows no bounds, not even a leap across to the BBC.

On the ski slopes. Roland's Christmas adventures in 1983 firmly cemented him in the affections of his growing number of fans.



INFORMATIVE VIEWING



Above
Political Editor Glyn Mathias in the House of Lords. The original six-month experiment of televising the proceedings proved successful and the Lords have agreed the television cameras access for a further six months whilst considering permanent television coverage. ITN

Above right
TV newscaster and journalist Michael Nicholson went back to Vietnam to film a special report on how that country was recovering on the 10th anniversary of the war's end. With him is Kim Phuoc, whose picture brought home to viewers the horror of the war when she was the filmed victim of a napalm attack. ITN

Left
Assignment Adventure. The first film in this documentary series was made during a climbing expedition to the second highest peak in the Himalayas, and featured Britain's 'highest' woman, Julie Tullis. Ch.4/John Gau

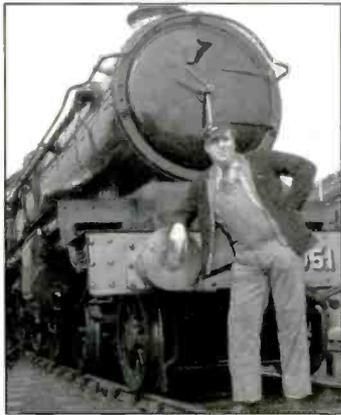
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For most people, television has become the main source of information about what is going on in the world – year after year the IBA's research has indicated that television gains in importance at the expense of the press; and when asked about 'which channel does the best job' at national news, viewers put ITV clearly in the lead.

In the average ITV area, more than a third of the transmissions on ITV (excluding TV-am) and over 40% on Channel 4 is devoted to informative programmes. Of this total, news and news magazines, current affairs, documentaries and other factual programmes account for over 20 hours on ITV and around 25 hours on Channel 4.



DOCUMENTARIES



Television documentaries use a variety of approaches to examine in depth different aspects of local, national and international life. Whether they be set against a political, social or historical background, these programmes, which are often researched and prepared over many months, do much to widen the knowledge and interest of the viewers and often draw public attention to little-known problems and injustices both overseas and nearer home.



Above
The Last Village Wedding. A film crew joined the guests at the wedding of Gloucestershire villagers Richard and Denise Ebsworth to make this documentary about the changing face of country communities. HTV

Left
Barricades. A look at ten years of civil war in the Lebanon through the experiences of three young women. *Thames*

Left
First Tuesday - 'The Longwood Thump'. This edition of the award-winning documentary series featured the Morris Men of Saddleworth as they gathered for the local summer holiday fortnight - otherwise known as the Longwood Thump. *Yorkshire*.

Right
Godspeed USA. A regional documentary recalling the exploits of a group of East Anglian adventurers who set up a colony in Jamestown, Virginia, in 1607. *Anglia*

Above Left
G.W.R. 1835 from Paddington - A Journey with Christopher Hughes. Presenter Christopher Hughes pictured with one of the famous engines from the Great Western Railway era, which has been restored to full working order at Didcot, Oxford. *TVS*





ETHIOPIA – DESPAIR AND HOPE



The British public first became aware of the famine raging in Ethiopia in the summer of 1984 when Central Independent Television's award-winning documentary *Seeds of Despair* was shown on the ITV network. That film, made by Charles Stewart and Malcolm Hirst, carried a dire message which was afterwards followed by other grim reports from BBC journalist Michael Buerk and cameraman Mohamed Amin.

Director/Cameraman Charles Stewart had been working for over a year in a remote village in Ethiopia, making a series of films for Central about the way that the people were striving to farm on land that was being eroded by creeping desert. Although life in that village was very hard, he, like most of the world, was unaware of the disaster unfolding in the next province until one day he met a family who had walked many miles looking for medical help. They had come from neighbouring Wollo province, which was already in the grip of famine, and they were starving.

Charles Stewart immediately broke off his work in the village and returned to England to persuade Central to let him make a programme about that growing famine, a documentary that he hoped might serve to bring help to famine victims.

Above
Seeds of Despair.
Children at Korem – does their future hold despair or hope?

A little time later he was in Wollo province recording the harrowing events there. That documentary, with the title *Seeds of Despair*, was shown on ITV on 17th July 1984 and helped the Disasters Emergency Committee to launch the Famine Appeal which raised over £50 million from the public.

As soon as *Seeds of Despair* was completed, Charles Stewart returned to the village to finish the work on the series which he had interrupted. Because that series showed that there might be a way to stop recurring famines, he called it *Seeds of Hope*. This series is not about

starving people huddled together in camps, but about a proud, energetic people trying to live in their home village. They are very resourceful people but they too are struggling to survive after a series of disastrous harvests. They work very hard to conserve severely eroded land but, without rain, their efforts are wasted.

The films show them planting 10,000 tree seedlings in the hope that they will grow and hold the earth firm, but there was so little rain that after three months only 25 trees survived.

Seeds of Hope includes scenes from the United Nations Environmental Programme debate on desertification held in New York at a time when money was pouring in from many countries to help alleviate starvation. Much of this money came from international public response to pictures of starving Ethiopians shown in *Seeds of Despair* and other television and newspaper reports.

If these television programmes can help lead to the realisation that recurring droughts need not bring famines, if money and knowledge are devoted to preserving and irrigating the land and, if the world's adequate food supply can be distributed in a fairer manner, then no-one need starve.

The *Seeds of Hope* may be planted.

ITV RAISES TWO MILLION FOR ETHIOPIAN BOAT APPEAL

Northern Life, Tyne Tees Television's nightly news magazine led a concerted effort in co-operation with Border and Granada to raise £2 million in five weeks to send a cargo ship loaded with grain and vital supplies to the aid of famine victims in Ethiopia.

After an approach by Oxfam, Clive Page, Head of News at Tyne Tees, enlisted the support of the two ITV companies to publicise the People's Boat Appeal.

Money poured in from throughout the North of England from all quarters as

nightly news magazines ran reports on the appeal's progress.

With the backing of pop stars Boy George and Paul McCartney, soccer idol Malcolm MacDonald and TV favourites Derek Batey and Cilla Black, a three-hour telethon produced by Tyne Tees raised more than £200,000 in one evening alone.

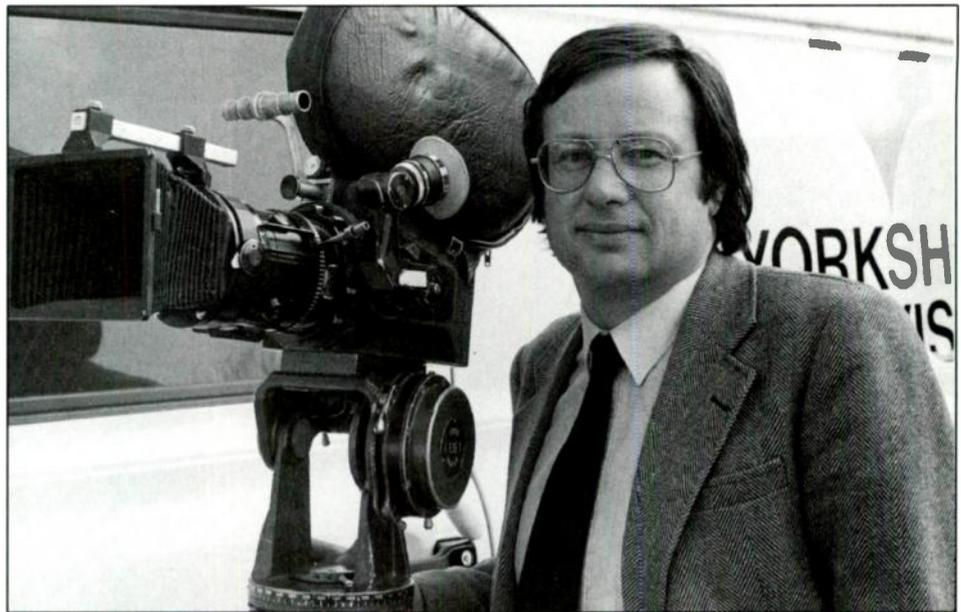
The cargo ship 'Link Target' eventually set sail from the River Tyne early in 1985 loaded with 12,000 tons of grain and 3,000 tons of vital supplies to provide immediate relief and longer-term aid.

SHINING LIGHT INTO DARK CORNERS

Remember Tommy Wylie, the lonely teenager walking the streets of London in the classic documentary, *Johnny Go Home*? Or Alice Jefferson, the tragic mother of two, dying of cancer brought on by asbestos, in *Alice: A Fight for Life*?

They became overnight celebrities when their stories were told on television. But they might have remained unknown if film-maker John Willis had had his way. For Willis, the man who brought Tommy and Alice to the screen, did not want a career in television.

'I was all set to become a lawyer,' says Yorkshire Television's Head of Documentaries and Current Affairs. 'Fortunately, I changed my mind before it was too late.'



Willis, 38, is one of ITV's outstanding programme makers. His films have prompted government inquiries and made headlines across the globe. His recent series, *From the Cradle to the Grave*, was about people caught up in the machinery of the Welfare State.

At Yorkshire Television, Willis controls a team of expert producers, directors and

Top
John Willis

Above
Alice: *A Fight for Life*

researchers making the award-winning monthly series *First Tuesday* and other films. He says: 'We try to produce films that make people sit up and think. If, after seeing them, they decide to go out and try to change things, that's fine.'

Many of Willis' films have brought about significant changes. *Johnny Go Home* in 1975, which revealed the fate of the ragged army of youth attracted by the bright lights of London, prompted a succession of court cases and social reforms. Another of his reports, *The Secret Hospital*, which made astonishing allegations of brutality at Rampton mental Hospital, led to the setting up of a special twenty-man police investigation unit. The film won an International Emmy – television's Oscar – in New York.

But, says Willis, the film which had most impact was the sad story of Alice Jefferson's brave battle for survival. It was the first time television had produced such damning evidence of the links between asbestos and cancer. The film changed the way we view asbestos, and probably helped to save many lives. It sparked people into taking action. Now, because of the publicity, people are afraid even to touch asbestos.'

Tragically, Alice Jefferson lost her fight for life. But Willis and

his team have kept in touch with her family. And they maintain a close contact with the subjects of their other films. 'It's essential that you care about the people you are filming. And it's not something you can fake. I was very fond indeed of Alice. I hope my feelings towards her came across in the film.'

Willis has worked for Yorkshire Television since 1970, after winning an Honours degree in History at Cambridge. He says: 'Programmes like ours form an essential part of the democratic system by allowing the public to be better informed about the society in which we live, particularly by uncovering the kind of information, often uncomfortable and unwelcome, that others try hard to cover up.'

'We are lucky. British television is one of the most free in the world, and it has large enough resources to make investigative documentaries.'

Willis has made a few enemies – not least the powerful men who run the institutions his films have attacked. But he says: 'The films perform an important function in democracy. They shine a bright light into dark corners of our society, corners that our rulers often wish would remain dark.'

Willis and his team are currently working on a follow-up to *Johnny Go Home*.

COVERAGE OF INDUSTRY

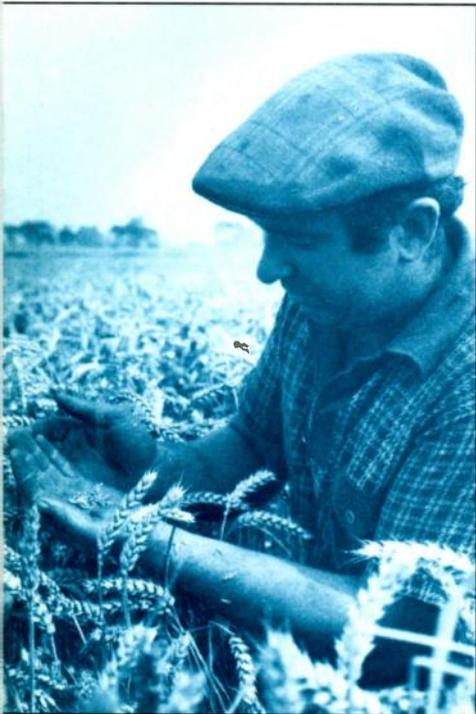
Independent Television continues to reflect the vital role of British industry in both its networked and local programming. Major industrial developments are often covered in ITN's news programmes while the networked current affairs series probe and discuss the issues involved. In addition, the programme companies provide special programmes on the world of business, industry and finance, and often develop local stories within their regional news magazines.

The Welsh National Business



Above
The Business Programme. John Plender and Iain Carson co-present the weekly programme aimed at businessmen and city professionals, with an in-depth look at the week's events in business and finance in Britain and abroad. Ch.4/Limehouse

Left
Farming Outlook. A scene from one of the many informative farming programmes. Tyne Tees



Awards scheme, sponsored by HTV and the *Western Mail*, was designed to encourage those who wish to embark or have recently embarked upon a new business. HTV planned a special programme on the scheme and a series of six which were to look at various aspects of the awards and a number of business development issues in Wales.

Channel 4's *The Business Programme* is an example of a lively series which appeals both to the specialist and the interested layman while its

counterpart *Union World* provides a balanced and informative account of Trade Union affairs.

Unemployment in Britain has given rise to a number of programmes. Tyne Tees' *Attitudes to Work*, for example, examined cases where different groups of people have had their attitudes changed or radically affected by the current recession; and the company's *Working for a Better Life* looked at the prospects of life with and without employment in tomorrow's world.

PUTTING OIL IN THE CAN

Coming face to face with the tiger used in Esso advertising was a hair-raising experience for one of the television crews filming the £1m series *Oil*. They were warned not to back away from the big cat but to stand very still while it licked their faces and chewed their hair.

The seven one-hour documentaries are being produced by Grampian Television in association with the

Norwegian State Broadcasting Company (NRK) for Channel 4. A substantial commission was provided by Channel 4 to help Grampian in the making of its most expensive and ambitious series ever.

For over a decade, Grampian and NRK have straddled the North Sea oilfields and produced news and documentary programmes on the impact of the energy source

on their communities. Grampian's Head of News, Ted Brocklebank, and NRK's Current Affairs Producer, Bjorn Nilsen – both oil experts – harboured ambitions for a series on how oil had effected the course of 20th century world history.

It was a complex venture. From the first meeting between Ted and Bjorn on a barge in St. Katherine's Dock during the London Market in 1982, there

were many problems to overcome before filming could start. The two Executive Producers had to agree outline scripts before approaching Channel 4; a recognised world expert had to be recruited as series consultant (Anthony Sampson was chosen); a firm of international lawyers had to arrange a contract between the two companies which satisfied legal requirements in Scotland and Norway.

Meanwhile, Grampian, NRK and Channel 4 had to choose a series director – Mick Csaky, who had an impressive film track record, was selected. Production teams were organised and a central base was arranged in London for Mick Csaky, researchers and film editing.

While the nuts and bolts were being sorted out, the two Executive Producers and the Director had to finalise shooting scripts and start researching the world-wide locations. It was decided that Grampian would film throughout the USA, part of the Middle East and in China, while NRK would go to South America, Europe, Africa, the Middle East and Russia. Both would film in their own countries and make use of their film libraries.

Having researched many of these exotic locations, the first

filming took place – in Scotland! But it was an essential part of the story, with Achnacarry Castle the venue for the formation of the first oil cartel and West Lothian where James 'Paraffin' Young developed the great 19th century shale oil industry.

As the television crews flew round the world they encountered a wide range of experiences. The NRK team, for example, arrived at San Juan Ixhauतेpec in Mexico only one day after the major gas tank disaster.

Grampian were fortunate in

obtaining not just one but two interviews – in London and Los Angeles – with Armand Hammer, the boss of Occidental Petroleum. And it was Grampian's crew who came face to face with the tiger, in the Mojave Desert, California.

The Grampian unit were also allowed to film with the minimum of restrictions in China. Then it was on to Saudi Arabia, Iran, Libya, Russia and, nearer home, Shetland.

Months of editing will complete the production for screening on Channel 4 in 1986.

Below

'Who are you looking at?' Bundi, the tiger-star of Esso advertisements, took a close interest in proceedings during this section of filming for *Oil*.

Bottom

The head of Mesa Petroleum, Boone Pickens and his wife, Beatrice, on their ranch near Amarillo.



ITN – COVERING THE BIG STORIES



Conflict and confrontation, triumph and tragedy, were the headlines which had viewers tuning into ITN news programmes during 1984-85.

At home it was the miners' strike, the Brighton bombing, the plunging pound and the Bradford stadium fire. Overseas, attention was focused on Ethiopia, the US elections and India with the assassination of Indira Gandhi and the Bhopal disaster.

Whatever the news, ITN was there bringing pictures and reports for the four daily national news programmes and their 24 million viewers.

An eventful year of news has kept ITN's team of 170 journalists (including around 50 reporters) and its 32 ENG camera crews particularly busy.

ITN cameraman Nigel Thomson's coverage of the American Noraid fund raiser Martin Galvin's appearance at a Republican rally in Belfast and his coverage of the immediate aftermath of the bombing at Brighton's Grand Hotel, won for him the Royal Television Society News Cameraman of the Year Award.

However, the miners' strike dominated the year. There was hardly a reporter or camera crew who was not at some time involved in its coverage.

The *Channel Four News* report on one broken community in Derbyshire, Shirebrook, won for reporter Jane Corbin the Royal Television Society Award for the Best Topical Feature. It was this kind of reporting together with live studio interviews like the

MacGregor-Scargill confrontation which contributed further to *Channel Four News'* reputation as the best-informed news analysis programme on British television. The programme's presenter, Peter Sissons, received the 1984 Broadcasting Press Guild Award for Outstanding Contribution to Television In Front of the Cameras.

Overseas, ITN relies on the strength of its news bureaux in Washington, the Middle East and Johannesburg. Stories from other parts of the World are received via satellite through the three daily Eurovision news exchanges and from the major US television networks.

The company also has a major shareholding in UPITN, the worldwide news agency providing news pictures to over 500 broadcasters in more than 70 countries. In 1985, UPITN changed its name to WTN – Worldwide Television News Corporation – a name more in keeping with its activities.

The US Presidential Election was one of the most colourful major overseas stories of the year. Washington correspondent Jon Snow reported on the day-to-day events leading to President Reagan's emphatic victory, and ITN produced special programmes covering the campaigns, the debates and the election.

The five-hour broadcast from seven countries to celebrate VE Day was the largest foreign operation ITN has ever mounted and was





Above
Reporter Jane Corbin with Prime Minister Indira Gandhi days before she was assassinated.

Top left
Miners' leader Arthur Scargill broadcasting during their strike.

Far left
American soldiers cross the Rhine in the Allied push for Germany. This film was featured in ITN's VE Day special.

Left
Coal Board Chairman Ian McGregor with an ITN team during the miners' strike.



among 25 ITN Specials produced, on various subjects.

ITN was involved almost constantly in Lebanon as the problem worsened, but even this was overshadowed by a double tragedy in India. First came the year's most devastating headline when Indira Gandhi was assassinated. Then, while the nation was still mourning its Prime Minister came the news that gas escaping from a Union Carbide plant in Bhopal killed over 2,000 people.

After 30 years of providing news programmes for Independent Television, ITN has earned a world-wide reputation for its balanced and reliable news coverage.

A NEWSROOM REVOLUTION



A technological revolution in the newsroom means that ITN is now equipped to provide an even faster news service for ITV network viewers.

The switch to the Basys computerised newsroom system was completed in Spring 1985, enabling ITN to streamline its entire production process. Now journalists have immediate access to a vast bank of information and stories can be written, edited and updated on the computer, saving valuable time in the race to meet programme deadlines.

The system has also proved an invaluable aid to internal communications enabling anyone from the Editor downwards to follow how ITN is handling the breaking stories of the day.

Basys, which is owned by ITN, started changing the face of ITN newsrooms in 1982, when the system was first installed for *Channel Four News*. Now the newsroom typewriter has almost

become obsolete and even the tape machines belong to a past era. All agency copy is now distributed instantly and electronically to each of the nearly 200 ITN terminals serving the four programmes, enabling journalists to monitor developments around the world at the touch of a key.

Today, the Basys systems are being used by NBC News in America, Radio Televisione Italiana (RAI), BBC Radio, CNN in Atlanta and Washington, WOR in New York, and many other news organisations throughout the world. TV-am in Britain also has the system as does Anglia Television which became the first in the UK to introduce, in 1985, a computerised regional newsroom.

Anglia's computer set-up differs from those in the national newsrooms in one essential respect – in addition to the usual storing of information, production and collation of

The Channel 4 newsroom with its computer terminals. All ITN newsrooms are now totally equipped with the Basys system – the world's most sophisticated computer system designed for journalists.

scripts, programme running orders and autocue, it also provides an information-handling network which links Anglia's four regional news centres at Peterborough, Northampton, Luton and Chelmsford with the main newsroom in Norwich. Remote terminals in these centres can 'plug-in' to the main computer and gain access to the daily 'bank' of news information flowing in from regional and national sources.

Anglia looks upon this as a further stage in creating a decentralised news-gathering service unique in ITV. Each news centre has its own direct picture-link with Norwich for the transmission of electronic news pictures. Each is also equipped with a mini studio. Through these bases the company is able to maintain continuous close contact with the areas served. The concept is truly regional television, sensitive and responsive to the communities.

EAST-WEST RELATIONS – SERVING A DUAL REGION

When Central Independent Television began its new programme service for the Midlands in 1982, one of the major changes for viewers was that the region was to be divided into two. A new studio complex – the East Midlands Television Centre – was built in Nottingham and for the first time viewers in the East Midlands were to receive their own separate news and magazine programme and have their own announcers.

In practical terms this provided an opportunity to invest viewers with a new sense of identity and to make them feel more at home with a television service which had something of a local feel to it.

Central sees it as very much part of its job to foster that new identity, both through programmes on the screen, and through its activities in the neighbourhood. Daily contact with the viewers comes through the station continuity announcements, through the

news bulletins and, in particular, through the early evening news and magazine programme.

But running a news and current affairs service for a dual region poses many problems. Central's Controller of News and Current Affairs, Bob Southgate, is a former ITN reporter and newsreader who joined Central from TVS in the South and South-East of England, another of ITV's dual regions.

He says that one problem with dual regions is that transmitter coverage does not coincide neatly with the complexities of regional identities.

'If only people would separate themselves into two neat and distinctive communities, the West Midlands and the East Midlands, for example, or the Central South of England and the South-East – things would be easier.

'But people aren't like that: they don't always agree to being subdivided, classified and regimented into labelled compartments – and that is always supposing they accept that the labels are correct in the first place.'

But it is clear that the viewers do like hearing stories about themselves, and news items about neighbouring towns and villages. And these all help create a community spirit.

The transmitter pattern provides other problems. During all the years when they had no separate service, many East Midlands viewers had their aerials tuned to the Sutton Coldfield transmitter. But this now carries only the West Midlands service.

For some, seeking out the more appropriate East Midlands service of local news and information (now on the Waltham transmitter) was a simple matter of twiddling the knobs. But for others it has meant adjusting their aerials or even buying a new one. The fact that so many have done so is a tribute to the attention which Central has paid to the needs and news of the local community. But it is a process which is on-going and one which creates headaches

for the news staffs.

For, a dual region means two separate newsrooms with two news editors and two teams of reporters and crews producing separate – and sometimes competing – programmes. But since not all viewers are tuned to the most appropriate service (and some viewers cannot in any case receive their preferred service because of the remaining engineering and transmitter problems) some stories of importance to viewers throughout the Central region have to be shared. But share too much – and the reason for a separate service disappears. Share too little – and there is a risk of failing to inform a considerable section of the viewers. That is the balance which the editors have to try to achieve each night.

The task of covering such a large region, with nine million viewers, is made easier by the use of the most modern technology. There are nine ENG crews out each day – ENG is television shorthand for electronic news gathering and means simply that the story is recorded electronically on video tape, which does not need processing, rather than on film, which does.

Permanent links between the studios in Nottingham and Birmingham facilitate the swift exchange of news items between the two centres. And the latest electronic wizardry is used to put the stories on the screen in the most graphic fashion.

The ability to split the transmission is not simply a device for programmes. Local advertisers, too, can use the facility to talk to either half of the region – and as this use expands, it will obviously become a very potent test-marketing tool for new products.

But whether it's news, continuity, or the television equivalent of the corner shop advertisement, the concept of the dual region is making a major contribution to how the people of different areas of the country see themselves – and to how other people see them.

Below
Central News East.
Andy Craig and Anna Soubry.

Bottom
Central News West. *Left to right:* Gary Newbon, Sally Jones, Bob Hall and Bob Warman.



REGIONAL NEWS AGAINST THE CLOCK

At six o'clock precisely every weekday, the opening titles of Yorkshire Television's regional news programme, *Calendar*, burst onto the screen. It is a moment which marks the culmination of hours of intense effort, planned on the scale of a military operation, to bring the news of the past 24 hours from a vast area stretching from North Yorkshire to The Wash.

The viewers see the presenters, the reporters, the studio guests and the weatherman, but backing them up behind the scenes are scores of staff, from cameramen to electricians, from graphic designers to scenehands. *Calendar* enjoys the distinction of holding the Royal Television Society's award for the best regional daily news programme.

Here is a visual impression of just what the huge team operation involves:

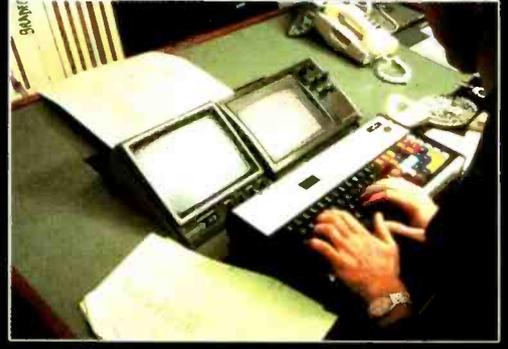
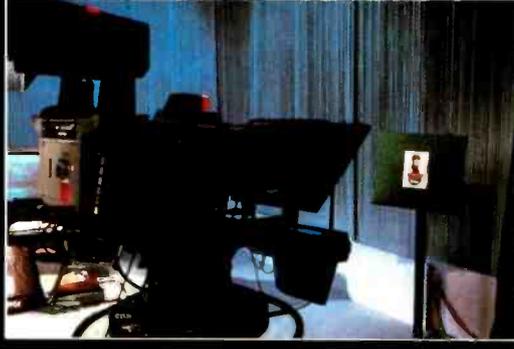
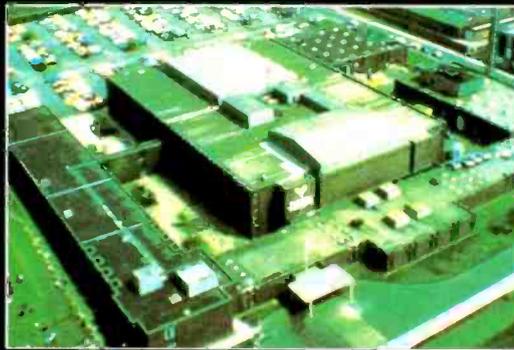
Left to right, top to bottom:
 The Television Centre, Leeds
 Leeds news crew
 Grimsby news crew: Film
 Lines of communication
 The *Calendar* day begins

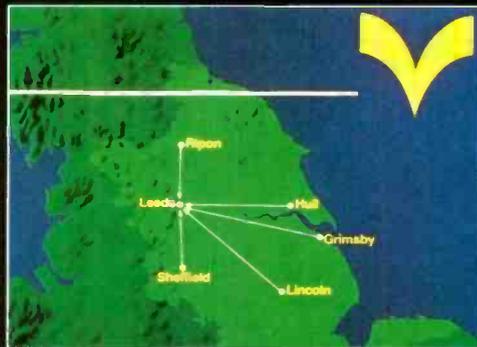
News editor on telephone
 ENG equipment checked
 Morning conference
 The studio is set and lit
 Film for Leeds is collected

Film is processed
 An insert is recorded
 Film is edited
 Press conference
 Sheffield item is fed to Leeds

News stories are written
 Illustrations are assembled
 The studio is prepared
 News bulletins are rehearsed
 Sources of news: Film and slides

Sources of news: Photographs
 Sources of news: Captions
 Sources of news: Autocue
 Studio control
 Broadcast





PROBING THE NEWS



People and issues prominent in the public eye come under scrutiny in the networked and regional current affairs programmes. Those who influence society and the way we live are closely questioned on their ideas and policies. Complex issues are examined and presented to viewers in such a way as to bring greater understanding or to prompt healthy questioning and debate.

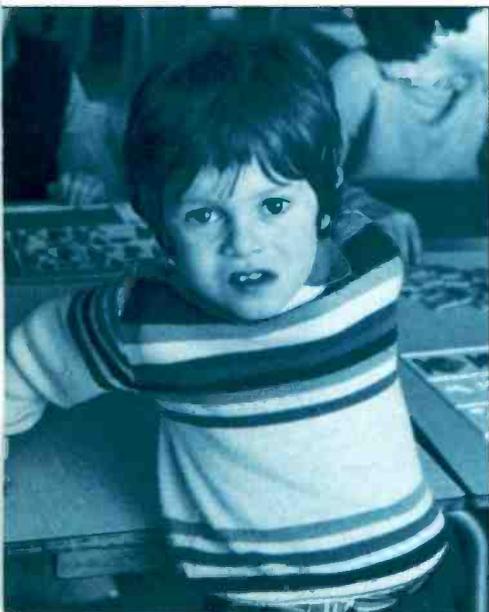


Above
A Week in Politics. Presenter Peter Jay interviews the Prime Minister in this major weekly series.
Ch.4, Brook

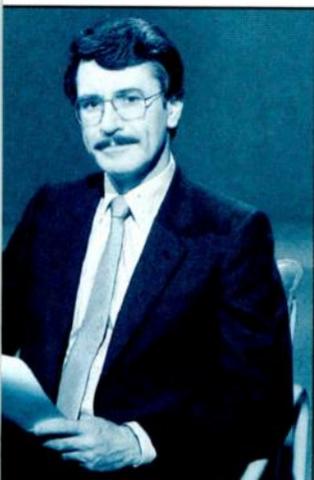
Left
Face the Press. The Bishop of Durham faced searching questions from a panel of Fleet Street journalists.
Ch.4/Tyne Tees

Far left
World in Action. One of the regular networked current affairs series which probe issues of major importance and concern. Pictured is five-year-old Ian Beach, born with deformities which his parents claimed were caused by a drug taken during pregnancy.
Granada

Near left
Crann Tara. Presenter Donald John Macdonald in the Western isles for this part-networked Gaelic current affairs series.
Grampian



IN THE FIRING LINE



Presenter Gus Macdonald.

Right to Reply is the only programme which Channel 4 produces itself. Gus Macdonald, who has presented the series since its inception, writes: The invitation was 'to come and have a go at television' and there have been plenty of takers ever since those first uproarious weeks on air when Channel 4 found itself rechristened Channel Bore, Snore or Swore. Since then hundreds of viewers have demanded and got a 'right to reply': shocked, angry, righteous, regretful, or sometimes plain baffled, they have appeared on screen cross-questioning programme makers.

My job has simply been to help them pursue their complaints: schoolkids and High Commissioners; Peers, PROs and OAPs; black and brown; orange and green; straight and gay; Arab and Israeli – to name but a lobby load.

Channel 4 could, of course, have stayed true to the highest and mightiest establishment

tradition which says when faced with public protest: 'Never retract, never explain. Get it done and let them howl.'

Instead, Channel 4 instituted a weekly 'right to reply' and viewers have since howled to such good effect, it looks set to become an institution – the only place on television where the producers are accountable to their critics. And often it is the professionals whose nerves have to be calmed: admittedly they have more to lose but, often, nothing in their experience has prepared them for what John Grierson, the father of British documentary, once called 'the simple braveries of the public forum'. They're learning.

Channel 4 is polite but insistent with its independent producers. In return for the privilege of cash and commission to make programmes which might influence millions, the least one can expect is a measure of accountability. The

persuasiveness of this argument was demonstrated when most ITV companies readily agreed to put their programmes in the firing line.

For me, the most revolutionary aspect of *Right to Reply* is the Video Box, that extraordinary invention which allows viewers to sit down, press a button, talk straight to an automatic camera and appear unadorned on *Right to Reply*. Through the Video Box critics can look television straight in the eye and also talk to fellow viewers with a conviction never carried by actors reading extracts.

A reassuring usurper of media stereotypes, our Video Box reveals, not the rabid racists, religious maniacs, prudes or exhibitionists who are the 'punters' in the 'audience' of fearful elitist media imaginings, but overwhelmingly decent, sincere and concerned citizens. The kind of people, in fact, who deserve a public service – and certainly a right to reply.

JOURNALISTIC FREEDOM

Today, more than ever, the duty of the broadcast reporter is to maintain his impartiality and his freedom from bias in seeking out and examining the truth about our world – but the truth as he thinks it is, not as he thinks it ought to be. His job – backed by the IBA – is to play fair and do his best to be impartial.

The power to set the agenda of public debate has always been regarded as the broadcaster's most important responsibility. He exercises it through his own professional news sense – an honest attempt to decide what to report in the public interest.

'If you ask me who decides what is the public interest I can only reply – the working journalist,' writes Robert Hargreaves, a former news correspondent with ITN and now IBA Chief Assistant (Television). 'If he allows someone else to decide for him – the Government, a pressure group, the courts or an ideology – then he has forfeited his freedom. If you deny the journalist that choice, you deny one of the basic principles of democracy.'

It is sometimes argued that in spite of this broadcasters should

impose a form of self-censorship on certain stories. When *TV Eye* reported on the problems of racial harassment in East London, a pressure group sought a legal injunction against the IBA.

'Neither the cause of truth nor of good race relations was well served by these attempts to conceal a problem we all know exists,' says Hargreaves. 'On this occasion the judge refused the injunction on the grounds that it was up to the IBA, and not the courts, to ensure that programmes are duly impartial.'

'There was a less happy response from the law to Channel 4's 20/20 *Vision* programme alleging that the phones of trade unionists and workers in the peace movement were being illegally tapped by MI5 and the Special Branch. Any journalist worth his salt would have considered it his duty to reveal the issues of grave public concern that had been uncovered.'

For all that the programme was initially banned. The IBA took legal advice and Counsel stated unequivocally that to broadcast the revelations would be a criminal breach of the Official Secrets Act. As

a statutory body answerable to Parliament the IBA was advised it ought not break the law and should forbid the broadcast.

Recalls Hargreaves: 'During the fortnight the ban remained in force we were swept up in a wide and sometimes acrimonious debate about freedom of information and the restraints which had been imposed on public service broadcasting. It was argued – inside and outside the IBA – that the journalists who had chosen to work in Independent Television were now less free than their colleagues working in other media. It meant that on one of the most influential channels of communication in Britain, the public's right to know was no longer paramount'

'I can think of few episodes in 20 years of broadcasting that have caused such profound heartsearching.'

'The growing influence of the law over the practice of journalism is a worrying trend for which it will not be easy to find a solution. But it is nevertheless an issue which must now be given urgent attention. The freedom of information is at stake.'

YOUR CHOICE



Left
4 What It's Worth. Penny Junor presents this hard-hitting consumer programme. Ch.4/Thames

Right
Pennywise. Presenters Muriel Clark and Anne Brand giving viewers advice on diet and nutrition. Grampian.

Below Left
Gardens for All. TSW gardening expert Terry Underhill (right) and Bridport lecturer and horticultural consultant Robert Jones visited the annual Brixham show to explain what qualities make top-class fruit and vegetables. TSW



Many programmes on ITV and Channel 4 are designed to appeal to minority groups or those with special interests.

Series such as *Getting On* (Central) and *Years Ahead* (Ch.4/Sidhartha), for example, have provided helpful advice and interesting ideas for senior citizens.

Gardens and gardening feature in several colourful series to spur viewers on to greater efforts in their own gardens – or just to be enjoyed as visually stimulating programmes in themselves.

For those at home in the afternoons, several companies present programmes specially geared to the tastes of an audience in which there is a high percentage of women.

News and advice on consumer affairs provide a useful service for viewers, while cookery programmes present imaginative recipes and ideas for the kitchen.

The concerns and interests of ethnic minorities have also been the subject of several programmes such as *Black on Black* and *Eastern Eye* (Ch.4/LWT).



Above
Pets in Particular. James Allcock, a vet for 35 years, presents the magazine programme that tells 'everything you want to know about pets'. Ch.4/HTV

Left
Black on Black. Programmes dealing with matters of concern to racial minorities can often appeal to a wider audience. Picture shows presenters Pauline Black and Beverly Anderson Ch.4/LWT







'FRIDAY NIGHT IS GARDENING NIGHT'

The Royal Superintendent of the Royal Horticultural Society's Garden at Wisley stood poised over a rose at pruning time, secateurs in hand. The film director was not happy with the shot and wanted it changed. 'Cut', he said crisply. 'Snip' went the secateurs and the rose fell to the ground. A clear case of the same word meaning different things to different people. But gradually, the people from Wisley got to know the habits and work style of the people from Granada (and vice versa), and *Gardeners' Calendar* began to take shape.

Wisley is one of the most famous and among the most carefully scrutinised gardens in the world – the perfect location for a television gardening series. There was the feeling that one should attempt to get away from the one-man (or one-woman)-band type of presentation. Why not use the Royal Horticultural Society's staff whose job it was to keep the garden in such spectacularly good order? And link it all with a

commentary spoken by Hannah Gordon who, it just so happens, has been a member of the Royal Horticultural Society for many years?

'The new alchemy seemed to work and before we knew where we were, the programme was in Channel 4's Top Ten and Wisley's gardeners were being recognised as far away as Guildford,' recalls producer Arthur Taylor.

'After that, there was the International Garden Festival at Liverpool, right on Granada's doorstep, an irresistible challenge simply because it was there. *Gardeners' Calendar* went on the road to Liverpool which meant that a selection of Wisley's experts were on hand to answer viewers' queries on air. That worked too, and the year after Liverpool, the show was on the road for real, each month, refreshing the parts that other gardening programmes don't seem to reach.

'Meanwhile, Roy Lancaster, plant hunter and explorer extraordinaire, had appeared in

The Great Plant Collections. Roy Lancaster, explored gardens famous for their collections of trees, shrubs and flowers for this series. He is seen here in Bodnant Gardens, North Wales. *Granada*

a Granada local programme, *Down to Earth*, tracking back to his roots in Bolton's Parks Department. There followed *In Search of the Wild Asparagus*, a networked series on Britain's wild flowers, which started from the premise that a magical journey of exploration, botany and folk history could begin on anyone's back doorstep. That developed logically into another series, *The Great Plant Collections*, which travelled the United Kingdom and Ireland, through the seasons, finding out where plants in the great gardens had come from in the first place. Surprisingly exotic places they turned out to be too... Nepal, China, Australia. Our gardens will never seem the same again.'

By 1985, the Wisley programmes, the Roadshows and Roy Lancaster's enthusiastic explorations were filling up all Channel 4's Fridays at 9.30 p.m. 'Friday Night is Gardening Night' said the publicists. 'We seem to be making a lot of green movies,' murmured the production team.

AWAY FROM IT ALL

The annual holiday has written itself into the calendar as firmly as saints' days and the phases of the moon.

For most people it has become a fixture; for some it is, along with the motor car and the vacuum cleaner, an essential part of the 20th century life support system, no longer even a luxury. The growth of holiday taking is a phenomenon. For millions holidays are the most important days of the year.

It was television, more than any other medium, which exposed this latent preoccupation. The first series of *Wish You Were Here...?* (Thames) was transmitted in 1974. Quickly it was apparent that the programme had touched one of its audience's major expectations.

But while so many people shared that expectation of holidays and travel, they also shared a lack of confidence when it came to deciding what holiday to take and where to go. Television supplied a uniquely reassuring source of first-hand advice and graphic information. Today, *Wish You Were Here...?* is watched by between 13 and 18 million viewers a week, rare popularity for a series concerned with a single consumer subject.

The programmes' purpose has remained unchanged since the first series. The starting point was a survey which showed that half of all holiday complaints could be attributed to people simply choosing the wrong holiday. *Wish You Were Here...?* set out to describe the character and amenities of major resorts with the kind of accuracy that would turn away from a place almost as many potential visitors as it attracted.

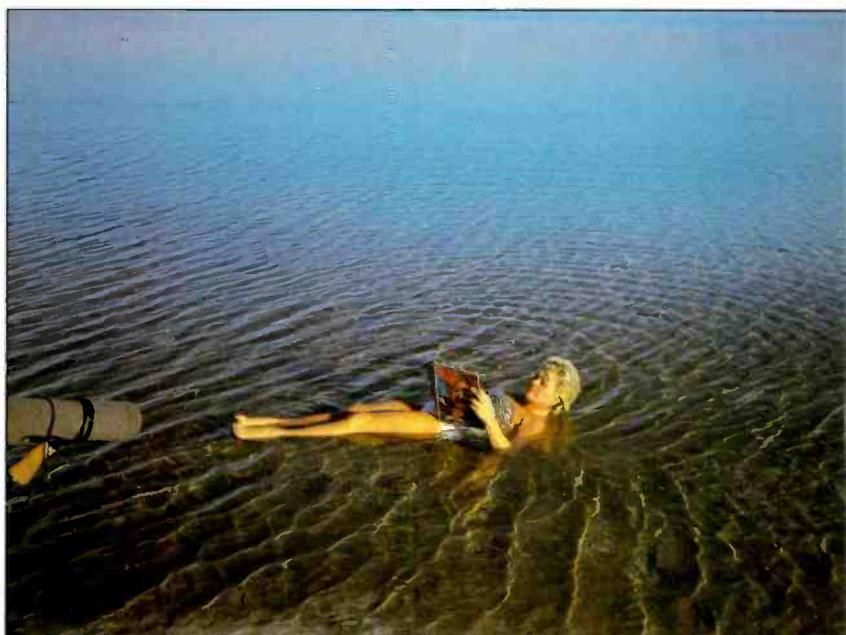
Besides guidance, viewers are also looking to the programmes for ideas. In a 13-week series, *Wish You Were Here...?* appraises nearly 40 different resort areas and reviews more than 50 contrasting holiday ideas.

The choice of holidays broadly reflects the overall pattern of British holiday making. For instance, approximately half the series is



Above
Presenter Chris Kelly in Lake Placid, the resort which has played host to two Winter Olympics.

Right
Presenter Judith Chalmers demonstrates the power of salt – in the Dead Sea – when the programme visited Israel.



Holiday Talk.

Politicians and stars of film and television shared their holiday experiences and photographs with viewers in this Thames Television series for Channel 4. Actress Geraldine James is pictured here in India which she grew to love during the months she worked there on location for *Ghar di* and *The Jewel in the Crown*.

made within the British Isles. Recent programmes have featured places as diverse as Morecambe, Skye, Cornwall and Bradford.

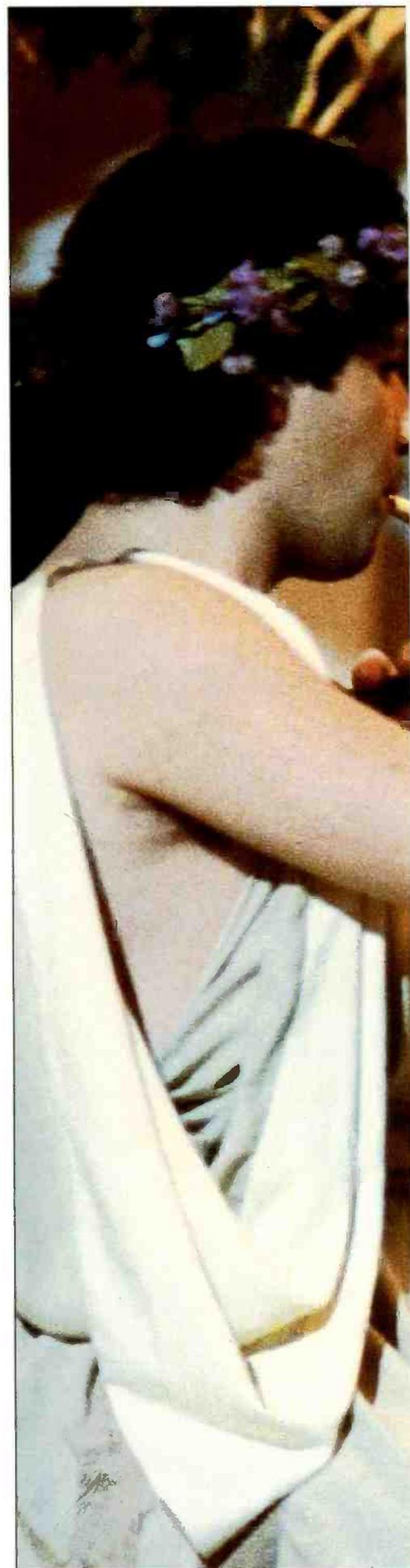
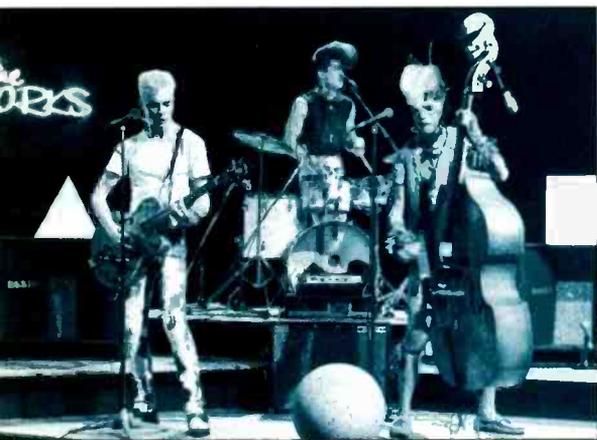
Overseas locations range from the Mediterranean to Australia's Great Barrier Reef; from bed and breakfast in New York State to a safari in the game parks of Malawi. There have been features on the controversial young people's holidays, crime in Spanish resorts, discounted air tickets sold through the so-called 'bucket shops' and dangerous items which should never be packed in luggage taken aboard aircraft.

Every programme is backed up by a comprehensive

information service. The details of all the holidays covered in the programmes are given on both Oracle and Prestel teletext and Thames publishes a free booklet containing a digest of the contents of the series.

Wish You Were Here...? never loses sight of the fact that its viewers look to it for practical advice which can be applied to their own holiday making. So while the programmes are escapist, it is escapism where the audience can make the escape, travel where it is the viewer who is cast as the traveller.

THE ARTS ON TELEVISION



Above left
The Works. This weekly series takes a radical, contemporary attitude to entertainment and the arts covering everything from rock to ballet. Among the many talented local performers making an appearance were the rock band Sinful. *Tyne Tees*

Above
Folio. Legendary jazzman Humphrey Lyttleton was the subject of Hertfordshire sculptor John Somerville when his work was featured on this local weekly arts magazine. *Anglia*

Right
L'Enfance du Christ. ('The Childhood of Christ') This major two-hour dramatisation of Berlioz' oratorio features top stars from the world of opera — Fiona Kimm, Benjamin Luxon, Anthony Rolfe Johnson, William Shimell and Richard Van Allan — together with a specially commissioned translation by the writer Anthony Burgess. *Thames*

Far right
Summer at Six. A group of exotic young dancers from the East performing during their visit to Aberdeen for the International Festival of Youth Orchestras. *Grampian*

Independent Television is able to cater for a whole spectrum of tastes in the field of the arts through programmes such as the major networked series *The South Bank Show*, Channel 4's varied, regular output and numerous local ITV arts documentaries and magazines.

Whether it be ballet, opera, drama or classical music, Independent Television's coverage of the arts allows the viewer to enjoy 'live' performances in the comfort of their own home.

But the traditional arts form only a part of the total arts output. Avant-garde writers and performers are also given an opportunity to air their views.

The range of the topics covered is highlighted on this, and the following pages of the chapter.



PAINTING THE WARMTH OF THE SUN

'...but how can one paint the warmth of the sun, the sound of the sea, the journey of a beetle across a rock, or thoughts of one's own whence and whither? That's one argument for abstraction.'

With these lines, abstract painter John Wells explained his approach to sculptor Sven Berlin. The words encapsulate the central theme of TSW's three, hour-long documentaries for Channel 4, *Painting The Warmth of The Sun*.

Like Wells and his attempts to give graphic expression to the intangible, TSW director Kevin Crooks and his team faced a difficult task when they decided to explore the 'explosion' in British art which began with Ben Nicholson and Barbara Hepworth – a 20th-Century earthquake with its epicentre in St. Ives and shock waves which still ripple through the international art world.

Working from a suggestion, and research, by Tom Cross (a member of TSW's Arts Advisory Committee and Principal of Falmouth School of Art), TSW decided to tell the complex story of nearly 50 years of modern British art; a story previously avoided by programme-makers because of its complicated subject matter and inevitable clash of ideas.

It was Turner's vision of St. Michael's Mount in 1811 which

started the procession of artistic talent to Cornwall and its haunting, intense light. By the turn of the century, St. Ives could claim more than 100 artists' studios.

But tucked away, hidden from the traditionalists, was an illiterate Penzance fisherman who worked as a rag-and-bone man in St. Ives. Alfred Wallis used yacht enamel to paint naive, almost childish scenes on scraps of wood and cardboard. Wallis' discovery by Ben Nicholson was to prove a turning-point in Nicholson's development. Here was the catalyst for the explosion; which was to divide traditionalists from the radical abstractionists.

Throughout the Thirties and beyond, both camps drew on Cornwall's magic; its white Atlantic light, the spectacular landscape of rough-hewn cliffs, the colourful fishing villages and the mysterious standing stones. But while the traditionalists offered a faithful re-creation of the environment, the abstractionists used elements of the area to create new art forms.

The very curve of Carbis Bay entered the sculpture of Barbara

Hepworth. John Wells watched the soaring seabirds, but could express the arc of a fulmar's flight only in abstract terms. Russian Constructivist Naum Gabo fed from the St. Ives atmosphere to produce, not representations of what he saw, but works of beauty in their own right.

The post-war years found the abstractionists under heavy attack. Sir Alfred Munnings, president of the Society of St. Ives Artists, delivered a shocking attack on modern art to the 1949 Annual Dinner of the Royal Academy. Here was the split in British art which was never to heal.

But from that post-war nucleus of modernists – Ben Nicholson, Barbara Hepworth, Bernard Leach, Adrian Stokes and Naum Gabo – came international fame and recognition – some might say notoriety – for St. Ives.

'We wondered at times if it were possible to tell the story of St. Ives, with the major developments in art and the personalities and rivalries, in just three hours,' said Kevin Crooks. 'We feel we did it.'

Barbara Hepworth's sculpture took much inspiration from the Cornish landscape.



MELVYN BRAGG – VOICE OF THE ARTS

Melvyn Bragg celebrates 25 years in television in 1986. It is a bit of a shock to discover that the dapper, youthful presenter of London Weekend Television's *The South Bank Show* has been around for quite as long as he has. It is even more remarkable that the man behind literally hundreds of arts programmes over the years has also published 11 novels, written a film, *Isadora*, and a West End musical, *The Hired Man*.

For many people, Bragg has become the voice of the arts in Britain, not only as editor of *The South Bank Show*, but as a passionate campaigner for more government cash to support creative work. A versatile and talented practitioner himself, he has used his understanding of how artists work to provide audiences with programmes of special authority.

As head of arts at LWT, he is responsible for a large slate of programmes as well as *The South Bank Show*, including *Book Four*, *Playing Shakespeare*, *Hey Good Looking*, and specials such as last year's *Arts Review*.

As *The South Bank Show* starts its ninth season, with more than 200 programmes behind it, it still retains Bragg's enthusiasm. He gets heavily involved with the scripting of items, and is always to be found in the cutting-room before each transmission, working closely on the final shape of the programme.

In between seasons, Bragg has been spending his mornings working on his twelfth novel at the home in North London he shares with his wife and three children. He modestly shrugs off the suggestion that he takes on a formidable workload. 'Oh, no,' he says, 'everything gets fitted in somehow'.

A season of *The South Bank Show* can comfortably bring together programmes on figures as diverse as veteran rock 'n' roll star Little Richard or the celebrated French classical composer Olivier Messiaen, or new-wave novelist Kathy Acker and Ivy Compton-Burnett. Sometimes the series is identifying up-and-coming figures, as in its profile of singer-



Melvyn Bragg, presenter of *The South Bank Show*.

songwriter Billy Bragg; sometimes it is celebrating an acknowledged master, such as Sir Alec Guinness.

Although *The South Bank Show* brings in renowned directors such as Ken Russell (whose portrait of composer Ralph Vaughan Williams won a 1984 Prix Italia RAI prize) and Tony Palmer (another SBS Prix Italia winner) for some editions, the bulk of the creative work is done by a team of nine working for LWT's head of arts, and *The South Bank Show* presenter, Melvyn Bragg.

The focus of the programme is almost totally on contemporary artists, and employs three main approaches: retrospective views of the life-work of

major figures; mid-career profiles of artists who have established themselves in the forefront of their chosen craft; and close-ups on emerging talents. The arts themselves are grouped into eight or nine categories such as ballet and theatre, which *The South Bank Show* team tries to cover representatively.

The formula has proved a winner with viewers, including those who did not see themselves as likely watchers of arts programmes. Says Melvyn Bragg: 'We get a lot of letters from people saying they never watch arts programmes, but after watching a particular show they say they are going to see some more.'



ARTS ON 4

In its third year on air, Channel 4 has firmly established a reputation for its arts programmes, not only for their range and diversity, but also because many of them show new ways of relating television to the arts.

Television's traditional phrase is "arts coverage", says Michael Kustow, Channel 4's commissioning editor for arts programmes. This always conjures up for me an image of a grey-green tarpaulin descending over living art. Our programmes aim to uncover and discover art, to let art shape television, not vice versa.

Channel 4's arts programmes are marked by an emphasis on today's art and artists, rather than a reliance on heritage and celebrity; they seek





Brook's next production, *The Mahabharata*, Dostoevsky's *The Possessed*, and new operas with Opera Factory. In the field of dance, new works, whose form and content take account of the grammar of television, include original 'television dance' made by leading British choreographer/dancers, such as Michael Clark, Siobhan Davies and Ian Spink.

Channel 4's commitment to the best of British performing arts continues with *The Mysteries*, the National Theatre's moving, promenade version of medieval mystery plays involving audience participation; *Cyrano de Bergerac*, starring Derek Jacobi as a quixotic French musketeer, from the Royal Shakespeare Company; Lindsay Kemp's sprightly and unconventional *A Midsummer Night's Dream*; two operas by Sir Michael Tippett, *King Priam* and *The Knot Garden*, as well as Dvorak's *Rusalka* from the English National Opera, and a series of 20th-century musical masterworks imaginatively visualised around performances by the London Sinfonietta.

The visual arts are reflected in a season of films about painting, including a feature-length drama by James Scott about his father, the painter William Scott. Video-art, in which many fine artists work today, is revealed in a new series, *Ghosts in the Machine*, full of visual wonders, technology tempered by imagination.

Drama productions based on arts subjects include *Lord Elgin And Some Stones Of Little Value*, a film about the man who took the marbles from the



Acropolis, and *Honour, Profit and Pleasure*, Anna Ambrose's sensitive portrayal of Handel in London, starring Simon Callow as the composer.

In addition to its programmes on the performing arts, Channel 4 devotes sustained series to the exchange of ideas, and to literature and writing. *Voices* continues to probe the outer boundaries of the ideas we live by, and *Book Four* picks its way through the flood of new publications to spotlight today's authors who matter.

Channel 4 has the duty to innovate, and arguably the most innovative programme to appear recently has been *About Time*, Michael Dibb and Christopher Rawlence's imaginative series on the kinds of time we live within — at work, at leisure or asleep, the rhythms of the seasons, the body and the physical world. Mixing creative documentary with eloquent definitions of time from watch-makers and physicists, railwaymen and fortune-tellers, it is a poetic exploration of how freedom can be constrained by the ways we structure time.

Left Honour, Profit and Pleasure. Simon Callow as Handel in Anna Ambrose's film. *Spectre*

Above Gallery. Entertainer George Melly wears another hat as question-master of this art panel game. HTV

Below left Every Picture Tells A Story. James Scott's dramatised film about his father, the painter William Scott. *Flamingo*

Below About Time. Watch-repairer Leon Appleby in the highly-original six-part series made in collaboration with the writer and thinker John Berger. *Third Eye*

to capture the full experience of the arts 'in action' by imaginative use of visual and presentational techniques.

In a time of shrinking funds for the arts, Channel 4's aim is to bring the best of our opera, theatre, music and dance to the widest audience. It has also begun to create fresh models of mutual support between television and the arts, by helping create new work which, although ultimately planned for television, first comes to fruition in live performance.

A recent example of work originated by Channel 4 is Brian Clark's play *Kipling* which starred Alec McCowen. It ran at London's Mermaid Theatre before it appeared on television. Future examples include Peter





RELIGIOUS TELEVISION



The task of religious broadcasting is to translate a person's religious experience into pictures and words. It is a formidable task. After all, religious experience is so personal. It takes different forms. It happens at different levels. Above all, it has an element of mystery or 'unknown' at its heart.

To achieve his task, the religious broadcaster needs a variety of approaches. They vary from the popular to the more serious styles. Some programmes celebrate religious belief, others explain it. There are also programmes which reflect the personal and social consequences of religious experience.

Whatever form the approach takes, religious broadcasting must always try to be true to the religions it reflects.

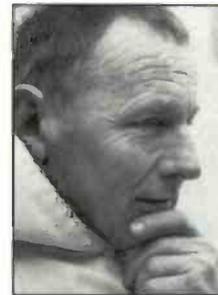
Above: Mount Athos. A documentary which looked at life in the 20 monastic communities on this holy mountain. Cf. 4/IFPA

Left: Viewers were able to share in the service in Westminster Abbey to commemorate the 40th anniversary of VE Day. *Thames*



Far left
Billy Graham in East Anglia. The evangelist talked to Jeremy Payne about his faith and conversion in a series of four programmes. *Anglia.*

Left
L'Enfance du Christ ('The Childhood of Christ'). A scene from the spectacular dramatisation of Berlioz' oratorio with a specially commissioned translation by Anthony Burgess. *Thames*



Top
A Week in the Life of ... People and items of religious interest appear in the general output as well as in the officially designated religious programmes. Bro. James, a Cistercian monk, was one of those who featured in this regional documentary series. *HTV*

Above
Credo. Professor Stewart Sutherland and John Stapleton, presenters of the weekly series which covers a wide range of moral, social and theological issues. *Ch.4/LWT*

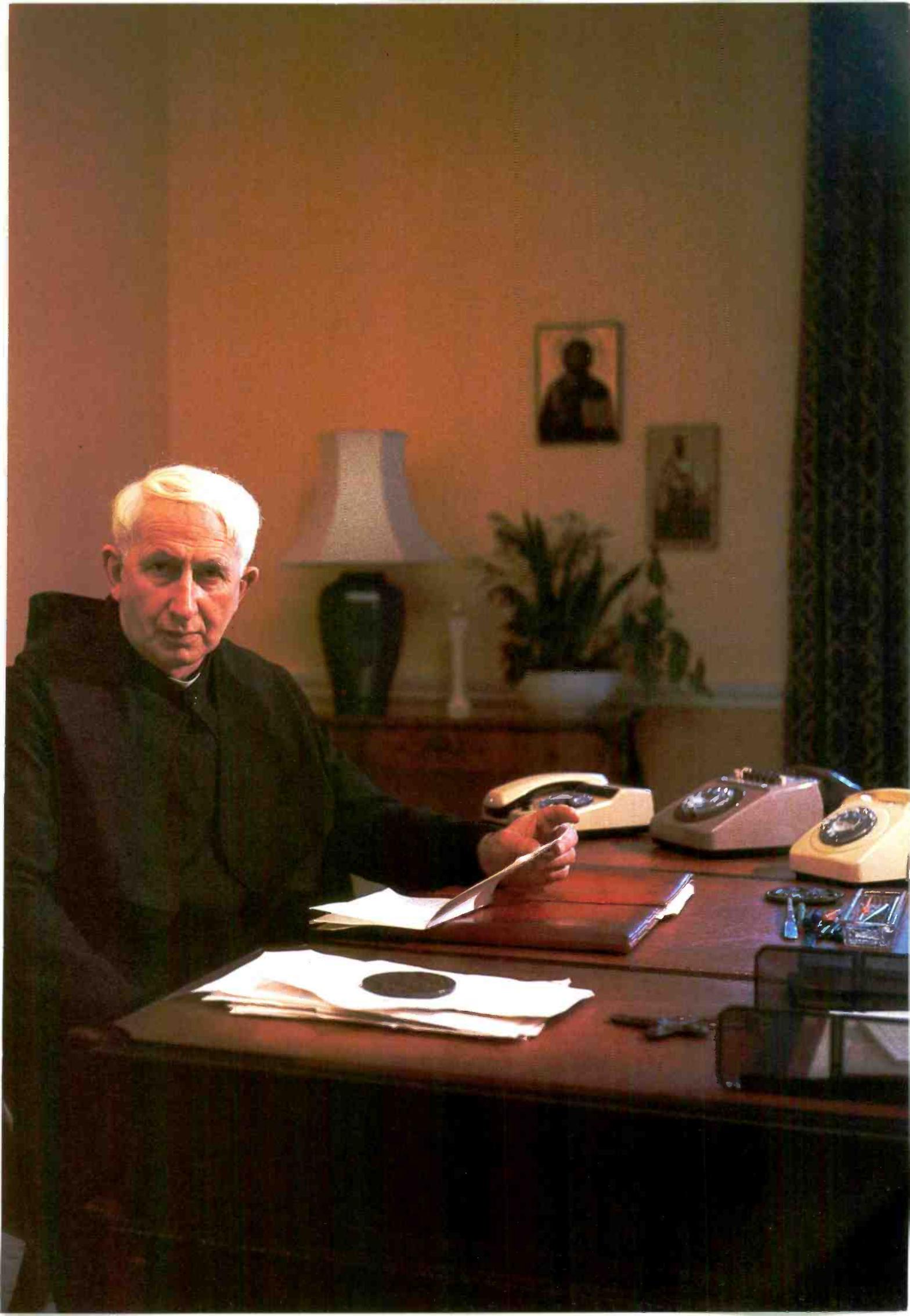
Right
Encounter. Cardinal Basil Hume talked about the significance of the Crucifixion and the Resurrection in people's lives when he appeared in the Easter Sunday programme in this series. *Central*



Above
Dangerous Journey. An animated film serialisation of Bunyan's *Pilgrim's Progress*. This scene is from the fourth episode, 'The Fight with Apollyon'. *Ch.4/Yorkshire*

Right
Cross Current. A regional weekly series of Christian comment on current affairs. In this programme the Revd T. Kerr Spiers leads a discussion with three other Church of Scotland ministers on the use of church premises to meet the wider needs of the community. *STV*





BRINGING MORNING WORSHIP TO THE SCREEN

Every Sunday, throughout the UK, some 7½ million people attend church: and each Sunday, one of those congregations is joined by an ITV Outside Broadcast unit, thus uniting the ITV network with one of the nation's major cultural activities – Sunday Morning Worship.

Preparations for a *Morning Worship* OB begin weeks before the day. Not every church is equipped to host what is still a major technical exercise: not every service is suitable. So the selection of the church from the many offered must be made with care; and camera, sound, lighting and transmission technicians must each be given a chance to comment before the final selection is made and detailed planning begins.

For the producer, the aim is to arrive, with the minimum interference, at the most faithful relay possible both of the action of the service and of the spirit of the worshipping congregation. Like all such artless aims, this one requires art for its achievement.

First, the proposed order of service needs study. Where in the church will each section take place? Who will read? How and when will people move from place to place? Why is this person taking part, not that one? Is explanation required?



Increasingly, we are coming to believe that the old-established technique of voice-over commentary works well for *Morning Worship*: these days, not in the voice of the TV professional but, if possible, of a member of the congregation; the informed friend at the viewer's side who can identify the local participants and fill in a little of the daily life of which their weekly worship is only one part...

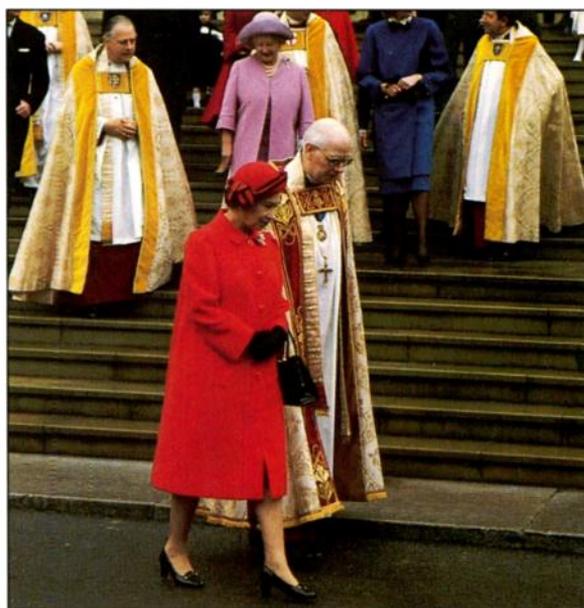
At this stage, the producer's task is to listen carefully to what is being offered and to resist the temptation to urge the addition of elements intended to enliven the service for viewers at home but extraneous to the service. There will be contributions to be made; suggestions for movement, and placing of action, for example, but all offered with the sole aim of helping the drama of the act of worship taking place and minimising the effect of television upon it.

Once the shape of the service is defined, it must be timed. The aim is to arrive for camera rehearsal with a script which has been read – and sung, if possible – from end to end and the time landmarks throughout the hour understood and absorbed by everyone.

Five minutes more or less is very little in one hour of real life; on television it can be crucial. The script must be constructed, therefore, to allow the maximum space for the live happening in each section and with the capacity at the end to cut or

stretch unobtrusively. Now the leader of the worship is released from the worry of constant timing signals throughout the broadcast and left to concentrate on the worship itself.

TV lighting will normally be placed in the church on the week preceding the broadcast. The OB vans arrive on the Saturday when the service is rehearsed once through with as many of the participants present as possible. By Sunday at 9.30 a.m., with the cameras lined up, live links established and the TV



Top
Rabbi Charles Wallach celebrating the Jewish Feast of Tabernacles from a Sukkah, or booth, at the Brighton and Hove Progressive Synagogue. This was a rare opportunity for non-Jewish viewers to share in one of the special occasions in the Jewish year TVS

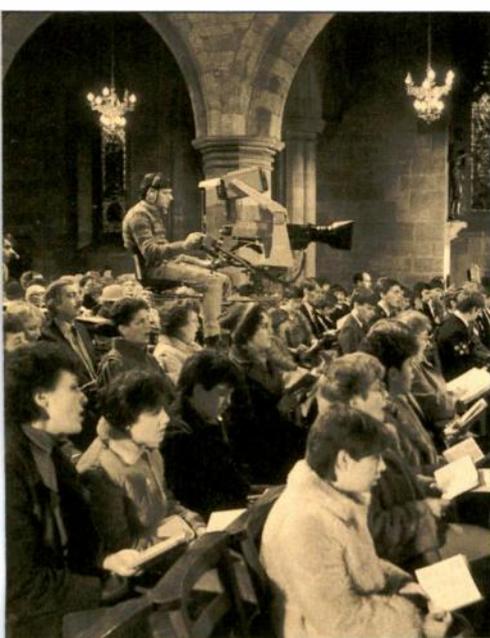
Above
The Queen and other members of the Royal Family leaving St George's Chapel, Windsor, after the Christmas morning service Thames

Left
Recording a service in St John's Church, Perth Grampian

crew keyed up and ready to go, the church is filled with members of the congregation blinking in the unaccustomed light and trying not to gaze warily at the equipment stacked around them.

Now comes the final preparation which can make all the difference between a routine hour of ritual and an act of worship filled with interest and excitement. One or two rousing hymns to wake everyone and, last of all, a prayer by the leading clergyman for congregation and crew alike that their song, prayer, and work may be united in an act of worship acceptable to the God in whose sight we all live.

And, punctually at 10 o'clock, as it has been now for over 27 years, *Morning Worship* is on the air.



TRAVELLING THE HIGHWAY

Television programmes, like any other piece of creative activity, demand commitment, vision, adequate resources and a variety of skills. In that respect, *Highway* is no different from most other programmes. Some programmes may be more demanding than *Highway* in their need for specialist skills, drama for example. Few, however, will require a wider range of skills, or have such an all-embracing brief.

Scheduled at 6.40 p.m. on ITV on most Sundays in the year, *Highway*'s brief is a difficult one. The programme sits betwixt heaven and earth. Too earthly and it compromises its integrity as a religious programme. Too heavenly, and it risks losing contact with its audience.

To complicate matters, *Highway* is not made by a single production team as is usually the case. All ten regional ITV

companies contribute programmes to the series. The resources available vary from company to company. For some, making a *Highway* programme places severe demands on limited resources. Others, take it in their stride. This co-operative approach raised problems of continuity and uniformity in the early life of the series. The task of harmonising the creative talents in the various companies participating in the series cannot be underestimated. The central co-ordinating unit, under its executive producer, Bill Ward, is an indispensable part of the operation. The individual companies also have access to advice from their religious advisers.

Each Sunday, the *Highway* caravan moves to a different town or city: at its head, the jovial and well loved figure of Sir Harry Secombe. The

programmes aim to reflect the religious and spiritual dimension of a place through a light entertainment lens. The emphasis is on people. The style is not hectoring or strident but gentle and oblique. The message is positive, uplifting and hopeful – at times, extremely moving. It is communicated through songs – religious and secular – interviews, readings and prayers; sometimes just through pictures.

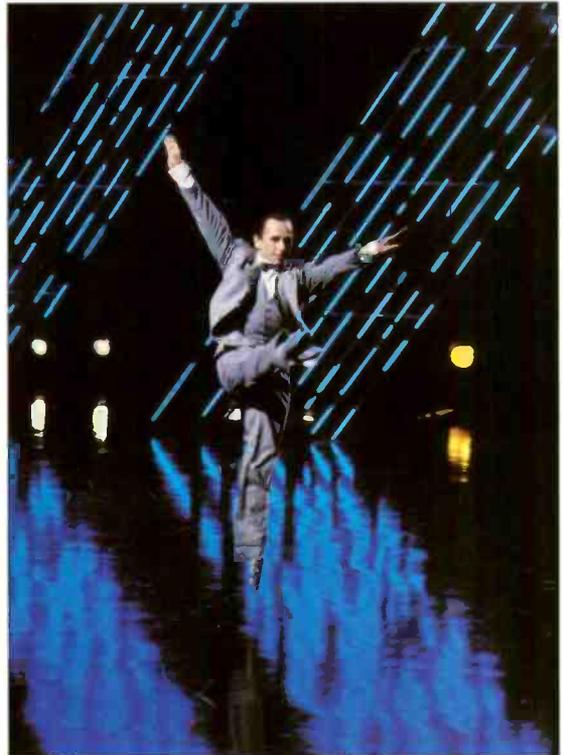
Those concerned with the series would be the first to accept that every programme does not have equal balance or unity. If the viewers are any indication, there is no doubt that the series is now communicating something of man's inner life and his ability to cope with great difficulties. Perhaps more significantly, it is demonstrating that religion need not be a dull affair.



Sir Harry making friends with Ulster school children. Ulster



TV LIGHT ENTERTAINMENT



Above
Moving. Comedy with Penelope Keith and Ronald Pickup as the harassed couple trying to off-load their des. res. *Thames*

Above right
Theme Dreaming. Wayne Sleep, one of many leading names in the worlds of dance and popular music who contributed to this one-hour spectacular based on film and TV themes. *Central*

Left
Duran Duran – As The Lights Go Down. Britain's top group performing their most popular songs before live audiences in America, intercut with stunning fantasy sequences. *Central*

In the average ITV area, around 30 hours a week of light entertainment and music are on offer on ITV and Channel 4, with comedy series, variety, quizzes and chat shows containing all the right ingredients to help viewers relax and unwind. New and innovative formats like Spitting Image, Treasure Hunt and The Tube attract strong followings alongside such established favourites as The Benny Hill Show, 3-2-1 and the ever-popular This Is Your Life.

VARIETY AND MUSIC



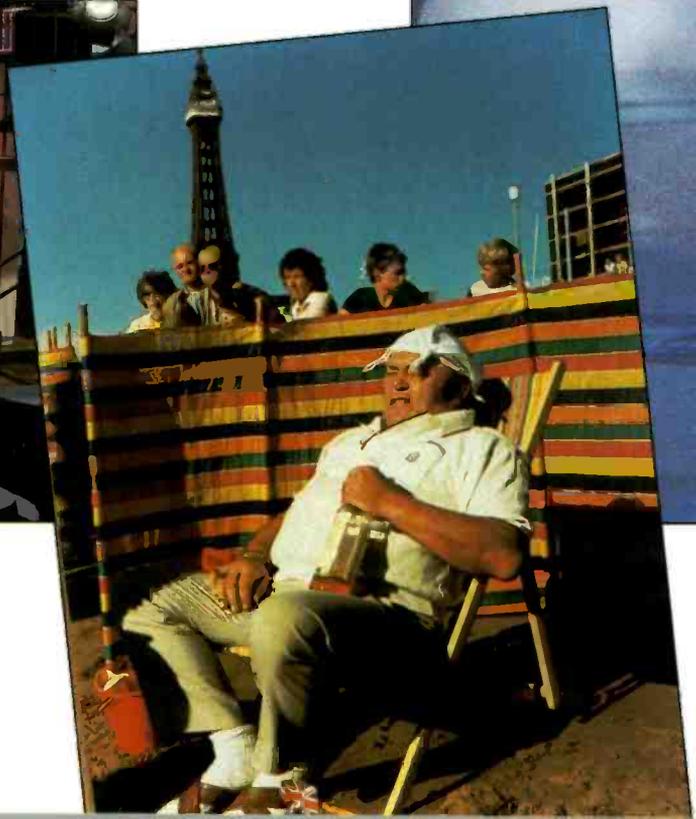
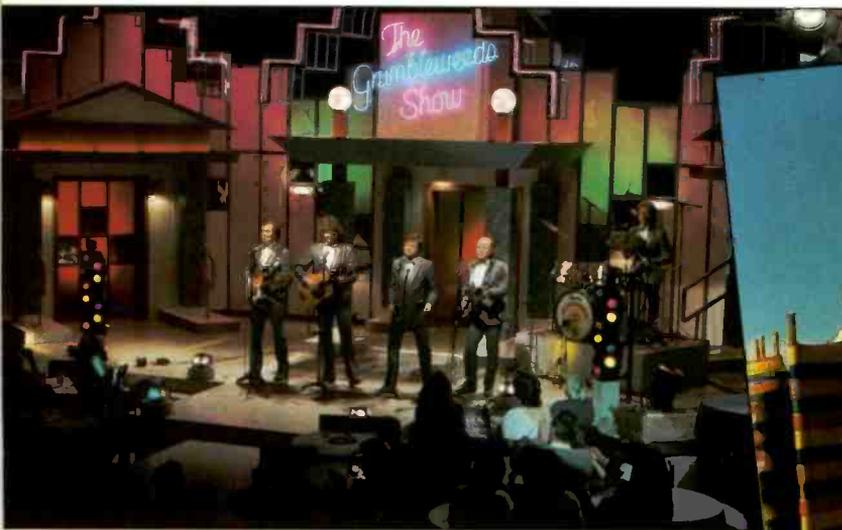
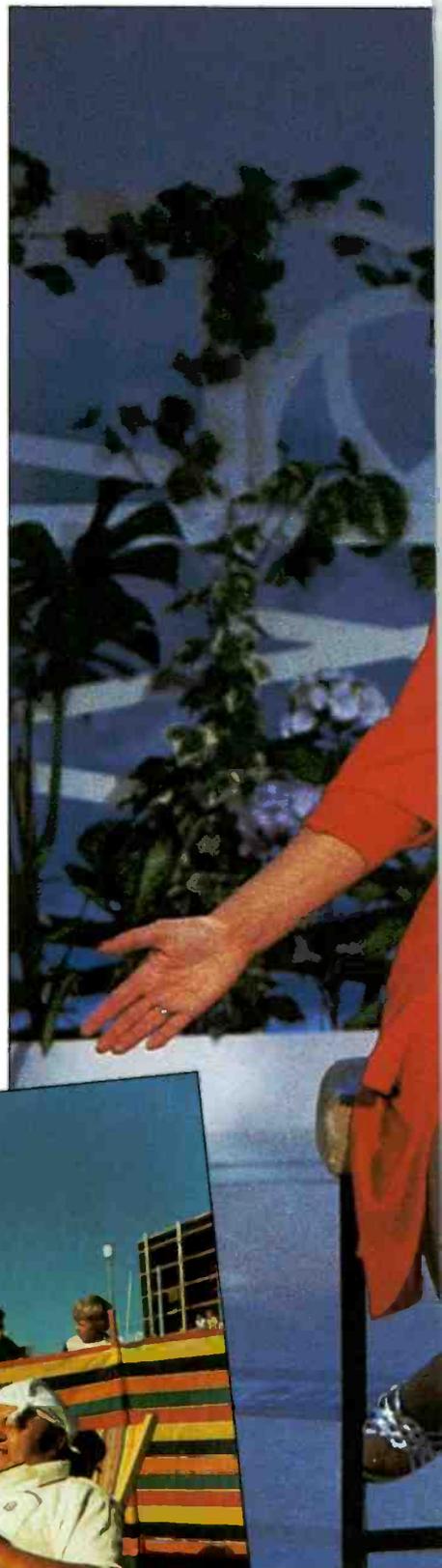
Right
Magic of the Musical.
 Marti Webb, Peter Morrison and Bonnie Langford in a part-networked series featuring songs from popular musical shows.
Grampian

Top left
And There's More.
 Jimmy Cricket (*left*), without his funny hat and 'wellies', seen here with magician Johnny Hart, in a lively show of comedy, dance and music. *Central*

Centre left
Des O'Connor, Now!
 Celebrity guest David Essex. *Thames*

Below left
The Grumbleweeds Radio Show.
 Impressions, comedy sketches and music in this fast-moving show.
Granada

Below
A Century of Stars.
 Comedian Les Dawson – one of the many names from the entertainment world in a programme telling the story of The Grand Order of Water Rats. *Border*





Right
The Fame Game. Stan Boardman, with his 'electronic hook', and host Tim Brooke-Taylor introduce more acts hoping for stardom in this live talent show. *Granada*

Far Right
The Mike Yarwood Show. Can it be Sir Richard Attenborough receiving yet another Gandhi award or is it Britain's top impressionist winning more laughs in his programme of topical humour and music. *Thames*

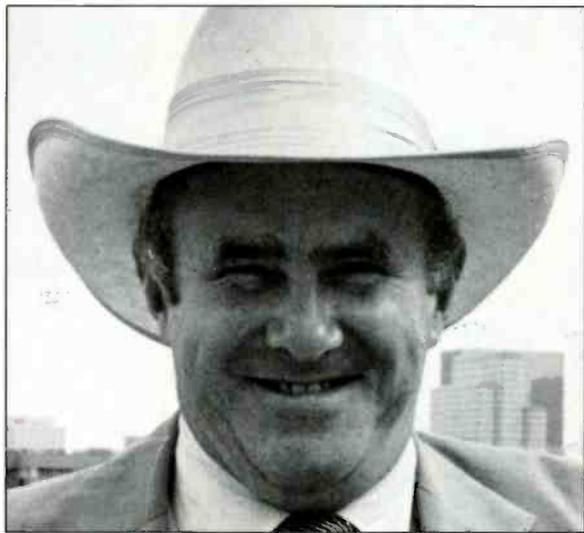


Above
Bring Me Sunshine. In a star-studded show hosted by Ernie Wise, TV journalist Angela Rippon limbered up for a shimmering tribute to the late Eric Morecambe. ITV also showed *Night Train to Murder*, which featured the famous comedy duo in their last film together. *Thames*

Right
Party With The Rovers. The international singing group provide foot-tapping music on location in Northern Ireland and in studio in Canada for this co-production series. *Ulster*



THE DOUBLE LIFE OF CLIVE JAMES



Clive James in Dallas

Even Clive James' producer Richard Drewett admits it: 'He's not particularly smooth, and he's not an obvious media figure.' But after more than five years of working with Clive James, and his special dry 'Aussie' wit, Drewett can confidently add: 'But he's got a lot of charm and a lot of appeal.'

So successful have James' television appearances for London Weekend Television been that his new programmes are being aimed at an earlier transmission time, to catch the young viewers who increasingly have formed the core of his enthusiastic audience.

Clive James on Television, his wry look at the cultural foibles of

global programmes, has been given more space to breathe. The shows have been lengthened from half-hours to 60 minutes, although there will be fewer. According to Drewett, it has always been LWT's policy to ration James' appearances to keep the material fresh and the appeal constant.

Nevertheless, there is rarely a shortage of opportunities to view Clive James' talents. *The Late Clive James* has breathed some fresh air into the talk show format, bringing together pairs of guests who usually spark each other off, such as *Punch* editor Alan Coren and veteran satirist and anchorman David Frost. Or the Australian duo of film director Bruce Beresford (*Tender Mercies*, *King David*) and comedian Barry Humphries (Dame Edna Everage), who among other things revealed how often James used to change his sheets in the 1960s.

On top of all this, Clive James has each year turned in a television special on subjects as diverse as the Great American Beauty Pageant, the film director Roman Polanski, and Katharine Hepburn.

This workload would be enough to take up the full-time energies of most television performers. But James is also a critic and author who crops up all the time in newspapers and magazines on both sides of the

Atlantic, combining his familiar humour with seriousness and an extensive knowledge of literature.

This double life has been a characteristic of his career since he came to Britain in the 1960s to study at Cambridge, having graduated from Sydney University. While contemplating the higher reaches of English literature, he also found time to become president of the Footlights, the comedy revue which has been the launch pad for successive generations of comedians, from *Beyond The Fringe* to Monty Python.

After working as a critic for various magazines, James was given his television break by LWT on two shows, *Think Twice* and *The Party's Moving On*, where among other things he wrote song lyrics for Julie Covington. His other TV appearances have included hosting Granada's *Cinema* series as well as jointly presenting LWT's *A Question Of Sex* and *Saturday Night People*.

The great Australian exodus of 20 years ago brought to these shores people as different as feminist Germaine Greer and housewife superstar Dame Edna. Yet the determinedly non-smooth Clive James has made as big an impact as any of these with his unusual and unexpected mix of wit, brashness and incisive intelligence.

Clive James Meets Katharine Hepburn



BENNY HILL – STILL ON TOP

It is literally true that there are big American cities where it is possible to watch *The Benny Hill Show* every night. Last year I switched on the TV in our hotel room in Peking, and there it was again, piped from goodness knows where, filling in the gap between two films.

SIMON HOGGART, *New Society*.

As an endorsement of Benny's pre-eminence, the organisers of the Montreux Festival this year marked their 25th anniversary by making a special award to him acknowledging his international success over the years. And he is truly international, with *The Benny Hill Show* being screened in over 70 countries.

Benny has come a long way since his first tentative show-biz steps in his native Southampton where he was born 60 years ago. After wartime service in the REME, Benny moved to London to appear in variety shows, write scripts and dream of television.

His career really took a leap forward when he joined Thames Television in 1969, since when his awards have been legion.

Whether or not Benny has mellowed is open to doubt, but there is little question of the regard in which he is held by critics and viewers alike.

Witness the following after the Whitsun screening of his latest show:

Since much of the action is mime, it is left to the audience to supply their own saucy thoughts – which means they cannot be offended.
NICHOLAS SHAKESPEARE, *The Times*.





Above, top to bottom
The music of Bizet's *Carmen* will be familiar to opera fans, but the words ...!

You don't have to look hard to discover why *The Benny Hill Show* is a success all over the world.

Benny, in feminist role, offers words of wisdom in one of his amusing monologues.

Left
Never work with children and animals, they say – or crabs for that matter!

Below left
Henry McGee finds out if Fred Scuttle can save British films.

Below right
Bob Todd (*right*) is a regular part of Benny's comedy mix.





LIVE ROCK FROM THE TUBE

Not since those exhilarating days of *Ready, Steady, Go!* back in the 1960s has a television music programme enjoyed the acclaim and esteem of Britain's international award-winning live rock show *The Tube*. Even Mick Jagger of the Rolling Stones rates it 'the greatest TV rock show in the world today'.

Its popularity is worldwide with regular transmissions in Canada, Australia, France, Italy, Holland and Sweden; while extracts have been screened in New Zealand, Norway, Portugal, Switzerland and Japan.

And 1985 saw a major breakthrough on coast-to-coast television in the USA with a regular 60-minute compilation peak-hour screening to a potential 30 million viewers on MTV, America's 24-hour rock music cable channel.

The great American broadcast debut marked an epic weekend which saw *The Tube*'s biggest-ever exposure since it was launched by Tyne Tees Television on Channel 4 in November 1982.

For apart from its regular 90-

minute slot at 5.30 p.m. on Friday, *The Tube* also made its top-of-the-bill contribution from Tyne Tees' famous Studio Five to the live 5½-hour *Europe-A-Go-Go* marathon rock show playing to a potential world-wide audience of 300 million viewers.

The legendary Frankie Goes to Hollywood (who soared to overnight fame after appearing as an unknown group on *The Tube*) set the international airwaves pulsating with their own brand of high voltage music.

Executive Producer Malcolm Gerrie masterminded the show's success with the full backing of Tyne Tees Television's Director of Programmes Andrea Wonfor. He attributes much of this success to the show's basic live approach before a specially selected studio audience which creates the feeling of an event.

Presented by the street-wise team Jools Holland, Paula Yates and Muriel Gray, it features both star names like Jagger, McCartney and Sting and up-and-coming bands from all

Above
From America, Chaka Khan.

Right
Bob Geldof.

Below
Cliff Richard.

parts of the UK along with rare unpredictable happenings on air like Jimmy Ruffin's spontaneous duet with Jools and Heaven 17's memorable get-together with Tina Turner. The heady blend of live music, unique archival material, topical interviews and out-of-the-ordinary videos also includes a wealth of documentaries including world exclusives 'Duran Duran in the South of France' and 'Culture Club in Japan' which won silver and gold awards respectively at the International Film and Television Festival of New York.

The Tube's globe-trotting team have also covered the youth culture scene in Berlin, black music in Paris, along with special reports from New York, Jamaica and Amsterdam.

Director Gavin Taylor and the team pulled off another world coup with an in-depth profile of the celebrated Dire Straits in the Middle East including coverage of their concert from the Sultan's Pool, Jerusalem at the foot of Mount Zion, watched by an audience of 80,000.

Award-winning film director Geoff Wonfor and Jools Holland also flew to New Orleans for a remarkable 90-minute documentary on the New Orleans jazz scene with living legends like Fats Domino and Lee Dorsey.

And with another 24-week *Tube* series launched in October, former North East schoolteacher Malcolm Gerrie makes no secret of the real success behind the world-beater from the City Road studios at Newcastle Upon Tyne: 'We have a unique and dedicated team – the best in the business – who give everything. This company has built an enviable reputation with shows like *Geordie Scene*, *Alright Now*, *Check It out* and *Razzmatazz* and now we've put the North East bang on the world music map.'





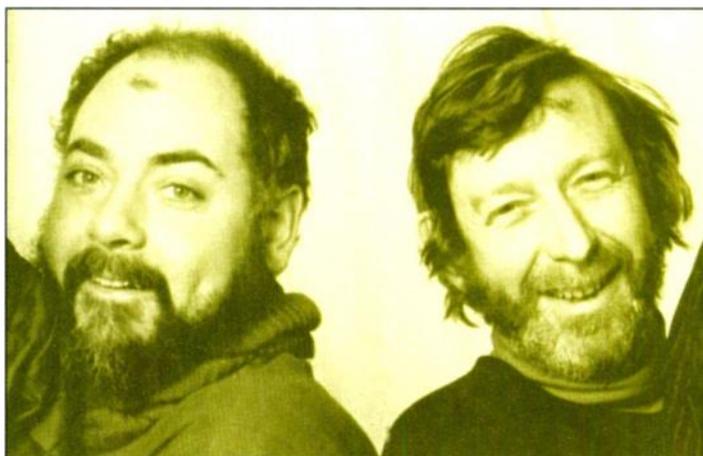


SPITTING IMAGE

Spitting Image has a cast list which would do justice to a Who's Who of the world's most famous people. With a third series being planned by Central Independent Television, more than 150 politicians, sportsmen, film stars, pop stars, 'Royals' and other well-known personalities have already been caricatured.

The puppets are the brilliant creations of Peter Fluck and Roger Law and have become as recognisable as the people they portray. Fluck and Law's latex and rubber creations have added a new dimension to television satire. The word unique is often applied to the programme which combines topical and often wickedly satirical scripts with the puppet caricatures.

Roger Law denies the puppets are grotesque: 'Our characters are never gross distortions. They are only mild changes with everything in the right place so there isn't an aesthetic jolt. People can look at



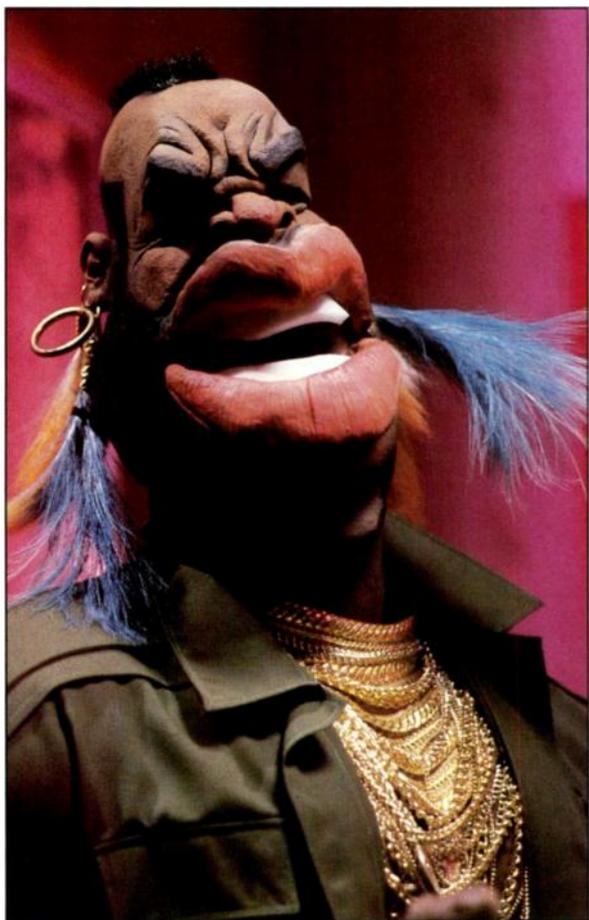
Above right
Roger Law and Peter
Fluck.

Spitting Images of
Left Sir John Gielgud

Below The A-Team's
Mr T.

Below right Mrs Thatcher
and her cabinet.

The Revd Ian Paisley.



something which they recognise as a face changed because of the character within it.'

Making the puppets requires an army of skilled hands producing everything from the original sketches to the wardrobe of clothes required for the different characters. Working from photographic references, Fluck and Law establish a three-dimensional likeness, then gradually caricature it towards their idea of a personality.

'I'm quicker when it comes to putting a likeness down on paper,' says Peter, 'but Roger Law is faster at breaking down a likeness in clay than I am. We keep turning the clay model around on the board, switching it between us, until we suddenly decide it's finished. Then we bring in the milkman and if he doesn't recognise the model, we start again.'

At that stage the work is still rough, but when the anatomy and finishing is done a thick, self-supporting head is cast in foam rubber. The head has then to have a body, wig and outfit added before it is ready to appear on screen.

'What is produced in the end,' says Peter Fluck, 'is a real composite of two people working on the same thing.'

The puppets vary in size – though many are life size – and are so sophisticated that as well as being able to produce a whole range of facial expressions, they can even cry. The more complex characters are often operated by four or even five puppeteers.

The essence of the shows is topicality, with only a five-day turnaround between recording the sketches and transmission. News items are still being recorded on the actual day of transmission.

The man who brings all the expertise together is producer John Lloyd who also co-produced the BBC's highly successful *Not the Nine O'Clock News* and more recently produced *The Black Adder*. In May 1985 *Spitting Image* won for Central Independent Television the Bronze trophy at The Golden Rose of Montreux Festival.





TARBY – CELEBRITY HOST

It was his beloved game of golf that brought Liverpool-born comic Jimmy Tarbuck back to television in 1982. Having been a star of the original *Sunday Night at the London Palladium* in 1963, when he was a raw young comic of only 22, he later hosted *Winner Takes All* before eventually taking time off from television to concentrate on cabaret and other live appearances.

But he accepted an offer to appear in a cabaret show which went with the Bob Hope Classic golf tournament, named after Jimmy's fellow comic and golf fanatic. The appearance, televised by LWT, went down a storm, and Jimmy found himself in hot demand.

The offer he took up was from David Bell, then controller of entertainment at LWT, who wanted to mount a series of live programmes for the winter season in 1982. The show was *Live From Her Majesty's*, a return to the lavish light entertainment with the exciting live element which had made Jimmy's first hit

show, *Sunday Night at the London Palladium*, such a big success.

Since then, he has gone on to host his own show *Tarby And Friends*, which combined celebrities talking about their careers with performances by such top stars as Barry Manilow and Jack Jones.

Jimmy Tarbuck started out as a cheeky Liverpool lad who rode to stardom on the wave whipped up by his fellow-scousers The Beatles. When moptop haircuts were all the rage, Jimmy took to the Palladium boards on live TV to prove that the Mersey Beat was not the only talent that Liverpool had to offer.

His cheeky attitude had got him into hot water as a teenager, and he was sacked from his first job, as a garage mechanic, for 'fooling around'. Then he started at the age of 18 as part of a touring rock and roll show, which culminated in him becoming a redcoat at a holiday camp, where his skills as a comedian were quickly recognised.

An appearance on ITV's *Comedy Bandbox* led to Jimmy being spotted by impresario Val Parnell for *Sunday Night at the London Palladium*, and he ended up with a season as compère for the 1965-66 run of the show. Jimmy's easy manner belies an exceptional professionalism with which he mastered the problems of hosting a live show, never more apparent than when the much-loved Tommy Cooper collapsed and died during his act on *Live From Her Majesty's*.

Live From Her Majesty's has re-established the excitement which can come only from seeing top-line entertainers perform on television, but with all the risks of the theatre – no re-runs, no editing, no chance to cover up any mistakes. It is a format that has proved to be as popular in the 1980s as it was 20 years ago. And the man who holds it all together is the same man who held it together then – Jimmy Tarbuck, finally won back from the golf course for part of the time at least.

Tarby and Friends. Chat show hosts Michael Parkinson and Michael Aspel offer Jimmy a little vocal support. LWT

SITUATION COMEDIES

Virtually no stone has been left unturned by writers seeking to create a new television situation comedy series. Umpteen variations on the standard domestic sit-com format have been worked through over the years, leading writers to search further afield for inspiration.

Sustaining a whole series is even more difficult for the writers, but at the end of the day the most successful situation comedies are created when the storyline, script and actors blend together and the characters manage to maintain the public's interest and sympathy.

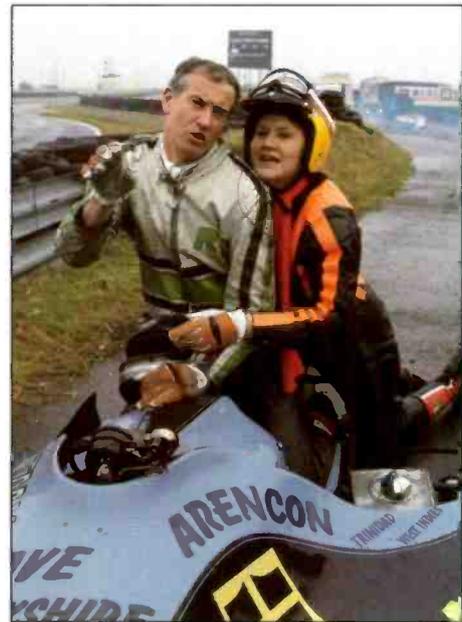


Left
The Bright Side. Paul Copley as the prisoner and Paula Wilcox his wife striving to cope on her own, both trying to look on the bright side in this bitter-sweet comedy series. *Ch.4/Regent*

Below
Marjorie and Men. Patricia Routledge is the romantic divorcee in search of a man in this six-part series. Here she tries her hand at motorcycle racing with John Quayle. *Anglia*



Above
Tandoori Nights. The Jewel in the Crown tandoori restaurant is the setting for this comedy starring Saeed Jaffrey and Tariq Yunus. *Ch.4/Picture Palace*



Right
Girls on Top. *Behind:* Tracey Ullman (Candice) and Dawn French (Amanda). *Front:* Jennifer Saunders (Jennifer), Joan Greenwood (Lady Carlton) and Ruby Wax (Shelley). *Central*

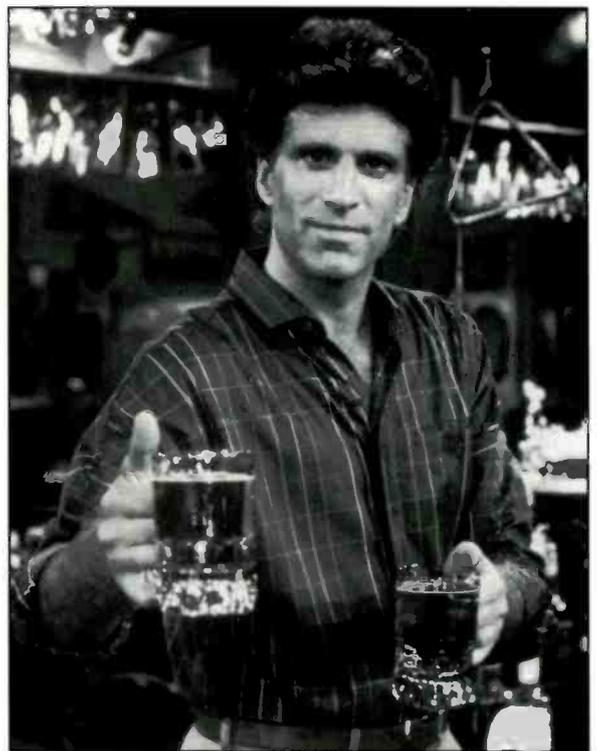


Right
All in Good Faith. Richard Briers as the vicar of a wealthy parish in Oxfordshire who belatedly feels the need for the challenge of an urban living. *Thames*



Left
That's My Boy. Mollie Sugden with Jennifer Lonsdale and Christopher Blake. *Yorkshire*

Below
Cheers. Handsome Ted Danson, as Sam Malone, runs the popular Boston bar while Shelley Long stars as the glamorous blonde cocktail waitress Diane. *Ch.4/Paramount*



Left, top to bottom
The Brothers McGregor. In a comedy about low life in Liverpool, Cyril (Phillp Whitchurch) and Wesley (Paul Barber) make what passes for a living selling second-hand cars from a bomb site. 'But it is not the serious business of life for either of them,' says series creator John Stevenson. 'They set out to paddle their particular canoes up-stream against all life's mighty Niagaras.' *Granada*

Never The Twain. Rival antique dealers Oliver Smallbridge (Windsor Davies) and Simon Peel (Donald Sinden). *Thames*

Roll Over Beethoven. Belinda Purcell (Liza Goddard) lived a dull and orderly life with her 'Victorian' father until pop star Nigel Cochrane (Nigel Planer) moved into the village. *Central*



Hallelujah! Thora Hird as Emily Rldley (*right*) with Patsy Rowlands and Billy Pearce in the episode 'Just a Song at Twilight'. *Yorkshire*



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FRESH FIELDS



Before the war British radio comedy came almost exclusively in the form of the variety show, 'situation' comedy being at the time unknown in this country.

However, during the war the American Forces Network was heard by many people working in British comedy who, for the first time, listened to the Bob Hope, Jack Benny and Burns and Allen shows which presented comedy in storyline form. This in turn produced British equivalents such as Tommy Handley's ITMA, Kenneth Horne and Richard Murdoch in *Much Binding In The Marsh*, Ray's a Laugh with Ted Ray and, of course, *Life With The Lyons* with Bebe Daniels and Ben Lyon.

When television returned after the war, comedy producers drew on some established radio formats, Tony Hancock being a notable example. For a while the BBC had virtually a clear field in television situation comedy with the Eric Sykes shows, *Steptoe and Son*, *Til Death Do Us Part* and the Richard Waring domestic comedies, beginning with

Julia McKenzie and Anton Rodgers – stars of this top-rating comedy series.

Marriage Lines. There were a few early ITV situation comedy successes such as *The Army Game* and *Bootsie and Snudge*, but it was not until 1968 that ITV decided to go into the situation comedy business in a serious way.

Thames Television, since its foundation in 1968, has produced a whole line of successful situation comedies, some of which spawned spin-offs which have become enormous hits in America. *Man About The House*, transformed into *Three's Company* and ran for eight years as one of the ABC Network's most successful series and several others followed. It was doubly pleasing, therefore, for Thames Television when its situation comedy *Fresh Fields* won an Emmy Award last November in New York – the birthplace of the situation comedy.

Moreover, this particular comedy has the two ingredients without which no comedy is ever likely to succeed anywhere – good writing and good acting.

John Chapman, the writer of *Fresh Fields*, has had a long and

distinguished career in the theatre as well as in television. He is the author of 12 West End plays including *Dry Rot*, *Simple Spymen*, and (with Ray Cooney) *Not Now Darling* and *Move Over Mrs Markham*.

Julia McKenzie and Anton Rodgers, who play Hester and William Fields, have a long list of stage, television and film credits between them.

Julia is a musical star as well, having appeared in *Side by Side by Sondheim* in London and New York and *Guys and Dolls* at the National Theatre.

Anton Rodgers started his career as a boy actor. His recent West End appearances include *St. Joan* at the National Theatre and *Passion Play* with the Royal Shakespeare Company. Recent television includes *Lily* and *The Scarlet Pimpernel*.

Fresh Fields is one of the most popular comedy series of the '80s and is now being shown around the world with equal success. The stylish production is by Producer/Director Peter Frazer-Jones.

'DUTY FREE' NO HOLIDAY FOR KEITH BARRON



Yorkshire actor Keith Barron's attitude to a holiday certainly has not a great deal in common with that of David Pearce, the impulsive, self-centred character he created in *Duty Free*, but he admits he has no objection to the principle of the packaged holiday.

'I wouldn't mind going on one,' says the star of Yorkshire Television's runaway hit comedy about two couples holidaying in Spain. He points out that if that kind of holiday became too organised you could always escape and do your own thing once you got there.

Keith's idea of the ideal holiday is, simply, to sit in the sun, not do anything in particular, and be somewhere where it is quiet and away from it all – far remote from the hectic and often harrowing carryings-on which the amorous, adventure-seeking David Pearce finds himself involved in in *Duty Free*.

Keith, now working on the third series of the ratings-topping sit-com, says he loves Italy in particular, especially the south.

In fact, he had never been to Spain until the year he began making *Duty Free*, when he holidayed at a quiet spot on the Costa Brava.

'It was very much like Cornwall,' he comments. 'But much hotter.'

Keith should know about Cornwall. The actor now enjoys an 'easy and relaxed, basically simple life' in the Cornish seaside village of St. Ives. He bought a house – originally a

couple of cottages – some 16 years ago as a weekend retreat. Later it became the full-time home for Keith, his wife Mary, their drama student son Jamie, 20, and a 'neurotic' beagle called George.

A few years ago the Barrons also opened a restaurant near St. Ives. The establishment was an instant success, always heavily patronised, and meriting recognition for two years running in *The Good Food Guide* and *Michelin*. But, as Keith explains, it became a bit too much like *Fawlty Towers*, and the work was too demanding – especially as his acting career was taking off again with *Duty Free* and other television work.

'We decided we'd accomplished enough, so we closed,' he says.

Born at Mexborough, South Yorkshire, on 8th August 1934 and educated at a local technical college, Keith began his working life in a family wholesale provision business. He had no theatrical background, but joined the local amateurs.

He began his stage career proper with Sheffield Rep. as a

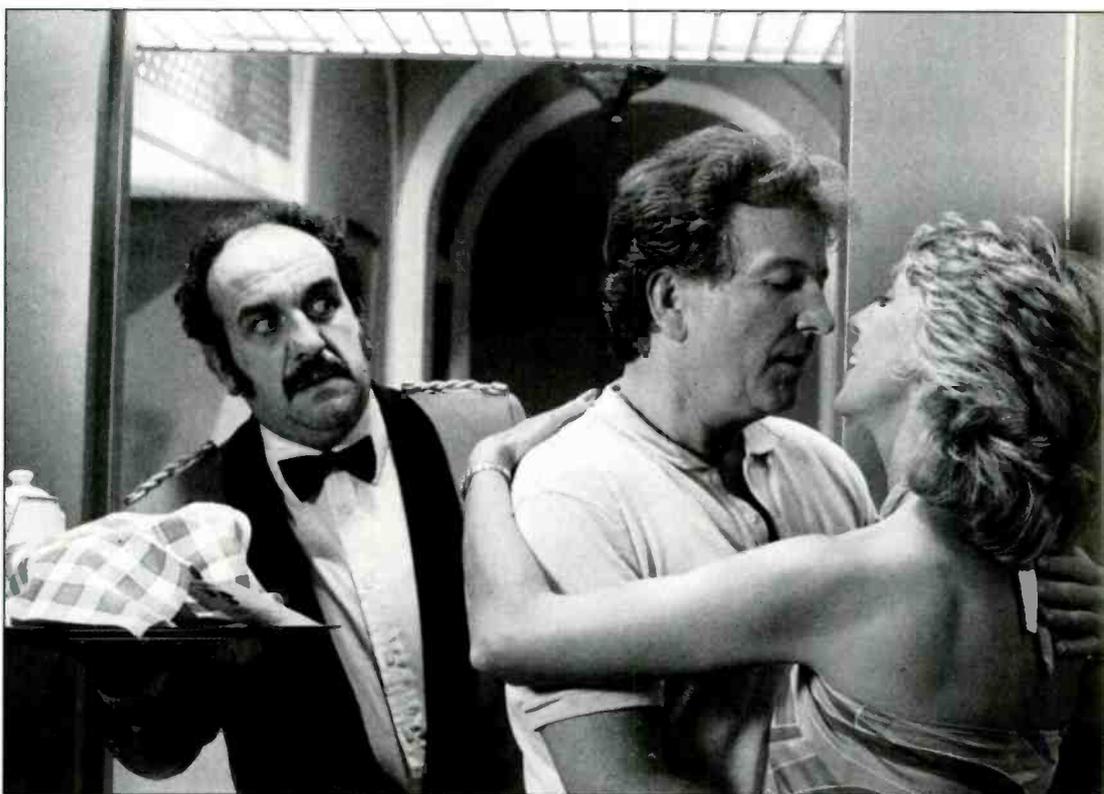
student, for a pound a week – 'you were allowed to do it in those days,' he recalls.

During his four years at Sheffield Rep. he met and married his wife, stage designer Mary Pickard. Keith played small parts on TV while with the Sheffield Playhouse and then appearances at the Bristol Old Vic led to the important *The Odd Man* (later *Mr Rose*) series for Granada TV and the BBC's *Lucky Jim* series. Subsequent series, such as *Vote, Vote, Vote for Nigel Barton* and *Stand Up for Nigel Barton* further established him as a leading television actor.

Left
Keith Barron

Below
David Pearce (Keith Barron) and wife Amy (Gwen Taylor) come up against customs in *Duty Free*.

Bottom
Joanna Van Gysegem as Linda Cochran receives the amorous attentions of Keith. Carlos Douglas is the waiter.



GAME SHOWS ARE WINNERS

TV game shows and quizzes have always been popular with viewers but not since the earliest days of *Double Your Money* and *Take Your Pick* have there been such a range and variety of different formats. And while the prizes are certainly an added attraction there is no doubt that it is the blend of entertainment and opportunity for viewers to become involved that keeps these shows firmly in the ratings.



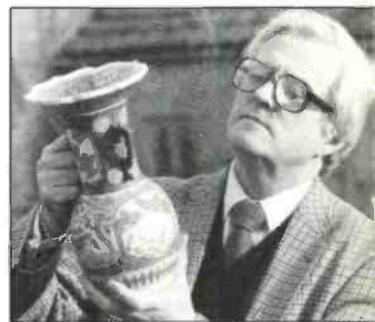
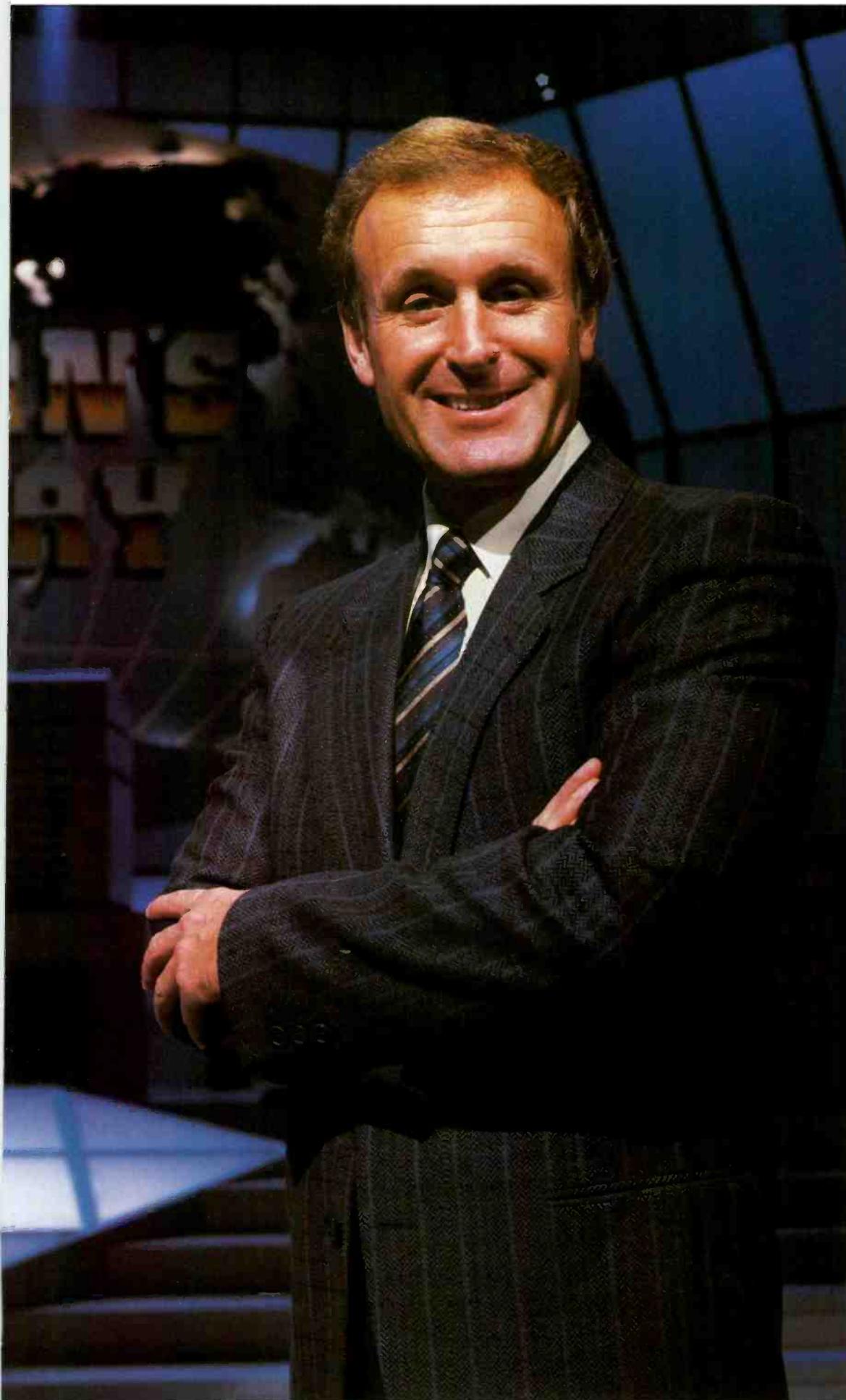
Right
Busman's Holiday. Julian Pettifer hosts the game show with a difference! Groups of people who share the same occupation compete in rounds of geography, general knowledge and professional skills and the winning team win a Busman's Trip somewhere in Europe to see some aspect of their job overseas. *Granada*

Above left
Bullseye. Special guest Faith Brown pictured here with the show's host, Jim Bowen. *Central*

Left
The Price is Right. Leslie Crowther hosts the liveliest game show this side of the Atlantic! *Central*

Below
Whose Baby? Bernie Winters chairs this panel game to guess the unknown children/parents of famous parents/children. Personalities following up the clues in this edition are Roy Kinnear, Nanette Newman and Kenneth Williams. *Thames*





Above, top to bottom
The Zodiac Game.
Astrologer Russell Grant
with host Tom O'Connor.
Anglia

The Heritage Game.
John Julius Norwich
hosts the show in which
celebrities match their
knowledge of antiques
against that of a
Sotheby's expert.
Ch 4/HTV

Vintage Quiz. Sheila
Ferguson and Don
Maclean were guests in
this nostalgic edition.
TVS

Play Your Cards Right.
Ace TV host Bruce
Forsyth – always a
winner with contestants
and audience alike. LWT

TREASURE HUNT – AN ADVENTURE ENTERTAINMENT



In 1980, TeleUnion Paris launched a TV show called *La Chasse au Tresor* for Antenne 2. It proved to be an outright success and is now in its third series.

In 1981, Chatsworth Television producers Peter Holmans and Malcolm Heyworth decided to adapt the format of the French show and bring it to British television screens – the result, Channel 4's *Treasure Hunt*, an adventure entertainment.

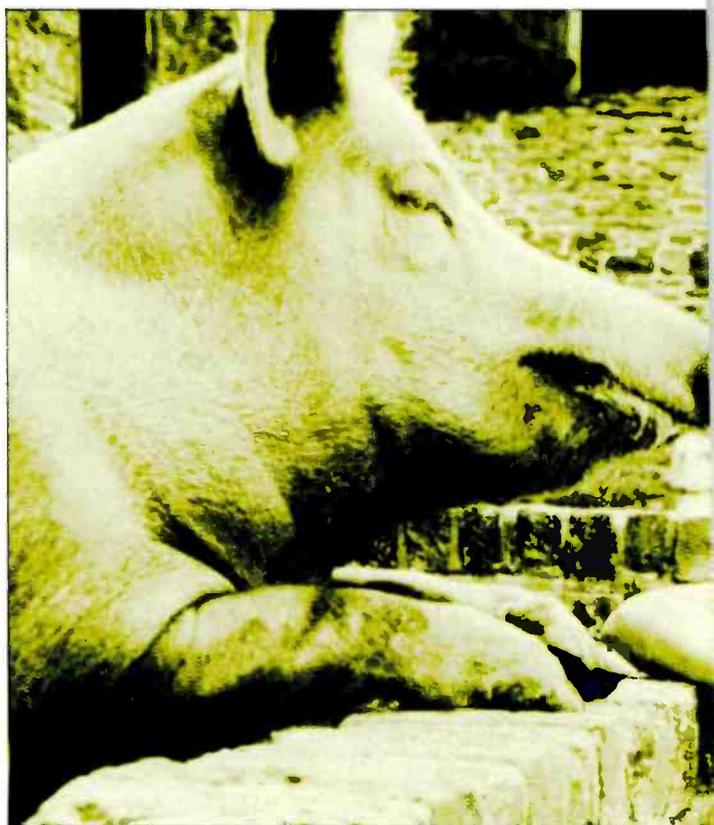
The series is presented by Kenneth Kendall and Anneka Rice and takes viewers on a treasure hunt around a variety of areas throughout the UK.

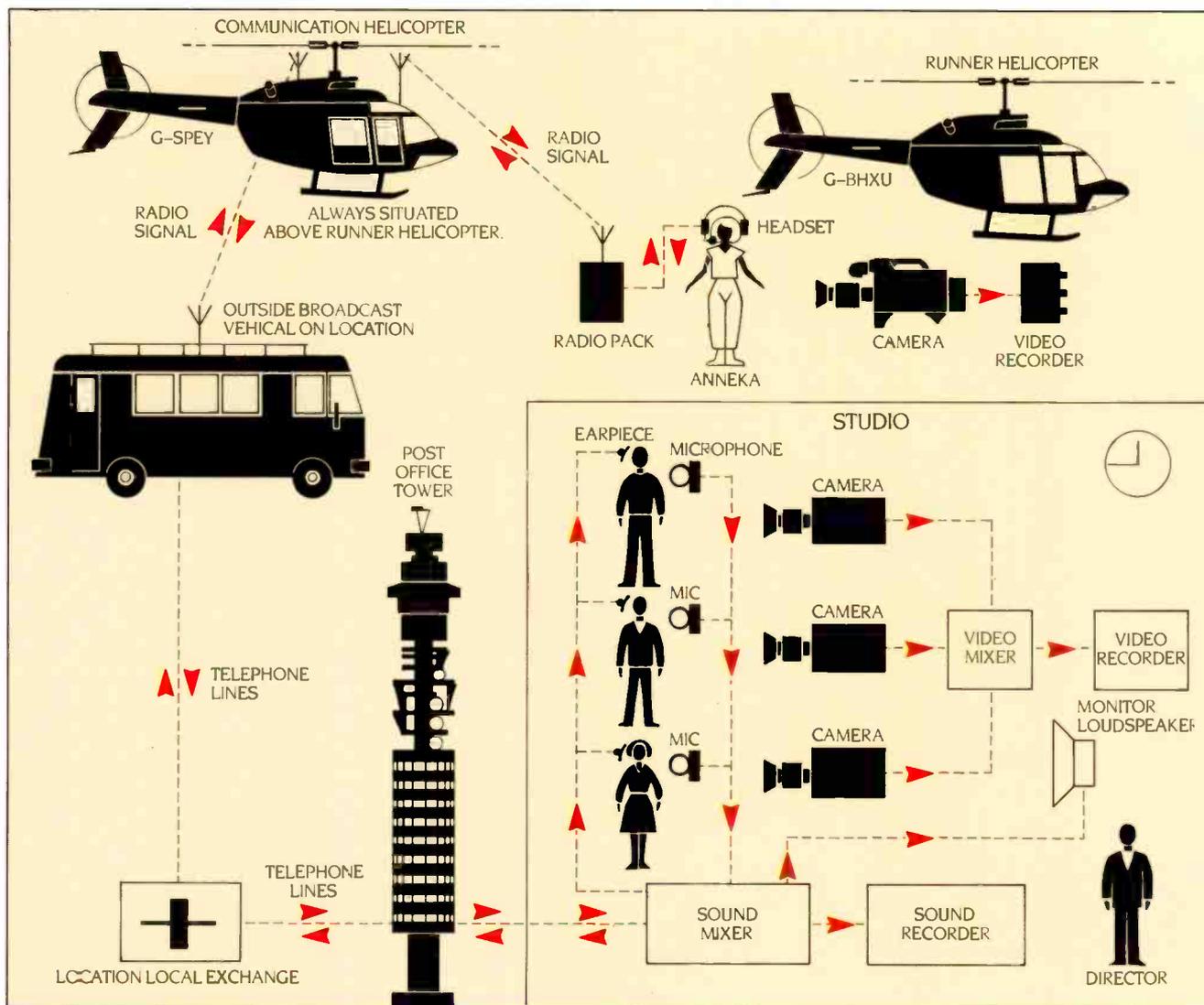
Two contestants are given the task of finding hidden treasure buried in specific areas throughout the UK. At their disposal in the studio, set up as an 'operations room', they have ordnance survey maps of the area in question, tourist guides and a wide range of encyclopaedias and reference books.

Outside on location is *Treasure Hunt*'s 'Skyrunner' – Anneka Rice. At her disposal is a Bel-jet helicopter. The contestants and Kenneth Kendall are linked to Anneka by direct radio contact, but unlike viewers, they cannot see her. Kenneth and Anneka are as much in the dark as the contestants as to the location of the treasure and the five clues the contestants have to solve to win the £1,000 prize.

Contestants play against the clock. They have 45 minutes to guide Anneka around the *Treasure Hunt*. Viewers will see Anneka's progress as well as the contestants' and the whole hour-long programme builds up to an exciting and hectic finish.

Anneka Rice has certainly earned her title 'Skyrunner'. Throughout the series the demands of the programme have meant that Anneka has had to be incredibly fit and has been involved in numerous high-speed races against the clock.





Kenneth Kendall on the other hand, has been the calming factor trying to guide the contestants as well as solve the mystery himself – a challenge which he has not only enjoyed, but on the whole, been very successful at!

Technically, *Treasure Hunt* appears to be a live hook-up between the London studio and the distant location. In fact, as the accompanying diagram indicates, they are linked in sound only, though that 'only' is far from simple. The communications helicopter alone is fitted with four special radios, costing some £45,000.

At one moment during the recordings, which are done in continuous real time, the system was not as infallible as expected and an irritated taxi driver found himself in contact with Anneka Rice!

Apart from Anneka herself, the most strenuous roles in *Treasure Hunt* are played by video cameraman Graham Berry and video recordist Frank

Meyburgh. They not only have to keep up with her as she races against the clock, but carry their gear and avoid joggling the sensitive electronics. Berry's efforts – backed up by his engineer colleague – won him the BAFTA award for video camerawork and their pictures, edited into the programmes afterwards, help to make it one of Channel 4's most consistent successes.

LEARNING THROUGH TELEVISION

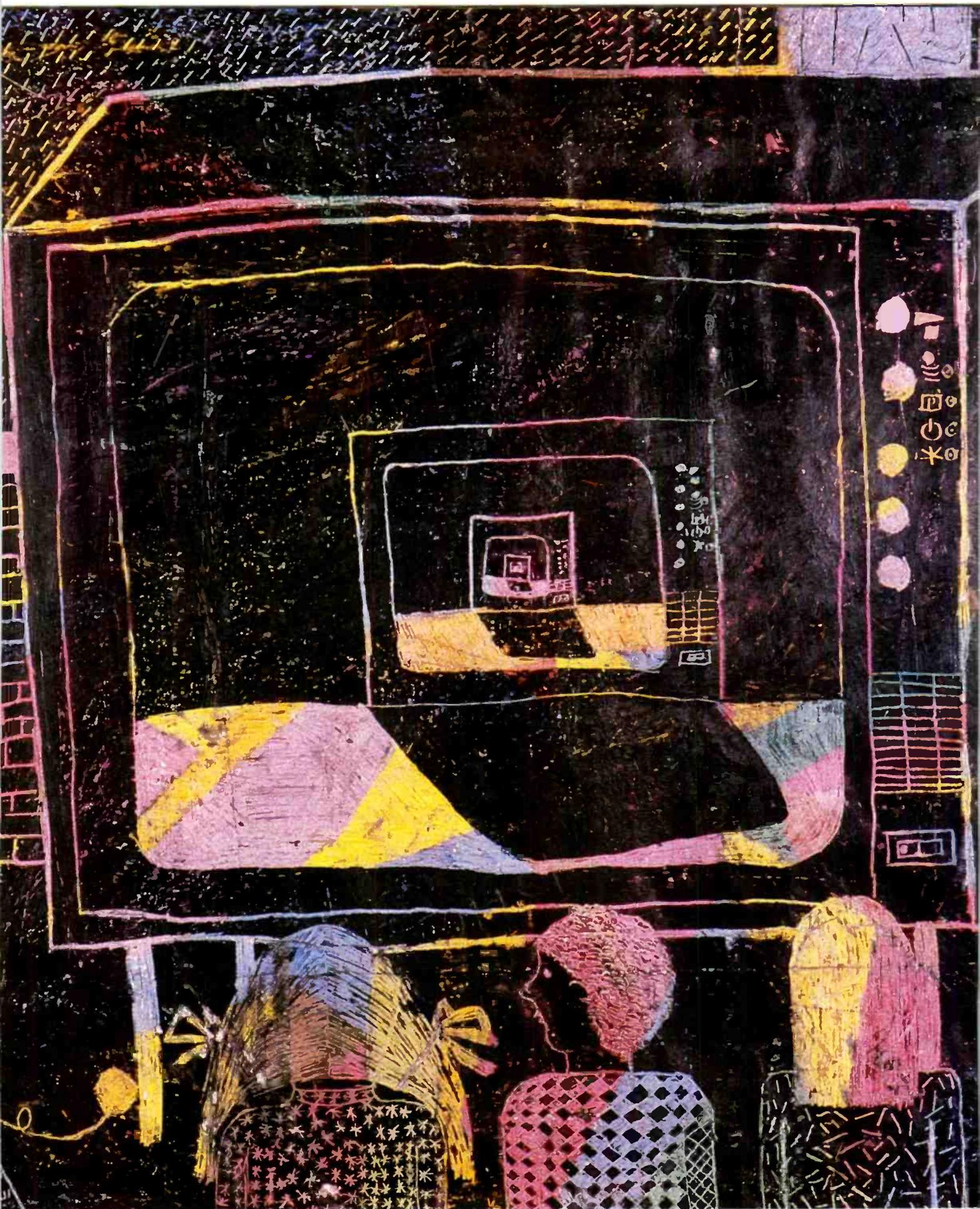
T

elevison & radio are major sources of entertainment in Britain, but people also turn on for information and advice, following up their viewing or listening in many exciting ways. Television and radio services now play an important part in helping people to cope effectively with the complexities of everyday life.

Educational programmes on ITV and Channel 4 have a special and important job of their own to do, across all ages and a wide range of interests and needs. Specialist advice on the kinds of programmes needed and how they might best serve the audience is given by the IBA's Educational Advisory Council, which approves all ITV and Channel 4 plans for educational broadcasts, and by advisers working with the programme-makers. The following pages show a small sample from the range of resources on offer to everyone who wants to transform their viewing into a learning experience.

Right: Wax relief by Alice Matvieiff, aged 9, who chose 'Television' as her subject in an Electricity Council competition on 'Uses of Electricity'.





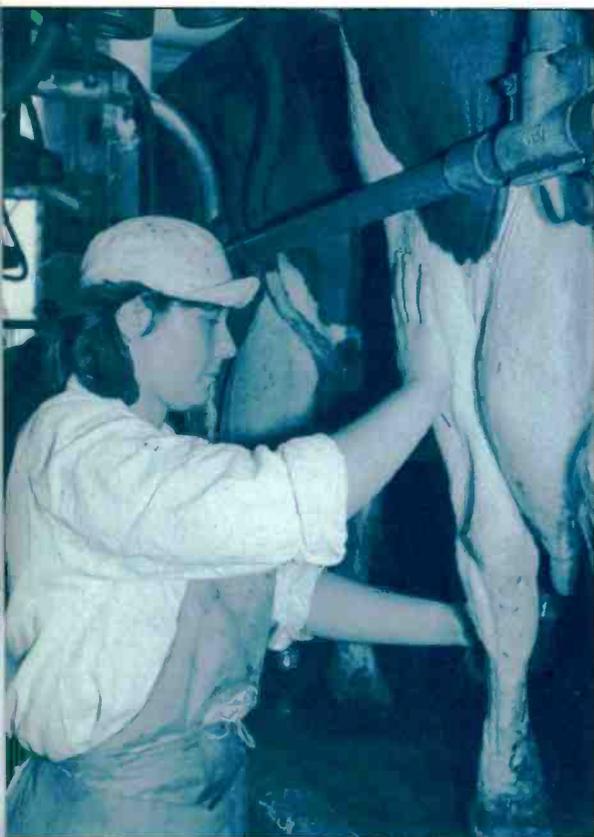
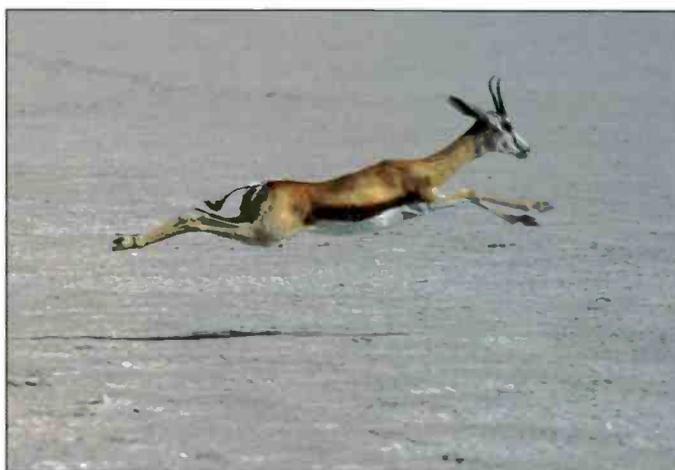
A SERVICE TO SCHOOLS

For students starting, continuing at, or preparing to leave school in 1985/86, ITV programmes for schools and colleges contain a wide range of materials to aid and enliven the learning process. With a blend of established and new materials the schools output offers unrivalled opportunities for progressing from basic skills to exam-related projects. Literacy, numeracy, primary topic work, science and health education,

living in Europe, the near and far environment, language and communication, social history, micro-computers, drama, biology, modern languages, personal relationships, life in a multicultural society and an interdependent world – all are major priorities which provide a bank of resources supporting education for capability, tolerance, innovation and industry.

Right
Living and Growing. Hannah Gailey is a bit bewildered by all the fuss at her first birthday party. The cameras are there because Hannah is the 'star' of this sex education series for 10–13-year-olds, showing her development from conception through to her first year. *Grampian*

Right
Animals in Action. An environment and natural history resource which makes use of film from the *Survival* series in programmes specially designed to appeal to children. A software pack for use on the school micro-computer has been produced to support the series. This gives access to a data file and shows students how they can build up their own computer information bank about animals. *Anglia*



Far left
Schools Out First-hand experience of the business end at Hutton Agricultural College. This series, designed for use by careers staff, aims to help young people facing the transition from school to working life as well as those whose prospects of finding a job may be slight. *Yorkshire*

Left
My World. A series for nursery and infant classes shown throughout the school year which seeks to broaden children's understanding of the world about them and their growing relationships with others inside and outside the home. *Yorkshire*



THE MICRO AT WORK



Junior computer buffs sign on here! Granada Television's *The Micro at Work* for 9-13-year-olds is a series of schools programmes with its own specially designed software. The television programmes show how computers are used in a variety of industrial settings, and the computer programs that go with them allow children to follow up these real-life applications on the school micro with classroom-sized simulations.

These feature shunting trains into the right sidings, controlling air traffic from Heathrow, making holiday bookings, delivering the mail... The package of programmes and software (with notes for teachers on ideas for follow-up work) is designed to extend children's 'hands-on' experience of information processing whilst providing insights into how technology serves industry in Britain now. And it's fun!

THE SEA GREEN MAN

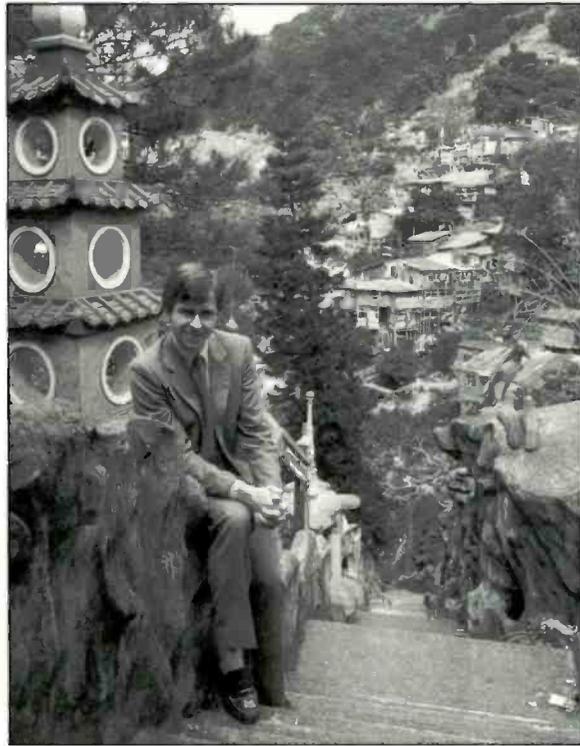
The rise of the Levellers and the aftermath of the English Civil War is the background to a new historical drama written by top children's writer Peter Carter for Thames' *Middle English* series. Produced in four 15-minute episodes, 'The Sea Green Man' raises issues of loyalty and justice as clearly as any modern drama. And, by focusing on the plight of John Tyler, a Burford village cobbler who fought in the Civil War and has since become a preaching Leveller, brings to life the political, religious and social upheavals of this complex period in English history.

Below
Action! Tyler preaches in the village market-place to an assembled throng of actors, cameramen and lighting technicians.



LEARNING RESOURCES FOR ADULTS ON ITV

ITV's educational programmes provide an easily accessible resource for adults wishing to take up a new interest, viewers with special needs, or those who simply enjoy learning at home. Each ITV company shows up to four different series each week. Support publications and related activities are planned to go with many of them.

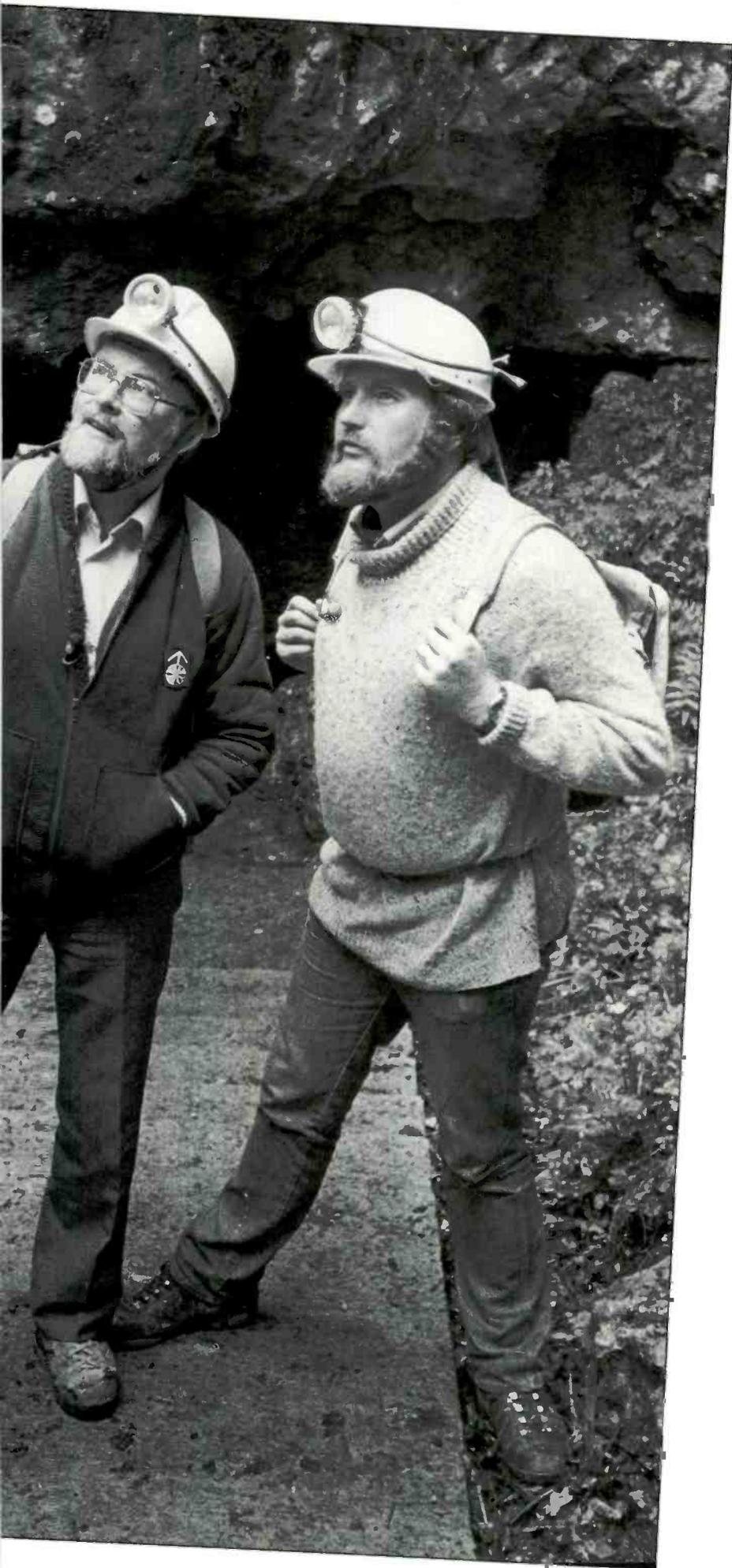


Top left Working Alternatives. Are there alternatives to unemployment in rural areas? Does the development of new technology necessarily mean fewer jobs? This series about employment trends in Britain shows how groups like the Freeworks Co-operative in Somerset are finding positive ways of adapting to change. HTV

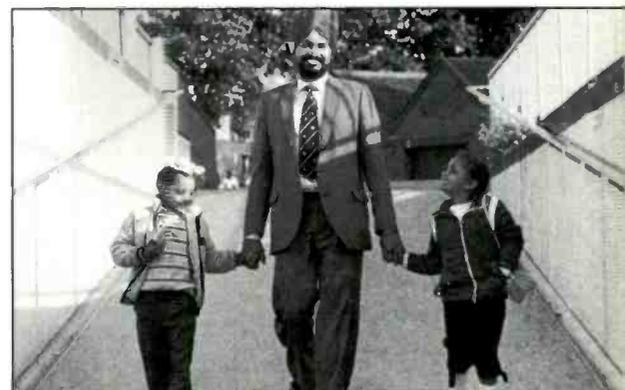
Top right In the Mouth of the Dragon. Michael Rodd tells the story of Hong Kong as a bustling economic centre and as a remarkable community, and asks 'what happens after 1997?' when the Colony is returned to China. TVS

Above Parents and Teenagers. The nature of the relationship between parents and teenagers is explored in this series which uses drama, discussions and interviews to highlight the less talked-about dilemmas and problems. The programmes, and the extensive support package that goes with them, are designed to activate a national interest in parenthood education. Central

Right All in a Day's Walk. A botanist, geologist and ornithologist go walkabout through the countryside of Northern Ireland. Their descriptions, discoveries and anecdotes in the series prove that there is much more to a day's walk than exercise and fresh air! Ulster



Below
Human Jigsaw
 Drawing on anthropology, culture and his own perceptions, series presenter Ray Gosling casts an observant but sympathetic eye on aspects of our society. Granada



Above centre
Breakthrough. ITV's first leisure magazine for the deaf and hard-of-hearing. The programmes set out to encourage both deaf and hard-of-hearing viewers to participate in leisure activities from cooking to caber tossing. Here presenter Peter Collins goes out and about pony trekking. Granada/TSW

Above
Never Too Early, Never Too Late. Ranging over the full spectrum of educational provision, from pre-school to retirement and beyond, these programmes look at the education system from the viewpoint of those who use it, and at the special needs of one-parent families, ethnic minorities and inner city communities. HTV

LOCAL PROGRAMMES FOR FACTS, FUN – AND ACTION!

About one hour per week of local programmes on ITV are devoted to educational or 'social action' topics. They are designed both to reflect the interests and concerns of their region, and to look at national issues from a local point of view. They may provide information or advice, encourage viewers to take up a new leisure pursuit or highlight local initiatives. The aim is to generate activity *after* the programmes.



Above
Action Line. Right across the South and South-East England this series looks at community activity and initiative – all of it interesting, some of it original. Projects showing imagination and commitment have caught the eye of the camera – from the efforts of volunteers to restore the Basingstoke and Hants Canal, to some of the more surprising activities going on in the region's youth clubs. *TVS*

Below
ECO. A monthly look at environmental issues affecting the Midlands and their wider context. The disappearance of hedgerows and woodlands, the problem of nuclear waste and industrial waste land, the protection of wildlife: these are among the subjects covered in this award-winning series. 'Look Before You Eat' investigated food additives and the effects of their presence in many of the foods favoured by children. *Central*



Above
The Making of Modern London. Now into its third year this major local history project most recently looked at the impact of the Second World War on the capital. The memories of Londoners themselves continue to be an important element of the programmes, and oral history figures prominently in the off-air activities promoted by LWT's London Community Unit. These ladies were among the 1,000 people involved in local history group projects organised as part of the follow-up to earlier series. *LWT*



Above
Ten Thirty. Carlisle has over 200 heroin addicts and, in line with the national pattern, many are turning to crime to pay for drugs. By telling the powerful story of one such addict, two programmes in the series dramatically highlighted a major social problem. *Border*

Right
Scramble. An all-action series for the unemployed that sets out to mobilise people and ideas in the service of local communities in the North-West. *Granada*

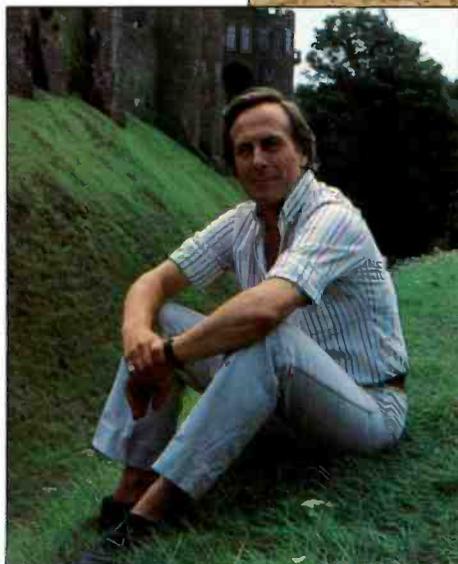


... AND MORE ON 4

Channel 4 continues to make a very significant contribution to educational broadcasting as it moves into its fourth year. New projects on technology, political and economic education, and mental health, among many others, take their place alongside established programme strands – the environment, active and creative leisure, development education, the arts. Over seven hours a week of programmes serve a range of different needs, from those of carefully targeted interest groups to those of the mass audience. To add learning value to the programmes, support publications, linked activities or courses of study are an integral part of many Channel 4 series.



Above right
This Land of England
 A fresh look at English social history presented by David Starkey. The four programmes examine the effects of the Agrarian Revolution on the English countryside and trace the origins of English individualism.
 Ch.4/Mirageland



Left
A Love Affair With Nature
 Art historian and broadcaster Edwin Mullins presents six films about the development of the visual, applied and decorative arts in Britain over five centuries.
 Cf.4/TVS

Above
Losing Track
 How has transport policy in Britain developed over the past 150 years? And how do decisions taken years ago affect our transport options today? *Losing Track* asks the questions.
 Ch.4/Marzer

Right
A Question of Economics. For this series on Britain's economy and its place in the wider European economic context, the programme makers worked closely with the Business and Technician Education Council and the National Extension College to provide a carefully planned education package. As a result, viewers were

encouraged at the end of each programme to follow up their interest in economics in a variety of ways – from reading a book based on the series to studying a specially prepared home study test, or joining a class at their local college, trade union or management centre.
Ch.4/Yorkshire

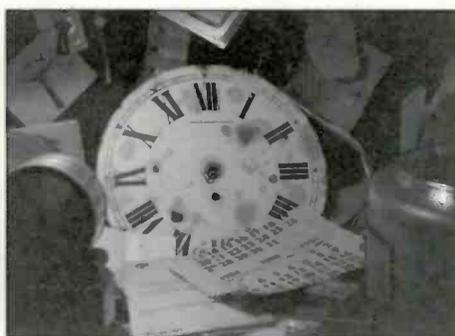


Left
Promised the Earth. A member of the Women's Peasant Federation, an organisation with an increasingly powerful voice in Bolivian politics; she features in this International Broadcasting Trust/Diverse production – part of a Channel 4 season of programmes to mark the end of the United Nations Decade for Women. IBT's programmes for Channel 4 aim to link changes in the Third World and in our own society to the wider need for world development and interdependence. The Trust's network of member organisations and support groups ensure full educational use of both the programmes and the Trust's extensive back-up materials.
Ch.4/IBT – Diverse

Right
Well Being. Denis Healey is one of the politicians interviewed by Alison Waters about the pressures of the job, in the edition 'Fit to Lead?'.
Ch.4/Holmes

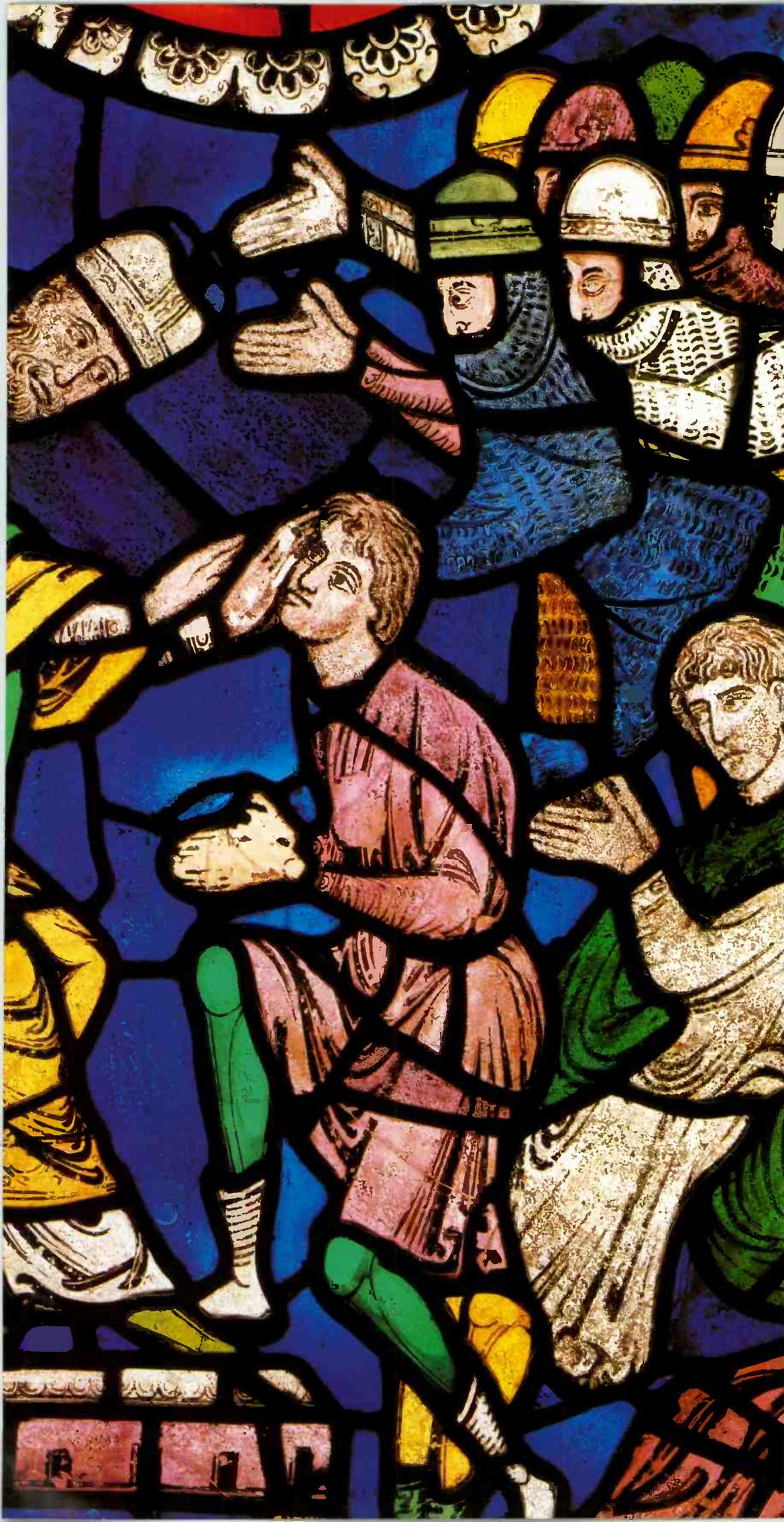


Far right
About Time. Time is the invisible and inescapable force that shapes everyone's lives. These six films explore the concept of time and people's attitude to it: feelings about the past and future; the ageing process; and how some have made attempts to break 'the tyranny of the clock'.
Ch.4/Third Eye



Right
4 Computer Buffs. 9 and 10-year-olds from a North London junior school tell how they built their own robot from a do-it-yourself robot construction book in this computer news magazine, which attracts an enthusiastic audience.
Ch.4/Thames





Left
Every Window Tells a Story. Church windows in the Middle Ages were the medieval equivalent of television – they depicted the drama of kings, saints, battles and miracles and reflected many aspects of everyday life. This 1986 series for Channel 4 looks at many fine examples of the art in English and French cathedrals and churches – the stories they tell and the insights they give us about life in the Middle Ages. *Ch.4/Nimrod*

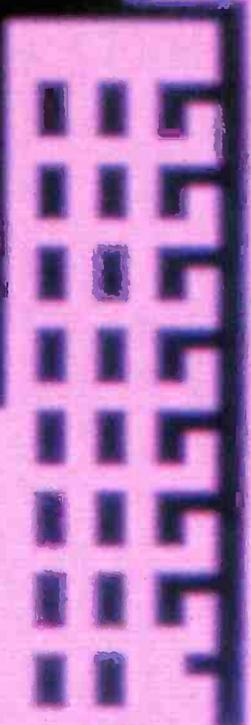
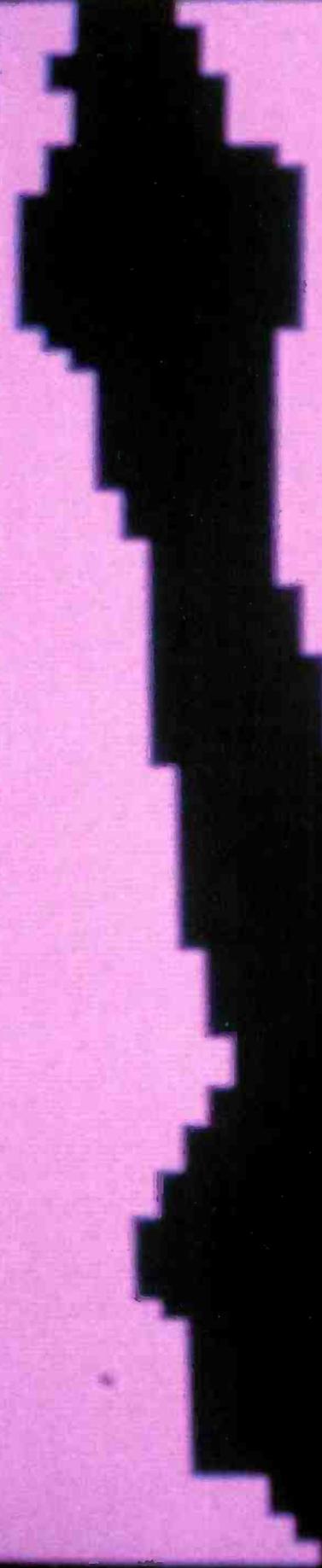


Above
The Press Gang. A creative mix of human effort, technology and sharp timing go to make a local newspaper. These four programmes show exactly what has to happen to get *The Hastings Observer* on the streets each week. A specially designed follow-up 'newspaper' and a competition for young journalists completes the educational package. *Ch.4/TVS*

P391 ORACLE 391 Tue13 Ju

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ITV 1201:05

ORACLE TELETEXT

P493 ORACLE 493 Thu12 Sep C4 HOLD 176

George Michael

by Julian Healy Wednesday

CROCKET, TUBBS... AND ANDY

Not all has gone well for JHAM! during their three week stadium tour of the States. US critics have not been kind to GEORGE MICHAEL, complaining about his "posturing" on stage, and the band have found themselves on more than one occasion, playing to less than capacity crowds.

But some good has come of it: producers of the TV series "Miami Vice" caught up with ANDREW RIDGELEY in between shows and offered him a part in the hit show. Any part he fancies! Let's hope they don't put him in a car chase...

more

P382 ORACLE 382 Thu31 May LON STOP

HOLIDAYS

JUNE COSMOS COSTCUTTERS

SPECIAL OFFERS FROM BIRMINGHAM

Resort	Date	Board	Cat	7n	14n
Ibiza	Fri 1	3A	HB	£157	209
Ibiza	Fri 8	3A	HB	157	209
Majorca	Sat 5	3A	HB	-	199
Benidorm	Sat 5	3A	FB	144	187
Venetian Riv	Sun 10	2A	HB	149	199
Costa Brava	Sat 16	2A	FB	129	167
Benidorm	Sat 16	3A	FB	144	187
Costa Brava	Tue 19	2A	FB	129	-

All prices include airport taxes
See your local travel agent or phone
01-464 3477 or 021-236-9621 ATOL 346
USE HOLD IF REQUIRED. more follows

T

he popularity of Independent Television's ORACLE service has grown dramatically in the few short years of its existence.

These pages explain the ORACLE system and what the service has to offer.

ITV ORACLE ITV

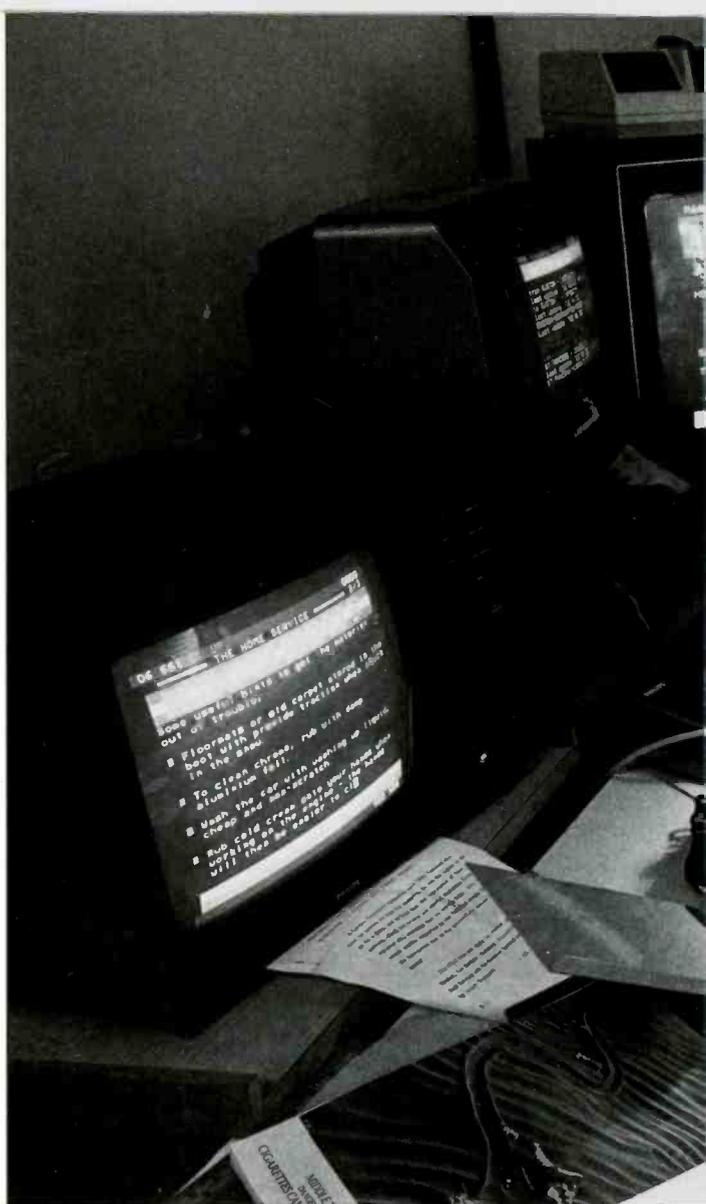
100 Main Index	198 What's New
101 News	199 A - Z
120 Breaktime	210 TV Guide
130 Sports	220 TV Plus
160 Weather Travel	230 What's On
170 Advertising	270 Regional Advertising

News	Weather/Travel	217 ITV Tomorrow
101 News Headlines	160 Weather/Travel Index	218 Channel 4 Tomorrow
102 - 117 News Stories	161 Weather Map	
118 Newsfile	209 Weather For Your Region	TV Plus
119 Newsround	162 Shipping Forecast	220 TV Plus Index
150 Newsflash	163 European Weather/Ski Reports	221 TV News/Gossip
	164 London Road Reports	222 TV Quiz
Breaktime	165 National Road Reports	223 Letters
120 Breaktime Index	166 Rail News	224 TV Charts
121 Russell Grant's Stars	125 British Rail Fares	225 Story So Far
122 Wordmatch Prize Competition	176 British Airways Arrivals	226 Childrens ITV
123 Know Your TV Competition	168 World Clock	227 ITV Highlight
		228 Films on ITV
Sports	TV Guide	What's On
130 Sports Index	210 TV Guide Index	230 What's On Index
131 - 159 Sports Reports	211 BBC1 Today	231 Theatre In Your Region
140 Football Index	212 BBC2 Today	232 West End Theatre
149 Pools Tipster	213 ITV Today	233 Classical Music
151 - 156 Football Fixtures/Results (w/e)	214 Channel 4 Today	234 Rock/Pop/Jazz
145 Speedway	215 BBC1 Tomorrow	235 - 236 Cinema
147 Rugby Union (w/e)	216 BBC2 Tomorrow	237 Exhibitions
148 Rugby League (w/e)		238 A Day Out
		239 Diary

Channel 4 ORACLE

400 Main Index	540 Blue Suede Views
410 4-Tel	550 Kids
470 Racing	560 Your Money
480 Homefile	570 Advertising
490 Classifieds	580 Holidays
500 City	598 What's New
530 Time Off	599 A - Z

4-Tel	486 Baby Care	556 Birthdays
410 4-Tel Index	487 Best Buys	557 Database
411 Programme Information	488 Knitting/Sewing	558 Our World
412 Channel 4 Top Ten	Classifieds	559 Tea Time Dial-In Quiz
413 Viewers Letters	490 Classified Index	Your Money
414 Channel Four Today	496 Cars For Sale	560 Your Money Index
415 Channel Four Tomorrow	497 Houses For Sale	561 Daily News
416 S4C Today	498 Job Vacancies	562 - 563 Data
417 S4C Tomorrow	Time Off	564 Features
419 The Week Ahead	530 Time Off Index	566 Investments A - Z
420 Previews Index	531 Motoring	City
440 Mini Magazine Index	532 Gardening	500 City Headlines
450 Features	533 DIY	501 Share Prices
460 Telesoftware Index	534 Under Canvas	502 Shares On The Move
	535 Angling	503 Stock Market
	536 Bridge	504 FT Index
	537 Chess	505 Wall Street
	538 Computing	506 World Markets
	Blue Suede Views	507 Foreign Exchange
	540 Rock/Pop/Film Index	508 Pound Report
	541 News	509 Commodities
	542 Letters	510 Company Report
	544 Record Reviews	511 - 519 Reports
	545 Fanzine	520 City Newsfile
	547 Film Reviews	521 - 529 City News
	548 Film News	
	549 The Charts	Holidays
	Kids	580 Holidays Index
	550 Kids Index	581 - 582 Holidays Abroad
	551 News	583 Holidays UK
	552 - 553 Jokes	584 Winter Holidays
	554 Kids TV	585 Taking Off
	555 The Magazine You Write	586 Tourist Rates



A Televised Newspaper

ORACLE is ITV's system of broadcasting 'printed' news and information on television, the information being arranged in 'pages'. To receive this service you need a TV set equipped to display teletext. These additional circuits allow the ORACLE signal to be received as well as those of the four programme channels.

A TV picture is made up of 625 horizontal lines (two interlaced fields each of 295.5 lines), of which approximately 40 are not used to transmit programmes. ORACLE is therefore able to bring you teletext by transmitting its information, utilising some of those spare lines, 'piggy-back' on the normal ITV and Channel 4 signal, the information actually reaching the TV set in the form of 'dots' which may be seen at the very top of the screen. The dots are always there above any TV picture, but only a teletext receiver can decode them and convert them into ORACLE pages on the screen.

Above

A journalist inputting information at ORACLE's computer terminal.





The most exciting thing about ORACLE is that when selecting any page viewers can be assured that it contains the very latest information. This is because ORACLE's computer technology allows the information on screen to be quickly updated as the latest news occurs – at any time from 6.25 a.m. until closedown, seven days a week.

Editorial material comes from a variety of sources: news, financial news and sport is compiled at the ITN offices where ORACLE has access to ITN's news facilities which are second to none. The latest travel news comes directly from such sources as the AA, British Rail, Scotland Yard, London Regional Transport and a direct computer link with British Airways. The weather news comes from the Meteorological Offices in each TV region twice daily.

Features are either researched or written by ORACLE's own journalists or supplied by specialist contributors and celebrity writers such as Russell Grant.

Advertisers also provide useful information and services, for example, job details, sale prices, special offers, cut-price holidays, property and car prices, flight times, gardening tips and recipe ideas.

Subtitling

ORACLE has a unit which specialises in the subtitling of programmes for the deaf and hard of hearing, for whom the simple device of teletext can make a large difference to the quality of life.

At the moment, only recorded programmes are regularly subtitled, and they need to be available to the teams of skilled caption writers a few days before transmission, so that the titles can be ready in time. But already new techniques are being researched to allow even 'live' news and current affairs programmes to be opened to deaf people.

Currently around 18 hours of ITV programming is subtitled each week including *Coronation Street*, documentaries, plays, films, comedies and light entertainment. Some programmes on Channel 4 are also subtitled. The service is optional and can be obtained on a teletext set by paging 888 on any channel.

The First Commercial and Regional Teletext Service in the World

The letters of ORACLE'S name stand for Optional Reception of Announcements by Coded Line Electronics.

ORACLE is a British invention and was developed initially in 1973 by a team of IBA engineers. Public broadcasting of the system began in 1977 using only four transmission lines (two per field) on ITV; the audience could then be numbered in hundreds. Things have since changed – ORACLE now uses 12 transmission lines on each channel (six per field) and the audience is around eight million!

ORACLE is jointly owned by all the ITV companies and is similarly supported by advertising – in fact ORACLE is the first ever commercial teletext service in the world and aims to become self-sufficient from advertising revenue.

Mini-computers were installed in all ITV regions in April 1984 enabling the region to transmit regional teletext

data. The page numbering throughout the regions has been kept consistent so that a viewer who accesses, for example, the TV Guide will receive the TV Guide for his region only.

Information at your Fingertips

There are around 700 pages of up-to-the minute information available on ORACLE. To access the pages you need a remote control keypad. Then it is simply a matter of selecting a topic of interest from the index and punching out a three-figure page number on the keypad; the details will then appear on screen within seconds.

Wide and Popular Editorial

A wide range of subjects is covered on ORACLE – news, sports and business news, weather and travel news, TV Guides, useful advertising services, horoscopes, film reviews, competitions and quizzes, consumer news, video and record charts and a section specially for children.





INDEPENDENT LOCAL RADIO



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The Independent Local Radio stations all over the United Kingdom share a common purpose: to provide good programming of broad appeal to listeners, and a community service, attuned to local needs and interests. Concise news bulletins and short features, music and entertainment items make up the balanced programming which is an essential ingredient of ILR.

Outside broadcasts within the stations' individual areas involve local listeners in charity fund-raising, festivals and topical community issues and events. And, in addition to local news and weather reports, hourly bulletins of national and international news from IRN in London are made available to all the stations, as is The Network Chart Show produced by Capital Radio.

Other programmes of general interest to a wider audience are shared between stations in a system of free exchange.

Left: Elton John talking to Metro Radio's Giles Squire in the station's studios on Tyneside.

THE MAGIC OF LATE-NIGHT LISTENING



Above
James Whale, Radio Aire's late-night presenter, signs autographs for an enthusiastic group of fans.

Opposite, top left
Dan Damon, presenter of LBC's *Nightline* programme

Top right
Simon Potter presents his own late-night show on Hereward Radio in the Northampton and Peterborough areas

Bottom left
Dressed for the occasion, Brian Measures presents *The Plymouth Sound of Love*.

Bottom right
Allan Beswick of Red Rose Radio, Local Radio Personality of the Year at the Sony Radio Awards 1985.

Radio is an intimate and personal medium. The companionship it offers can accompany the listener almost anywhere... within the home, on the road, at a place of work. But nowhere does the 'one-to-one' relationship between radio presenter and audience come more into its own than late at night.

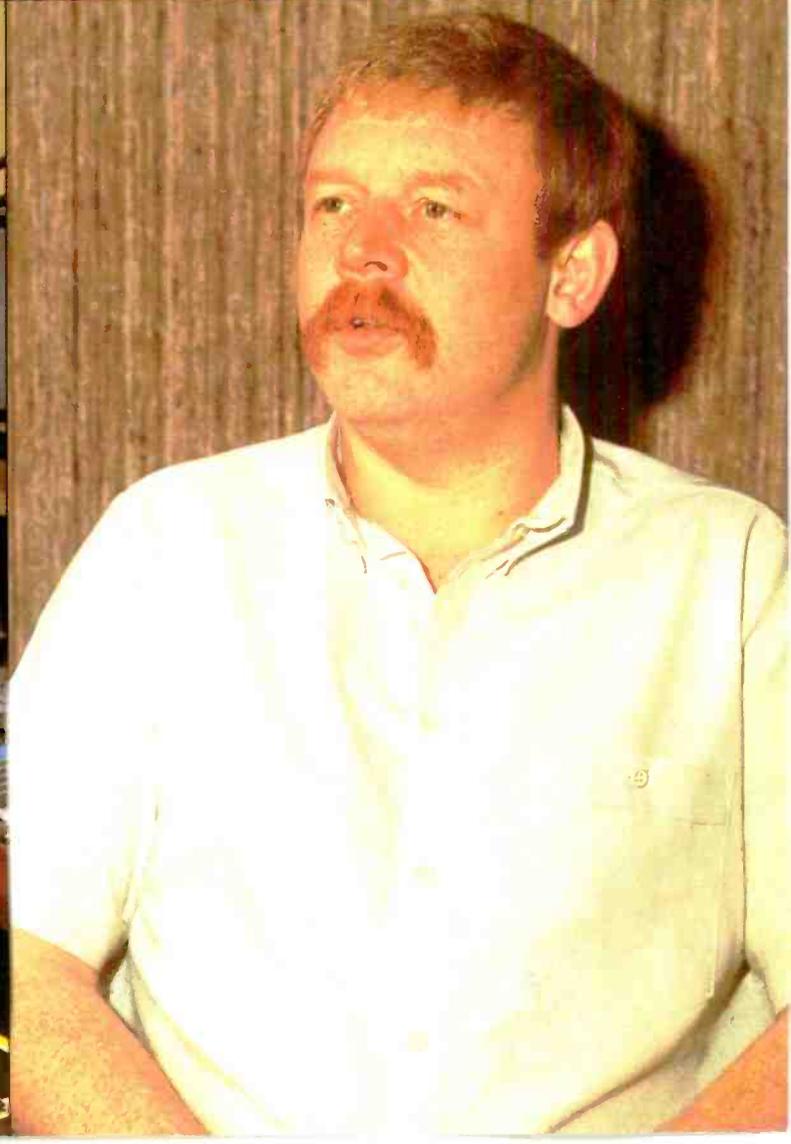
The spoken word takes on a special role, especially for those who may feel isolated or lonely. James Whale has nearly ten years' experience in conducting late-night phone-ins, at Metro Radio in Tyne & Wear, and more recently at Radio Aire in Leeds. James has been best man at no fewer than five weddings – between listeners who have been put in contact as a result of the show. He aims to involve listeners, without becoming strident or aggressive: 'It's the sort of conversation you'd hear in a pub or club'.

A dramatic incident arose when a listener rang into James Whale's programme on Radio Aire, with an evidently genuine intention of committing suicide. The radio presenter kept the caller talking for half-an-hour, while police tracked her down. The drama ended as listeners heard the sound of a door being broken down, and a police officer talking over the telephone to say 'It's all OK now – we've got her'. The caller later recovered in hospital.

A similar programme is presented for Red Rose Radio in Preston by Allan Beswick, who was judged 'Local Radio Personality of the Year' in the 1985 Sony Radio Awards. Like James Whale, his style may charm or enrage listeners – but usually succeeds in attracting their attention. Topics range from cruelty to animals to more complex questions of theology. But 'fools' are not suffered gladly, nor those felt to be wasting air-time.

Music and entertainment can also form a vital part of late-night listening. Brian Measures has been presenting *The Plymouth Sound of Love* since October 1975. The programme provides, for five nights a week, relaxed companionship and some softer, 'sexier' musical sounds. The station claims for the programme the highest late-night audience rating in Independent Radio, with a remarkable level of appeal to all sections of the local population. One fortuitous story recounted by Brian Measures resulted from a dedication for a grandmother, from her family. Coincidentally, the next record was *New World in the Morning*. The studio telephone rang to say that the family had been listening, while helping the old lady to pack her things for moving home next day.

After an hour devoted to entertainment and arts coverage, Hereward Radio's late-show embarks on another addictive format – the quiz game. Simon Potter's 'Pick Your Poison' involves six rounds per night, each with three phone-in contestants – amounting to nearly 5,000 calls a year. The success of the game is attributed to the engaging obscurity of questions such as 'How many spiders live in an average acre of grassland?'. Potter is gratified by the high level of informal response from listeners, with dedications received on a brandy bottle, gloves and even on a pomegranate. His only complaint is that 'Working anti-social hours means being paid more in most industries... in radio it means the opposite!'



A MUSICAL FEAST



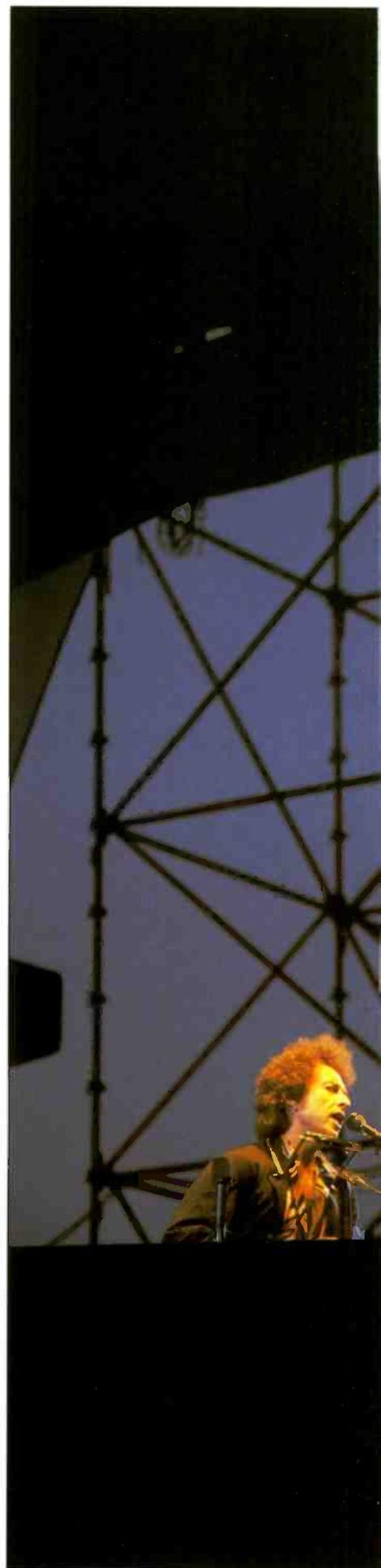
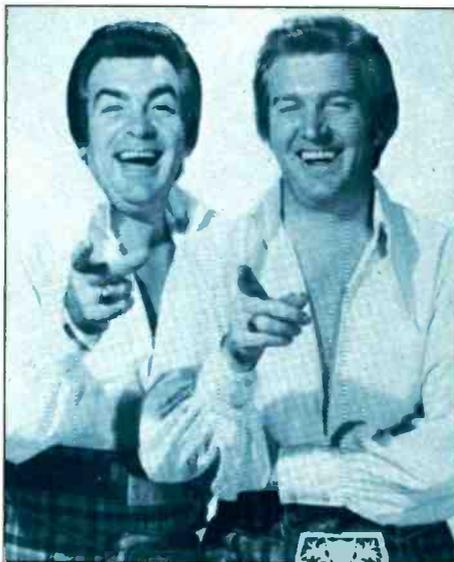
Above, top
Radio Hallam presented a three-day pop concert at the Sheffield Show.

Above
The EBU Big Band featured in concert during the 1985 Pori International Jazz Festival in Finland. The Band is made up of musicians from all over the world who represent their countries' radio broadcasting organisations. Essex Radio enabled trumpeter Graham Russell to represent Independent Radio in the UK.

Right
The Alexander Brothers who appeared at Radio Clyde's Festival of Scottish Popular Music.

Right, centre
The Bob Dylan Concert at St. James's Park, Newcastle upon Tyne, held in association with Metro Radio.

Opposite, top
The Devon Schools Composition Competition sponsored and broadcast by DevonAir Radio.





Independent Radio stations are often able to become directly involved in major events within their locality. And sometimes these events can take on national, or even international significance. This is especially true of music. However, the relative scale of such events is dependent on local resources as some parts of the country are more fortunate than others in having suitable venues. London is better equipped than many cities in the UK to host a major music festival, and Capital Radio's annual Music Festival makes maximum use of these resources.

This festival of popular music is Europe's largest and most diverse event of its kind. Over four weeks in June and July, London plays host to thousands of first-rate musicians performing in more than 80 venues. A total audience of nearly half a million enjoys a broad spread of musical styles, from 'Sunsplash', the largest festival of reggae music outside the Caribbean, through numerous rock and pop extravaganzas, to a star-studded 'Jazz Parade', which has featured Ray Charles, Fats Domino and Dizzy Gillespie.

North of the border Radio Clyde's award-winning annual Festival of Scottish Popular Music continues to draw large audiences both on radio – recordings are broadcast by all the Scottish ILR companies – and at the venue in Falkirk. In 1985 the fourth annual festival was held as usual over a long weekend in May. The cream of Scottish entertainers represented every facet of Scottish popular music, including piped bands, a fiddlers' rally and the traditional Scottish harp – the Clarsech. Topping the bill were Andy Stewart and Peter Morrison. Wales has an especially busy calendar of Eisteddfodau, each actively supported by the Welsh ILR stations.

Numerous country, folk and

jazz events are staged throughout the UK each year. Two Counties Radio's own Folk Festival annually takes over the town of Wimborne in Dorset, while Metro Radio's Jazz Festival has been staged over the course of one week with most performances taking place in the Newcastle Playhouse. The 1985 Jazz Festival featured among others, the Ronnie Scott Quintet, and the Inspirational Choir.

Independent Local Radio's involvement in the celebration of music is not always confined to these shores. Increasingly, artistes are sponsored by their local station to participate in music festivals held under the auspices of the European Broadcasting Union (EBU). All the Independent Radio companies and the Independent Broadcasting Authority enjoy collective membership of the Union under the initials 'UKIB'.

The well-known folk group, The Sands Family, has had a long standing association with Downtown Radio in Belfast. Tommy Sands presents his own programme on the station. Downtown Radio's support enabled the 'Family' to represent UKIB at the EBU International Folk Festival in Waxholm, Sweden. Graham Russell, graduate of the National Youth Jazz Orchestra, with support from Essex Radio represented UKIB in an EBU concert, which was staged as part of the Pori Jazz Festival in Finland. Finnish broadcasting also hosted the third EBU International Rock Festival. Following on from Independent Radio's initial involvement the previous year, Radio City nominated Liverpool band The Point to participate. This important event enables up-and-coming national rock bands to appear in an international atmosphere and gain radio exposure all over Europe. Independent Local Radio expects to host this event in 1986.

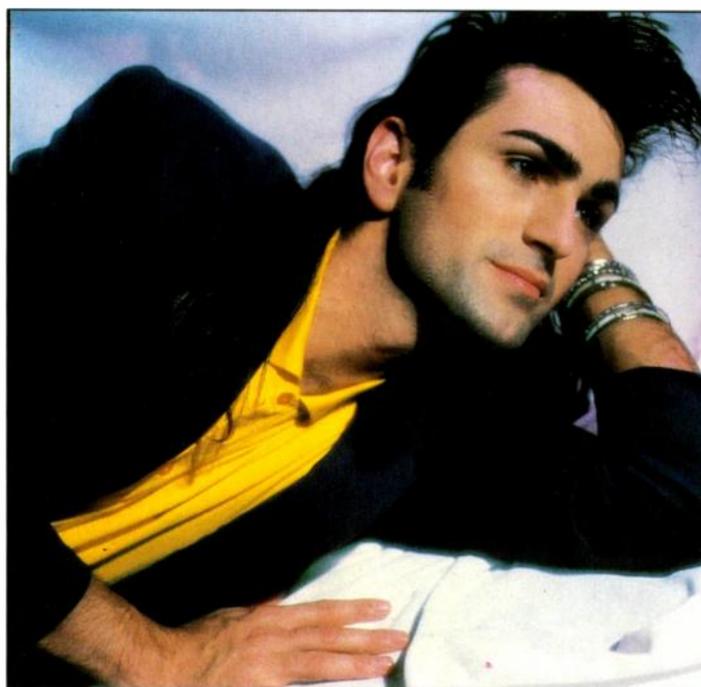
SO YOU WANT TO BE A ROCK STAR... ILR MAY BE ABLE TO HELP

In its 12 or so years, the Independent Local Radio system has consistently championed its local musicians. It is a relationship unique to ILR: showing its willingness to get involved with music at the grassroots and backing its judgements to the tune of millions of pounds over the years. This is not pure philanthropy on the part of stations. Record sales have shown a steep decline over the past ten years. It has therefore made sound business sense to support the music which is known to count locally.

There have been many success stories of artistes who got their first 'break' on their Independent Local Radio station. Howard Jones, while a student at the Royal Northern College of Music in Manchester, used to play live sessions during Piccadilly Radio's overnight programmes. This relationship culminated in a 'welcome back to Manchester' concert which was broadcast by ten ILR stations, simultaneously as it was shown on television. Capital Radio's support for local reggae artistes 'Smiley Culture' resulted in chart success for the band. A similar story applies to Coventry's Mercia Sound and 'King'.

Each of the ILR stations has its own way of identifying local talent. Some simply audition tapes. Others organise local contests, such as Essex Radio's 'Band Search '85', or the 'Best Band in Wales' competition organised by the Welsh ILR stations, and Metro Radio's 'Track to the Top'. Strong ties with the local music scene are enjoyed by all stations and home-grown talent has a natural way of coming to the fore. One such artiste is the gifted Birmingham soul singer Ruby Turner who, by the beginning of 1983, had recorded a string of sessions for BRMB Radio.

In 1984, BRMB took the relationship a stage further by inviting Ruby and her band to represent Independent Radio at the European Broadcasting Union's Rock Festival, which was organised that year by Bayerischer Rundfunk, in



Right
Howard Jones, for whom chart success followed sessions on Piccadilly Radio's overnight show.

Left
The work of 'King' received early exposure on Coventry's ILR station, Mercia Sound.

Below
Smiley Culture, helped to stardom by Capital Radio.

Bottom
The Wobblies, one of the bands competing in Metro Radio's Track to the Top '85.

Nuremberg, West Germany. Twelve bands from ten countries participated; each band's 'set' was relayed by the German station, to six European countries. The Ruby Turner Band was one of the highlights of the Festival. At the conclusion of their performance, Bayerischer Rundfunk's switchboard was jammed with calls of congratulation. The band returned to a string of prestige engagements in the UK. Later in the year Ruby joined Culture Club on their tour in the USA. Shortly after headlining a hometown Christmas date, a long-term record deal was signed with Jive Records; the first fruits of this appeared in the autumn of 1984. The most recent co-operation between BRMB and Ruby was her participation in making the theme song for BRMB's 1985 Walkathon appeal, which was issued on disc.

Of course, not every station is fortunate enough to have (or to have identified) such a natural individual talent on its doorstep. But the elements that go to make up a successful band or musician are many and varied. It is safe to say that every station in Independent Local Radio has access to a rich pool of local talent – and vice versa.







THE NETWORKED CHART

Above
David 'Kid' Jensen

Despite a decline in record sales over the years, there remains a very substantial interest among listeners in the national charts. It had been known for some time that a sizeable proportion of the audience for BBC Radio One's Sunday afternoon chart show consisted of otherwise loyal ILR listeners. In October 1984, ILR met the challenge and scheduled its first simultaneously broadcast music programme directly against the BBC's chart. *The Network Chart Show* is presented by David 'Kid' Jensen, of Capital Radio, and taken by virtually all the Independent Local Radio stations in the UK. In its first six months on air it virtually doubled

ILR's Sunday afternoon audience.

Record sales data are drawn from a panel of 300 record retailers throughout the UK, and compiled by MRIB. *The Network Chart* is processed rapidly – much faster than most other national charts. The final positions are available to the show's producers at Capital Radio early Friday afternoon and ready for Sunday transmission at 5 p.m. The information is also immediately available, by teleprinter, to all the other stations.

David 'Kid' Jensen got his nickname when he joined Radio Luxembourg and became that station's youngest presenter. It stuck through his Radio Trent

and Radio One days and is still with him at Capital Radio where he also hosts a daily show. The moment he opens his programme on Sunday afternoons his voice is fed all over the country, through complex technical arrangements including Independent Radio News' contribution line circuits. His enthusiasm, pace and style of presentation, combined with up-to-date information has created a winning formula for *The Network Chart Show*. So much so that not only can ILR boast to be the first with new chart positions, but David Jensen won a nomination for 'UK Personality of the Year' in the 1985 Sony Radio Awards.

A YEAR FOR YOUTH

At its best, local radio can be a two-way medium that involves listeners as participants, not just as passive audiences. Nowhere is the enthusiasm to get involved greater than among youth. ILR does not just make programmes for young people. At many stations, up and down the country, young people make programmes for ILR – a point highlighted during 1985, International Youth Year.

Radio Tay has presented its *Sounds Ace* series each summer for the last few years. Five teenagers from the Perth and Dundee areas are selected from hundreds of applicants to produce twice-daily, 15-minute programmes over a three-week period. The young people initiate, create and present all their own material on air, guided by a Radio Tay producer. The junior reporters cover a wide range of topics including pop, sport, news and features.

During IYY the 'radio station within a radio station' discussed topics ranging from safety at home, through learning to swim to reports of ghosts in local graveyards. Local and visiting celebrities participated, including a top chef and golfer Sev Balesteros. In term time *The Show With No Name* was

produced each Sunday evening. While lacking inspiration for a title, the programme drew imaginatively on ideas from a Radio Tay seminar on youth and broadcasting.

Radio Orwell in Ipswich, with a tradition of allowing teenagers to produce their own magazine programme, *Platform*, concentrated on broadcast training for IYY. In conjunction with Suffolk Youth Services, six young people were chosen for training by Orwell's head of news and a senior journalist. Training time was funded by the youth service and Orwell paid the remaining costs. Skills covered included diction and voice control, interview techniques, phone-ins and location interviews, research and preparation and use of equipment. Schedules were fitted round school and examination commitments and each trainee was set 'homework' each week. Several of the youngsters graduated to regular work on *Platform*; and Orwell's sister station, Saxon Radio in Bury St. Edmunds, also joined in the scheme.

The culmination of much planning and training by the Bedford IYY group came when they took over Chiltern Radio

and ran their own three-hour programme on 14th April 1985. Swansea Sound's *The Youth Programme – Take Two* was the work of an IYY team of about ten people aged between 15 and 25, mostly recruited from local hospital radio, University Radio Abertawe and other enthusiast groups. Production assistance was given by a 20-year-old member of Swansea Sound staff, Mark James. Originally the programme was intended as a five-minute spot to publicise IYY, but this evolved into a regular half-hour on Sunday afternoons. *The Youth Programme* included features on local bands, coverage of IYY projects and a general 'what's on' service for young people in South-West Wales. The IYY Radio Project volunteers were responsible for all aspects of the programme from planning its content and style, through arranging interviews, editing and production, to presentation.

Several of the features marking IYY began before 1985 and will continue after it. Meanwhile, listeners will have had the chance to hear the broadcasters of tomorrow cutting their teeth today on Independent Radio's IYY programmes for young people.

Below
Radio 210's 'Careline', which co-ordinates fund raising activities for the station, works with and for many young people. Here Managing Director Tony Grundy accepts a donation to the Ethiopian Appeal from Reading University Students, the proceeds of a pop concert held at the University.



FOCUS ON A RADIO

Cartridges containing promotions, jingles and advertisements.

Microphone

Monitor speakers – used as an alternative to headphones to listen to the studio output.

The radio presenter is the key link between an ILR station and its audience. Operating from a small studio and surrounded by a variety of turntables, tapes, dials and switches, the presenter is able to ensure a smooth and professional broadcast while



Record turntables – often used alternately for good continuity.

Tape machines for pre-recorded programmes and features.

PRESENTATION DESK

retaining the informal and friendly approach which has become the hallmark of ILR. Illustrated here is a typical modern studio (2CR in Bournemouth) and a closer view of the broadcast desk (Southern Sound in Brighton).

View for presenter through to other studios. There are four sheets of glass in every window to insulate sound break-through from adjacent studios and other sources.

Cartridge players for news reports, taped jingles and advertisements.

Peak programme meters for ensuring correct sound levels to transmitter.



Fader controls for selecting sound sources, for example, from the tape deck, turntable, cartridges or feed from Independent Radio News.

Control desk for balancing sound levels of various programme sources.

Switchboard for phone-in programmes.

RADIO CLYDE – GETTING THE NEWS

All ILR stations provide news and information in their areas speedily, accurately and with an understanding of how issues and events might affect local people. Together with the national and international news reports from IRN, they offer an up-to-the-minute service which is highly regarded by the listeners.

Radio Clyde's newsroom, in Glasgow, operates 24 hours a day, 365 days a year. It is made up of 14 broadcasting journalists – all of whom are on air each week – a graduate trainee, and a news secretary. From the newsroom comes about 40 hours of programming each week, given over to news and current affairs including education, sport, politics, personality interviews and religious items.

Right
Radio Clyde's £2.5m., custom-built headquarters, overlooking the famous Clyde shipyards.

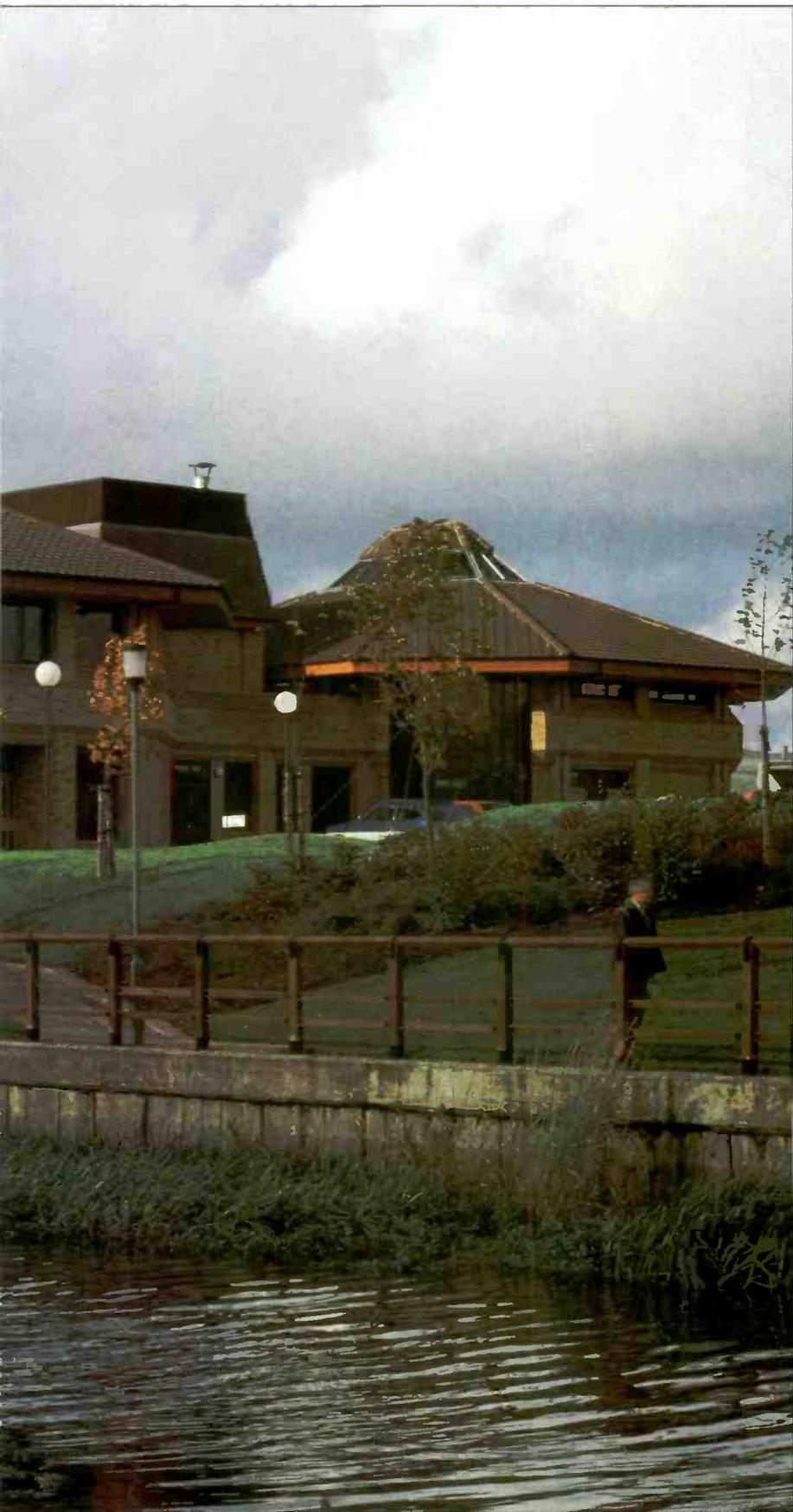
Far right, top to bottom
Radio Clyde has a helicopter in the air every morning for its *Breakfast Show*, spotting traffic problems before they affect the road-user. This information is supplemented from more conventional sources, such as the police and motoring organisations. Seen outside the station are reporters Russell Walker and Jackie Macpherson, with pilot Captain Graham Pryke.

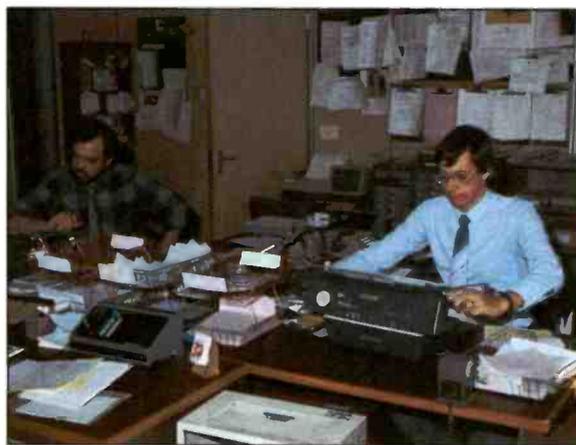
The Outside Broadcast Van can feed live into a newscast.

Dave Marshall, one of the first early morning hosts on ILR, links the *Breakfast Show*.

Reporter Russell Walker about to depart in the radio car. There are 23 newscasts every day on Clyde, so the car is rarely in its parking bay.







Above
Jackie takes 'cuts' off the feed of national and international news from IRN. She also operates the 'opt-out' system which allows a station to select news items from the material the Scottish stations network to each other.

Left
Colin Adams and Andy Dougan prepare the news output, considering the contributions from the Radio Clyde team, IRN and freelance sources.



Left, top to bottom:
Hugh Keelvins, a sports reporter on Scotland's national daily newspaper, *The Scotsman*, has recently joined the team as lunchtime sports broadcaster. Station policy is to augment 'staffers' with experienced newspaper reporters.

A reporter at work in one of the specially-built news booths – mini-studios where reporters prepare their taped stories.

Brenda Paterson trained specifically to be a radio journalist. Here she puts together a package for slotting into a newscast.

News secretary Jackie Gemmell prepares the news schedule. Behind her are bearded news editor Colin Adams and newscaster Andy Dougan.

NEW INITIATIVES FOR THE ARTS

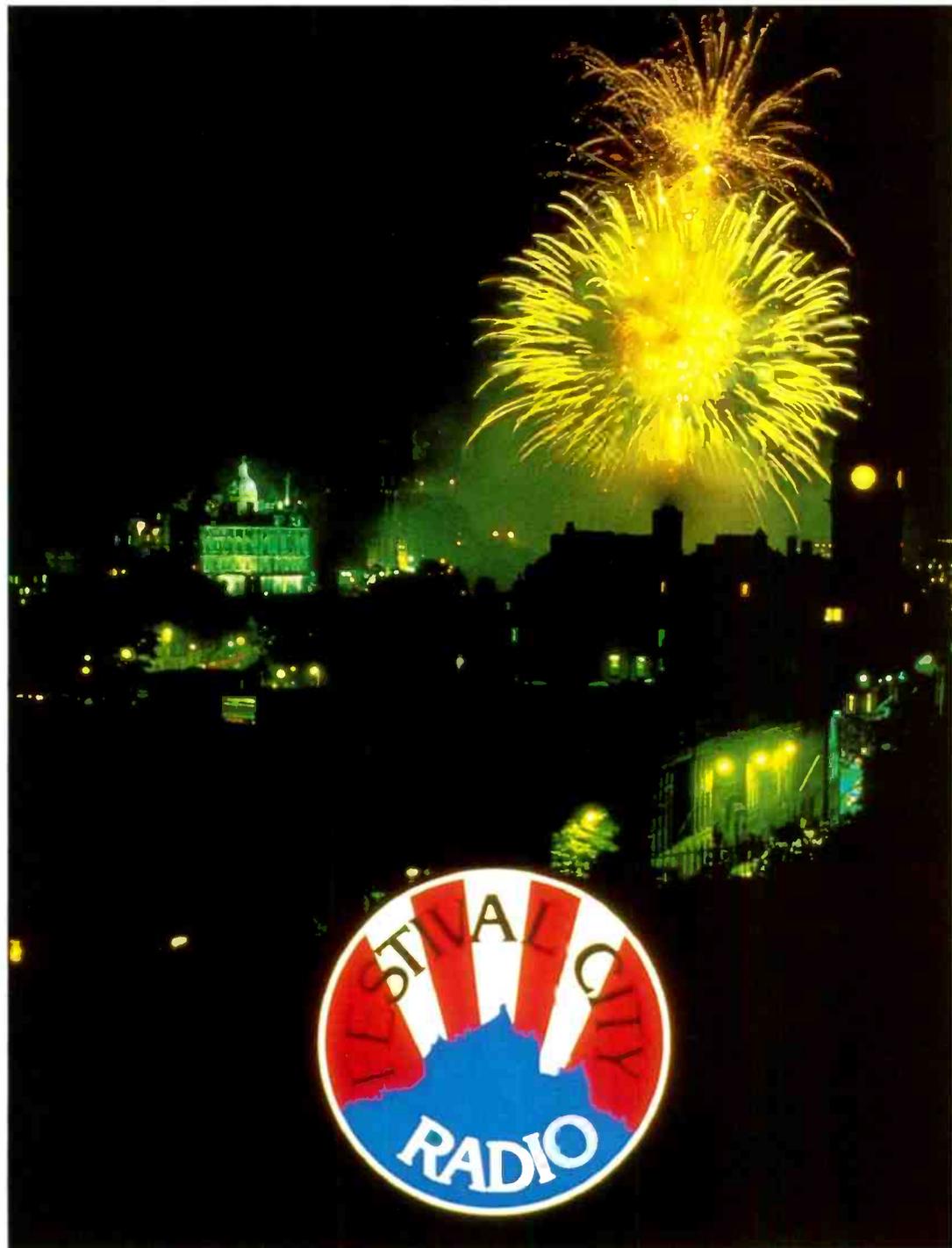
Every year the Edinburgh International Festival attracts thousands of arts enthusiasts from around the world. In response, Radio Forth launched a new radio service, aimed at promoting Festival activities to both visitors and local people. *Festival City Radio* was on air for 7½ hours each day. The magazine-based service included recordings of music from the Festival shows and even had its own resident jazz band, the 'Festival Radio Stompers'. In this novel experiment, the special output was carried over the station's VHF frequency, while normal programming continued on medium wave.

The climax of the Festival came with the firework concert and display, watched by a 150,000-strong crowd in the shadow of Edinburgh Castle and broadcast live.

Festival City Radio won the title of Best Magazine Programme at the 1985 Sony Radio Awards. With its financial backing from 'British Airways Super Shuttle' this was the first co-funded project to win a major radio award.

Sometimes Independent Local Radio stations fill the role of 'sponsors' of the arts themselves. Radio City, for example, has gained an enviable reputation for arts sponsorship on Merseyside. As well as staging and broadcasting the Radio City Proms, now a regular feature of the North-West musical calendar, the station has become involved in ambitious projects with leading British dance companies.

The initial approach came from London Contemporary Dance Theatre (LCDT), with whom City had already established a working relationship during their regular visits to Liverpool. A *Chance to Dance* introduced local youngsters to the world of contemporary dance. A series of afternoon classes held by LCDT staff was promoted by Radio City each morning over the course of a week, and young people were invited to write in and explain why they would like to take part. The response was



greater than either LCDT or Radio City had hoped, attracting over 1,200 entries. Eighty successful applicants were encouraged, cajoled and at times bullied by their choreographers, so that no one was left in any doubt about the level of fitness contemporary dance demands!

Radio City sees a number of

benefits in supporting arts activities but principally as a valuable source of programme material. Concerts, exhibitions and dance competitions make interesting, participative radio programmes. They also enable the station to extend its own participation within the community and create new opportunities for local people.

ILR: ACTION IN LOCAL COMMUNITIES

How radio can serve communities has been the subject of much discussion and debate in recent months. 'Community radio' stations, as services to complement and add to those already provided by Independent Local Radio and BBC Local Radio, have been seen as two possible types. Low-power stations might serve a small-scale geographical area, such as a rural town or village, or a particular city neighbourhood. A 'community of interest' station could cover a wider area, but deal in a particular strand of music, for example, or a speech speciality such as an ethnic minority language.

Community stations can, as in certain overseas countries, offer interesting possibilities, and an extra dimension for listeners. There could come a point, however, when the radio audience might be fragmented too widely among all the competing services available. This has not yet happened in the UK. Independent Local Radio output already contains material designed to appeal to listeners of all ages, backgrounds and interests within their localities. Together, the stations up and down the country have a regular audience in excess of 20 million listeners, so the potential for 'community services' and social action through ILR is immense.

Some 'action' can be

Right
Liz Campbell about to 'loop the loop' in a Tiger Moth in aid of a Moray Firth Radio charity appeal. This event was heard live on *Morning Call*.

Centre right
Out among the local community is Severn Sound's ShowMobile.

Below right
David 'Kid' Jensen and Una Stubbs helping with the 'Christmas Line' advice service operated jointly between Capital Radio, LWT and Thames Television.

Below
Leicester Sound's freelance correspondent for the disabled, David Preston, who is himself blind and spastic, has mastered many of the techniques required to be a radio presenter. He is seen here talking to the Prime Minister during her visit to the premises of the Opportunities for the Disabled, in Leicester.





achieved simply by the likelihood of the right listener(s) tuning in to the right station, at the right time. A listener to Radio Broadland, in Norwich, was able to reach hospital just in time, after hearing over the car radio that his wife was about to give birth. A local theatre appealed through County Sound (Guildford) for a shaggy dog to take part in a musical. So impressive was the over-subscription that an extra scene, featuring a dog pound, was written in. On Christmas Eve, Mercia Sound broadcast an interview with a family who had lost everything of value in a burglary; within a few hours, the station's listeners had offered enough presents and cash to provide a 'new Christmas' for the family.

Response to specific requests for help is an everyday part of output. Additionally, planned charity appeals on Independent Local Radio have raised more than £2m. in cash, over a year. Some of the smallest stations have played a magnificent part in this achievement. The fun of Moray Firth Radio's 1985 on-air charity auction raised £16,000 around the Inverness area. At the other extreme, Capital Radio's *Help a*

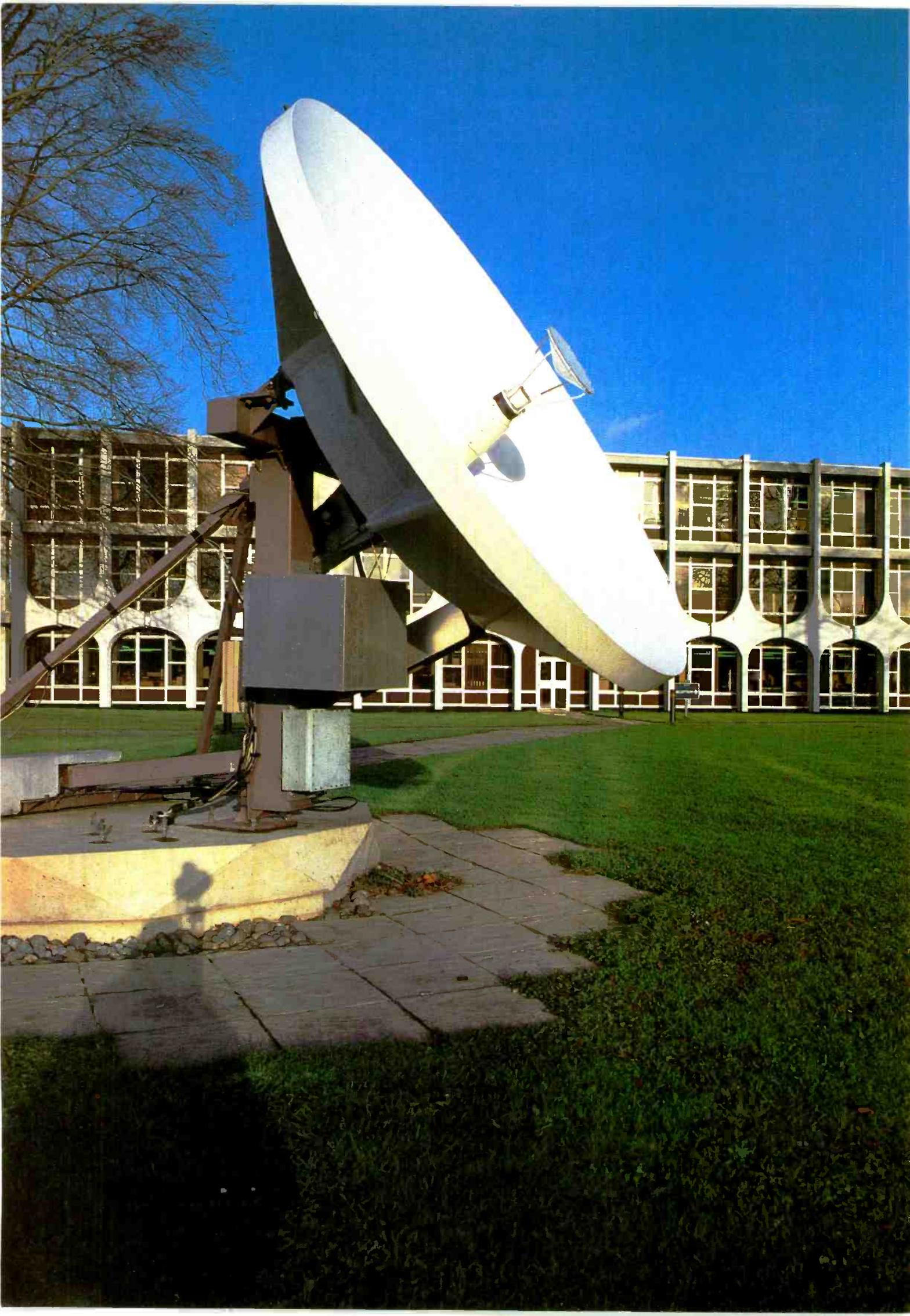
London Child distributed nearly £300,000 among needy children's charities. Independent Local Radio's capacity to motivate and involve listeners is well demonstrated by BRMB's *Walkathon*: an annual event for 30,000 or so walkers around a 25-mile circuit of Birmingham. In three years, this event has raised nearly £1 m.

Essential two-way involvement between radio station and audience is perhaps most clearly demonstrated in emergency devices during extreme weather conditions. In January 1985, the 'Snowline' on Southern Sound in Brighton gained a response of 21,000 calls from listeners offering and requesting information or assistance. Similarly, when the City of Aberdeen was blacked out, and travel made virtually impossible, NorthSound Radio continued broadcasting by means of a stand-by generator. Fifteen staff worked in the studios by candlelight. The service was described by listeners on their battery-powered transistor radios as 'a lifeline' and 'a real friend in an emergency'... Independent Local Radio serving the community.

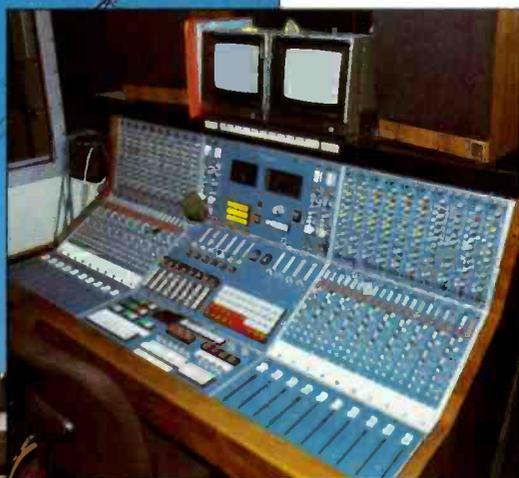
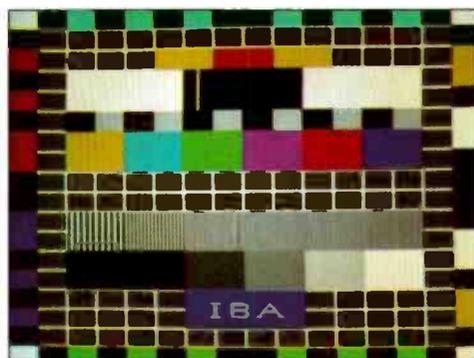
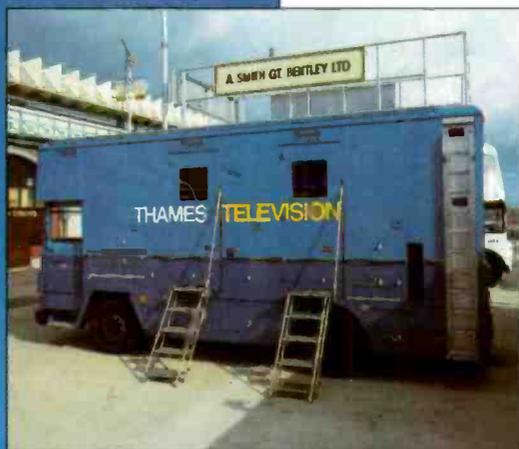


Top
BRMB listeners dressed in their Walkathon costumes for the Birmingham Lord Mayor's Procession.

Above
Suman Kang, presenter of BRMB's Asian programme *Geet Mala*.



TECHNICAL SERVICES



Above
Independent Television's outside broadcast units cover a variety of events throughout the year including Royal occasions, sports and holiday programmes.

Above right
The IBA's electronic test card widely used on Channel 4.

Left
For IBA engineers, satellite television became a reality as long ago as 1977 when this 12GHz receiving terminal was built at Crawley Court. It was used during the development of C-MAC.

1986 is the 50th anniversary of British high-definition television; sound radio a healthy sexagenarian. Yet the engineering technology is still changing, still improving, still on the brink of further far-reaching changes.

Independent Broadcasting is proud of its many contributions to broadcasting technology and its established position in the forefront of the 'hi-tech' innovations being brought about by the coming together of computer and communications techniques in the 'Information Technology revolution'. The aim is to make programmes more interesting, more excitingly presented, with ever clearer, more detailed pictures and higher fidelity sound; to bring dramatic news events to our screens from the world-over; to extend the frontiers of broadcasting from among the most sophisticatedly-equipped national, regional and local broadcasting services in the world.

LOOKING AHEAD



'Tomorrow's television today' has always been the aim of Independent Broadcasting. IBA and ITN engineers have been investigating *and using* satellite news gathering (SNG) techniques since 1978.

IBA developed and pioneered the important C-MAC system for direct broadcasting from satellites in 1981, and in 1985 demonstrated an enhanced-MAC system for the 21st Century — a wide-screen, high-resolution system that could give television pictures of a standard so far available only from 35mm film. Viewers sitting back in the comfort of their own homes watching wide-screen pictures on large flat solid-state displays is still unfortunately a dream of the future but brought a massive step nearer by the invention of enhanced-C-MAC.

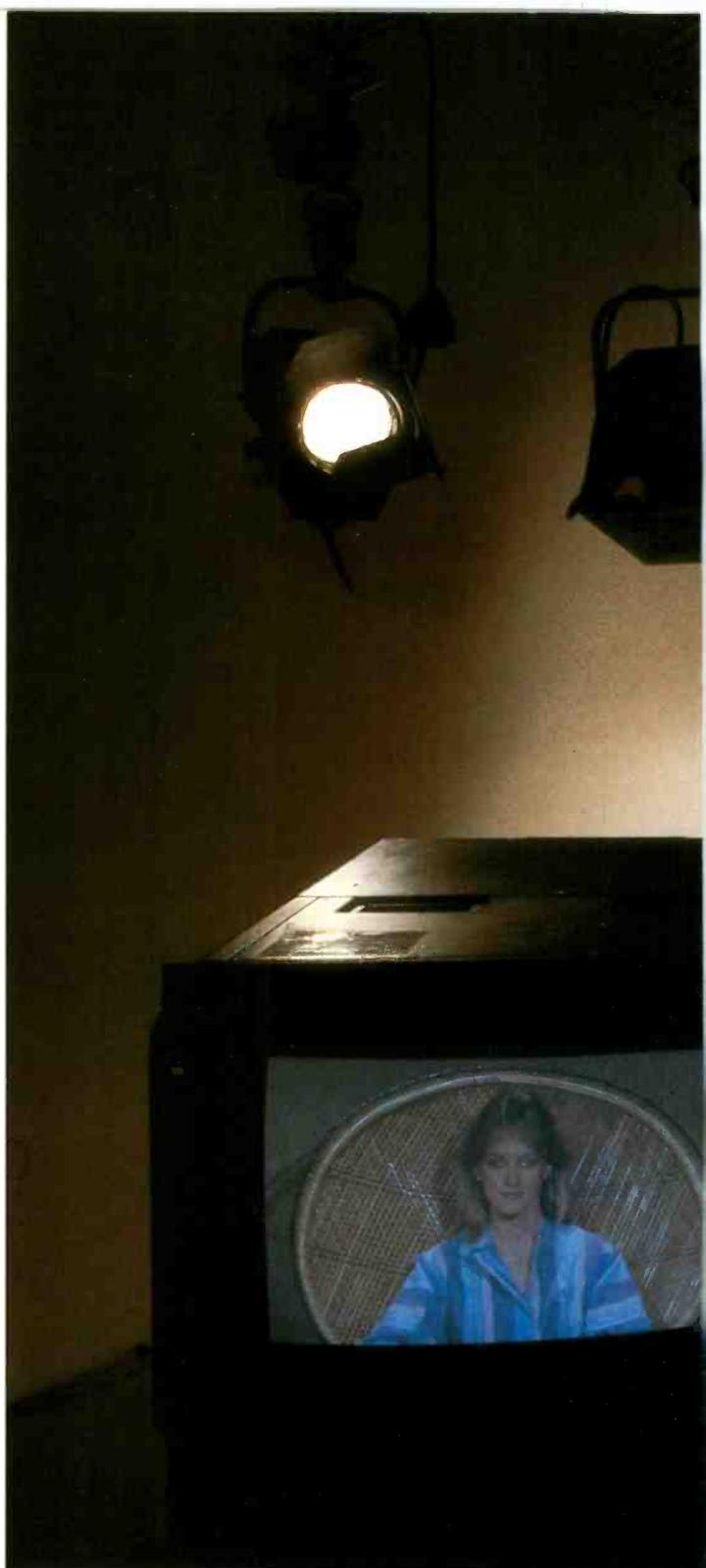
Many new inventions, new systems of radio and television, are being planned and progressively brought into use — though it is a mistake to believe that, even when the technology exists, it will all happen tomorrow. Enormous sums of money have to be found for Direct Broadcasting from Satellite, and for the 'electronic grid' multi-channel television and telecommunication cables. That is why broadcasters will

strive to improve the plain ordinary television system that is, and will remain for many years, the backbone of British television broadcasting.

The British UHF 625-line system provides four high-standard colour programme channels to over 99% of homes, not just in a few urban centres but throughout the United Kingdom. The IBA is still filling in the final remaining gaps, is still working to achieve complete parity of coverage between Channel 4 and ITV as soon after the end of 1987 as possible, and is improving the transmission of ORACLE — already the fastest and most advanced teletext system anywhere in the world.

In the studios, digits, computers and ubiquitous microprocessor 'chips' are into everything, making ever-more complex productions possible. Producers are helped by automatic multi-computer cameras, by the one-piece camera/recorder, the miraculous 'special effects' of digital processing, and the precise computer-aided editing of videotape. New solid-state CCD sensors bring viewers ever-clearer film and will bring a new look to electronic cameras.

An image of the space-filled future but with tomorrow's television the priority.





Above left

A typical receiving dish for domestic DBS reception.

Left

Looking at the future. A demonstration of the IBA's 'enhanced C-MAC' system of satellite television — a compatible widescreen high-definition system of satellite television for the 21st Century.

Above

A demonstration studio at the IBA's Crawley Court Centre for the 'enhanced C-MAC' system with its wide (5:3 aspect ratio) pictures.

Right

IBA engineers at Crawley Court near Winchester, prepare for the future.





Above
The rate of technological
change demands up-to-
the minute training for
future engineers.
Marconi College

This page
One of the IBA's main
UHF television
transmitting stations.

IN TUNE WITH CHANNEL 4



(there are five possible types of aerial). You should get just as good a picture on Channel 4 as on the other three channels though in just a few cases, good reception may prove a little difficult and sometimes adjustment of the aerial may be required. It may be, of course, that your aerial has deteriorated over the years – even high-quality aerials and feeder cables do not last for ever. In such cases all programmes would be improved by a replacement aerial. Remember that both the IBA and BBC always recommend a good outdoor aerial, properly installed. Good pictures deserve – and need – a good aerial.

Left
Computer-aided transmission coverage planning is an established feature of IBA's engineering of Independent Television and Radio.

Below
Some local UHF relay transmitters are installed on top of high-rise buildings or other existing structures.

Channel 4 has been a success story – not least in the rapid build-up of its coverage at a considerably faster rate than for any other UK or European television channel.

For five years the IBA has concentrated a considerable part of its resources, including almost £50 m., on this work. The target is that, as soon after 1987 as possible, complete parity will be achieved with ITV.

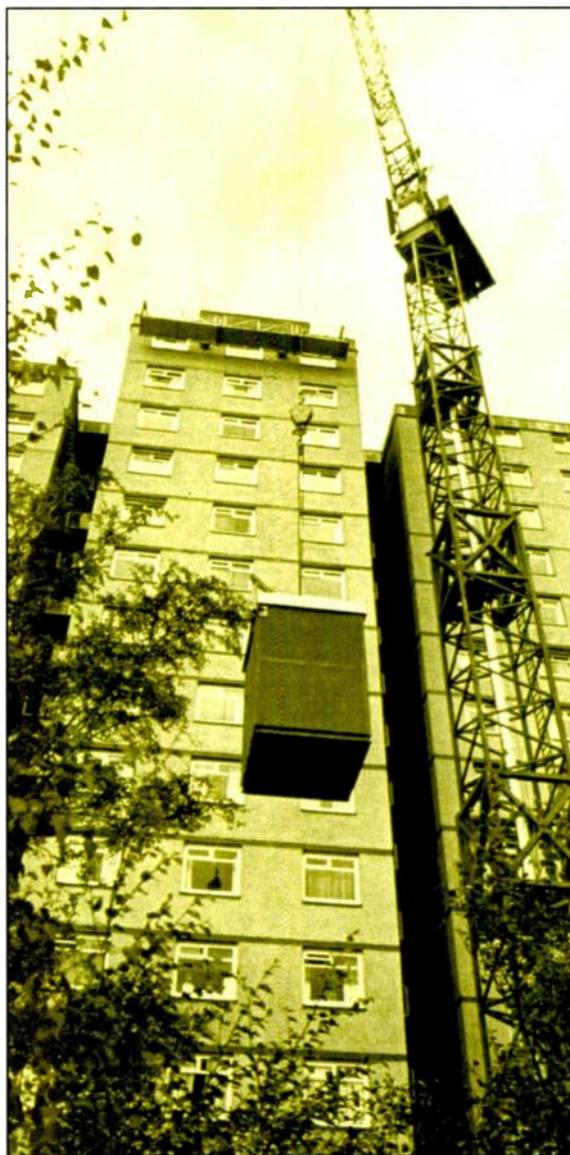
But it is a major project involving the installation of many hundreds of transmitters. November 1984 saw the completion of all 51 'main' transmitters. 1985 has seen Channel 4 switched on at another 100 of the existing local 'relay' transmitters, plus the building of about 50 more joint IBA-BBC four-channel relays. At the end of 1985, the fourth channel service (Channel 4 or S4C) is going out from over 500 of the 700 or so IBA television transmitting sites. Up to 100 of the remaining 200 existing local relays will come on air during 1986, as may up to another 50 entirely new relays – which will, of course, carry Channel 4, along with ITV, from day one of their transmissions.

Some viewers, understandably, feel that their own area has been slow to receive the attention to Channel 4 provision that it deserves. It is

unfortunate but, whatever sequence of transmitter building the IBA had chosen, some people would have to wait longer than others for this new service. The IBA would have much preferred to have commissioned all the transmitters at the same time, but such an ideal is, of course, totally impossible in practice.

If you are still waiting, or possibly have not realised that Channel 4 is available in your area, watch for local announcements or ask your local dealer. But remember that when a new transmitter opens it is necessary to tune a spare channel button on your set to the correct frequency channel. This is usually quite easy to do yourself, though you may need to look-up the instruction leaflet for your set or ask a knowledgeable friend. There are several different techniques that have been or are used on different brands of TV sets including push-buttons, touch-buttons etc. If you remain in doubt about how to tune the set you may need to consult your local dealer or rental company.

In most cases, if you are using a satisfactory and preferably outdoor aerial for the other programme channels, this should prove equally satisfactory for Channel 4/S4C – as long as it is the correct type



Right
Grampian Television's
Head of Graphics, John
Blues (left), learns how to
use the company's new
Quantel Paintbox.



Below, top to bottom
The NEC E FLEX Digital
Effects System allows
the producer to move
the on-screen image at
will.

Videotape can be
electronically edited with
as many as five one-inch
VTR machines assigned
to the Datatron Super
Tempo VTR Editor.

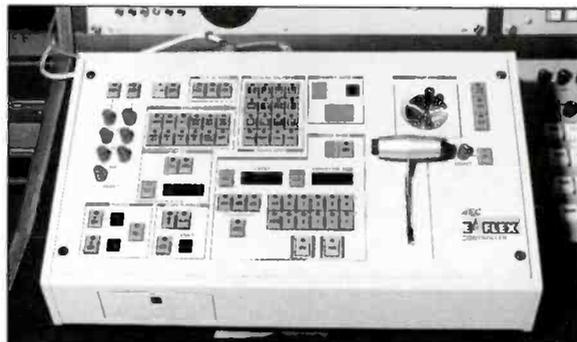
This Vital Vision Mixing
Desk allows the VTR
editor to electronically
add a whole range of
special effects to
programmes and
advertisements
recorded on tape.

COMPUTERS IN TV PRODUCTION

Computers are playing an increasingly important role in all operational aspects of the television companies. Grampian Television, the ITV company for Northern Scotland, has been in the forefront of such investment which has helped operational efficiency and, most important, improved the quality of presentation on-screen.

The most advanced state of the art is the use of computer graphics for 3D animation — a technique using such sophisticated software that Grampian had its animated station 'ident' created at London's Digital Pictures, the only British company capable of handling the project. The designers were SSK Productions, Glasgow who were briefed to maintain the station's corporate image while using the most advanced technology to create a hi-tech, space-age image.

SSK drew up a story board which envisaged spheres and discs moving in space before forming a cube which tumbled and spun to finally explode into the familiar St Andrew's Cross symbol and Grampian namestyle. These three-dimensional images and colours were built on Digital's computers over a period of months to produce a 12-second animation which has aroused

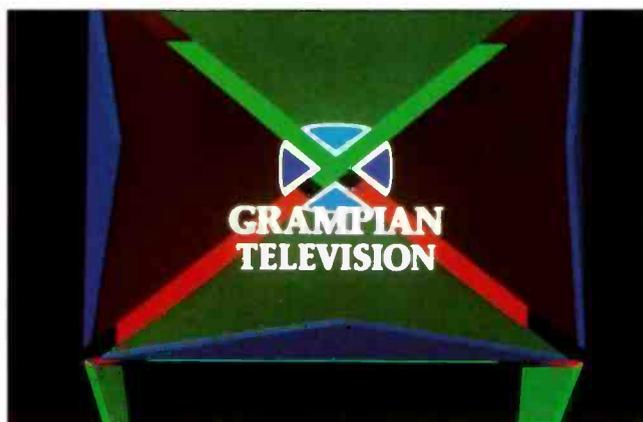
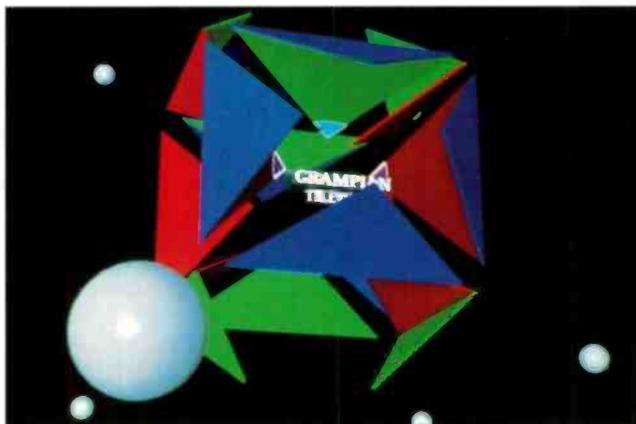
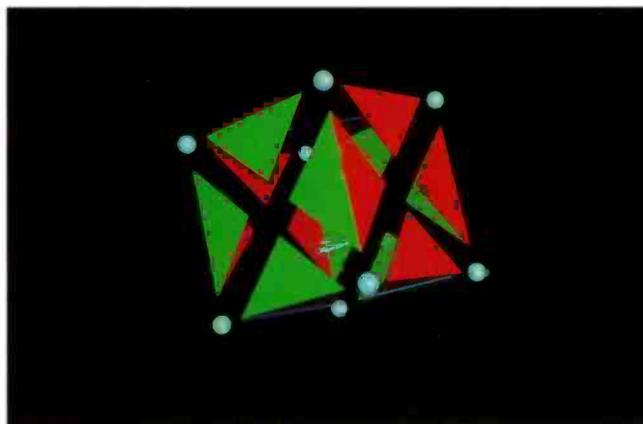
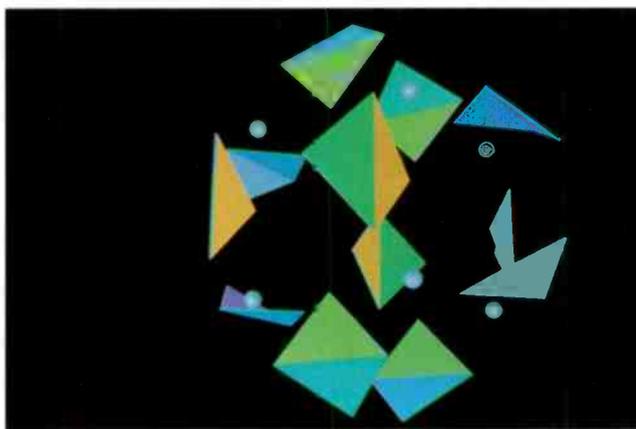
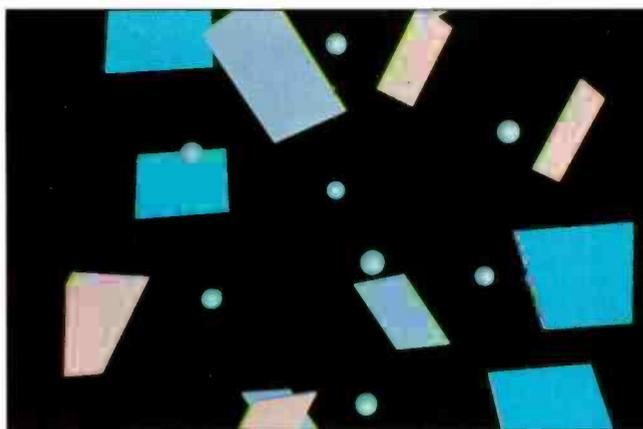


considerable interest and favourable comment.

Inside Grampian itself, however, computer technology is pervading the entire programme and commercial production area. Most facilities were introduced in February 1983 with the opening of a new central technical area and further equipment has been introduced regularly to enhance the viewer's enjoyment and the advertiser's effectiveness.

One of the most remarkable pieces of equipment is the Quantel DLS 6001 electronic slide store which can take pictures off a broadcast image and store them in a memory. They can then be changed in size and position, parts of the picture removed or composite pictures built up by adding more images. The benefits for such programmes as the nightly *North Tonight* which has all its backdrops stored and which can take still frames off any other format, has been enormous; while local advertisers, in particular, can have quality commercials produced in place of the traditional slide and voice-over.

The results can be even more impressive if linked with the use of the NEC E FLEX digital video effects system which offers screen image



compression, slide, split, freeze, mosaic, picture trajectory and automatic tumble to allow the image to be moved at will.

A more recent acquisition which is further transforming on-screen presentation is the Quantel DPB 7000 Digital Paint Box. This enables artists to carry out all their design, graphic and artwork on a video screen, using an electronic stylus and tablet. But this computer graphics system offers much more than simply an electronic canvas. Television pictures can be frozen and refashioned in a variety of ways; a picture library can be consulted and the illustrations called up for use; areas of an image can be magnified for more detailed work; pictures

can be cut and pasted; and simple animation can be created. It is £150,000 of sheer wizardry!

In the studios, the RCA TK47 cameras are computer controlled to provide perfect colour balance in programmes which are recorded on videotape using Marconi MR2B one-inch VTR machines, controlled by computer software. They can then be edited on the Datatron Super Tempo Editor which uses its computer to process the large amounts of information necessary to perform time-code editing, using up to five VTR machines simultaneously.

Investing in such advanced technology is comparatively

easy provided the money is available. The challenge lies in making proper use of the facilities. Grampian's staff would confirm that it takes time to adapt traditional skills and to appreciate the full potential of new technology. The machine is only as good as the person using it. Computers have, in fact, widened the scope for creativity. No matter how brilliant man or machine, however, management systems have had to be devised to make proper, disciplined use of the technology. The temptation to use effects for visual gimmickry has to be resisted and the new techniques channelled to improve the viewer's perception of the image and the message.

Above
Six stages in the formation of Grampian Television's animated station 'ident'.

COMPUTERS IN TV PRESENTATION

Viewers who appreciate the originality of so much of Channel 4's programming may not so readily recognise the technical innovation underlying the smooth transitions between those programmes: a computerised transmission system, custom-designed for the channel, that is the most sophisticated in Europe, if not the world.

Take a typical junction between programmes: as one programme ends, the picture fades to black. Up comes a caption and the announcer mentions next week's edition of the series, this gives way to a trailer for another programme, then a pointer to the programme following after the break, then a commercial break, then the distinctive animated 4 logo, then a smooth mix through to the next programme.

All of these transitions — as in all the other programme junctions throughout the day — are operated automatically by a computer that cues up videotape machines, switches to them and cues up captions, all with split-second accuracy. All the instructions for an entire day's operation have been entered into the computer by

presentation staff in advance with the timing and source of every single programme caption, promotion trail and other event. During transmission, presentation and engineering staff monitor the output, and someone from Presentation can intervene instantly to override the computer if there is a problem — or can trigger a programme junction to begin if there is a live relay where timings cannot be determined precisely beforehand. Otherwise the only human intervention during a break is from the announcer whose relaxation belies the need to complete his or her piece within the 10 seconds or so allotted before the computer automatically cuts to the next programme.

With the rare freedom to plan a new channel afresh from the start, Channel 4 was eager to use the latest technology to support its on-air transmissions. But although there were some computerised systems in the US and Japan, the channel's Chief Engineer, Ellis Griffiths, could find nothing that permitted the standard of sophisticated on-air presentation that British viewers take for granted. So the channel

designed its own custom-built system of software and interfaces, linking a DEC computer to Sony 1" videotape machines, a Cox vision mixer, an Aston III character generator and a Quantel digital library system (which stores stills as individual TV frames on computer discs).

This Computer Aided Transmission System (CATS for short) allows a whole day's programme schedule to be specified in the minutest detail, second by second: once a technician has loaded the correct videotape on the machine, the computer will operate it automatically and cue it up to a particular frame by reading off an electronic time-code on the tape. It will also perform a range of cuts, fades and mixes between pictures.

Each ITV company inserts its own commercials into the Channel 4 signal. To keep 15 ITV companies informed of the precise second at which they should opt out of the national service and run their commercials, Channel 4 relays its own private data distribution service, which is relayed piggyback like teletext, encoded onto a line at the top of each field of picture that emanates from the channel's headquarters in Charlotte Street, London, providing a colour-coded menu of the next sequence of events, updated every second. Accompanying this information are electronic cues which ITV companies can use to trigger the machines transmitting their own TV ads.

This system allows presentation staff to deploy their professional skills more efficiently, planning all the details of a day's transmission in advance, without the risk of human errors live on transmission — and yet allowing the flexibility to deal live with last-minute changes.

And now with three years' successful on-air experience in Britain, Channel 4 is exporting its technology abroad as its agents, Connolly Systems, find considerable interest among overseas broadcasters for the software system.

Opposite

Two of the videotape machines cued automatically by the system. In the foreground the computer that controls them.

Below

Presentation Control during transmission.





TCR 00:09:05:09

4

TCR 00:09:59:17

TCR 00:09:00:09

4

TCR 00:09:59:17

Scotch

BUH

ANOS

SONY

BVH-2000PS

PH-11

Philips

Philips

ADVERTISING

T

V commercials are as much a part of Independent Television as the programmes themselves. Made with considerable creative skill and imagination, they not only provide the principal source of income for the Independent Broadcasting system but also serve to inform and amuse the viewers. ILR is also financed by spot advertising, much of which is of a local nature.

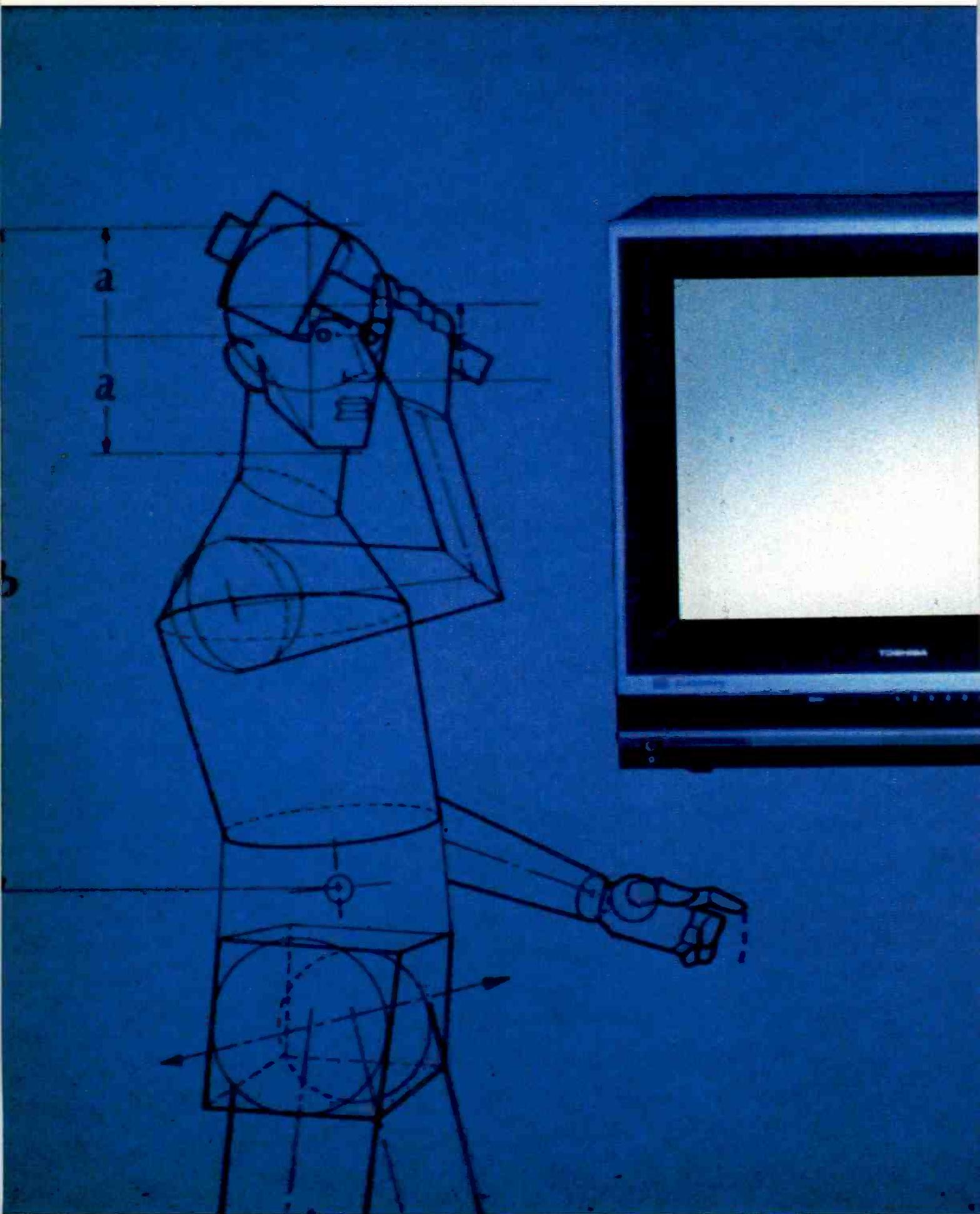
A proportion of the advertising revenue is passed on to the IBA to cover its costs in administering the system and broadcasting the services. No part of the licence fee is received by Independent Broadcasting. On the contrary, it has over the years contributed millions of pounds to the Exchequer in the form of a special Levy in addition to normal taxation.

Illustrated on the following pages are some recent winners in the British Television Advertising Awards for 1985.

Right: British Telecom: 'Neptune'. (KMP)







The Amount of Advertising

On Independent Television an average of six minutes advertising is allowed per hour, over the day, with a normal maximum of seven minutes in any dock-hour. Advertisements may only be shown at the beginning and end of programmes and during 'natural breaks' in the programme. No advertising is permitted during certain programmes, such as half-hour current affairs documentaries, formal Royal ceremonies, half-hour children's programmes, religious programmes of a devotional character and programmes for schools. Free air time is given to Government departments for the transmission of public service films covering health, safety and welfare. On Independent Local Radio nine minutes of advertising is allowed in any dock-hour.

Advice and Consultation

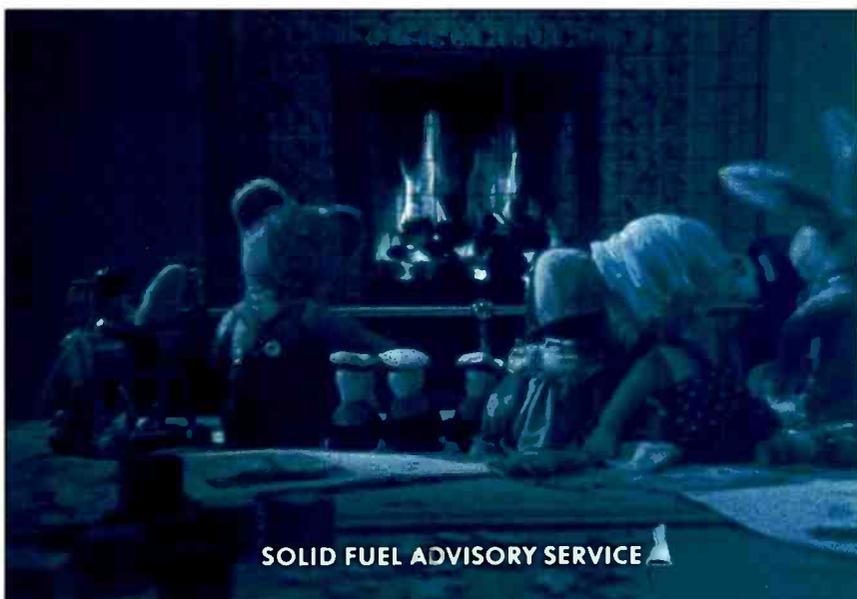
The Broadcasting Act 1981 is among the most powerful Acts of Parliament governing fair trade and consumer protection. It gives the IBA both the duty and the power to control standards and practices for advertising on television and radio. The IBA's Advertising Control staff check advertisements with reference to the 'rule book' – *The IBA Code of Advertising Standards and Practice* and also frequently consult the following bodies: the Advertising Advisory

Right, top to bottom
Levi Strauss Jeans:
'Stitching'. (Bartle Bootle
Hagerty)

Holsten Lager: 'Barbara
Stanwyck'. (Gold Greenless
Trott)

Solid Fuel Advisory
Service: 'Toys'. (Kirkwood
and Partners)

Left
Toshiba: 'Hi-Fi'. (Gold
Greenless Trott)





Above
GLC Anti Pavement
Parking: 'Angry of
London'. (Boase Massimi
Pollitt)

Far right
John Smith's Bitter:
'Song and Dance'. (Boase
Massimi Pollitt)

Committee, which takes part in the periodic review of the IBA's Code and is composed of representatives of the advertising industry, medical and pharmaceutical interests and the public as consumers; the Medical Advisory Panel, which is composed of distinguished consultants in a wide range of medical disciplines whose advice is sought in both drawing up the Code and on the presentation of individual advertisements where a health claim is made, before they are accepted for

broadcasting; both these bodies are set up in accordance with the provisions of the Broadcasting Act 1981. The Advertising Liaison Committee was created in 1980 to allow matters of principle to be discussed concerning commercial relationships between ITV, Channel 4 and the advertising industry.

In applying the Code the IBA's Advertising Control Division works in close co-operation with the Copy Clearance Secretariat set up by the programme companies

under the aegis of the Independent Television Companies Association (ITCA) and the Association of Independent Radio Contractors (AIRC). Together they examine some 18,000 scripts per annum, checking the substantiation for claims and discussing the overall impression that is given by an advertisement. About 80% of television scripts are passed as originally submitted. The remainder are returned for amendment and resubmission. The second check is a closed-circuit viewing of the finished



film prior to transmission.

In radio advertising the IBA Advertising Control Division oversees the clearance of copy through the ITCA/AIRC Copy Clearance Secretariat. Specialist staff at ILR companies are also authorised to clear local scripts, referring potentially controversial scripts and certain categories of advertising to the IBA or ITCA/AIRC.

Complaints and Comments

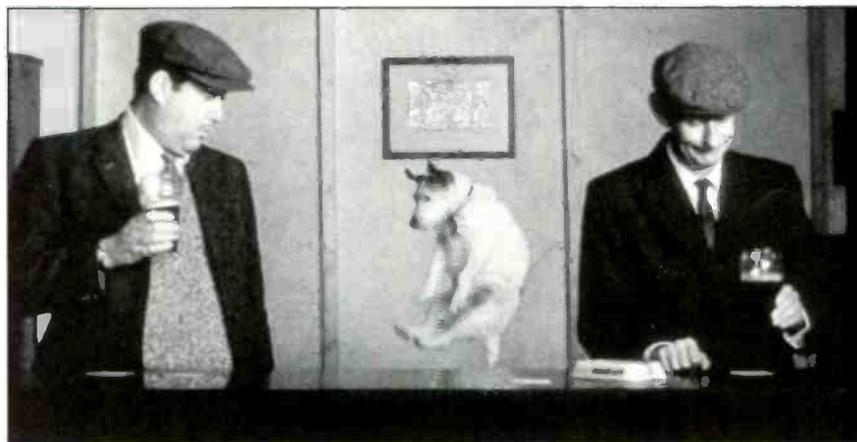
Members of the public are invited to comment on advertisements – about 1,000 letters or calls are received by the IBA each year, all of which receive personal replies. Placed in the context of a huge number of transmissions and a large viewing population there are very few complaints; many are personal views rather than breaches of the Code. Nevertheless, if the IBA does uphold a complaint, changes must be made to the advertisement. Complaints sent to the Advertising Standards Authority about television and radio are forwarded to the IBA.

Sponsorship

A fundamental principle of Independent Broadcasting is the complete separation of programmes and advertising. The British public are accustomed to public service broadcasting which is free from Governmental or commercial pressure. The subject matter of any programmes funded by a non-broadcaster must be of intrinsic interest or instructiveness and must not comprise an undue element of advertising. The IBA has published guidelines on programmes funded by non-broadcasters. Recently, funders of programmes have been allowed to advertise in and around programmes they fund provided that there is no link in content or style of the advertisement with the programme.

ORACLE

The ORACLE teletext service is received in some 2.6m homes, reaching an audience of around eight million people, and the number is growing at a rate of over 60,000 per month. The advertiser on ORACLE can choose between a fractional page, a full page, a multi-page or an interleaved page which slots between editorial pages.



THE MAKING OF A TELEVISION COMMERCIAL

A large advertising agency can expect to make well over a hundred commercials a year for their clients, covering a range of time lengths from ten to 40 seconds – sometimes even

longer. This sequence shows how a leading agency, Davidson Pearce, copes with the different stages through which a typical TV ad. may pass before reaching the screen.



Above
1. The briefing session
A client will first discuss his product with a specially selected agency team. From this a brief is formulated, covering all facts and figures that may influence the consumer to buy that product.



Right
2. Creative team
An agency's creative department is made up of writer/art director teams whose job it is to take the brief and find an exciting, stimulating, creative idea that will attract the viewer towards the product.



Left
3. Client presentation
The client is presented with the script in storyboard form – words and sketches that give an idea of how the finished commercial will look.



Left
4. Casting session
When the storyboard has been approved by the ITCA and IBA, the agency then cast the right people to appear in the commercial. As many as 20 people can be interviewed for one part.



Right
5. Wardrobe
Clothes are important, especially if the setting is not a modern one. In the case of the popular PG Tips Chimps commercials, every costume has to be made by hand.



Left

6. The shoot

Even for a simple 10-second commercial, filming is exactly the same as would be expected for a major feature film. Commercials like the ones made for leading car manufacturers can be partly filmed in a studio, and partly on location, thousands of miles away.

Below

7. Editing

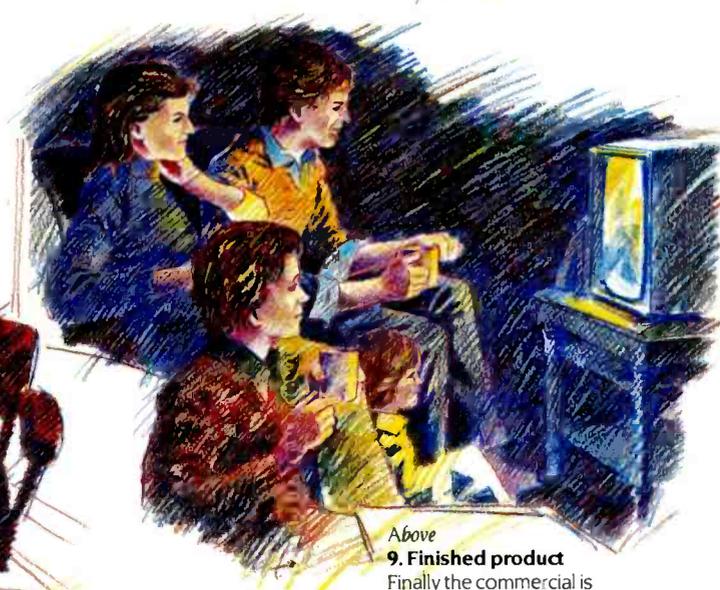
And, like a major feature, the film editing on a commercial is a very important factor.



Below

8. Record and dub

In a specially equipped studio the final touches are put to the soundtrack, like commentaries, involving well-known actors and actresses, and sound effects.



Above

9. Finished product

Finally the commercial is ready to be cleared by the IBA and then put on television. Will you, the viewer, buy the product? Success is measured in sales.

AUDIENCE RESEARCH

I

n common with all broadcasters, the IBA receives many letters and telephone calls from members of the public about the programmes it broadcasts. Valuable though these comments are, they come from only the small minority of people who have felt strongly enough about something to make their opinions known.

Audience research is concerned with the opinions of the mass of the population, which can be gauged by studying a small, but scientifically representative, sample of people. And the results of this research tell broadcasters whether the letters they receive are the tip of an iceberg, or whether they represent the views of just a handful of people.

Furthermore, research taps the opinions of the audience about every single programme which is broadcast, while letters and telephone calls refer to just a small part of the output.

Audience research, therefore, enables the 'voice of the people' to be heard, regardless of whether opinions are favourable, or unfavourable, or undecided.

Right

One of a number of motorway signs giving details of local radio frequencies for information on traffic and road conditions. A research survey reveals how effective they have been.





Measuring the Audience

The best-known research is that undertaken for BARB, the Broadcasters' Audience Research Board, as the stories newspapers frequently carry about how many – or how few – people watched certain programmes usually come from this source.

BARB's audience figures are based on the viewing which is done in a panel of 3,000 homes. Although this panel contains only one home for every 7,000 in the United Kingdom, it is so carefully controlled that it gives excellent estimates of the viewing of the whole population.

Those who actually make programmes naturally take an intense interest in the size of their audience, and in the way it is made up of men and women, of young, middle-aged and older people, and so on. Advertisers and advertising agencies, too, are concerned with the size and the composition of the audience. Being responsible for the quality of programmes rather than for the size of audiences, the IBA has a more relaxed attitude towards the 'ratings', but for everyone concerned with broadcasting they are the principal source of information whereby the output is assessed. They are to broadcasters what the daily stockmarket report is to the City.

Significance of Schedules

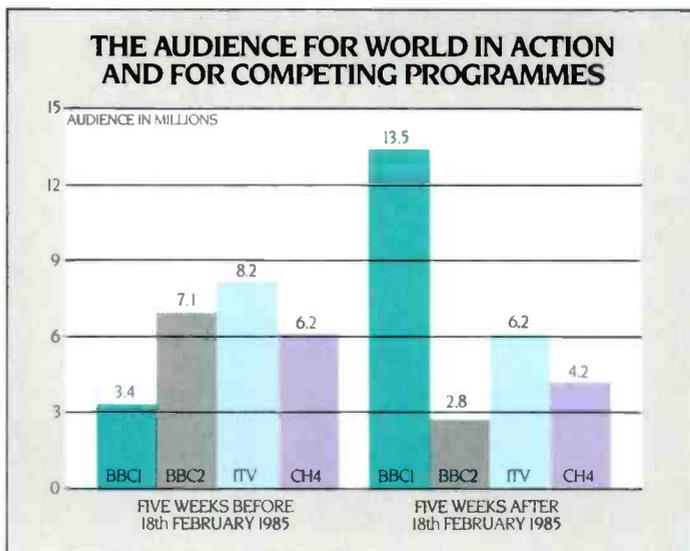
As a regulatory body, the IBA monitors the content of programmes, their popularity with the audience, and the mix of programmes which goes into the schedule for a week or a

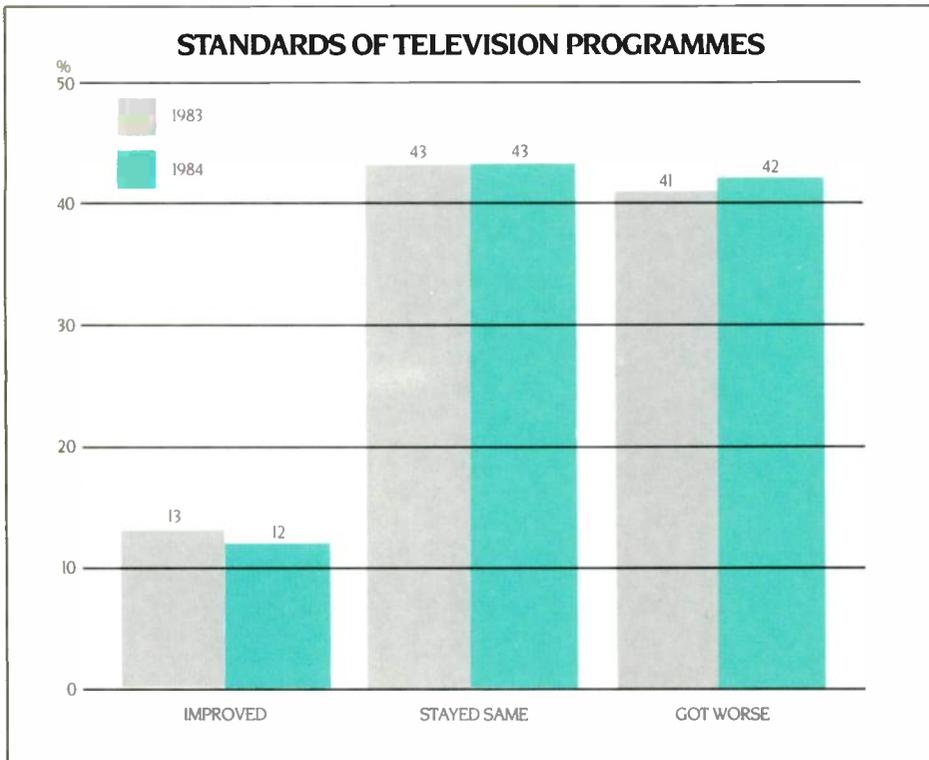
season. Schedules are particularly important where, as in Britain, there are several television channels. The time of day a programme is shown, and the programmes which are shown at the same time on other channels, together influence the size of the audience more than does the programme's content. Thus, for example, the audience for Granada's *World in Action* dropped quite dramatically in February of 1985.

By long-established custom, BBC and ITV have shown weekly current affairs programmes at the same time: *Panorama* against *World in Action*. Neither programme got a large audience by the standards of television, but over five weeks at the beginning of the year *Panorama's* average audience was 3.4 million while that for *World in Action* was 8.2 million. Viewers had the choice of lighter fare on the smaller channels, with *The Bob Monkhouse Show* on BBC2 and *Relative Strangers* on Channel 4, and these two programmes attracted more people (13.3 million) than did the two current affairs series together (11.6 million).

On 18th February the BBC changed its schedule, moving *Panorama* later in the evening to follow the *Nine O'Clock News*, and playing *Are You Being Served?* on BBC1 opposite *World in Action*, with *Horizon* on BBC2. Programmes on the Independent channels remained as they were.

The diagram shows the effect on the audiences for all four channels of the change to the BBC's schedules. The BBC





(bad language, sex, or violence – usually mentioned in that order).

Another item asks people to make overall judgement about television as to whether, over the last year, they think it has improved, got worse or stayed about the same.

It is found that over three times as many people say that television has got worse than say it has improved over the past year. But people said the same thing a year before, and have been saying the same thing year after year. This is where the perspective provided by the wide range of information available to the IBA becomes useful, in interpreting the importance of results from surveys which appear from time to time.

Viewers' Appreciation

An alternative way of gauging people's opinions is from the 'Appreciation Index' which is calculated for each programme. A sample of the viewing public are given special diaries and asked to rate each programme they have seen for how interesting and/or enjoyable they found it. From these ratings it is possible to compute a score, out of a hundred, for the 'appreciation' with which a programme was received. Using these appreciation scores, one can then calculate the average score across all programmes of a given type over a whole year.



Left Why did the audience for Granada's established current affairs series *World in Action* change so significantly in February 1985? Audience research provides a detailed answer

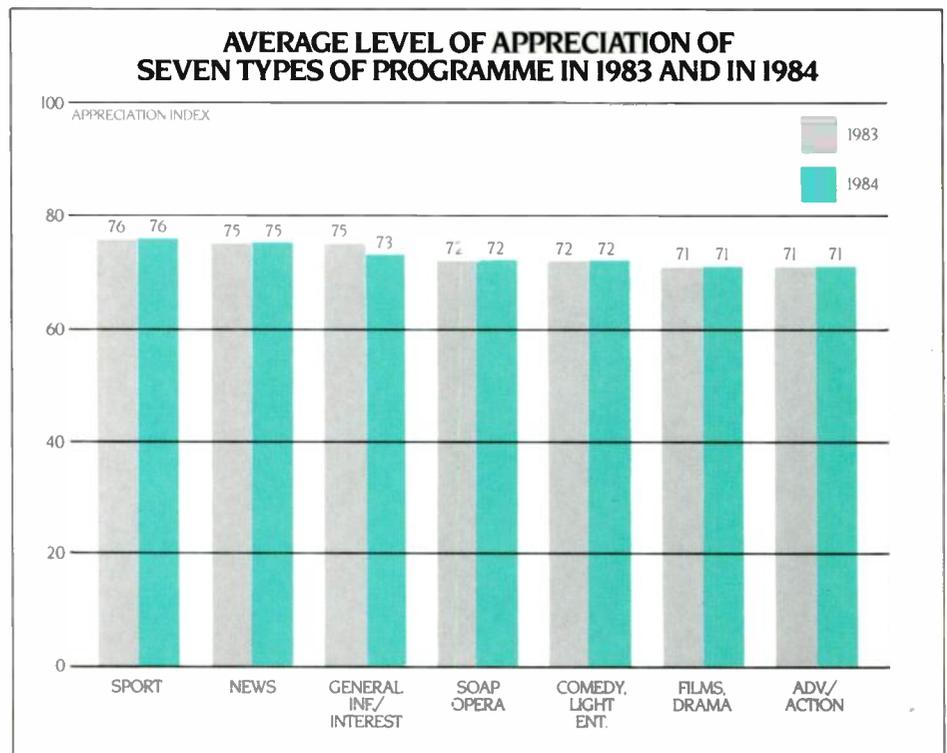
The results from this survey have to be interpreted very carefully. It is not enough to know that four out of ten say they have encountered something offensive on television over the past year. What is more important is to know whether this figure has changed at all significantly, and amongst those who do report offence what channel is at fault and what kind of offence they say is involved

gained an advantage over Independent Television, but whereas before the change the audience had to go to the minority channels to find light entertainment, and slightly more did so than watched the current affairs programmes, after the BBC changed its schedule there were twice as many people watching light entertainment as were watching the two factual programmes.

Researching Attitudes

As well as monitoring the research produced by the television industry and the radio industry, the IBA conducts numerous pieces of independent research, most of them on a modest scale but with the occasional ambitious project.

Each year, for example, there is a general survey of attitudes to broadcasting. Among the topics covered are whether anything offensive has been noticed, and if so, of what kind.



The remarkable thing about this is that when viewers register their opinions a day or so after seeing each programme, and the whole collection of opinions for thousands of programmes from tens of thousands of viewers is averaged, appreciation felt for television in 1984 was almost exactly the same as that in 1983. This is true for six out of seven types of programmes, and there was only a tiny decrease in the General Information type. On the basis of these figures, one can see that people think just as highly of television programmes in the two years. The earlier figures have to be interpreted in this light.

What people do in answering questions about a

Research Fellow. It was concerned with the question of what ordinary viewers consider to be, or not to be, violent on the screen.

One of the questions explored was whether people consider events equally violent, regardless of the kind of programme they appeared in. The results for shootings and for fist fights showed that the type of programme made a considerable difference.

In some programme settings shootings are felt to be more violent than fist fights, but in other settings it is the reverse. Both shootings and fist fights in cartoons, or science fiction, are not felt to be nearly as violent as when seen in excerpts from crime dramas.

about what he or she listened to the day before.

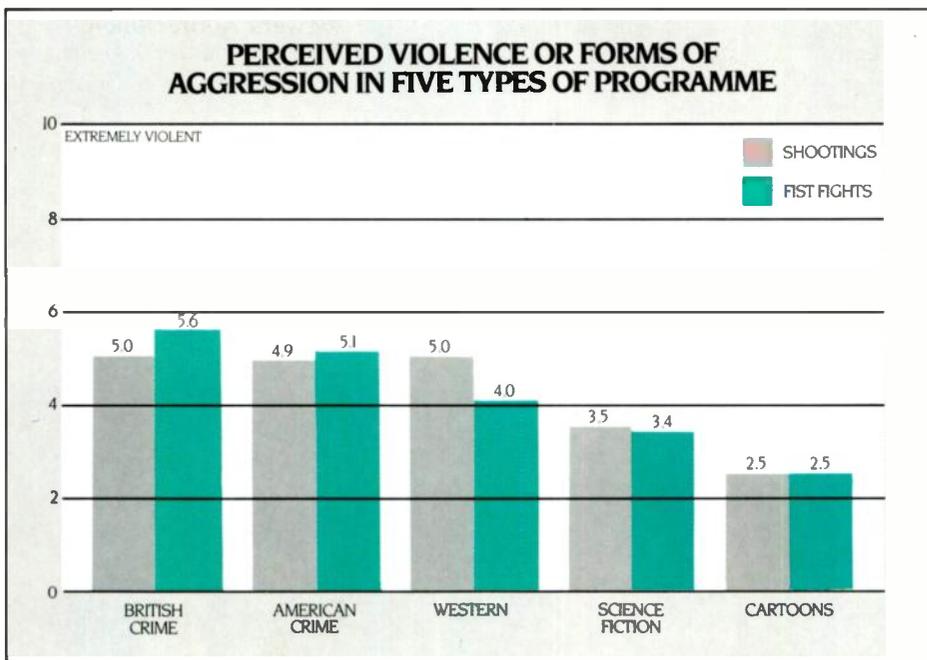
Audience measurement for Independent Local Radio is generally carried out annually, according to guidelines laid down by a joint industry committee, IICRAR. 'IICRAR surveys', as they are usually known, are conducted by asking a large sample of people to fill in specially designed diaries recording the details of all their radio listening – BBC and ILR – over the course of one week. This research method has remained more or less consistent since 1977. However, in recent years a number of experiments have been conducted aimed at introducing further refinements in the research procedure.

The IBA itself carries out a range of radio audience research. The following example illustrates the kind of work which is undertaken.

The IBA and BBC have been co-operating in a research survey designed to measure the effectiveness of motorway signs giving details of local radio frequencies for information on traffic and road conditions. The road signs experiment began in Berkshire (ILR Radio 210) and Kent (BBC Radio Kent), and last winter was extended to the M1 and M18 motorways in South Yorkshire. This time, details of the local ILR station Radio Hallam were provided alongside one carriageway, with BBC Radio Sheffield frequencies signposted in the opposite direction. In the joint IBA/BBC research (supervised by the Transport and Road Research Laboratory), several thousand motorists were interviewed at motorway service stations, before and after the erection of the signs. In the latter phase, drivers were asked for their reactions to the signs which they had passed.

The survey found that virtually all the drivers had noticed the signs, and 90% of them thought that the radio frequency information had been provided in a clear and understandable way. The signs had led to increases in the proportion of motorists tuning in to both local radio services, and in the number who heard traffic news on the radio. The overwhelming majority of those questioned thought that the provision of the information signs had been a good idea.

PERCEIVED VIOLENCE OR FORMS OF AGGRESSION IN FIVE TYPES OF PROGRAMME



broad sweep of material is to give the stereotype they have about the whole package, which can be very different from their opinions about the contents taken one by one. These difficulties of interpreting opinions are well realised within the IBA, and link up with one of the main projects in a third area of research.

Independent Projects

Each year, the IBA helps a small number of independent researchers in universities and elsewhere who have convincing projects relevant to the IBA's responsibilities.

One large enterprise which came to fruition in 1985 was a collection of experiments done by Dr Barrie Gunter as an IBA

Here we have a contrast between one way of deciding what is violent, which is by counting 'actual' incidents on the screen, and another: what such incidents mean for viewers, where the measurements of their feelings and opinions are made as closely as possible to how they are seen in normal circumstances.

Radio Research

Research on the audience for radio poses different problems, and is conducted in different ways. The BBC measures the radio audience on a daily basis. A sample of around 1,000 different people aged 4 or over are selected and interviewed in their homes every day. Each person interviewed is asked



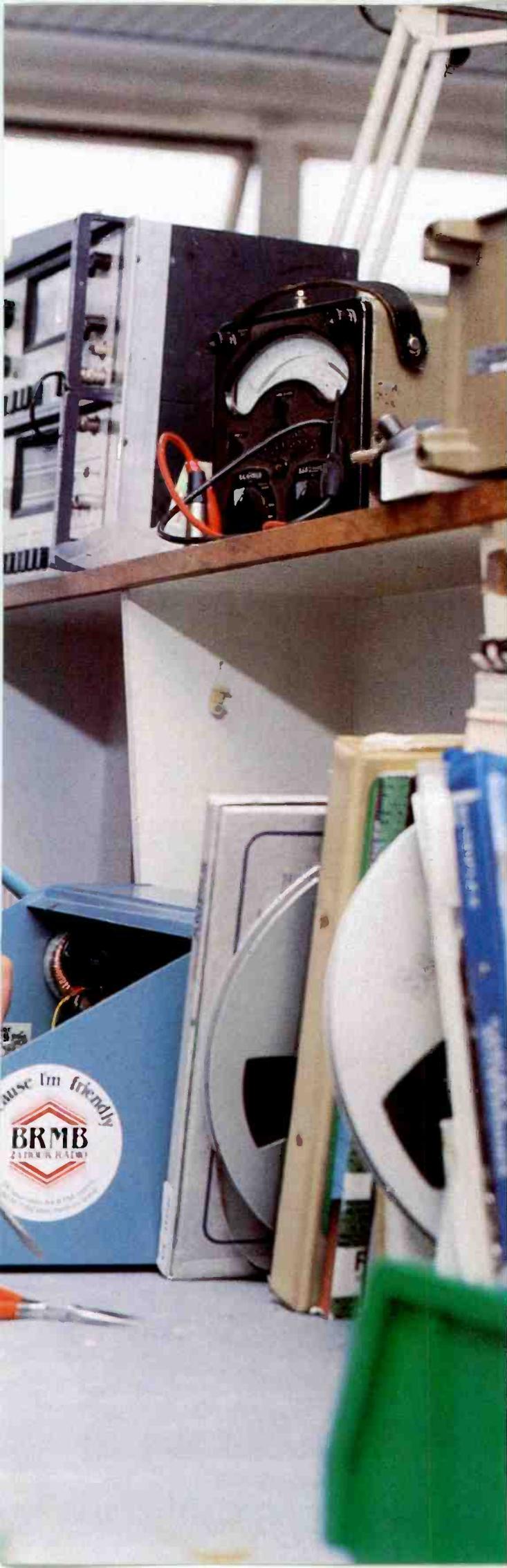
STAFF AND TRAINING

Like all modern industries, Independent Broadcasting relies on the expertise and skills of a specialised and dedicated workforce who are ready and able to meet the many challenges presented by this exciting medium.

The full-time staff of Independent Broadcasting amounts to over 20,000 people, of whom over 15,000 are employed by the ITV area contractors, TV-am, ITN, ORACLE and Channel Four Television Company; and around 2,000 people by the ILR stations. The IBA has a staff of about 1,500. In addition, there are considerable numbers of other people employed by the independent production companies and ancillary organisations associated with the industry.

A continuous and varying programme of recruitment and training exists to meet the changing needs and priorities within each area of activity, and equal consideration is given to all applicants regardless of their sex, ethnic origin or religion. In particular, women are being encouraged to equip themselves to take up more senior posts and move into jobs where women have not conventionally been employed.

Left: A trainee technician at BRMB Radio.



The Independent Broadcasting Authority

The IBA has a staff of about 1,500, of whom 250 are located at the London headquarters, 620 in the engineering and administrative centre at Crawley Court, near Winchester, and the remainder mostly in the UK regions. The staff are organised functionally in seven divisions. The largest of these, Engineering Division, is responsible for the operation and maintenance, and the design and construction, of the IBA transmitter system; other staff are concerned with experimental and development work, network planning and operations, radio wave propagation and planning, engineering information work and technical training. Television and Radio Divisions oversee the Independent Television and Radio programme output and Advertising Control Division the advertisements on both television and radio. Finance Division handles the IBA's internal financial work and its financial business with the companies and Channel 4, and collects the Exchequer Levy on the companies on behalf of the Treasury. Information Division

embraces general media and public relations, publications and library services. There are nine main national and regional offices. Administration Division contains the secretariat which, *inter alia*, handles contractual and legal affairs with the programme companies; staff administration which deals with personnel work, industrial relations, and general training; and general administration services and data processing.

The training and development of the IBA's own staff is a responsibility shared between its General Training Section, which reports to the Head of Staff Administration, and Technical Training Group, which reports within Engineering Division. The first assesses individual needs through a performance review scheme and seeks to provide appropriate training in a wide range of professional, managerial and business skills. The second deals specifically with engineering and related technical training. Both aim to provide training programmes calculated to meet the IBA's future needs, to improve and sustain effective individual performance, and to further career aims within the IBA.

Bottom
Television studios at Ravensbourne College of Art & Design in Kent.

Below
The IBA has contracted with the Manpower Services Commission to act as a managing agent for the Youth Training Scheme. Shown here are four trainees



The Independent Television Companies Association

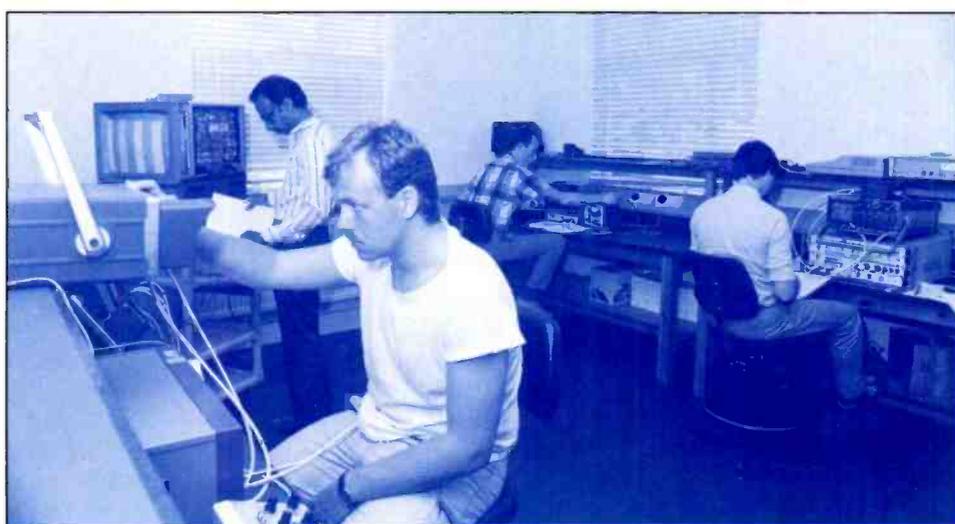
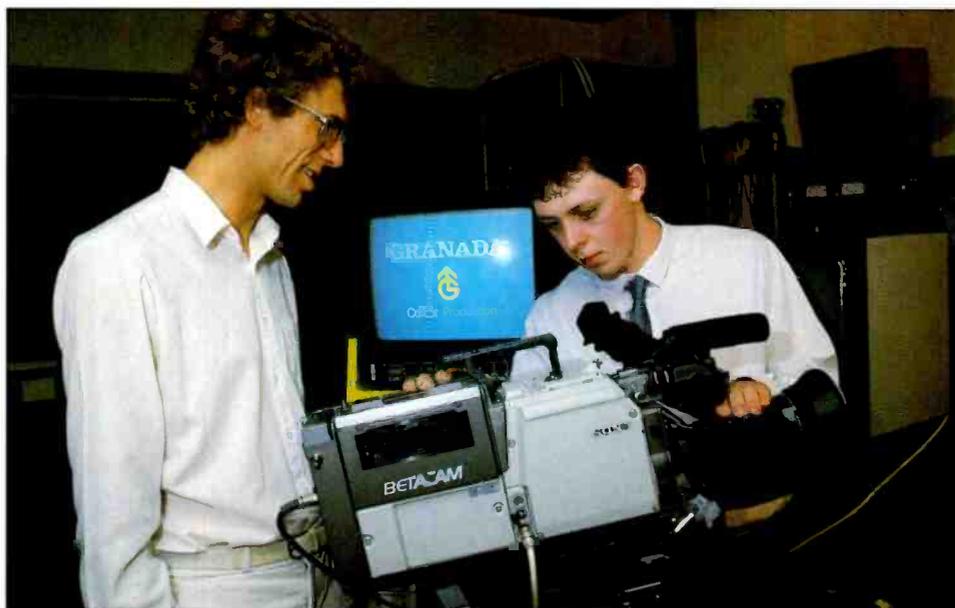
ITCA gives grants to 'off-the-job', or institutional training centres, including Ravensbourne College of Art and Design, Leeds Polytechnic, the National Film and Television School, and the Actors' Centre. The ITCA Training Department acts as coordinator and adviser for training matters within the ITV companies and offers a range of courses for ITV staff throughout the country. ITCA also publishes a careers booklet with descriptions of jobs in television, job profiles for each vacancy and an indication of the qualifications that will be required. *Careers in Independent Television*, published by ITCA, price £4, is a useful source of general employment information.

The Independent Television Companies

The ITV companies vary considerably in the number of their employees, from Channel Television which has about 75 to Thames Television with around 2,300. Employment profiles are also different with most of the major drama and light entertainment programmes being produced by the larger companies - Thames, LWT, Granada, Yorkshire and Central. Channel 4 commissions nearly all its programmes, so most vacancies occur in engineering or administration rather than in the area of programme making.

The demand for technical staff is usually fed by staff qualified by experience elsewhere in the industry or applicants with appropriate qualifications from colleges and universities, although some companies have their own technical training facilities, such as Granada's Engineering Apprentice Scheme. Researchers and journalists frequently join television from the press, but ITN and other ITV companies from time to time take on a small quota of graduate trainees with no professional experience.

ITV companies emphasise the importance of 'on-the-job' training and re-training and some have their own personnel groups to analyse their requirements. Channel 4's training policy is divided into the training of its own staff and efforts to assist training in the independent production sector



which contributes to the Channel 4 programme output. A special project has recently been set up to give women and ethnic minorities opportunities in television.

Across the industry the most significant priorities currently are management training, training in new technology, sales training and the provision of opportunities for women.

The ILR Companies

The local radio stations with their individual style and character, make use of the practical advantages of 'on-the-job' or in-house training. There are also financial advantages in that the trainee is earning a salary and the station has an extra working member of staff. For some staff such as trainee engineers it is useful to combine this type of training with study for professional qualifications. Many stations bring in outside

experts or consultants to help train staff. This is particularly common where employees are learning the technical skills required for new equipment and also for training and re-training members of a sales team.

Radio stations often seek to make good contact with schools, colleges and youth training schemes, and young people can gain valuable radio experience on such projects as the voluntary 'careline' schemes. For those without much practical experience there are several training centres running up-to-date and intensive courses, including University College, Cardiff; Lancashire Polytechnic; City University; and the London College of Printing. With the help of small grants from the IBA several ILR stations have been able to support these colleges by arranging work experience placements.

Top
Granada engineer Chris Hearn and apprentice Phil Adams with one of the new generation of video cameras.

Above
Practical training at the IBA's Harman Engineering Training College.

FINANCE

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the IBA itself but by the programme companies which it appoints under contract to provide the programme services. The IBA fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are steadily increasing. A healthy level of advertising revenue is therefore essential.

The IBA obtains its income from rentals paid by these independent companies for the use of its transmitters.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Broadcasting has so far contributed more than £1,130m. to the Exchequer. Since the introduction of the Exchequer Levy the ITV companies have paid to the Consolidated Fund about £684m. and the radio companies £2m. Normal taxation since 1954 has amounted to not less than £417m.; and the IBA itself has during its life had to provide over £28m. for taxation as well as making direct contributions to the public purse. No public funds are expended on the Independent Broadcasting services.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

The Companies

The television and radio companies are all subject to the financial conditions imposed by the Broadcasting Act 1981 and the contracts which they hold from the IBA. These conditions

are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by the issue of shares or acceptance of loans from people and institutions willing to make such an investment. A company can be a programme contractor only as long as it holds a contract from the IBA; and if it lost this contract its assets (buildings, studio equipment, programme stocks, etc.) might have little value except to another programme contractor. It may therefore be argued that investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a reasonable return for their shareholders.

Television

The annual income of the sixteen ITV companies collectively in mid-1985 was about £985m. of which 95% came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc.

The IBA collected from the ITV companies in 1984-85 a gross total of 24p out of each pound of their income. To run the IBA's part of the television system took 6p; 17p went to fund the Fourth Channel; and the other 1p was the Levy (more correctly additional payments) which the IBA has to collect on behalf of the Government.

Until June 1974 the basis for assessing the Levy was as a percentage of the company's advertising revenue, but this had no regard to the relative profitability of the company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, free of Levy, a slice of profit at present equal to 2.8% of its advertising revenue, or £650,000, whichever is the greater, the remainder being subject to the Levy at 66.7%. This Levy-free allowance was raised from the previous level of 2% of advertising revenue or £250,000 on 1st April 1982 to reflect the additional costs of supporting a separate Welsh Fourth Channel service. After Levy, the balance of profit is then further subject to Corporation Tax.

Radio

The financial arrangements of the Independent Local Radio companies are basically similar to those of the ITV programme companies, although the detailed figures are smaller. The annual advertising income of

HOW THE ITV COMPANIES SPEND THEIR INCOME

(year to June 1985)

Programmes	50p
Administration, etc.	16p
Depreciation on assets	4p
Rentals paid to the IBA	6p
Fourth Channel Subscription	17p
The Levy (paid to the Government via the IBA)	1p
Corporation Tax (paid to the Government)	3p
Profit, after tax, to provide reserves, new equipment and dividends to shareholders	3p
	<u>£1.00</u>

HOW THE ILR COMPANIES SPEND THEIR INCOME

Programmes	45p
Administration, etc.	32p
Depreciation or equipment leasing	3p
Rentals paid to the IBA - primary	9p
- secondary	2p
The Levy (paid to the Government via the IBA)	1p
Corporation Tax	4p
Profit after tax to recover initial losses, provide reserves, new equipment and dividends to shareholders	4p
	<u>£1.00</u>

the ILR companies in mid-1985 was about £65m. The financial climate for ILR remains difficult, but many companies continue to trade profitably and most have recovered their initial costs.

The Authority's rental arrangements provide for the payment of a secondary rental when the companies' profits exceed 5% of total income and these secondary rentals are used principally to fund the capital costs of new ILR transmitting stations and to promote schemes of general benefit to the ILR service.

The Broadcasting Act 1981 introduced an additional Exchequer Levy on the profits of ILR companies in excess of £250,000 or 2% of advertising revenue from October 1981 at a rate of 40%.

The IBA

The IBA derives almost all of its income from the rentals paid by the television and radio programme companies currently on air. These can be revised at six-monthly intervals in line with movements in the retail price index where this exceeds 5%, but increases are taken up only to the extent that they are required to meet additional planned expenditure.

The IBA's income and expenditure for the year ended 31st March 1985, excluding sums made available for Fourth Channel programme services, can be summarised as detailed right.

The IBA's total expenditure in 1984-85 was £54.3m. and of this some £35m. (64%) was spent on direct engineering costs (both revenue and capital). The engineers maintain in operation the television and radio transmitting systems and their connecting links, and construct new transmitting stations to expand both the TV and Radio networks. The IBA also has an Engineering Experimental and Development Department which is involved in developing specialised equipment for broadcast transmission systems that are not generally available on the electronics market and researching into new broadcasting systems such as Direct Broadcasting by Satellite, and Teletext.

£4.2m. of the IBA's expenditure relates to the control functions of the IBA. This

concerns the regulation of programmes and advertising as well as collecting information by means of audience research and advisory committees about the public's views of programmes.

Administration and general expenditure of £13.8m. covers the general costs of staff, offices and services required to support both the engineering and programme and advertising control functions. It also includes the costs of the broadcasting licence, subscriptions and information services.

In the past years the IBA had built up surpluses in both its television and radio divisions, which were used to meet the initial capital expenditure required to provide the Fourth Channel television service and

provide for the eventual replacement of over 1,200 transmitters now in operation. Several of the major transmitters serving some 85% of the population will be over 20 years old by the end of the decade and a multi-million pound programme for financing their replacement together with associated towers and masts, is now being considered.

Fourth Channel Television Service

The Fourth Channel Television Service, authorised by Parliament in the Broadcasting Act 1981, began broadcasting early in November 1982. The IBA was given the responsibility for providing the programmes for this service (except for Wales) and to that end formed a subsidiary company, Channel Four Television Company Limited, to plan, schedule, commission and acquire programmes. Parliament also formed the Welsh Fourth Channel Authority to provide the new programme service for Wales (Sianel Pedwar Cymru, S4C).

The funding of both Channel 4 and S4C comes wholly from the ITV area programme companies by way of an additional charge, termed the Fourth Channel subscription, paid monthly from January 1982.

For the financial year ending 31st March 1986, the Channel Four Television Company will receive £129.1m., and £31.9m. will be paid to S4C for the Welsh language service (which in addition receives free from the BBC some ten hours of programmes each week).

The ITV area contractors have the right to sell the advertising time in their own areas on the Fourth Channel both in the UK and Wales as a contribution towards their subscription costs.

Breakfast-time Television

TV-am Limited, the programme company appointed by the IBA to provide a national breakfast-time television service from February 1983 on the ITV channels, is financed by the sale of advertising time. The IBA transmits the programmes nationally using the ITV network and except for the general running costs has had to provide only minor amounts of new capital equipment for the service.

IBA INCOME AND EXPENDITURE 1984-85

	Television £m.	Radio £m.	Total £m.
INCOME			
Programme contractors' rentals	55.4	7.2	62.6
Other Income	0.6	-	0.6
	56.0	7.2	63.2
REVENUE EXPENDITURE			
Engineering	27.8	2.7	30.5
Programme and advertising control	12.4	1.4	13.8
Administration and General	2.9	1.3	4.2
Net interest	0.8	0.2	1.0
	43.9	5.6	49.5
CAPITAL EXPENDITURE	4.2	0.5	4.7
	48.1	6.1	54.2
SURPLUS/(DEFICIT) before depreciation and other provisions	7.9	1.1	9.0

to increase the number of Independent Local Radio stations. Further expenditure on these projects has had to be financed from bank loans which are repayable by 1989 out of future revenue income.

The IBA has to review its future capital expenditure programme as part of the overall planning process. The review ensures that the finances, manpower and materials are available as required in order to complete the work on time. The next major task will be to

GUIDE TO GOOD TV RECEPTION

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the 'know-how'.

Channel 4 comes from the same transmitting stations as ITV and should be received on the same aerial with the same quality of picture.

The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size – *but you should not attempt to do it yourself.*

Many dealers and rental companies provide operating instructions for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

Remote control is almost always provided for ORACLE teletext, with the same compact 'key-pad' unit also controlling the picture and sound. ORACLE is easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively both on teletext and television.

STATION SELECTION. Many sets have 'touch' or 'remote' selection; others have push-buttons for selecting the programmes. There are several different ways of adjusting the buttons or associated small knobs (usually concealed when the set is being used) so that the set may be tuned to different channels. Occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the instruction leaflet. For viewers still waiting for Channel 4/S4C on their local relay, remember that a button will need tuning to the extra programme

BRIGHTNESS AND CONTRAST.

These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour 'saturation' control to a minimum. Then adjust 'brightness' (or 'brilliance') and 'contrast' alternately so that you get good reproduction of both 'highlights' and 'dark' areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey. Often only a single 'brightness' control needs adjusting.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes 'garish' – with the faces too red. So having set the 'brightness' – and 'contrast' controls, turn up the 'colour' control for natural colour. Some colour sets also have a 'hue' or 'tint' control as a further adjustment. This should be set after adjusting all other controls, to give natural 'flesh tones'.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

Maintenance

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials and downlead feeder cables exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, more poor reception is caused by old or faulty aerials than by faulty sets.

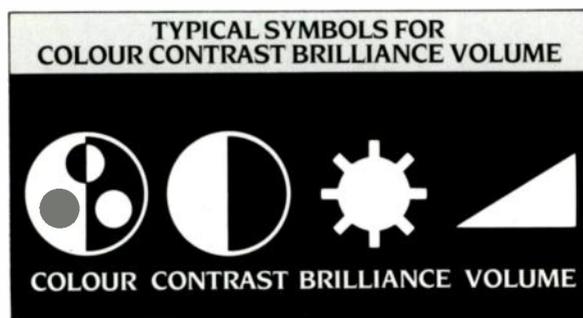
Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched



off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishing such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The 625-line Service

All sets sold in the UK are intended for use on the 625-line system, used by ITV since 1969. In January 1985 all 405-line services finally closed down.

Over 700 transmitting stations provide 625-line ITV transmissions on UHF (ultra high frequencies) and reach over 99% of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power to fill in a small gap of perhaps just one part of a small town or a few villages. Almost all the 625-line transmissions are in colour (using the PAL colour system) but they can be received in black-and-white. Channel 4 is available to almost all viewers.

Which Station Should I Receive?

When you first acquire a receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial.

Basically, the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill

gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new TV transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, Winchester, Hampshire, SO21 2QA. You can phone: *Winchester* (0962) 822444, or the London number if more convenient, 01-584 7011, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The UHF band covers a large number of channels, and each transmitter is allocated a set of channels which falls into one of five groups denoted either by a letter or a colour code:

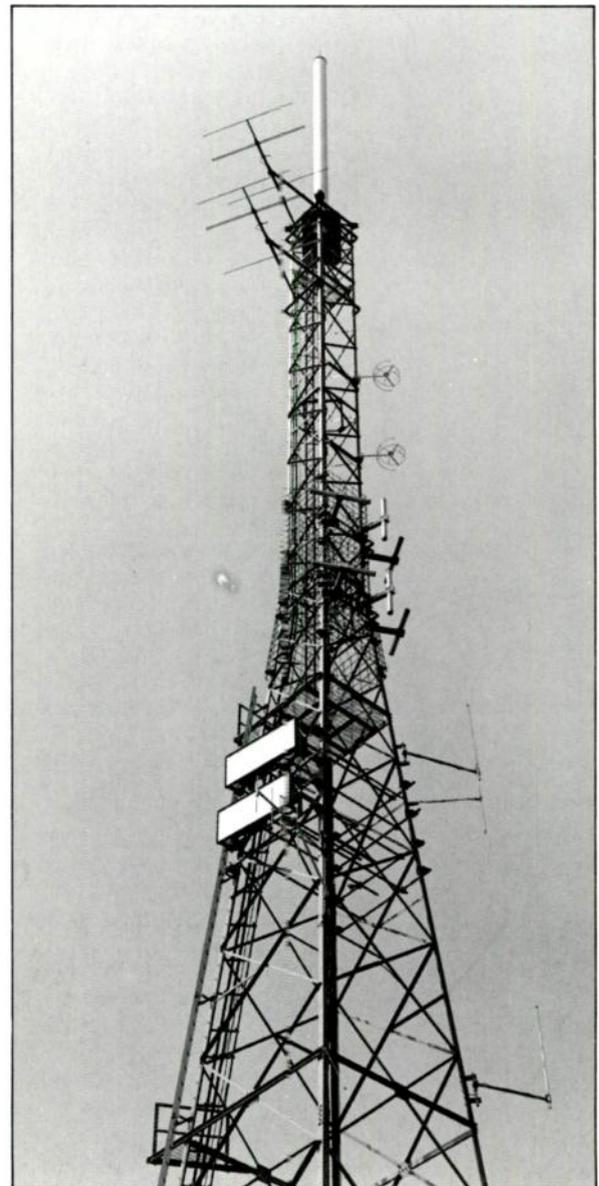
Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels (Group W).

The aerial must be mounted with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and as clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top'

aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception is usually marred by the effects of people moving within the room, or cars passing by the house, producing unpleasant ghosting or smearing on the picture. The IBA never recommends using an indoor aerial, although it is recognised that some viewers close to high-power transmitters are satisfied with the pictures they receive. Roof space or loft aerials are a little better than set-top aerials but in order to obtain high quality unimpaired pictures a good outdoor aerial is essential. The size of the aerial, i.e. the number of elements required, depends on various factors: the distance away from the transmitter; the power and radiating characteristics of the transmitter; the nature of the intervening ground; the height at



which you mount the aerial.

In general terms, viewers within a few miles of a main transmitter or very close to a relay station require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements. If in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. In difficult reception areas it may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length, type and size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e. the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade the picture quality. Never fasten a feeder cable with staples that could deform the cable.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions, and is often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and with careful mounting, adjusted for minimum ghosting on ITV and Channel 4.

The requirements for good ORACLE teletext reception –

that is to say the avoidance of 'errors' in the displayed characters – are more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, any aerial that provides good television reception should also be suitable for ORACLE.

Portable Receivers

The use of portable TV sets (in breakfast rooms, bedrooms, in caravans etc.) is now very common. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in aerial may not be satisfactory, for example, inside a metal-skinned caravan. Check beforehand whether you are taking your portable set to an area well served.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and it can be mounted for either a horizontal or vertical polarisation.

Receiving more than one ITV Service

For ITV programmes the country is divided into 14 areas and viewers normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these overlap areas can erect an additional aerial to receive a choice of ITV regions. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is quite frequently possible to receive distant transmitters which carry programmes of other ITV areas. In some areas where Channel 4 is not yet transmitted from the local station it may be possible to receive the service from an alternative station (possibly at somewhat poorer technical quality): this may require a second aerial.

The main requirement for reception at long distances (up

to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system, usually a multi-element aerial at the maximum possible height, clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second unit fitted near the TV.

Interference to the Picture

While television signals normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference).

Any nearby electrical apparatus, for example, a thermostat, 'CB' rig, power drill or car, may cause interference. Parliament has introduced legislation which restricts the amount of radiation which may legally be produced by new equipment. Where the source of interference appears to be outside the home, and it is certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Department of Trade and Industry. This may be done by filling in a form contained in the booklet of advice on television reception produced by the DTI and obtainable from any main Post Office. But remember that some interference may be due to deficiencies of the TV set or the aerial rather than the apparent source of the interference.

Community Aerials, Wired Distribution and Self-Help Transmitters

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA/BBC booklet *Self-Help Television for Small Communities* available from the IBA's Engineering Information Service.

RECEPTION TIPS FOR ILR

Independent Local Radio is proud of the good audio quality of its programmes. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge.

Advantages of VHF/FM

Listeners who appreciate good audio quality are advised, wherever possible, to use the VHF/FM service rather than medium waves. The use of VHF/FM gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day or night; and a constant level of reception summer and winter.

The large number of stations and the effect of the ionosphere at night (which brings in distant stations as 'interference') mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available on medium waves.

All ILR services are broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

Several of the more recent ILR VHF/FM services use the new frequency sub-band 102.2

to 104.5 MHz whereas earlier VHF broadcasting has been between 88 to 97.6 MHz. Listeners to those new services need to tune to beyond the frequencies (97.7 to 102.1 MHz) still being used in many parts of the country for police and emergency radio communications. Unfortunately some receivers, particularly car radios, do not tune above 104.0 MHz. When buying a new VHF/FM set or tuner you should make sure it covers the whole band from 88 to 108 MHz although parts of this will not be available for UK broadcasting for some years.

Good Aerial and Earth for MF

For all reception the importance of a good aerial and earth system is often overlooked and many listeners needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On MF a good outdoor aerial and earth system will greatly extend the daytime range but at night may bring in too much interference. Advice on aerials for MF and VHF/FM reception in difficult areas is available from the IBA's Engineering Information Service.

Stereo Reception

ILR provides local stereo broadcasts throughout the UK and most programmes on VHF/FM are in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a

significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an in-built set aerial: good 'hiss-free' stereo needs an outdoor or at the very least a loft aerial with two (sometimes more) elements properly installed. Even so, there are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo. A good outdoor aerial may also be advisable to help overcome 'multipath distortion' due to reflected signals. Some VHF/FM directional aerials do not work well above 100 MHz and it is worth asking any aerial



installer to make sure that he is fitting one of the newer designs intended for use up to 108 MHz.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

IBA TELEVISION TRANSMITTERS

ITV television coverage, providing UHF colour, black-and-white pictures on 625 lines from about 700 transmitters, now reaches over 99% of the population. Nearly all communities of 1,000 or more people are already served and over 50 local relay transmitters are being built each year to reach communities of 500 or so. The Home Secretary has given his approval to a further relay station building programme to extend UHF coverage to groups of less than 500 wherever it proves reasonably practical for this to be done. In practice the broadcasters will try to provide stations for groups of 200 or more people. Some of these small stations are now being built.

The Home Secretary has also agreed procedures for small groups who will not benefit from the relay station programme to provide a small transmitter at their own expense. The broadcasters will give assistance to such groups to plan the very small transmitting stations and they will check that the stations will not cause interference to existing or planned stations. Those schemes which receive approval are being licensed by the Radio Regulatory Division of the Department of Trade and Industry.

The IBA is currently extending the transmitter networks for the national Channel 4 service and (on behalf of the Welsh Fourth Channel Authority for S4C in Wales

Crosthwaite	60 53	VC/D	Nov 84
Selkirk	59 65	HC/D	Nov 82
Eyemouth	23 29	VA	86
Galashiels	41 47	VB	Oct 84
Hawick	23 29	VA	Feb 84
Jedburgh	41 47	VB	Aug 84
Bonchester Bridge	49 42	VB	85
Lauder	25 32	VA	87
Peebles	25 32	VA	Jul 84
Innerleithen	61 54	VC/D	Sep 84
Berwick-upon-Tweed	24 31	VA	Feb 84
Stow	23 29	VA	87
Yetholm	41 47	VB	Oct 83

CENTRAL INDEPENDENT TELEVISION			
(i) East Midlands		West Midlands	
Waltham	61 54	HC/D	Nov 82
Ashbourne	25 32	VA	Mar 85
Ambergate	25 32	VA	86
Nottingham	24 31	VA	Feb 84
Belper	68 62	VC/D	May 85
Eastwood	23 29	VA	86
Stamford	49 42	VB	85
Parwich	24 31	VA	Feb 84
Stanton Moor	59 65	VC/D	Jul 84
Boilehill	53 60	VC/D	Jul 84
Matlock	24 31	VA	Jul 84
Ashford-In-the-Water	23 29	VA	87

(ii) West Midlands			
Sutton Coldfield	43 50	HB	Nov 82
Kirvee	56 68	HC/D	Feb 84
Kidderminster	61 54	VC/D	85
Brierley Hill	60 53	VC/D	Nov 83
Bromsgrove	24 21	VA	Dec 83
Malvern	66 68	VC/D	Jun 83
Lark Stoke	23 29	VA	May 85
Leek	25 32	VA	Mar 84
Fenton	24 21	VA	Aug 83
Hartington	56 68	VC/D	May 84
Over Norton	55 67	VC/D	Nov 82
Bretton Hill	55 67	VC/D	Nov 82
Uxcomb Hill	25 32	VA	85
Leamington Spa	66 68	VC/D	Jun 84
Allesley Park	25 32	VA	85
Cheadle	56 68	VC/D	May 85
Tenbury Wells	60 53	VC/D	85
Redditch	25 32	VA	86
Ironbridge	61 54	VC/D	Jul 83
Gutting Power	41 47	VB	87
Ipsstones Edge	60 53	VC/D	Nov 82
Whittingslow	60 53	VC/D	87
Oakmoor	24 31	VA	87
Turves Green	62 68	VC/D	Dec 82
The Brailes	34 59	VW	85
Woodford Halse	25 32	VA	Dec 84
Winshill	56 68	HC/D	85
Oxford	60 53	VC/D	Nov 82
Charlbury	41 47	VB	Nov 82

(iii) East of England			
Talcolneston	59 65	HC/D	Nov 82
West Runton	23 29	VA	86
Aideburgh	23 30	VA	Mar 84
Thetford	23 29	VA	86
Little Walsingham	41 47	VB	87
Creeke	49 42	VB	87
Wells next the Sea	40 -	VB	
Burnham	46 -	VB	
Norwich Central	49 42	VB	85
Bury St Edmunds	25 32	VA	Jan 83
Linnet Valley	23 29	VA	Dec 84
Sudbury	41 47	HB	Nov 82
Woodbridge	61 54	VC/D	85
Ipswich/Stoker	25 32	VA	Nov 82
Wivenhoe Park	61 54	VC/D	Nov 82
Felixstowe	60 67	VW	Mar 85
Sandy Heath	24 21	HA	Nov 82
Northampton			
Dall Park	56 68	VC/D	Mar 85
Luton	59 65	VC/D	Apr 83
King's Lynn	52 -	VC/D	

UHF Station	ITV	Channel 4	Polarisation Aerial Group	Channel 4 IBA Target/Service Date
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BORDER TELEVISION			
The Borders			
Culdebeck	28 32	HA	Nov 82
Kendal	61 54	VC/D	Mar 84
Windermere	41 47	VB	Jun 84
Coniston	24 31	VA	87
Hawkshead	23 29	VA	86
Whitehaven	43 50	VB	Nov 82
Keswick	24 31	VA	May 84
Threlkeld	60 53	VC/D	87
Ainstable	42 49	VB	87
Haltwhistle	59 65	VC/D	86
Gosforth	61 54	VC/D	Apr 84
Bassenthwaite	49 42	VB	May 84
Proseley Bridge	46 50	VB	Jul 84
Douglas	48 56	VC/D	Jan 84
Beary Peak	43 50	VB	Feb 84
Port St Mary	61 54	VC/D	Jun 84
Laxey	61 54	VC/D	Dec 84
Langthelm	60 53	VC/D	Oct 84
Thornhill	60 53	VC/D	Feb 84
Barkskeoch Hill	59 65	VC/D	85
New Galloway	23 29	VA	86
Stranraer	60 53	VC/D	Jun 84
Portpatrick	61 54	VC/D	87
Cambret Hill	41 47	HB	Mar 84
Creetown	61 54	VC/D	87
Kirkcudbright	24 31	VA	Dec 84
Glenluce	61 54	VC/D	Sep 84
St Bees	61 54	VC/D	Dec 84
Workington	61 54	VC/D	Nov 84
Bleachgreen	60 53	VC/D	Nov 84
Dumfries South	46 50	VB	Nov 82
Dentdale	60 53	VC/D	87
Union Mills	52 42	VB	87
Lowther Valley	46 50	VB	May 84
Pinwherry	25 32	VA	Mar 84
Bullntrae	61 54	VC/D	Mar 84
Lorton	60 53	VC/D	Dec 83
Ravenstonedale	60 53	VC/D	Sep 83
Orton	43 50	VB	Nov 82
Sedburgh	43 50	VB	Apr 85
Grimstere	60 53	VC/D	87

CHANNEL TELEVISION			
Fremont Point		Channel Islands	
St Helier	59 65	VC/D	Jan 83
Les Touillets	54 52	HC/D	Sep 84
Alderney	61 68	VC/D	Jun 84
St Peter Port	24 31	VA	Sep 84
Torveval	46 66	VE	Sep 84
Gorey	23 29	VW	Apr 84

GRAMPIAN TELEVISION			
North Scotland			
Dumris	25 32	HA	Nov 82
Pererhead	59 65	VC/D	May 84
Gartley Moor	61 54	VC/D	85
Roseheartie	41 47	VB	Jun 85
Balgownie	43 50	VB	Feb 84
Tullich	59 65	VC/D	87
Bracmar	42 49	VB	87
Tomintoul	43 50	VB	87
Banff	42 49	VB	Nov 82
Ellon	49 42	VB	86
Brechin	43 50	VB	Mar 84
Boddam	42 49	VB	May 85
Angus	60 53	HC/D	Nov 82
Perth	49 42	VB	May 84
Crief	23 29	VA	Jun 84
Cupar	41 47	VB	Sep 84
Pitlochry	25 32	VA	Sep 84
Kenmore	23 29	VA	Sep 84
Blair Atholl	43 50	VB	87
Tay Bridge	41 47	VB	Sep 83
Kilrin	49 42	VB	Sep 84
Auchtermuchty	49 42	VB	Sep 84

Camperdown	23 29	VA	86
Strathallan	49 42	VB	87
Methven	25 32	VA	87
Dunkeld	41 47	VB	87
Keelylang Hill (Jorkney)	43 5	HB	Jun 84
Pierowall	23 29	VA	Jun 84
Bressay	25 32	VA	Nov 84
Fitful Head	49 42	VB	87
Scalloway	59 65	VC/D	87
Swinister	59 65	VC/D	87
Baltasound	42 49	VB	87
Fetlar	43 50	VB	87
Collafirth Hill	41 47	VB	86
Weisdale	61 54	VC/D	87
Rumster Forest	24 21	HA	Feb 84
Ben Tongue	49 42	VB	87
Thurso	60 53	VC/D	Feb 84
Melich	41 47	VB	Mar 84
Knock More	23 29	HA	Apr 84
Grantown	41 47	VB	Oct 84
Kingussie	43 50	VB	May 84
Craigellachie	60 53	VC/D	86
Balblair Wood	59 65	VC/D	86
Lairg	41 47	VB	87
Eitsh (Lewis)	23 29	HA	Aug 84
Scoval	59 65	VC/D	86
Cletraval	41 47	VB	86
Daliburgh			
(South Uist)	60 53	VC/D	86
Skrraig	24 31	VA	85
Penfilier	49 42	VB	86
Duncraig	41 47	VB	85
Attadale	25 32	VA	85
Badachro	43 50	VB	87
Ness of Lewis	41 47	VB	Aug 84
Ullapool	49 52	VB	87
Kilbride			
(South Uist)	49 42	VB	87
Uig	43 50	VB	85
Ardintoul	49 42	VB	85
Tarbert Harris	49 52	VB	85
Bruernish	43 50	VB	87
Rosemarkie	49 52	HB	Jun 83
Auchmore Wood	25 32	VA	Jul 84
Fort Augustus	23 29	VA	87
Fodderty	60 53	VC/D	Oct 84
Wester Erchite	24 31	VA	87
Glen Urquhart	41 47	VB	87
Tomatin	25 32	VA	Dec 83
Inverness	65 59	VC/D	85

GRAND NORTHERN TELEVISION			
North West England			
Winter Hill	59 65	HC/D	Nov 82
Darwen	49 42	VB	May 84
Pendle Forest	25 32	VA	May 83
Hasingden	23 29	VA	Jun 85
Elton	24 31	VA	85
Saddleworth	49 42	VB	Jun 84
Stretton	25 32	VA	Jul 83
Bacup	43 53	VB	Mar 85
Ladder Hill	23 29	VA	Jun 85
Bidston	30 47	VW	Mar 85
Birch Vale	43 53	VB	Apr 85
Whitworth	25 32	VA	Jun 85
Glossop	25 32	VA	Sep 84
Buxton	24 31	VA	May 85
Trawden	60 67	VC/D	86
Whalley	43 53	VB	Jun 85
Littleborough	24 31	VA	Mar 85
North Oldham	24 31	VA	86
Macclesfield	25 32	VA	Jul 85
Congleton	41 47	VB	85
Oakenhead	41 47	VB	85
Whiteley	60 67	VC/D	85
Delph	23 29	VA	86
Lancaster	24 21	VA	Dec 83
Blackburn	41 47	VB	Aug 84
Milom Park	25 32	VA	Nov 84
Ramsbottom	56 68	VC/D	Jul 85
Dalton	43 53	VB	Jun 85
Over Biddulph	30 48	VW	86
Parbold	41 47	VB	86
Chimley	61 67	VC/D	87
Dog Hill	43 53	VB	85
Romiley	41 47	VB	May 85
Bollington	24 31	VA	86
Langley	24 31	VA	87
Ribblesdale	41 47	VB	87
Backbarrow	60 50	VC/D	87
West Kirby	24 31	VA	May 85
Brook Bottom	61 68	VC/D	87
Slaveley-in-Cartmel	43 53	VB	87
Penny Bridge	23 29	VA	87
Cartmel	25 32	HA	87
Ufswick	41 47	VB	87
Melling	60 53	VC/D	Dec 83
Melling		HC/D	85
Austwick	49 42	VB	85
Chalburn	23 29	VA	Sep 83
Woodnook	49 52	VB	Feb 84
Middleton	30 48	VW	85

Bargoed	24 31	VA	Nov 82
Rhymney	60 53	VC/D	Nov 82
Clydach	23 29	VA	Nov 82
Abertillery	25 32	VA	Nov 82
Ebbw Vale	59 65	VC/D	Nov 82
Blaina	43 50	VB	Nov 82
Pontypool	24 31	VA	Nov 82
Cilfrew	49 52	VB	Nov 82
Blaenavon	60 53	VC/D	Nov 82
Abergavenny	49 42	VB	Nov 82
Perthdale	60 53	VC/D	Nov 82
Forth	43 50	VB	Nov 82
Wattsville	60 53	VC/D	Jun 85
Llangenor	59 65	VC/D	Nov 82
Treharris	52 68	VC/D	Nov 82
Maenafon	24 31	VA	Nov 82
Llyswen	24 31	VA	Apr 83
Llanhilleth	49 42	VB	Nov 82
Gillach Goch	24 31	VA	Nov 82
Talf's Well	25 35	VC/D	Nov 82
Ogmore Vale	60 53	VC/D	Nov 82
Aberdwr	60 53	VC/D	Nov 82
Ynys Owen	59 65	VC/D	Nov 82
Tonyndy	59 65	VC/D	Aug 83
Ferrihill	59 65	VC/D	Nov 82
Mynydd Bach	61 54	VC/D	Nov 82
Bedlinog	24 31	VA	Nov 82
Cwm Ffrwd-oc	62 68	VC/D	Jul 85
Cwm Ffrwd-oc	43 50	VB	Mar 84
Pennar	60 53	VC/D	Dec 83
Brecon	43 50	VB	Nov 82
Sennybridge	61 54	VC/D	Nov 82
Attale	43 50	VB	Nov 82
Crickhowell	24 31	VA	Nov 82
Blackmill	25 32	VA	Nov 82
Pennorth	23 29	VA	Nov 82
Pontardawe	61 68	VC/D	Nov 82
Deri	25 32	VA	Nov 82
Cwmaman	49 42	VB	87
Tom Pentre	61 54	VC/D	Nov 82
Monmouth	59 65	VC/D	Feb 85
Cwmfelinlach	48 42	VB	Nov 82
Llanistol	60 53	VC/D	Nov 82
Abercynon	58 54	HC/D	Nov 82
Tynewydd	59 65	VC/D	Nov 82
Craig-Celw-Parc	43 50	VB	Nov 82
Writon Ferry	43 50	VB	Nov 82
Dowlais	61 54	VC/D	Nov 82
Rhondda Fach	25 32	VA	Oct 83
Trefechan			
Merthyr	42 49	VB	85
Cruceoria	24 31	VA	87
Tonyrefail	59 65	VC/D	Nov 83
Elaf Fach	49 52	VB	87
Llanharan	24 31	VA	Nov 82
Burry Port	61 54	VC/D	Jun 83
Gelli-fendigaid	59 65	HC/D	Jan 85
South Maesteg	59 65	VC/D	

Dolybont	61 54	VC D	Jun 84
Llanbrynmair	25 32	VA	Nov 82
Aion Dyfi	25 32	VA	Nov 82
Llanurig	23 29	VA	85
Treflan	60 53	VC D	Aug 84
Llanhaeddr-ym-Mochnant	49 42	VB	Jun 84
Bow Street	41 47	VB	85
Ynys-Pennal	41 47	VB	Oct 84
Llanugan	25 32	VA	Aug 83
Tregynon	25 32	VA	Mar 85
Corris	49 42	VB	85
Llangynog	65 69	VC D	Nov 84
Moel-y-Parc	49 42	HB	Nov 82
Llangollen	60 53	VC D	Nov 82
Glyn Ceiriog	61 54	VC D	Nov 82
Bala	23 29	VA	Nov 82
Corwen	25 32	VA	Nov 82
Pontfadog	25 32	VA	Nov 82
Cerrigydrudion	23 29	VA	Nov 82
Wrexham-Rhos	- 67	VE	Nov 82
Llanuwchllyn	43 50	VB	Jan 84
Celn-Mawr	41 47	VB	85
Llanarmon-yn-Ial	24 31	VA	Nov 82
Llangernyw	32 25	VA	Sep 84
Bets-y-Rhos	24 31	VA	Feb 83
Glyndrydwy	59 65	VC D	Apr 83
Llandderfel	65 59	VC D	Aug 83
Llanddulas	23 29	HA	Feb 83
Pwll-Glas	23 29	VA	May 85

(West of England)			
Mendip	61 54	HC D	Nov 82
Crookerton	41 47	VB	Nov 82
Bath	25 32	VA	Apr 83
Westwood	43 50	VB	86
Avening	41 47	VB	Feb 87
Calne	24 31	VA	Feb 84
Redcliff Bay	34 67	HW	Dec 82
Bristol KWH	42 52	VB	85
Bristol ICI	43 50	VB	Mar 83
Washford	39 68	VE	Apr 85
Easton Compton	34 67	VW	Dec 83
West Lavington	24 31	VA	86
Seagr Court (Swindon)	41 47	VB	Apr 85
Coledon	45 39	VB	Nov 82
Monksilver	52 42	VB	86
Ogbourne St George	43 50	VB	Nov 82
Wootton Courtenay	25 32	VA	Nov 82
Stroud	42 52	VB	Jun 83
Cirencester	23 29	VA	May 84
Nailsworth	23 29	VA	Apr 85
Chalford	24 31	VA	86
Roadwater	24 31	HA	Apr 85
Marlborough	25 32	VA	85
Ipswich	23 29	VA	85
Porlock	42 52	VB	86
Countisbury	49 67	HE	87
Cerne Abbas	25 32	VA	87
Hutton	39 68	VE	Jan 84
Bristol Montpelieri	23 29	VA	May 85
Box	43 50	VB	86
Dursley (Tilley)	43 50	VB	86
Slad	23 29	HA	87
Frome	24 31	VA	May 83
Bristol Barton House	24 31	HA	86
Bruton	43 50	VB	86
Kewstoke	34 67	VW	Aug 83
Burrington	59 65	HC D	85
Ubley	24 31	VA	85
Portishead	49 68	VE	Dec 82
Backwell	25 32	VA	Feb 85
Chiseldon	34 67	VW	Nov 82
Chepstow	24 31	VA	Jul 84
Blakeney	24 31	VA	May 83
Lydbrook	43 50	VB	87
Parkend	41 47	VB	Aug 84
Clearwell	68 56	VC D	Dec 84
Woodcombe	24 31	VA	May 85

LONDON WEEKEND TELEVISION			
THAMES TELEVISION			
Crystal Palace	23 30	HA	Nov 82
Guildford	43 50	VB	Oct 84
Hertford	61 54	VC D	Jul 84
Reigate	60 53	VC D	Feb 85
Hemel Hempstead	41 47	VB	Sep 83
Woolwich	60 67	VC D	Jun 84
High Wycombe	59 65	VC D	Mar 85
Woburn	56 68	VC D	Mar 85
Henley-on-Thames	67 54	VC D	Aug 84
Bishop's Stortford	59 49	VC D	85
Chesham	43 50	VB	Mar 85
Welwyn	43 50	VB	Jun 83
Gt. Missenden	61 54	VC D	86
Mickleham	58 68	VC D	Jun 85
Kenley	43 50	VB	Dec 82
Chepping Wycombe	41 47	VB	Feb 85
Hughenden	43 50	VB	87
Forest Row	62 66	VC D	85
Chingford	62 66	VC D	Jun 85
Hemel Hempstead (Town)	61 54	VC D	85
Walthamstow North	49 68	VE	Jul 85
Marlow Bottom	61 54	VC D	87
Cane Hill	58 68	VC D	Jun 85
New Addington	54 68	VC D	Mar 84
West Wycombe	43 67	VE	Nov 82
Otford	60 53	VC D	87
Lea Bridge	39 59	VE	86
Micklefield	57 67	VC D	Nov 82
Alexandra Palace	61 54	HC D	Nov 82
Caterham	59 65	VC D	Dec 82
East Grinstead	46 59	VE	Dec 83
Biggin Hill	49 67	VE	Dec 83
Croydon (Old Town)	52 67	VC D	Mar 84
Skirmet	41 47	VB	Jul 85
St Albans	57 67	VC D	85
Gravesend	59 49	VC D	85

Wonersh	52 67	VC D	Dec 84
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SCOTTISH TELEVISION			
Central Scotland			
Black Hill	43 50	HB	Nov 82
Kilmacolm	24 31	VA	May 85
South Knapdale	60 53	VC D	85
Bugbar	25 32	VA	85
Abington	60 53	HC D	Feb 83
Glasgow WC	56 66	VC D	Mar 83
Killearn	59 55	VC D	Mar 85
Callander	25 32	VA	86
Cathcart	60 53	VC D	Nov 82
Torrsay	25 32	VA	Aug 84
Cow Hill	43 50	VB	Dec 84
Netherton Braes	25 32	VA	Jul 85
Gigha Island	41 47	VB	85
Tarbert (Loch Fyne)	24 31	VA	86
Glenorm	48 54	VC D	86
Mallaig	40 50	VB	87
Ballachulish	23 29	VA	87
Haddington	61 54	VC D	Feb 85
Kinlochleven	59 65	VC D	87
Omich	61 54	VC D	87
Strachur	23 29	VA	86
Spean Bridge	24 31	VA	86
Oban	41 47	VB	86
Bellanoch	42 49	VB	Aug 84
Castlebay	24 31	VA	87
Dalmally	41 17	VB	87
Dollar	61 54	VC D	86
Ravenscraig	24 31	VA	Mar 85
Kirkfieldbank	60 53	VC D	86
Tillicoultry	60 53	VC D	Nov 82
Fintry	24 31	VA	87
Finuary	43 50	VB	85
Twechar	25 32	VA	Nov 82
Strathblane	24 31	VA	Nov 82
Broughton	24 31	VA	85
Giespen	61 54	VC D	May 85
Craigkelly	24 21	HA	Mar 83
Penicuik	61 54	VC D	85
West Linton	23 29	VA	86
Aberfoyle	61 54	VC D	Jul 83
Darvel	23 29	HA	Sep 83
Murkirk	41 47	VB	85
Kirkconnel	61 54	VC D	May 84
West Kilbride	41 47	VB	Dec 83
Lethanhill	60 53	VC D	Jun 84
Girvan	59 65	VC D	Apr 84
Campbeltown	60 53	VC D	Apr 84
Port Ellen	25 32	VA	86
Bowmore	49 42	VB	86
Milburn Muir	42 49	VB	Nov 83
Roanthead	61 54	VC D	Mar 84
Milport	61 54	HC D	87
Troon	61 54	VC D	86
Rothesay	25 32	VA	Jun 85
Tighnabruich	49 42	VB	87
Lochnowoc	60 53	HC D	Feb 84
New Cumnock	43 50	VB	87
Rothsay Town	59 65	VC D	87
Claonaig	59 65	VC D	87
Carradale	41 47	VB	87
Ardeninny	49 52	VB	87
Arrochar	24 31	VA	87
Ardnamod	41 47	VB	Mar 84
Garelochhead	41 47	VB	Aug 84
Kirkoswald	25 32	VA	87
Kirkmichael	49 52	VB	86
Dunure	43 50	VB	Mar 84
Holmhead	41 47	VB	Sep 83
Largs	42 49	HB	Jun 85

TELEVISION SOUTH			
South and South-East England			
(I) South			
Rowridge	27 21	HA	Nov 82
Sailsbury	60 53	VC D	Jul 83
Till Valley	43 50	VB	87
Ventnor	49 42	VB	86
Poole	60 53	VC D	Jun 83
Brighton	60 53	VC D	May 83
Shrewton	41 47	VB	87
Findon	41 47	VB	85
Patcham	43 50	HB	Nov 82
Winterborne	43 50	VB	86
Stickland	41 47	VB	86
Corle Castle	41 47	VB	86
Portslade	41 47	VB	May 83
Westbourne	41 47	VB	Dec 84
Ovingdean	44 68	VE	May 83
Saltdean	55 47	VE	May 83
Donhead	41 47	VB	87
Millbrook	41 47	VB	Apr 85
Brightstone	41 47	VB	86
Hangleton	49 42	VB	Nov 82
Lulworth	59 65	VC D	Feb 84
Piddletrenthide	49 42	VB	Nov 84
Winterbourne	45 66	VE	Dec 84
Steepleton	60 53	VC D	Feb 85
Cheselbourne	58 68	HC D	Nov 83
Midhurst	25 32	VA	85
Haslemere	42 66	HE	Nov 82
Hannington	25 32	VA	86
Tidworth	25 32	VA	86
Chisbury	59 52	VC D	87
Sutton Row	25 32	VA	Jun 85
Alton	59 52	VC D	86
Hemdean	56 59	VC D	86
iCaversham	24 31	VA	Nov 82
Aldbourne	59 52	VC D	86
Lambourn	59 52	VC D	86

(II) South-East			
Dover	66 53	HC D	Nov 82
Dover Town	23 30	VA	85
Hythe	24 31	VA	May 85
Chartham	24 31	VA	Feb 85
Faversham	25 32	VA	Jul 85
Rye	41 47	VE	Nov 82
Newnham	24 31	VA	Sep 84

Horn Street	41 47	VE	Apr 85
Heathfield	64 67	HC/D	Jul 83
Tunbridge Wells	41 47	VB	Aug 83
St. Marks	60 53	VC/D	Aug 83
Newhaven	43 41	VB	May 84
Hastings	28 32	VA	Nov 83
Eastbourne #	23 30	VA	86
Haywards Heath	43 41	VB	Apr 85
Wye (Ashford)	25 32	VA	Oct 83
Hamstreet	23 30	VA	Jun 84
Lamberhurst	58 62	VC D	May 85
Sedlescombe	23 30	VA	Jun 85
Bluebell Hill	43 65	HE	Dec 82
Chatham Town	61 54	VC/D	Aug 85

TELEVISION SOUTH WEST			
South-West England			
Caradon Hill	25 32	HA	Nov 82
St Austell	59 65	VC/D	Jul 84
Looe	43 50	VB	87
Hartland	52 66	VC D	Nov 82
Gunnislake	43 50	VB	87
Plymouth (Plymouth)	61 54	VC D	85
Downtery	59 65	VC D	86
Tavistock	60 53	VC D	Aug 84
Woolacombe	42 49	VB	Nov 82
Penaligon Downs	49 42	VB	85
Newton Ferrers	61 54	VC/D	86
Ilfracombe	61 54	VC/D	Feb 84
Combe Martin	49 42	VB	86
Okehampton	49 42	VB	May 84
Ivybridge	42 49	VB	Jun 84
Kingsbridge	43 50	VB	Nov 84
Penryn	59 65	VC D	Dec 82
Plymouth (North Road)	43 50	VB	Dec 84
Slapton	55 68	VC D	86
Truro	61 54	VC/D	87
Croyde	41 47	VB	87
Chambercombe	24 31	VA	86
Salcombe	44 30	VW	86
Polperro	60 53	VC/D	Nov 82
Mevagissy	43 50	HB	Nov 82
Lostwithiel	43 50	VB	Apr 84
Aveton Gifford	66 47	VE	85
Stockland Hill	23 29	HA	Nov 82
St Thomas (Exeter)	41 47	VB	Sep 83
Beer	59 65	VC D	87
Tiverton	43 50	VB	Feb 84
Bampton	45 52	VB	86
Culm Valley	49 42	VB	86
Bridport	41 47	VB	Apr 84
Beaminster	59 65	VC D	85
Weymouth	43 50	VB	Oct 84
Dawlish	59 65	VC/D	Dec 83
Stokensteinhead	41 47	VB	Mar 85
Dunstons	39 49	VE	85
Beacon Hill	60 53	HC D	Sep 83
Dartmouth	41 47	VB	Nov 84
Ashburton	24 31	VA	85
Tegmouath	45 67	VE	Oct 84
Coombe	24 31	VA	Nov 84
Newton Abbot	43 50	VB	Dec 84
Buckfastleigh	41 47	VB	Dec 83
Totnes	24 31	VA	Jul 84
Sidmouth	45 67	VE	Sep 83
Occombe Valley	24 31	VA	Jan 85
Huntsaw Cross	59 65	HC D	Jul 84
Swimbridge	23 29	VA	Jul 84
Westward Ho!	24 31	VA	Aug 84
Chagford	24 31	VA	87
Brushford	24 31	VA	86
North Bovey	43 50	VB	Dec 84
Redruth	41 47	HB	Nov 83
Isles of Scilly	24 31	VA	Dec 84
St Just	51 54	VC D	Aug 84
Helston	61 54	VC D	87
Bossiney	61 54	VC D	Nov 83
Boscawen	23 29	VA	Nov 83
Portreath	23 29	VA	Nov 83
Praa Sands	59 65	VC D	87
Portleven	23 29	HA	Dec 83
St Anthony-In-Gulval	23 29	VA	Nov 83
Roseland	23 29	VA	86

TYNE TEES TELEVISION			
North-East England			
Pontop Pike	61 54	HC D	Nov 82
Newton	23 29	VA	Sep 84
Fenham	24 31	VA	Aug 83
Weardale	41 47	VB	86
Alston	49 42	VB	86
Carlton Beacon	43 50	VB	87
Morpeth	25 32	VA	

PROGRAMME PRODUCTION AND OUTPUT

There are many ways in which the IBA evaluates ITV and Channel 4's service to the public. These pages are concerned with programme statistics which can help the IBA to assess trends and to judge whether the balance between different types of programmes and different sources of programmes is satisfactory. Categories assigned to some programmes are inevitably arguable. Despite this, the figures provide a useful guide to trends in the output.

The sections that follow look at the output in three ways. The first – 'TRANSMISSION' – examines the whole service that the viewer can see on his screen. This is expressed in terms of the programmes transmitted in an average ITV area even though there are quite wide variations from one ITV area to another. The second – 'PRODUCTION' – concentrates on the total number of hours of programmes made by ITV for its own service or for Channel 4. As viewers in the 14 ITV regions may see different material simultaneously, the amount of production is greater than the average amount of transmission in one region. The third – 'SOURCES' – looks at where programmes originate – whether from Britain or from abroad, from independent programme makers, or from the ITV companies.

Programme Transmissions on ITV

The viewer in a typical area of the country is offered a remarkably wide range of programming. Despite the establishment of Channel 4, catering predominantly for more specialist interests and carrying a large amount of educational material, a satisfactory feature of the ITV table (right) is the continuing high percentage of informative material of widely differing types. In 1984-85 TV-am transmitted a weekly average of 20½ hours of programmes of which 17¾ hours were classified as information and general interest programmes and 2¾ hours were programmes mainly designed for children. Were one

to include all TV-am's transmissions for adults in the table, the amount of informative material on ITV would approach 45% of transmissions in a typical area.

Programme Transmissions on Channel 4

The overall balance of Channel 4 transmissions has changed somewhat from the previous year, 1983-84.

The number of hours-on-air increased by just over 8 hours to 69 hours per week – an increase which reflects the channel's confidence that there are significant numbers of viewers at home during the afternoons interested in the channel's services. Most of the changes in the proportions of different types of transmissions are due to the new afternoon scheduling pattern.

The ITV Companies' Production for ITV and Channel 4

Material made by the 15 ITV area companies themselves for showing on ITV includes programmes that are made for networking throughout the

PROGRAMME TRANSMISSIONS ON CHANNEL 4		
<i>(Weekly Average, Year Ended 31st March 1985)</i>		
	DURATION Hrs. Mins.	PERCENTAGE %
News	4:00	5¾
Current affairs and general factual	13:05	19
Arts	2:40	4
Religion	1:15	1¾
Education	7:29	10¾
INFORMATIVE	28:29	41¼
Plays, drama, TV movies	14:45	21½
Feature films	9:33	13¾
NARRATIVE	24:18	35¼
Entertainment and music	11:13	16¼
Sport	5:01	7¼
TOTAL ALL PROGRAMMES	69:08††	100

†† Opening captions totalling 7 minutes per week are not specified above but are included in the total.

country as well as material made for local transmission. In 1984-85 the largest five area companies made about 35¾ hours a week or 70% of the networked material. Over and above this, ITN contributed a little under 7½ hours; and the other ten ITV area companies almost 8½ hours.

Most of ITV's resources are used for the production of national and local news and news magazines, current affairs or more general factual programmes. In the average week the companies and ITN produced 166 hours of new programmes for the ITV channel – of which 63% were in these categories and altogether 72% were informative – a small increase on the previous year.

Each ITV area company is required to produce a minimum number of hours of new programmes each week which appeal specifically to the tastes and interests of the viewers in the areas it serves. The requirement relates to the calendar year and the weekly averages achieved by the companies are shown (right). The level of requirement recognises local needs and the resources of the individual companies.

The ITV companies and ITN also produced a weekly average of 23¼ hours of programmes for Channel 4 of which 20¾ hours were new programmes

PROGRAMME TRANSMISSIONS ON ITV*		
<i>(Weekly Average, Year Ended 31st March 1985)</i>		
	DURATION Hrs. Mins	PERCENTAGE %
News and news magazines	10:57	10½
Current affairs and general factual	10:19	9¾
Arts	0:58	1
Religion	2:28	2½
Adult education	1:49†	1¾
School programmes	6:51	6½
Pre-school education	2:02	2
Children's informative programmes	2:45	2½
INFORMATIVE	38:09	36½
Plays, drama, TV movies	25:39	24½
Feature films	7:41	7½
NARRATIVE	33:20	32
Children's drama and entertainment	7:53	7½
Entertainment and music	16:00	15¼
Sport	9:11	8¾
TOTAL ALL PROGRAMMES	104:40††	100

* Excluding TV-am's 20½ hours per week.
 † To this total should be added 12 minutes per week of general factual material shown at peak time which was accepted by the IBA as educationally valuable and supported by educational material and activities.
 †† Opening captions totalling 7 minutes per week are not specified above, but are included in the total.

commissioned by Channel 4 and 2¼ hours had previously been seen on the ITV channel. The largest five area companies contributed 12½ hours of this total, the remaining ten 6¼ hours and ITN 4½ hours.

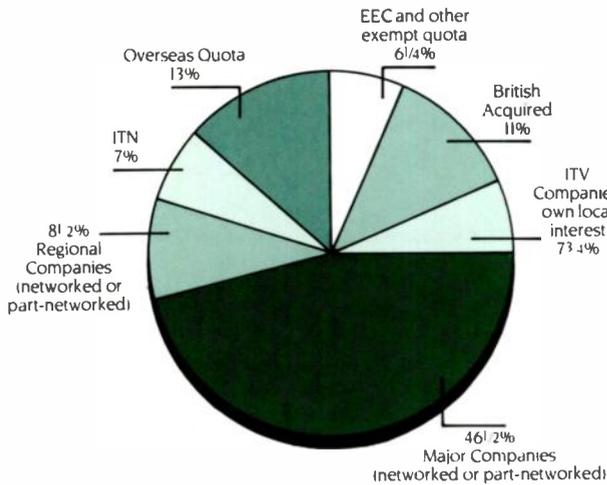
The Sources of ITV and Channel 4 Programmes

Most programmes transmitted on ITV are made by the ITV companies themselves. The following chart for 1984-85 shows where transmissions seen in the average ITV area

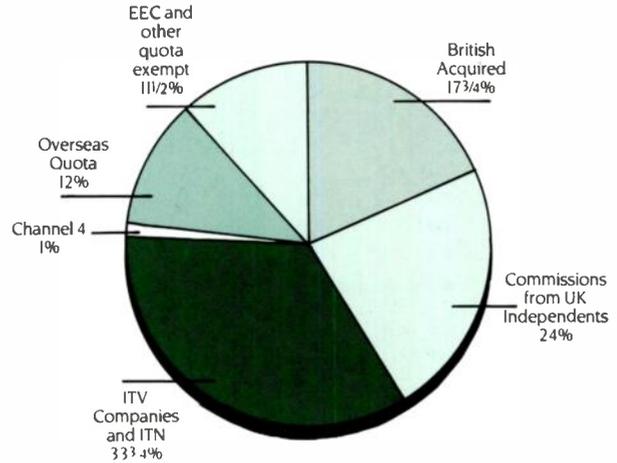
originated, including both new and repeated programmes. Of the programmes seen in an average week 73¼ hours of transmissions were produced by ITN and the ITV companies excluding TV-am. Around 81% of all transmissions (excluding TV-am) were new programmes.

TV-am transmitted a further 20½ hours, of which it produced 19½ hours itself; half-an-hour was acquired from British sources and a further half-hour was overseas quota material. Taking TV-am into account the

**ITV TRANSMISSION (EXCLUDING TV-am):
NEW AND REPEAT**



**CHANNEL 4 TRANSMISSIONS:
NEW AND REPEAT**



**NEW PRODUCTION BY ITV COMPANIES
FOR LOCAL INTEREST**

(Year Ended 30th December 1984)

ITV Company	Weekly Average 1984	IBA Minimum Weekly Requirement 1984
	Hrs. Mins.	Hrs. Mins.
Anglia	7:03	7:00
Border	4:17	4:00
Central	10:49	10:30
incl. West Midlands	3:45	3:30
East Midlands	3:45	3:30
Channel	5:20	3:30
Grampian	5:45	5:45
Granada	7:05	7:00
HITV	12:03	10:00
incl. West Wales	5:58	5:00
London Weekend	3:02	2:30
Scottish	10:01	9:00
Thames*	4:53	4:30
TSW	7:58	7:00
TVS	11:54	11:00
incl. South	3:45	4:00
South-East	3:45	4:00
Tyne Tees	8:01	7:30
incl. Pontop Pike	:39	:45
Bilsdale	:39	:45
Ulster	6:25	5:45
Yorkshire	7:25	7:00
incl. Emley Moor	:44	:45
Belmont	:44	:45

* As a result of the days lost during a strike, the Thames figure is averaged on the basis of 49 weeks.

proportion of material originated by the ITV system (ITV including TV-am) was 74%. Programmes from other British sources accounted for 9½% of transmissions, overseas quota material 11¼%, and EEC and other exemptions 5¼%.

On Channel 4, programmes commissioned from British independent producers accounted for 24% of all transmissions, the ITV companies and ITN contributed 33¼%, and Channel 4 itself produced 1%.

The IBA has complex regulations to ensure that a proper proportion of material shown on ITV and Channel 4 is of British origin and performance. The regulations place a limit or quota on various types of overseas material. This means at least 86% of transmissions consist of British material or material exempted from the quota, which include programmes from the EEC and regions from which a substantial number of viewers have come such as India; educational, cultural and archival material; and some other Commonwealth material.

PROGRAMME AWARDS

Independent Broadcasting continues to enjoy enormous success at the various national and international television and radio festivals. Listed here are some of the major awards gained during the past year.

British Film Institute Evening (June 1984)

BFI Fellowship for 'outstanding achievement in film and television': Lord Bernstein, Granada Group President and former Chairman. Archival Achievement Award: Victoria Wegg-Prosser and Taylor Downing for *Flashback* (CH.4 / FLASHBACK). Grierson Award for Best Documentary of the Year: Andy Lipman for *Framed Youth* (CH.4 / CONVERSE PICTURES).

Melbourne Film Festival (June 1984)

The Festival Peace Prize (co-winner): *Nicaragua - a Special Report by John Pilger* (CENTRAL).

BFI Paddy Whannel Award (June 1984)

Making Cars (CH.4, TELEVISION HISTORY WORKSHOP).

International Radio Festival of New York (June 1984)

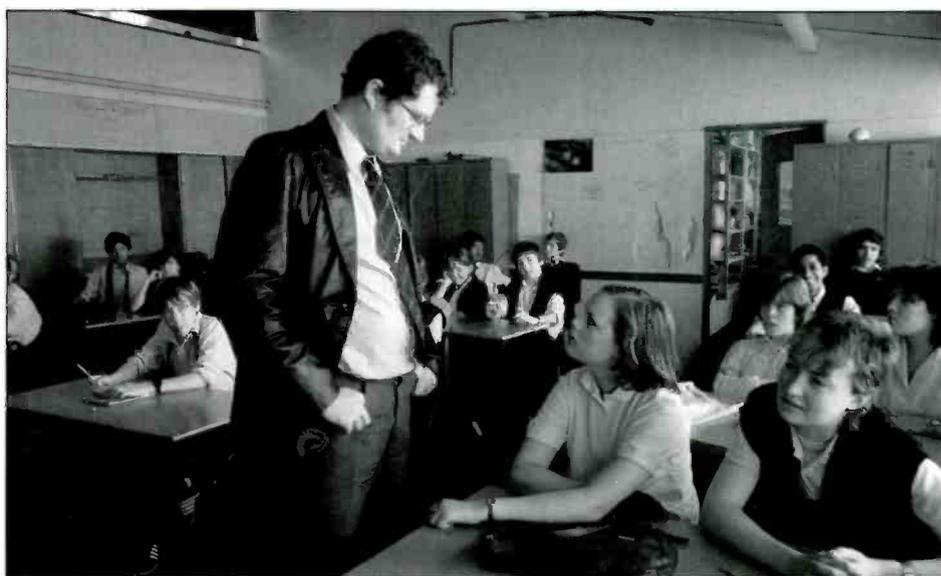
Gold Medal in the Entertainment - Regularly Scheduled Drama Category: *The Bell in the Tree* (RADIO CLYDE). Gold Medal in the Entertainment - Special Event Category: *Pride of the Clyde* (RADIO CLYDE). Gold Medal in the Information - Health and Nutrition Category: *The Great City Smokeout* (RADIO CITY).

American Film Festival, New York (June 1984)

Red Ribbon Award in the Environmental Category: *Alice: A Fight for Life* (YORKSHIRE).

Prix Italia (September 1984)

Prix Italia for Drama: *Made in Britain* (CENTRAL). Prix Italia for Music: *The Tragedy of Carmen* (CH.4 / ANTENNE 2 ALBY FILM). RAI Prize in the Music Section: *Ralph Vaughan Williams - A Symphonic Portrait* (LWT).



Above
Birth of a Nation. One of David Leland's quartet of award-winning plays on Britain's education system. *Central*

36th Annual Emmy Awards of the US National Academy of Television Arts and Sciences (September 1984)

Outstanding Limited Series: *Concealed Enemies* (CH.4 / GOLDCREST / COMWORLD / WGBH). Best Director for a Limited Series: Jeff Bleckner for *Concealed Enemies* (CH.4 / GOLDCREST / COMWORLD / WGBH). Informational, Cultural and Historical Category: individual Emmys to the producers of six programmes in the 12-part series *Vietnam - a television history* (CENTRAL).

Wildscreen '84, 2nd World Wildlife Film and Television Festival (October 1984)

Golden Panda Award for Best Production: 'Siaru' - *Fragile Earth* (CH.4 / PARTRIDGE PRODUCTIONS). Best Wildlife Cameraman: Naresh Bedi for *Ganges Gharial* (CH.4 / NARESH BEDI). Best Wildlife Soundtrack: 'Selva Verde' - *Fragile Earth* (CH.4 / PARTRIDGE PRODUCTIONS). Extraordinary award for overall film skills and craftsmanship: Alan Root for 'The Legend of the Lightning Bird' - *Survival* (ANGLIA).

Below
Ralph Vaughan Williams - A Symphonic Portrait. Ken Russell and Ursula Vaughan Williams during the making of this distinctive study of the composer. *LWT*

22nd International Film and Television Competition for Children and Young People. Gijon (October 1984)

International Jury's 'Platero' Prize: *The Book Tower* (YORKSHIRE). Youth Jury's Best Television Programme Award: *The Book Tower* (YORKSHIRE).

Premios Ondas, Barcelona (November 1984)

Premios Ondas: *Rock Master Class* (CAPITAL RADIO). Premios Ondas: *Spitting Image* (CENTRAL).

International Film and Television Festival of New York (November 1984)

Gold Medal in the TV Entertainment Category: *Culture Club in Japan - The Tube* (CH.4 / TYNE TEES). Gold Medal in the TV Drama Category: *Squaring the Circle* (CH.4 / TVS). Gold Medal in the TV Entertainment Category: 'A Voice on the Side of Life' - *Politics South West* (TSW). Gold Medal in the Arts Documentary Category: *Sir William - In Search of Xanadu* (CH.4 / STV). Gold Medal for a Religious Programme in the TV Public Service Category: *The Last Cathedral* (CH.4 / HTV). Gold Medal in the Social Commentary Category: *Africa* (CH.4 / MITCHELL BEAZLEY / RM ARTS). Silver Medal in the TV Public Service Category: *Andrea* (CH.4 / TYNE TEES). Silver Medal in the TV Public Service Category: *Credo* (LWT). Silver Medal in the TV News / Public Affairs Category: 'Kidnap' - *Terror and the State* (GRANADA). Silver Medal in the TV Entertainment / Special Drama Category: *The Road to 1984* (CH.4 / GRANADA). Silver Medal in the TV Entertainment Category: 'Lazy Daze' - *Scene South West* (TSW). Silver Medal in the TV Drama Category: *Off Peak* (STV). Silver Medal in the Action Adventure Category: *Robin of Sherwood* (HTV). Silver Medal in the Music Category: *Jean Sibelius 1865-1957* (CH.4 / ALLEGRO FILMS). Bronze Medal in the Cultural Category: *Neighbours in Law* (TYNE TEES). Bronze Medal in the Television



News Category: 'The Sands of Silence' - *Scene South West* (TSW). Bronze Medal for a Sports Production in the TV Entertainment Category: *Survival of the Fittest* (HTV WALES).

12th Annual International Emmy Awards (November 1984)

Drama Award: *The Jewel in the Crown* (GRANADA). Documentary Award: *The Heart of the Dragon* (CH 4 / ASH). Performing Arts Award: *The Tragedy of Carmen* (CH 4 / ANTENNE 2 / ALBY FILM). Popular Arts Programme Award: *Fresh Fields* (THAMES). Children's Programme Award: *The Wind in the Willows* (THAMES). Annual award for 'outstanding contributions to the Arts and Sciences of International Television': Lord Bernstein. Granada Group President and former Chairman.

Variety Club of Great Britain

(February 1985)
Joint Independent Local Radio Personalities of the Year: Bob Holness and Douglas Cameron (LBC).

Monte Carlo International Television Festival (February 1985)

Silver Nymph in the News Section: Nigel Thompson (ITN). Young Director's Award: John Goldsmith for *The Devil's Lieutenant* (CH 4 / BAVARIA ATELIER). Catholic Prize: *Lovers of the Lake* (CH 4 / RTE).



The Broadcasting Press Guild Awards for 1984 (February 1985)

Best Drama Series: *The Jewel in the Crown* (GRANADA). Best Single Documentary: *GI Brides* (CH 4 / WARNER SISTERS). Best Single Documentary Series: *Crime Inc.* (THAMES). Best Light Entertainment: *Spilling Image* (CENTRAL). Best News or Current Affairs Programme: *Channel Four News* (ITN). Best Performance by an Actress: Dame Peggy Ashcroft in *The Jewel in the Crown* (GRANADA). Best Performance by an Actor: Tim Pigott-Smith in *The Jewel in the Crown* (GRANADA). Outstanding contribution to television in front of the camera: Peter Sissons (CH 4 NEWS / ITN).

The Royal Television Society TV Journalism Awards (February 1985)

Best Current Affairs (Home): The Honourable Member for Belfast West - *World in Action* (GRANADA). Best Regional Daily News Magazine: *Calendar* (YORKSHIRE). News Cameraman of the Year: Nigel Thompson (ITN). Best Topical Feature: Jane Corbin reporting on Shirebrook (CH 4 / ITN).



The British Academy of Film and Television Arts Awards (March 1985)

Best Drama Series: *The Jewel in the Crown* (GRANADA). Special Award for Films and Television: Leon Griffiths (creator of *Minder*). Best Light Entertainment Programme: *Another Audience with Dame Edna Everage* (CH 4 / LWT). Best Television Actress: Dame Peggy Ashcroft for *The Jewel in the Crown* (GRANADA). Best Television Actor: Tim Pigott-Smith for *The Jewel in the Crown* (GRANADA). Best Light Entertainment Performance: Judi Dench in *A Fine Romance* (LWT). Best Children's Documentary/Educational Programme: *Kurt Mungo, BP and Me* (THAMES). Best Original Television Music: *Clannad - Robin of Sherwood* (HTV). Flaherty Documentary Award: *28 UP* (GRANADA).

The British Academy of Film and Television Craft Awards (March 1985)

Make-up: Anna Jones for *The Jewel in the Crown* (GRANADA). Costume Design: Esther Dean/Diane Holmes for *The Jewel in the Crown* (GRANADA). Video Cameraman: Graham Berry for *Treasure Hunt* (CH 4 / CHATSWORTH FILMS).

Prix Futura, Berlin (March 1985)

TV Drama Category: *Birth of a Nation* (CENTRAL). Radio Documentary Category - Special Commendation: *Cardboard City* (CAPITAL RADIO).

The Wind in the Willows.

A Cosgrove Hall production using highly sophisticated animated models. *Thames*

Left Cardboard City.

Producer Mark Halliley. *Capital*

Below Heart of the Dragon.

A stunning documentary series on China. *Ch.4 / Ash*

National Union of Journalists Annual Awards (February 1985)

Radio Section: Paul Rowley for *When the Money Runs Out* (RADIO CITY).

The Television and Radio Industries Club of Scotland Awards (March 1985)

Best Documentary or Feature: *Gone for a Soldier* (STV). Best Special Programme: *Scotland's Story* (CH 4 / STV). Personality of the Year: Jack McLaughlin (STV). Best Drama Series: *Chinese Dreamers* (RADIO CLYDE). Best Specialised Programme: *C.A.R.S. Week* (RADIO CLYDE). Best Programme Broadcast on a Daily or Weekly Basis: *Super Scoreboard* (RADIO CLYDE).

The International Television Movie Festival, USA (March 1985)

Best Mini-Series Award: *The Jewel in the Crown* (GRANADA). Best Actress in a Mini-Series: Dame Peggy Ashcroft for *The Jewel in the Crown* (GRANADA).

28th San Francisco International Film Festival (March 1985)

Special Jury Award in the Special Programme Category: *Just Another Soldier - Wales This Week* (HTV WALES). Special Jury Award in the Local Programme Category: *Gilbert and George - South of Watford* (LWT). Special Jury Award in the Local Programme Category: *The Skag Kids* - *The London Programme Special* (LWT). Special Jury Award in the Network Documentary Category: *Ed McBain - The South Bank Show* (LWT). Special Jury Award in the Television Special Progress Category: *Stanley Bagshaw* (YORKSHIRE). Distinguished Participation Award: *Blue Money* (LWT). Distinguished Participation Award: *Seeds of Despair* (CENTRAL).

Television and Radio Industries Club Awards (April 1985)

Television Personality of the Year: Michael Aspel (THAMES / LWT). Television Programme of the Year: *Minder* (THAMES). Television Theme Music of the Year: *Minder* (THAMES).

Pye Television Awards (May 1985)

Most Promising Writer Award: Andrew Norris and Richard Fegen for *Chance in a Million* (CH 4 / THAMES). Writer Creating the Best Female Comedy Role: Andrew Norris and Richard



Fegen for Brenda Blethyn's role in *Chance in a Million* (CH.4/THAMES). Writer Creating the Best Male Comedy Role: Andrew Norriss and Richard Fegen for Simon Callow's role in *Chance in a Million* (CH.4/THAMES). Best Writer of Original Drama for Children's Television: Geoffrey Case for *Dodger, Bonzo and the Rest* (THAMES). Female making the biggest impact on television to the four stars of *Widows* (THAMES). Lord Ted Willis Award for Distinguished Services to Television: Jeremy Isaacs, Chief Executive. CHANNEL FOUR TELEVISION COMPANY. Distinguished Service to Children's Television: Anna Home, Controller of Programmes, TVS.

The Golden Rose of Montreux Television Festival (May 1985)
Bronze Rose: *Spitting Image* (CENTRAL) Special Export Award *The Benny Hill Show* (THAMES)

Sony Radio Awards (May 1985)
Best Magazine Programme: *Festival City Radio* (RADIO FORTH). Local Radio Personality of the Year: Allan Beswick (RED ROSE RADIO). Radio Reporter of the Year: David Loyn (IRN). Walkman Local DJ of the Year: Tim Timbo' Lloyd (RADIO MERCURY).

The Royal Television Society's Television Programme Awards (May 1985)
The Original Programme Award. 28 UP (GRANADA). The Performance Award: Jean Alexander for *Coronation Street* (GRANADA). The Cyril Bennett Award for an outstanding contribution to television programming: David Nicholas, CBE, Editor and Chief Executive, ITN.

Banff Television Festival, Canada (June 1985)
Grand Prize: *Blue Money* (LWT) Rockie

Award for Best Television Feature: *Blue Money* (LWT). Rockie Award for Best Arts Documentary: *David Lean - A Life In Film* (LWT). Rockie Award for the Best Television Comedy: *The Very Beast of Spitting Image* (CENTRAL). Special Jury Award: *Squaring the Circle* (CH.4/TVS). Award of Excellence of the Festival. Television (GRANADA). Best Limited Series: *Concealed Enemies* (CH.4/GOLDCREST/COMWORLD/WGBH). Best Drama Special: *Lovers of the Lake* (CH.4/RTE). Special Jury Award: *Ivan Sibelius 1865-1957* (CH.4/ALLEGRO FILMS).

The International Radio Festival of New York (June 1985)
Gold Medal in the Entertainment-Drama Special Category. *The Second Coming of Alvin Cholmondeley* (RADIO CLYDE) Gold Medal in the Information - Books Authors Category: *Paperback Bookcase* (RADIO CLYDE).

PROGRAMME SALES OVERSEAS

The Independent Television companies attract international acclaim with their many award-winning programmes. However, overseas success can also be measured by the volume of programme sales worldwide.

For example, Granada Television International has offices in London, Paris and New York marketing such widely popular and award-winning programmes as *The Jewel in the Crown*, *Brideshead Revisited* and *World in Action*. In 1984 GTI sold 3,000 hours of 157 programmes in 71 countries. *Coronation Street* - the longest running drama series on television, in its 25th year and a major exporter - has

achieved a record-breaking network sale of 750 hours to the NWS 9 Adelaide station in Australia. *Television*, a 13-part series, has been sold to countries as far apart as Iceland, Kenya, Jordan and South Korea. Granada also enters into co-operative ventures with several countries: *Brideshead Revisited* was made in association with WNET/13 New York and has been sold to over 40 countries.

Anglia Television's *Survival*, also in its 25th year and with more than 600 episodes produced, has been sold to over 100 countries including Russia and mainland China; and the popular *Tales of the Unexpected* is seen in over 80 countries. Anglia's television adaptations of the P. D. James crime thrillers are being enthusiastically marketed broad, with 17 hours recently sold to PBS in the USA.

A programme which, while relating to a UK environment, identifies with an issue of international significance, can in its sale abroad create important political repercussions throughout the world. Such a programme was Yorkshire Television's award-winning *Windscale: The Nuclear Laundry*. The documentary evidence presented in the programme led to an important Parliamentary inquiry and brought other problems revealed to international attention.

Sometimes a country makes a purchase for unexpected reasons. . . *Life Begins at Forty*,

starring Derek Nimmo, was bought by East Germany for use as an adult education series.

Despite the more specialised nature of much of its output, Channel 4 has found a wide and appreciative overseas market for many of its programmes in over 46 different territories. A new distribution arm, Film Four International, has been set up to market the highly successful *Film on Four* feature-length productions to theatrical distributors worldwide and Channel 4 also sells made-for-TV programmes such as the Prix Jeunesse 1984 winner, *The Snowman*, which has gone to over 30 countries including Iran, Zambia and Dubai. *The Irish RM* (Ch.4/Ulster) has been sold to Spain, Zimbabwe and Saudi Arabia.

As an indication of the success of ITV sales abroad, Thames Television International won the 1984 Queen's Export Award. TTI sells to 127 countries and principal markets are the USA, Canada and Australia. *The Benny Hill Show* - winner of the Montreux Festival export award - is seen regularly coast-to-coast in the USA on more than 100 television stations and on Home Box Office, the pay-TV service, as well as in more than 56 countries including Latin America. Thames' strength in situation comedy has been imaginatively exploited in the USA with the development of American series based on Thames originals.

Below
The Jewel in the Crown has attracted huge audiences abroad.
Granada



USEFUL PUBLICATIONS

AIRWAVES.

A quarterly journal of opinion discussing broadcasting policy and research, which also looks at new developments within the industry and provides a forum for independent comment on significant television and radio topics. Articles are contributed by IBA and programme company staff, advisers and others with an interest in broadcasting. IBA.

CAREERS IN INDEPENDENT TELEVISION.

Information sheets, including a typical job profile. Available from ITCA, 56 Mortimer Street, London WIN 8AN, £4.

THE IBA'S BROADCASTING GALLERY.

An information sheet on the IBA's permanent exhibition in London. IBA. 1985.

THE IBA CODE FOR TELETEXT TRANSMISSIONS.

A folder giving guidance as to standards and practice for teletext transmissions. IBA. 1984.

THE IBA CODE OF ADVERTISING STANDARDS AND PRACTICE.

The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform. IBA. Revised 1985.

IBA TECHNICAL REVIEW.

A series of publications for broadcast engineers describing the technical activities and developments in Independent Broadcasting. IBA.

INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1984-85.

Available from HMSO. £3.50.

INDEPENDENT LOCAL RADIO ADVERTISING GUIDELINES.

To assist agency staff and others who may be concerned with radio advertising copy. IBA. Revised 1985. *- Republished to 2002*

INDEPENDENT TELEVISION AND RADIO: A POCKET GUIDE.

A booklet listing IBA and company addresses. IBA. 1985.

INDEPENDENT TELEVISION IN BRITAIN.

Vol. 1: Origins and Foundations, 1946-62.

Vol. 2: Expansions and Change, 1958-68.

B. Sendall. Published by Macmillan, 1982-83. From bookshops, £20 per vol.

LOOK-IN.

The junior TVTimes, a magazine on TV programmes which are of interest to children. ITP, weekly, 24p.

THE PORTRAYAL OF VIOLENCE ON TELEVISION.

BBC and IBA guidelines. BBC/IBA. 1980.

TELEVISION PROGRAMME GUIDELINES.

Notes of guidance on a wide range of programme matters, designed for use by ITV and Channel 4 programme makers. IBA. Revised 1985.

TRANSMITTING STATIONS: A POCKET GUIDE.

Full technical details of all ITV and ILR existing and proposed transmitting stations. IBA. New edition 1985.

TV TAKE-UP.

Regular booklets giving advance information on the learning resources for adults available on ITV and Channel 4, and of supporting publications. IBA.

TVTIMES.

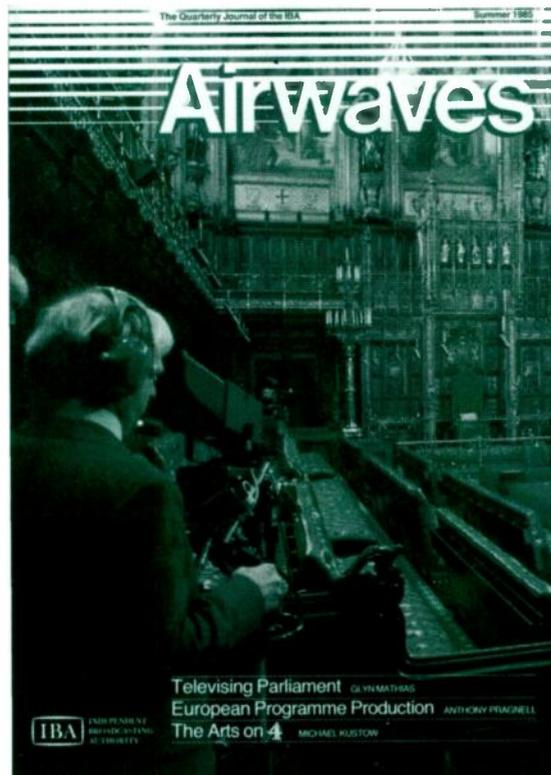
Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'.) ITP, weekly, 30p.

WHO'S WHO ON TELEVISION.

Compiled by ITV Books and TV Times. ITV Books. 1985. £5.95.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY; Tel: 01-584 7011.

Independent Television Publications and ITV Books are located at 247 Tottenham Court Road, LONDON W1P 0AU; Tel: 01-323 3222.



CHANNEL 4



Channel Four Television Company Limited,
60 Charlotte Street, LONDON
W1P 2AX Tel: 01-631 4444
Telex: 892356 FOURTV G

Directors. The Rt. Hon. Edmund Dell (Chairman); Sir Richard Attenborough, CBE (Deputy Chairman); Jeremy Isaacs (Chief Executive); Justin Dukes (Managing Director); Paul Bonner (Controller of Programmes); Sir Brian Bailey, OBE; Lord Blake, FBA; Ms Carmen Callil; Paul Fox, CBE; James Gatward; John Gau; Miss Detta O' Cathain, OBE; Anthony Pragnell, CBE, DFC; Peter Rogers; Michael Scott.

Executives. Gillian Braithwaite-Exley (Head of Programme Planning); Larry Coyne (Head of Business Development); Liz Forgan (Assistant Programme Controller); Ellis Griffiths (Chief Engineer); Colin Leventhal (Head of Programme Acquisition); Pam Masters (Head of Presentation); Frank McGettigan (Head of Admin & Industrial Relations); David Scott (Financial Controller & Company Secretary); Sue Stoessl (Head of Marketing).

Commissioning Editors. Mike Bolland (Senior Commissioning Editor, Entertainment); Liz Forgan (Senior Commissioning Editor, News & Current Affairs); David Rose (Senior Commissioning Editor, Fiction); Naomi Sargant (Senior Commissioning Editor, Education); David Benedictus (Commissioning Editor, Drama Series); John Cummins (Commissioning Editor, Young People); Farrukh Dhondy (Commissioning Editor, Multi-Cultural Programmes); Alan Fountain (Commissioning Editor, Independent Film & Video); Carol Haslam (Commissioning Editor, Documentary); Michael Kustow (Commissioning Editor, Arts); Adrian Metcalfe (Commissioning Editor, Sport); Gwyn Pritchard (Commissioning Editor, Education); John Ranelagh (Commissioning

Editor, Science, Religion, Ireland); Caroline Thomson (Commissioning Editor, Finance & Industry); Joyce Jones (Editor, Purchased Programmes).

Channel 4, launched on 2nd November 1982, provides a national service, networked to the whole country except Wales. Its programme schedule of around 70 hours per week is planned to complement ITV's at all times.

The Channel Four Television Company Limited is a wholly-owned subsidiary of the IBA, charged with the responsibility of assembling the programme schedule for the channel but *not* with making programmes. Apart from a weekly 'answerback' show for viewers, *Right to Reply*, the channel makes nothing itself but commissions or buys programmes from a diversity of sources, including the ITV companies, programme suppliers and film distributors world-wide. But the company is also required to commission a 'substantial' proportion of programmes from independent production companies, which the existence of Channel 4 has encouraged to flourish.

The channel is financed by subscriptions from the ITV companies levied by the IBA and passed on to the Channel 4 company (and to the quite separate Welsh Fourth Channel Authority). In return for this, the ITV companies have the right to sell advertising time on Channel 4 in their own regions. Apart from Wales, the advertisements are the only regional differences in an otherwise completely national channel.

On the Sianel Pedwar Cymru service in Wales (S4C) the Welsh Fourth Channel Authority* is scheduling some 22 hours of Welsh language programming supplied by HTV Wales, the BBC and independent producers, so that all programmes in Welsh are now concentrated on one

CHANNEL FOUR TELEVISION

channel. In addition, S4C relays most of Channel 4's 70 hours of programmes each week, either simultaneously or rescheduled.

Channel 4 has a team of Commissioning Editors who sift proposals for programmes, choose them and follow through their progress, while the company's Acquisitions Department negotiates contracts with the suppliers and its accountants monitor the flow of expenditure on many hundreds of projects simultaneously.

These programmes are then scheduled for transmission by the Chief Executive, Jeremy Isaacs, and Programme Controller Paul Bonner, and are played out from Europe's most technologically advanced TV control centre at Channel 4's Charlotte Street headquarters. The channel's Presentation Department provides the continuity between the programmes and creates some coherent identity to link the channel's disparate sources of programming. It also produces promotional trailers to whet viewers' appetites.

From Charlotte Street the signal is passed via the nearby British Telecom Tower (better known as the Post Office Tower) to regional ITV stations, where local advertisements are inserted and thence to the IBA's network of Channel 4 transmitters, installed alongside the existing transmitters for ITV.

Programmes. Channel 4 is different not only in the process whereby programmes are produced and funded, but also in the range of programmes which are scheduled.

Channel 4 is fulfilling its charge to be distinctively different by innovating in the form and content of programmes across its range, from news and current affairs to comedy, and from religion to health. It is serving a whole range of tastes and needs which existing channels have been unable to accommodate with limited airtime – including programmes like *The Tube* and *Baby, Baby* for the 15–24 age group, and regular programmes reflecting the life and culture of the ethnic communities that are now an established part of British society.

Channel 4 is providing more television news coverage with an hour of news each weeknight from ITN (half-an-hour on Fridays), going beyond the front page treatment of existing TV news programmes to examine in depth the topics found on the inside pages of newspapers, such as industry, science and technology and the arts, and is supplementing the news with a *Comment* spot four times a week, and other current affairs series.

Channel 4 is required by the IBA to devote 15% of its airtime to educational programmes. None of these constitutes formal education in the existing sense; virtually all are for adults and designed to help people get more out of their lives. But there are one or two series for young children as well.

Beyond this, Channel 4 has a duty to entertain and aims to provide programmes 'for all of the people some of the time', attempting to serve those who may feel that at any time there is nothing for them on the other existing channels.

*Welsh Fourth Channel Authority, Clos Sophia CAERDYDD (Cardiff) CF1 9XY Tel: 0222 43421

Below
Jeremy Isaacs, Chief
Executive, Channel 4.



EAST OF ENGLAND

ANGLIA TELEVISION



Anglia House, NORWICH NR1 3IG
Tel. 0603 615151 Telex. 97424
Brook House, 113 Park Lane, LONDON
W1Y 4DX Tel: 01-408 2288 Telex: 25353
Macintosh House, Shambles Square,
MANCHESTER M4 3AF Tel. 061-833 0688
Regional News Centres, Chelmsford
Tel. 0245 357676; Luton Tel. 0582 29666;
Peterborough Tel. 0733 46677;
Northampton Tel. 0604 24343

Directors. The Marquess Townshend of Raynham* (Chairman); Lord Buxton*, MC, DL (Chief Executive, Anglia Television Group Ltd.); P. C. Garner* (Programme Controller); P. W. Gibbings; R. G. Joice; D. S. McCall* (Chief Executive, Anglia Television Ltd.); Mrs J. Nutting, JP; D. Puttnam; P. G. Sharman; T. P. Wootton* (Sales Director)
*Executive Directors

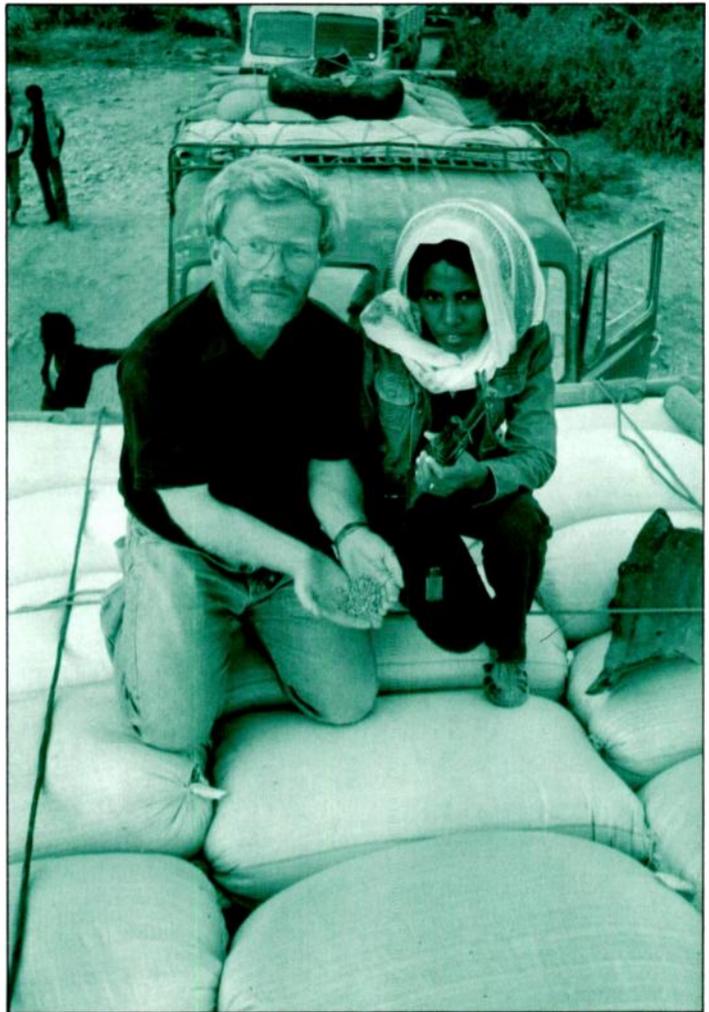
Executives. Mrs J. Bailey (Public Relations Officer); A. T. C. Bamett (Chief Engineer); V. B. H. Birtles (Group Press Officer); H. S. Brooker (Head of Presentation); I. Bunyan (Production Controller); D. Dawson (Head of Stills); K. Elphick (Deputy Programme Controller, Programme Planning Controller); C. Ewing (Assistant Programme Controller); M. J. Hughes (General Manager); D. S. Little (Programme Business Manager); P. Meier (Personnel Controller); G. M. Rae (Group Financial Controller, Company Secretary); J. Rosenberg (Head of Drama); P. I. Waldron (Station Engineer); M. Wall (Sales Controller); H. J. A. Wilson (Head of News, Assistant Programme Controller); S. West (Promotions Manager); B. Connell (Programme Adviser); Canon I. Bailey (Religious Adviser); P. Stibbons (Education Officer).

International Television Enterprises Ltd. T. Buxton (Chief Executive); B. Keyser (Sales Director)

Survival Anglia Ltd. (Natural History Unit) Lord Buxton (Executive Director); M. Hay (General Manager).

Engineering. Anglia Television's headquarters are in the centre of Norwich at Anglia House where there are two main production studios – Studio A, 3,224 sq.ft. and Studio F, 1,980 sq.ft. A further studio, Studio B, 1,025 sq.ft. is available if required. There is also a continuity studio of 234 sq.ft. Situated approximately half-a-mile from Anglia House are further facilities which contain Studio E, 5,000 sq.ft. The central technical facilities area in Anglia House contains 16mm and 35mm telecine facilities, digital still picture equipment and colour photographic slide transmission facilities. The VTR facilities include 2in. cartridge machines, 2in. reel to reel and 1in. reel to reel. There is also 3/4in. ENG playout and record facilities. Studio E also has its own VTR facilities. Post production facilities consist of two full broadcast 1in. editing suites together with two synchronised audio suites. Off-line facilities are also provided. Electronic caption generator equipment is available at Anglia House and Studio E. The outside broadcast facilities consist of three mobile units together with 1in. VTR recording equipment.

Film Facilities. There are four film sound units serviced by a 16mm colour processing plant, using Kodak VNF process. The Norwich studios are equipped with nine film cutting rooms.



Right
Eritrea-The Forgotten War.
Reporter Oliver Walston
and a young soldier of
the Eritrean Liberation
Front guarding a ship-
ment of grain donated
by East Anglian farmers
under the Send A Tonne
To Africa appeal.

There are 11 more in London, handling the work of the Survival Natural History Unit. Both Norwich and London have a 16mm preview theatre and Norwich has 35mm projection, a nine-channel dubbing theatre, plus a film sound transfer suite.

News and Weather Facilities. Anglia operates five staff units, four of them ENG, from Norwich and county news centres at Peterborough, Luton, Northampton and Chelmsford. Editorial staff at these centres work direct to a purpose-designed news complex at Anglia House. There are direct vision links between these news centres and Norwich, and the centres are also linked by remote terminals to the BASYS computerised news-system in Norwich for transmission and retrieval of copy, information, and reference material. Anglia also has its own regional weather bureau and information service.

Programmes. NEWS & MAGAZINES: *About Anglia*; *Anglia News*; *Eastern Sport*; *Members Only*; *Checkout*; *Round Robin*; *Write Now!*; *On Call*; *Soft Spot*; *Patrick's Pantry*. CURRENT AFFAIRS & DISCUSSIONS: *Anglia Reports*; *Cross Question*; *Farming Diary* (part-networked). DOCUMENTARIES: *Look What We've Found*; *Space on Earth* (Ch. 4); *About Britain* (networked); *Running* (networked); *Myth America* (Ch. 4); *Philosophy* (networked); *The Second Revolution*. FEATURE SERIES:

Byzanes; *Folio* (arts magazine); *Movie Memories* (networked); *Anything Goes* (leisure series); *Heirloom* (networked). ENTERTAINMENT: *Mouthtrap* (networked); *Gambit* (networked); *City Sounds*; *Peterborough Festival of Country Music*; *Cambridge Folk Festival*; *A Frame With Davis* (Ch. 4). SPORT: *Newmarket Racing* (networked); *Snooker - World Doubles Championship* (networked); *English Professional Championship*; *British Weightlifting Championship*; *International Cycling*; *Football* (networked); *Bowls*; *Darts*; *Speedway*; *Stock Car Racing*. RELIGION: *Highway* (networked); *Morning Worship* (networked); *East Comes West*; *Thursday Topic*; *First Sunday*. DRAMA: Under John Rosenberg, Head of Drama, the department's serialisation of the P. D. James crime stories continues with *The Black Tower*, again casting Roy Marsden as detective hero Adam Dalgliesh. Marsden also takes the leading role in a new production, *Inside Story*, about the rise to power of a newspaper tycoon. COMEDY is featured in the series *Marjorie and Men* starring Patricia Routledge and Patricia Hayes. NATURAL HISTORY: The Survival Unit supplies the network and overseas stations with half-hour series and one-hour specials. Anglia is also a partner in Oxford Scientific Films and includes their natural history productions in its catalogue.

THE BORDERS



Television Centre, CARLISLE CA1 3NT
Tel: 0228 25101.
33 Margaret Street, LONDON W1N 7LA
Tel: 01-637 4363

Directors. The Earl of Lonsdale (Chairman); James Graham (Managing Director); Derek Batey (Director of Programme Policy); Tim Glover (Director of Sales); Melvyn Bragg; H. John Brewis; Peter Brownlow (Company Secretary); Mary E. Burkett, OBE; John C. Clucas, JP; Dr June Paterson-Brown; J. I. M. Smail, OBE, MC, TD, DL; David W. Trimble; John R. Wills, OBE.

Officers. Paul Corley (Programme Controller); Eric Hadwin (Assistant Programme Controller (Planning)); D. Merrall (Regional Sales Manager); Cliff Walker (Operations Manager); Ron Dale (Station Engineer); Tracy Moreshead (Head of Sales).

Religious Advisers. Revd A. Cameron Gibson (Church of Scotland); Revd Dr John Marsh (Free Church); Revd C. J. Morris (Church of England); Father David Murphy, VF (Roman Catholic).

Staff. Total members of Staff. 225

Script Requirements. Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Controller of Programmes (Production) in Carlisle.

Programme Journal. A special Border edition of *TVTimes* gives full details of all the programmes.

Studios. The Studio centre, situated in Carlisle, includes two colour studios of 94 sq. m. and 58 sq. m., a colour presentation studio of 20 sq. m., with remotely controlled camera and a film interview studio of 16 sq. m. The complement of studio cameras includes two light-weight cameras which can be adapted to operate from normal studio pedestals, light-weight pedestals or shoulder mounts. The latest lighting control system and traversing barrel lighting grid have been installed.

The Central Technical Area has been completely redeveloped in order to update facilities and to cater for Channel 4 requirements. A new telecine suite houses two multiplexed photoconductive and two flying-spot machines with comprehensive magnetic sound follower systems. The new videotape area is equipped with two quadruplex videocassette machines, which can handle commercials for both channels, and three lin. VT machines.

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelancers cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock

facilities being incorporated in camera and sound recorders.

Programmes. Cumbrian mountaineer Chris Bonington set the standard by conquering Everest – a lifelong ambition – But the Border Television series he presented for Channel 4 continued the trend reaching new peaks of technical achievement – and by collecting major awards and critical acclaim.

Once again the march of Border's progress continues with a dramatic increase in programme contributions to both ITV and Channel 4.

Programmes such as *BMX Beat* – six, half-hour outdoor spectaculars making up the heats and final of the UK Freestyle BMX Championships. And *Joke Machine* – nine zany programmes presented by the Frankies with non-stop jokes told by kids *Studio One* – the teenage programme for Scotland featuring pop music, opinion and fashion is to be followed up by more, music-based programmes for the network. And on the music front, there is also a jazz series for local consumption.

With the glorious natural beauty of the Border region, documentaries continue to form an important part of the company's network output. A fifth film in the series which began with Melvyn Bragg's *Land of the Lakes* concentrates on the Eastern Borders dividing Scotland and England, taking in the rich history of North Northumberland. A film on the history of rock climbing in the Lake District – *A Century on the Crags* is presented by author and broadcaster Alan Hankinson. And a long-term project for Channel 4 – on a year in the life of a Cumbrian shepherd – also shows off the countryside to full effect.

The networked *About Britain* series has taken Border film crews to all parts of this diverse region. And *Nature Trail* – presented by Bob Langley with zoo vet David Taylor, gave a fascinating insight into the world of natural history.

Contributions to Sir Harry Secombe's *Highway* programme provided just one facet of Border's religious broadcasting. The main development in this field is *Revelations* – originally a Channel 4 project, now switched to ITV. *Revelations* provides an intimate insight into the spiritual experience of well-known people, and searches for a common theme.

Among the other studio-based programmes are some interesting developments in the area of current affairs. A series called *Ten Thirty* takes the lid off contentious local issues; indeed one item in the series on drug abuse in the region caused much controversy and stirred positive action. *Hindsight* examined major news stories of the past and brought them up-to-date by asking what lessons could be learned for today in the light of experience.

Again, the studios are being used to full effect for Derek Batey's ever-popular quiz game *Mr & Mrs* which still attracts audiences of around seven million. Derek also presents the fascinating chat show *Look Who's Talking* in which famous guests talk in a relaxed atmosphere about their lives and careers.

The nightly news magazine *Lookaround* continues to reflect the daily news events of the region. Regular inserts to the programme – ranging from antique collecting, cookery and care of house plants, to advice on job hunting for young people – draw an excellent response from viewers.

Right
Lakeland Rock, the documentary series made for Channel 4 with Chris Bonington.



EAST & WEST MIDLANDS



WEST MIDLANDS
Central House, Broad Street,
BIRMINGHAM B1 2JP Tel: 021-643 9898
EAST MIDLANDS
East Midlands Television Centre,
NOTTINGHAM NG7 2NA Tel: 0602 863322

Directors. Sir Gordon Hobday (*Chairman*) (from 1st January 1986 – David Justham), John Jackson (*Deputy Chairman*), Robert Phillis (*Managing Director*), Cliff Baty (*Director of Finance*), Andy Allan (*Director of Programmes*), Dick Emery (*Director of Sales*), Alan Pankhurst (*Director of Personnel and Industrial Relations*), David Justham (*Chairman – West*), John Madocks, CBE, DL (*Chairman – East*), Charles Denton, Ellis Birk, I. R. Maxwell MC, Jean Parker, Sir Leo Platzky, KCB, Howard Perlin, Murray Thomson

Officers. Marshall Stewart (*Director of Public Affairs*), Peter Gardner (*Director of Operations*), Ted Childs (*Controller of Drama*), Richard Creasey (*Controller of Features Group*), Philip Grosset (*Controller, Education and Religion*), Lewis Rudd (*Controller of Young People's Programmes*), Jon Scofield (*Controller – Music and Entertainment*), Robert Southgate (*Controller of News and Current Affairs*), Philip Jones (*Controller of International Sales & Marketing*), John Terry (*Controller of Programme Planning and Presentation*), Keith Smith (*Controller of Public Affairs*), Gerry Kaye (*Chief Engineer*), Tony Salmon (*Head of Information Services*), David Davidovitz (*Studio Controller – West*), Peter Pearson (*Studio Controller – East*), Ted Trimmer (*Managing Editor, News*), Steve Clark (*Head of News, East*), Mike Warman (*Executive Editor, Central News, West*), Laurie Upshon (*Editor, Central News, West*), Chris Robertson (*Editor, Central News, East*), Michael Taylor (*Head of Company Promotion*), Reg Harcourt (*Head of Political Affairs*), Jon Lander (*Political Editor*), Colin Campbell (*Company Secretary and Legal Officer*)

Central Productions. 46 Charlotte Street, LONDON W1P 1LX Tel: 01-637 4602

Zenith Productions Limited. 8 Great Titchfield Street, LONDON W1 Tel: 01-637 7941

Sales Department. Anna Kelly (*Regional Group Sales Manager*), Central House, BIRMINGHAM Malcolm Grant (*Sales Controller*), David Sanders (*Business Development Controller*), 35-38 Portman Square, LONDON W1 Tel: 01-486 6688

Studios. Central has two studio centres in the Midlands, providing regional programmes for almost nine million viewers, as well as producing a large variety of programmes for the national audience. The studios are based in Birmingham and Nottingham, and there have been expansion projects at both sites during the past year.

In Birmingham, the three production studios have been complemented by a £4 m extension for offices and other facilities at the headquarters building. The Nottingham complex, where many of Central's drama and entertainment programmes are produced, also has three studios, and a £300,000 extension has been added to the 'scenes' area.

Central has separate news departments in Birmingham and Nottingham, providing different programmes for the West and

East Midlands each weekday. There are also regional offices at Stoke and Oxford in the West Midlands and Leicester and Derby in the East.

Programmes. Central's programmes have continued to be popular with the public and the critics and many productions have gained large audiences and international awards.

Spitting Image, the satirical puppet show, won the Bronze Rose at the 1985 Montreux Festival and the Best Comedy award at the Banff Television Festival 1985. *Made in Britain*, one of four plays by David Leland about aspects of Britain's education system, won Europe's top television drama award – the Prix Italia –

mental home in *Mog*.

Game shows have proved winners too, and Leslie Crowther has remained a Saturday night favourite with *The Price is Right*. *Blockbusters*, hosted by Bob Holness, appeals to all ages, and *Bullseye* with Jim Bowen continues to hit the target.

In the documentary area, Charles Stewart (who made the first programme highlighting the plight of Ethiopia, *Seeds of Despair*) returned to the country to see how effective aid had been, in *Seeds of Hope*, and John Pilger went back to his homeland to examine the state of the aborigines in *The Secret Country*. There were some lighter documentaries, with an imaginative journey along America's most famous highway *Route 66*, and portraits of



Right
A return to the screens of an old favourite, *Shine on Harvey Moon*

while another of the plays, *Birth of a Nation*, won the Prix Futura in Berlin. At the same time, *Crossroads* has stayed regularly in the top ten audience ratings.

Central's recent drama productions are led by two with a distinctly Midlands flavour, *Boon*, starring Michael Elphick, and *Connie* with Stephanie Beacham in the title role. There has also been a return for some old favourites including *Auf Wiedersehen*, *Pet and Shine on Harvey Moon*. *Crossroads* has undergone a number of changes, the most significant being the arrival of Nicola Freeman, played by Gabrielle Drake, to run the Midlands motel. *The Last Place on Earth*, starring Martin Shaw and telling the story of Scott's Antarctic expedition, created a chilling atmosphere. *Murder in Space* gave viewers the chance to solve a crime which was out of this world; and Terence Stamp made his return to the screen in *The Hit*.

Humour can be wide ranging, as Central proved with its variety of comedy series. Tracey Ullman, Dawn French, Maxine Saunders and Ruby Wax played four girls sharing a flat in *Girls on Top*, while the more unlikely pairing of Liza Goddard and Nigel Planer brought a hit with *Roll Over Beethoven*. Irish comedian Jimmy Cricket had his own series, *And There's More*. Patricia Phoenix has become a seaside landlady for *Constant Hot Water*, and Enn Reitel played a thief who hides out in a

snooker champion Steve Davis and violin maestro Nigel Kennedy.

For young people, Central widened its range of programmes to include *Your Mother Wouldn't Like it*, a weekly revue presented and devised by members of Central's Junior Television Workshop; *From the Top* with Bill Oddie; a quiz show called *Poparound* with Gary Crowley; and a drama about a juvenile court *Them and Us*. Old favourites like *Emu's All Live Pink Windmill Show* and *Murphy's Mob* also returned. One of the hits of the year has been the delightful *Thomas The Tank Engine*, which, although aimed at pre-school children, has attracted viewers of all ages.

Adult education programmes included *Parents and Teenagers*, and *Drugs For All*, and the leading religious programme was *Encounter*.

Regional programmes have been reorganised, but the two regional editions of *Central News* and *Sport* remain as the flagship programmes of Midland coverage. *Central Week* now includes aspects of previous programmes dealing with politics, industry and culture in the region; and *Central Weekend*, to be hosted by Roger Cook, is a live 90-minute Friday programme blending features, discussions and live outside broadcasts. In addition, *Quest* has been looking at research projects in Midland universities, and *Well, It's A Living* provided portraits of a variety of regional personalities.

CHANNEL ISLANDS



The Television Centre, ST HELIER, Jersey, Channel Islands
Tel: 0534 73999 Telex: 4192265 CTV JYG
The Television Centre, St. George's Place, ST PETER PORT, Guernsey, Channel Islands
Tel: 0481 23451

Directors. J. R. Riley (Chairman); K. A. Killip, OBE (Managing Director); Harold Fielding; Mrs M. Kay-Mouat; D. J. Le Marquand; J. C. Rowe.

Officers. John Henwood (Programme Controller); Michael Le Cocq (Controller of Sales & Marketing); Andrew Heame (Technical Controller); Tim Parker-Gamer (Company Secretary); Robin Wright (Editor, Channel TVTimes).

Staff. The total staff of the company is 86.

Religious Advisory Committee. The Very Revd Canon John Foster, Dean of Guernsey (representing Anglican Church, Guernsey); The Very Revd Basil O'Ferrall, Dean of Jersey (representing Anglican Church, Jersey); Revd D. Mahy (Roman Catholic, Jersey); The Rt. Revd Mgr. W. Raymond Lawrence (Roman Catholic Church, Guernsey); Revd A. Morton (Free Church Guernsey); Revd. J. Farley (Free Church, Jersey).

Programme Journal. Channel TVTimes is published by Channel Islands Communications (Television) Ltd. and its editorial address is: The Television Centre, St. Helier, Jersey. Editor: Robin N. Wright.

Technical Facilities. JERSEY The main studio is 1,000 sq.ft. with three cameras and normal sound facilities for live and recorded productions. The presentation studio has one camera for in-vision presentation. One multiplexed telecine unit provides facilities for transmission of 16mm film, 35mm film and 35mm slides and sepomag capability with 16mm film, and there is an ADSI 16/35mm telecine. There are three ENG units in the field equipped with Sony Broadcast BVP300P.

BVP3P cameras and BVU50P portable recorders. Editing consists of three suites, the first being a one into one using BVU800P recorders and the others being two into one using a BVU820P, two BVU800Ps with BVE800P editor, cox vision mixer, colour corrector and Audio Developments sound mixer. Audio post production is carried out using a Q lock synchroniser with a BVU800P video recorder and two Studer A810 audio recorders. There is a preview theatre with 16mm film projection as well as video viewing facilities from the technical area. GUERNSEY: The studio is 500 sq.ft. with facilities for two cameras and is used for live inserts during local programmes via microwave link to Jersey as well as recorded productions. There is one ENG unit in the field equipped the same as the Jersey units.

Programmes. News, current affairs and documentaries provide the bulk of Channel's local programme output. Two busy news and current affairs offices are maintained, one in the main studio complex in Jersey, the other in a purpose-built centre in Guernsey. The other inhabited islands which make up the region are watched by resident correspondents who keep the St. Helier, Jersey-based news editor informed on a daily basis. When a story breaks in Aldemey or Sark, for instance, an ENG crew is sent from one of the main centres.

There are three daily news programmes, starting at 1.20 p.m. with the *Lunchtime News*. Unlike many other stations, Channel's bulletin runs between six and eight minutes, is fully illustrated and includes a weather forecast and 'What's on Where', a diary of minor events. The main programme of each day is *Channel Report*, a half-hour news magazine broadcast at 6 p.m. This programme is the station's top rating show and is viewed by a huge proportion of the 130,000 inhabitants of the Channel Islands.

Channel Report is a programme of

distinct halves. The first contains hard news: illustrated coverage of the day's important events in all the islands. Up to four ENG units may be deployed and the material originating in the region's northern islands is frequently 'micro-waved' from Guernsey to Jersey via an IBA link. The second half of *Channel Report* is given over to feature material. The region is just too small to generate enough hard news each day to sustain a full half-hour, but the programmes are rich in many areas of general interest. The Monday and Friday programmes feature sports coverage, whilst on Tuesdays the proceedings of the Jersey States (the island parliament) come under the microscope. Guernsey's States meet monthly rather than weekly, but its deliberations also feature regularly in *Channel Report*. Other elements include a monthly religious news slot; reports specifically aimed at young people; cookery; gardening; health and occasionally music.

The third bulletin of the day is *Channel's Late News*, illustrated headlines at 10.30 p.m. There is one more bulletin broadcast in French at the end of each evening's transmissions.

Channel is not just a news station. It produces a regular flow of documentaries, several of which have earned a wider audience, in series like *About Britain*, for example. The station also makes contributions to the religious series *Highway* and has produced important documentaries including *Durrell and the Dodo* and *Operation Nestegg*, the latter marking the 40th anniversary of the liberation of the Channel Islands from German occupying forces.

Local religious programmes have always been part of Channel's schedule and apart from *Channel Report* strands, *I Believe*, *Good News* and *Starting Point* all currently feature.

For younger viewers *Puffin's Platice* is an important part of Channel's output as the station's mascot, Oscar Puffin, greets children on their birthdays.

Right
A visit to the Channel Islands by H.R.H. Princess Anne.



NORTH SCOTLAND



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29 Glasshouse Street, LONDON W1R 5RG
Tel: 01-439 3141
10 Manor Place, EDINBURGH EH3 7DD
Tel: 031-226 3926
Albany House, 68 Albany Road, West
Ferry, DUNDEE DD5 1NW Tel: 0382 739363
23/25 Huntly Street, INVERNESS IV3 5PR
Tel 0463 242624

Directors. I M. Tennant, JP (Chairman); C. A. MacLeod (Deputy Chairman); A. Mair, MBE (Chief Executive); R. L. Christie (Operations Manager); The Lord Forbes, KBE, DL, JP; D F Hardie, CBE, JP; Dr Fiona I. Lyall; A. S. Macdonald; N. Paterson; Sir George Sharp, OBE, JP; D. H. Waters (Company Secretary); N. R. Welling (Sales Director).

Officers. A. Beaton (Programme Planning Controller); A. Blackburn (Regional Sales Manager); E. Brocklebank (Head of News and Current Affairs); S. M. Clark (Administration Executive); G. Good (Financial Controller); A. Gracie (Deputy Head of News and Current Affairs); Mrs E. Gray (Personnel Officer); I. Hughes (Production Executive); E. M. Johnstone (Production Services Executive); C. Kidd (Sales Controller); M. I. McLintock (Publicity & Promotions Executive); A. Ramsay (Chief Engineer); I. R. Stacey (Sales Administration Manager); M. E. Stubbings (Facilities Executive); Mrs S. Young (Education Officer)

Religious Advisers. Revd Prof Alan Main (Church of Scotland); Revd Michael Crawford (Church of Scotland); Father Andrew Mann (Roman Catholic); Provost Donald Howard (Episcopalian); Mrs Edith Cram; John M. MacLeod.

Schools Advisory Committee. James R. Clark, CBE (Former Director of Education); David Adams (Principal of Aberdeen College of Education); L. Ollason Brown (Educational Institute of Scotland); Cllr J. Campbell (Convention of Scottish Local Authorities); Nisbet Gallacher (HMI Chief Inspectorate); Cllr J. Graham (Convention of Scottish Local Authorities); George MacGregor (Educational Institute of Scotland); Brian Marjoribanks, (IBA); Robert B. Murdoch (Educational Institute of Scotland).

Staff. Total members of staff 321

Sales and Research. Grampian's service to advertisers is centred in sales offices in London, Aberdeen, Dundee, Inverness and Edinburgh, where a young professional team offers the benefits of advertising in an oil-fuelled growth market.

Studios. ABERDEEN: Two studios of 800 sq.ft. and 2,000 sq.ft. are at present in service, with a central technical area serving ITV, Channel 4 and production studios. Dedicated transmission facilities consist of: two Cintel Mk 3 telecines; one Cintel Mk 2 telecine; two RCA TCR 100 2in. cart. VTRs; two Ampex MR2 1in. VTRs; one Quantel DLS 6000 Electronic Slide Store. A 350 sq.ft. presentation studio with colour camera is available for continuity. In addition the following equipment is available in support of production operations; one Ampex VPR2; four Marconi MR2Bs with Datatron Super Tempo Editing Suite; one Cintel Mk3 telecine; one Quantel DLS 6000 Electronic

Right
A Grampian
cameraman covers an
ice hockey final at
Dundee Ice Rink.



Slide Store; one RCA TR6000 2in. Quad VTR; one RCA TCRI00 2in. cart VTR; one NEC E-FLEX; one Quantel DPB 7000/1 Paintbox. There is a modern suite of control rooms servicing the studios which operate three RCA TK47 colour cameras

An outside broadcast unit equipped with three IVC 7000P and one HL79D IKEGAMI camera and extensive sound and vision equipment is based in Aberdeen. One production film unit and two ENG units are based in Aberdeen. These are supported by five film edit suites, three ENG edit suites and sound dubbing facilities. A new OB unit will be commissioned during 1986. DUNDEE: Dundee is served by Albany House, an electronic studio centre with 450 sq. ft. interview studio containing a remote-controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG unit. INVERNESS: Served from a studio centre on the banks of the River Ness containing a 420 sq. ft. studio with remote-controlled colour camera linked to Aberdeen, and with a reporter and ENG crew.

Programmes. Britain's most northerly Independent Television company, Grampian Television, serves a population of 1.28 million viewers in an area which stretches from Fife to Shetland. It produces a wide range of programmes reflecting the diverse interests and needs of its audience.

With the help of studios and mobile crews in Aberdeen, Dundee and Inverness, the area's news and current affairs, leisure, sport, and consumer matters are featured nightly at 6 p.m. in *North Tonight* and, in its summer replacement, *Summer at Six*. The lunchtime *North News* and late evening *North Headlines* also help to keep Grampian viewers informed. Wider political, economic and industrial issues in Scotland are covered in *Crossfire*.

Light entertainment includes the quiz programmes *Shammy Dab*, where celebrity

panelists try to identify Scots words and sayings, and *Random Choice*, a new show which tests contestants' general knowledge. *The McCalmans* present their unique style of folk music while the latest pop music is featured in *The Video Show*. The beauties of National Trust for Scotland castles and gardens form the backdrop for music from *Richard Clayderman* and his talented guests.

More practical series include *Pennywise*, with handy hints on making the house-keeping budget go further, and *Gladrags*, with a number of fashion and dressmaking ideas. *I Want To Be...* on Saturday mornings lets younger viewers ask well-known personalities how they made it to the top and for their teenage brothers and sisters with an interest in computers *Bits 'n' Pieces* has reviews and demonstrations of all the latest hardware and programs. Gaelic-speaking children enjoy regular Saturday morning programmes while adults from Gaeldom are served by the magazine *Crann Tara*.

The deaf and hard of hearing are specially catered for in *Breakthrough*, a magazine series co-produced with TSW.

Among Grampian's religious programmes is *Personal View*, in which guests talk about their beliefs. *First Thing* and *Reflections* provide a word of comfort, morning and evening.

The natural beauty of the Grampian area is captured in such film series as *Out and About* and *The Tayside Trilogy*. And on a more international scale, *Oil* is a series of eight one-hour programmes on the impact of the oil industry on the course of 20th Century history. Personalities rather than places are featured in such documentaries as *Fergie!* on Aberdeen FC's highly successful manager, and *Andy* which looks at the career of the great Scottish entertainer Andy Stewart.

Local sport features prominently on Grampian with reports in the nightly magazine and outside broadcast coverage of football, curling, ice hockey, darts, bowling, squash, shinty and boxing.

NORTH WEST ENGLAND



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Tel: 061-832 7211
Albert Dock, LIVERPOOL L3 4AA
Tel: 051-236 3741
36 Golden Square, LONDON W1R 4AH
Tel: 01-734 8080

Directors. Sir Denis Forman (*Chairman*); Alex Bernstein (*Deputy Chairman*); David Plowright (*Managing Director*); Harry Coe (*Financial Director*); Lord Evans of Claughton; Donald Harker (*Director of Public Affairs*); Barrie Heads (*Managing Director, Granada International*); Bill Lloyd (*General Manager*); Nick Phillips (*Sales Director*); Andrew Quinn (*Managing Director, Granada Cable & Satellite*); Mike Scott (*Programme Controller*); Simon Towneley; Joyce Wooller (*Director, Programme Services*).

Members of the Programme

Committee. Brian Armstrong; David Boulton; Rod Caird; Michael Cox; Ray Fitzwalter; John Hamp; Stephen Leahy; Steve Morrison; Bill Podmore; Jack Smith; Leslie Woodhead.

Officers. Stuart Avison (*Head of Design & Location Services*); David Black (*Head of Presentation*); Barbara Blyth (*Head of Music*); Tony Brill (*Deputy General Manager*); Jules Burns (*Manager, Programme Services*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); Gerald Hagan (*Head of Scripts*); David Highet (*Manager, Liverpool*); Doreen Jones (*Head of Casting*); Alastair Mutch (*Company Secretary*); Don

Raw (*Head of Technical Operations*); Jo Rigby (*Head of Programme Planning*); Ray Sale (*Regional Sales Manager*); John Williams (*Head of Film*); Ewart Wooldridge (*Head of Personnel*).

Below
Rachel Purnell is down on the farm to report on a new business project which could boost profits – in Granada's business competition *Flying Start*.



Raw (*Head of Technical Operations*); Jo Rigby (*Head of Programme Planning*); Ray Sale (*Regional Sales Manager*); John Williams (*Head of Film*); Ewart Wooldridge (*Head of Personnel*).

Studio and technical facilities.

Granada has Britain's most up-to-date computerised regional daily news operation, centred on Liverpool. Electronic news-gathering (ENG) crews from Liverpool, their satellite base at Lancaster, and the Manchester TV Centre can set up their kerbside news 'studios' anywhere in Granadaland, and be on the air instantly. The TV Centre's studios and facilities extend over a 7½-acre site in central Manchester. Four main TV studios range in size from 2,400 to 7,000 sq.ft. A 15,000 sq.ft. production stage (Stage One) is capable of seating audiences of 1,000 for televised entertainment and sports events, and an historic Victorian warehouse has been converted into a modern production and location facilities centre. Alongside are two of the country's most famous streets – the exterior set for *Coronation Street* and a reconstruction of Baker Street for the *Sherlock Holmes* dramas.

Programmes. REGIONAL: *Granada Reports*

comes live throughout the day bringing news of the region from news bases across Granadaland – and wherever it happens. *The Week Tonight* on Monday nights takes a hard look at the region's politics and current affairs. *Scramble* on Monday afternoons and evenings offers an on-air jobs service. *Flying Start* encourages new business enterprises. *This Is Your Right*, with Aap Kaa Hak as its Asian edition, is the citizens' advice bureau of the air. *Down To Earth* deals with country matters in the rural North-West. *Northern Echoes* is the region's documentary film strand.

CURRENT AFFAIRS: *World In Action* Investigates on Monday nights. *Union World* has the inside track on trade union affairs. *What The Papers Say* analyses Fleet Street's output in television's longest-running current affairs programmes.

FEATURES: On *The Market* is ITV's weekly shopping and food advice service, presented by Trevor Hyett and Susan Brookes with reporter Oenone Williams. *Gardeners' Calendar Roadshow* and *The Great Plant Collections* make up Channel 4's weekly gardening output, presented by Roy Lancaster and Hannah Gordon, in association with the Royal Horticultural Society. *Disappearing World* continues to chart contact between primitive people and the 20th Century. *Victory Day* and *Cassino* – *A Bitter Victory* were single documentaries for the anniversary of VE Day, describing the battles of Cassino and also the anniversary of the end of the war, seen through Russian eyes. *Jobwatch* and *Human Jigsaw* are adult education programmes looking at training adults on the one hand and anthropological stages of modern behaviour on the other. In addition, there are regular profiles and other single documentaries.

DRAMA: 1985 is the Silver Jubilee year of *Coronation Street* which continues to hold first place in the affection of the viewing public. In this celebration year it has been joined by another twice-weekly serial, *The Practice*, about the work of an inner-city medical centre. A third serial, *Albion*

Market, is based on the lives of stall-holders in a northern town. Six more of *The Adventures Of Sherlock Holmes* take the great detective up to his fatal confrontation with Moriarty at the Reichenbach Falls and will be followed by *The Return Of Sherlock Holmes*. Meanwhile, television's quirkiest policeman *Bulman* returns in 13 films as a private investigator. In *Travelling Man* Leigh Lawson continues his canal quest for a further seven episodes.

A lavish dramatisation of J. B. Priestley's story of the Edwardian music halls, *Lost Empires*, is in production and Jeffrey Archer's latest best-seller, *First Among Equals*, about the careers of four politicians over 25 years, is being dramatised in ten episodes. Wendy Hiller and Robert Hardy appear in a feature-length film version of Elizabeth Bowen's novel *The Death Of The Heart*. *Time For Murder* brings together star casts in six stories to send a shiver down the spine. There are two more films in the supernatural series *Shades Of Darkness*: 'The Last Seance' and 'The Demon Lover'. Deborah Kerr and Claire Bloom star in *Ann and Debbie* in which a dead man's mistress meets his widow. Future plans include *The Coke Run*, an original thriller about drug smuggling; *War Without Frontiers*, a tale of international big business and terrorism; and Len Deighton's spy trilogy, *Game, Set and Match*. **LIGHT ENTERTAINMENT:** *The Comedians*, the best of Britain's funnymen with a barrage of non-stop jokes. *The Grumbleweeds Radio Show*, Britain's top comedy group with a manic mixture of sketches, music and impressions. *Some You Win*, Lulu, Kenneth Williams and Ted Robbins introduce life's winners and losers. *The International Entertainers*, with top musical performers. *The Fame Game*, viewers at home vote for the best new talent.

CHILDREN'S: *Our Backyard*, home life through 4-year-old Laura's eyes for the pre-school audience. *Alphabet Zoo*, a romp through the alphabet for pre-school viewers with Nerys Hughes, Ralph McTell and Duster the Dog; *Tickle On The Tum*, Ralph McTell and Danusia Harwood introduce community life in a small town with, among others, Penelope Keith, Billy Connolly and Joan Sims; *Starstrider*, the interglacial quiz for mere school mortals; *Hold Tight!*, pop, fun and games on the world's biggest snakes and ladders board with Bob Carolgees; *Time To Time*, Britain's museums come alive in a major documentary series; TX, Sue Robbie presents the network's fresh new Saturday morning show.

QUIZZES: *The Krypton Factor*, Britain's most popular challenge of brain and brawn in television's toughest quiz. *Busman's Holiday*, Julian Pettifer tests the knowledge of people from a variety of occupations – from hoteliers to auction room staff, from housewives to helicopter pilots; *Connections*, young people compete in the daily lateral-thinking quiz that offers the chance to help community causes and the opportunity of winning top prizes. **SCHOOLS:** New series include *Story Time* (infant reading) and *Chemistry In Action* (14–17-year-olds) while established series such as *Let's Go Maths*, *Picture Box*, *History Around You*, *A Place To Live*, *The Micro At Work*, *Your Living Body*, *History In Action*, *Geography Today*, and *Evolution* are watched in thousands of schools throughout the country.

GRANADA TELEVISION

WALES & WEST OF ENGLAND



HTV Wales, Television Centre
Culverhouse Cross, CARDIFF CF5 6XJ
Tel 0222 590590
HTV West, Television Centre, Bath Road,
BRISTOL BS4 3HG Tel 0272 778366
HTV Limited, 99 Baker Street, LONDON
W1M 2AJ Tel 01-486 4311
Television Centre, Pontcanna, CARDIFF
CF1 9XL Tel 0222 590590
Civic Centre, MOLD Clwyd, CG7 1YA
Tel 0352 55331

Directors. R W Wordley (Chairman and Managing Director), I E Symonds (Vice-Chairman and Chairman of the Welsh Board), G E McWatters (Vice-Chairman and Chairman of the West of England Board), P S B F Dromgoole* (Assistant Managing Director), T Knowles (Assistant Managing Director); C R M Atkinson* W G Beloe*, Mrs R W Buchanan*, H H Daviest (Director of Programmes, Wales); The Hon I H Daviest, T G R Daviest, A R Edwardst, T R Edwards, OBE†; Sir Geraint Evans, OBE†, R S Evans* (Director of Programmes, West of England); R A, Garrett*, Mrs M Gwynn-Iones†, Lady Merrison*, The Lord Oaksey, OBE; Prof. G O Phillipst; C D Romaine (Sales Director), E L Thomast, M R Towers (Director of Operations), T A P Walker *

† Member of the Welsh Board
* Member of the West of England Board

Officers of the Management Group.

R W Wordley (Chairman and Managing Director), P S B F Dromgoole (Assistant Managing Director), T Knowles (Assistant Managing Director), A I Burton (Chief Accountant), H H Davies (Director of Programmes - Wales), R S Evans (Director of Programmes - West of England), T P George (Technical Controller), C D Romaine (Sales Director), M R Towers (Director of Operations), G S Tovey (Company Secretary)

Below
Location filming for
Robin of Sherwood



Religious Advisers. HTV WEST: The Rt Revd Peter Firth, Suffragan Bishop of Malmesbury (Church of England); Revd Ian Lunn (Free Church); Father Michael House (Roman Catholic); HTV WALES: Canon Edwin Reagan (Roman Catholic); Revd D L B Evans (Church in Wales); Revd W I Cynwil Williams (Free Church)

Studios. Facilities available at the new television centre at Culverhouse Cross, Cardiff, are being further improved by the construction of a post production area. This complements the two existing production studios and provides for two

dubbing theatres, two video editing suites and their ancillary areas. New Hitachi cameras are being provided for the news studios at the Bristol Television Centre. These, together with the recently installed Ampex Stills Store will improve production facilities, and form part of a continuing enhancement programme. The company's oldest outside broadcast scanner has been completely re-engineered to provide updated production facilities, and is initially being used to record the series *Dinas* for S4C

HTV WEST PROGRAMMES.

News coverage of the region took a significant step forward with the introduction of new breakfast, lunch-time and mid-afternoon services. Meanwhile the evening news magazine and the late headlines service continue to hold the loyalty of their West of England audience. There is a range of supporting programmes, among them *Police Five*, *Jobline*, *Gardening with Abrams*, *What's On*, *West Country Farming*, *Sport West*, *Your Say*, *The West This Week*, and *Problems*, the series that has shown itself to be an effective champion of the consumer

DRAMAS. *Robin of Sherwood* continues to win awards and a third series has been completed. *Jenny's War* was the four-part true-life story of a mother's attempted rescue of her POW son; and in D P HTV presented the fictional account of a war orphan's search for both father and an identity 'The Golden Conch' and the 'Purple Passion Video' were produced for the network's *Dramarama*. In *Festival '85* the company again gave support to dedicated amateur players

DOCUMENTARIES. *The Last Cathedral*, a series created for Channel 4, won two Gold medals at international festivals; Clive Gunnell followed his exploration of the River Parrett with the series *The Cotswold Way*; *Aeroplanes Bite Fools* featured daredevil aerobatics; *The Long, Long Night* featured a mail coach run from Bristol to London; *A School In St Paul's* was a calm look at life in a once riot-torn community; *No Locks, No Bolts, No Bars* took an inside look at an open prison; *At Home* was a series focused on the home life of the region's famous; *Gone with Regret* retold the GWR story; *You're The Boss* was a series that encouraged the ambitious; plus *Export '85*; *Sir Peter Scott*; *Two Against The World*; *Road Dreams*, *Concorde* and *Battle of Sedgemoor*

LIGHT ENTERTAINMENT SERIES. *Three Little Words*; *Definition*; *Scribble*; *Video and Chips*; *Recollections*; *Against The Odds*; *Where Are They Now*

MUSIC AND THE ARTS. *Scene*, a regular look at the arts; *Music Showcase*, a profile of Nikki B, a talented West Country singer; *Jazzing Around* (series); *The King Singers*; *Sir Michael Tippett*.

RELIGION AND EDUCATION. *Never Too Early*, *Never Too Late* (series); *Eye to the Future* (series); *Highway*; *Morning Service*; *One God*; *Three Gods* (series).

SPORT: rugby and soccer coverage was stepped-up with John Pullen and Bobby Gould adding expert opinion; *The Glory Trail* reflected the remarkable success of West rugby in recent years. *Dartsathlon* was a series featuring the giants of the darts world

Channel 4. *Where In The World* (series); *The Heritage Game* (series); *Gallery* (series); *Art of*

Persuasion (series); *Wildscreen*; *The Daring Dickinson*; *Pets in Particular* (series); *Royal Visit to Bristol*; *Fox Talbot Anniversary*

HTV WALES PROGRAMMES. A grand opening night at its new studios and a Royal Visit were the highlights of an eventful year for HTV Wales

American singer Jack Jones topped the bill at the opening night of HTV's new £15 million television centre at Culverhouse Cross, Cardiff, and the Prince and Princess of Wales visited the centre in April 1985. The hour-long opening night spectacular, aptly named *Success*, was shown live on HTV Wales and West and subsequently shown by other ITV companies

Most of HTV Wales' programmes for its own English language service, as well as most of its Welsh language programmes for S4C, are now made at Culverhouse Cross

HTV Wales' nightly news programme, *Wales at Six*, its award-winning weekly current affairs programme, *Wales This Week*, and its fortnightly agricultural programme, *Farming Wales*, remain the cornerstones of the company's service to Welsh viewers

HTV continued its close and active involvement with Wales' main national events - the Royal National Eisteddfod, the Urdd National Eisteddfod, the Llangollen International Musical Eisteddfod, and the Royal Welsh Agricultural Show. The company sponsored the Cardiff Festival of Choirs for the ninth year in succession as well as a concert in Cardiff in the American Festival. The late Lord Harlech, former Chairman of HTV, was President of the festival

The Welsh National Business Awards Scheme, sponsored by HTV Wales and the Western Mail newspaper, was launched in March 1985 by the Secretary of State for Wales, the Rt Hon Nicholas Edwards

International singing star Shirley Bassey's first concert in her home city of Cardiff for three years was recorded for the ITV network

A major 13-part series on Welsh history, *The Dragon Has Two Tongues. A History of the Welsh*, presented by Wynford Vaughan-Thomas and Professor Gwyn Alf Williams, was screened on Channel 4. S4C and HTV Wales. Some of the members of the 130 viewing groups who followed the programme attended a weekend seminar in Cardiff on 'Television and History' at the end of the series

DOCUMENTARIES. The series *Alternatives* was networked. Other series: *A Week In The Life Of*; *Animal Tales*; *The Compleat Period House*

ARTS AND MUSIC: *Handel's Messiah*; *Folk On The Move*; *Turner in Wales*; *Llangollen*; *Urdd National Eisteddfod*; *Festival of Choirs*; *One Thousand Voices*

LIGHT ENTERTAINMENT. *Elinor*; *Keeping Up With The Joneses*.

CURRENT AFFAIRS. *The Irish Weave*, also shown on Channel 4 and S4C; *Workers of the World Unite*; *As Others See Us*

EDUCATION AND MAGAZINE PROGRAMMES.

Play It Safe; *Stress*

SPORT: rugby; soccer; snooker; pool; darts; bowls; swimming; car rallying - the international Welsh Rally; and *Odds On*, a documentary on horse racing and bookmaking

Channel 4. *MUSIC:* *A Life In Opera* **LIGHT ENTERTAINMENT: *A Break of Wind***

LONDON WEEKENDS

LONDON WEEKEND TELEVISION



London: South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9LT Tel: 01-261 3434
 Outside Broadcast Base: Units 1 and 2, Minerva Industrial Estate, Minerva Road, LONDON NW10 Tel: 01-961 3131
 Regional Sales Office: 6th Floor, Adamson House, Shambles Square, MANCHESTER M3 1RE Tel: 061-834 6718

Directors. Brian Tesler (Chairman and Managing Director); John Birt (Director of Programmes); Peter Cazaly (Director of Production); Vic Gardiner, OBE (General Manager); Peter McNally (Group Finance Director); Ron Miller (Sales Director); Christopher Bland; Heather Brigstocke; Roland Freeman; Roger Harrison; The Hon. David Montagu; Jeremy Potter; Robin Scott, CBE.

Executives. Rod Allen (Controller of Development); Roger Appleton (Director of Engineering); Bernard Bennett (Controller of Research); Sid Blumsom (Head of Engineering Services); Alan Boyd (Controller of Entertainment); Melvyn Bragg (Head of Arts); Warren Breach (Controller of Programme Planning, Presentation and Promotion); Martin Brierley (Head of Location Productions); John Bromley (Controller of Sport); Ken Burley (Head of Publicity); Andrew Chowns (Head of Programme Resources); Peter Coppock (Head of Press Relations); Barry Cox (Controller of Features and Current Affairs); David Cox (Head of Current Affairs); John Donovan (Group Chief Accountant); Richard Drewett (Head of Specials - Entertainment); Nick Elliott (Controller of Drama and Arts); Alan Evans (Head of Schedules and Forward Production Planning); Bernard Finch (Head of House

Services); Philip France (Marketing Manager); Colin Freeman (Controller of Programme Resources and Finance); Roy van Gelder (Director of Staff Relations); Paul Gibson (Group Systems Controller); Brian Harris (Head of Production Finance); Suzanne Hatley (Head of Programme Research); Robert Healy (Controller of Studio Production); Derek Hemment (Sales Manager); Jane Hewland (Head of Features); David Hobbs (Public Relations Manager); John Howard (Head of Film); Skip Humphries (Head of Music Services); Paul Kelly (Head of Planning and Installation); Stuart McConachie (Deputy Controller of Sport); Diana Parry (Head of Casting); Craig Pearman (Sales Controller); Sydney Perry (Director of Programme Organisation); Doug Pettitt (Head of Administration Services); Marcus Plantin (Head of Light Entertainment); Les Roworth (Controller of Production Engineering); Clifford Shirley (Chief Accountant); Vic Symonds (Head of Scenic Design); Judith Thomas (Company Secretary and Controller of Legal Services); Christopher Turner (Head of Financial Planning); Alan Woolfson (Controller, Production Services); Andrew Jackson (Chief Press Officer).

LWTI Limited (for programme sales). **Directors.** Vic Gardiner, OBE (Chairman); John Birt; Richard Leworthy; Peter McNally; Ron Miller; Sydney Perry; Richard Price; Brian Tesler.
 London Office: Seymour Mews House, Seymour Mews, Wigmore Street, LONDON W1H 9PE Tel: 01-935 9000. New York Office: Robert Shay, 444 Madison Avenue, NEW YORK NY 10022 Tel: (212) 7513045. Los Angeles Office: Michael Clark, 1888 Century Park East, LOS ANGELES, California 90067 Tel: (213) 5564418.

The South Bank TV Centre. The South Bank TV Centre, situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated television centres in Europe, containing five studios with a net total of 22,050 sq.ft. of floor space.

Enquiries and Tickets for Programmes. Enquiries about artistes and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

Programmes. London Weekend Television broadcasts from 5.15 p.m. on Friday evening until closedown on Sunday, serving an area with a population of more than 10 million.

LWT's South Bank studios and outside broadcast units produce comprehensive programming for the whole ITV network as well as for the Greater London transmission area. Its programmes range across the whole spectrum of current affairs, entertainment, the arts, sport, religion, drama, adult education and community affairs. They cater for children and social and cultural minorities as well as for mass audiences.

LWT assumes the principal network responsibility at weekends for entertainment, with programmes such as

Game For A Laugh and *Live From Her Majesty's*; current affairs with the widely acclaimed *Weekend World*; sport with coverage of national and international events such as athletics and the *World Cup*; and the arts, with ITV's major arts programme *The South Bank Show*, winner of BAFTA awards and many international prizes, including three Prix Italias.

The company provides a large proportion of the network's drama and entertainment and is a major supplier of programmes to Channel 4. Among the thousands of hours of programmes produced since the formation of London Weekend in 1968, those which have won awards, audiences, critical acclaim and worldwide sales include comedy series such as *A Fine Romance*, *Now And Then*, *No Problem*, *Struggle*, *Me & My Girl*, *Pig In The Middle*, and *Whoops Apocalypse*.

entertainment shows such as the multi-award-winning *Stanley Baxter Shows*; *Tarby & Friends*; the *Cannon & Ball* series; *Surprise, Surprise!*; *Aspel & Company*; the *Clive James* programmes; *Copy Cats*; *Tell The Truth*; *Babble*; *A National Salute*; *Russ Abbot's Madhouse*; *Child's Play*; *We Love TV*; *Bruce Forsyth's Play Your Cards Right*; *All Star Secrets*; *Denis Norden's It'll Be Alright On The Night*; *A Royal Celebration - 40 Years Of Peace*; *A Royal Night Of One Hundred Stars*; *Saturday Live*; the *An Audience With* programmes; and *The Children's Royal Variety Performance*. Plays and series such as the Agatha Christie specials; and *Partners In Crime*; *Blue Money*; *Dutch Girls* with Bill Paterson, Colin Firth and Timothy Spall; *Marlowe - Private Eye*; *Mitch*; *Mapp & Lucia* with Geraldine McEwan, Prunella Scales and Nigel Hawthorne; *Dempsey & Makepeace* with Michael Brandon, Glynis Barber and Ray Smith; *Drummonds* with Richard Pasco, Ciaran Madden and Anthony Calf; *The Gentle Touch*; *We'll Meet Again*; *Outside Edge*; *A Married Man*; *The Professionals*; single plays, drama anthologies from Alan Bennett and Dennis Potter (including the Prix Italia award-winning drama *Cream In My Coffee*); *Lillie*; *Love For Lydia*; *Bouquet Of Barbed Wire*; and *Upstairs, Downstairs*. Factual and special programmes for national and Channel 4 audiences including *Laurence Olivier - A Life*; *Stravinsky*; *Vaughan Williams*; *David Lean - A Life In Film*; *Understanding Opera*; *Eastern Eye*; *Black On Black*; *The Law Machine*; *Playing Shakespeare*; *The Trial Of Richard III*; *Starting Out*; *The Great Depression*; *Weekend World Inquiry*; *Credo*; *Book Four*; *Jesus - The Evidence*; *Breadline Britain*; *The Big Match*; *Questions*; *The Making Of Britain*; *Hey, Good Looking*; *From The Shadow Of The Gun*; *Crime And Punishment*; *Paintbox*; and *Pet Hates*.

The company's programmes for its London audience include *The 6 O'Clock Show*; *The London Programme*; *South Of Watford*; *Sunday, Sunday*; *The Square Mile*; *The Making Of Modern London*; *Police 5*; *Around Midnight*; *The London Documentary*; *The Skag Kids* drugs specials; *The Summer Arts Festival*; and special events.

Through its London Community Unit and Community Information Service the company involves voluntary groups in the London region in broadcasting, and offers them access to the screen.

Overseas, LWT is known as one of Britain's leading exporters of television programmes. Its programmes are seen in more than 80 countries throughout the world.

Below London Weekend Television's South Bank Television Centre.



CENTRAL SCOTLAND



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Tel: 01-836 1500
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Station Tower, COVENTRY CV1 2GR
Tel: 0203 29724

Directors. Sir Campbell Fraser (Chairman); William Brown, CBE (Deputy Chairman and Managing Director); Ferdi Coia (Director of Facilities); Hugh Henry (Chairman and Chief Executive, Airtime International); David Johnstone (Director of Programmes); Alan L. Montgomery (Director of Finance and Administration); Sir Kenneth Alexander; Gavin Boyd, CBE, Revd Robin D. Buchanan-Smith; Mrs Dorothy Dunnett; Charles A. Fraser, LVO, WS, DL; Sir Iain M. Stewart.

Executives. Shaun Clamp (Controller of Engineering); Don Kinloch (Company Secretary and Financial Controller); John Loch (Public Relations Controller); Robert McPherson (Assistant Controller of Programmes & Edinburgh Controller); Colin S. Waters (Controller, Personnel and Industrial Relations).

Officers. Russell Galbraith (Assistant Controller of Programmes); Sean Magee (Assistant Controller of Facilities); Peter Alexander (Head of Design); Ken Blackie (Head of News); Arthur Blake (Musical Director); Andrew Crummey (Sales Manager, Scotland); John Dunlop (Chief Engineer); Brian Durkin (Head of Network Co-ordination); Revd Dr Nelson Gray (Assistant Head of Religion); Douglas Hall (Industrial Relations Officer); Les Hatton (Public and Promotions Manager); Walter Hayward (Marketing Controller, Scotland); Robert Love (Head of Drama); Brian MacLaurin (Press Relations Manager); Liz Moriarty (Head of Programme Services); Douglas Odam (Chief Accountant); Jack O'Neil (Channel 4 Co-ordinator); Michael Paterson (Assistant Head of Education); John Paton (Recruitment and Training Manager); Bob Potts (Technical Services Manager); Cameron Slater (Programme Schedule Planner); Geoff Smith (Administration Manager); Michael Trotter (Head of Programme Sales and Purchase Department).

Senior Producer/Directors. Don Cumming; Haldane Duncan; Brian Mahoney; Jim McCann; Ted Williamson.

Producer/Directors. Chris Allen; David Andrews; Mike Bevan; Andrew Gardner; Paul Kimberley; Cliff Martin; Archie McArthur; Tina Wakerell.

Programme Directors. Alan Macmillan; Anne Mason; Dermot McQuarrie; Andy Melvin; Norman Morrison; Les Wilson; Ross Wilson; John MacDonald.

Staff. 770.

Education Advisers. Clr. Dan Buchanan; Leslie Clark; Clr. T. M. Dalr; Dr Ethel Gray, CBE; Clr. Michael Kelly; Richard MagGregor; Nicol MacNicol; A. W. Miller; Miss Eileen Murdoch; A. Nicholson; Geroge Paton; Clr. W. Perry; Clr. D. Sanderson; Clr. W. M. Timoney; J. I. Wallace; Douglas Weir; A. F. Whyte.

Religious Advisers. Revd Douglas Alexander; Mrs Mary Campion; Revd T. Connelly; Revd Dr Ian B. Doyle; Revd Fergus Macdonald; Revd David Reid; Mrs Jean Smith.

Technical Facilities. GLASGOW: Studio 'A' of 6,200 sq.ft. has permanent seating for an audience of 200. Studio 'C' of 3,600 sq.ft. is used principally for the production of day-to-day news, features and sports programmes. Scottish Television's outside broadcast facility comprises two OB units, a remote camera unit and an OB caption unit, plus three ENG units backed up by two ENG editing suites. The company's Research and Development department continues to be at the forefront of the industry's drive for greater technological refinement. EDINBURGH: The 4,500 sq.ft. four-camera studio centre includes rehearsal rooms and remote-control news studio with permanent links to the main complex in Glasgow.

Sales and Research. Advertisers are offered a complete marketing service. Research, statistical and marketing information for the Central Scotland transmission area are available from sales offices in Glasgow, Edinburgh, London, Manchester and Coventry.

Programmes. Scottish Television serves both its regional population of over 3 1/2 million Scots and the wider, national network audiences with programmes originated entirely from its operations located in Glasgow and Edinburgh.

News, current affairs and sports programmes represent over half of the company's weekly output of eleven hours.

Scotland Today, a news and current affairs magazine transmitted on weekday evenings, is the corner-stone of the station's output. There are a number of spin-offs from this, which are now successful series in their own right: *Scotland Today Report*, a weekly documentary on a topical issue; *Crime Desk*, inviting help for the police; *Job Spot*, detailing vacancies; *Action Line*, seeking practical help for the less fortunate; and *Bodyline*, advising on health and fitness.

The political scene, viewed from a Scottish perspective, is featured weekly in *Ways and Means*. Following last year's celebration of Lord Manny Shinwell's 100th birthday, two more political documentaries are being made, on Lord Home and Lord Grimond.

Scottish Television continues to increase its contribution to Channel 4 with

two major series: *Held in Trust*, due to be shown in 1986, looks at the role of the National Trust of Scotland; and a series about the role of the horse in the history of man, to be screened in 1987.

Sport is covered in two regular weekly programmes, and a number of special broadcasts. *Scotsport*, at the weekend, covers Scottish and English football and an ever-widening selection of minority sports including shinty, rugby sevens, Enduro-bike events, Tae Kwon-Do, weightlifting and athletics. Highlights have been the 1985 Silver Broom World Curling Championships held in Glasgow; the Scottish P.G.A. Golf Championship; the Glasgow Open; and the World Cup qualifying match Scotland v. Iceland.

The company's reputation for drama output was further enhanced with *Taggart*, starring Mark McManus; *The Personal Touch*; *Off Peak*; a new children's adventure series, *Stookie*; and two contributions to the *Dramarama* series. The network drama serial *Take The High Road* remains ever-popular, with 58 episodes shown in 1985 and a further 80 to be screened in 1986.

A wide range of education programmes continued with network transmission of *Never Mind The Handicap*, about the needs and aspirations of handicapped young adults; and, for local transmission, *Positively Unemployed*, an advisory series for people of all ages who are out of work in Central Scotland.

For schools, *History at Hand* and *Take A Good Look* continued, and *Time To Think* extended its series on media studies.

A highlight in the year's religious broadcasting was the two-part documentary *One More River* on the life of Scottish missionary Mary Slessor. Written and presented by Edna Healey, it was filmed in Nigeria and shown at New Year on the network. The company continued to feature a wide range of Sunday services and studio discussions, as well as providing input to *Highway*.

The arts in Scotland were covered in the monthly magazine *Studio* which featured special appearances by Dame Kiri Te Kanawa and the celebrated French pianists, Katia and Marielle Labèque. During the 1985 Edinburgh International Festival, *Scotland Today* provided a daily forum of news and interviews with artists taking part from all corners of the world.

In entertainment, the big-board quiz *Now You See It* was taken on by the network after many successful series in Scotland.

Special programmes were made to celebrate Burns' Night, St. Andrew's Night and Hogmanay.

Right
Take The High Road,
increasingly popular with
network audiences.



LONDON WEEKDAYS



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 Teddington, Teddington Lock, TEDDINGTON, Middlesex, TW11 9NT Tel: 01-977 3252
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Executives. Fred Atkinson (Production Director); Donald Cullimore (Public Relations Director); Philip Jones, OBE (Director of Light Entertainment); Tony Kenber (Programme Business Director); Eric Parry (Production Director, Teddington); Barrie Sales (Director of News & Current Affairs & Deputy to the Director of Programmes); Lloyd Shirley (Director of Drama); Roy Addison (Chief Press & Public Relations Officer); Ronald Allison (Controller, Sports & Outside Broadcasts); James Corsan (Controller, Programme Administration); Dave Cottrell (Technical Controller, Euston); Derek Baker (Assistant Company Secretary); Paul Cheffins, MBE (Controller, Sales Administration); Mike Coxhill (Technical Controller); Patrick Downing (Controller, Visual Services);

Catherine Freeman (Controller, Documentaries & Features); James Gilbert (Head of Comedy Programmes); William Goddard (Head of Presentation); Johnny Goodman (Executive Director of Productions, Euston Films); Mike Harvey (Controller, Publicity); Ian Howard (Controller of Contracts); Peter Kew (Head of Central Planning); Max Lawson (Assistant Director of Finance); Bob Louis (Assistant Controller, Light Entertainment); Geoffrey Lugg (Head of Programme Liaison); Pat Mahoney (Head of Purchased Programmes); David Mansfield (Controller, Marketing); Ian Martin (Controller, Educational Programmes); Jim McDonald (Controller, Technical Operations, Teddington); Marjorie Sigley (Controller of Children's Programmes); Ewart Needham (Head of Film); Mark Stevens (Labour Relations Adviser); A. C. Parkinson (Controller, Administration); Tim Riordan (Controller, Programme Planning and Presentation); Brian G. Scott (Chief Engineer); Ken Smallwood (Controller of Personnel); Douglas Thorne (Controller, Sales Research and Development); Brian Walcroft (Assistant Controller, Drama).

Thames International (for programme sales). Richard Dunn (Chairman); Muir Sutherland (Deputy Chairman); Mike Phillips (Managing Director); Roger Miron (Sales Controller); Ben E. Marr; Philip Jones, OBE; Derek Hunt.

Cosgrove Hall Productions. Albany House, 2 Albany Road, MANCHESTER M21 1BL Richard Dunn (Chairman), Brian Cosgrove (Executive Director); Mark Hall (Executive Director); John Hambley (Chief Executive); Max Lawson (Director).

Programmes. Thames Television's area covers more than 10 million people in and

around London from Monday morning to 5.15 p.m. on Friday. The company makes a vast range of programmes to entertain, amuse and educate ITV and Channel 4 viewers of all classes and tastes, but Thames' fame extends throughout the world. Thames Television International received the 1984 Queen's Award for Export Achievement, and the company has sold its product to nearly 130 of the 134 countries that have television transmitters.

In the 17 years since Thames took up its contract, its programmes have won over 170 national and international awards, including the Prix Italia five times, eight Emmys, and the Montreux Comedy Prize three times. Technological advances in cable TV, satellite and video mean that there are growing new markets for Thames' programmes and the company continues to develop its interest and potential in such areas. Most of Thames programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events. Working from its own independent base is Euston Films which produces major film dramas and drama series like *Minder*, on location just outside Manchester is Cosgrove Hall Productions, Thames' animation subsidiary for such series as *Dangermouse* and *The Wind in the Willows*.

All Thames' international success is achieved with programmes made here in Britain - specifically with the aim of pleasing British viewers.

- DOCUMENTARIES FEATURES AND ARTS: *Letters From a Bomber Pilot; Hooligan; Good Enough to Eat; Passing Clouds; British Cinema; The Queen And The Commonwealth; Citizen 2000; Quoth The Raven; The Childhood Of Christ; For Valour; Daytime; A Plus 4; Take Six More Looks; Hair; The People's War.*
- ADULT EDUCATION: *4 What It's Worth; Help!; Database; 4 Computer Buffs; The English House; Jobs Limited; How To Survive At Work; Adultery; Streets Of London.* RELIGION: *Night Thoughts; Belief In Action.* LIGHT ENTERTAINMENT: *Give Us A Clue; Jim Davidson; This Is Your Life; The Benny Hill Show; Name That Tune; The Des O'Connor Show; Looks Familiar; The TVTimes Top Ten Awards; Never The Twain; Keep It In The Family; Mike Yarwood; Whose Baby?; Carry On Laughing; Chance In A Million; Tripper's Day; Mann's Best Friend; What's My Line?; The Kit Curran Radio Show; Fresh Fields; Freddie Star Special; All In Good Faith.*
- CHILDREN'S: *T-Bag Strikes Again; Flicks; Rainbow; Sooty; Button Moon; The Creepy Crawlies; Dangermouse; Wind In the Willows; Alias The Jester; Splash; and The Wall Game.*
- DRAMA: *Minder; The Bill; The Secret Diary Of Adrian Mole Aged 13 3/4; A Better Class Of Person; Monsignor Quixote; Storyboard; Lytton's Diary; London Embassy; The Set Up; Prospects; Minder On The Orient Express; Mr Palfrey Of Westminster.* CURRENT AFFAIRS: *Talking Personally.* SPORTS AND OUTSIDE BROADCASTS: *Ice Skating; Golf; Speedway; Ice Hockey; Midweek & Bank Holiday Sport Special; Thames Sport; Football; Racing; Snooker; Darts; Swimming; Boxing.* SPECIALS: *Miss UK; Miss England; Miss Scotland; Miss Wales; Royal Film Premieres; Wish You Were Here...? Miss World; Stunt Challenge.*

Below
 A Better Class Of Person.
 This early part of John Osborne's autobiography, dramatised by Thames, was ITV's entry for the 1985 Prix Italia in the drama category.



SOUTH-WEST ENGLAND

TSW – TELEVISION SOUTH WEST



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Tel: 0308 25922
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ST. AUSTELL, Cornwall PL26 7AD
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Directors. Sir Brian Bailey, OBE (*Executive Chairman*); Sir John Colfox, Bt., DL (*Vice-Chairman*); Harry Turner (*Managing Director*); Michael Reinhold (*Director of Programmes*); Rosamund Davies (*Deputy Director of Programmes*); John Roberts (*Financial Director*); Fred Hain; Douglas Hale; The Earl of Iddesleigh, DL; David Johnstone; Gareth Keene; Bob Perry; John Peters, MBE; Norman Thompson; Bernard Webster.

Officers. Patricia Stewart (*Company Secretary and General Manager – Plymouth*); Richard Griffiths (*Head of Contracts and Rights*); Ken Seymour (*Head of News and Documentaries*); David Sunderland (*Head of Presentation and Publicity*); David Jenkin (*Head of Engineering*); Mary-Jane Mansfield (*Programme Development Manager*); Thomas Goodison (*Head of Education*); John Bartlett (*Head of Religious Programmes*); Wendy Bowes (*Head of Office Services*); Michael Boddy (*Chief Accountant*); Eric Kennaugh (*Industrial Relations and Training Manager*); Janet White (*Personnel Officer*); Clare Griffiths (*Recruitment and Training Officer*); Pauline Shuker (*Head of Sales*); David Rasor (*Deputy Head of Sales*); Martin Bowley (*Regional Sales Manager – Plymouth*); Derek Prosser (*Regional Sales Manager – Bristol*); Elizabeth Mahoney (*Head of Programme Planning*); Tony Smith (*Presentation Manager*); Martin Morrall (*Press and Publicity Manager*).

Advisory Board Members. TSW has 110 members on six separate advisory boards covering agriculture, arts, education, industry, politics and religion. There is also a fisheries sub-committee.

Studio Facilities. TSW continued its expansion of technical facilities, bringing into service a new dubbing suite with a 24-channel desk, a 16-channel multi-track and facilities for ¼-inch tape and 16mm film. The construction of two more additions to the Plymouth city centre studios provided increased space for administrative offices and technical service areas.

Out and About. With its new mobile exhibition vehicle, TSW took television to South West viewers. Fitted with a 1/6th scale model of the *Today South West* studio complex, the exhibition explained the work of approximately 80 people to produce the nightly news magazine. The vehicle made appearances at the Devon County Show, Royal Bath and West Show, Royal Cornwall Show, North Devon Show, Stithians Show, Yeovil Festival of Transport, Bicton Charity Day and Plymouth's Navy Days.

Programmes. TSW's nightly news magazine *Today South West* provided a lively mix of daily news and amusing features. Roving Reporter David Young

and his dog William travelled throughout the region by foot in 'Tramp's Tramp' and by Rolls Royce in 'Roller Coasting'. The *Today South West* challenge to primary schools to write an original Christmas Carol resulted in 168 entries, and this autumn finds the programme searching for the 'TSW Mum In A Million'.

Today South West also forged a link with North Carolina TV station WRL-TV when TSW's Jilly Carter changed places with WRL's Rene McCoy for the Roanoke 400 celebrations. The link continues with an exchange of Christmas messages and a report from Jilly on VE Day celebrations in England.

Network programmes from TSW included four *Highway* programmes from Plymouth, Truro, and Exeter; *Morning Worship* from St. John the Baptist Church, Yeovil; the canine quiz *That's My Dog*; the five-part documentary series for *About Britain*, 'The Sheep Walk'; a new computer-based children's quiz *Treasures of the Mind Lord*; five *Scene South West* documentaries for *About Britain*; and the first leisure-magazine for the deaf, *Breakthrough*, in co-operation with Grampian Television. TSW programmes for Channel 4 included *Painting the Warmth of the Sun* (described below), and the repeats of the award-winning TSW single drama *Heather Ann*, and a new flower arranging series *More Than Meets The Eye*.

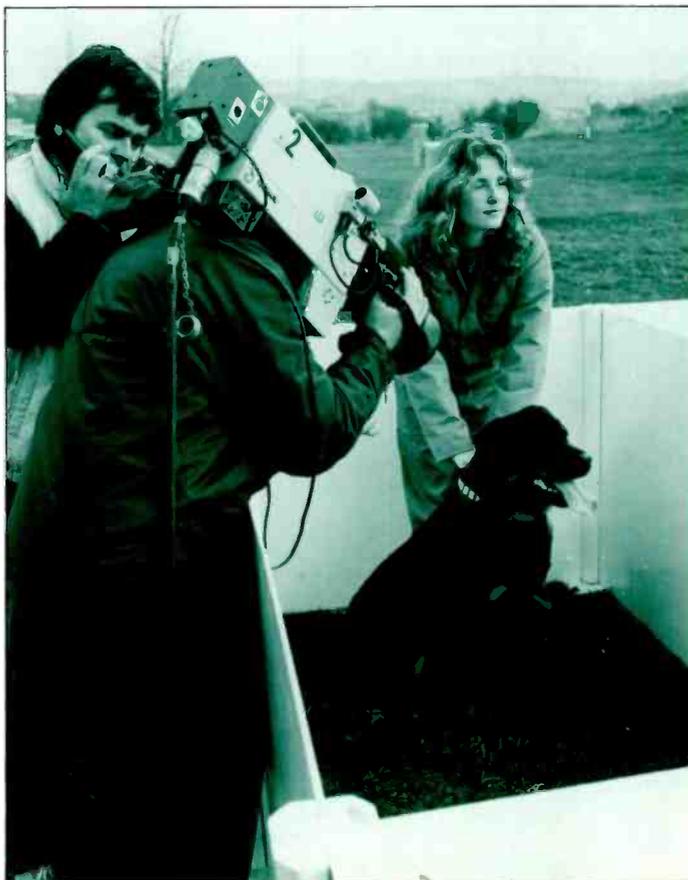
TSW continued its commitment to the arts with three informative documentaries on the abstract art movement in St. Ives, *Painting the Warmth of the Sun*. Shown on Channel 4 at Easter, the series tackled the difficult task of exploring the 'explosion' in British art which began with Ben Nicholson and Barbara Hepworth. Another documentary on painters, *A Breath of Fresh Air*, used the acting skills of Nanette Newman and Michael Culver to portray Newlyn school of painting founder Stanhope Forbes and his wife Elizabeth

TSW also continued its late-night arts series *View From This Side*.

Light entertainment received a boost from TSW on both a regional and network level in 1985. The popular canine quiz *That's My Dog* continues with a second series for ITV. The company also launched a live regional afternoon magazine, *Lunchtime Live* with Toni Arthur and David Rodgers.

DOCUMENTARIES: *Scene South West*. **DOCUMENTARY SERIES:** *The Sheep Walk*. **NEWS AND MAGAZINES:** *Today South West*; *The South West Week* (for the deaf and hard of hearing); *TSW Regional News*; *Farming News*; *South West Weather and Shipping Forecast*; *Newsport*. **SPORT:** *Sportsweek*; *Dartsathon*; *TSW Inter Pub '86*. **POLITICS:** *Politics South West*. **RELIGION:** *Postscript*; *Highway* (Plymouth, Truro and Exeter); *Sally* (Actress Sally Miles); *The Story of the Carol* (Benjamin Luxon explains the history of the Christmas Carol); *Morning Worship*. **GARDENING:** *Gardens For All*. **FEATURES:** *What's Ahead*; *Holiday Happenings* (information for tourists in English and French); *Televiews*. **YOUNG PEOPLE'S PROGRAMMES:** *Freeze Frame*; *Treasures of the Mind Lord*; *Look and See*; *Gus Honeybun's Magic Birthdays*. **MUSIC:** *Just Jazz* (two half-hours with Roy Pellett's Hot Shots); *The Nash Ensemble*; *TSW Pop/Rock Concerts* (soloists and groups). **LIGHT ENTERTAINMENT:** *Mr TSW*; *Miss TSW*; *That Chat Show*; *Judi On Holiday*; *That's My Dog*; *Lunchtime Live*. **COMEDY:** *The Unvarnished Truth*. **EDUCATION:** *An Canker Seth* (Cornish language instruction in English or Welsh). **DRAMA:** *Hotel Amigo*. **EDUCATIONALLY SOCIALLY PURPOSIVE:** *South West Week*; *Consumer Check*; *Getting On ... Plus*; *South West Link*; *Breakthrough*; *Liveline 2*; *Money Matters*; *Economic Realities*; *More Than Meets The Eye*. **ARTS:** *View From This Side*; *Painting the Warmth of the Sun*; *A Breath of Fresh Air*; *Dorset Poetry*. **FISHING:** *Fisheries News* (for commercial fishermen).

Right
Cue dog? Recording the obstacle course section of the popular quiz for canines and their families, *That's My Dog*.



BREAKFAST TELEVISION

TV-AM



Breakfast Television Centre, Hawley Crescent, LONDON NW1 8EF
Tel: 01-267 4300/4377

Board of Directors. Timothy Aitken (Chairman); Bruce Gyngell (Managing Director and Director of Programmes); Adrian Moore (General Manager); Stratis Zographos (Financial Director); Tony Vickers (Director of Sales); Jonathan Aitken; Michael Davies; David Frost; The Lord Matthews; Ian Irvine; Edwina Coven, JP.

Alan Ford (Company Secretary); Deborah Fosbrook (Assistant Company Secretary and Company Lawyer).

Executives. John McColgan (Controller, Programmes); Bill Ludford (Controller, News & Current Affairs); Jane Clarke (Features Editor); Kathy Rowan (Editor, After Nine); Nicholas Wilson (Producer/Director of Children's Programming); Marie Jessell (Editor, The Sunday Programme); Richard Keys (Executive Sports Editor); David Keighley (Head of Press & Publicity); Paul Bushell (Sales Controller).

TV-am, which went on air on 1st February 1983, broadcasts from 6.15 a.m.–9.25 a.m. Monday through Saturday and 6.55 a.m.–9.25 a.m. on Sunday – seven days a week, 365 days a year – to all areas of the United Kingdom. Transmissions of the breakfast service are available to the public on ITV.

TV-am's presenters are all well-known personalities and journalists in their own right – Anne Diamond, Nick Owen, Henry Kelly, David Frost and Jonathan Dimbleby. The breakfast show – *Good Morning Britain* – is a lively blend of news, current affairs, analysis and entertaining features.

Programmes. TV-am presents *Good Morning Britain* each weekday morning from 6.15 a.m.–9.25 a.m. Nick Owen and Anne Diamond bring viewers a fast-moving blend of news, current affairs,

Right
The presenters of *Good Morning Britain*, Anne Diamond and Nick Owen.

Below
David Frost interviewing the Prime Minister on the *Sunday Programme*.



weather, sport, features and celebrity interviews. The overall aim is to make sure that the programme provides the best possible start to the day. The main core of *Good Morning Britain* is the hourly and half-hourly news bulletins, in which TV-am's own news team brings viewers an up-to-the minute service from Britain and throughout the world. The bulletins are backed by in-depth interviews of those in the news and those making the news – politicians, trade unionists, industrialists and ordinary people from all walks of life. And when major news stories happen, the whole of *Good Morning Britain* is devoted to covering events. The regions are served by regular stories and features from TV-am's journalists based in the company's offices in Belfast, Cardiff, Birmingham, Glasgow and Manchester.

Weather (presented by Wincey Willis) and sport are a vital part of the daily service, as well as a wide variety of features on topics such as keep fit, with Lizzie Webb; cookery; gardening; pop; television; and much more. Hundreds of celebrities – from Joan Collins to Roger Moore, and from Daley Thompson to Sting – have appeared on the programme, and the regular show business interviews provide a key part of the informal programme blend.

At the weekend the show is different to reflect the change of pace. *Good Morning*

Britain aims to offer a range of programming that will ensure that TV-am viewers have a full weekend. At 6.55 a.m. each Saturday there is a special Saturday briefing which includes news, weather, regional features, and a look at weekend sport. *The Wide Awake Club*, a magazine programme for children, begins at 7.30 a.m. and is presented by Tommy Boyd, Arabella Warner and James Baker. 'WAC' contains a lively blend of competitions, features, news, games and cartoons.

On Sunday, TV-am broadcasts from 6.55 a.m.–9.25 a.m. Programming starts with *A Thought For A Sunday* where a well-known personality will offer a religious or spiritual reflection. From 7 a.m. there is more than an hour of children's programming which includes *Care Bear* cartoons, TV-am's own *Are You Awake Yet* with Sally Dewhurst, Julie Brown, Peter Gosling and Terry, and a news quiz presented by Charles Golding. At 8.15 p.m. Jeni Barnett takes her pick of TV-am's week and from 8.30 a.m. David Frost and Jonathan Dimbleby share the role, for approximately half the year each, of presenting the *Sunday Programme*. This regularly features major interviews with leading politicians such as the Prime Minister and leaders of the opposition parties, as well as discussions on major news stories. There is also a look at the week on TV-am and in the newspapers.

SOUTH & SOUTH-EAST ENGLAND



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Poole Arts Centre, Kingland Road, POOLE,
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Brighton Centre, Kings Road, BRIGHTON
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Directors. Lord Boston of Faversham (Chairman); David Quayle (Deputy Chairman); James Gatward (Chief Executive); Anthony Brook (Managing Director); Malcolm Truempenny (Managing Director, Production); John Fox (Director of Sales and Marketing); Bill Fernie; Mrs Blanche Lucas; Guy Libby; Frank Sanderson; Baroness Sharples.

Executives. Greg Dyke (Director of Programmes); Anna Home (Controller of Programmes); Mark Andrews (Editor, Coast To Coast, South-East); Geoffrey Castle King (Marketing Development Manager); Peter Clark (Chief Executive, TVS International); Martin Cox (Sales Controller); Bob Gardam (Executive Producer, Outside Broadcasts); Anthony Howard (Head of Channel 4 Production); Hugh Johnson (Controller of Marketing Services); Clive Jones (Head of News, Current Affairs and Sport); John Kaye Cooper (Head of Light Entertainment); John Kempton (Chief Engineer); Joe McMahon (Northern Sales Manager); John Miller (Head of Features and Education); Mick Pilsforth (Head of Programme Planning and Development); Peter Plant (General Manager); Peter Pritchett Brown (Head of Presentation); John Robertson (Regional Sales Manager); Mark Sharman (Editor, Coast To Coast, South); Mike Southgate (Head of Programme Organisation and Finance); Simon Theobalds (Press and Public Relations Manager); Peter Thomas (Director of Finance); Richard Triance (Controller of Programme Business Affairs); Gordon Tucker (Head of Press and Public Relations); Harry Urquhart (Director of Production); Peter Williams (Head of Factual Programmes).

Regional Executives. Patricia Sloman (Dorset); Norman Hoskins (Reading); Mike Warner (Brighton).

Studios. The 800 sq.m. of studio floor space in Maidstone is a complementary facility to the updated Southampton production centre which, in turn, provides two studios of 558 sq.m. and 279 sq.m. respectively. In addition the Television Theatre at Gillingham has a studio area of 500 sq.m.

TVS operates three comprehensively equipped outside broadcast units complete with video records and links. The dual region News Department is totally self-contained and is supported by five ENG camera units, plus four news film units. There are a further three sync-sound units for documentary and features production.

Programmes. The two quite separate versions of the regional news programmes, *Coast To Coast*, transmitted

each weekday evening from Southampton and Maidstone, continue to dominate the regional ratings and find their way regularly into the top ten. *Airmail*, the viewers' own 'correspondence column', has continued to provide a lively exchange of views, and Shaw Taylor's *Police 5* has proved a successful link between the region's police forces and vigilant viewers.

Questions, a series of 13 regional outside broadcasts in which a panel of experts, under the chairmanship of David Jacobs, answered questions from the audience, was successful enough to justify a second series. *Arcade*, the programme which recreates a lively market atmosphere in the studio to feature the skills of local craftsmen and street entertainers, also ran to a second series.

Husbands and wives who walk in the shadow of a more famous spouse were given their share of the spotlight in *The Better Half*, in conversation with Chrissie Pollard. Daytime viewers were also able to see another series of the popular *Vintage Quiz* and *The Parlour Game*.

Youngsters in the region were able to parade their sporting prowess before the OB cameras in a second series of *Star Kids* and early evening viewers had a chance to test their musical memories in Lee Peck's *Pop The Question*.

Devotees of the arts were catered for in another series, sometimes controversial, of *Putting On The South*; followers of the political scene were kept abreast of events locally and at Westminster and Strasbourg in *Agenda*; and the region's industrialists and farmers had their own Sunday programmes, *Enterprise South* and *Farm Focus*.

One highlight of the company's contribution to the ITV network was C.A.T.S. *Eyes*, a 12-part series for prime time on Friday featuring the advantages of three glamorous national security agents (played by Jill Gascoine, Leslie Ash and Rosalyn Landor) who carried out their surveillance work behind the 'front' of a private enquiry bureau. A second series is in the pipeline.

Bobby Davro arrived on the light entertainment scene to such good effect in a Sunday night 'special' that a request for a series from the talented young comedian/impressionist followed immediately. Under the same light entertainment heading, *Ultra Quiz* continued to attract Fleet Street barbs and large audiences!

The innovative science programme *The Real World* introduced yet another 'first' to network viewers with aromavision. Viewers were able to scratch a pad provided in conjunction with TVTimes and obtain eight different aromas - from new-mown grass to perfume - to accompany the pictures they were watching. Other subjects covered ranged from spare-parts surgery to safety in the air.

The TVS documentaries were equally as varied and headline-catching. Peter Williams' impromptu conversation with Her Majesty The Queen was a fascinating part of a visit to the Royal Mews in *The Queen And Her Ceremonial Horses*, whilst the heir to the Throne featured prominently in the story of three youngsters' attempts to win a place on the adventure expedition, *Operation Raleigh*.

Former Mastermind winner Chris Hughes was the guide to a viewers' tour

through the golden age of steam in *Great Western Railway - 1835 from Paddington*.

Personalities living in the South talked engagingly to Jill Cochrane in a networked series of *A Full Life*.

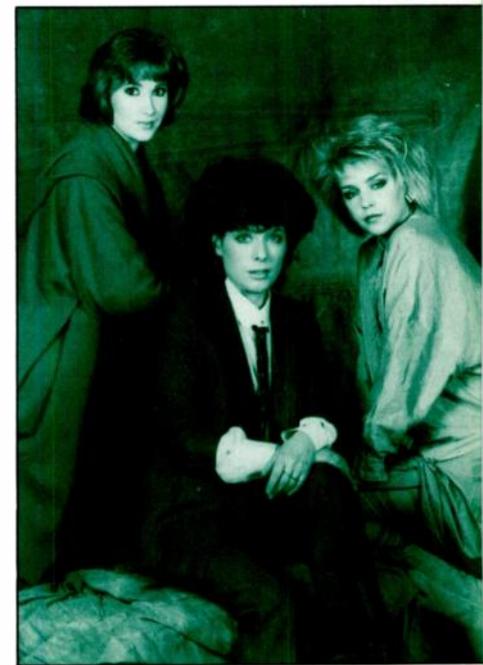
TVS continued to make a major contribution to children's programmes during the year and achieved a notable ratings success with *No. 73*, the live Saturday morning show from Maidstone. *Fraggle Rock* and *Talking Animal* (another series is in preparation) continued to win viewers around the country whilst the company added to its list of children's drama credits: *Travellers By Night*, a story, in six parts, of the efforts of a boy and girl to save a circus elephant from slaughter; and 'Frog' was one of the contributions to *Dramarama* and which aroused a great deal of interest and post-screening discussions!

Channel 4. Former Prime Minister Edward Heath spoke candidly about the events that followed first his Party's electoral defeat, and then his ousting from the leadership of the Conservatives, in a special Saturday evening documentary, *The Man Who Went to the Country*. It was a programme that was discussed in great detail in Fleet Street.

In partnership with the Theatre of Comedy Company, TVS adapted for the small screen Philip King's classical farce set in war-time Britain, *See How They Run*. It featured the star-studded West End cast who began rehearsals for the television version after the stage run had ended.

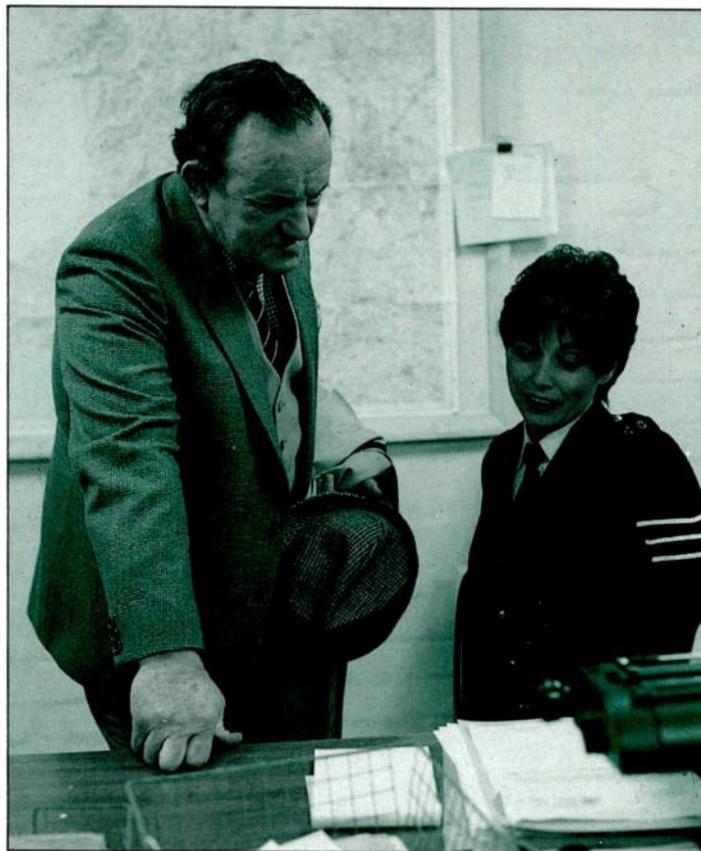
TVS Trust. Donations to a very wide variety of community ventures and projects brought the amount of money awarded by the Governors of the Trust since 1982 to more than £530,000. Awards varied in size from £10 to the £20,000 which enabled the Theatre Royal, Winchester, to undertake a complete restoration programme. The Trust, headed by Baroness Sharples, has generated income of £100,000 a year plus the equivalent of 15% of the company's distributed dividend.

Right
Rosalyn Landor (left), Jill
Gascoine (centre) and
Leslie Ash as the
glamorous national
security agents in
C.A.T.S. *Eyes*.



NORTH-EAST ENGLAND

TYNE TEES TELEVISION



Right
Operation Julie, a powerful thriller mini-series with Colin Blakely as the single minded drug squad commander, seen here with actress Lesley Nightingale as Sgt. Julie Thompson.

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Directors. Sir Ralph Carr-Ellison, TD (Chairman); R. H. Dickinson (Deputy Chairman); D. W. Reay (Managing Director); C. W. Stoddard (Director and General Manager); A. I. Wonfor (Director of Programmes); D. S. Hellewell (Director of Finance and Company Secretary); R. Eagle (Sales Director); Prof. L. W. Martin; P. D. Nicholson, DL; Viscount Ridley, TD; H. D. Stevenson, CBE; G. E. Ward Thomas, CBE DFC; J. N. Wilkinson; G. O. Worsley, TD.

Executives. David Reay (Managing Director); Andrea Wonfor (Director of Programmes); Chris Stoddard (General Manager); David Hellewell (Director of Finance and Company Secretary); Ron Eagle (Sales Director); Anthony D. Sandford (Chief Executive International Sales); Peter Moth (Deputy Programme Controller); Howard Thompson (Head of Programme Planning and Presentation); Brian Lavelle (Technical Controller); John Brown (Production Controller); Dr Geoff Brownlee (Head of Public Relations and Publicity); Janet Jacobson (Personnel Manager); Peter McArthur (Contracts Manager); Andrea Kinghorn (Education Officer).

Religious Advisers. Rt. Revd Michael Ball, Bishop of Jarrow (Church of England); Father Thomas Towers (Roman Catholic);

Revd Stanley O. Jones (Free Church).

Technical Facilities. There are three main studios at Newcastle: a 220 sq.m. three-camera studio, a 360 sq.m. and a 416 sq.m. studio which share four permanent cameras operated from a central production control room. The largest studio can accommodate seven cameras. These studios have dedicated lin. VTR machines and they can also access digital still storage facilities. There are comprehensive video and sound post production editing suites for ENG and VTR. Animation facilities are provided by a fully computerised rostrum camera. Location production is covered by a new seven-camera OB unit and a single camera (portable) unit, backed up by a three-machine mobile VTR unit and four microwave link units. News gathering is accomplished electronically by four ENG units. Central Transmission Facilities include two 2in. and five lin. videotape recorders and two Bosch computerised multicassette VTRs, together with three MK3 Cintel telecine machines and one Bosch machine.

Programmes. NEWS: Yet again, *Northern Life* continued to be the leading nightly news magazine in the region. In a unique venture, the programme linked with Granada and Border to raise £2m. worth of supplies for the people of Ethiopia and Sudan. In what proved to be a tremendous partnership between the programme and the audience, the target was reached in just under six weeks.

Throughout the year major news stories were captured whenever they happened.

The Catterick Assault Course Fun Run continued to be a major attraction with a record breaking 3,000 people, attracting a crowd of more than 10,000.

CURRENT AFFAIRS AND DOCUMENTARIES:

Nightline, the new hard-hitting live discussion programme, set the region buzzing, while *Briefing* continued its considered reporting of the North-East. With Gillian Reynolds at the helm, *What Would You Do?* asked consumers to share their worries and help each other.

Farming Outlook contributed its long-established expertise to Channel 4 together with the award-winning *Coping* and the headline-making *Face the Press*. On the network, David Bellamy starred in *The End of the Rainbow Show* for children and in *Turning the Tide* for their parents.

DRAMA: *Supergran*, the spectacular networked comedy fantasy series with Gudrun Ure, scored a remarkable nationwide success; *Operation Julie*, a thriller mini-series with Colin Blakely, re-created the dramatic story of Britain's biggest ever undercover drugs investigation. *Dramarama* contributions included 'The Coal Princess' and 'The Audition'.

MUSIC: *The Tube* and *Razzmatazz* continue to lead the way in rock and pop programming. *The Tube* made yet more history by picking up gold in the New York Film Festival, then went on to spearhead the live five-hour spectacular *Europe-a-Go-Go* which breached the Iron Curtain reaching millions of viewers. Meanwhile, TX45 showcased the region's wealth of rock talent.

CHILDREN AND YOUNG PEOPLE

David Bellamy hosted the fascinating seven-part network environmental series *The End of the Rainbow Show* which proved learning can be fun. The zany game show *How Dare You!* served up generous helpings of slapstick fun for younger viewers.

RELIGION: Networked programmes included five in the *Highway* series and *Moslem Prayer*; the 75th Anniversary of Guiding, and International Youth Year were among worship broadcasts. Locally, 12 *Straight Talk* discussions dealt with the personal relationships of young people; and six *Caring For Confusion* interviews covered concern for the elderly; while *Morning Glory* and nightly *Epilogues* maintained their diversity.

SPORT: *Extra Time* on Sunday afternoons provided a comprehensive insight into all aspects of regional sports activity; *Best Of Three*, with its international field, did for indoor bowls what *Darts Masters* did for the local darts players against world class opposition; and *Sporting Chance* tested the amazing powers of recall of the area's top quiz team in a 15-match knock-out series.

In addition, a one-day international cricket match, boxing and horse-racing were covered for the network and the documentary *Road To Los Angeles* looked back on Steve Cram's path towards an Olympic Silver medal.

ARTS: The region's art scene was reflected in *The Works*, while a number of 'specials' included a profile of North-East-born opera star Thomas Allen and a survey of art work by patients in Cherry Knowle Mental Hospital in Newcastle. For Channel 4 there was a one-hour documentary on the life of the pigeon men of the North, and *Joe Lives*, a tribute to the 19th-century music hall singer/songwriter Joe Wilson.

NORTHERN IRELAND



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Directors. Dr R. B. Henderson, CBE (Chairman); J. B. McGuckian (Deputy Chairman); H. R. C. Catherwood (Vice Chairman); Mrs. Betty E. MacQuitty (Vice Chairman); I. D. Smyth (Managing Director); P. Battle (Sales Director); J. A. Creagh (Assistant Managing Director); R. E. Benner, OBE; Lord Dunluce; Capt. O. W. I. Henderson, OBE, DL; G. C. Hutchinson; Mrs A. McCollum; I. O'Driscoll; J. B. Waddell (Programme Controller).

Officers. E. Caves (Chief Engineer & Controller of Technical Operations); K. F. Hamilton (Northern Ireland Sales Manager); N. I. McCafferty (Planning and Presentation Manager); I. McCann (Financial Controller / Company Secretary); G. P. Fleeton (Senior Education Officer); Mrs H. I. Clarke (Programme Administrator); R. Kennedy (Information Officer); W. D. Murray (Head of Local Programmes); I. O'Connor (Deputy Chief Engineer).

Religious Advisory Panel. The Rt. Revd Dr Robin Eames (Bishop of Down and Dromore); The Very Revd Dr J. Maguire; The Revd Dr A. L. McAloney; The Revd G. H. Good, MBE, OBE.

Educational Advisory Panel. A. C. Brooke; Sir P. Froggatt; P. P. Gallagher; M. Murphy; W. McKay Kenny; Mrs J. Fitzpatrick.

Staff. Ulster Television employs almost 300 of whom 40 are located in the London Sales Office.

Sales. The majority of the company's sales personnel are based in the York Street, London Office. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. The central technical area houses separate engineering and presentation control rooms and a continuity studio. The presentation control room contains a CDL MC990 24 input switcher. The VTR area has five Sony BVH 2000 machines, three TCR 100 Video cart machines and a lin. three machine VTR edit suite. The two production studios are equipped with three Ikegami HK381 cameras and Neve Sound desks. Lighting control is equipped with Strand duet consoles. The company has a four-camera outside broadcast unit equipped with Sony BVP330A cameras, Neve Sound desk, Grass Valley switcher and two BVH 1100 VTR machines. The 12KVA on-board generator has been supplemented by a 75KVA mobile generator.

Production on film has been totally replaced by the Betacam 1/2 in. format, operated by four staff crews and two stringers, one based in Belfast and the second in Londonderry. The four 1/2 in. editing suites have been supplemented by a fifth three-machine 1/2 in. editing suite and a sound post-production suite capable of also servicing the lin. VT editing suite. There is a contribution studio and office suite in the City of Londonderry.

Right
Eamonn Holmes
presents *Ballot Box '85*.

Programmes. The success of the company's production of *The Hidden Curriculum*, a major 90-minute drama transmitted on Channel 4 during the summer, encouraged Ulster Television to move further into this field with another ambitious venture, *December Bride*, which has been commissioned for *Film on Four*.

Other major projects being developed as co-productions include *God's Frontiersmen*, a dramatised documentary series of eight one-hour programmes which looks at the Ulster pioneers in North America and Australia.

Contributions to both Channel 4 and the ITV network have increased considerably. A series of five *About Britain* programmes looked at 'The Ulster Way', a scenic route around the Province, and the people who live there; *The Shark Hunters of Achill Island*, a documentary on a disappearing way of life, was seen on Channel 4; and the networked six-programme *Lessons Of Ulster* had a religious thread running through its look at everyday living.

Medicine Matters!, a follow-up to the award-winning *Trauma*, was another networked series along with further showings of *All In A Day's Walk* and *Ulster Landscapes*.

Model Magic, a look at craftsmanship in miniature, and a second series of *Make It Pay* about money-making hobbies were also made for national showing on Channel 4.

There was also a third series of *The Irish R.M.* in which Ulster Television has had a major co-production role.

Good Evening Ulster, presented by Eamonn Holmes, continues to be the

company's top rating local news magazine programme, and features regularly in the local top ten programmes. Other news is covered in *Lunchtime*; *Ulster News Headlines*; and *News at Bedtime*.

The four-camera outside broadcast unit (which, incidentally, was used to shoot *The Hidden Curriculum*) had an extremely busy year, making further series of *The Lakeland Games*, *Bowling*, and covering other top sporting events including the UK Athletic Championships and International Boxing, as well as *Morning Worship* and *Highway* programmes for the network.

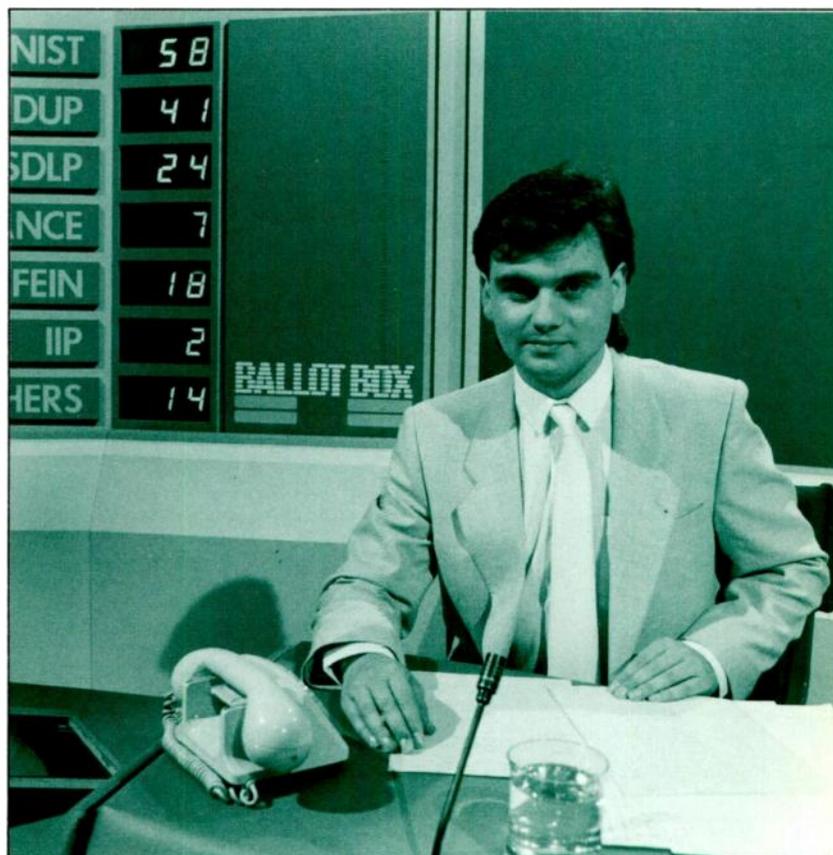
Lifestyle and *Advice*, programmes which encourage new interests in daily life and health, as well as providing useful information to smooth day-to-day problems, again had considerable viewer follow-ups.

Counterpoint covers current affairs, while the arts in the Province are covered in depth in *Spectrum*; *Farming Ulster's* inventions competition brought another large response; and a further series of *How Does Your Garden Grow?*, a look at private gardens large and small in town and country, is planned.

Life After School is a new series giving advice to secondary-school children about to leave formal education; while *Swings and Roundabouts* is the working title of a new primary series to replace the long-running *Hop, Skip and Jump*.

In religion, there was another series of *Rejoice* with the emphasis on music; special *Church Reports* on the annual deliberations of the four main churches, and the weekly *Winesap* slot.

Password was an interesting new format quiz series.



YORKSHIRE



The Television Centre, LEEDS LS3 1HS
Tel: 0532 438283 Telex: 557232
Television House, 32 Bedford Row,
LONDON WC1R 4HE Tel: 01-242 1666
Charter Square, SHEFFIELD S1 4HS
Tel: 0742 23262
185 Ferensway, HULL HU1 3PH
Tel: 0482 24488
88 Bailgate, LINCOLN LN1 3AR
Tel: 0522 30738
8 Bullring Lane, GRIMSBY DN31 1DY
Tel: 0472 57026
1 Queen Street, RIPON HG4 1EG
Tel: 0765 701551

Directors. Derek Palmer (*Chairman*); Paul Fox, CBE (*Managing Director*); Tony Preston (*Deputy Managing Director*); John Fairley (*Controller of Programmes*); Allan Hardy (*Commercial Director*); Clive Leach (*Director of Marketing & Sales*); George Brotherton-Ratcliffe; Francis Baron; Mrs Phoebe David; Stephen H. Hall; Gordon Linacre, CBE, AFC, DFM; Nicholas G. W. Playne; Bob Ramsey, CBE; Prof. William Walsh; Alan Whittaker.

Executives. David Cunliffe (*Controller of Drama*); Vernon Lawrence (*Controller of Light Entertainment*); John Willford (*Controller of Corporate Affairs*); Ralph Coyle (*Company Secretary*); John Willis (*Head of Documentaries and Current Affairs*); Bob Bairstow (*Head of Programme Planning*); Kenneth Bellini (*Head of Programme Purchasing*); Duncan Dallas (*Head of Science & Features*); Chris Jelley (*Head of Education and Religion*); Graham Ironside (*Head of Local Programmes & Sport*); Joy Whitby (*Head of Children's Programmes*); Ted Wright (*General Manager*); Brian Harris (*General Manager Business Affairs*); Gerald Harris (*Deputy Commercial Director*); Derek Stevenson (*Controller UK Regional Sales*); Michael Thornhill (*Head of Staff Relations*); John O. Rogers (*Chief Engineer*); John Smith (*Head of Programme Administration*); Peter Smale (*Head of Technical Operations*); Peter Rogers (*Head of Production Operations*); Neil Bramson (*Head of Presentation and Promotions*); Keith Morgan (*Head of Music*); Malcolm Drury (*Head of Casting*); Fillp Cieslik (*Contracts Manager*); Michael Crossley (*Head of Press & Public Relations*); Sally Mason (*Head of Publications and Merchandising*); Sallie Ryle (*Head of Publicity*).

Programmes. Over the past year Yorkshire Television has consistently proved the most heavily viewed ITV station. The company's productions and programme makers have continued to win national and international honours with the total number of awards passing the 'century mark' during the year.

The documentary *Windscale: The Nuclear Laundry*, which provoked a Government inquiry, brought its total of awards to eight, making it YTV's most-honoured production. There was special pride in the Royal Television Society 'Best Regional Daily News Magazine Programme' award for *Calendar*, acknowledging the programme's professional coverage for this diverse region of six million viewers.

The policy of attracting big star names continued with Cheryl Ladd starring in *Romance on the Orient Express*, the love story filmed in Venice, Paris and the South of France, and also starring Stuart Wilson and John Gielgud.

Writer of the Year Alan Plater's clever blend of intrigue and romance, *The Beiderbecke Affair*, with James Bolam and

Barbara Flynn, proved one of the year's most appreciated drama series. Michael J. Bird reflected passions and conflicts in a thriving motor business in *The Winning Streak*, starring Dinah Sheridan and Leslie Sands. With its move to peak time in the London area, the refreshing Dales drama, *Emmerdale Farm*, went from strength to strength with consistent Top 20 ratings for its twice-weekly editions, reaching its 1,000th episode in November 1985.

YTV's documentary department enjoyed another excellent year. *First Tuesday*, the much-admired monthly documentary magazine, now in its third year, showed initiative in the special VE celebration report *Yanks Meet Reds* from behind the Iron Curtain. *The Unofficial Famine*, in the rebel-held region, was one of the most moving Ethiopian reports. Other subjects ranged from Beirut to Belfast, from women cadets at Sandhurst to racial attacks in London, from old Pennine customs to pensioners holidaying in Spain. The Battle of Britain anniversary was marked most memorably by ex-RAF and Luftwaffe pilots in *Churchill's Few*.

John Willis observed the Welfare State 40 years on through the eyes of those who rely on it, in his penetrating four-part study *From the Cradle to the Grave*. The world's best-selling science fiction writer, Arthur C. Clarke, considered the paranormal in his startling *World of Strange Powers*, and Barry Cockcroft's *Once in a Lifetime* trilogy had a sporting theme.

Dr Miriam Stoppard conducted another illuminating series of *Where There's Life*, embellished by Dr Rob Buckman's film reports from America.

Writer Eric Chappell found another comedy winner in *Home to Roost*, starring John Thaw with Reece Dinsdale as his unwelcome teenage son. Another new comic character was the ex-Yorkshire miner in the alien south, played by Brian Glover, in Peter Tinniswood's *South of the Border*.

YORKSHIRE TELEVISION

Mollie Sugden returned in the evergreen *That's My Boy*, and also maintaining their perennial appeal were the competitive shows, 3-2-1, with Ted Rogers, and *Winner Takes All*, with Jimmy Tarbuck presenting the 11th series.

A galaxy of famous names from the music world, from Brook Benton to Peggy Lee, featured in *Live at City Hall* from Sheffield.

On Channel 4, former Old Bailey judge Alan King-Hamilton, OC, presided in *Case on Camera*; the word and numbers game *Countdown* flourished with regular Top Ten placings; Alan Plater recalled Arthur Lucan in *On Your Way Riley*, with Brian Murphy and Maureen Lipman; and Robert Kee and Ann Loades examined moral issues behind the news in *7 Days*.

For children, Neil Innes presented the seventh series of *The Book Tower*, and there were more high jinks *Behind the Bike Sheds*.

Farmhouse Kitchen, ITV's longest-running cookery series, and the successful *Baby & Co.* returned. Jimmy Young hosted two series of his current affairs debates.

The award-winning *Calendar* reflected the daily life of the region, covering the miners' strike and the aftermath of the Bradford City fire disaster, recorded so graphically by YTV's outside broadcast cameras. *Calendar* also embraced subjects varying from politics to animals in its spin-off programmes and expanded its airtime by going 'live' at lunchtime, three days a week, and increasing news bulletins. Another step forward for the regional programmes was the introduction of community service announcements and the informative *Help Yourself*. Special reports ranged from the rebuilding of York Minster to *The Killing of Sergeant Speed*, and there was also the varied *Northern Line* series of documentaries.

Outside broadcast cameras covered the 'Roses' cricket; soccer; show jumping; Rugby League; speedway; wrestling; boxing; and brass bands.

Right
The *Home to Roost*
comedy series starred
John Thaw with Reece
Dinsdale as his son.



ITN/ORACLE/ITCA/ITP

INDEPENDENT TELEVISION NEWS



ITN House, 48 Wells Street
LONDON W1P 4DE
Tel 01-637 2424 Telex 22101

ITN provides the daily programmes of national and international news for the Independent Television network and a weekday news and news analysis programme for Channel 4. It also produces other programmes and services for the ITV companies.

Directors. Lord Buxton, MC, DL (Chairman); Sir Alastair Burnet, Richard Dunn, Paul Fox, William Hodgson (Director of Development); Alex Mair, MBE, David McCall; Paul McKee (Deputy Chief Executive); Daniel Moloney (Company Secretary & Finance Director); David Nicholas, CBE

(Editor & Chief Executive), Robert Phillis, David Plowright; Brian Tesler, Ronald Wordley

Senior Executives. Michael Batchelor (Head of Operations); Paul Mathews (General Manager); Michael Morris (Head of Production); Derek Murray (Deputy Editor); Stewart Purvis (Deputy Editor - Channel Four News); Norman Rees (Chief Assistant Editor); Derek Walker (Staff Controller); Peter Ward (Director of Engineering); Hugh Whitcomb (Managing Editor)

Managers. Peter Banyard (Manager Film & ENG Production); Peter Cole (Assistant Editor Input); Derek Dowsett (Programme Editor - News at 5.45); Margaret Eales (Senior Foreign Editor); Brian Edmonton

(Production Controller); Jim Green (Head of News Information); Peter Hall (ORACLE Manager); Nigel Hancock (Senior News Editor); Ronnie Hubbard (Head of Assignments); Martyn Hurd (Assistant Manager, Production Planning); Michael Jessey (Manager, Hire of Services); James Lancaster (Assistant General Manager); Chris Long (Manager, Computing & Graphics); Lawrie Read (Manager, Studio Services); Brian Pendry (Manager, Production Facilities); Geraldine Sharpe Newton (Head of Public Relations); Terry Shore (Manager, Production Planning); Derek Taylor (Newsroom Manager); Sue Tinson (Senior Editor, News at Ten & Special Programmes); David Warner (Manager, Film Library); Richard Patterson (Personnel Manager)

ORACLE TELETEXT LTD.



Craven House, 25-32 Marshall Street
LONDON W1V 1LL
Tel 01-434 3121 Telex 8813039

Organisation. ORACLE provides the teletext service for ITV and Channel 4 and is owned jointly by all the ITV companies operating in Great Britain and Northern Ireland. Its national news, sport and business news services are supplied by

ORACLE's unit at ITN. national features and service information are produced from the centre in Craven House. ORACLE also broadcasts regional TV Guides, weather information and a What's On Guide for each ITV area.

Directors. P S Paine, CBE, DFC (Chairman); P J Bailey (Managing Director); R J Brooke (Financial Director); H G

Metzgen (Sales and Marketing Director); Sir Brian Bailey, OBE; J Gatward; D Hunt; B Tesler

Executives. D Klein (Editor); M Farrell (Chief Engineer); I Hedger (Systems Manager); G Rowston (Subtitles Editor)

INDEPENDENT TELEVISION COMPANIES ASSOCIATION



Knighton House, 56 Mortimer Street,
LONDON W1N 8AN Tel 01-636 6866
Telex 262988

Incorporated as a company limited by guarantee, ITCA is the trade association of the ITV companies. The organisation provides a central Secretariat to service those needs of the industry requiring a co-ordinated and centralised approach. The governing body is the Council, comprising all the Managing Directors, and its main task is to determine the joint policy of the companies over a wide range of industry matters.

Officers. David Shaw (General Secretary); Ivor Stoiliday (Secretary); Colin Shaw (Director, Programme Planning Secretariat); John Calvert (Director, Industrial Relations);

Brian Sanctuary (Head of Marketing Services); John Jackson (Head of Copy Clearance); Norman Green (Co-ordinating Engineer).

The Programme Planning Secretariat serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

The Industrial Relations Secretariat is responsible for the overall co-ordination and direction of the network's IR policy. This involves the annual pay negotiations with seven trade unions, the resolution of disputes which reach national level, the interpretation of the national agreements and provision of advice to companies.

The ITV companies compete with each other for advertising revenue, and although this means that each company

must be free to determine its own marketing policy, there are nevertheless certain marketing issues which require a joint approach. The role of the Marketing Department is to co-ordinate this centralised approach.

The Engineering Department is responsible for co-ordinating research on technical matters and disseminating technical information throughout the network.

The Association has a special Copy Clearance Department which deals with the examination and approval of all television and radio advertisements before transmission to ensure that they conform to The IBA Code of Advertising Standards and Practice and the relevant statutory requirements.

INDEPENDENT TELEVISION PUBLICATIONS



247 Tottenham Court Road, LONDON
W1P 0AU
Tel 01-323 3222

Constitution. Independent Television Publications Ltd. is owned jointly by the fifteen ITV companies operating in Great Britain and Northern Ireland. It publishes TVTimes and Look-in.

Directors. George A Cooper (Chairman); Alwyn Wise (Managing Director); Sir Brian Bailey, OBE; William Brown, CBE; Richard Dunn; James Gatward; J Graham; Bruce Gyngell; Donald Harker; R. B. Henderson, CBE; Clive W. Leach; Alex Mair, MBE; D. S. McCall; Peter McNally; Anthony Peagam; R. W. Phillis; David Reay; L. I. Thompson; R. W. Wordley.

Chairman's Committee. George A Cooper (Chairman); Alwyn Wise (Managing Director); William Brown, CBE; Donald Harker; Peter McNally; Anthony Peagam (Editor); L. I. Thompson (Financial Director)

Senior Executives. Alwyn Wise (Managing Director); L. I. Thompson (Financial Director); Anthony Peagam (Editor TVTimes); Peter Barber (Production Director); Nigel Cole (Director of Promotion and Publicity); Ken Harrigan (Marketing Development Director); Jeffrey Kalman (Company Secretary); John Littlejohn (Sales Director); Adrian O'Neill (Advertisement and Marketing Director). **Look-in.** Editor - Colin Shelbourne.

INDEPENDENT TELEVISION BOOKS LIMITED
A subsidiary company of Independent Television Publications Ltd. publishes books and other publications related to ITV.

Directors. Alwyn Wise (Chairman); Colin Shelbourne; John Littlejohn; Anthony Peagam; L. I. Thompson.

PURSELYNN LIMITED

A subsidiary company operating as Independent Television Marketing Enterprises and providing marketing and ancillary publishing services to the parent company.

Directors. Alwyn Wise (Chairman); Nigel Cole (Chief Executive); Anthony Peagam; L. I. Thompson

BELFAST

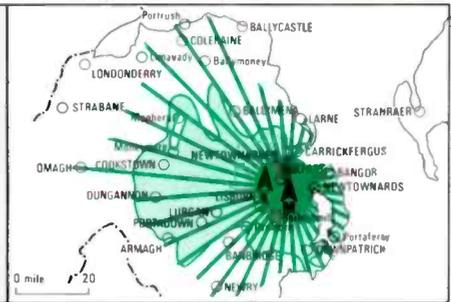


Downtown Radio,
PO Box 96,
NEWTOWNARDS BT23 4ES
Northern Ireland
Tel: 0247 815555
Telex: 747570

Directors H. A. Nesbitt (*Chairman*); E. B. Walmsley (*Vice-Chairman*); I. E. Tinman (*Managing Director*); The Duke of Abercorn; D. E. Alexander; D. S. Birley; R. Crane; J. T. Donnelly; J. P. Hinds; G. Lavery; Ms F. O'Hara; D. Sloan (*Head of News*).

Officers K. Boyle (*Sales Manager*); G. Crothers (*Company Secretary*); B. McCusker (*Chief Engineer*); A. McDowell (*Publicity/Promotions Manager*); J. Rosborough (*Head of Programming*).

1026 kHz (293 metres), VHF 96.0 MHz AIR DATE: 16.3.76



BIRMINGHAM

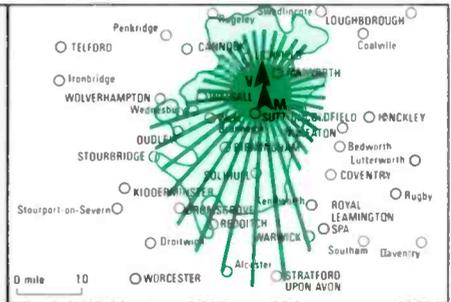


BRMB Radio,
Radio House,
PO Box 555,
Aston Road North,
BIRMINGHAM B6 4BX
Tel: 021-359 4481/9
Telex: 339707

Directors A. J. Parkinson (*Chairman*); D. A. Pinnell (*Managing Director*); G. N. Battman; Mrs M. A. Brown, CBE, JP; Mrs A. M. Coulson; R. S. Davies, TD (*Sales*); J. F. Howard; M. D. Ishmael, MBE; J. C. Mason, OBE; J. Patrick, JP; E. Swainson, CBE.

Executives D. Bagley (*Publicity & Promotions Manager*); M. Owen (*Programme Controller*); B. Sheppard (*News Editor*); L. L. A. Trethewey (*Company Secretary*); D. Wood (*Chief Engineer*).

1152 kHz (261 metres), VHF 94.8 MHz AIR DATE: 19.2.74



BOURNEMOUTH

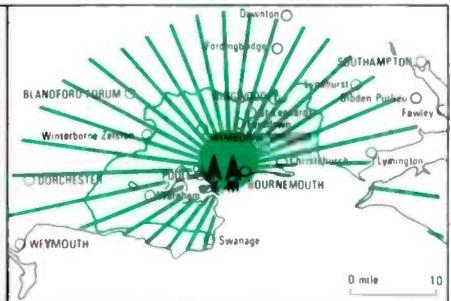


2CR (Two Counties
Radio),
5-7 Southcote Road,
BOURNEMOUTH BH1 3LR
Tel: 0202 294881
Telex: 418362

Directors The Lord Stokes, TD, DL (*President*); L. Jackson (*Chairman*); D. J. Porter (*Managing Director*); Miss C. E. Austin-Smith; D. O. Gladwin, CBE, JP; A. R. Hartwell; L. Jackson; Dr G. V. Jaffe; Mrs P. Seeger; D. J. Spokes; T. G. Stevenson; J. N. R. Wilson.

Senior Staff R. Swainson (*Programme Controller*); S. Horobin (*Chief Engineer*); C. Kelly (*News Editor*); L. Williams (*Sales Manager*).

828 kHz (362 metres), VHF 97.2 MHz AIR DATE: 15.9.80



BRADFORD/ HUDDERSFIELD & HALIFAX

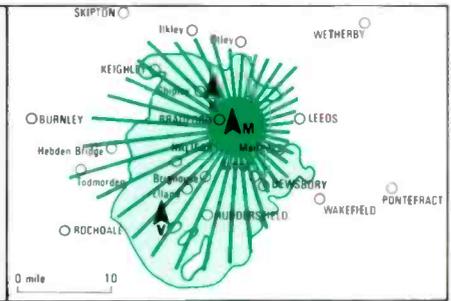


Pennine Radio,
PO Box 235,
Pennine House,
Forster Square,
BRADFORD BD1 5NP
Tel: 0274 731521

Directors K. Marsden (*Chairman*); M. S. Boothroyd (*Managing Director and Company Secretary*); S. Carter; J. Dickinson; E. Haigh; S. W. Harris; S. Holland; R. J. Jameson; A. H. Laver; P. J. D. Marshall; D. Shutt; A. I. Sykes; J. S. D. Towler; N. F. M. Walker; E. N. Wood.

Executives R. S. Bowley (*Chief Engineer*); Mrs L. Mortimer (*Sales Manager*); W. Venters (*Programme Controller*).

**Bradford: 1278 kHz (235 metres), VHF 96.0 MHz
Huddersfield & Halifax: 1530 kHz (196 metres),
VHF 103.4 MHz (102.5 MHz, late 1985)
AIR DATES: 16.9.75 (BRADFORD) 4.12.84 (HUDDERSFIELD & HALIFAX)**



BRIGHTON

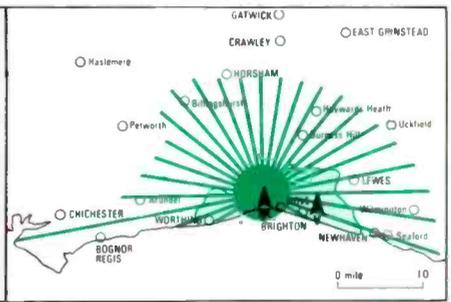


Southern Sound,
Radio House,
Franklin Road,
PORTSLADE BN4 2SS
Tel: 0273 422288

Directors Cdr. H. S. Marland (*Chairman*); J. King (*Vice-Chairman*); R. McLeod (*Managing Director*); I. Powell (*Financial Director*); O. Barry; R. Chandler; D. Kennedy; Lord Romsey; J. Spiers; R. Stiles.

Senior Staff C. Beacher (*Sales Manager*); Mrs M. Steer (*Financial Controller*); S. Trimmingham (*News Editor*); V. Geddes (*Programme Controller*); T. Millard (*Sports*); L. Borg-Cardona (*Head of Music*); D. Austin (*Engineer*).

1323 kHz (227 metres), VHF 103.4 MHz AIR DATE: 29.8.83



BRISTOL

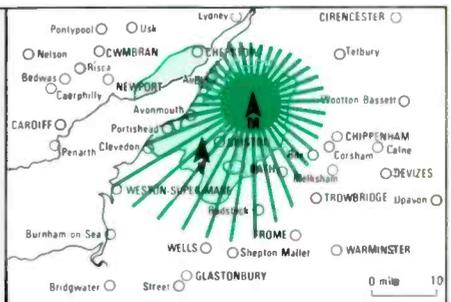
"GWR"

GWR,
PO Box 2000,
Watershed,
Canon's Road,
BRISTOL BS99 7SN
Tel: 0272 279900
Telex: 449238

Directors M. J. Hussey & N. Tresilian (*Joint Chairmen*); J. Bradford (*Chief Executive*); R. Bernard (*Managing Director*); P. Angus; R. Baldwyn; R. Banks; W. G. Beloe; Dr Barbara Clay; H. Cory; Mrs J. Dann; P. Harford; Lord Kennet; Mrs H. Kime; Miss C. Kitto; H. Meakin; R. Nethercott; D. Parkes; Mrs S. Pirie; J. G. Pontin; G. Roberts; K. Savage; J. M. Tidmarsh; T. E. Turvey; W. Wilder; A. Dann (*Company Secretary*).

Executives R. Bernard (*Programme Controller*); S. Cooper (*Programme Co-ordinator*); P. Angus (*Director of Sales*); J. Lewis (*Financial Controller*); Q. Howard (*Chief Engineer*); T. Jarman (*Commercial Production*); M. Seaman (*Programme Co-ordinator*); S. Eglington (*Head of News*); C. Scott (*Sales Manager*).

1260 kHz (238 metres), VHF 96.3 MHz AIR DATE: 27.10.81



BURY ST. EDMUNDS

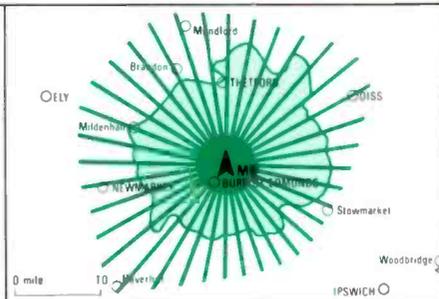


Saxon Radio,
Long Brackland,
BURY ST. EDMUNDS,
Suffolk, IP33 1JY
Tel: 0284 701511

Directors. R. Scott (*Chairman*); Ms S. Alper; Mrs K. S. Blanshard; D. A. Cocks; Dr B. Donoghue; N. C. Duval; Mrs P. J. Dyer; Cdr. J. C. Jacob; A. W. Mills; J. N. Murphy; D. G. Packham; A. R. P. A. Ullstein; B. W. H. Ullstein.

Executives. C. Opperman (*Head of News and Features*); S. Gordon (*Programme Controller*); M. Ashby (*Accountant*); Ms C. Green (*Head of Sales*); J. Havard-Davies (*Region Sales*); N. Hunt (*Chief Engineer*); W. Robinson (*Promotions Manager*).

1251 kHz (240 metres), VHF 96.4 MHz AIR DATE: 6.II.82



CARDIFF

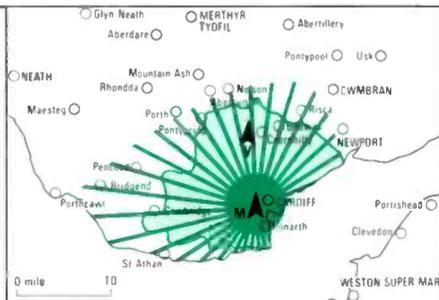


Red Dragon Radio
Radio House,
West Canal Wharf,
CARDIFF CF1 5X1
Tel: 0222 384041
Telex: 497572

Directors. To be appointed.

Senior Staff. To be appointed (*Programme Controller*); Neil Jones (*Sales & Marketing Controller*); J. Hawkins (*News Editor*); P. Frost (*Senior Engineer*).

1359 (221 metres), VHF 96.0 MHz AIR DATE: II.4.80



COVENTRY

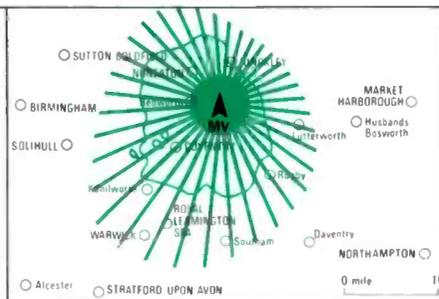


Merca Sound,
Hertford Place,
COVENTRY CV1 3TT
Tel: 0203 28451
Telex: 31413

Directors. Lord Butterworth of Warwick (*Chairman*); I. Rufus (*Managing Director*); Lady Butterworth; P. Davis; W. Everard; B. Gillit; Lady Liggins. OBE; Cllr. E. Lloyd; Miss B. Price; A. J. de N. Rudge; A. Singh; P. White.

Officers. B. Napier-Barrett (*Music Organiser*); F. Bradford (*Financial Controller*); P. Lowe (*News Editor*); L. Frayne (*Chief Engineer*); N. Rushbrooke (*Sales Controller*); S. Linnell (*Programme Controller*).

1359 kHz (220 metres), VHF 95.9 MHz AIR DATE: 23.5.80



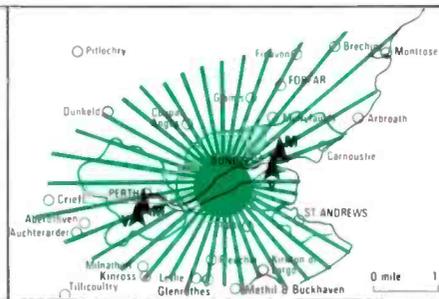
DUNDEE/PERTH



Radio Tay,
PO Box 123,
DUNDEE DD1 9UF
Tel: 0382 29551
Telex: 76412

Directors. J. Pow (*Chairman*); A. R. Mackenzie (*Managing Director & Chief Executive*); I. Anderson; M. Goodrich; P. Hattie; D. Hendry; I. Large (*Advertising Director*); R. Lindsay; J. Urquhart.

Dundee: 1161 kHz (258 metres), VHF 95.8 MHz
Perth: 1584 kHz (189 metres), VHF 96.4 MHz
AIR DATES: 17.10.80 (DUNDEE); 14.11.80 (PERTH)



EDINBURGH

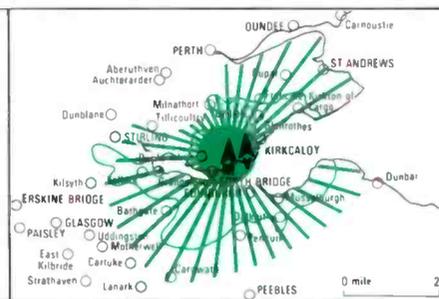


Radio Forth,
Forth House,
Forth Street,
EDINBURGH EH1 3LF
Tel: 031-556 9255
Telex: 727374

Directors. Sir Maxwell Harper Gow, MBE (*Chairman*); R. Findlay (*Managing Director & Chief Executive*); K. A. Baker (*Canada*); Mrs W. Blakey; J. H. Currie; Lady Dunpark; D. C. C. Ford; R. McPherson; J. A. Romanes; T. Steele (*Programme Director*); A. R. Wilson (*Finance and Company Secretary*).

Executives. D. Johnston (*News Editor*); I. Wales (*Chief Engineer*); G. Wilson (*Sales Manager*); S. Wilkie (*Programme Co-ordinator*); C. Somerville (*Features Editor*).

1548 kHz (194 metres), VHF 96.8 MHz AIR DATE: 22.1.75



EXETER/TORBAY

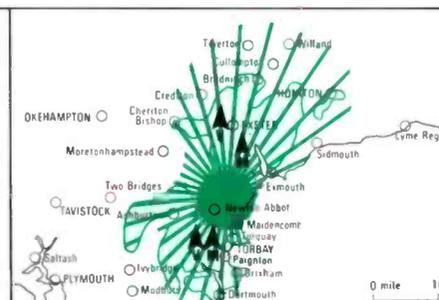


DevonAir Radio,
35-37 St. David's Hill,
EXETER EX4 4DA
Tel: 0392 30703
Telex: 42496

Directors. Sir Ian H. Amory (*Chairman*); D. J. Cousins (*Managing Director and Programme Controller*); H. M. Turner (*Company Secretary*); K. Fordyce; J. Gibbons (*News Editor*); Mrs J. Goodson; K. Holmes; A. J. Martin; A. Mollett; Dr W. Parker; M. F. Dobson; Mrs A. Devonport.

Senior Staff. N. Bennett (*Chief Engineer*); S. Snell (*Sales Manager*).

Exeter: 666 kHz (450 metres), VHF 95.8 MHz
Torbay: 954 kHz (314 metres), VHF 95.1 MHz
AIR DATES: 7.11.80 (EXETER); 12.12.80 (TORBAY)



GLASGOW

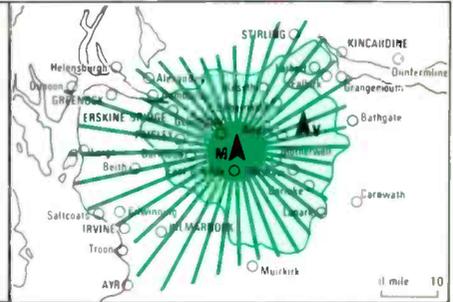


Radio Clyde.
Clydebank Business Park.
Clydebank.
GLASGOW G81 2RX
Tel: 041-941 1111

Directors. F. I. Chapman (*Chairman*); J. Gordon, CBE (*Managing Director*); W. Brown, CBE; A. Dickson; H. Grossart; Miss P. Hay; K. McKellar; A. R. MacMillan; A. J. Murray (*Company Secretary*); Sir Iain Stewart.

Senior Executives. A. Dickson (*Programme Controller*); G. Allan (*Chief Engineer*); J. Bowman (*Financial Controller*); G. Holliman (*Sales & Marketing Controller*); C. Adams (*News Editor*); D. Williamson (*News Editor*).

1152 kHz (261 metres), VHF 95.1 MHz AIR DATE: 31.12.73



GLOUCESTER & CHELTENHAM

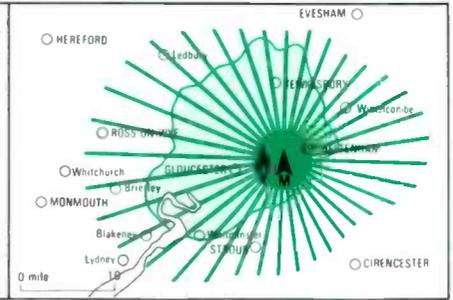


Severn Sound.
Old Talbot House.
67 Southgate Street.
GLOUCESTER GL1 2DO
Tel: 0452 423791

Directors. C. D. Lindley (*Chairman*); E. R. Vickers (*Managing Director/Programme Controller*); O. Blizzard; M. Davison; Miss S. Driscoll; Mrs J. Elliott; M. Hammond; R. Neale; M. F. Orchard, MBE; D. Potter; G. Sigsworth; Mrs S. Webster.

Senior Staff. F. B. Houbens (*Financial Controller & Company Secretary*); N. Pattison (*Sales Manager*); G. Barratt (*Head of News*); M. L. Marshalla (*Chief Engineers*).

774 kHz (388 metres), VHF 95.0 MHz AIR DATE: 23.10.80



GREAT YARMOUTH & NORWICH

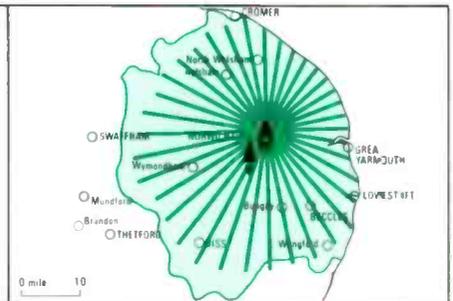


Radio Broadland.
47-49 St. George's Plain.
Colegate.
NORWICH NR3 1DD
Tel: 0603 630621

Directors. D. H. Cargill (*Chairman*); G. R. Stuart (*Managing Director*); W. H. Beets; M. S. Bradbury; F. W. Cheetham; Viscount Coke; G. Copeman; R. C. Frostick; R. Gawn; D. Hampson; C. J. M. Hardie; P. L. Hollis; A. Jeffrey; D. McCall; W. Roy; J. G. Swinfield; M. Taylor.

Executives. M. Stewart (*Programme Controller*); R. Young (*Sales Controller*); B. Barr (*Chief Engineer*); J. Smith (*News Editor*).

1152 kHz (260 metres), VHF 97.6 MHz AIR DATE: 1.10.84



GUILDFORD

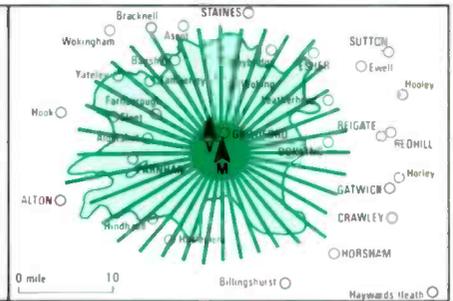


County Sound.
The Friary.
GUILDFORD GU1 4YX
Tel: 0483 505566

Directors. J. N. Cunningham (*Chairman*); D. Lucas (*Managing Director*); K. Loughnan (*Company Secretary*); R. Haynes; D. Bellerby, JP; M. Gamston; F. Muir, CBE; M. Powell (*Programme Director*); L. Reed; R. Symes Schutzmann; I. McKenzie; Cllr P. Drake-Wilkes, OBE; R. Hill, MBE; J. Downham; P. Wannell.

Executives. R. Collins (*Sales Controller*); M. Powell (*Programme Director*); M. Deacon (*News Editor*); R. Lawley (*Chief Engineer*); D. Roberts (*Accountant*).

1476 kHz (203 metres), VHF 96.6 MHz AIR DATE: 4.4.83



HEREFORD/WORCESTER

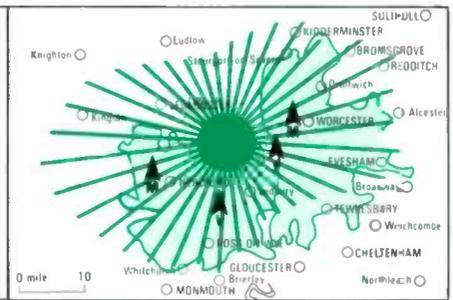


Radio Wyvern.
5/6 Barbourne Terrace.
WORCESTER WR1 3IS
Tel: 0905 612212

Directors. Sir John Cotterell (*Chairman*); N. B. Bliton (*Managing Director*); R. Corbett; P. S. Hill; P. Marsh; Mrs E. Mears; A. G. Mollett; A. Organ; I. Pike, OBE; D. A. Pinnell.

Executives. R. J. Smith (*News Editor*); J. M. Owens (*Financial Controller*); J. Hodgson (*Sales Manager*).

Hereford: 954 kHz (314 metres), VHF 95.8 MHz
Worcester: 1530 kHz (196 metres), VHF 96.2 MHz
AIR DATE: 4.10.82



HUMBERSIDE

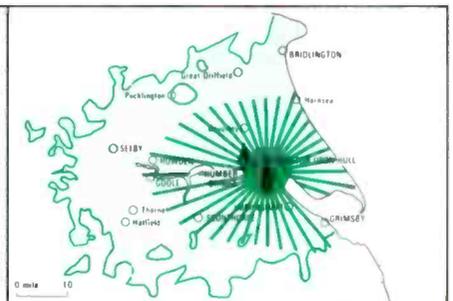


Viking Radio.
Commerical Road.
HULL HU1 2SG
Tel: 0482 25141

Directors. Tony Wilbraham (*Chairman*); Ian Blakey (*Deputy Chairman*); Roger Brooks (*Managing & Programme Director*); Janet Blackman; Jack Clayton; Peter Carver; John Davies; John Dixon; James Jackson; Bill MacDonald; John McDermott; Alan Plater; Dudley Ramsden; Jack Sturman; George Wright (*Company Secretary*).

Executives. Nigel Mallender (*Sales Manager*); Colin Palmer (*News Editor*); Jeff Taylor (*Company Accountant*).

1161 kHz (258 metres), 102.7 MHz VHF AIR DATE: 17.4.84



LONDON News and Information

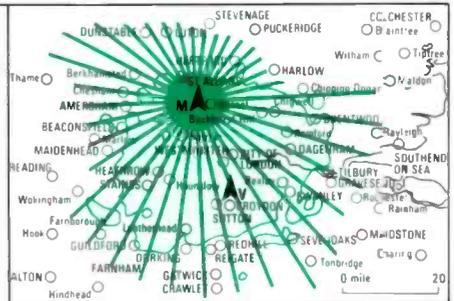


London Broadcasting Company (LBC), Communications House, Gough Square, LONDON EC4P 4LP
Tel: 01-353 1010

Directors. Rt. Hon. C. J. Chataway (Chairman); B. Coppen-Gardner (Managing Director); K. Baker (Canada); G. Bogle, CBE.; J. Bowman; W. Gibbs; R. Gilbert; Mrs S. Hogg; G. Margolis (Director of Finance/Company Secretary); B. Nicholson; P. Thornton (Editorial Director); B. Wallis (alternate).

Executives. P. Juviler-Bacon (Assistant Editor - LBC); Ms C. Daymon (Publicity and Promotions Manager); R. Francis (Head of Engineering); R. Malcolm (Assistant Editor - LBC); J. Perkins (Managing Editor); D. Wilsforth (Editor - IRN).

1152 kHz (261 metres), VHF 97.3 MHz AIR DATE: 8.10.73



LUTON/BEDFORD

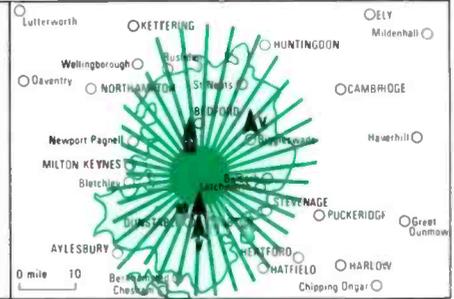


Chiltern Radio, Chiltern Road, DUNSTABLE LU6 1HO
Tel: 0582 666001
55 Goldington Road, BEDFORD MK40 3LS
Tel: 0234 49266

Directors. P. L. Burton (Chairman); C. R. Mason, TD (Managing Director); Mrs J. E. Austin; M. B. Blackledge; R. D. Clark; H. G. Darbon; P. W. Desborough; E. Francis; R. J. F. Howard; B. W. King; N. King; Mrs J. M. Moody, JP; Mrs D. Nutting; R. A. Stlby; J. Stollery.

Executives. P. K. Fothergill (Programme Controller); S. Reed (Finance Controller/Company Secretary); P. Poulton (Head of Sales & Marketing); R. Robinson (Chief Engineer); K. Balmforth (News Editor).

South (Luton): 828 kHz (362 metres), VHF 97.6 MHz
North (Bedford): 792 kHz (378 metres), VHF 95.5 MHz
AIR DATES: 15.10.81 (LUTON) 1.3.82 (BEDFORD)



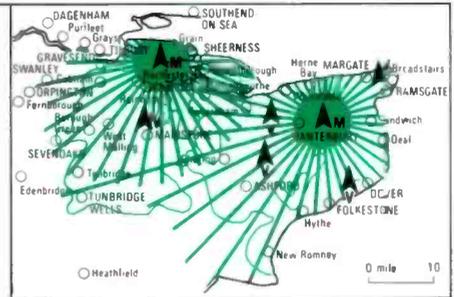
MAIDSTONE & MEDWAY/EAST KENT INVICTA

Invicta Radio (Incorporating Northdown Radio and Network East Kent), 37 Earl Street, MAIDSTONE ME14 1PF
Tel: 0622 679061
15 Station Road East, CANTERBURY CT1 2RB
Tel: 0227 67661

Directors. Richard Sturt (Chairman); Harry Lambert (Joint Deputy-Chairman); George Stewart; Michael Bukht (Managing Director); Anthony Brook; Roger Francis; Richard Harvey; The Hon. Michael-John Knatchbull; Richard Morris; Lady Northbourne; Ken Piper; Nigel Reeve (Sales Director); Richard Scase; David Shaw; David Thompson, JP.

Senior Executives. Roger Day (Programme Manager); Magnus Carter (Head of News); Martin Schimmer (Chief Engineer); Greg Bayne (Financial Controller).

Maidstone & Medway: 1242 kHz (242 metres), VHF 103.8 MHz (103.1 MHz, late 1985)
East Kent: 603 kHz (497 metres), VHF 95.1 MHz (102.8 MHz, late 1985) (Canterbury), 95.9 MHz (Thanet), 97.0 MHz (Dover), 96.3 MHz (Ashford) AIR DATE: 1.10.84



MANCHESTER



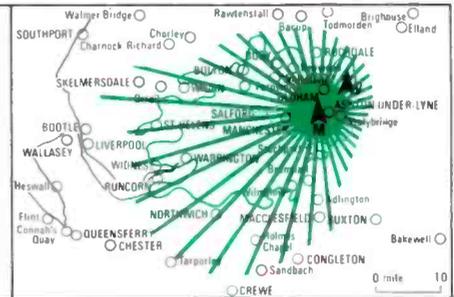
Piccadilly Radio, 127-131 The Piazza, Piccadilly Plaza, MANCHESTER M1 4AW
Tel: 061-236 9913

Directors. N. Quick, CBE (Chairman); P. T. Birch (Deputy Chairman); C. Walters (Managing Director and Chief Executive); T. Arnold, MP; A. Blond; D. Boothman; Mrs K. Brandon; S. Friedland; D. May; M. Peacock; Mrs J. Taylor; Lord Winstanley; B. G. Jones (Secretary).

Senior Executives. S. Barnes (Chief Engineer); M. Briscoe (Head of News and Current Affairs); S. Cole (Head of Programmes); H. Tatlock (Sales Director); B. Beech (Head of Promotional Development).

Senior Staff. Ms L. Bracken (Commercial Traffic); J. Hancock (Politics); J. Pickford (Sport); M. Woods (Commercial Production).

1152 kHz (261 metres), VHF 97.0 MHz AIR DATE: 2 4 74



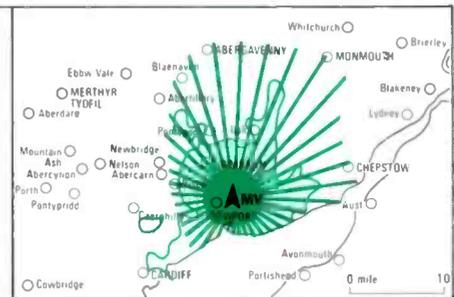
NEWPORT (GWENT)



Gwent Broadcasting

Service currently provided by Red Dragon Radio.

1305 kHz (230 metres), VHF 104.0 MHz AIR DATE: 13.6.83



NORTHAMPTON

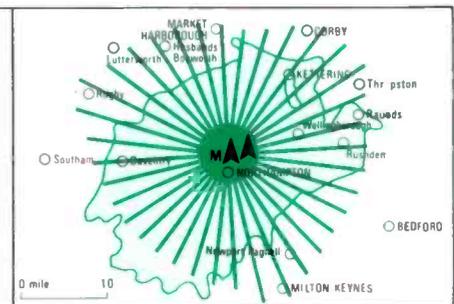


Hereward Radio, PO Box 1557, Abington Street, NORTHAMPTON NN1 2HW
Tel: 0604 29811

Directors. Patrick Sharman (Chairman); Leslie Oldman (Deputy Chairman); Stewart Francis (Managing Director); Jean Barker; David Bural; The Earl of Dalkeith; Martin George; William Gibbs; Harry Giltrap; Max Hastings; Denzil How; Tony Rounthwaite; John Sharman (Company Secretary); Dick Shaw; John Westcombe; Charles Winfrey.

Senior Staff. John Rees (Station Manager); Andy Gilles (Programme Controller); James Warrack (Chief Engineer); Martin Spark (Sales Manager); Mike Day (News Editor).

1557 kHz (193 metres), VHF 102.8 MHz AIR DATE: 1.10.84



NOTTINGHAM

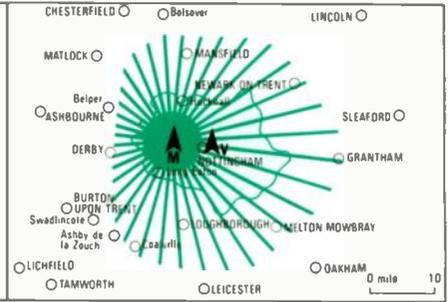


Radio Trent
29/31 Castle Gate,
NOTTINGHAM NG1 7AP
Tel: 0602 581731

Directors. F. E. Doherty (*Chairman*); Mrs A. Stanley (*Deputy Chairman*); R. Coles (*Managing Director*); J. Clayton; R. J. Godfrey; Miss M. J. Lyon; A. G. Mollett; B. Porter; G. Bromley; C. Wright.

Executives. N. Mabe (*Sales Controller*); C. C. Hughes (*Programme Controller*); J. Lockwood (*Company Secretary & Accountant*); D. Newman (*News Editor*); G. E. Woodward (*Chief Engineer*).

999 kHz (301 metres), VHF 96.2 MHz AIR DATE: 3 7 75



PETERBOROUGH

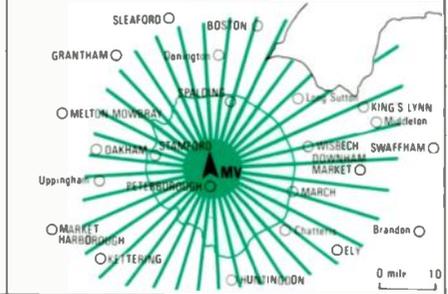


Hereward Radio,
PO Box 225,
114 Bridge Street,
PETERBOROUGH PE1 1XJ
Tel: 0733 46225

Directors. Patrick Sharman (*Chairman*); Leslie Oldman (*Deputy Chairman*); Stewart Francis (*Managing Director*); Jean Barker; David Burrall; The Earl of Dalkeith; Martin George; William Gibbs; Harry Giltrap; Max Hastings; Deniz How; Tony Rounthwaite; John Sharman (*Company Secretary*); Dick Shaw; John Westcombe; Charles Winfrey.

Senior Staff. David Lovell (*Station Manager*); Andy Gillies (*Programme Controller*); James Warrack (*Chief Engineer*); Ray White (*Sales Manager*); John Armstrong (*Head of News*).

1332 kHz (225 metres), VHF 95.7 MHz AIR DATE: 10 7 80



PLYMOUTH

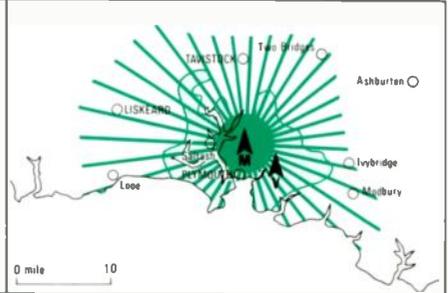


Plymouth Sound,
Earl's Acre,
Alma Road,
PLYMOUTH PL3 4HX
Tel: 0752 27272
Telex: 45682

Directors. The Earl of Morley, JP (*Chairman*); S. Edgcombe, JP (*Vice-Chairman*); R. B. Hussell (*Managing Director*); D. J. Cherrington; J. A. Constable, JP; G. E. H. Creber, CBE, DL; Mrs H. Day; Mrs J. Doyle; R. Gilbert; Mrs S. Grier, JP; W. Goffin; R. K. L. Hill, CBE; J. H. Trafford (*Company Secretary*); P. G. Vosper.

Executives. Mrs R. Arnold (*Company Accountant*); M. Carroll (*Head of News*); Ms L. Churchill (*Head of Programming*); H. Bowles (*Head of Sales*); J. White (*Chief Engineer*).

1152 kHz (261 metres), VHF 96.0 MHz AIR DATE: 19 5 75



PORTSMOUTH

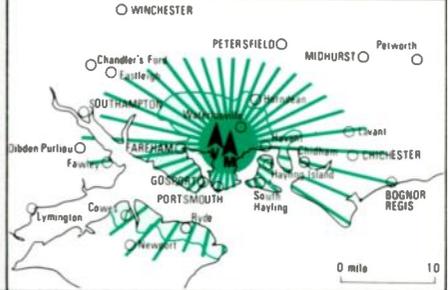


Radio Victory
PO Box 257,
PORTSMOUTH PO1 5RT
Tel: 0705 827799
Telex: 86856

Directors. M. D. Poland (*Chairman*); B. H. Jenkins (*Managing Director*); J. P. N. Brogden; G. A. Day; R. D. Downham; Miss C. Hurlin; N. G. Kemish; The Earl of March; Mrs L. McCormack; J. S. Mc Kerchar; J. L. S. Mitchell; J. A. Nye; A. S. Reynolds; B. A. Wallis.

Senior Executives. I. G. Gilchrist (*Head of Programmes and News*); C. Rider (*News Editor*); R. Tollerfield (*Chief Engineer*); J. Swain (*Director of Sales*).

1170 kHz (257 metres), VHF 95.0 MHz AIR DATE: 14 10 75



PRESTON & BLACKPOOL

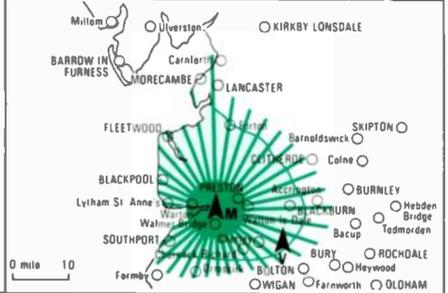


Red Rose Radio
PO Box 301,
St. Paul's Square,
PRESTON PR1 1YE
Tel: 0772 556301
Telex: 677610

Directors. Sir Frank Pearson (*President*); O. J. Oyston (*Chairman*); R. P. Gibraill (*Deputy Chairman*); D. R. Maker (*Managing Director*); W. B. Beaumont, OBE; R. Harty; C. Lloyd; D. Moore; Mrs P. Prevost; Mrs M. Taylor; P. Taylor; S. Wilkinson; Prof. G. Williams; Ms V. Wood.

Executives. F. Sheppard (*News Editor*); D. Cockram (*Chief Engineer*); M. Henfield (*Head of Programmes*); P. Salt (*Sales and Marketing Director*); A. H. Wadson (*Company Secretary & Financial Controller*).

999 kHz (301 metres), VHF 97.3 MHz AIR DATE: 5 10 82



READING

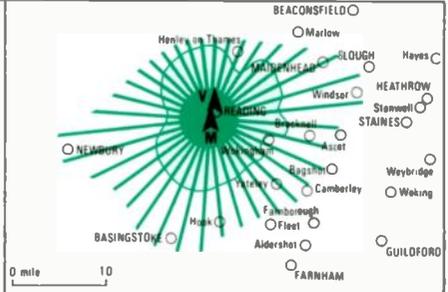


Radio 210,
(Thames Valley
Broadcasting),
PO Box 210,
READING,
Berkshire, RG3 5RZ
Tel: 0734 413131

Directors. R. Palmer (*Chairman*); J. Fowles (*Deputy Chairman*); A. L. Grundy (*Managing Director*); F. A. Butters; B. Cowgill; The Marchioness of Douro; R. Gilbert; B. Harpur; A. Jones; M. Lawson (*Company Secretary*); H. McGhee; Mrs B. Nash; Mrs E. Salisbury; A. D. Stoller.

Associate Directors. P. Coope (*Head of News*); P. Robbins (*Chief Engineer*); T. Mann (*Programme Controller*).

1431 kHz (210 metres), VHF 97.0 MHz AIR DATE: 8 3 76



REIGATE & CRAWLEY

RADIO MERCURY
THE ONLY RADIO IN THE SOUTH EAST

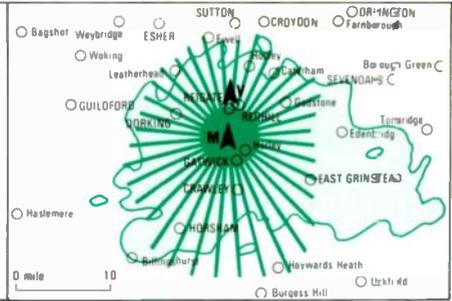
Radio Mercury,
 Broadfield House,
 Brighton Road,
 CRAWLEY
 W. Sussex, RH11 9TT
 Tel: 0293 519161

Directors. John F. V. Christian (*Chairman*); Reginald J. Harris, JP (*Deputy Chairman*); John M. Aumonier (*Managing Director*); Angela Ballard, John Bell, Robert Devereux; Eric Epton, OBE, JP; Lord Ezra; Nick Hague; Ron Hall; K. Pritchard-Jones; Tim Quinlan, Lord Romsey; Sylvia Queenborough; Robert Stiby, JP; Beryl Tindle.

Michael Butler (*Company Secretary*)

Executives. John Wellington (*Programme Controller*); Peter S. Perry (*Sales Controller*); B. C. Monger (*Financial Controller*).

152.1 kHz (197 metres), VHF 102.7 MHz AIR DATE 20 10 84



SHEFFIELD & ROTHERHAM/ BARNSELY/ DONCASTER

HALLAM RADIO
100%

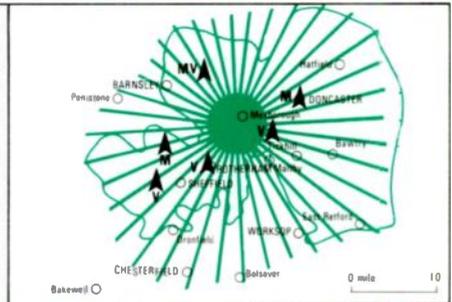
Radio Hallam,
 PO Box 194,
 Hartshead,
 SHEFFIELD S1 1GP
 Tel: 0742 71188
 Telex: 547338

Directors. M. J. Mallett (*Chairman*); W. S. MacDonald (*Managing Director*); Mrs D. deBartolome; Prof. F. A. Benson; J. J. Jewitt, OBE, JP; The Rt Hon. The Lord Mulley, PC; R. Keith Skues (*Programme Director*); T. P. Watson, JP; H. Whitham.

Senior Executives. Mrs A. Adams (*Sales Manager*); G. Blincow (*Company Secretary*); D. Connolly (*Chief Engineer*); J. Greensmith (*News Editor*).

Sheffield & Rotherham 1548 kHz (194 metres), VHF 95.2 MHz (Sheffield), 95.9 MHz (Rotherham)
Barnsley: 1305 kHz (230 metres), VHF 95.6 MHz, VHF 102.9 MHz
Doncaster: 990 kHz (303 metres), VHF 103.4 MHz

AIR DATES: 11074 (SHEFFIELD & ROTHERHAM), LATE 1985 (BARNSELY, DONCASTER)



SOUTHEND/ CHELMSFORD

ESSEX RADIO

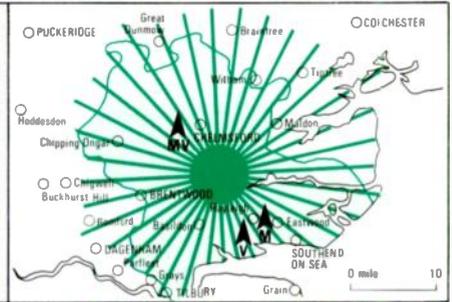
Essex Radio,
 Radio House,
 Clifftown Road,
 SOUTHEND-ON-SEA
 SSI 1SX
 Tel: 0702 333711

Directors. D. Keddie, DL (*Chairman*); W. H. Beets (*Vice-Chairman*); C. E. Blackwell (*Chief Executive*); T. Bailey; J. P. Banville; H. P. Garon; Dr C. Green; E. Moonman; Miss C. Reeve; Mrs Q. Rippon; Mrs A. Speakman; H. W. Stone.

Executives. J. Bonser (*General Manager & Programme Co-ordinator*); P. Hinton (*Company Secretary*); D. Scott (*Chief Engineer*); I. Manley (*Sales Controller*); K. Hoskins (*Sales Manager*); S. Wood (*Programme Manager*); B. Smith (*Head of News*).

Southend: 1431 kHz (210 metres), VHF 95.3 MHz (96.3 MHz, late 1985)
Chelmsford: 1359 kHz (220 metres), VHF 96.4 MHz (102.6 MHz, late 1985)

AIR DATES: 12 9 81 (SOUTHEND) 10 12 81 (CHELMSFORD)



STOKE-ON-TRENT

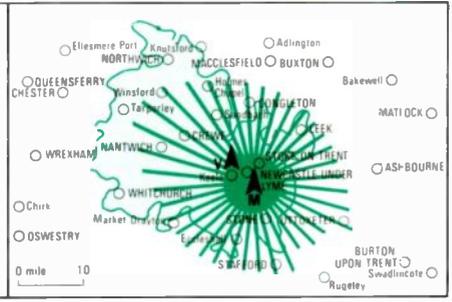
SIGNAL RADIO

Signal Radio,
 Studio 257,
 Stoke Road,
 STOKE-ON-TRENT
 ST4 2SR
 Tel: 0782 417111
 Telex: 367444

Directors. S. H. Jerrett, OBE, TD, DL (*Chairman*); P. Coates (*Vice-Chairman*); A. Cholerton, CBE; N. Demuth; M. A. Hallas; Miss C. Holder; D. Jones; Miss A. Linscott, JP; H. Lovatt; B. H. Machin (*Chief Executive & Company Secretary*); Mrs D. Mather; D. May; A. Richardson, OBE; D. Smith; A. W. A. Spiegelberg; P. Wheeler.

Executives. G. Owen (*Sales Controller*); I. Evington (*Head of Presentation*); D. E. Donahue (*Chief Engineer*); C. Moore (*Head of News*).

1170 kHz (257 metres), VHF 104.3 MHz AIR DATE 5 9 83



SWANSEA

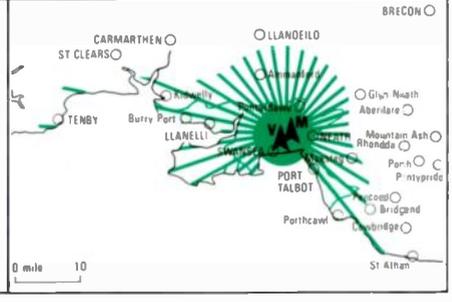
SWANSEA SOUND 257

Swansea Sound,
 Victoria Road,
 Gowerton,
 SWANSEA SA4 3AB
 Tel: 0792 893751

Directors. Prof. J. Howard Purnell (*Chairman*); C. Braham (*Managing Director*); Mrs M. Aeron-Thomas; J. Allison, CBE, JP; W. Blyth, JP; V. R. Davies, JP; D. Goldstone; L. Rees; S. Samuel, OBE.

Executives. C. Stroud (*Financial Controller/Company Secretary*); D. Thomas (*Programme Controller*); J. Thomas (*Sales & Marketing Manager*); H. Turnbull (*Head of News*); M. Winson (*Chief Engineer*).

1170 kHz (257 metres), VHF 95.1 MHz AIR DATE 30 9 74



SWINDON/ WEST WILTS.

"GWR"

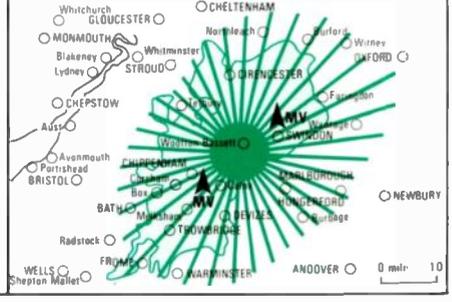
GWR,
 PO Box 2000,
 Lime Kiln Studios,
 Wootton Bassett,
 SWINDON SN4 7EX
 Tel: 0793 853222

Directors. M. J. Hussey & N. Tresilian (*Joint Chairmen*); J. Bradford (*Chief Executive*); R. Bernard (*Managing Director*); P. Angus; R. Baldwin; R. Banks; W. G. Beloe; Dr Barbara Clay; H. Cory; Mrs I. Dann; P. Harford; Lord Kennet; Mrs H. Kime; Miss G. Kitto; H. Meakin; R. Nethercott; D. Parkes; Mrs S. Pirie; J. G. Pontin; G. Roberts; K. Savage; J. M. Tidmarsh; T. E. Turvey; W. Wilder; A. Dann (*Company Secretary*).

Executives. R. Bernard (*Programme Controller*); S. Cooper (*Programme Co-ordinator*); P. Angus (*Director of Sales*); J. Lewis (*Financial Controller*); Q. Howard (*Chief Engineer*); T. Jarman (*Commercial Production*); L. Couch (*Head of News*); D. Stoddart (*Sales Manager*).

Swindon: 1161 kHz (258 metres), VHF 96.4 MHz
West Wilts: 936 kHz (321 metres), VHF 97.4 MHz

AIR DATE 12.12.82



TEESSIDE

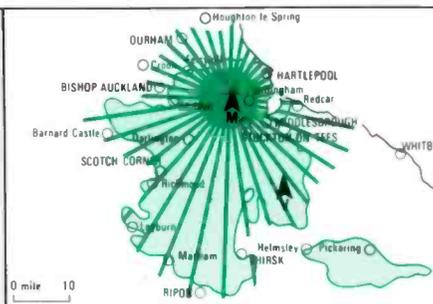


Radio Tees.
74 Dovecot Street.
STOCKTON-ON-TEES.
Cleveland. TS18 1HB
Tel: 0642 615111

Directors. T. W. G. Jackson (*Chairman*); J. F. Blood (*Managing Director*); D. Cline; W. Allison; Lord Crathorne; R. Crosthwaite; M. A. Heagney; D. S. Hellwell; P. A. Hill-Walker; M. E. Humphrey; K. Lister; Mrs R. Mackenzie; T. R. C. Willis.

Senior Staff. D. Moss (*Chief Engineer*); S. McGrath (*Acting News Editor*); Mrs P. Hutchinson (*Account Supervisor*); Mrs N. Barber (*Head of Administration*); G. Williams (*Sales Controller*); D. Jamieson (*Programme Controller*); Mrs. J. Verrill (*Programme Administrator*).

1170 kHz (257 metres), VHF 95.0 MHz AIR DATE: 24.6.75



TYNE & WEAR



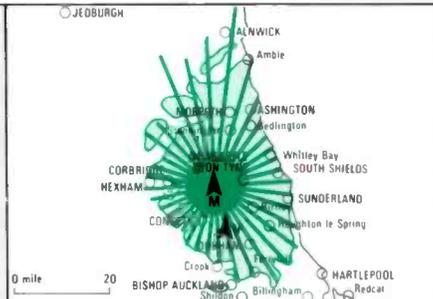
Metro Radio.
NEWCASTLE UPON TYNE
NE99 1BB
Tel: 091-488 3131

Executive Directors. Lord Elliott (*Chairman*); N. S. Robinson (*Managing Director*); M. I. Dobson (*Sales Director*); M. Johnson (*Programme Director*); J. Josephs (*Financial Director/Co. Secretary*).

Directors. R. Baker; M. Davidson; Mrs I. R. Jacobson; K. Lister; D. S. Vernon; E. Ward; H. Whitehead.

Executives. T. Cartledge (*News Editor*); C. Harrison (*Sports Editor*).

1152 kHz (261 metres), VHF 97.0 MHz AIR DATE: 15.7.74



WOLVERHAMPTON & BLACK COUNTRY

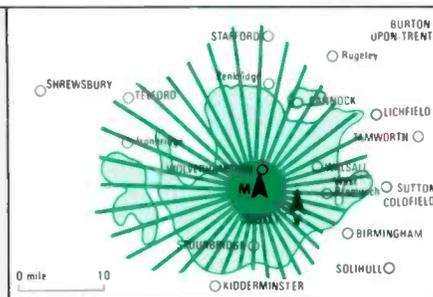


Beacon Radio.
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WOLVERHAMPTON
WV6 0DD
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Telex: 336919

Directors. A. W. Henn (*Chairman*); R. H. Pierson (*Managing Director*); K. Baker; M. G. D. Graham; H. J. Hill; F. Selwyn; B. Wallis.

Senior Staff. R. G. Caperon (*Programme Controller*); T. Attwater (*Head of News*); P. Foley (*Head of Sport*); A. Mullett (*Director of Sales*); I. B. Plant (*Company Secretary*); B. Warburton (*Chief Engineer*); M. Baker (*Head of Music*); J. Watson (*Programme Information Unit*); J. Warke (*Commercial Production*).

990 kHz (303 metres), VHF 97.2 MHz AIR DATE: 12.4.76



WREXHAM & DEESIDE

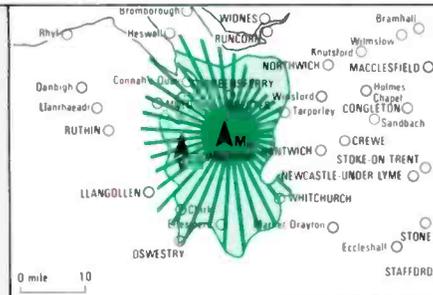


Marcher Sound.
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Directors. The Rt. Hon. Lord Evans of Cloughton (*Chairman*); M. Thomas, O.C. OBE (*Vice-Chairman*); His Grace The Duke of Westminster; J. P. Bell; N. Dickens; D. L. Jones; K. P. Jones; H. S. Martin; W. Pryce Griffiths; I. A. Rylance.

Executives. E. Jones (*Programme Controller*); P. Mewies (*Head of News*).

1260 kHz (238 metres), VHF 95.4 MHz AIR DATE: 5.9.83



Association of
**INDEPENDENT
RADIO**
Contractors Limited



The Association of Independent Radio Contractors (AIRC). 1st Floor, Regina House, 259-269 Old Marylebone Road, LONDON NW1 5RA. Tel: 01-262 6681

AIRC is an association jointly funded by the companies who have contracts from the IBA to provide a local radio service. Set up in 1973, its membership consists of radio companies, providing a range of trade association services for its members. AIRC also represents Independent Radio to the public and opinion-leaders. A significant function of AIRC is to provide a forum for discussion between the companies about a collective policy within Independent Radio.

Radio Marketing Bureau (RMB), Regina House, 259-269 Old Marylebone Road, LONDON NW1 5RA Tel: 01-258 3705.

The Radio Marketing Bureau came into being on 1st February 1983. Its objective is to promote the radio medium to advertisers and agencies. RMB collects case histories and research studies of radio advertising and its effects, and encourages further work of this kind. It uses direct mail and advertisements in the trade press and on radio itself to put across its case, as well as making presentations at conferences and at the offices of advertisers and agencies. It also acts as a 'clearing house' for information from UK radio stations and from abroad and is a central source of Independent Radio-relevant marketing information for all interested parties.

Independent Radio News (IRN), A subsidiary of LBC which acts as a news agency for all other ILR companies by providing spoken and other live material, and a teleprinter service. (Address as LBC)

INDEPENDENT BROADCASTING AUTHORITY

– MEMBERS, STAFF, OFFICES, ADVISORY BODIES –

MEMBERS OF THE AUTHORITY

Chairman

The Rt. Hon. The Lord Thomson of Monifieth, KT, PC

Deputy Chairman

To be appointed

Mr M. H. Caine	Mr G. R. Peregrine, DL
Mrs Y. Conolly	Mrs P. Ridley, JP
Prof. A. L. Cullen, OBE, FRS	Mr G. Russell, CBE
Mr R. A. Grantham	Mrs F. J. McIvor, Mr J. R. Purvis and
Mrs J. D. M. Jowitt, JP	Mr G. R. Peregrine make the interests
Mrs F. J. McIvor	of Northern Ireland, Scotland and
Mr J. R. Purvis	Wales respectively their special care.

SENIOR STAFF OF THE IBA

DIRECTOR GENERAL Chief Assistant (Director General)	John Whitney K. W. Blyth	London Midlands North and West Wales North Scotland North-East England North-West England Northern Ireland South Wales South of England South-West England Yorkshire Head of Long Range Studies Head of Technical Training	A. B. Gee W. A. Arnold E. Warwick R. W. R. Jones D. E. Rider W. G. Learmonth R. Cameron, MBE E. Howarth A. N. Appleby K. Archer A. J. Parker W. N. Anderson, OBE A. W. Reading, OBE, MC, TD
DIRECTOR OF TELEVISION Deputy Director of Television Chief Assistant (Policy) Television Chief Assistant (Television) Chief Assistant (Television) Senior Television Scheduling Officer Religious Broadcasting Officer Head of Educational Programme Services Head of Research	D. Glencross Miss E. C. Mulholland J. F. X. Harriott R. M. Hargreaves R. Duval C. O. B. Rowley Revd E. M. Shegog Dr J. R. Moss Dr R. C. Towler		
DIRECTOR OF RADIO Deputy Director of Radio Head of Radio Programming	J. B. Thompson, CBE P. A. C. Baldwin P. C. Brown	DIRECTOR OF FINANCE Deputy Director of Finance Chief Accountant Deputy Chief Accountant Head of Radio Finance Chief External Finance Officer	P. B. Rogers M. W. J. Reid R. N. Rainbird M. H. Stokes J. V. C. Butcher B. J. Green
DIRECTOR OF ENGINEERING Assistant Director of Engineering (Operations) Assistant Director of Engineering (Policy) Staff Engineer (Development) Head of Satellite Engineering Head of Station Design and Construction Department Head of Radiowave Propagation and Planning Department Head of Experimental and Development Department Head of Engineering Information Service Deputy Head of Engineering Information Service Studio Technical Services Adviser Head of Communications Group Chief Engineer (Transmitter Operations) Head of Operations & Maintenance Group Head of Masts & Aerials Group <i>Regional Engineers:</i> East and South Midlands and North Scotland and Northern Ireland Wales and West <i>Area Engineers:</i> The Borders Central Scotland Channel Islands East of England	T. S. Robson, OBE R. C. Hills A. L. Witham, OBE J. L. E. Baldwin B. Salkeld R. Wellbeloved R. J. Byrne T. J. Long C. P. Daubney B. T. Rhodes G. Salter B. R. Waddington S. G. Bevan D. S. Chambers J. A. Thomas M. C. W. Gulliford H. N. Salisbury L. Evans A. D. Campion A. V. Sucksmith D. M. Hancock W. D. Kidd P. T. Firth	DIRECTOR OF ADMINISTRATION Secretary to the Authority Head of Staff Administration Head of General Administration Data Processing Manager CONTROLLER OF INFORMATION SERVICES Deputy Controller of Information Services and Head of News and Briefing Head of Publications and Publicity CONTROLLER OF ADVERTISING Deputy Controller of Advertising NATIONAL AND REGIONAL OFFICERS <i>National Officers:</i> Officer for Northern Ireland Officer for Scotland Officer for Wales and West of England <i>Regional Officers:</i> East of England Midlands North-East England, The Borders, Isle of Man North-West England South of England Yorkshire	Lady Littler B. Rook F. B. Symons P. A. Marmion C. F. Tucker Miss B. N. Hosking, OBE J. Guinery M. C. Melaniphy H. G. Theobalds D. J. R. Coulson A. D. Fleck G. B. Marjoribanks E. T. Lewis Miss S. A. Thane N. J. Reedy R. F. Lorimer D. M. Lee J. A. Blair Scott M. J. Fay

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Colston Avenue, BRISTOL BS1 4UB
Tel: 0272 213672

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BORDERS AND ISLE OF MAN**
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Albion Place, MAIDSTONE ME14 5DZ
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LEEDS LS1 5RN
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IRELAND**
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Tel: 041-427 2261

WALES AND WEST
Albany House, Hurst Street,
BIRMINGHAM B5 4BD
Tel: 021-622 1635/6/7/8

THE IBA'S ADVISORY BODIES

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 700 members of the public from different walks of life, they render a valuable service to the Authority and their views help it to form its policy (a complete list of members is given in the IBA's latest Annual Report, available from HMSO).

General Advisory Council

While some members of the General Advisory Council are chosen for their eminence in public life, the majority come from a wide cross-section of the viewing public and are chosen not as representatives of a particular organisation but as individuals who have or will develop a critical interest in broadcasting. The Council is concerned primarily with the general pattern and content of television programmes, but may also consider other matters affecting Independent Broadcasting referred to it by the Authority. The GAC meetings are attended by senior staff and a Member of the Authority is usually present. The Chairman of the GAC attends the subsequent Authority meeting to present the Council's minutes and to discuss points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

National Advisory Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to the Authority about the television services in their area, and to reflect the tastes and interests of those who live there.

Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of *The IBA Code of Advertising Standards and Practice*.

Medical Advisory Panel

Eleven distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel.

Educational Advisory Council

The central source of advice on the education policy for the whole Independent Broadcasting system, the Council is divided into three specialist sections: Schools, Adult Education and Radio.

Appeals Advisory Committees

The Central, Scottish and Northern Ireland Appeals Advisory Committees assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television.

Central Religious Advisory Committee

The Authority has always shared with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy relating to matters of a religious nature in the programmes broadcast by the Authority. Six of the committee's members (representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales) form the Panel of Religious Advisers which provides the IBA with advice on matters of programme content. All the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the IBA in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities.

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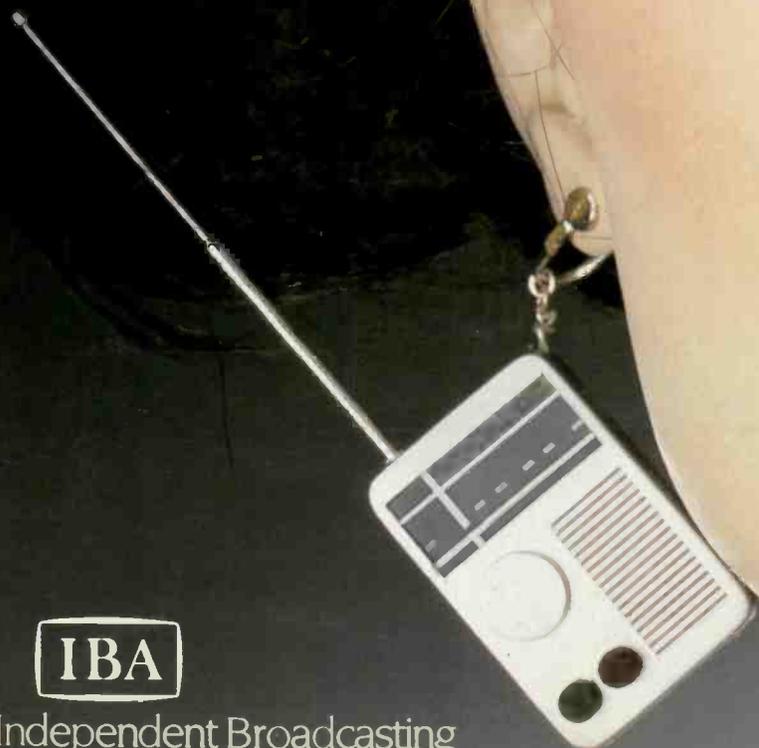
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