Television & Radio 1988

IBA

YEARBOOK OF INDEPENDENT BROADCASTING
Introduction

BY JOHN WHITNEY,
DIRECTOR GENERAL OF THE IBA

The 1980s have been eventful years in broadcasting and, as they draw to a close, we can begin to see how the developments of the decade will shape television and radio in the 1990s.

In these pages we reflect the huge increase in the range and diversity of programme choice which will be available. Technology too will play a part as better quality pictures and state-of-the-art sound become available.

Next year sees the launch of British Satellite Broadcasting's three DBS channels and in the coming years we hope that new national, local and community radio stations will be set up.

The most significant development in British broadcasting during this decade has been the introduction of Channel 4. Its innovatory style has changed the landscape of broadcasting.

Channel 4 has nurtured a new force in British broadcasting: the independent producer. In the years ahead independent production will form a growing part of both Independent and BBC Television output. I look forward to the ideas and vitality they will bring to the screen.

*Television & Radio 1988* shows the breadth of the Independent Broadcasting system. There is much to admire and, I hope, cherish in it as we move forward into a new and exciting era.
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### INTRODUCTION
The Independent Broadcasting Authority; Channel 4; ITV; Oracle; ILR; DBS; Television Programmes: The IBA's Role; Audience Research; Advertising Control; Working in Broadcasting.

### ENTERTAINMENT AND LEISURE
Programme features on drama, films, comedy and light entertainment, music, chat shows, children's series and sport.

### FACTUAL AND EDUCATIONAL PROGRAMMING
Programme features on news, current affairs, documentaries, weather forecasting, health matters, unemployment, the arts, science, religion, education, The Open College, multicultural interests, and consumer and community affairs.

### ENGINEERING AND TECHNICAL SERVICES
Planning for Tomorrow; Digits in Television; Radio Teletext; ENG; Technology and ITN.

### REFERENCE SECTION
TV companies; ILR stations; IBA Members and Senior Staff; Further Reading; IBA Offices.
Studio Scene: Light entertainment makes up an important part of the 70% of programming on ITV made by the ITV companies themselves. Although the five major companies - Central, Granada, LWT, Thames and Yorkshire - make the bulk of networked programmes, there will be increasing opportunities for outside independent production companies as well as the regional ITV contractors. LWT
The Independent Broadcasting System

Independent Broadcasting brings to the public throughout the UK an ever-increasing number of hours of programming on both television and radio, aiming to cater for the diverse tastes and interests of the entire population. Self-supporting through the sale of advertising time, and regulated by the Independent Broadcasting Authority (IBA), the system exists as a successful example of collaboration between private enterprise and public responsibility.

The ITV companies and Channel 4 have extended their schedules, in some cases through the night. TV-am, the national breakfast-time service, now starts even earlier. And most Independent Local Radio stations now provide a 24-hour service for listeners. The choice for viewers looks set to widen still further, too, with the prospect of four television services broadcast directly from a satellite (DBS) from late 1989, now that the IBA has signed a formal contract with British Satellite Broadcasting (BSB).

The IBA, authorised both to organise and supervise the system, continually monitors all these developments, ensuring that the public is being offered not just quantity but quality.
The Independent Broadcasting Authority

The IBA fulfills 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 ITV and ILR programme companies appointed by the IBA obtain their revenue from the sale of advertising time in their own areas. They pay rentals to the IBA to cover its costs in administering the system and operating its network of transmitters. The ITV companies also meet the costs of the Fourth Channel programme services through separate subscriptions. Independent Broadcasting is thus entirely self-supporting.

The Chairman of the Authority and up to 11 Members are appointed by the Home Secretary. They are supported by some 1,400 IBA staff led by the Director General. More than 700 people also serve voluntarily on various IBA advisory councils, committees and panels. These range from the IBAs General Advisory Council to advisory committees for the national regions, bodies dealing with specific subjects such as religion or advertising, and Local Advisory Committees in each ILR area.

Basing its policy on the Broadcasting Act 1981, the IBA is both a 'regulator' and a 'publisher'. It has four main functions:

1. SELECTION AND APPOINTMENT OF THE PROGRAMME COMPANIES

Fifteen separate companies are under fixed-term contracts with the IBA to provide the ITV programme service in 14 areas (London being served by two companies; one for weekdays, one for weekends). Each company is required to produce programmes of particular interest to viewers in its area. The ITV companies serving Northern Ireland, Scotland and Wales need also to reflect their distinct regional character and culture.

All the companies, in varying degrees, make contributions to the ITV network, through which programmes of wider appeal may be made available nationwide. About 45% of the networked programmes, however, are currently produced by the five network contractors – Central, Granada, LWT, Thames and Yorkshire – whose task it is to provide the central core of ITV schedules across the country (in addition to their own regional programmes). By the end of 1989, the IBA is expecting to see an increase in the amount of programmes commissioned from independent producers for both networked and regional transmission. TV-am, the sixteenth ITV company, is under contract to provide ITV's nationwide breakfast-time service.

ITN, which supplies national and international news bulletins to ITV and Channel 4, and Oracle, the teletext service on the two channels, are both jointly owned by all the ITV area contractors.

As with ITV, the ILR companies are under contract with the IBA to serve specific areas; and IRN supplies a complete national and world news service to the stations. Although ILR is primarily 'local', programmes of wider appeal are often exchanged between stations. A start has been made with the provision of Radio Teletext services in the London ILR area (see page 155). Channel 4 is arranged differently. The Channel Four Television Company is a wholly owned subsidiary of the IBA. The directors of the company are appointed by the IBA, which has ultimate responsibility for the service it provides. (The Welsh Fourth Channel Authority is responsible for S4C in Wales). The Channel 4 television service is designed to be complementary to that of ITV, offering a reasonable range of programmes with suitable common junction points between them. The character and nature of the separate ITV and Channel 4 services is highlighted in pages 12 – 15.

2. SUPERVISION OF THE PROGRAMME PLANNING

Although the IBA does not itself make programmes, it is ultimately answerable to Parliament and the public for everything it transmits. The Broadcasting Act requires the IBA to ensure that the programmes provide a proper balance of information, education and entertainment; a high general standard in all respects; and, so far as possible, accuracy in news, due impartiality in matters of political and industrial controversy, and the avoidance of offence to good taste and decency.

Every company within Independent Broadcasting must observe the provisions of the Broadcasting Act and IBA requirements that stem from them. The IBAs role, however, is not merely regulatory. It is closely involved in the positive processes of programme planning and the formulation of programme policy. Special regard is paid to the overall balance of the programme schedules, the suitability of transmission times, and the standard of programme content.

The IBAs Television Programme Guidelines, provided for ITV and Channel 4 programme-makers, reflects the outcome of discussions between the IBA and the companies over
the years. Areas covered include possible offence to good taste and decency, indirect advertising, accuracy, privacy, fairness and impartiality, technical quality, and the portrayal of violence.

In approving the schedules for the television and radio services, the IBA may at any time request additional information about particular programmes, require changes to be made or refuse to transmit any material.

Such action is, however, rare. And the large and loyal audiences that so many Independent Television and Radio programmes attract are testimony to the companies’ good judgement.

The IBA uses audience research to ascertain public opinion of the programmes it broadcasts. As well as finding out who watches or listens to what, and for how long, and the level of appreciation of programmes, research is undertaken into what people might prefer to see or hear, and into which ways, if at all, particular programmes affect different sections of the audience.

A more detailed description of the IBA’s role in television programming is given on pages 22 – 24. Audience research is covered on pages 26 – 28.

3. CONTROL OF THE ADVERTISING

The IBA controls all the advertising transmitted on ITV, Channel 4, ILR and Oracle Teletext. It checks that the frequency, amount and nature of the advertisements are in accordance with the law and, in particular, the Broadcasting Act and the extensive rules and principles laid down by the IBA.

There must be a clear distinction between programmes and advertisements, and the frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment. Television advertising is limited to seven minutes an hour, averaged over the day’s programmes, with a normal maximum of seven minutes in any ‘clock-hour’ (e.g. 7 – 8 p.m.). In radio, the advertising is limited, normally, to a maximum of nine minutes in each hour.

All advertisements are checked against the IBA Code of Advertising Standards and Practice, which is drawn up in consultation with the IBA’s Advertising Advisory Committee. Specialist staff at the IBA have to satisfy themselves that the advertisements meet all the provisions contained in the Code and that advertisers’ claims have been substantiated.

Audience research undertaken for the IBA also provides feedback on public opinion of advertisements.

Additional information on the IBA’s control over television and radio advertising is given on page 29.

4. TRANSMISSION OF THE PROGRAMMES

The IBA transmits all the Independent Broadcasting services: it builds, owns and operates the transmitters, allocating them to carry programmes presented by the various programme companies; arranges distribution links and establishes technical standards. UHF television coverage, providing colour and compatible black-and-white pictures, now extends the Independent Television services to around 99% of the UK population. In addition, between 80% and 90% of the population can receive ILR services on medium waves; and the VHF stereo transmissions reach over 70%.

Engineering accounts for two-thirds of the IBA’s staff commitment and capital resources. As well as maintaining and re-engineering the network of transmitters (over 1,500 installations) and developing Channel 4 coverage to match that of ITV, the IBA pioneers progressive research into new techniques and equipment. The planned direct broadcasting by satellite (DBS) services will, for example, use the MAC transmission system developed by IBA engineers. While compatible with existing TV sets, this system will ultimately enable viewers of DBS services to acquire wide-screen models providing sharper pictures and stereo sound.

Engineering and technical topics are covered on pages 150 – 159.

Family Viewing Policy

The IBA aims not to broadcast material unsuitable for children at times when large numbers of children are viewing. It is recognised that there is no time of the evening when there are not some children viewing, and that the provision of a wide range of programmes appropriate for adults will include some material which might be considered unsuitable for children. However, the IBA’s Family Viewing Policy assumes a progressive decline throughout the evening in the proportion of children present in the audience. The Authority expects that the earlier in the evening a programme goes out, the more suitable it should be for family viewing.

The point up to which broadcasters will normally regard themselves as responsible for ensuring that nothing is shown that is unsuitable for children is 9 p.m. After that, progressively more adult material may be shown and it is assumed that parents may reasonably be expected to share responsibility for what their children see.
The IBA's Programme Services

16 ITV companies (15 area contractors & TV-am) provide 99% of the population with local and networked programmes of information, entertainment and education, financed by spot advertising. TV-am provides the national breakfast time service.

ITN provides national and international news programmes on both ITV and Channel 4.

Oracle is Independent Television's teletext service of news and information.

The Channel 4 national television service, complementary to that of ITV, is provided by the Channel Four Television Company. Financed by subscriptions from the ITV companies which sell advertising time on the channel in their own areas, the company is a wholly owned subsidiary of the IBA.

S4C provides the Fourth Channel service in Wales.

The IBA is the public body authorised by Parliament to organise and supervise the Independent Broadcasting system.

DBS

Britain's first Direct Broadcasting by Satellite contract has been awarded by the IBA to British Satellite Broadcasting (BSB). Four distinct programme services are planned to come on air by late 1989 using the three available channels.

46 Independent Local Radio stations, appointed by the IBA, provide more than 85% of the population with programmes fashioned to suit local needs and interests.

ILR transmissions in London also carry radio teletext services.

Independent production companies are commissioned to supplement the programmes provided by ITV for Channel 4. Increasing opportunities will also arise on ITV.
On 2nd November 1982, a new national television company, owned by the IBA and financed by the ITV companies, was launched. Jeremy Isaacs, its Chief Executive, outlines the priorities that continue to define Channel 4's programming:

Five years ago, we were called Channel Bore, or even Channel Snore. Some newspapers, which ought to know better but never learn, were having a go at a new broadcast medium in its earliest, most vulnerable days. Now, with some 40 million viewers tuning in each week, and around 47 million viewers each month, we are here to stay. Channel 4 was never, as early detractors suggested, a self-indulgent vehicle for the broadcaster's whim. It always aimed to serve audiences, which is what all broadcasting is for, and has always thought of the viewer as an individual, making an individual choice.

So, in those early days, when the headlines said no one was watching, my colleagues and I took great comfort from those few viewers who took the trouble to telephone or to write to us to tell us what they thought of something they had seen. And we still do.

Every morning, as soon as I arrive in the office, I see the duty log, a record of the telephone calls that have been received the previous evening, with individual viewers' comments on our programmes. What they tell us matters, because it is them we serve.

When we started, we tried to think not of what broadcasters wanted to do, but of what viewers needed. We thought they needed a longer, more serious news. ITN has provided that. We believed viewers would welcome an emphasis on the arts. They have let us know since how much they have enjoyed the music, drama, dance and operas we have shown. We thought that younger viewers would enjoy having from us the sort of comedy and films and music they liked, and in a style that suited them, even if it drove their parents out of the room. (One of Channel 4's key decisions was to cater for households with more than one television set, and for viewers who watched not in a family group, but on their own.)

We knew that viewers enjoyed movies of all kinds: the great Hollywood classics, musicals, silent masterpieces, films from every country where the art of cinema has flourished, and some where it has barely begun. And we have shown them, pleasing individual viewers in their millions and extending the range of taste catered for on television. We have also made films of our own. The Film on Four title is a signal to viewers of a British film of quality.

In series such as People to People and The Eleventh Hour, we have found space on the screen for different groupings in society to tell us of their lives and their preoccupations, sometimes controversially. We have provided programmes for trade unionists. We have shown programmes made for and by Britain's ethnic minorities. And, as is proper in a democracy, we have broadcast the widest possible spectrum of opinion, in Comment, Opinions, and in important current affairs series such as Diverse Reports.

We have tried to help viewers get more out of their lives. Channel 4's educational programmes have helped people to garden, paint, count, save, ride a bike, sew, read, look, travel, eat and drink. And we have covered a variety of sports, from American football, our first success, to the Tour de France.

These are programmes not for the passive viewer, but for the enthusiast. Someone writes, every day of every week, to thank us for some of them. That someone matters, for it is for him, for her, for you, that we exist.

Five years on, Channel 4 still aims to please you, and still hopes to surprise you. Thank you for watching. Stay tuned.
Channel 4

Channel 4, which celebrated its fifth birthday on 2nd November 1987, was established to provide a complementary service to ITV, with programmes appealing to tastes and interests not generally catered for by ITV. The channel was required to innovate in the form and content of programmes, to devote at least seven hours a week to education and to commission a 'substantial proportion' of its programming from independent producers. In the words of its Chief Executive Jeremy Isaacs, Channel 4 is 'for all of the people some of the time'.

1, 2, 3. Fictional output has concentrated on three strands: Film on Four – over 100 feature films commissioned in five years, most of which have been successful in the cinema (like My Beautiful Laundrette) before their TV screening; Brookside, the twice-weekly serial from Merseyside that broke new ground in its style of writing and production; and distinctive filmed drama series, such as Porterhouse Blue.

4, 5. Channel 4 looks at factual subjects in more depth, in the nightly 50-minute Channel Four News from ITN, its current affairs programmes and in documentary series like the nine-part Struggles for Poland.

There is an increasing number of programmes for children, such as The Pocket Money Programme, and regular provision for young people, with The Chart Show and Network 7.

Britain’s multi-cultural society is reflected in programmes from current affairs to drama (Da Silva Da Silva).

Viewers have a chance to answer back to those who make and schedule programmes by visiting Channel 4’s unique Video Boxes, seen in Right to Reply.

Equinox offers new insights into the application of science and technology.

Fiction films, like Zoo, are an increasing element in The Eleventh Hour which presents innovative material from outside the mainstream.

Educational programmes range from gardening to a history of portrait painting and also serve special interests – Same Difference provides a voice for those with various physical handicaps. Most programmes for the new Open College will also be carried on Channel 4.

Channel 4 strives to make arts programmes that are themselves artistically innovative, as with A TV Dante.

Late night alternatives are offered by The Last Resort with Jonathan Ross (one of Channel 4’s home-grown stars) and by After Dark, a long open-ended free-flowing discussion programme.

American football is only one—though the most successful—of the sports that owe their British popularity to Channel 4. There is now an annual American Bowl at Wembley in August.
ITV

For over 30 years ITV has provided a service of local and networked programmes appealing to a wide variety of tastes and interests and containing a proper balance of information, education and entertainment.

Fifteen regionally-based ITV companies each present, on average, some 107 hours of programming each week, and an additional 24 hours of breakfast-time programmes are provided by TV-am. A few companies have extended their programming schedules and are now broadcasting through the night. Over 70% of the programmes shown on ITV are made by the ITV companies themselves. The five major companies – Central, Granada, LWT, Thames and Yorkshire – take the prime responsibility for the provision of network programming for the rest of ITV, although there will be increasing opportunities for outside independent production companies as well as for the present regional ITV contractors.

ITV’s REGIONAL PATTERN

<table>
<thead>
<tr>
<th>Area</th>
<th>Company</th>
<th>Viewers* 000s</th>
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<tr>
<td>The Borders and Isle of Man</td>
<td>Border Television</td>
<td>622</td>
</tr>
<tr>
<td>Central Scotland</td>
<td>Scottish Television</td>
<td>3,301</td>
</tr>
<tr>
<td>Channel Islands</td>
<td>Channel Television</td>
<td>120</td>
</tr>
<tr>
<td>East and West Midlands</td>
<td>Central Independent</td>
<td>8,603</td>
</tr>
<tr>
<td>East of England</td>
<td>Anglia Television</td>
<td>3,140</td>
</tr>
<tr>
<td>London</td>
<td>Thames Television</td>
<td>10,495</td>
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<tr>
<td>(weekdays to 5.15 p.m. Friday)</td>
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<tr>
<td>North-East England</td>
<td>Tyne Tees Television</td>
<td>2,872</td>
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<tr>
<td>Northern Ireland</td>
<td>Ulster Television</td>
<td>1,320</td>
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<tr>
<td>North Scotland</td>
<td>Granada Television</td>
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<tr>
<td>North-West England</td>
<td>TVS Television</td>
<td>4,739</td>
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<td>South and South-East England</td>
<td>TSW Television South West</td>
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<td>South-West England</td>
<td>HTV</td>
<td>4,327</td>
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<td>Wales and West of England</td>
<td>Yorkshire Television</td>
<td>5,560</td>
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<td>Yorkshire</td>
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* Aged four and over in ITV homes  Source: BARB March 1987
For left top: With cumulative weekly audiences of over 14 million, TV-am provides a complete breakfast-time service of news, information and entertainment. Studio guests, feature items, keep-fit, travel and money matters are among the blend of ingredients presented in a friendly and informal style.

Left: The output is enriched by a variety of approaches to reflect the varieties of religious experience. (The Kingdom Come - HTV West.)

Far left top: Networked current affairs series investigate, analyse and debate topical issues of the day. (Weekend World - LWT)

Far left centre top: Around 32% of ITV's output is devoted to drama series and serials, plays and feature films. (Rumpole of the Bailey - Thames.)

Far left centre bottom: A whole range of programmes, together with support material and activities, are available for viewers who wish to use television as a learning resource. Many are of particular value to statutory and voluntary agencies, community groups and other organisations. ITV were the first to introduce regular TV broadcasts for schools (in May 1957). Since autumn 1987, this service, accounting to over 12 hours a week during term time, has been transmitted on Channel 4. (Pennywise - Grampian.)

Far left bottom: ITV has opened up the world of arts to enrich and enlighten both the knowledgeable and the more general viewer. (The South Bank Show - LWT.)
Oracle Teletext

Teletext is a system which enables television viewers to receive a large amount of constantly updated information displayed as words and graphics in page form on the TV screen. It is transmitted in digital form with the normal television programme service signals and can be received on suitably-equipped television sets.

At present, the IBA's teletext contracts are held by the ITV companies (excluding TV-am) who jointly own the operating company – Oracle Teletext Limited. Oracle stands for Optional Reception of Announcements by Coded Line Electronics.

With over 20% of all TV households already able to receive teletext, around 70,000 additional teletext sets are purchased or rented each month.

EDITORIAL
About three-quarters of Oracle's staff are concerned with editorial or subtitling work. The number of 'pages' available to viewers has recently increased to 1,450. Some of the extra space is used to provide a separate service for teenagers, Buzz. There has also been an expansion in the sports pages, a particularly popular service which, together with the much-read news pages, is provided by a team at ITN.

Another major development has been in the provision of regional information, much of which is inserted for each ITV company area at Oracle's headquarters in London. It covers local weather, road and traffic conditions, travel information, what's on in cinemas and theatres, and information about concerts, exhibitions and events in the...
area, as well as TV programme listings. In addition to the central input of local information, eight companies now insert their own programme-related information. Additionally, TVS is joining Channel Television in providing a local news service on Oracle – a development which research has shown is particularly wanted by Oracle viewers and which Channel Television has shown can stimulate local advertising.

A clarification in the grouping of pages now enables viewers to find information more easily in one ‘magazine’, rather than having to refer to various pages in the main Oracle service and to others on the same subject within 4-Tel, the pages provided to Oracle by Intefax on behalf of Channel 4.

Oracle consults widely in order to take users' views into account. It commissions two major surveys from an independent research company each year and has established viewer panels to give advice. A special survey of younger viewers' attitudes has also been carried out.

Today's television transmitters send out 625-line signals, but less than 600 of these horizontal lines are used for the television programme picture, leaving the remainder free for other purposes, some of which are used to carry the Oracle information. Originally seven lines on ITV and seven lines on Channel 4, Oracle now uses eight lines on both channels. This advance will result in the provision of more pages of information and faster access, something that audience research has shown to be of particular importance to users. New 'Fastext' television sets have been developed, in consultation with the broadcasters, which will also considerably speed up the access time for tdextext.

**ORACLE SUBTITLING FOR DEAF VIEWERS**

Subtitling is a labour intensive process and despite a variety of technical innovations, 20 people are needed by Oracle to subtitle around 1,250 hours a year of ITV and Channel 4 programmes for the deaf and hard of hearing. This service continues to expand and now includes ITN's News at 5.45 on ITV and Channel Four News. A major breakthrough in terms of technical skills and a facility which has been particularly requested by the deaf.

**ADVERTISING**

The number of people with an Oracle set in their home now exceeds 12 million – a massive figure when compared to even the largest circulation newspaper, and contributing to Oracle's acceptance into the mainstream of advertising. Oracle is proving particularly suitable for advertisers who need constantly to update information, such as holiday operators, bookmakers and mail order houses. Airlines and rail information services are also large users of the medium.

**SUBSCRIPTION TELETEXT**

A Subscription Teletext service has been introduced by the IBA's teletext contractors, in which data are encrypted before being broadcast over the IBA's television network. Access to the various data streams is via payment of a subscription to the information provider, entitling users to a decoder set. Anyone who is prepared to pay for the appropriate decoder can receive the data.

The service has been pioneered by a joint venture company formed between Oracle Teletext and the communications company Air Call. Initial take-up and trials by prospective users suggest that data broadcasts will become a regular feature of the broadcasting scene.

**DBS TELETEXT**

Additional teletext services will be provided in association with the DBS television service, described on pages 20 – 21. A DBS Teletext contract has been offered by the IBA to BSB, the IBA's DBS programme contractor.
Independent Local Radio is listened to each week by around half the population living in those areas served by the ILR system, and ILR wins a larger share of listening time than any other radio service available in these areas.

The IBA has developed 49 ILR contracts, covering more than 85% of the population with a programme format that is varied and diverse in its appeal – well over 400,000 hours of individual radio programmes a year are provided by the industry.

Independent Radio News (IRN) supplies a comprehensive news service to all ILR companies. Peter Murphy leads IRN’s political unit.

Entertaining music and companionable presentation form the backbone of the ILR output. Guy Morris is Leicester Sound’s mid-morning presenter.

Phone-in discussions may delight or enrage listeners, but usually succeed in engaging interest. Pictured is LBC’s Brian Hayes.

Major charity appeals make excellent programming, and the ILR stations collectively raise over £3m. per year for local causes. This busy scene is at Moray Firth Radio’s annual charity auction.
Left: ILR stations mount many live music events, such as Capital Radio's auditions for singing talent among the listeners in the London area.

Centre left: Up-to-the-minute travel information is a vital service for listeners who often benefit from the station's own eye-in-the-sky aircraft, such as Red Rose Radio's helicopter seen here.

Bottom left: Coverage of local news and events is an essential part of the stations' involvement with local communities. Chiltern Radio interviewed the leader of the Labour Party, Neil Kinnock, on a visit to the area.

Above: Lively sports coverage is not confined to television. Aberdeen's North Sound Radio sponsored the 'Granite City Rally' and, naturally, interviewed the winner (David Gillanders).

Left: Most stations have community advice and support teams—often known as 'action desks'—providing listeners with information and advice either on-air or off-air. These facilities come into their own particularly at times of local crises, such as the snow and blizzards in Essex during Winter 1986-87.
From late autumn 1989, the IBA's terrestrial broadcasting services will be supplemented by a range of new TV programme choices beamed down from a satellite over 22,000 miles above the earth.

Direct Broadcasting by Satellite, or DBS as it is generally known, came an important step nearer when, on 11th December 1986, the IBA announced its decision to offer Britain's first DBS contract to the British Satellite Broadcasting (BSB) group. The consortium, whose contract will operate for 15 years, has plans for four distinct programme services on the available three channels:

**Now**, a news, current affairs and sports channel, providing extensive live coverage of world events. ITN is expected to contribute a substantial amount of programming.

**Galaxy**, an entertainment channel in which drama series, serials and plays will predominate, as well as games and quiz shows.

**Zig-zag**, a daytime family service likely to feature Disney classics - nature documentaries as well as animations - and other entertainment suitable for children.

**Screen**, an evening feature film service, including recent cinema releases and, with BSB's encouragement, at least 12 new productions a year.
It is planned that three of the four services will be free to viewers and supported by advertising, and that Screen will be subscription based.

Before the IBA made its decisions on the DBS contract, the opinions of the public were canvassed by means of a survey designed by the IBAs Research Department and carried out by the British Market Research Bureau (BMRB). To overcome the problem of seeking views on something the public were yet to experience, the research was phased to allow for both spontaneous and considered reactions to be measured. After an in-depth interview about their general preferences for television content, together with their initial responses to the DBS concept, the survey respondents were given brochures describing the whole idea of DBS which also spelt out a variety of channel options, broadly covering the elements contained in the applications. The majority of the research sample were then re-interviewed, and their more considered reactions sought. A high level of interest in new television services was recorded by the survey.

Many of the requirements under the Broadcasting Act 1981, which regulate the quality and standards of Independent Television, will also apply to DBS programmes. The IBA will have to approve the programme schedules and standards of taste and decency and due impartiality must be met. The DBS services are not, however, required to have the range of programme matter of the existing public service channels. They are expected to provide attractive additional choice for the viewer.

BSB will also be responsible for making the financial and other arrangements for the provision of the satellite, subject to IBA specifications. The IBA will provide the up-link to the satellite, and the services will use the MAC transmission system developed by IBA engineers and endorsed as the standard for Europe.

Existing satellite television services in Europe require quite large and expensive dishes to receive the signal, and are intended to transmit television programmes to cable operators; the cost of the reception equipment is prohibitively expensive for most households. DBS services will need a dish of only approximately 40 cm. Together with the associated electronic equipment, the cost should not be very different from that of a video recorder.

The Authority clearly recognises the substantial financial commitment necessary to such a high-risk venture as DBS. Capturing a sufficiently large audience to pay for the service will not be an easy task, particularly against the UK's existing television channels which have established over many years a wide range of quality programming. However, despite the high initial investment and payments for transmission facilities, the cost structure of the DBS system will be considerably less than that of ITV with its numerous separate production centres, and the long-term growth pattern of advertising revenue is encouraging.

Remembering the pessimism from certain quarters which greeted the introduction of ITV itself in 1955, the IBA is confident that DBS can make a positive contribution to the Independent Broadcasting system. As Lord Thomson said at the time of the signing of the contract between the Independent Broadcasting Authority and British Satellite Broadcasting: 'I am delighted that we are, in partnership with BSB, on target for Britain to provide the first national, privately-financed DBS service in the world, with all the opportunities that this will create for business enterprise, programme-making creativity and new jobs in the electronics industry.'
IBA BANS... The image of censor is probably the one that springs most readily to people’s minds when asked about the Independent Broadcasting Authority’s role in television. Although there are very few occasions each year when the IBA makes use of its ultimate sanction of withdrawing a programme or requiring cuts, these invariably make the headlines and shape the public’s perception of what the IBA does. The day-to-day reality of the IBAs work, however, has less to do with censorship and is more concerned with ensuring that viewers receive the high standard of television programmes they have come to expect.

In 1954, the Authority, known then as the ITA, was created by Parliament to bring a new television service into being which would end the BBC’s monopoly. It devised the structure of a system which expanded rapidly and successfully. It selected the ITV companies and, once they were in operation, regulated the programmes they presented.

That remains the essence of the IBAs role today, though the services within the IBAs jurisdiction have grown considerably since those early days. The IBA is charged with the task of implementing the legislation contained in successive Broadcasting Acts which have set the legal framework in which broadcasters in the independent system are required to function. In doing so, the IBA has to be responsive both to public opinion and changing attitudes on a range of issues, and to the aims and objectives of the programme makers upon whose creativity the quality of the service ultimately depends.

The IBA is often described as the public ‘watchdog’ of television standards. It does not itself make programmes, yet everything that is shown on ITV or Channel 4 is the responsibility of the IBA. With a total of well over 200 hours programming a week on ITV and Channel 4, and round-the-clock television already available in some parts of the country, the scale of the responsibility is readily apparent. So how does the IBA go about its work?

At the IBAs headquarters in London the staff of Television Division are responsible for overseeing all the programmes shown on the two networks - ITV (including TV-am) and Channel 4. The IBA also has national and regional offices across the country to supervise the programmes each ITV company makes for its own region.

There are a number of established mechanisms, both formal and informal, through which the IBAs staff are in regular consultation with senior executives in the ITV companies and the commissioning editors at Channel 4. These range from meetings with the ITV managing directors, to discuss current policy questions, to liaison meetings with the senior staff of Channel 4, as well as more informal talks with producers.

The fundamental purpose is to ensure that the Broadcasting Act’s requirements are observed in the programmes. These requirements are elaborated in greater detail in the IBAs Television Programme Guidelines, which are formulated in close collaboration with the programme companies, and which set out the ground rules of good practice. Extensive though the Guidelines are, no version can fully anticipate the many, sometimes unique, problems which arise in the course of programme making, and the IBA’s staff have an important advisory role to play in determining how the principles of the Guidelines can best be applied in these situations.

Although IBA staff preview programmes, read scripts and call for detailed information about forthcoming programmes when they consider it necessary, the vast majority of programmes are not viewed in advance. It is a practice which illustrates how responsibilities are shared between the programme makers and the IBA and the importance of trust in a system which needs to be as free and unrestrictive as possible, if it is to be creative. Programme judgements frequently call for a fine balance to be struck between many competing factors. They require from all concerned a combination of understanding, reason and sensitivity if the audience’s proper sensibilities are not to be offended. This needs to be present in the two distinct strands of programme control: scheduling and programme content.

SCHEDULING
The IBA is required to approve the programme schedules of ITV and Channel 4 and to ensure that the two schedules are, as far as possible, complementary to one another.

The compiling of the schedule is a complex task which calls for a considerable understanding of the audience’s likes and dislikes. In ITV’s case the outline schedule is put together by the Programme Controllers Group which consists of the programme controllers of the five network companies under the chairmanship of the Director of the Programme Planning Secretariat of the ITV Association, the companies’ trade association, with the IBA’s Director of Television to represent the Authority’s interests.

Once the basic core of the schedule has been agreed, it
goes to the programme planners in the regional companies so that local programmes, and programmes acquired for showing in each region, can be included. At this stage each company submits its schedule to the IBA for approval. In assessing the draft schedules, the IBA has a number of considerations in mind.

Has a wide range of interests been catered for? Are programmes scheduled at appropriate times of day? Are early-evening programmes suitable for all the family? Are there enough regional programmes and programmes for children? Education and religion have always been important elements in Britain's tradition of 'public service' broadcasting; have viewers' interests in these fields been catered for properly? Is there a good balance between entertainment and factual programming, and have some of the more demanding programmes been given a suitable proportion of peak-time viewing? Are programmes of the same sort being 'bunched' together? All these factors are important for the viewer looking for interesting and enjoyable viewing.

Channel 4 has to observe some additional requirements: to appeal to interests and tastes not generally catered for by ITV; to make greater provision for education programmes, and to be more experimental. These all help to give Channel 4 its distinctive character. Since Channel 4 is a centralised organisation its schedule is compiled internally, but in consultation with ITV, to ensure a co-ordinated approach and to avoid programme clashes.

The IBA is there to take an overall view and to see that a full range of programmes is on offer. The IBA plays an important role in encouraging programmes to be made in areas which are of interest to significant minorities and in subjects which deserve attention, but may not have been covered. The aim is to provide for the audience a service with the broadest possible appeal.

PROGRAMME CONTENT
The Broadcasting Act embodies some fundamental principles which have a decisive effect on the way British Independent Broadcasting operates and which also define the programme makers' responsibilities to their audience. So far as is possible, programmes must not, for example, include anything which offends against 'good taste or decency'. Programmes on matters of political and industrial controversy and current public policy must preserve 'due impartiality'; they must be fair and accurate. These are the Act's principal requirements: they are what the IBA is primarily concerned with on a daily basis and on which it has to act as arbiter in the often complex and sensitive issues they raise. In addition, the IBA is required to operate a Code on the Portrayal of Violence.

A Family Viewing Policy (see page 9) has also been devised by the IBA to help parents decide what they wish their children to see. It aims to ensure that no programmes shown before 9 p.m. are unsuitable for children in terms of sex, violence and bad language. It follows that a particularly violent episode in, say, a crime series can be handled by: (a) toning down the violence to make it acceptable for family viewing; (b) re-scheduling the programme outside family viewing time; or (c) taking out the scene(s) in question or, in an extreme case, not showing the programme at all. It is an area which calls for careful judgement if viewers are to feel satisfied that violence is not being shown without good reason.

Similar considerations apply to bad language and sexual behaviour. Viewers usually accept that authenticity justifies the use of strong language in certain situations by certain characters. In an appropriate context its use does not normally give rise to complaint. Sexual behaviour likewise can play an integral part in the development of a story. The IBA has to satisfy itself that there are proper grounds for including scenes or language which might otherwise offend. Since public attitudes to what is acceptable differ considerably in an increasingly pluralistic society, it is not an easy balance to strike. It is all the more reassuring, therefore, when research surveys taken each year indicate that the majority of viewers are not offended by anything they see on television.

Allegations of political bias account for fewer complaints than on matters of taste. Yet impartiality is an area of some controversy since its critics sometimes suggest it is at best a fiction and at worst a bland illusion which neuters opinion. The contrary viewpoint is not without its own weaknesses. Arguments which set out to court the viewer with a strongly-opinionated expression of a particular view often fail to do justice to the complexity of an issue or to present the full range of acts and opinion the audience needs in order to reach an independent assessment.

Impartiality need not exclude forceful opinions; it must, however, recognise that these are held by more than one side. Within this debate the IBAs role is to ensure, so far as it can, that programme makers offer a full and fair account of the points and views that matter.

This must be achieved either within a programme or over a series of programmes. In Channel 4's case, there have been some valuable examples of different series providing a counterbalance to each other, thereby allowing a particular viewpoint to be developed in greater depth. In the process of ensuring impartiality, the IBA sometimes has to draw attention to views that may have been excluded or to inaccuracies which need correction. In the end what counts is fairness and a respect for truth; it is for this that the IBA must keep watch if the audience is to be best served.
seven years ago, Hereward Radio began live broadcasting from new studios situated in a former public house in Peterborough's city centre - the Rose and Crown. It was an auspicious start but from a scarcely auspicious home. The pub was a warren of corridors and stairways, and while the studios were purpose built to the rear of the original building, all access to them was via the main newsroom. Journalists working on compiling news bulletins became used to their office doubling as a corridor.

Peterborough is an expanding city. The Development Corporation, which had steered its initial expansion programme, was due to be wound up at the end of the decade. Hereward followed the story of a proposed and massive redevelopment, whilst little suspecting that the station itself would be affected by it. Then, in late 1985, it became known that Hereward's site by the River Nene was to be used to build another million-pound shopping and office development, appropriately called Rivergate. From that point on, negotiations began to ensure the future of the radio station, whose then home in the former pub was to be the subject of a compulsory purchase order.

The Development Corporation had taken the decision to buy the site, and it also assumed responsibility for relocating Hereward without undue disruption. That would mean that when the station pulled the plug at its old premises, the new premises would have to be complete and ready for broadcasting.

This gave staff at Hereward the exciting opportunity to be involved in the planning and construction of those new studios. At most new stations this would be the responsibility of an enthusiastic but inexperienced board, and embryonic senior management. On this occasion, staff were able to look back at the good and bad experiences of seven years in its former pub, and then design a new complex, purpose built for operating in the late 1980s.

After several months of discussion it was learnt that Hereward's new home was to be in the prestigious Queensgate shopping centre. When viewed for the first time, the new studio centre was just a shell. But it had large floors, panoramic views of the city, was at the heart of the business life of the community, and would be easily accessible to the general public.

That was early in 1986. What followed were 12 remarkable
months during which the majority of Hereward's staff carried on working at the old studios, while a small group became involved in the new project.

The engineers came up with new studio designs. They tried to eliminate the disadvantages of the original studios by locating the broadcasters' offices immediately adjacent to the studios. The broadcasters were to be on the top floor. Below them would be the administrative nerve-centre: sales and marketing staff, accounts, commercial production and senior management. Unlike the old pub, all the offices would be open plan – there would be no more poky corners, endless stairways and corridors.

But could it all be achieved in just 12 months? The answer was yes, although there were worrying moments. While station management confidently talked to the local press about the great move, they could see painters and workmen, studio engineers and architects working all hours of the day.

While the craftsmen constructed the studios, the opportunity was taken to create a new, modern image for what would be one of the most advanced radio stations in the country. Hereward created a new station logo. It was launched three weeks before the move to Queensgate in a mailshot and newspaper campaign, backed up by advertising on Anglia Television.

The move itself was made in the space of two weekends – an all-hands-to-the-pump operation. On 9th April 1987 at 12 noon, Johnathan Craymer, Hereward's first on-air voice in 1980, read the final bulletin from the old studios before the new sound took to the airwaves. It was a tense moment for the chief engineer, Jim Warrack, as he tentatively flicked the switch and extracted a plug from a complicated board, and then broke into his first smile for a week.

The new Hereward Radio was on the air!
Broadcasting - the production and transmission of TV, radio and teletext material - is essentially a one-way process. The aim of audience research is to turn this into more of a two-way operation by bringing the views and actions of the consumer - the audience - into the equation. For the IBA this is a statutory requirement in that the Broadcasting Act states that the IBAs activities shall include the making of arrangements for ascertaining the state of public opinion concerning the programmes broadcast by the Authority.

Public opinion can be tapped in a variety of ways. One way is through unsolicited letters and telephone calls to the IBA and to the television and radio companies themselves. These are valuable sources of feedback in their own right but cannot be assumed to be fully representative of the opinions of all sectors of the general public throughout the United Kingdom. 'Public Opinion', when dealing with mass media such as radio and television, which are an important part of most people's everyday lives, must be defined as the opinions of all the different views of the full range of the public. Those with particularly strong views (who are in turn the most likely to contact the broadcasters direct) will still be included, but, equally importantly, research also includes the great majority of the public who are 'silent' and do not make their opinions known directly to broadcasters.

The day-to-day running of any broadcasting system inevitably gives rise to questions and needs that can only satisfactorily be answered by reference back to the audience through research: Are the programmes good? When should a particular programme be shown? What, if any, improvements do people want to existing services? What is or will be the likely impact of changes and new developments? Equally, there is a need for a continuous monitoring of how broadcasting output is received by the public.

A variety of research tools are available to help cover all these issues adequately. Most research is based on surveys of representative samples of the population. The backbone of audience research consists of
the continuous surveys run for broadcasters by the Broadcasters' Audience Research Board (BARB, covering all television services in the UK) and the Joint Industry Committee for Radio Audience Research (JICRAR, covering Independent Radio only at present). Both these organisations provide useful data which give detailed information about the audiences, for each service.

One research agency contracted to BARB tracks the numbers of people who are viewing television each minute for each day of the year. This is achieved using a panel of around 8,000 people across the UK, selected to be representative of all areas. Each television set in the 3,000 participating homes has a small electronic meter attached which records details of when the set is on, and which channels are selected, while each person in the home uses a simple push-button handset to show when they are themselves viewing. From this information, a television audience size estimate (known as a TVR or television rating) is calculated for every programme shown anywhere in the United Kingdom. Because this research is based on a panel – the same people taking part all the time – patterns of behaviour over time can also be examined, such as finding out how many people view all, some, or none of a given series of programmes. Similarly, the impact upon people's viewing behaviour by new developments in television, such as day-time ITV services and late-night programming can be assessed.

BARB is also responsible for collecting the collection of information on viewers' appreciation of the programmes they watch. A second panel of some 3,000 people each week rate everything they watch on a simple scale to show how interesting or enjoyable they found it. From these individual 'votes', each programme can have an Appreciation Index calculated on a 0-100 range (the higher the Index, the better the programme). In many ways these are the most important data for the IBA, since public opinion is the touchstone enshrined in the Broadcasting Act. The sheer numerical size of a programme's audience is a reflection of the time, the day, the channel and the subject of the programme, as well as being related to the intrinsic quality of the programme itself. Thus in the case of many Channel 4 programmes where the programmes' viewers thought of them, a more relevant measure is obtained. JICRAR in its turn uses a system of 'rolling' surveys whereby samples of listeners in all the areas served by Independent Radio keep diaries in which they record details of all their listening over a week. Each week throughout the year a fresh sample is recruited, an improvement on previous techniques which relied on just two intensively-researched weeks each year. In addition, the IBA undertakes its own studies into listeners' opinions about each individual ILR station.

These sources provide the basic feedback from the public in assessing Independent Broadcasting's performance across the country. Additional research sources are needed to cover the more general and wide-ranging issues in broadcasting. Each year, the IBA runs a survey called 'Attitudes to Broadcasting' which, as its name suggests, asks about the broader issues such as taste and decency, political impartiality and balance, providing a picture of how public opinion shifts or has remained constant over the years. For other purposes, space can be purchased on commercial 'omnibus' surveys, which 'carry' a number of different sets of questions. Or, for more complex issues, large-

![OFFENCE AND NON-OFFENCE ON ITV, 1980-86](image)

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Source: IBA, Attitudes to Broadcasting, 1980-86.
scale one-off surveys can be commissioned by the IBA, such as into initial public reactions to the concept of Direct Broadcasting by Satellite (DBS) or into public opinions and beliefs about religion and religious broadcasting.

The IBA also supports academic research where appropriate, either through direct funding, or by providing facilities. Recent examples of such research included work on children's understanding of commercials on television, a short study of the effects of fictional suicide on real-life suicide rates, a uniquely detailed study of how video-recorders are used in the home, and a programme of continuing research in the general area of violent or fast-action content shown on television.

The sensitive issue of taste and decency in broadcasting occasionally receives publicity, via the press and the various organisations representing different facets of public opinion, which often chooses to ignore the views of those best qualified to judge – namely the audience itself. The IBA's annual surveys of opinion help to put these immediate issues into an overall context, and show that, in fact, public opinion about the acceptability of certain types of programme content has remained virtually the same over several years.

For example, the table below shows television viewers' opinions as to whether they themselves have been offended at all by anything they have seen on ITV each year. For most viewers, ITV does not offend at all. Minorities each year do feel offended by sexual content, bad language, or by violent content on ITV, and while these are not grounds for any complacency on the IBA's part, the finding remains that for each type of offence, around eight in ten viewers do not regard this as a problem for them.

In 1986 broadcasters became particularly involved in one topic which concerned everyone - AIDS. The Government, in response to projections that AIDS could spread rapidly unless checked at an early stage in the UK, launched a massive publicity campaign using press and broadcasting. The campaign was specifically designed both to make people aware of the threat of AIDS, and to educate and encourage people to take preventative action before the disease spread further. From December 1986 onwards, the campaign centred on radio and television advertising campaigns, while the broadcasters for their part contributed a range of different programmes dealing with all aspects of AIDS. The IBA, responsible for advertising as well as programme content on all Independent Broadcasting services (other than S4C in Wales), commissioned two extensive surveys of public opinion about the AIDS campaign – one survey before the main campaign and another following directly after.

Comparing the two survey results, it became clear that the campaign had worked. Overall public knowledge about AIDS, measured in terms of whether people gave the correct answers to a number of questions, increased dramatically during the campaign.

Inevitably, the AIDS campaign meant that whole areas of personal and public behaviour not normally widely featured in programme output rapidly became almost commonplace television fare. Mindful of this, the post-campaign survey asked all those sampled who had seen one or more of the 14 AIDS-related programmes shown on all four television channels whether, in their view, they should have been shown. Overwhelmingly, the reply was 'yes': averaged over all 14 programmes, 82% approved.

Over the year the IBA's Research Department is responsible for a wide and numerous range of research activities, both large and small-scale. Limited space here does not allow the full catalogue to be described, but most of the findings from IBA research are available for consultation at the IBA Library.

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**KNOWLEDGE ABOUT AIDS BEFORE AND AFTER CAMPAIGN**

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<td>More than 5 out of 9 items known correctly</td>
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<td>Five or less out of 9 items known correctly</td>
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Source: IBA/MORI
Advertising Control

Advertising on Independent Television and Radio provides the principal source of income for the Independent Broadcasting system. Television and radio advertisers buy time on ITV, Channel 4, ILR and Oracle teletext just as they buy space in newspapers. No finance comes from the licence fee or any other public funds.

The IBA is responsible for controlling the amount, distribution and content of the advertising, ensuring that no misleading, harmful or offensive advertisements are transmitted.

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.

The Advertising Advisory Committee 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 consumer interests. The Medical Advisory Panel 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 business.

In applying the Code, the IBAs Advertising Control Division works in close cooperation 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 over 19,000 original pre-production scripts a year, 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 ITCA/AIRC Copy Clearance Secretariat.

THE AMOUNT OF ADVERTISING

On Independent Television, an average of seven minutes advertising is allowed per hour, over the day, with a normal maximum of seven minutes in any clock-hour. Advertisements may only be shown at the beginning and end of programmes and during 'natural breaks' in them. 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 normally the maximum allowed in any clock-hour.

COMPLAINTS AND COMMENTS

Members of the public are invited to comment on advertisements. Anything between 1,500 and 3,000 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.

SPONSORSHIP

A fundamental principle of Independent Broadcasting is the 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 advertiser on Oracle can choose between a fractional page, a full page, a multi-page or an interleaved page which slots between editorial pages.

Below: Frank Willis, the IBA's Controller of Advertising.
Independent Broadcasting provides a fascinating and often exciting environment in which to exercise a whole range of skills and talent. However, behind the ‘glamour’ of this highly technological and sophisticated industry lie dedicated teams of trained and qualified specialists, working together in a spirit of co-operation, often for long and unsociable hours.

Over 15,000 people are employed by the ITV regional contractors, TV-am, ITN, Oracle and the Channel Four Television Company, and nearly 2,000 by the Independent Local Radio stations. The IBA, in its role as regulator and publisher, has a staff of about 1,400. And there are growing numbers of people employed by the independent production companies and ancillary organisations associated with the industry.

**THE INDEPENDENT BROADCASTING AUTHORITY**

Of the IBA’s staff, 220 are located at Brompton Road in London, 530 at Crawley Court, near Winchester in Hampshire, and the remainder in the UK regions. The IBA’s Engineering Division, the largest of its seven divisions, designs, constructs, operates and maintains the complex transmitter system throughout the UK and has staff involved in experimental and development projects, network planning and operations, radiowave propagation planning, satellite broadcasting, engineering information services and technical training. IBA Consultancy Services is a new part of the Engineering Division which promotes consultancy and engineering services using the substantial staff resource and experience in UHF television, satellite broadcasting, radio and data broadcast systems. Television and Radio Divisions oversee the programme output of Independent Television and Radio and the Advertising Division oversees the advertisements on both television and radio. Other divisions handle contractual relationships with the programme companies, financial affairs, communications services and administration.

Staff training at the IBA is
shared between the General Training Section and the Technical Training Group. The former assesses individual needs through a performance review scheme and provides appropriate training in a wide range of professional, managerial and business skills. The latter deals specifically with engineering and related training, with a particular emphasis on in-house specialist courses designed to update knowledge of broadcast equipment and systems. Full advantage is taken of the lecturing and instructional resources of the IBA's Harman Engineering Training College at Seaton Devon.

The IBA has a small managing agency for the Youth Training Scheme, under contract to the Manpower Services Commission. Together with training opportunities for undergraduates and students on industry-related courses, it has helped external applicants.

**THE INDEPENDENT TELEVISION COMPANIES**

Both the size and nature of the workforce required by the 15 ITV companies varies considerably. Ulster Television, for example, has about 300 employees, while Thames, with much greater network responsibilities, has a staff of about 2,500. As Channel 4 commissions nearly all its programmes, the company itself mainly employs people concerned with engineering, programme planning and administration.

Technical staff usually have the relevant academic qualifications before joining the television companies, but there are a limited number of places on in-house training programmes according to manpower demand. Researchers and journalists often move to television from the Press, though some ITV companies now take on a small number of graduate trainees. The route to becoming a producer or director is even less predictable: some have gained experience in studio floor management or editing; others have worked in the theatre or film production.

The Training Division of the Independent Television Companies Association (ITCA)* recently completed a major survey of training within Independent Television. Its report examines approaches to training within the context of each company's needs and acknowledges that the changing nature of broadcasting requires a fundamental reassessment of training priorities. Although the training emphasis in individual companies is bound to be different, several important trends common to all companies can be seen, notably systematic analysis of future training needs and the adoption of internal structured training programmes; energetic development of management training as the key to future company performance; joint consultation on training between management and staff; a more positive attitude to re-training; the appointment of senior staff to co-ordinate and invigilate company training programmes; and the use of outside training consultants and institutions for appropriate specialised training.

A number of formal training schemes, in which small groups of trainees undergo on and off-the-job training, include ITN's Production Trainee and Graduate Editorial Trainee schemes and the Engineering Trainee schemes run by Tyne Tees, Scottish Television and TSW. Channel 4 has developed a scheme designed to bring people from ethnic minorities into ITV itself or the independent production companies, within the areas of research, production administration, and camera, sound and editing skills. In general, there has also been an increase in supervisory training and apprenticeship schemes.

This collective industry effort has largely been stimulated by the ITCA Training Committee, on which all companies are represented by senior executives with decision-making powers, by joint working parties on particular aspects of training and by the increasingly effective role of the ITCA Training Division. There are now nearly 50 courses a year run by the ITCA, mainly in response to the companies' collective and individual requirements. Among them are those for directors/producers run in conjunction with Bristol University, HTV and TVS, and the very popular personal effectiveness courses for women. The ITCA also gives grants to institutional training centres such as Ravensbourne College of Design and Communication, the National Film and Television School and the Actors Centre.

**INDEPENDENT LOCAL RADIO**

With the expansion of Independent Radio, training of radio broadcasters will become even more of a priority. Most training is in-house, using either experienced staff or outside experts to train both newcomers and those needing refresher courses. In some cases this involves formal training courses; in others it relies on 'on-the-job' training.

BRMB, for example, gave a journalist recruit a three-week training in Uher recorders, writing for radio, microphone and newsreading techniques and other radio skills. Ocean Sound's training for presenters and journalists prior to going on air included a day of training from Douglas Cameron of LBC/IRN.

Many ILR stations have also provided opportunities for young people on Government training schemes to learn basic broadcasting skills. Piccadilly Radio ran a series of radio workshops designed to help young people contribute their own features to a new Saturday morning slot.

The IBA is also involved in arranging work experience placements at ILR stations for students attending radio broadcasting courses at places such as University College, Cardiff, Lancashire Polytechnic, City University and the London College of Printing.

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*NB: The ITCA is now known as the ITV Association.

**Opposite:** Journalists at work in Scottish Television's spacious newsroom at the Glasgow studios.

**Below:** Most ILR companies recognise the advantages of on-the-job training. BRMB's 'Charlie' joined Birmingham's 24 hour station to report on travel news and has now become one of its top presenters.

**Below:** Production Assistants practice making continuity notes from behind the camera as part of a special ITCA/Thames course.
Above: Bobby Davro's TV Weekly. The highly talented duo Bobby Davro & Jessica Martin return for a new series of fresh impressions. TVS
Entertainment and Leisure

Independent Television and Radio continue to play a major role in helping the audience at home to unwind and relax. Over 60% of the programme output on ITV and Channel 4 is devoted to plays, drama series and serials, TV movies, feature films, entertainment, music and sport. ILR, too, is particularly strong in reflecting a wide spectrum of both popular and specialist music, taking full advantage of the stereo possibilities offered by VHF, as well as providing coverage of local sport and leisure activities.

It is often in the area of television drama and light entertainment that occasional complaints can arise in relation to the degree of violence, sex and bad language on television. However, the IBAs most recent survey has shown a decrease in the level of viewer dissatisfaction relating to these three areas and confirms that a clear majority have never personally seen or heard things on television which they have found offensive.
Sherlock Holmes – like one other highly prominent figure – has two birthdays. Most of his admirers agree that he was born first on 6th January 1854; the day of the month was established by his fondness for quotation from Shakespeare’s play Twelfth Night. But it is his ‘official’ birthday which is being celebrated in December 1987. One hundred years ago in Beeton’s Christmas Annual for 1887 there appeared a story called ‘A Study in Scarlet’. It contained this momentous exchange:

‘Dr Watson, Mr Sherlock Holmes,’ said Stamford, introducing us. ‘How are you?’ he said cordially, gripping my hand with a strength for which I should hardly have given him credit. ‘You have been in Afghanistan, I perceive.’

This is not only perhaps one of the best possible film versions of these classic tales, but also the most faithful and accurate.

The original plan, conceived in 1981, was to construct a series for television very much like Conan Doyle’s sequence but on a smaller scale. That is to say: 13 stories called The Adventures of Sherlock Holmes, leading up to the climactic battle with Moriarty, then, if those were liked, 13 more under the title The Return of Sherlock Holmes, describing the later part of the detective’s career. In fact the films were originally shown in groups of six or seven but the overall scheme has survived. At the time of writing, Granada has made the first seven of The Return... series, added a feature length version of ‘The Sign Of Four’ and is setting up the production of the remaining six hours of The Return...

We were aware from the beginning that we were not only making a series of mysteries but also recording one of the great friendships in literature. Dr Watson is not simply the chronicler of Holmes’ success but an essential part of it. There have been memorable portrayals of Holmes without a memorable doctor. Who can remember who played Watson for the great original, William Gillette? And the most brilliant Holmes of his generation – Basil Rathbone – had a Watson whom most of us agree was more of a buffoon than Doyle ever intended. But how much more satisfactory it would be, we concluded, to present Watson realistically as a decent, sensible fellow who may be outclassed by the sage of Baker Street but is a credible companion for him.

This decision about the presentation of Watson affected not only the casting of the part but suggested also a change from the published stories. In those, Watson marries Mary Morstan at the conclusion of ‘The Sign Of Four’ and is widowed during the period of Holmes’ absence and supposed death after the struggle with Moriarty. Unfortunately, Conan Doyle’s references to the lady are frequent but totally inconsistent and one commentator came to the conclusion that the doctor was married no less than five times! In the face of such confusion we decided to remove Mrs Watson (or the multiple Mrs Watsons) altogether.

That may have been the most difficult decision we had to take but it was the first of many. In what year would our stories begin? Watson’s accounts run from the 1870s (before he met Holmes) right up to the outbreak of World War I. Knowing that the confrontation with Moriarty is firmly dated 1891, we worked back from there and assumed that our first adventure might be set in the previous year. This was an essential decision for the designers of our sets and costumes. We were going to build a stretch of Baker Street and wanted to base it as accurately as possible on contemporary records and pictures. We also had to decide where the fictitious 221B should be located. Rightly or
wrongly, we placed it on the east side because this was best suited to natural lighting conditions for daylight shooting.

The interior was a challenge of a different kind – it is meticulously described in the stories and we simply had to get it right. Even the casual reader remembers the tobacco in the Persian slipper, the cigars in the coal scuttle and the letters pinned to the mantelpiece with a jack-knife. We added one detail of our own: the picture of a Swiss mountain scene which hangs over the fireplace. Our production designer decided that the choice of Switzerland for the struggle with Moriarty was no accident. Perhaps it reflected something that had always been in Holmes' mind.

On the other hand, Conan Doyle's decision to kill off his hero had not apparently been in his mind for very long. He chose as the agent of this overwhelming event, a character who had never appeared in the stories before although Holmes describes him as 'the organiser of half that is evil and of nearly all that is undetected in this great city'. Apparently, Holmes has pursued this figure for years and when the two men meet, Professor Moriarty speaks of 'continual persecution' by Holmes. So we decided to provide an example of Moriarty's criminal genius and to show our audience a glimpse of the deadly feud between the two men.

It always seemed to me that 'The Red-Headed League' depended on one of Doyle's most brilliant ideas. It was appropriate then to credit it to Moriarty and to assume that the blue-blooded John Clay and the red-wigged Duncan Ross were his lieutenants. When Holmes frustrated the ingenious plot to rob a London bank of its French gold, we round off our story with the spectacle of Moriarty in Baker Street planning his revenge.

Similarly, the activities of Holmes which lead to Moriarty's final fury are never made clear on the printed page. At the beginning of 'The Final Problem' we learn that Holmes 'had been engaged by the French Government on a matter of supreme importance'. This, we decided, was another Moriarty plot against the French: the theft of the Mona Lisa from the Louvre. It is Holmes' success in foiling this scheme which leads him on his fateful journey to the Reichenbach Falls.

This is typical of the way we have adapted the stories from the page to the screen. We have made no changes for change's sake but tried always to add the details which the camera can show so vividly. In this way I hope that we have been true to our original ambition and kept faith with the spirit of Conan Doyle's much-loved work.

In commemoration of Holmes' centenary year, Granada is offering its own version of one of his earliest and most exciting cases. The Sign Of Four, produced by June Wyndham Davies and directed by Peter Hammond, takes us from Baker Street to a grand house in Norwood and a bizarre murder in a locked room. To explain the mysterious gift of pearls to a beautiful woman, Holmes and Watson pursue the murderers along the River Thames and delve into their violent past in India. This production is intended as a birthday tribute to one of the most enduring characters in fiction from anywhere in the world.

Above: Holmes (Jeremy Brett) confronting Moriarty (Eric Porter) on his fateful journey to the Reichenbach Falls.
The setting is a bleak and chilly beach off the windswept coast of Northumberland – where a camera crew are filming a tropical desert island scene. Not that any viewer would ever spot the reality behind the on-screen image in that idyllic sequence from the spectacular comedy fantasy series *Supergranny II*.

During the filming of the scene, Tyne Tees Television director Tony Kysh was forced to cope with numerous weather problems... not least the fact that a palm tree kept keeling over in a 60 mph gale. And the near zero temperatures did not help either as leading lady Gudrun Ure, playing the invincible Supergranny, and Iain Cuthbertson, as her arch enemy the Scunner Campbell, gritted their teeth and got on with the sunsplashed illusion.

The weather is just one of the many hazards a production crew must overcome in creating that fantasy world of the television drama. The fact that the viewer rarely suspects the true situation behind the on-screen illusion is a tribute to their skill and ingenuity.

As for that desert island out in the bleak North Sea, which was featured in the episode ‘Supergranny and the Chisleton Street Blues’, it was the result of highly imaginative planning and sheer photographic trickery. The scene was filmed in the dunes at Seaton Sluice, Northumberland, overlooking a chill grey sea. But what the viewer saw was something completely different. For the
our breath hoping that the fresh
day's filming we simply held
into the river for the last shot in
any spare parts.
where we could have bought
bits of cardboard and plastic
snips, a claw hammer and any
sledgehammer, a pair of tin
transformed by the team
original van.
into an exact replica of the
change the immobile vehicle
carpenter and props men to
conference with the director,
remarkable transformation job
Tim Putnam set about a
designers Ashley Wilkinson and
conference with the director,
hurtling along the waterfront.
an exact replica of the van seen
crew discovered that it was not
arrived on the location site the
modified on the day, for when it
first was filmed driving to
the edge of the quayside. It was
then replaced by a second van
without an engine for the shot of
it diving into the river. This
second van had to be hastily
modified on the day, for when it
arrived on the location site the
crew discovered that it was not
an exact replica of the van seen
hurting along the waterfront.
After an urgent quayside
conference with the director,
designers Ashley Wilkinson
and Tim Putnam set about a
remarkable transformation job
on the spot with a painter,
carpenter and props men to
change the immobile vehicle
into an exact replica of the
original van.
In the space of two hours the
old, disposable van was
transformed by the team
working frantically with
nothing more than a
sledgehammer, a pair of tin
snips, a claw hammer and any
bits of cardboard and plastic
they could find.
As Ashley Wilkinson
explains: 'We had to virtually
change its shape from
windscreen to bumper bars, re-
position headlights and
indicator lights and re-paint the
van. And as it was a Sunday
afternoon there were no car
repair centres open in the area
where we could have bought
any spare parts.
'When it eventually plunged
into the river for the last shot in
the day's filming we simply held
our breath hoping that the fresh
coat of paint wouldn't leave a
telltale slick on the water. To
our relief, the whole operation
went off without a hitch!'  
Supergran II presented a
challenge to that same
ingenuity throughout the
production from everyone
involved in the creation of this
acclaimed series for children of
all ages. Not least in the
wardrobe and make-up
departments where they
created such ingenious illusions
as a swarm of mini-sized
penguins (performed by a
swarm of very small children in
cunningly devised costumes by
wardrobe supervisor Tom
Robson). And when the script
introduced a character called
Fingers Fay with six fingers on
each hand, Gillian Stanford and
Nadia El-Saffar rose to writer
Jenny McDade's challenge, after
several painstaking hours in the
make-up department, with an
illusion that stood the crucial
test of camera close-ups.

Nothing, in fact, is quite what
it appears on screen, especially
when it comes to transforming
buildings. In one episode, for
example, The Scunner, trailing
clouds of wartime glory, decides
to join the Paddleton air force
with his bone-headed cohorts
Muscles (Alan Snell) and Dustin
(Brian Lewis).
The location used for the air
force training camp was the
jockey accommodation quarters
at Gosforth Park Race Course
which became a military billet
complete with trick bunks. The
construction team provided
realistic plastic barbed wire
fencing and specially built gates
for the shot requiring comedy
actor Bernard Cribbins to drive
through them in a tank.

And in several episodes an
empty shop in Front Street,
Tynemouth was used for no less
than eight different locations. It
cropped up variously as an RAF
recruiting office, a cake shop, a
coffer's shop, a job centre,
dress shop, bank manager's
office, gent's outfitters and a
clock and antique shop. And as
an encore, it served as a useful
base for wardrobe and make-up
and artists standing by for their
next call.

With the accent on the
spectacular, Producer Graham
Williams and his team had to
introduce all sorts of camera
tricks backed up by
indispensable modern
technology. Supergran's famous
Flycycle, for example, performs
its breathtaking feats
suspended from a giant crane.
And when her equally famous
Skimmer cruises through the
sky viewers are not watching
the strange, multi-purpose 15-
foot long machine featured in

`What the viewer saw was a tropical blue sky and sea –
even though the actors were shivering in their thermal
underwear.'

Opposite: The familiar
Flycycle takes to the air
again - with a little help
from a crane and Tyne
Tees Television film crew.
Below: The Scunner
(Jason Cuttsbrooks)
climbers up a telegraph
pole cunningly disguised
as a palm tree.
ENTER THE ROSS-GIFFORDS

In May 1987 millions of viewers saw a new family take centre stage in the popular Scottish Television drama serial *Take the High Road*.

The upper-crust Ross-Giffords moved into the Big House to become the new Lairds of Glendarroch, responsible for the livelihood of the villagers — and for the continuing ratings success of the seven-year-old serial, the only one to be produced by a regional ITV company for the full network.

For the four actors involved—Jan Waters, Michael Browning, Tamara Kennedy and Richard Greenwood — their on-screen appearance in *Take the High Road* was the beginning of a new chapter in their careers. But for the production team the Ross-Giffords’ television début was the final stage of a long process of planning, inventing and casting an entire TV family.

The man responsible for the Scottish serial’s biggest shake-up was its producer, Brian Mahoney. ‘It’s like a giant jigsaw puzzle. The family must look good together, and fit in with the background already established over the years.

’Any major upset in a popular series like *Take the High Road* involves an element of risk. We are dealing with millions of loyal viewers who initially may not welcome change. The family must establish itself quickly and win the affection of the audience.’

With so much at stake, the production team were in no hurry to find the new Lairds of Glendarroch.

The decision to bring the new family to the Manor House — which had latterly been run by the Lady Laird, Elizabeth Cunningham and her daughter
Fiona — was taken early in 1986. Says Mahoney: ‘We had reached a situation where we had only two residents in the Manor House. It was difficult for the characters to sustain all the plots arising from this important centre of the drama. We decided we needed more vitality — a bit of glamour and excitement from the outside world.’

Once the decision was taken, and ratified at the highest level, script editors and producers went to work, creating the new family and discussing how to introduce them into the ongoing plot.

It was agreed that Glendarroch House and Estate would be bought by an international businessman following the tragic death of the Lady Laird and ensuing death duties on her daughter Fiona. Sir John Ross-Gifford, a London-educated Scot, would bring his glamorous wife Margaret, their son Eric and his fiancée Joanna to Glendarroch, for a new life away from the busy metropolis.

A detailed history of the Ross-Giffords — their ancestry, their education and upbringing, their problems as a family — was then drawn up.

Having established the family on paper, the producers began the process of finding the right actors to fit the roles.

‘Casting an entire family for a drama serial is much more difficult than casting an individual for a one-off play,’ says Mahoney. They must fit together and have a believable physical similarity. It is impossible to decide on one character in isolation, you have to think in terms of families.

‘As a serial is an open ended commitment it is also important that the actors will be happy in their new job and fit in behind the scenes as well as in front of the camera.’

Most of the actors for *Take the High Road* are recruited from Scotland, but since the Ross-Giffords were to be English educated — like many of the real Scottish landed gentry — the search was nationwide. In Scotland, major acting agencies were contacted, while in London a professional casting director was recruited to help sift through thousands of possible candidates.

Over 300 actors were considered for the parts and more than 150 interviewed. ‘The younger actors who had little television experience were given screen tests at our Edinburgh studios,’ explains Mahoney, ‘but more experienced actors, whose work is well known, had a straightforward interview. After three months of interviewing, we had five possible families. It was then down to instinct.’

By Christmas 1986 two English actors, Jan Waters and Michael Browning, and two Scots, Richard Greenwood and Tamara Kennedy, had been told they had the parts. Just one month later they were filming for the new series of *Take the High Road* in the bitter cold on the banks of Loch Lomond.

But even as the new family rehearsed and recorded their first episodes, the process of creating the Ross-Giffords was not complete. At this stage, according to script editor Peter May, writers still have to do some fine-tuning of the characters.

‘It is important, especially in drama serials, that actors bring their own personalities into the roles — filling out the characters we have sketched on paper. A good actor can make a character much more subtle than we can. It’s crucial that script editors watch the early performances of new actors so future scripts can develop the elements they bring to the part.’

The eventual on-screen character can be quite different from that originally envisaged. This was certainly the case with the Ross-Giffords. Says May: ‘Jan Waters is excellent at playing the super-bitch — she made the Lady Laird much more acid than we had planned. On the other hand, Michael Browning softened the character of Sir John, giving him a subtle underlying power in place of the table-thumping type we had created.’

The two younger actors also stamped their own personalities on their roles. ‘We originally painted Eric as a kind of upper-class twit, but Richard Greenwood has given him more sensitivity,’ says May. ‘Tamara Kennedy, who plays Eric’s fiancée Joanna, has also skilfully developed the icy relationship with her future mother-in-law.’

After 18 months the production team finally declared themselves pleased with their new family and ready for the crucial test — the seven million *Take the High Road* fans. Viewers caught their first glimpse of the Ross-Giffords in May. And their verdict? The new family is a winner.

In Central Scotland, where the programme is shown in the evenings, the new series is consistently in the Top Ten ratings, frequently beating *Dallas, Dynasty and Crossroads* and sometimes *Coronation Street*. In other areas it broke into the National Top 100 — quite an achievement for an afternoon programme.

The risks, the planning, the hard work have all paid off. *Take the High Road* is ready for a record-breaking future.
Tailored for Andy Capp

John Howard Davies, a producer/director at Thames Television who becomes the company's Controller of Light Entertainment in April 1988, expressing a personal view explains why he preferred to record his new comedy series on film:

When I read Keith Waterhouse's script for Andy Capp, I laughed like a drain. It was brilliant, succinct, and still retained the originality and the feel of Reg Smythe's cartoons in the Daily Mirror. I knew, too, that it should not be made in the traditional way, recorded on tape in front of a studio audience, but shot on film. All I had to do was to persuade Thames that the increase to costs of production was worthwhile.

Quite apart from money, there has long been the principle, deeply embedded in me, that comedy normally fares better in front of an audience. Why then make a programme on film, when it costs more and may not seem as funny because it will not have the advantage of people laughing away in the background when the programme is transmitted? I've always believed that laughter, judiciously used and well balanced, enhances a comedy programme.

The best of drama, if the British Academy Awards are anything to go by, is achieved overwhelmingly on film.

Film enhances a feeling of topicality and reality when used deceptive ease. Using it as a substitute for film, however, depends on why you want to use it. For instance, if news and current affairs programmes, as I am sure they will, go totally...
down the electronic video road, it may well be that fiction will have to copy that style of picture to achieve a kind of artistic topicality. The dirty news pictures on film of the past could not be recreated without looking odd or passe. While *The Naked Civil Servant* might have been artistically undesirable on tape, *The Bill* works a treat.

There you have it. Two systems, entirely different in their characteristics—the one fully developed and the other with a long way to go. A particular problem is that the pictures on video are so good that nothing looks dirty—everything looks shiny and clean like a tray of diamonds, so no individual stone catches the eye. And anyway, as the engineers frequently shout, why ruin a perfectly good picture because somebody wanted to go all 'arty'. The key word, I suppose, is control. When filming, each individual shot can be separately lit, individually rehearsed, and perfected for its maximum impact.

It seemed to me therefore that *Andy Capp*, with its cartoon-like feel, had to be perfect in every respect. It did not entirely depend on a continuity of performance from the actors, as does the more normal run of situation comedy, which would be enhanced if the actors were permitted the fearful luxury of bouncing off the reactions of a studio audience. *Andy Capp* required that each individual shot should be tailored exactly, and that when cut together as a whole it would have a continuity of a cartoon-type and not necessarily of a narrative, although the whole series would of course be a collection of six individual stories.

The film camera has now been developed over half a century and we know precisely what we can do with it. The medium hasn't changed, nor has the standard, but we have different lenses and different filters, and we can run it at different speeds. As I said earlier, we can separate the sound from the picture and start at any time, and change the picture right up until the last moment. With the video camera, none of these subtleties is apparent. To create a mood is almost impossible but, when used as a multi-camera technique, it can show a marvelous flow of performance to its full potential.

I said all these things and a lot more of a more technical nature to the 'powers that be' at Thames and they listened and allowed me the privilege of using the medium I wanted. I just hoped that our viewers would think the results worthwhile.
Dear Coronation Street...

When the postman walks down Coronation Street, he is bringing a mixed bag of mail. Letters from fans ask for autographs, for details of the clothes worn in the show, for advice with personal problems. There are letters from Members of Parliament, teachers, clergymen and organisers of national campaigns. They may ask for support for causes, accuse the programme of setting bad examples or come up with suggestions for the storyline or for how they believe the characters should behave...

Should Gail and Brian Tilsley have split up? Should Gail have gone to Australia to join Ian Latimer? Should Brian be condemned for walking out on Gail? Or did he deserve sympathy as the wronged husband?

The break-up of Gail and Brian's marriage was just one of the storylines which had viewers reaching for pen and paper to add their opinions to the heavy mailbag received each day by Granada's Coronation Street production office. The actors, too, have a constant flow of mail. And when their characters are involved in a controversial storyline, the flow can become a torrent.

When Susan Barlow first fell in love with Mike Baldwin, for instance, Wendy Jane Walker, who plays Susan, began to get unsolicited advice on the subject. At the start of the romance, she recalls, 'about 25% of the letters were saying Susan should follow her heart, but about 75% were saying "Beware, he's too old for you, he's got a past, and it will all end in tears."'

'But as viewers realised that Mike was genuinely in love with Susan and really wanted to make her happy, the pendulum gradually swung the other way. Just before the wedding, only the odd handful were against the marriage and the vast majority were wishing the couple lots of happiness for their future.'

Weddings always trigger off extra mail. Viewers write for invitations, slices of wedding cake, or decorations from the top of it to keep as a souvenir. Parents offer their little daughters as bridesmaids. And girls planning their own weddings want to know where the Coronation Street bride bought her dress as 'It's exactly the sort of thing I've been looking for.'

When Sally Seddon married Kevin Webster there were dozens of enquiries about her peach satin dress and jacket, and dozens of disappointed girls had to be told that the outfit was not available in the shops. It had been made in Granada's own costume department.

Letters on every subject arrive from all corners of the country. A request came from Dorset for election posters of Alf Roberts and Deirdre Barlow 'to place in the window of my home.'

From Blackpool came the information: 'My Afghan hound Claude has always, since he was born, sung to the theme tune of Coronation Street.'

From the Midlands the staff of a marriage bureau wrote offering their services to find a mate for Bet Lynch.

Letters even wing their way from across the other side of the world. During the Falklands War a request came from the Task Force in the South Atlantic asking for photos of Hilda Ogden in her curlers. And a Dutch couple living on New Zealand's Great Barrier Island wrote to say that they managed to keep up with life in The Street by running their television off a 12-volt car battery.

When barmaid Gloria Todd was confronted by her Canadian half-brother, who wanted to reconcile her with their mother, a viewer called Gloria wrote: 'That episode knocked me for six. You see, I was adopted in Canada and brought to England when I was three years of age. During the war I met my brother, who located me, I don't know how.'
My mother sent me a birthday cable when I was 33, but I never had any wish to see her. I felt my real mother was the person who brought me up and loved me.

‘Your story has proved to me why Coronation Street is top of all the “soaps”. Your storylines are believable.’

Another viewer wrote: ‘May I be permitted to say how much I appreciate the high moral standard displayed in your programme.’

But sometimes the letters contain brickbats as well as bouquets, like the viewer who rapped Bet Lynch’s knuckles for smoking in the Rover’s Return. ‘It is the health rules of licensed premises that staff may not smoke behind a bar,’ she wrote.

In these job-starved days, viewers are also quick off the mark to apply for any vacancy in The Street. One wrote: ‘Regarding your vacancy in Alf Roberts’ corner shop, could you please send me details or an application form as I have considerable experience of stacking shelves and dealing with the general public.’

Somebody else had his eyes on Rita Fairclough’s Kabin. It wasn’t a job he wanted. It was the Kabin itself that he wanted to buy. ‘Could you please forward details, such as takings, rent, rates, lease and accommodation,’ he wrote. ‘Also, please send a breakdown of sales of different items, i.e. papers, toys, cards and stationery.’

Then there were the three girls who wanted to join Mike Baldwin’s workforce at his factory. ‘We have always worked together from leaving school and would like to continue that way,’ they explained.

But perhaps the most unusual letter came from a lady who already had the sort of job that most people would envy. She wrote to The Street’s executive producer: ‘I work as a personal assistant to an English millionaire in Monte Carlo, dine at the best hotels, drive the Corniche and Lamborghinis and commute between my apartment on the Avenue Princess Grace and my employer’s villa at Port Grimaud.

‘My salary is excellent and I have travel expenses, clothes, etc. I should be the happiest woman in the world. But I only see Coronation Street about one week in five when I have my monthly holiday at my house in Chester.

‘I don’t suppose you could find me a job like the one I have now somewhere in the world that has Coronation Street on TV?’

Executive producer Bill Podmore pondered her problem, came up with a solution and wrote back: ‘I’m prepared to do a straight swap with you. How are you fixed?’

Above: Weddings in The Street always trigger a large mail from viewers of ITV’s most popular drama serial.
PUTTING IT TOGETHER

HOW A MUSIC PLAYLIST WORKS

Most music-based radio stations use playlists – they form the supporting structure of a station's music output.

At first glance they look like simple lists of contemporary records. In fact, each title has been carefully chosen to act as a building block from which the station's 'sound' is built. The selection process varies from station to station, but usually it is the responsibility of the Head of Music. Music 'formats' in Independent Radio vary subtly from station to station, according to local audience preferences. Some may have a leaning towards soul, or rock, or 'easy listening'; others may be more predominantly Top 40.

Each alphabetically labelled list is updated weekly and contains records representing a certain category of music. In ILR, for example, the 'A list is predominantly made up of current 'hit' singles. The 'B' list is usually new releases and chart 'climbers'. Some stations operate a 'C' list which might contain selected albums or releases at the more extreme ends of the musical spectrum. The 'oldies' are listed separately and are often referred to as 'golden oldies' or 'gold' for short. This list might be further subdivided (see diagram). Each list has a predetermined 'priority' which means each disc will be guaranteed a minimum number of 'plays' over the course of a day or week. 'A listed records invariably have more frequent plays than those on the 'B' or 'C' lists.

The order in which records from each list appear in the output is then drawn up. The diagram illustrates the running order in a typical clock hour. This discipline not only determines the exposure of all listed records but also the musical balance across the day. Strict rotation ensures that records are not repeated too frequently. The number of times a particular record, say the current No. 1, will appear in a day's output will vary from station to station. But it is unusual to hear the same record more than once in any three-hour sequence.

While playlists may form the supporting structure of a station's music output during the day, there also exists an element of 'free choice' for presenters. This means they can choose to include records they like within the broad framework of the station's music policy or 'format'.

The playlist system therefore provides for a convenient, consistent and updated approach to music programming. But it is in the selection of the actual titles that the art of a successful music radio station lies. Making the right decision involves a fundamental understanding of the likes and dislikes of the listening audience as well as the music itself. Obviously the compilers of playlists will use as much information as possible to help decide whether a new record deserves a place on the airwaves. However, to a large extent the decisions are instinctive or based on the elusive 'feel' which often comes from years of experience.

Information about the
artistes is given, to varying extents, by the record 'pluggers'. These are representatives of record companies whose object in life is to have all their company's current releases on the radio station's playlist. It is not enough for playlist compilers to comprehend the radio industry shorthand - 'formats', 'A lists', 'climbers', 'oldies' and the like, he/she and the record company pluggers have their own strange language. Ambiguities abound. Statements like 'This record was No. 1 in America' could mean 'This record was No. 1 in the 12-inch dance chart in Brazil.' Similarly, 'Are you sure you addressed it to me personally?' means 'I have your record and it was so bad I haven't got the heart to tell you.' 'I'm putting it forward for next week's playlist' could be 'I haven't listened to it yet', and 'I haven't listened to it yet' could be 'I've lost it.'

Once a record is on the playlist the attitudes change. The 'plugger' can relax and the playlist compiler may begin to wonder if listeners' enthusiasm will begin to wane. If that should happen, it will not be for the want of trying by all those involved, whether in the radio or the music industry.

Below: This diagram shows the order in which records from each list might appear in a typical clock hour.

KEY:
A - current 'hit' singles
B - new releases and 'climbers'
C - album tracks/specialist' music
GOLD - 'golden oldies'
NEW GOLD - recent 'gold' tracks
THE 1988 OLYMPICS
A TV SPECTACULAR FOR THE WORLD

The 1988 Summer Olympic Games from Seoul, capital of South Korea, promises some of the finest sports action of the year. For ITV Sport, it represents the ultimate technical challenge of bringing the drama and excitement of the world’s major sporting event to millions of viewers at home.

Roger Philcox, Technical Producer with ITV Sport, reports on the planning and expertise which goes into ensuring that coverage of the Olympic fortnight is brought to the nation’s TV screens. He writes:

The Olympic Games is no longer a supreme sporting festival enjoyed only by participants and those able to get tickets. What was once an event for the privileged minority, is today a TV spectacular for a worldwide audience.

ITV began planning its coverage years in advance, even before Seoul had been chosen - for this is the era of the TV satellite. Without it, not a minute of live Olympics action would be seen in the UK.

It comes as a surprise to many people that there is not an inexhaustable supply of satellites in space just waiting to be used when an Olympics comes along. TV satellite time is generally allocated to broadcasters on a first come, first served basis and therefore time has to be booked as soon as a venue for the event is known.

As a result of this, the satellite booking offices of the world have to keep records of

Right: An athletics event at the Los Angeles Olympics in 1984.
first recruited, but – if past experience is any guide – by the end of the Games they will be friends for life. Working and living together for four weeks somehow develops a relationship which cannot be recreated back in the UK.

Commentators have to be found for all the Olympic sports, which can stretch the resources of even the largest broadcasting organisations. ITV has a first-class team with a knowledge of the major sports, but it does have to seek additional specialist help to deal with some of the more obscure sports.

The Koreans have chosen to house all the foreign broadcasters in their new TV centre, currently being built adjacent to a large six lane highway which formed the main airport runway during the Korean war. The new TV centre will not be equipped by the Koreans by the time of the Olympic Games so it will be necessary for ITV to ship into Korea some £2m. of equipment in order to build a temporary ITV centre containing camera tape machines necessary to produce the programmes.

Olympic Games TV coverage has not always been such a spectacle for the armchair viewer. The UK, having pioneered the development of TV engineering, was able to offer the first live coverage of the Olympics in glorious black and white in 1948, when London was the venue.

TV audiences grew as technology advanced, enabling the 1952 Helsinki Olympics to be seen via the newly developed European TV network.

However, in 1956 TV coverage took a step backwards when Melbourne was the host city because at that time Australia had no TV service. Viewers around the world had to wait several days before film of the events could be processed and flown half way round the world to be seen on their TV screens.

Tokyo (1964) will go down in history as the first Olympics to be seen by satellite in 40 countries. With the world by now hungry for live colour TV, it fell to Mexico City in 1968 to be the first city to originate the Olympics coverage in colour.

In the last 20 years we have seen the event become more of a TV spectacular with ITV having its own satellite during the Games in order that it can provide the full coverage that is now expected.

The Olympics is very big business, but not without its lighter moments, even for harassed TV crews. For instance, at Munich in 1972 perfectionist German engineers were shocked to find at the opening ceremony that South Korea was getting the Saudi Arabian commentary and that Saudi Arabia was receiving the Korean commentary.

Baffled engineers proceeded to check wiring at the international telephone exchange, then at the local telephone exchange and finally in the Olympic stadium control room, but still the fault persisted. It was only as a last resort that the engineers went to the commentary position and found to their horror that the commentators of the two countries had swopped their microphones by exchanging commentary positions!

No doubt Seoul will have its share of stories before the Olympic flame is extinguished and broadcasters get ready to move on towards planning coverage of the 1992 Olympics from Barcelona. But for 30 million British viewers, unconcerned perhaps by the intricacies of satellite TV transmissions, Seoul will provide supreme sports action to be savoured and enjoyed.

Left: The Olympic stadium in Seoul, setting for the 1988 Games.
**Film on Four**

*The Very Best of British*

*Film on Four* has proved not only one of the most successful strands in Channel 4's programming, but has been hailed as a major boost— an indispensable saviour even—to the British film industry.

Channel 4 consistently commissions and finances (in whole or part) at least 15 feature films each year, many of which are successfully released in cinemas before their TV screening, and very few would have been made at all without the channel's involvement. The channel's fifth year on air, 1987, has proved the most auspicious to date for *Film on Four*. The 100th feature started filming in January. And there was the longest and most successful season on TV, with 14 films, including *My Beautiful Laundrette* and *Caravaggio*, and the three most popular, *Letter to Brezhnev*, *The Company of Wolves*, and *She'll Be Wearing Pink Pyjamas*, whose 7.6 million viewers was not only the highest audience for *Film on Four*, but one of the ten best audiences ever on the channel.

*Film on Four* was conceived by Chief Executive Jeremy Isaacs and David Rose, the channel's Senior Commissioning Editor for Fiction, as a pioneering attempt to bridge the gap between television and the cinema. David Rose favoured film for the channel's output of one-off fictions. Shooting on film is expensive, but the channel is committed to relying extensively (and for *Film on Four* that means more than 90%) on independent producers, whose working agreements do not restrict them to TV in the same way as the distributed in cinemas before their eventual TV screening. Cinema screening may sometimes seem a matter of prestige rather than financial benefit—these films often come trailing clouds of glory from cinema reviews, and viewers show a reader willingness to view those marked as 'feature films' rather than those simply billed as single plays. However, the money that the channel's film distribution arm, Film Four International, earns around the world is hardly an unwelcome...
accompaniment for all the plaudits.

In considering over 2,000 submissions a year, David Rose says: 'We have backed a number of successful adaptations, such as A Month in the Country or A Room with a View. But I am particularly keen on original, contemporary screenplays that have something new to say about our condition today. I am always looking for a freshness in the subject or its treatment, because it is all too easy to find oneself on familiar ground.'

'Above all,' Rose continues, 'we have the privilege of offering talented writers and directors the chance for adventure and risk. That is why so many of our films have had such success with viewers at home and with the critics and cinema-goers around the world.'

My Beautiful Laundrette exemplifies the advantages of seizing the opportunity for risk. Screenwriter Hanif Kureishi's mordantly ironic view of contemporary Britain and its gay Asian hero would scarcely have attracted funding for cinema distribution as such. That film displays David Rose's commitment to another kind of artistic risk in nurturing talent in writers and directors. Hanif Kureishi is one of the many writers who owe their film-writing debut to Film on Four. He was teamed with an experienced director, Stephen Frears, and his second film, Sammy and Rosie, is also a collaboration with Frears for Film on Four.

But many film-makers have made combined professional debuts as both writers and directors, notably young Irish novelist Neil Jordan, whose debut as director on Angel, was one of the first commissions and whose subsequent two films, The Company of Wolves and Mona Lisa, were both backed by Channel 4. Recently, two outstanding playwrights have had the first chance to direct their own scripts, David Leland with Wish You Were Here and Stephen Poliakoff with Hidden City.

Peter Greenaway, already an avant-garde director, came to mainstream attention as a feature director – while retaining his distinctive style – with three films co-funded by Channel 4, The Draughtsman's Contract, A Zed and Two Noughts and his latest, The Belly of an Architect. But David Rose has also welcomed many experienced TV and film directors; besides Stephen Frears they include Jerzy Skolimowski, Richard Eyre, Jack Gold, Philip Saville and Michael Apted.

David Rose confirms that Channel 4 will continue its commitment to 'helping filmmakers produce the films they want to make.'
THE 'MAGIC' ARTS OF THE GHOST-MAKERS

In time-honoured style, the spectre vanishes through a solid wall and, what's more, he's transparent. This is the standard stuff of film and television trickery and the explanation - two separately filmed sequences carefully superimposed to become one - is well known.

Now a sophisticated armory of optical and mechanical wizardry can create effects that the mind rejects as unbelievably fantastic but the eye accepts as totally real.

There is no better recent example of the uses of such trickery than the Oscar Wilde classic The Canterville Ghost (produced for ITV by HTV in partnership with Columbia Pictures). It was a lavish production, with the redoubtable Sir John Gielgud playing the restless spectre, Sir Simon, and much of its success hinged upon special effects created at Pinewood Studios under the direction of HTV Programme Designer John Biggs.

The most challenging task that confronted him was to film a dinner party in the baronial hall of an ancient castle where inexplicable bedlam breaks out. As guests sit down to dine at their hosts' elegantly set table, the knives, forks and spoons begin to dance their own wild

One by one, the delicate wine glasses explode. So, too, do the bottles of wine and champagne.

jig, the dinner plates spin at speed and wine goblets and decanters mysteriously fill and empty by themselves.

Then the massive table begins its own mad vibration. One by one, the delicate wine glasses explode. So, too, do the bottles of wine and champagne. Then it is the turn of the imposing culinary creations from the castle kitchens - the jellies and trifles - with which the table is laden, to explode. Custard, jelly and fruit fly through the air, bespattering guests and ceilings alike. Then, in a crowning moment of horror, a lid is removed from a serving dish to reveal the ghostly head of Sir Simon, horribly alive and smirking on a bed of fresh parsley.

This one sequence, vital to the development of the story, lasted less than two minutes on screen, but took two-and-a-half days to film. Four cameras were trained on the table to ensure that nothing was missed. It was a scene that everyone involved was anxious should not require a re-take!

How was it all done?
The head of Sir Simon on its parsley bed was achieved by building a special table with a hole in it, below which Gielgud could crouch on a turntable-style chair. He thrust his head through the hole and through another one in the base of the special serving dish. A neck ruff helped to conceal the illusion.
The dinner table itself was specially built. Each leg had a valve spring set into its foot; an electric motor of variable speed started the table vibrating as gently or as violently as required. The elegant china and glassware with which the table was laid was not all it seemed. First, the cameras recorded the table set with the genuine article – cut glass, bone china and silver cutlery. Then all was replaced with carefully made copies. Moulds were made of each plate then plaster replicas were created and carefully hand-painted to resemble exactly the original pieces. The beautiful cut glass was replaced with goblets of sugar glass – the material which looks real enough but which shatters without cutting those unlucky enough to be close at hand.

And the dancing knives and forks?

This was more elaborate still. A tiny rod led from the base of each piece of cutlery down through a hole in the table to a counterweight below, so fashioned that it allowed each piece to stand upright and, with a little manipulation from electric motors, to do a table-top dance.

And the self-emptying and self-refilling decanters?

Again, the answer lay beneath the specially made table. A thin tube entering the base of each decanter was coupled to a pressurised system allowing the wine to be drained away, or pumped back, as desired. When these same decanters 'exploded' a thin metal rod beneath the table was hammer-driven into each of them by a concealed member of the crew. The corks that suddenly flew from the necks of wine bottles were forced out by liquid from a hidden pressurised reservoir, and a similar reservoir created the vigorous fountain of 'champagne' that gushed from another bottle. Other wine bottles were shattered by small explosive devices.

The pièce de résistance was the mayhem created by the flying jellies. Again, explosive charges set within the jellies and trifles and operated by remote control were used. For an extra effect, designer John Biggs employed air mortars – miniature cannons loaded with jelly which were fired electronically and aligned so that they discharged the glutinous stuff directly into the faces of the cast. Who said acting was all fun?

Many of the ghostly effects were achieved through optical means. The sequence showing a transparent Sir Simon descending the castle staircase was realised as follows: First the empty staircase was filmed with the camera timed as it was focused on each step. A second take recorded Sir Simon himself walking down those same steps and during the film's processing the desired degree of definition was obtained. Both sequences were timed to match precisely when overlaid. In this instance, the sequences were shot on 35mm film, rather than the customary 16mm, because the alignment of sprocket holes make the overlay more precise. Hey presto, the ghost walks!

All 'magic', once explained, loses much of its mystery. This must also be true of the ingenious devices employed by the film-maker. What we can always admire is the fastidious care and the sheer invention that goes into an area of production that bears the prosaic label 'special effects'.

Above left: What the butler saw! The ghostly head of Sir Simon makes an unexpected but memorable appearance at an elegant dinner party.

Above top: Sir Simon 'floats' on thin air. In reality, he is supported by the arm of a hidden hoist.

Above right: One of the most startling and ingenious supernatural sequences in The Canterville Ghost featured 'dancing' cutlery and 'flying' food. The special effects wizards at Pinewood Studios helped realise this scene.
There cannot be many non-speaking personalities who have survived 26 continuous on-screen years, and gone from strength to strength with viewers. Augustus J. Honeybun – Gus to his fans – continues both to enthral children and maintain his cult status with adults.

And Gus is more than just a regional rabbit. After visiting the South-West of England, holidaymakers and servicemen have written to TSW asking for Gus postcards with the autographed paw-print and badges and stickers. With a fan club in Ulster and letters from Aberdeen, MSV Tharos in the North Sea, Hull, Stoke-on-Trent, Nottingham, Manchester, Birmingham and Port Stanley, it can truly be said that Gus's fame spreads not just from Land’s End to John o’Groats, but to the South Atlantic as well.

It’s all a far cry from the time
Gus was found wandering, lost and alone, on Dartmoor by a Westward Television crew on 29th April 1961. Adopted by the company's staff, he volunteered to 'earn his keep' by celebrating the birthdays of children between the ages of 3 and 11. A card to Gus results in birthday greetings on his programme plus the granting of a request.

Once they overcame their awe at the worms and spiders, toadstools and tree roots, the children shared their favourite jokes with the birthday bunny and made some more unusual requests. TSW presenter Judi Spiers even agreed to do a handstand - not easy in a dress.

Of greatest fascination for the youngsters was the slow realisation that Gus, who appeared on a television monitor in the burrow's wall, could also see and hear the children. Hidden microphones and cameras transmitted the child's image to the rabbit and his announcer friend in a studio behind the burrow wall, so that any child who decided to disgrace his parents got a sharp rebuke from Gus!

Seemingly indefatigable, Gus launched yet another phase of his career in the spring with the national release of a seven-inch single picture disk. On this Gus presents the 'Gus Honeybun Song' and 'Happy Birthday from Gus Honeybun', with a little assistance from TSW music consultant Ed Welch.

Such fame is surely an enviable achievement for a rabbit with modest beginnings on Dartmoor: his own television programme, a loyal following of fans, a mobile burrow in which to visit viewers and a hopping-good career in music.

Although Gus is always in demand for the opening of charitable events, his public appearances took a drastically different turn at the start of the South West's county show season in 1986. Tucked in the corner of the TSW mobile exhibition vehicle was Gus's Magic Grotto, a grass-covered burrow where children could speak directly to Gus and a TSW personality.
LIVING DANGEROUSLY
COUNTDOWN TO CURTAIN UP

Live TV...the tension, the excitement, the high spots and the headaches. Tony Crutchley, Senior Stage Manager of LWT's hit show Live from the Palladium, takes us backstage in the build-up to an entertainment spectacular watched by up to 15 million viewers.

Five days, come Easter, May Day or Epiphany, in which to get the material and music shaped, timed, orchestrated and arranged. Dance rehearsals, stealing half an hour for a heavily booked artiste to be whisked to the dance studio, routine, and returned. A tight camera script, with every lyric in, none of your 'as directed' for the orchestra rail - which isn't good for the neck, of course. We manage to make the door as invisible as possible, even an empty theatre with an audience into the right frame of mind.

At the request that the hedgehog be raised slightly to cater for, should they be visible. Forewarned is forearmed on live shows. The production assistant could get an active post in NATO any day.

Saturday afternoon in the theatre, the orchestra hasn't been called, so the musical associate is at the piano. Floor managers are standing in for artistes being positioned and lit, haloes of hair and ear-phones giving a quaint impression of a cross between Bugs Bunny and Flying Fergie.

A pop group has wandered in, dark glasses and lead boots de rigueur. No one seems to know where the missing musicians are, or care.

The players have gone, the technical scenery run finished. It's Sunday morning. The orchestra is tuning up, a sound which always clothes even an empty theatre with reality. This group of musicians is undoubtedly among the world's best, used to supporting the Royal Ballet or Tom Jones with equal brilliancy.

Yet another crisis for the wardrobe department. A visiting singing star, with a huge voice and temperament to match, has leant against the light bulbs which make up Bill McPherson's stunning set, and singed her very expensive fur coat. Have you ever smelled burnt mink? But under the expert hands of the costume department, a swift short back and sides with graduated layering makes the burns invisible.

Tea break: 200 gannets to be poured out their mist during the pause, so by the time we get the high cameras and sides with graduated layering makes the burns invisible.

A pretty make-up girl rushes up to share a problem. An ageing pop star, presently enjoying her fifth comeback, can't use the high cameras and sides with graduated layering makes the burns invisible.

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A pretty make-up girl rushes up to share a problem. An ageing pop star, presently enjoying her fifth comeback, can't comply with the director's request to lift her fringe a little to allow better close-ups. In the dressing-room the star is a miracle of the art of cosmetics; the make-up girl deserves an Oscar for the change she has wrought. Gone the map of the London Underground, every wrinkle, pouch and bag, filled or covered - but the sheepdog fringe still touches the eyebrows.

At the request that the hedge of hair be raised slightly to show the eyes a trifle more clearly, a diatribe ensues, casting aspersions on my parentage and including a suggestion to do impractical things with the make-up box. After a few deep breaths it is explained, quietly, that if the fringe isn't lifted, the director can't use the high cameras and will have to rely on the low angle camera down on the orchestra rail - which isn't good for the neck, of course. We manage to make the door as invisible as possible, even an empty theatre with an audience into the right frame of mind.

Mr Ainsworth into the pit.
Please.' Right, here we go!

All the artistes for each section are in the wings. The first young comic on is praying for Jimmy to go well. He does, and the audience is in the mood to welcome a newcomer. A new career is on the way.

Nearly there. The constant time checks - 'one minute forty-two seconds, please Jim.' 'Sure you don't want one minute forty-three?' he replies. But he delivers.

Which finale? Full version, with the dancers, or do we only have time for a station caption? The calm voice of the PA counts us down. Jim has moments to thank the visiting star as the credits roll. Last notes coming up. LWT caption. We made it.

A live performance captured and transmitted into millions of homes. The production team all go off to unwind, the 'high' will last for at least a couple of hours. Some to eat, drink and make merry; some to walk off the stress; others home to a relaxing hour of macrame.

The next show is only seven days away.

The problems of 'going live' are not confined to entertainment spectacles from variety theatres like the Palladium. Indeed, studio-based programmes such as The Last Resort with Jonathan Ross (Channel 4/Callender) can also have their fair share. There are advantages, however, as Ross, presenter of this late-night chat and happenings show, reveals:

When we first started producing The Last Resort it was recorded at about 7.30 p.m. on a Friday and transmitted at 12.30 a.m. the same night. The time in between could be, and occasionally was, used to tighten up the show and, in the unlikely circumstances of a guest or (perish the thought!) 12.30 a.m. It was decided to move the show to 10.30 p.m. which meant that overtime costs were suddenly manageable, and the chances of attracting guests were greater.

I was never actually scared of going live. I knew I couldn't be any more petrified of presenting than I was already. But I doubted if being live would add anything to the show. I was wrong. It is hard to explain, but there is a massive difference in just about every aspect of the show. There is the wonderful knowledge that you mustn't stop. If something goes wrong, you have to cover it. If the sound dies on you, write your questions on a board. If something falls off the set, pick it up and make a joke about it. If the cameras stop, go home and start drinking heavily. There are few disasters that cannot be survived with some quick thinking.

Everyone, including the guests and the audience, feel so much more on edge. I have no doubt that guests performing live are much sharper and more entertaining than those appearing on a recorded show.
THE MAKING OF A HIT SHOW

It is 8 a.m. on a cold, damp December day at Heathrow Airport. On a flight from the Far East, two passengers, an elderly Fijian couple, are nearing the end of a long and emotional journey.

They have come to see the son they last saw 27 years ago when he took the Queen's shilling and joined the British Army. And they will meet their two grandchildren for the first time. The reunions will take place on Cilla Black's hit show *Surprise, Surprise*.

For the next five days, programme researcher Kate Greer will stay with the couple, helping them adjust to the hurly-burly of London from life on a subsistence smallholding on a tropical island they have never left before. She will take care of such mundane things as buying the couple warm winter clothes.

'We are all very conscious of the need to support and look after people who are, after all, going through a very moving experience,' says Cilia Black. 'All of us on the show take this side of things very seriously indeed.'

Cilla, the 'girl-next-door' singer who made her name in the 1960s, is now in her forties, firmly established as a top TV presenter with two current successes: LWT's *Surprise, Surprise*.

realise too early what was going to happen when cameras were swung on them. In the evening there is a run-through in the studio to familiarise camera crews with a show which changes in detail every week. At

9 p.m. Cilla is still at work, discussing the fine-tuning of the show with producer Brian Wesley and writer Vince Powell.

*Tuesday, 10 a.m.*: A full studio rehearsal with director John Gorman. During the day, Cilla meets all those members of the public 'in the know' who will appear on tonight's show, reassuring them and making them feel at home in the alien environment of a television studio.

*2 p.m.*: A costume fitting for next week's show.

*3 p.m.*: A dress rehearsal.

*Surprise, Surprise* runs 'as live' with the very minimum of
re-takes and pre-recorded inserts. There will be one break in the dress rehearsal when Cilla talks by phone to Bob Caro-giees who is 'outside' on the as-live outside broadcast. Each show night Bob and the mobile cameras surprise somebody and Cilla hears final details of what form this is going to take.

6 p.m.: A light dinner in the dressing room while Cilla takes a last look at her detailed script, packed with names, dates and places.

7.30 p.m.: Cue tape. Roll to record. Surprise, Surprise is on camera before an audience of more than 500 in LWT's vast Studio One.

9.30 p.m.: The show is 'in the can'. For an hour or more afterwards Cilla is in the hospitality suite, which often contains up to 100 people all anxious for a personal word with the star.

Wednesday. A call, often as early as 7 a.m. Cilla records the song for the week after next's Cillagram. It could be in London studio with musicians she knows, led by musical director Alyn Ainsworth. It could be in Stockport with a full brass band, or in Cardiff with a backing group of local cleaning ladies. The song has to be pre-recorded to be played back on location when the Cillagram is filmed. Meanwhile, researchers in the office are checking on the hundreds of calls to the show's Searchline, seeking out stories for next week's show and putting callers in touch with their long lost friends or family. Only a tiny proportion of them ever make the show, but no one is neglected.

6 p.m.: Cilla has a preliminary meeting about next week's show, which has been written during the day.

Thursday. 7 a.m. call again. A long car journey or sometimes a plane trip to the location of a Cillagram. There is a positive policy on the show to take Cilla to all parts of Great Britain. Usually it is a very early start to surprise the recipients and get in a full day's filming for the complicated sequences which will end up as three minutes on screen. At the same time, Bob Caro-giees is off with another crew to record his 'hit', giving some unsuspecting member of the public the chance to have their dream come true.

Friday. 11 a.m.: Cilla is back at the studios for a script meeting on next week's show. Meanwhile, reunions are still being set up, film editors are preparing yesterday's material for next week's show and John Gorman is editing the videotape of Tuesday night's show for Sunday's transmission.

Saturday. Cilla is at home in Buckinghamshire, learning her script, with Brian Wesley in constant touch. It may be the unwelcome news that the major end-of-show reunion is off because airline schedules have changed 6,000 miles away. Cilla gets a new script by despatch rider and has to start all over again.

Sunday. Cilla tries to have her one day off a week with her family at their country home. But it does not always work out that way and, during the run of Surprise, Surprise, Cilla often spends her Sundays filming another item for the show.

Monday. The routine starts all over again. 'It's hectic to say the least', says producer Brian Wesley, 'but we all love it. There is a sense of urgency and excitement that we all feed off. Behind that calm, laid-back performance on the show, there is a lot of blood, sweat and tears from everybody.'

The result is a show that delights 15 million viewers every Sunday and attracts well over 200,000 letters a series – two full mail bags each day. These are all read and filed under a complicated cross-indexing system. Some of the reunions can take a year to set up. People tend to turn to Surprise, Surprise as a last resort when all other avenues have been exhausted.

'We are all very conscious that we are dealing with very, very deep-rooted emotions,' adds Wesley. 'I'm proud to say we've never had one complaint. In fact we've had almost universal thanks from the people involved. Years later we are still getting letters and Christmas cards from them. That's as important to us as viewing figures.'

'None of my team would ever play fast and loose with people's lives. God help us if Cilla ever thought that we were.'

The couple from Fiji did meet their son, Sergeant 'Lash' Larua, whose story had been related by his children, wife and many of the soldiers who served under him. Cilla, dressed as a soldier, surprised him on exercises on Salisbury Plain and he was reunited with his family back in the studio. His reaction: 'I never thought it would happen.'

And that sums up the magic of Surprise, Surprise.
July 1987 marked the 25th year of Nelson Mandela's imprisonment in South Africa. In September, Channel 4 showed a dramatised account of this extraordinary man's life, made by TVS in association with Home Box Office in America. This large-scale production was the ITV company's second collaboration with the American cable station, an association that it hopes will continue in the future.

Producer Dickie Bamber firmly believes that drama can tell a story far better than a documentary, and this film is consciously a 'movie' account of Nelson Mandela's life since 1952. Both he and Ronald Harwood, who wrote the screenplay, wanted not only to tell the story of Mandela's fight against apartheid, but also to reveal something of the extraordinary bond between Mandela and his wife Winnie. Mandela has himself said that during his incarceration it has been his love for Winnie that has kept him alive.

The two-and-a-half-hour production, produced by TVS Films in association with independent production company Titus Productions, was shot over five weeks in Harare, Zimbabwe, on 35mm film. Originally the shoot was to have been in Kenya, but the terrain turned out to be too dissimilar to that of South Africa. Some of the equipment had been inherited from Richard Attenborough's film about Stephen Biko which had also been shot on location in Zimbabwe.

Many of the 70 parts were played by black South African patriots and some of the 'extras' in the Sharpeville and Soweto sequences were exiled members of the ANC. The music for the film was provided by a black South African choir based in Harare - all of which has added great authenticity to the film. In fact even the mini-buses used by the production team came from South Africa!

Nelson and Winnie Mandela are played by Danny Glover and Alfre Woodard. Glover is best known for his parts in The Color Purple and Places in the Heart, and as co-star in Lethal Weapon, which opened in Britain three weeks before Mandela's screening. He faced the most challenging role of his career as Mandela. A supporter of the struggle for black freedom, this was Glover's first visit to Africa. He hopes that the film will raise the...
consciousness of people about South African politics.

Nelson Mandela's strength is matched by that of Winnie who knew when she married that she had 'married the struggle, the liberation of my people'. She has been hounded, banned and tortured. Even the 14 months spent in solitary confinement has not broken her will. Winnie has come a long way from the shy 19-year-old social worker whom Nelson fell in love with, and made his bride.

It is this transition and growing strength that Alfre Woodard has captured in her role as Winnie. Woodard has appeared in Hill Street Blues, St Elsewhere and Robert Altman's Two by South and more recently in Extremities and Cross Creek, for which she was nominated for an Academy Award. She says of the part: 'I've had intense social and psychological bridges to cross. These had to be forged and then transferred to the screen.'

TVS has recently tackled other ambitious programmes focusing on questions of key contemporary issues, for example in Squaring the Circle, about Solidarity in Poland. Incoming drama controller Graham Benson says he is keen to build on what the company has already achieved in this genre.

Mandela is, however, considered by TVS to be its most prestigious production to date. The film has created a great deal of publicity, as the debate on Mandela's release continues. Ronald Harwood, celebrated author of The Dresser, a South African by birth and who still has ties with South Africa, wrote the screenplay and the tie-in book, which he has dedicated to his cousin Bruce Evans, the Bishop of Port Elizabeth.

Philipp Saville needs no introduction as the director of Mandela – Boys from the Blackstuff and The Life and Loves of a She Devil speak for themselves. Dickie Bamber, the producer, was co-producer of Woman of Substance, and producer of The Prodigal Mantis and Murray – it was while collaborating with Home Box Office on Murray that the idea for Mandela was conceived.

Mandela has become the biggest ever overseas seller for TVS. Something of a coup was the near-simultaneous transmission of the film, in every English-speaking continent of the world. In the same week that Channel 4 broadcast Mandela it was shown in countries from Australia to Canada, from the Netherlands and the USA to Zambia. It is little surprise that among the first buyers were the African frontline states.

Below left: Many of the actors in TVS Television's dramatised life story of Mandela are black South Africa's patriots. Some of the 'extras' in this scene are exiled members of the African National Congress.

Below top: Mandela has said that during his incarceration it has been his 'love for Winnie that has kept him alive.

Below bottom: Winnie (played by Alfre Woodard) knew she had 'married the struggle...' when she became the wife of Nelson Mandela (played by Danny Glover)
Reproducing reality for a television drama is one of the most painstaking processes in the industry. Everything has to be just right, from the colour of the wallpaper in the Georgian dining-room to a Victorian brooch on a lady's crinoline. With millions of viewers scrutinizing costumes, sets and props, there is just no room for mistakes.

Period drama produces its own special set of problems for designers. Crusty colonels from Hampshire have been known to froth at the mouth over their whiskies-and-soda at the unforgivable sight of a misplaced button on a military uniform, so months of meticulous research into the styles and fashions of the time is needed to maintain the illusion of reality. Visits to museums, reference libraries and costumiers are an essential and challenging part of a designer's job, quite apart from the actual creative business of designing the clothes themselves.

Jeff Tessler, Senior Designer at Central Television in Nottingham, was presented with just such a challenge with The Bretts, the 11-part drama series set in 1927, which follows the fortunes of a glamorous and talented showbusiness family. The series stars Norman Rodway and Barbara Murray; a rambling Hampstead home provides the focus for the family's passions and problems in the frenetic social whirl of the 1920s.

'You have to become an instant expert on the period,' says Tessler. 'I had four months before we started shooting The Bretts to prepare, which is an unusually long time. But there was so much to be done in advance for this production. I was working from bare scripts without knowing who would be playing the roles. We had to decide how stylish the characters would be, how fashionable they were, and the whole look of the programme.'

Also closely scrutinized, notebook in hand.

'1927 was a transitional period from the heavier, darker designs of the Edwardian and post-War eras to the art deco and modernist interior. It was the start of the craze for interior design in England,' says Tessler. 'A problem I had in setting up this show was that modern furniture of that time is now a collectors' item, so there was very little around, and what there was was very expensive. To get exactly what he wanted Jeff had key props, such as the carpets, three-piece suite and wallpapers, specially made and printed: 'I designed the fabrics using original scraps of material I found on my travels and using motifs I had seen in photographs.' The luxury champagne, peach and lilac carpet in the garden room of the Brett home was taken from a French art deco design. The wallpaper design came from an original roll of silk wallpaper designed for the Ile de France ocean liner, with the colours changed to suit the set.

The famous Garrick Club was re-created in the studio for several scenes. The paintings on the set were the results of colour slides of the original paintings printed on canvas then over-painted and varnished to give the right texture. And a close look at the bookshelves in Charles Brett's library reveals genuine books you would expect to find in a stage actor's collection - such as plays by Shaw in their distinctive bindings. 'It may seem like an indulgence,' says Tessler, 'but I find it easier to get the genuine articles. If you cheat you are
always worrying about whether the camera is seeing something it should not.’

LWT’s two recent dramas, *The Charmer*, set in 1920s England and starring Nigel Havers, and *A Little Princess*, a Victorian tale starring Amelia Shankley and Maureen Lipman, both involved a lot of research, imagination and attention to detail. Sue Thompson, one of the nine costume designers at LWT, was responsible for all the clothes used in *The Charmer*. When she designs the garments, she always bears in mind the persona of the character portrayed. Some of the costumes are hired straight from a theatrical costumiers, but those for the main characters have to be made from scratch. ‘Nigel (Havers), the ’Charmer’ of the title, fortunately has looks that are just right for the period,’ explains Sue Thompson. ‘He has an enormous amount of style, which the character of Ralph Gorse required anyway. So, thanks to him, it was relatively simple to design his wardrobe.’

His role, as a power-mad manipulator of women, cried out for sharp suits, raffish ties and handkerchiefs, and stylish hats.

Often a certain amount of cajoling by the designer is necessary to satisfy the tastes of the actor. This happens more in modern drama, where the performer can have strong views about what he/she should wear; in period drama, the designers can impose their views on the actor to some extent – after all, they have done their research and should be acquainted with the correct bustles and bodices completely alter a person’s shape and it’s as well to get those fitted before designing a costume itself.

LWT’s Wardrobe Department looks after the garments from the moment they arrive in the building to the moment they leave. Well-organised chaos describes a busy day with costumes returning from filming, costumes ready to go out on location, hems being repaired, stains being scrubbed, creases being pressed and shoes being dyed.

It is the job of the Properties Department (or ‘Props’) at LWT to dress all the sets, both in the studio and on location. LWT’s Props Department is a vast building staffed with everything from a six-in-one pocket knife to a 6ft. high cardboard guitar. Bob Tuvey is the Props Master in charge of this treasure-trove of artefacts old and new. ‘You would think that a BMW or a vintage Rolls Royce was a very important prop,’ he explains. ‘But just one box of matches could be just as important. It’s not what the prop is, but what it signifies in the context of the production that determines its importance.’

Props also deal with all the food you see on the screen. For *A Little Princess*, several specially made cakes had to be available when the cutting of a cake was recorded. If someone fluffed their lines or if the director was not happy with the shot, a fresh cake was on hand immediately.

Props men have to be natural observers for reasons of continuity. As scenes are often shot out of order, it is a major responsibility to ensure that a particular set matches the preceding running shot. ‘And if ever I see on the screen a teacup preceding running shot, ‘and if ever I see on the screen a teacup preceding running shot, ’and if ever I see on the screen a teacup preceding running shot, then I’ve failed miserably!’ says Bob, ‘then I’ve failed miserably!’

So next time you settle down to watch a drama, period or modern, spare a thought for the hard work and talents of the Costume Design, Wardrobe and Props Departments. Because without their skills and professionalism, the illusion of reality would be impaired and viewers’ credibility strained.
Below left: In 1985, Bulman finally got a series named after him - and re-emerged as a private detective-cum-antique-clock mender. Lucy McGinty (Siobhan Redmond) plays Watson to his Holmes.

Below right: Blowing his own thing. Bulman's well-developed eccentricities include quoting Shakespeare, making arrests while flying upside down in a bi-plane - and playing a mean sax.

And in the beginning was Alf Bulman – brutish copper and secondary character in a thriller novel by Kenneth Royce called The XYY Man.

When the rights were bought by Granada Television his first name was changed to George – 'Old GBH', 'The Scholar' to his colleagues in the Metropolitan Police. Now Bulman is a private detective working out of a dockland flat in London and he is ITV's longest surviving crime-buster, with 65 hours of television to his credit.

As a Granada Television producer in 1975, Richard Everitt encountered Bulman in Royce's novel, thus ending the search for a new crime series. The result came in 1977 with 13 episodes based on three books starring Stephen Yardley as reformed cat-burglar 'Spider' Scott, whose talents were used for clandestine work with British Intelligence, and Don Henderson as Detective Sergeant Bulman, whose efforts to bring Scott to justice were continually thwarted. In 1978 Granada conceived a new format for the now established character of Bulman and Strangers charted his police career for what became 32 one-hour episodes over the next four years.

The screen's quirkiest, scruffiest, classics-quoting detective, with the tatty string gloves and the plastic carrier bag containing his nasal inhaler and ever-present Open University study papers, has been part of Don Henderson's life for the past 10 years. Gradually, the Bulman of The XYY Man began to change from a violent rule-bender in pursuit of confession and conviction to a much more sympathetic character, more akin to the personality of Don Henderson himself.

As one of the oldest Detective Sergeants in the Met, Bulman was something of a loser. He was a loner, divorced, with few friends outside his work but he has a Malvolio quality which led him to the Open University in an attempt to improve himself to win promotion. Some of his famous 'props' were born of necessity. Because Don Henderson's wedding ring had become irremovably embedded on his third finger, he began the first series by wearing gloves to cover it up and thus conform to Bulman's single status. The gloves also became a symbolic way of avoiding close contact with people and the sordidness of crime, and added the practical benefit of keeping his own fingerprints away from scenes of crime.

The plastic carrier bag is pure Henderson. He used it to carry his personal belongings, including scripts, and it became easier to write this into the role than to persuade Don to leave the bag outside camera shot on location. The nasal inhaler first crept into the script when Don
was filming an episode with a heavy cold. The Shakespeare quotations were introduced by scriptwriter Murray Smith, who has been responsible for some two-thirds of the writing. It was also a private joke with Don Henderson who lives criminologist, Lucy McGinty (Siobhan Redmond) determined to play Watson to his Holmes. Lucy's tactics - 'You wrote the book on detection in this City, George'... 'You were born to be a detective... not a clock mender' - eventually ground down his grudging reluctance to take on the role of a private eye.

He was now free from the restrictions of police ethics and practice and could go where policemen could not, but he was unprotected by 'The Job' and had not the back-up facilities of a large organisation. He was on his own. His selfish bachelorhood also had to be adapted to a relationship with a surrogate daughter who intruded into his world of confirmed eccentricity but whose presence unlocked the door to latent kindness and domesticity.

Over the decade there have been only three producers – Richard Everitt, Steve Hawes and latterly Sita Williams, but a number of directors. Almost half the episodes have been directed by three men: Ken Grieve, whose substantial influence in the original casting and direction set the style and stamp on the three series, Bill Gilmour and William Brayne. Others have included Charles Sturridge (who later directed Brideshead Revisited), Alan Grint (Lost Empires) and Ben Bolt (Hill Street Blues).

A major factor in the programme's success was the decision to film entirely on location from the second series onwards. The magazine Broadcast explained its own assertion that Bulman was a superior thriller by pointing out that it was 'made entirely on film with first-class lighting' as opposed to mixing 'location film with electronic studio'. It could be said that, subconsciously, TV audiences accept thrillers more readily when the two media are not mixed. However, with the advent of lightweight electronic cameras, tape could arguably be used to equal effect on the series.

The praise has come from wide-ranging sources: 'Bat an eyelid too slowly and the mood will have changed,' said The Times - 'Savour a clever line of dialogue too long and you will have missed half the flavour of the next one.' The News of the World is equally enthusiastic. 'The series is as priceless as an antique. It isn't often you look forward to a programme, confident of satisfying viewing.'

The plastic carrier bag is pure Henderson. He used it to carry his personal belongings, including scripts.
It is early summer, and the gentle morning sun is spreading a warm glow on Ratty as he dozes peacefully in his beloved rowing boat. On the riverbank, Mole peers over Badger's shoulder as he begins to sketch the calmly flowing river. This gentle countryside idyll is only shattered when Toad arrives on the scene with yet another madcap idea.

Viewers of ITV's award-winning *The Wind in the Willows*, a Cosgrove Hall Production for Thames Television, will be familiar with this charming setting and its popular characters. For viewers interested in how this delightful series is made, these pages take a glimpse behind the gentle Home Counties scenes of the Wildwood and Riverbank.

For each journey back through Edwardian England the settings and costumes are as detailed as any period drama. Each item of Willow pattern crockery seen at Mole End will have been hand-painted, even though the saucer's diameter measures a mere half inch. All of the sets and props - ranging from tiny cameras to thumbnail leatherbound books - are made in the studio workshops and are...
researched thoroughly to ensure their authenticity. The miniature costumes are designed, hand-printed and painstakingly sewn by a costume designer, who knits Mole’s scarf from men’s socks! Producer Mark Hall and his team are meticulous in their attempts to recreate the stylish era inspired by Kenneth Grahame’s classic.

The basis for animation Toad can be seen as he tumbles down the staircase at Toad Hall.

The script for the series is written by Brian Trueman and the voices are provided by Sir Michael Hordern as Badger, David Jason as Toad, Peter Sallis as Rat and Richard Pearson as Mole. The narrator for the series is Ian Carmichael.

Once the actors have recorded the dialogue, the film editor plays the soundtrack through a special machine, frame by frame, and marks where each sound starts and finishes. This information is transferred to a bar-sheet where the dialogue is broken down into vowels and consonants. It is from these phonetic barsheets that the animators can synchronise the model’s lips exactly in time to the words. If the script calls for Ratty to smile, the animator turns a small key in Ratty’s left ear. The same key inserted into his right ear will operate his nose.

Highly-skilled model makers at Cosgrove Hall have developed the nine-inch characters by first creating a sculptured model of the character required. They then fit a metal skeleton inside, which extends right down to the fingers and toes! All this is covered with foam rubber, before a latex skin made from the mould of the original sculpture is put around the outside. These sophisticated models are then exploited to their full potential by the animators, who produce characters with physical and facial expressions far beyond the capabilities of traditional puppets.

But it is a lengthy process. One week’s work at Cosgrove Hall results in just two-and-a-half minutes of action on television.
Right: Shirley Henderson stars in the mystery adventure serial Shadow of the Stone as Elizabeth Finlay, a young girl obsessed by the past.

Drama on the Floating Film Set

Gone are the days when children's programmes consisted entirely of studio presenters, washing-up liquid bottles, cardboard and sticky-back plastic. The last few years have seen a major investment in ITV's children's programming with a boom in the production of quality film drama aimed specifically at younger audiences. Scottish Television has been particularly active in this field, developing a strong reputation for stylish children's drama – a reputation which began with the award-winning and highly-acclaimed Stookie series – a six-part adventure story about a gang of kids caught up in a major art theft.

The company then decided to commit considerable resources to other projects aimed at maintaining a high standard in children's drama. Its latest is another all-film six-parter, Shadow of the Stone, a mystery adventure which links a legend of an old Scottish seaport with the Atlantic coast of America.

With so much of the action taking place on water, Shadow of the Stone was, from the outset, an ambitious and time-consuming project. Producer/director Leonard White faced an array of logistical and technical problems during the production.

'We were committed to making an all-film quality drama, with the same polished, professional look as an adult drama such as Taggart. We filmed on location in Glasgow, Gourock and the Clyde estuary. Obviously with the sea and sailing being such a major part of the storyline, we faced special problems above and beyond the usual ones you find working on location.

One of the biggest difficulties was filming action sequences on the water. While the viewers only see one boat, the Marie Lamont, on screen, we actually had a veritable armada of vessels behind the camera.

'The Marie Lamont is a fairly small craft – only 27 feet long – so filming on board was a bit of a problem. We had to find room for two actors, a lighting cameraman and assistant cameraman, two sound technicians, an electrician, myself and a production assistant, as well as the guy who actually handled the boat.'

The bulk of the action was, however, shot from a much larger boat, a catamaran hired from nearby Inverkip marina. This vessel had to carry up to 30 people at one time (including the sailing crew, a large filming crew, plus a designer, make-up artist, props and wardrobe mistress).

Another important boat in the flotilla,' says White, 'was what we called our "Floating restaurant", which carried our food and spare equipment and followed us around the Clyde estuary throughout the day's filming.'

The flotilla expanded into a fleet when the schedule called for the filming of a rescue sequence. As well as the Marie Lamont and the camera boat, there was a dinghy, a communication vessel and a real lifeboat on hand during the shoot.

'There is no reason why children's drama should be treated any differently from adult drama.'
'Naturally, when you are working with a "floating film set", as we were, keeping to the schedule can be a problem. Retakes, for example, can become a nightmare. Instead of everyone walking back to their original positions for another take, I had to wait while the boats were manoeuvred into their proper places. And we were filming three miles offshore in the estuary, which made our days longer because we still had to sail back to base on shore once the filming was completed.'

The weather was another major factor in the production. Although Shadow of the Stone was filmed at the height of the Scottish summer, amid beautiful scenery on the Firth of Clyde, the weather conditions were often less than kind.

Strong winds made it difficult to keep the Marie Lamont and the camera boat going at the same speed. Lighting cameraman Jim Peters had to be strapped to the boat, which was often at a precarious angle in the water. Peters, an award-winner for his work on the documentary series Held in Trust, had to wear a purpose-built mount for the camera on his shoulders and would often have to hang over the side of the boat to get the right shot.

'The choppy seas had another bad side-effect,' remembers White. 'Some of us had to cope with the occasional queasy stomach, but generally no one suffered too badly from seasickness.'

'The one day bad weather was required, for a scene where a young boy had to be rescued from a choppy sea, the sun shone and the water was as calm as a duck pond. Although the weather was mild, the sea was still quite cold and the scene had to be shot very quickly. Basically we had a lot of work to do before filming started, in order to anticipate what the problems would be. In the end, we were fairly lucky and had a relatively trouble-free shoot.'

Controller of Drama at Scottish Television, Robert Love, describes Shadow of the Stone as 'challenging viewing for young people' and is sure the serial will repeat the success of Stookie on an international scale.

'There is no reason why children's drama should be treated any differently from adult drama. I'm happy to see us getting away from the idea that children's drama has to be studio based and produced with as little expense as possible. 'Shadow of the Stone required an extensive amount of tricky location filming as well as a strong financial commitment from the company. I would be happy to see that trend continue.'
IT'S AMAZING WHAT YOU CAN DO IN A BED...

The show must come first',
runs the old saying. And that was certainly true in the case of a very brave presenter with County Sound Radio at Guildford.

Simon Cummings persuaded station executives to let him front his afternoon programme from his sick-bed, despite being in great pain and undergoing treatment which meant he could barely move. Simon, 28, had a childhood illness which left both legs crooked. This had effectively barred him from playing many sports but he instead developed a deep interest in music. He was one of County Sound Radio's original presenters when it went on air in April 1983 and his weekday programme between 3 p.m. and 6 p.m. is the most popular in the station's Surrey and north-east Hampshire transmission area.

But most of his army of fans never realised that he often presented his show in great pain and only colleagues appreciated what a strain it could be. Then doctors at the Lord Mayor Treloar Hospital at Alton decided to make renewed efforts to straighten Simon's legs. Long periods in special traction were prescribed. This meant, though, that Simon would be off-air for several weeks. But he had other ideas...

'He persuaded us to let him present the programme from the hospital,' says the station's Deputy Programme Controller, Malcolm Deacon. 'Some of us, to be honest, were very sceptical.

We weren't at all sure how hospital staff and patients would react and, of course, we wondered whether Simon really was up to it. We were very worried it could actually worsen his condition. In the end, though, both he and the hospital authorities were so keen on the idea we decided to give it a try'.

And the result was a perfect example of Independent Radio taking its programmes to the community - no matter how unusual the circumstances.

Simon was installed in a private room next to Ward 1 at the Lord Mayor Treloar and was attached to a web of traction wires with heavy weights on the end. He could move only his head, arms and the upper part of his body; for some time he remained strapped up like this for up to 23 hours each day.

While doctors and nurses did their bit, British Telecom and County Sound engineers were also at work. A music-quality landline was set up between the hospital and the station's main studios 20 miles away in Guildford and a receiver, mixer and microphones rigged in Simon's room. For three weeks that room became 'Studio 6' as station staff soon dubbed it.

Each morning, while Simon was undergoing his treatment and therapy, County Sound Radio Programming Assistant Mark Chivers would begin to get together all the administration essential to the make-up of any radio programme. He would compile the list of music to be played, sort mail, messages and dedications sent to Simon at the studios, and put together a pack containing these plus the log of commercials to be played, 'What's On' announcements for the day and even blank forms for financial and livestock market reports. Then a senior member of the station staff would drive to the hospital to check over the broadcast equipment, go through the afternoon's programme with Simon and meet that day's special guest.

During the three weeks of broadcasts many celebrities called in to be interviewed. They included the Duchess of York's father, Major Ronald Ferguson, who lives in the nearby Hampshire village of Dummer, author and playwright William Douglas-Home, snooker player John Virgo and stars from the music world, such as Rick Wakeman, Frank Allen of The Searchers and Justin Hayward. A member of the hospital staff was also interviewed each day - from senior doctors to catering staff.

While Simon actually fronted the programme, Mark Chivers was in the studio at Guildford effectively 'driving' the show. He played-in the music and commercials and set up telephone callers, and was in...
constant touch with Simon on what's known as 'talkback.'
Mark's job was difficult enough - Simon's much more so. It is not unusual for presenters to front their programmes on outside broadcasts while an engineer or technical assistant works the studio many miles away. In fact in County Sound Radio's case it is very common.

'But there were several times in the first few days when we wondered whether Simon really could carry on,' says Malcolm Deacon. 'He was in a great deal of pain at times and it was as much as he could do to talk for a few seconds, introduce a record, read a dedication or whatever and then lie back during the music.'

Nurses marvelled at his strength of will - one told a television interviewer they all thought he was very brave. After a few days, though, things did get easier. While Simon was still decidedly uncomfortable, the treatment became more bearable. And he was also buoyed up by the number of get-well cards, presents and messages from listeners which were festooned around his bed, much to the delight of the nurses who took him to their hearts.

'Everyone at the hospital was fantastic,' says Simon. 'They were all so kind and helpful and nothing was too much trouble. Because most of the time I could hardly move, they had to do everything for me. And they had to put up with all the extra problems of the broadcast equipment in the room and guests and station staff coming in and out.'

Simon was released after three weeks, his legs much straighter and stronger, although he still has to undergo regular physiotherapy. And he still chuckles over a get-well card sent by the newsroom. One message on it read: 'You can come back - no strings attached!'
It can be borne out of personal experience, or by a pure flight of the imagination. It can happen in the bath, at a bus stop, whilst lying in the sun on a Greek island, or, as in the case of Nicholas Hyde, while tending the roses.

The conception, gestation and eventual fruition of television drama – from where do writers get their ideas? How do they develop them? How much lies in creative genius? And how much in hard graft?

Take Nicholas Hyde, for example. Co-author of Central TV’s comedy series Valentine Park, Hyde, like his notorious namesake, leads a double life. He gets his best ideas at his ‘other’ place of work – a council park in Bexley, Kent, where he is a gardener.

‘I do most of my writing at work,’ he says. ‘I am there from 7.30 in the morning and ideas come to me at the oddest moments. So it’s hardly surprising that events around me at work inspired Valentine Park.’ Nicholas left school at 16 with ‘absolutely no qualifications’ and took up gardening soon afterwards. Some 10 years later, a period during which he had hardly lifted a pen even to write a letter, he suddenly felt he had some good ideas and wanted to write. ‘Basically, I was bored, with a lot of time on my hands, so I took up writing. At first, my grammar was appalling but I went along to my local library and studied English and eventually felt a bit more confident.’ He sent Central a script and, on the strength of that, was asked to write a comic love story. Thus Valentine Park was born.

‘These days, I take my typewriter to work and manage to do quite a bit in my tea breaks and lunch hour. The best time is when I am doing overtime at the weekends in the hut on the tennis courts. I hand out tickets from my little window and type when I’m not busy.’

But while Nicholas Hyde receives inspiration as he ruminates among the roses, the creative spark behind Alma Cullen’s Intimate Contact, Central’s drama series about AIDS, was born in a flash of anger.

Intimate Contact tells the story of a middle-class family man who catches AIDS from a prostitute while on a business trip. The idea for it came to Alma Cullen at a social function in her home town of Edinburgh. ‘I was at a reception for businessmen,’ Cullen recalls. ‘Usually I don’t meet people from that world and I was appalled when I heard their opinions about AIDS and homosexuals. These men were saying gays should be taken away, lined up against the wall and shot.’

At that time, 18 months before the series was shown, AIDS stories had only just begun to surface in the press and co-incidentally, later that same day, Cullen heard a news item on the radio about Amsterdam prostitutes who had AIDS. Then it struck me that respectable men who consider it’s fine to cheat on their wives by using prostitutes were not immune to the disease – yet here they were, throwing stones at gays and not realising they themselves were in very fragile glasshouses.’

From grim reality we pass over into the world of the imagination – and it must take quite some imagination to come up with a play called My Mum’s a Courgette. But for writer Janice Hally, personal experience is equally important when producing entertaining and realistic television drama.

As a student in Glasgow, Janice took a summer job as an in-store demonstrator. Six years later, she has used her memories of that time as the basis for Scottish Television’s My Mum’s a Courgette. Although screened in the children’s tea-time Dramarama slot, it deals in a humorous way with the serious issue of the position of working women in modern society. ‘The best work I’ve done deals with subjects I’ve been close to,’ says Hally. ‘Experience provides me with the situations and settings for my plays.’ But she admits that the characters usually come straight out of her imagination. ‘At the moment this makes life a lot easier,’ she adds. ‘Using real people, alive or dead, involves great responsibilities on the part of the writer.’

A well-seasoned playwright who is still in her late 20s, Hally’s ideas in the past have produced dramas covering topics as diverse as childhood dreams and the ethics of journalists. But Janice says the common spark for each play is a question in her mind. ‘In My Mum’s a Courgette the initial question was about the role of women in the workplace and through writing I try and reach an answer or at least a conclusion. First and foremost, however, drama should be entertaining. I like people to think about things but I would hate to feel I am bashing them over the head with my views.’

It was children’s drama which first got Alex Norton writing. ‘I saw so many kids’ plays in the theatre that were bad and I thought I could do better. Children’s drama is very important; a boring or patronising play could put a potential theatre buff off drama for life.’

Below: The complicity and hypocrisy of a group of Edinburgh businessmen fired Alma Cullen’s imagination when she penned the AIDS drama Intimate Contact.
Norton has written three plays for Scottish Television: *Waiting for Elvis*, about Elvis Presley’s one and only five-minute visit to Britain, *Stan’s First Night*, and *Extras*, shown on Channel 4 in July 1987, about the goings-on in a Glasgow sauna.

Norton, who is probably still best known as an actor, explains: ‘Quite often, I hear an interesting fact which I might think to be the basis of a play. But I always need something else, another complementary element, to make the idea work as a story. For instance, for a long time I’ve wanted to write a play about variety theatre in Glasgow but I couldn’t think of where or when to set it or how to write it. Then someone sang me an old music hall song performed during the war called “Santa Claus is in the RAF”. The whole idea for the play just clicked together and I decided to set it in Glasgow during the War using the song as a title.’

The next stage in Norton’s creative process is probably the most unique—and certainly the most enjoyable. ‘Once I’ve decided to write a particular play I try to get away on holiday for a couple of weeks, maybe the Greek Islands or the South of France. I like to go where there are no distractions, no telephones and no television. The sun and sea also help the ideas to flow and I jot down notes on characters and storylines.’ When it comes down to the serious business of writing, however, Alex tries to discipline himself to a 9-5 routine. ‘At the end of the day you’ve got to face the hard grind. Writing is hard work, but worth it in the end when you have a play you are proud of.’
A wartime aircraft hangar at Snetterton in Norfolk, once the base for B17 Flying Fortresses of the United States Air Force 96th Bomb Group, was the unlikely setting for television's biggest ever ice show, *The Sleeping Beauty*.

Britain's world professional and former Olympic champion Robin Cousins stars as the prince with America's Rosalynn Sumners, an Olympic silver medallist and the world and US professional ladies champion, in the title role.

Anglia Television chose the hangar to stage the £1m. plus production after being unable to find an ice rink big enough to accommodate the huge sets, cameras and lights. Before the company took over the hangar it had been used as a store for surplus Common Market grain.

The task of converting the 240ft.-long building into a fairytale setting involved a production team of over 70 technicians and specialists. The most important and difficult operation was to create the huge skating arena. First the floor had to be levelled with over 300 tons of concrete and then ten miles of plastic freezer pipes laid and sprayed with 10,000 gallons of water until the ice gradually built up to four inches thick.

The huge sets were designed by top movie designer Michael Seymour of *Alien* fame and transported from London to the Norfolk location in a convoy of 40 lorries. They included 52 arches 25ft. high for the palace ballroom, the enchanted forest and a village scene.

'The sets are film size, much bigger than those normally handled in television,' says Seymour. 'The problem was designing sets for the vast amount of space needed by skaters travelling at speeds of up to 25 m.p.h. There was also the added complication of presenting something on television which is seen by up to five cameras at once.'

Lighting the production and running the ice freezing plant was one of the biggest operations ever mounted in British television outside a
It required more than one million watts of electricity, enough to power 10,000 ordinary light bulbs. In addition to the mains supply, the bulk of the power was provided by five generators consuming 400 gallons of diesel a day. They included the country's most powerful generator, nicknamed the Grey Ghost.

One bank of lights alone was powerful enough to light part of a football pitch. Apart from using all our own available lights, we stretched to the limit the resources of one of the world's biggest television lighting contractors," says lighting director Roger Law.

As most of the 300 lights had to be hung 35ft. up in the hangar roof, special reinforced concrete tracks were laid around the skating arena to support hydraulic lighting platforms and high angle crane cameras shooting from a height of up to 20ft.

Producing such a technically complex programme on location meant that all the usual studio back-up facilities had to be provided on site. A village of 12 Portacabins was erected in and around the hangar to accommodate the costume department, make-up, workshops, canteen, rest rooms, medical centre and a limbering-up gym for the skaters. The cameras, sound, lighting and video recording machines were controlled from a mobile outside broadcast unit adjacent to the hangar.

The production is a completely new version of the famous classical ballet. It was adapted for television by director Tom Gutteridge from the original French fairytale with Tchaikovsky's music arranged by Bramwell Tovey, principal conductor of Sadler's Wells Royal Ballet and recorded by the London Symphony Orchestra. The choreography is by Lar Lubovitch, one of the leading contemporary dance choreographers in the United States.

Gutteridge and designer Michael Seymour also produced Torvill and Dean's Fire and Ice show for ITV. Says Gutteridge: "We have some of the best skaters in the world interpreting brilliant choreography to breathtaking music. It's a..."
THE SLEEPING BEAUTY – ON ICE

wonderful combination of dance and drama which tells a story in a magical setting.

Despite having to rehearse and record The Sleeping Beauty in a month, Gutteridge is delighted with the result although he did have some anxious moments. He recalls that when gales caused a power failure the ice started to melt and the show came within half an hour of disaster. Then towards the end it was discovered that leading lady Rosalynn Sumners had a cracked rib. 'She had to have pain killing injections in hospital but like a real trouper she insisted on carrying on.'

The cast of 50 included 16 principal skaters from Britain, the United States, Canada and Germany, many with a string of championship honours. But The Sleeping Beauty was the first occasion the world's two top professional skaters had been brought together in a unique partnership. Both Cousins and Sumners agree it was 'a very special magical event' in television entertainment. 'I doubt if any country in the world could have produced a show of such quality,' says Cousins.

It was a view endorsed by Bunny Olenick, the producer representing the show's American backers, WGBH of Boston, and Anglia's executive producer Colin Ewing. 'I really cannot speak too highly of the Anglia production team and the exceptionally high level of technical expertise,' says Olenick.

As millions of viewers in both Britain and America are enthralled by this lavish production over Christmas 1987, the giant aircraft hangar will already have reverted to its former state as a grain store!
FROM ACAPULCO TO CHECKPOINT CHARLIE

"P1307 – Take one, slate one'. With those familiar words from the clapperboard operator, a Granada drama unit began the filming of Len Deighton’s epic spy story Game Set and Match in early November 1986. Producer Brian Armstrong writes:

The setting was a distant jungle-covered hillside on the western coast of Mexico under a scorching sun. The temperature was a searing 110°F as Ian Holm, playing British MI6 agent Bernard Samson, fought his way through tropical undergrowth towards a remote, eerily deserted mansion overlooking the glinting Pacific. The only onlooker was a bemused Mexican smallholder.

Four months later things were very different. The same actor and the same crew were recording a scene on the tense, scarred frontier of the Berlin Wall. The location – Checkpoint Charlie on a still, moonless night with the temperature at freezing point. This time the onlookers were sombre and unamused East German frontier guards, Kalashnikovs slung round their shoulders as they watched through binoculars for any transgression of the territorial sovereignty of East Germany.

These two locations – separated by 10,000 miles – were the two poles of a remarkable year-long odyssey undertaken by the production to bring Deighton’s massive, three-novel trilogy to television. The 13 episodes of film drama which resulted will be shown on ITV in 1988. They have taken just over 12 months of filming in hundreds of different locations and sets, and have featured stars such as Ian Holm, Mel Martin, Michael Culver, Anthony Bate and Jeremy Child, as well as many leading German actors like Gottfried John, Michael Degen, Brigitte Karner and Bruno Dietrich.

The series was made ‘non-sequentially’ – meaning that neither cast nor crew filmed chronologically, completing one episode and moving on to the next. A production like Game
Set and Match, which calls for extensive – and expensive – travel to widely separated locations, a complex web of narrative and the involvement of a huge cast, must be filmed location by location. All the scenes in Berlin, for instance, were filmed en bloc – no matter in which episode they appeared. Thus, one morning might see director Ken Grieve recording a scene from episode five, and the afternoon a scene from episode 11, this time under the control of fellow director Patrick Lau. Understandably, the questions of continuity loom large. Did the agent have his cigarette in his right or left hand when he walked down that corridor in January in Manchester, because he is now exiting from the door in July in Berlin?

Scheduling the day-to-day production pattern of such a daunting mix of imponderables was an 18-month battle for production managers Craig McNeil and Lars Macfarlane. Their plan to take a full crew, leading actors, their wardrobes, and nine-and-a-half tons of film equipment, generator and lights to Mexico for a month was a formidable undertaking – compounded by the need once there to find vehicles, local drivers, translators, seek suitable location catering, hotels and arrange complex travel inside the country.

The unit filmed on the Pacific coast, stayed at Acapulco (a let-down – ‘Benidorm with a blue rinse’), and in Mexico City – itself a logistical nightmare, the biggest city on earth, the size of Lancashire, 7,300 feet above sea-level and at the time of filming still bearing the scars of the terrible earthquake that struck the centre in 1985.

Despite a 90% rate among cast and crew of the dreaded health problem ‘Montezuma’s Revenge’, the production recorded some notable ‘firsts’. It was the first to be allowed to stage drama at the sacred pyramids in the city, the first to film sequences at Chapultepec, the military shrine, and the first to be permitted to enact scenes inside the National Palace – the last being equivalent to a Mexican drama unit being allowed to stage fiction inside Buckingham Palace.

A similar pioneering feat came when the unit travelled to Berlin for a month in March 1987. Since the division of the city by the erection of the Berlin Wall in 1961, filming at the crossing points between West and East has been a sensitive issue. But, for the first time, the Americans allowed Granada to film dramatic sequences at Checkpoint Charlie and other crossing places in their sector. Indeed, at Lichtenrade, in the south of the city, where a white line across the road marked the frontier, cast and crew worked within two feet of a trio of silent and suspicious East German border-guards, who photographed every member of the unit at point-blank range for their files. And in the Berlin working class suburb of Kreuzberg, guards on ladders kept an alert watch on sequences filmed right up against the graffiti-strewn wall.

In the research, development and filming of Game Set and Match, the unit travelled 70,000 miles – and yet strangely some of the most complex ‘foreign’ locations were literally on Granada’s doorstep, within yards of its Manchester studio complex. Many of the scenes which viewers will see next year were impossible to film in their real location: the streets of Gdansk on the Baltic, the Polish countryside, East Berlin, a Polish army barracks and the minefield lining the eastern side of the Iron Curtain – all a vital part of the story. All of those had to be re-created in the UK and in authentic detail, by the design team of Chris Truelove and James Weatherup.

Thus the series married evocative newsreel footage of Lech Walesa’s Solidarity movement in Poland in 1980 with a meticulously re-created Solidarity march and meeting using the rear of Bolton Town Hall, posing as Gdansk. The front of the same building, on the same day, was dressed as the commercial centre of East Berlin, complete with fake underground station and Russian war memorial.

Perhaps the most intriguing ‘journey’ the unit made in their year-long pilgrimage was to a quiet stretch of Cheshire countryside. There, under the startled gaze of local farmers, arose an alarming, full-scale replica, one-eighth of a mile long. This was a section of the Iron Curtain, complete with watch-towers, minefields, cleared strips, approach roads, searchlights, guards, dogs, and the forbidding 12-foot, roll-topped height of Europe’s most chilling frontier.

This was the Wall, symbol of Lech Deighton’s familiar but haunting territory, the bleak world of spy and counter-spy, betrayers and betrayed.

It is a world which took a year and many journeys – near and far – to capture.
ALL THE WAY WITH DUNDEE UNITED AND ITV

Much of Dundee United's superb 1987 UEFA cup run was followed on television by ITV viewers in Scotland and elsewhere. As the Tayside club progressed through the competition, interest in their fortunes increased and the Scottish ITV companies – Grampian and Scottish – became immersed in the complexities arising from live outside broadcasts and requests for coverage from other European countries.

Typical of how such problems were met was the coverage of the two matches between Dundee United and Terry Venables' mighty Spanish club, Barcelona.

Scottish Television, which negotiates football coverage on behalf of the ITV companies in Scotland, reached agreement for live screening of the first tie and asked Grampian Television, whose area includes Dundee, to mount a four-camera outside broadcast from Tannadice, Dundee United's ground.

First to make contact was Thames Television which required a picture feed to edit for Midweek Sport highlights throughout the UK. It sent its own commentator, Martin Tyler. Then three Spanish television companies enquired if
they could have live match coverage. Two - TVE, the national service based in Madrid, and TV3, the regional Barcelona station - also sought facilities to send back build-up stories on the days leading to the match. The third, the Basque station Euskal, arranged for its coverage to be routed via the independent company Visnews.

In Dundee, Grampian Television's Albany House is a remote-controlled electronic news studio linked by British Telecom line to Aberdeen. Both TVE and TV3 were able to use this facility to send their stories by line to Aberdeen from where they travelled via British Telecom to Kirk O'Shotts in Central Scotland, on to the Post Office Tower in London and then by landline and microwave link to Paris, Madrid (for TVE) and Barcelona (TV3). Stories continued to be sent back in this way, even up to minutes before kick-off.

On the day of the match, Grampian Television's four cameras fed pictures to the station's outside broadcast control unit where the programme director selected the shots he wanted. These were then sent, along with commentary by Jock Brown and Ian St John, by microwave link to the British Telecom station at Craigowl just north of Dundee. They were then transmitted by British Telecom line to Kirk O'Shotts and on to Scottish Television in Glasgow, where captions and slow motion were added. The match was then relayed by IBA transmitters to viewers throughout Scotland.

The same pictures, but with Martin Tyler's commentary, headed from Kirk O'Shotts down the British Telecom line to the London Post Office Tower and on to Thames where they were edited and screened later on Midweek Sport throughout the country via the IBA network.

In London, Visnews took a picture feed and relayed it to Euskal TV while TVE and TV3, who had two commentators at Tannadice, had their coverage travel on from London via the Paris, Madrid and Barcelona network.

The 1-0 score line left the result wide open for the match in Barcelona two weeks later when Grampian Television sent its Dundee-based sports reporter Alan Saunders with an ENG crew to provide stories from Barcelona on the days prior to the match. And Scottish Television successfully negotiated with Dundee United, Barcelona and Spanish Television for live coverage of the second game for all Scotland.

A key role in establishing the various contacts and co-ordinating facilities for this and all the European ties was played by Pat Gregory and her team in the network sports department of the Independent Television Companies Association in London.

In contrast to the mainly terrestrial routing for the first game, the return match and build-up stories were sent by Barcelona up-link to the ECS (Eutelsat) satellite some 22,000 miles above the equator, for downlinking by British Telecom at Madley in Hertfordshire. The coverage travelled to the Post Office Tower and then by the IBA network north to Aberdeen in the case of the news stories, and to Glasgow in the case of the match for which Scottish Television was providing studio presentation.

Viewers in the Grampian, Scottish and Border areas were able to sit back comfortably and enjoy Dundee United's famous 2-1 victory over Terry Venables' mighty Barcelona. Spanish viewers may not have liked the result, but at least they benefited from the planning, co-operation and technology that brought the football into their homes.

The complexity of the Barcelona game, however, was a modest rehearsal for Grampian's engineering and production team who were called on to provide coverage for the second leg of the Final at Tannadice when United faced IFK Gothenburg of Sweden.

Live coverage for the ITV network, facilities for 21 commentating teams from 16 countries, picture feeds to other countries, six cameras, three slow-motion videotape machines and much more had to be laid on for Grampian's biggest-ever outside broadcast effort.

The technical operation went smoothly, but sadly the television triumph was not matched on the field of play and the UEFA cup headed off to Sweden.
PUTTIN' ON THE ROXY

Opening night at The Roxy was a milestone for pop music – and for ITV.

9th June 1987 saw the launch of Independent Television's first prime-time networked chart show, and the first real challenger to the BBC's Top of the Pops, which has been running for 23 years. It also marked the first real co-operation between ITV and ILR.

The man who welcomed ITV viewers to The Roxy was DJ David Jensen. Shortly before the first programme, he said: 'Many pop shows have become somewhat tired. But we've created a pop paradise, a place where viewers are welcome – a show where they really feel at home.'

1987 has been a good year for David. Apart from being chosen to front The Roxy, he had also been voted ILR disc jockey of the year and was honoured as the presenter of Britain's best radio pop programme in the 1987 Sony awards for his Network Chart Show on ILR.

David brought expertise and authority to the new show. In contrast, his co-presenter, Kevin Sharkey, was a new face on

in a major broadcasting event.

The show is based on the Network Chart, the fastest-moving singles survey in Britain, which is compiled by the music chart experts MRIB (Media Research Information Bureau).

The exciting show from Tyne Tees Television, which had been on the drawing-board for nearly three years, was an instant success. Immediately after the first programme ended, hundreds of pop fans from all over the country jammed the switchboard at Tyne Tees in Newcastle requesting tickets for television's newest, most exclusive pop club.

The setting – a 1940s-style dance hall – had caught the imagination of the pop world. It was constructed in Studio 5 at Tyne Tees by teams of skilled craftsmen. Steel erectors worked alongside gilders to create The Roxy's now-famous interior. The authentic, old-theatre look was created with an entrance foyer, a ticket office, special balconies and a stage with a proscenium arch. But the set was brought bang up to date for the 1980s with glaring neons and state-of-the-art lighting.

The Roxy featured several exclusive interviews, too. Actor/singer Bruce Willis gave The Roxy his first-ever British TV interview, and there was a chat to A-Ha – live from Japan. The show concentrates on performances on The Roxy's stage, but has also developed a reputation for exclusive video showings.

The show follows a great tradition of music programmes from Tyne Tees which started nearly 15 years ago with a part-networked series called The Geordie Scene and later Alright Now. The company continued its innovative music programming with Razzmatazz – a networked pop show for youngsters which won the company international acclaim and a gold award at the International Film and
Television Festival of New York.

Then came The Tube, the 90-minute live music show for Channel 4 which revolutionised music on television. Five series of The Tube won Tyne Tees 11 major television awards. Former Tube director Gavin Taylor was in the hot seat for The Roxy's opening night. His track-record in music programmes has made him one of the most sought-after directors in television. 'The Roxy is the most exciting thing to happen to Tyne Tees in years, and a great tribute to our team. It's an absolutely stunning show,' he said.

The man behind the show, Alastair Pirrie, has a wide experience of radio and television, editing 150 editions of Razzmatazz as well as producing the programme for a number of years. 'We have brought a new dimension to music on television,' he says. 'Not only have we proved there is an audience for a fresh, fast-moving music show - we have broken down barriers in the fields of presentation and introduced new talent to the network screens.' He points out that although the biggest names are always on The Roxy, there is also room for exciting new bands who have made it to the Network Chart's top 75.

Another exciting development has been the birth of real co-operation between ITV and the Independent Local Radio Network. ILR has provided invaluable support, and we are looking at ways of developing that broadcasting partnership even further. We are bang up to date with today's pop charts, but our eye is always fixed on tomorrow.'
Summer 1987 was a busy time for Thames Television – the ITV company responsible for weekday programming in the London area. Four major Thames drama series were being shot on the streets of the capital simultaneously. Shooting just one drama on the streets of London can have its problems, let alone four at the same time. But it was achieved and Londoners hardly noticed the production crews at work.

The company’s top-rating police series The Bill, the afternoon serial Gems, its prestigious drama The London Embassy, and the hard-hitting crime serial The Fear (the latter comes from Thames’ wholly owned subsidiary Euston Films) successfully managed to avoid clashing with each other, attracting sightseers, brushes with the police and traffic wardens, and hopefully avoiding disruption to everyday life in London.

It is all very well recording or filming a drama series on location – but are the natives taken into consideration? Yes, they always are. When the company signs contracts with owners of houses, the production crew must always take into account that neighbours may not take kindly to vehicles filling their street, props arriving at 6 a.m., or a fireworks display at 11 p.m. In spite of all the hassles, Thames and Euston Films consistently manage to make highly popular, quality drama series against a genuine London backdrop.

But there are times when a company has to cheat. For obvious reasons it was not possible to record for days on end inside a busy London police station. Instead Thames built its own. And although the American Embassy in London gave the company considerable help, it was not possible to spend many hours working inside the Embassy. So, Thames had to recreate the interior of the building in an office block in Surrey.

The Bill was a breakthrough in the making of television drama for Thames Television. It was the company’s first drama series to be made entirely on location on videotape.

For this third series, The Bill had its own production base in West London at the former Sunbeam Talbot motor works, just a stone’s throw from Wormwood Scrubs prison. Here, the interior of Sun Hill Police Station was built – offices featuring the new technology now used in modern crime detection, interview rooms, and cells.

In the earlier series, Sun Hill was located in the East End of London. But as the redevelopment of this docklands area had progressed and massive building work was underway, it was decided to re-locate Sun Hill in West London, where a similar ethnic mix resides. The production still visited the East End from time to time.

The Bill was serviced by an Outside Broadcast unit providing the essential technical hardware, supported addition-
ally by a unit developed by Thames technicians specially for this production – a converted Volkswagen Kamper providing a battery-powered single camera video record facility. It offered not only the

up to the camera. With a beaming smile she lifted her baby-doll cotton negligée to appear totally nude. Sadly, there was not a second camera available to film the reaction of cameraman one!

**The production crew must always take into account that neighbours may not take kindly to vehicles filling their street, props arriving at 6 a.m., or a fireworks display at 11 p.m.**

mobility and flexibility previously only enjoyed by a small film unit, but with the bonus of instant playback. It carried no Thames identification, and enabled the use of a hand-held camera linked to the van which recorded almost unnoticed around London's streets and thus achieving essential realism.

Euston Films' five-part gangster serial *The Fear*, set in the high-energy style conscious London of the 80s, depicts the rise and fall of an ambitious young villain and his gang who rule the streets of Islington, North London.

As the production base, the company took a lease on a building, formerly a furniture factory in Holloway Road – since affectionately re-named by the locals as 'Hollywood Road'. With approximately 65 members in the crew – not including cast – *The Fear* required a large amount of night filming in which a London summer only offers five hours of darkness a night. So a 7 p.m. call was not unusual with a 5 a.m. wrap. Night shoots are more difficult than daytime ones in crowded London. The traffic might be thin, but most people prefer their sleep to arc lights and megaphones outside bedroom windows.

For one scene an empty corner shop was used. It had its windows smashed and was then burnt out – all for the sake of the camera. But the scene (not included in the script) that gave the cameraman his biggest thrill was in Old Compton Street, Soho, when a girl rushed out from a strip club and straight of flats in Battersea had scaffolding erected for repairs it was considered visually unsuitable for an exterior location. The block next door was used instead – but the camera was sited across the street as the Residents' Association of the building refused permission for cameras to enter the front door. For a shot requiring the star to be seen entering the building, a replica front door had to be constructed and the scene recorded in Thames' Teddington Studios.

**Why does Thames Television take all this trouble? Maybe it's because it's a Londoner!**

**Gems**, Thames' afternoon serial, has been out and about in London for its third series of 39 episodes. Previously totally studio confined, this drama set in a London fashion design company has been on location for three days for every six episodes, averaging 18 minutes of cut Outside Broadcast recording for every six 24-minute and 30-second episode.

Originally, *Gems* was set in Covent Garden, but anyone who visited the area in the summer of 1987 will remember the traffic congestion. So Thames decided to re-locate the production, like *The Bill*, in West London, and frequently *Gems* came across *The Bill* working in a street nearby.

The six-part dramatisation of *The London Embassy*, based on short stories by American writer Paul Theroux, has proved costly – a location fee of £1,000 per day to shoot in Hyde Park alone.

Recorded entirely on videotape, each 52-minute programme had a three-week production schedule. First week, rehearsals; second week, five days on location using a two-camera Outside Broadcast unit; third week, rehearsals and two days in the studio.

When it was agreed to record exterior American Embassy scenes in Grosvenor Square on a Sunday, a problem arose. It looked like a Sunday: there was too little traffic. However, by importing three London taxis, 12 cars and six motor bikes, with instructions to keep going round and round, Thames managed to increase the traffic flow. And when a named block
Right: The Kenny Warwick dancers take 'the next step'.

When New Faces co-producer Richard Holloway watched a tap-dancing horse which did impressions of Muhammed Ali he decided he must have seen everything. It was just one of the 2,500 acts auditioned for the return of Central Independent Television's New Faces.

The original star-spotting shows ended a five-year run in 1978, having featured such talents as Lenny Henry, Victoria Wood, Jim Davidson and, of course, Marti Caine who now hosts the programme.

'We don't stop people after a few bars and say "don't call us".'

'What acts need, like any entertainer, is the right opportunity, talent and a lot of luck,' says Holloway. 'What we are providing is the opportunity.'

But where do talent show producers unearth enough high quality talent to put on 72 acts in 12 programmes which must stand up as top class variety shows?

'Probably 60% of the acts on New Faces of '86 and New Faces of '87 came from showcases organised by showbusiness agents. The rest came from open auditions organised by the UK, clocking up some 25,000 miles a year in search of potential stars - and the venues are not always the best in town.

'You never know where you will find talent. I went to a club near Watford where I was waiting to watch the final act of the night, a female singer. As she began singing, a fight broke out and light ale bottles were flying around overhead, but she was good and got on to one of the shows.

'I was also in a hotel in Ireland watching various acts when a group of men came in and started removing the tables and chairs. They claimed the furniture was being taken in lieu of money owed. The only thing that saved me from having to stand to watch the final acts was the owner coming along and writing a cheque.'

It is also not unusual for shows to be stopped while the more important business of the night gets underway - the bingo!

For open auditions, acts apply to take part by filling in application forms and sending in pictures and tapes. They are assessed and the fortunate are invited to shows held in London, Birmingham, Liverpool,
Manchester, Leeds, Newcastle, Edinburgh, Cardiff, Southampton and Norwich.

'We don't stop people after a few bars and say 'don't call us',' says Holloway. 'Each musical act performs a complete number and the comedians and specialist acts are allowed six minutes.'

He also admits that in retrospect some mistakes have been made in the acts chosen and the ones left out. A good example was a male singer who was only selected as a reserve, stepped in at the last minute when another act had to pull out, and went on to reach the Grand Final.

When the lucky acts are finally known, they are invited along to Central to be given professional advice about their choice of material, arrangement of music and costume design. It is only advice, and in the end it is up to the performers themselves what they choose to do and wear on their big night.

'Our main aim is for the acts to be given the chance to perform to the best of their ability. They come to the theatre the day before the shows are recorded, get to meet one another and we try and create the atmosphere of a variety show rather than a talent contest.

'In the evening we take them out for a meal and then the actual day is one of rehearsal. Marti Caine, who's been through it all herself, also plays a big part in trying to calm the nerves, giving constant encouragement and advice. She also attends some of the auditions.'

Ultimately, it is the viewers at home who decide which act goes through to the Grand Final and who will be the outright winner. But Richard Holloway believes the experience is good for all the acts.

"The television exposure means that even if acts do not win, they will still receive a lot more offers of work."

Many acts, such as Lenny Henry and Victoria Wood, were not overnight successes, but their appearance on New Faces did give them the important first step up the ladder of TV success.

Above: Marti Caine.

Left: Duggie Small (centre), jockey-turned-comedian, beat hundreds of hopefuls to win New Faces of '86, and led the best of the arts from the series through a 60-minute spectacular: New Faces Winners - The Next Step.
'I want children to forget all about school,' says Nick Wilson, TV-am's Head of Children's Programmes and the man responsible for the hugely popular *The Wide Awake Club* (broadcast on Saturdays from 7.30 a.m. - 9.25 a.m.).

'By Saturday morning most kids have had a hard week in the classroom and need something to help them relax. That's where WAC comes in.'

*The Wide Awake Club* has a regular cumulative weekly audience of over six million viewers comprised mainly of its target age-group of 6 – 12 year-olds, but with some viewers as young as two years old and a large adult following.

WAC fans love the show for its zany mix of news, interviews, games, music and competitions. What they may not realise is the amount of care and dedication that goes into producing every edition. Those who make programmes for children are constantly aware that they have a responsibility to their audience of finding the right balance between entertainment and education.

'We know we are in competition for children's attention with all the other kinds of programmes they watch - drama serials, adventure series and cartoons,' says Wilson. 'So we try to recreate the pace of those shows but within a magazine format. That way we keep children interested.'

One of the means by which WAC achieves this pace is to limit its 'talk' items to a maximum of three minutes. This has the triple advantage of not requiring the young audience to concentrate on a 'talking head' for too long; makes both interviewers and interviewees keep to the point; and helps make the programme a genuine 'magazine' that the audience can dip in and out of.

WAC aims to introduce serious subjects with the philosophy that a little bit of sugar helps the medicine go down.

So, viewers find themselves watching a popular cartoon series such as *The Sho' People,* followed by a WAC news special, or have an episode of *Batman* before a serious item on ecology or politics.

Choosing which 'serious' subjects are suitable for children is obviously a sensitive area and one in which great care has to be taken. Nick Wilson wants parents to feel confident that they can safely leave their children to watch WAC by themselves.

'We try to cover the main news items that have appeared on television and in the papers that week,' he explains. 'They are subjects that most children will already have heard something about, but what we do is give the background to the news and make it more comprehensible to them.'

WAC certainly does not shy away from the 'difficult' subjects its audience wants to understand. For example, last year's 'Song For Christmas' competition - in which viewers were asked to compose a song for the festive season - culminated in a concert at the Royal Albert Hall, in the presence of the Duchess of York, to raise money for leukaemia research. Tying in with this, *The Wide Awake Club* broadcast a special feature on leukaemia and interviewed children who suffer from it.

For the 1987 General Election, the programme ran items on how the House of Commons works and the way in which the present political system has developed. And a group of MPs appeared on the show to explain to children how and why they should write to them.

'There are very few issues which we would not tackle,' says Wilson. 'Overt violence is
obviously one, but that doesn't exclude us from doing items on war. We have covered the Iran/Iraq conflict, Nicaragua and Northern Ireland, not from the standpoint of the violence but in a way that explains why these things are happening.'

Drug abuse is another problem area. The danger is that in warning children against drugs, television can generate an interest in them. WAC believes it has overcome this dilemma by co-sponsoring the work of Britain's first Life Education Mobile. A kind of touring classroom trailer, the Mobile travels around the country teaching children to understand and respect how their bodies function and so dissuade them from using drugs. In addition to sponsorship of the Mobile, WAC features its work on the show.

WAC is also concerned that children should not regard television viewing as a passive occupation. Games such as the weekly 'Bed-making Competition' - where experts come in to the studio to demonstrate a skill and the young contestants then have a go themselves - are so popular 'It's important to stimulate children's creativity, and good television can do that,' says Wilson. 'For example, our spelling quiz 'Bonk 'n' Boob' has proved to be so successful, schools are now using it as a teaching aid. And even when we don't offer prizes, and just ask children to make something or paint a picture for us to see, the response is tremendous.'

Looking to the future The Wide Awake Club plans to become even more accessible to viewers. Last year's 100th programme party in London Zoo was attended by hundreds of WAC fans from around the country, and the show has also organised two nationwide junior snooker competitions. By televising these sorts of events the Club is hoping to encourage other organisations to become involved and so make more sports available to WAC viewers wherever they live.
The Skill of the Make-up Artist

It's ironic, but when television was black and white, make-up was more colourful. Or at least it was for men. The masculine five o'clock shadow, for instance — apparently more prominent in monochrome — had to be disguised with pale pink foundation. The forehead, always apt to shine, needed an orange base and powder. The eyes, with a tendency to sink into the skull thanks to powerful overhead lights, were ringed with white to blot out dark shadows. Even the ears did not escape the attentions of the rigorous make-up artist in those days. The conservative short-back-and-sides of the times meant even the humble lugs got a coating of brown panstick — to stop the light shining through them.

'...you are looking as much for personality as skill when you pick a candidate.'

Below: Yorkshire Television make-up artist Mary Griffiths at work.

Yet it is still the male celebrity who poses the biggest single problem for make-up. The reason? The tricky subject of thinning hair. A balding head catches those ruthless studio lights like nothing else and there is no beating about the bush when a chap sits in that chair. Embarrassed or not, he must submit to the powder puff.

'Gentlemen's bald heads must be well-powdered and made as matt as possible,' insists Mary Griffiths. 'Otherwise, they flare under the lights. Generally, they find it quite amusing. But, there are sensitive gentlemen who brush their remaining hair over their bald patch and don't want you to touch it.

'We're not there to make people look glamorous. We're there to cater for the camera. Our job is to present them in the best possible way but not change them. Most importantly, it must not look as if they've been made up.'

On Walter Matthau's recent visit to Leeds, he was asked about his make-up requirements. He replied simply: 'Do you have a comb?'

How deeply unglamorous is the make-up artist's lot can be seen during long days on location in inclement Yorkshire weather. Those girls are not standing around doing nothing. 'We're there for continuity purposes. As nothing is shot in order, you can't afford to let your attention wander for a minute.'

None of that stops young hopefuls — usually but not exclusively, girls — from writing to TV companies for a job in the make-up department. That's why you'll rarely see an advert.

If they have qualifications in art, English and history and have learned hairdressing at college, then they may be lucky enough to join a department which is involved in every stage of a production.

Scripts are scrutinised to get an idea of the character and their appearance. Read-throughs are attended along with the director, the cast and crew. And then there are meetings with the actors to sort out any special problems they might have, such as allergies, and how they see the character they're about to play.

Make-up artists also do their own research, visiting newspaper offices and libraries to check on period costume and fashions in hairdressing and make-up.

Fortunately, research into the appearance of bullet wounds or burns, for instance, stops short of having to study the corpse. It is necessary to look at forensic photographs, though.

The special treats come on productions which require wigs and elaborate or ageing make-up. That's when the artist can really show what she's made of. Mary Griffiths remembers once having to make a false foot with the big toe missing for Cyril Cusack. And when the Yorkshire Television team were preparing to turn actor David Warner into Frankenstein's monster, they wheeled in her then teenage son William to practise on.

Ultimately though, it comes back to basics. Putting a bolt through a neck isn't nearly so important as being able to pin on a hair-piece so it won't fly off in a force nine gale. Or tackling Mary's personal bête-noire — camouflaging the suntan of an actor fresh from a foreign holiday who is down to play a Christmas scene in Leeds.

'Actually,' she says, 'you are looking as much for personality... it is still the male celebrity who poses the biggest single problem for make-up. The reason? The tricky subject of thinning hair.'
Heroes of the Death Camp

Sobibor: the notorious death camp built by the Nazis in Eastern Poland for the mass extermination of the Jews in Europe. In less than 18 months, nearly a quarter of a million men, women and children were systematically gassed to death there.

But, on 14th October 1943, the inmates put into action a terrifyingly ambitious plan - a plan which gave every prisoner the chance to escape and survive.

This massive bid for freedom forms the core of the action in Escape from Sobibor, an amazing two-hour film from award-winning film-maker Jack Gold. Alan Arkin, Joanna Pacula and Rutger Hauer head an international cast in this Zenith Production for Central Television which tells one of the few stories of triumph to have emerged from the holocaust of the Nazi regime.

The mass uprising and break-out sent shockwaves of incredulity through the Third Reich. In a desperate effort to cover up the episode, the Nazis razed the camp to the ground and destroyed all records of its existence. For nearly 40 years, the world knew nothing of the events which took place at Sobibor.

Based on the book by investigative writer Richard Rashke, Escape from Sobibor was filmed entirely on location in Yugoslavia; a complete replica of the camp was built outside Belgrade and survivors of the original escape worked as consultants on the project to ensure absolute authenticity.

Above: Bid for freedom: the mass breakout from the notorious Sobibor death camp. The Nazis desperately covered up the escape and for 40 years the world knew nothing of the events at Sobibor.

Below: International stars Alan Arkin, Rutger Hauer and Joanna Pacula play the leads in this amazing film directed by award-winning film-maker Jack Gold.
They call them the ‘blank piece of paper’ shows. Because almost up to the last, the script is more gaps than writing, and the cameras roll on a wing and a prayer.

But John Kaye Cooper, director for TVS of two series of Summertime Special, thrives on these live variety shows. And for him, it is the most rewarding sort of television there is, as well as the most demanding.

The rewards start around 6 p.m. on Sunday – recording night – when the 3,200-strong audience starts to snake around the Bournemouth International Centre. The identity of the show’s star presenter has been kept a secret from them.

‘When the star is announced, there’s a momentary silence, and then the place erupts – I get a lot of pleasure from that,’ says Cooper. For him, that live response makes it all worthwhile, the more so as there is so rarely an opportunity to hear applause in television. It is some compensation for the fact that television critics are seldom generous in their praise of the traditional television summer variety show.

‘The comments that really make me mad are those that say it’s another of those end-of-the-pier shows,’ says Cooper. ‘I sometimes wonder if they’ve ever seen an end-of-the-pier show, because there’s no comparison. As much time, effort and money goes into producing Summertime Special as anything. Production

At its peak, reached by show six, with Jim Davidson and pop group Five Star, the show was beaten only by Coronation Street and EastEnders in the ratings, with an estimated audience of 10.54 million.

The path to this success is worth tracing. Like any finished product it began as an idea, around which were built up a set of objectives. ‘There had been a lull of about 10 years during which this type of show was out of favour – with the television companies at least, if not with the viewers,’ Cooper recalls. ‘With growing criticism of the number of repeats in the summer months, it seemed there

Below: No end-of-pier show – Summertime Special. Barbara Dickson was one of the top stars to appear in the 1987 series.
was a need for some new entertainment shows during the summer, and we set out to present some original variety entertainment.

'Our objective was to present the best of British comedy and musical talent, and also to fly in stars from America to give the show a special feel. And rather than just a stage show, we tried to make something out of the summer locations with some extra dance routines.'

For the 1987 series, it was also decided to attract more younger viewers by featuring artists from rock and pop who would at the same time appeal to older viewers. The series provided young, up-and-coming comedians, such as Opportunity Knocks successes Kerry Wilson and Rosser and Davies, with more television exposure, as well as keeping to the fore names that had already achieved household familiarity, such as Gary Wilmot and Bobby Davro.

Once objectives had been established, it was time to put together the ingredients – the team, the venue, the stars. John Kaye Cooper is proud of the team that gathered round him. David Bell, who produced LWT's Live From The Palladium, came in as producer.

'We've worked together over nearly 19 years, so we know each other pretty well. He's the best-known producer of this type of show.'

Jackie Tyler was appointed associate producer, Alyn Ainsworth and his orchestra were booked, and the Nigel Lythgoe Dancers completed the team. Choosing the venue was an easy decision: 'Bournemouth is the premier resort in the South of England, and the International Centre, which holds 3,500, is impressive – in shots from the show it looks enormous. Even when we'd reduced the seating to construct the stage and set, it still seated over 3,000. The attractions of Bournemouth were enhanced still further by the stunning locations in the surrounding area, which provided a variety of exciting settings for the dance routines. Having decided the names and the place, it was down to the detailed week-by-week planning.

'It was difficult to work more than a week or two ahead because of the logistics of getting the artistes in from wherever they were working during the week, discussing with them what they were going to do, and arranging the routines, music and so on. But a routine always works out, and I don't think anything went wrong. We were lucky this year, because our resident star, Grace Kennedy, was actually appearing in Bournemouth. The previous year she had to come down from Blackpool each week.'

As each Sunday came, the production would really move into top gear. 'At 8 a.m. the technical crews arrive and start rigging. Because of the Centre's own summer show, everything would have been dismantled after the programme's Saturday rehearsals, so setting up meant starting afresh. Two hours later the orchestra starts playing, with half an hour to rehearse before camera rehearsals begin at 10.30 a.m. The host for the week may well not have arrived yet, and members of the production team may have to stand in for him as the artistes are brought in at a time for lighting, set and costume checks.

'After lunch comes a further run-through, followed after tea by the dress rehearsal proper – the last chance for stores and changes because the policy is to record the show "as live" in front of the audience which will shortly be arriving. Before the doors open, the painters will need to put final touches to the set and the make-up artists will want to get to work.

'Warm-up man Dave Lee, who actually earned himself a spot on one of the shows this year, takes the stage at about 7.15 p.m., and promptly at 7.30 the host is announced and the show begins. By 9 p.m. it's all over for another week.'
When Alan Plater wrote the much-acclaimed drama series, *The Beiderbecke Affair*, he followed its success with a best-selling, equally entertaining book of the same title, billed in typical tongue-in-cheek style as 'his first and finest novel' after the publishers had turned down his earlier suggestion of 'You've got it on video, now read the book...'

Two years later the process was reversed. The sequel, *The Beiderbecke Tapes*, had already been published when Yorkshire Television decided to bring back James Bolam as woodwork teacher and jazz fanatic Trevor Chaplin, and Barbara Flynn as his colleague/lover Jill Swinburne, fervent champion of all things conservationist.

'When I wrote the two novels, I discovered how much you owe to other people when writing for television or the theatre,' says Plater. 'The director can tell the actors where to move on set or on location and the cameraman can pan across a street and everyone immediately sees and knows what is happening. In a novel, you have to describe all that.'

Since becoming a full-time writer in 1961, Alan Plater has notched up over 250 credits in television, radio, theatre and films. But, surprisingly perhaps, for such a prolific writer, he had never attempted a novel before, an experience which required him to use 'a different set of muscles' but one which he enjoyed enormously - 'probably because I was new to the job and it was all fresh to me,' he says modestly.

This time Plater faced another 'first' - the challenge of adapting his own novel into a television script, although he is no stranger to adapting the work of other writers including Trollope's *The Barchester Chronicles* and J. B. Priestley's *The Good Companions*.

In *The Beiderbecke Tapes*, as in its predecessor, Plater has managed once again to indulge...
his passions for jazz, comedians, soccer, detective stories and the North East.

It is no coincidence that his gentle, reluctant hero is a Geordie named Chaplin, who sees the whole course of civilization in terms of jazz musicians and footballers. He knows exactly when Everton won the League and Cootie Williams died, reads football annuals in bed, and thinks the

Ideally I like to write at the same speed it plays.

Scott Monument in Edinburgh is a tribute to Ronnie rather than Walter.

He decided on the use of Bix Beiderbecke's name in the title simply because 'it's just a good name. How many people remember who was Thomas Crown?' Once they have mastered the pronunciation and spelling a great many people now know a good deal more about the first great white jazz musician, and the Beiderbecke theme music attracted many new fans.

One of the difficulties of adapting any work of fiction to the screen is that the practicalities of production often require a little 'artistic licence'. Film crews and all their equipment cannot always leap as swiftly and easily across locations as can the printed word and the reader's imagination.

When the original script for The Beiderbecke Tapes featuring Greek locations threw up such problems, Alan Plater had to return to the typewriter and, working to a deadline that would induce terminal panic in many writers, substitute Edinburgh Castle for the Parthenon, the Old Town for the Plaka, and generally turn moussaka into porridge.

Luckily, Plater has the ability to write very quickly. 'Ideally I like to write at the same speed it plays. Sometimes I get quite close. I do a lot of preparation beforehand, and then dive in.'

Other enforced changes also had to be hurriedly made. Certain actors who had played major roles in the first series were not available for the sequel, so their roles had to be written out and replaced.

In the script, Alan Plater always describes his characters neatly and succinctly: 'Behind the reception desk is a bucolic Dutchman called Pronk. He would look good on a cheese wrapper with a background of windmills.' His script asides are almost as diverting as his dialogue: 'The man opposite is walking a fairly nasty looking little dog—a pound to a penny it's called Trixie. If we can hire a really professional dog, it should lift its leg and have a pee on Trevor's van.' And because The Beiderbecke Tapes comes from the heart of a jazz buff, its author frequently includes suggestions as to appropriate pieces of scene-setting music:

TREVOR: But you don't measure these things in time. You can be an old friend with somebody in five minutes if they're interested in the same things as you like. John was into jazz... Bix Beiderbecke and Duke Ellington and Charlie Parker and...

PITT: Charlie Parker!

PITT IS A MAN TRANSFORMED.

TREVOR: Yes.

PITT: Charlie Parker. Bird lives, Mr. Chaplin...

AND HE GOES INTO A BRIEF SCAT VERSION OF THE OPENING BARS OF CHARLIE PARKER'S BILLIE'S BOUNCE (DETAILS AVAILABLE FROM WRITER). HE QUITE FUN IF HE ISN'T VERY GOOD AT IT— EVEN BETTER IF HE'S TERRIFIC AT IT.

And the end result? The three-hour, two-part film is a beguilingly witty story which begins when Trevor and Jill (who are now co-habiting on a 'probationary basis') visit a pub where the barman plays jazz instead of muzak and promises to let Trevor have some Bix Beiderbecke tapes. The cassettes are duly delivered, but five contain jazz and the sixth is a clandestine recording of middle-aged men with plummy voices discussing the dumping of nuclear waste in the beautiful Yorkshire Dales.

Jill and Trevor are pursued through the mean streets of Leeds and eventually to Amsterdam and Edinburgh by menacing men in grey suits with bulges under their jackets, all claiming to be members of various secret security services, and all wanting possession of the offending tape.

And the last word from Plater: 'The trouble with writing a novel is that when it's finished there's only you to go to the end-of-production party. That's not as much fun as when you have worked with a team on a film shoot. I think I'm a team man really, but I do like to be captain and take my own ball!'
Above: Standing as tall as a man, the majestic crane is Europe's largest bird. The many hazards it faces on its annual 2,500-mile migration are revealed in 'The Winged Messenger', a Survival Special documentary for ITV to mark European Year of the Environment.
Factual and Educational Programming

Fast, accurate and impartial coverage of local, national and international news has helped to gain Independent Television an enviable reputation in the area of factual programming. Backed up with a diverse range of current affairs and documentary series, the audience is well placed to increase its knowledge and awareness of an infinite variety of issues and topics, seen from a number of angles and viewpoints.

Regional interests are well served by the 15 ITV area companies, and ILR, operating within small communities, has a special role to play in keeping listeners in touch through local reports and phone-ins, as well as with its own perspective on the wider scene.

In addition, programmes of outstanding inventiveness and merit can be found in the areas of the arts, education and religion. Breakfast television and extended programming during the daytime and late-night schedules have encouraged new ideas; and the output will be enriched by the programmes carried for the new Open College in 1988.
Above top: Studying form. At the age of 86 the Queen Mother agreed to talk for the first time about a major part of her private life: her passion for National Hunt racing.

Above bottom: The personal touch: the Queen Mother visits all her horses regularly. Her trainer’s stables are based at the village of Lambourn on the Berkshire Downs.

It was the television coup of the year — a unique tribute to probably the most popular person in Britain.

While most of the Royal Family had grown up with television, Her Majesty Queen Elizabeth the Queen Mother had always kept the cameras at a distance. Yet at the age of 86 she agreed for the first time to talk about a major part of her private life: her passion for National Hunt racing. The result was Royal Champion - a one-hour film from Central Television which gave a greater insight into the Queen Mother’s personality and character than any previous media coverage.

Central’s Controller of Sport, Gary Newbon, with his racing correspondent Terry Biddlecombe, had the idea to make Royal Champion five years before it came to fruition. ‘The first time we started on the project, we really fell at the first hurdle,’ says Newbon. ‘Our initial preparation wasn’t right and we then felt that before our next attempt we had to make sure there was no chance of failure. The story we had to tell was just too good to miss a second time.’

One of the major influences in persuading Clarence House that Royal Champion should be made was Terry Biddlecombe himself, a former Royal jockey and one of the Queen Mother’s favourites.

‘We talked to the Queen Mother’s private secretary, Sir Martin Gilliat, and Royal Studs manager, Michael Oswald, about our plans for the film, and gradually built up their confidence in the project,’ says Newbon. ‘That paid enormous dividends when we actually started filming as the Royal household and the Queen Mother’s racing team couldn’t have been more helpful. But the most vital ingredient in making the film was the co-operation we received from the Queen Mother herself. Although we didn’t meet her until we started filming, she quickly understood what was required.’

As director Gerry Harrison says: ‘The most important factor was the enthusiasm and energy which the Queen Mother put into the filming. She put all on time, never early or late, to such an extent that I started to think her car was waiting round the corner for the appropriate time to arrive.’

The Queen Mother also showed her resilience during the filming, delaying a hospital visit to complete one day’s work in front of the cameras, and on another turning out in heavy snow at Sandringham to shoot some particular scenes. Her Majesty was filmed following her horses’ fortunes on the race tracks of Sandown — one of her favourites — and Windsor. But it was on her visits to The Royal Studs and to her trainer’s stables at Lambourn that her passion for the sport came over strongest.

The Queen Mother visits all of her horses regularly, asks about their form and fitness and shows a personal touch by feeding each horse a carrot — usually Norfolk carrots because they are the sweetest!

‘She made it obvious during the filming,’ says Gerry Harrison, ‘that it is the characters to be found in the sport and also, because they are in training for a greater number of years than on the flat, the relationship she built up with her horses, which she enjoys. There is also an informality...’
about steeplechasing, rubbing shoulders with all the regular racegoers, that I think she finds so appealing.'

Talking about the characters in National Hunt, the Queen Mother said in the film: 'I think they are wonderful, they really are... like the sport, prepared to take a risk.' Of the horses she says: 'I suppose I've always loved them, ever since I was a little girl. Probably one gets too fond of them. Sometimes you hate to see anything happen to them.'

The Queen Mother's relationship with her jockeys over nearly 40 years of National Hunt racing was always something special. To highlight that personal contact, Central hosted a party attended by more than 30 of her former jockeys. 'It was a very informal occasion even though we were filming,' recalls Harrison, 'and it was a chance for her to reminisce with the jockeys about the successes and disappointments of the past.'

There were few taboo subjects during filming, but one was the Queen Mother's greatest racing disappointment - Devon Loch's inexplicable collapse only yards from winning the 1956 Grand National for his Royal owner. Her Majesty has never discussed the incident and has never had a runner in the race since. But in the film, jockey-turned-best-selling-novelist Dick Francis described her reaction immediately after the race. 'We went to see the Royal Family and they were all flabbergasted as everyone else. But there could not have been anyone more philosophical than the Queen Mother. She just said, “well that’s racing.”'

A nervous time for the production team was when the Queen Mother decided to attend a private screening at the end of filming. She brought along her daughter the Queen and all her friends from the racing world. Her reaction was: ‘It was lovely. I thought the horses were the stars.’

Above left: Special Cargo, one of the Queen Mother’s favourite chasers, is taken out for early morning exercise.

Above top: The Queen Mother showed her remarkable resilience during the filming, turning out in heavy snow to keep a date with the Central crew at Sandringham.

Above bottom: At the races, the Queen Mother’s relationship with her jockeys has always been special. Central Television hosted a reunion party for more than 30 of them.
The image contains a page from a document discussing the operations of ITN ( Independent Television News ) in covering news stories around the world. The text describes the company's network, which includes its own correspondents abroad and freelance reporters, as well as reciprocal arrangements with many foreign television news organizations. The text mentions coverage of political crises, such as the unexpected outbreak of violence in Sri Lanka, and events like the Reagan-Gorbachev summit. The document also notes the challenges of operating in volatile areas, such as the Middle East, and the importance of keeping viewers informed with up-to-date news.
Cutting and nurse Susan Wighton, and of the conditions inside the camp, were a prelude to massive world-wide coverage.

The person with the largest area to cover is ITN's roving Far Eastern correspondent, Jeremy Thompson. Countries within his brief stretch from India and Pakistan through China and Japan to Malaysia, Singapore, The Philippines and Australasia. Amid the controversy of Spycatcher it was Thompson who delivered in person the first copy of the now published book its author, former MI5 officer Peter Wright, had seen.

ITN's foreign operations have grown steadily since it first came on air in 1955. One of the most vital steps in the development of the company was the inception of World-wide Television News (WTN, formerly UPITN), a television news agency in which ITN has a 47.5% stake, ABC News USA 42.5% and Channel 9 Australia 10%. WTN, which started in ITN House but now has its own building nearby, supplies global news coverage to over 500 broadcasters in more than 70 countries. It is a regular contributor to the 'feeds' operated by Eurovision from which ITN takes a considerable amount of material.

Eurovision News, or EVN as it is known, is a key element of ITN's foreign coverage. It is a news exchange service by which subscribing broadcasters from around the world can offer their stories for syndication. On one day, for example, EVN carried stories used by ITN ranging from a President Reagan news conference in Washington to the first women's cycling tour in Colombia.

With the advent of ITN's World News programme on Super Channel with its world-wide audience, the need for comprehensive foreign news input is essential. And clearly, as satellite broadcasting takes hold, the role of ITN's foreign desks will grow.

With its bureaux and contacts world-wide ITN is well placed to meet the challenge of a new television age.
Above: Discussing past glories: The South Bank Show’s ‘special’ on Sir Laurence Olivier reunited the great actor with playwright John Osborne (right). Olivier scored a notable hit as seedy music-hall star Archie Rice in Osborne’s The Entertainer.

January 1988 marks the tenth birthday of The South Bank Show. Melvyn Bragg, Head of LWT’s Arts Department, reviews the programme’s achievements:

At the end of April 1987, we came to the end of our tenth season of The South Bank Show. In January 1988 we reach our tenth calendar anniversary. At the beginning it was our ambition to establish a major arts programme on British television and build up a team capable of sustaining and continuing this high profile, high risk and much envied strand.

The South Bank Special

South Bank Special

January 1988 marks the tenth birthday of The South Bank Show: Melvyn Bragg, Head of LWT’s Arts Department, reviews the programme’s achievements: At the end of April 1987, we came to the end of our tenth season of The South Bank Show. In January 1988 we reach our tenth calendar anniversary. At the beginning it was our ambition to establish a major arts programme on British television and build up a team capable of sustaining and continuing this high profile, high risk and much envied strand.

A good excuse, then, for a few toasts and boasts. The first toast is to LWT which has gone to the trouble and the expense of building up a proper Arts Department capable of sustained high-quality work year in, year out. This is not to be compared with the occasional ‘prestige production’ - however welcome and admirable those might be. LWT has set up a substantial department and training schemes, and carefully nurtures talent. All the current South Bank Show producer/directors were first hired as researchers - some eight or nine years ago - and at present we have one of the youngest teams anywhere on the networks. I also think they are the most inventive and hard-working: but then I would. Besides The South Bank Show they make contributions to Channel 4. The Booker Prize is probably the most prominent of our programmes there. The series The Modern World: 10 Great Writers coming up in January 1988 is the most ambitious. Others are off the drawing-board and into pre-production.

The second toast is to the IBA which has backed LWT’s resolution and in many particular instances been a valued ally. The third and loudest toast is to those who have made the programmes. It has been, and continues to be, tremendous fun to work with such clever, sometimes even brilliant, and thoughtful people - producers, directors, researchers, production assistants, film editors, cameramen, soundmen, electricians, secretaries and the administrative infrastructure which keeps the show on the screen. They are a formidable corps of arts programme-makers - the cultural commandos of ITV. The Letters The letters we receive, the appreciative crits, and the workaday comeback are all toasts to them and what they have created.

The South Bank Show continues to engage the interest of a considerable number of viewers in our serious treatment of the contemporary arts. By any relevant standards - other arts programmes, arts pages in newspapers, radio arts programmes, theatre-goers - our audiences are satisfactory. We have brought to the screen - uncompromisingly and at length - some of the greatest artists in the world and they, in turn, have often been willing helpers and contacts in leading us to other subjects. The programme’s roll-call reads like an Honours List of great contemporary artists. We have earned the commendation of our professional peers in almost embarrassing profusion - three Italia Prizes (the only programme ever to achieve this), two RAI Awards, three BAFTA Awards, two Emmys (one a Prime Time Emmy), two Banff Festival Awards, more than a dozen New York Film Festival Golds, Silvers and Bronzes - the gongs go on. Spitting Image has also paid its
tribute. And as I write this *The South Bank Show* - under one name or other - is being shown in New York, in Australia, Germany, Sweden, New Zealand, Eire, Holland... meanwhile we are keeping a keen watch on the satellites and stand by to go galactic.

I am most pleased with the fact that we have never lost sight of our careful determination to explain, to inform, to enlighten. That is our brief and our responsibility. And yet within that imperative, the director/producers are making films of an originality and attractiveness which draws the admiration of other directors and writers across the media.

We sustain the well-tried notion of the long, careful interview profile and yet are prepared to go for an apparently fictionalised 'sporting' version of an artist's life and work. We put non-English-speaking writers into our coveted slot - which in itself is 'Alternative ITV' - but we also enjoy hurling on a zappy *Arts Review of the Year*. Nor do we whinge when these, as many other of our innovations, are copied. We rejoice in the new arts expansionist zest we see all around us! And we have many more surprises being worked on by our cultured young boffins in the Dickensian vaults under the South Bank.

We have, of course, failed to do good programmes from time to time and the critics have rightly rapped our egos. They will admit, though, I trust, that we failed in pursuit of a fresh approach, an awkward subject, a misjudged but decently ambitious essay. If we did not exercise our right to fail we would not be using to the full one of the benefits of our regular slot. We have edged into new territories sometimes only to have our fingers burnt and to edge out again. The new season approaches, the sap rises, the researchers sprout ideas, the unit manager scythes them down to budgetable proportions, the producers go into a state of deep think: from the dragon's teeth of mere intentions another fighting series rises from the cutting room and reaches for the air.

The arrival of Channel 4 gave us the opportunity to develop and we have forged useful partnerships here. Our own long 'specials' have given us the chance to consider the possibilities of length and longer productions and we are building on that. Our ambitions have always outreached our income and in order to square the budget - which we have done in ten seasons out of ten - we have learnt not to shoot first and ask questions afterwards but to spend on forward planning (inexpensive) and pull out all stops through filming (expensive). Reiner Moritz has been a greatly valued friend and aid, every year placing the programme in more countries.

Ten years ago I agreed to leave the BBC for LWT in order to make a networked arts programme. My private ambition was to make the finest programme in television. With a lot of help here on the South Bank we aim to clinch that in the next ten years.
Success of a Consumer Watchdog

Above: Investigative reporter John Stoneborough on the trail of another story.

4 What It’s Worth, Channel 4’s consumer advice programme, sets out to provide a comprehensive weekly service for the viewer. The series will often expose a rogue trader or offer guidance through the morass of consumer legislation. It also provides wide-ranging news and information and a Which? ‘best buy’ each week, and includes special features and campaigns on subjects as diverse as childproof bleach bottles to calls for the reorganisation of part of the NHS. Mary McAnally, the Editor of the series (produced by Thames Television), writes:

The raw material for the series originates from various sources: from viewers’ letters and telephone calls, from professionals in the field such as trading standards officers and advice agency workers, and from our own journalistic hunches and contacts.

Instant feedback comes from letters and phone calls telling us what viewers think about the programme and what is of current concern to them. Many stories featured on-air start from a single letter or phone call. Examples from a recent series include an investigation into a second-hand car fiddle involving the falsification of the milometer. All these were triggered by individual correspondents, as were feature reports on what to do with noisy neighbours; a suggestion that motor cyclists should be required to ride with dipped headlights; and an examination into the effectiveness of the newly-established Solicitors Complaints Bureau.

Of course, one letter or even 50 do not make an item. It is up to the production team to find out whether the story ‘stands up’. The recent investigation into double glazing started when a man from Glasgow phoned to complain that a salesman from a double glazing company had quoted him £950 for double glazing his door and had taken £190 as a deposit. Six months had passed, no work had been done and letters to the company were returned undelivered.

4 What It’s Worth’s researches revealed that there were some 30 complaints about the same company and the director had vanished leaving a liquidator to sort out the chaos. We also discovered that the same director, and members of his close family, had had a colourful trading history owning several other companies which had also been wound up. While the police and trading standards officers were still investigating, our researcher tracked down the director to his new home in Birmingham where he had started another business, this time selling car telephones. After telling this tale on the programme, advice was given to anyone wanting to buy double glazing.

That is a typical scenario from one of the 25 or so routine investigations made each year by the 4 What It’s Worth team. Sometimes larger subjects are selected. A few years ago we made several short items about the dangers of certain pesticides. Recently we decided to put all this information into one whole programme about the dangers to all the different people involved in the pesticide chain: to certain factory workers, to some agricultural workers, to some unfortunates who had been sprayed accidentally while they were in the countryside and to consumers who ate certain produce. This programme has already won international...
awards at television festivals in West Germany and Czechoslovakia.

But a story does not finish once it has been researched, recorded and transmitted. Sometimes viewer reaction is so strong that it is harnessed to a further campaign. For example, reaction to a news item about a car recall led to demands for a telephone hot-line listing all car recalls. *What It's Worth* continued to pursue this campaign actively in 1987.

One successful campaign originated from a report highlighting the shortcomings of Britain's artificial limb fitting service. The suggestions voiced in the programmes have been taken up by the Government and the artificial limb fitting branch of the National Health Service is to be reorganised.

Such 'behind the scenes' activity on *What It's Worth*, particularly the checking and double checking of information, is the foundation of a successful programme. Research of the highest quality is vital when names are named and the rights of consumers are defended. Our bumper post-bags and regular entries in the list of top ten programmes for Channel 4 pay testament to our vigilance on the consumers' behalf and indicates that they appreciate our work.
WILDLIFE WITH A CONSCIENCE

At the same time as Channel Television was launching ITV in the Channel Islands in 1962, Gerald Durrell was trying to realise a dream. His brainchild, the Jersey Zoo, which had then been in existence for just a couple of years, was beginning to earn a reputation as a zoo with a difference. Appropriately, the dodo was chosen to symbolise the work of the zoo. The fate of the dodo should not be allowed to befall any creature again.

At Jersey's 'zoo with a conscience', the animals were everything and those who paid to see them were regarded as a necessary part of the overall scheme. But this was only part of the Durrell master-plan and in 1963 he set up the world-famous Jersey Wildlife Preservation Trust, which took over responsibility for the zoo. Ever aware of the importance of public opinion, he encouraged the famous to visit. 1972 was a special year. The Princess Royal became Patron (she has visited the zoo on a number of occasions) and the late David Niven jetted in to open a new gorilla complex. One of the residents was to be a young lowland gorilla called Jambo. The first male of his species to be born in captivity, Jambo was brought to Jersey from Switzerland and he will play an important role later in this story.

Against this background of 'growing up together' it was no surprise when in 1984, to mark the 25th Anniversary of Jersey Zoo and the 21st of the Trust, Channel Television embarked on a major documentary reflecting the achievements of those years: Durrell and the Dodo. This much admired programme seemed to have a strong appeal for children; at the same time Durrell's thoughts had been turning towards young people. Television would serve as an ideal medium to encourage the greatest number of youngsters to get involved in wildlife issues. Durrell's personal assistant and right-hand man, John Hartley, brought his considerable knowledge and skill to bear and, with the co-operation of the Zoo and Trust staff, Channel Television introduced its first series for children's ITV: The Dodo Club.

Wild animals, even in captivity, are not performers and collecting material for a dozen programmes requires an enormous amount of time and endless patience. During the summer of 1986, hour upon hour was spent filming all the important, endangered species at the zoo. It is not just the cuddly 'photogenic' creatures which face extinction; in The Dodo Club even reptiles, perhaps the most unloved of all creatures, would share the limelight.

Inevitably, though, it was one of the 'stars' who grabbed the headlines that year. On the last Sunday in August the usual large summer crowd of visitors were watching the gorillas. Five-year-old Levan Merritt clambered on to the parapet surrounding the enclosure and, to the horror of all watching, he fell 20 feet to the floor of the compound. Unconscious and clearly hurt, Levan lay on the ground as the gorillas moved in. Jambo, the Swiss-born gorilla, was the first to get to him and as he reached out a massive hand towards the child the watchers must have feared the worst. But Jambo simply touched, then gently stroked, the injured boy and, as the rest of the family closed in, he placed his massive body between the child and the other curious gorillas as if to protect him.

An amateur cameraman captured the whole incident on videotape and later offered his pictures to Channel Television.
They formed an important part of the documentary *Jumbo – The Gentle Giant*, which ITV screened at Christmas in 1986.

*The Dodo Club*, with one programme devoted to the gorillas, went on the air in April 1987. Presented by Sue Robbie, the series dealt with the serious issues of conservation in a bright and entertaining way and designed to appeal to young viewers who, it is hoped, will grow up understanding the tragedy which led to the coming of the phrase 'as dead as a dodo'.

Whilst one of the station's teams has been working with exotic creatures gathered from all over the world, another unit has been concentrating on aspects of nature much closer to home.

Jersey is just 45 square miles of land, but it contains an amazing variety of habitats. Fortunately, the States of Jersey (the island's government) is sensitive to ecological issues and when the fine sand dune systems of Jersey's west coast began to suffer serious erosion, expert advice was sought. Enter Penny Anderson, botanist, geographer and consultant ecologist. She spent many weeks surveying the problems of Jersey's west coast and assessing how best to tackle the problems, most of which were created not by the natural elements but by man. To Penny, the island seemed to be a micro-cosm of many British and European eco-systems. She found animals and insects rare or extinct in mainland Britain and plants which were completely unknown to her including a delicate and beautiful wild orchid. Some plants, which have long featured in the Red Data Book of rare and endangered species, flourish in Jersey unknown or unnoticed by locals and visitors.

Eventually, the States commissioned Channel Television to distil the essence of Jersey's nature into a series of programmes. Thus *Wildabout* was born.

The project was designed to stimulate greater interest, understanding and appreciation of the island's natural heritage in which everyone must play a role to ensure its future conservation. Nature's complete annual cycle was filmed from spring, bursting with newness and vitality, through all the seasons and so reflecting the changes in each separate type of habitat.

Like all wildlife projects, *Wildabout* was enormously time-consuming and expensive, but if it achieved the aim – to quote Penny Anderson – 'of making people want to get out there and get involved in conservation' it will have all been worthwhile.

A rich diversity of flora and fauna can be found in the Channel Islands, including many species almost extinct in mainland Britain. They feature prominently in *Wildabout*.

*Left:* A rich diversity of flora and fauna can be found in the Channel Islands, including many species almost extinct in mainland Britain. They feature prominently in *Wildabout*.

*Below left:* What's up, duck? Sue Robbie, presenter of *The Dodo Club*, makes friends with some of the web-footed inmates of Jersey Zoo.

*Below:* Nick Lindsay, Sue Robbie and some friendly lemurs enjoy the spring sunshine in *The Dodo Club*. 

I B A Y E A R B O O K
How do human beings set about understanding the world? One response would be that they turn to religion to provide some answers, or at least to help them start to ask the right questions. Similarly the arts have often played an important part in this religious quest. Both art and religion, it could be argued, are an expression of our need to create meaning out of our human experience. The Egyptian pyramids, elaborately decorated and full of treasures to accompany their occupants into the after-life, or the Book of Kells, an exquisite and intricate example of illuminated Christian scriptures, are just two eloquent examples of the closeness of the relationship between religion and art.

Religious programmes on ITV and Channel 4 reflect in a variety of ways the importance of the arts in religion, and vice versa. Even in Western culture, where non-religious subjects, once the exception, have replaced religious themes in art, many composers, writers and visual artists still draw on the Christian tradition for inspiration.

Channel 4, with its brief to be innovative in the form and content of its programmes and to cater for tastes not generally served on television, is particularly well placed to examine the interaction between religion and art. In its series, Ministry of Works, the contemporary relationship between the two is explored in interviews with well-known artists such as the painter Francis Bacon and the poet Peter Levi, who describe how they relate their art to their beliefs.

The Vision of Stanley Spencer, also on Channel 4, attempts to recreate the visionary world of a painter whose work frequently adapted biblical themes - the resurrection of the dead, for example - and translated them into the setting of the English village of Cookham. In other paintings Christ is depicted walking through the streets of Cookham. Actor Ben Kingsley takes the part of Spencer, with the painter's own writings and specially written music being used to suggest the sources of his inspiration.

The festivals of Christmas and Easter provide opportunities for broadcasting a variety of artistic performances with religious themes, often featuring famous faces. Jessye Norman's Christmas Symphony (Thames) is a joyous celebration of this major Christian festival with one of the outstanding singers of our time. For this programme, traditional carols have been arranged by composer Donald Fraser into four symphonic movements for soloist, choirs and orchestra. The recording takes place in Ely Cathedral, a building which provides an unparalleled example of medieval craftsmanship.

"Why should the Devil have all the best tunes?" asked General William Booth, founder of the Salvation Army. In Booth's day the answer to that question was provided by...
adapting popular music-hall songs and giving them religious words. Anglia Television's Shout Aloud Salvation tells the story of the Salvation Army with the help of one of today's popular entertainers, Roy Castle.

Pop music, rather than music-hall songs, would probably represent the modern equivalent of Booth's 'best tunes'. Just as the Salvation Army adapted the music of its time for religious purposes, so today a thriving 'Christian rock scene' has developed. Rick Wakeman, best known as a member of the pop group 'Yes', has produced his own version of The Gospels, now featured in a production for Central Television with performances from opera singer Ramon Remedios, actor Robert Powell, the Eton College Choir and the Haifa Orchestra.

Black gospel music has achieved enormous popularity recently with a proliferation of black gospel choirs, some enjoying success in the charts. Capturing the excitement of a live performance by these choirs on television is difficult, but People Get Ready, a black gospel series made by TVS for Channel 4, plans to put that right. Featuring choirs and soloists from Caribbean Christian churches, the series introduces singers and songs which previously have been enjoyed only by specialist audiences.

Just as religious programmes reflect a diversity of experience and beliefs, so the arts, when they are celebrated in this strand of programming, offer a variety of styles, both familiar and innovative. Whatever form they take, however, they are clearly an important means of expressing religious beliefs.
The glens of County Antrim are famed worldwide for their beauty, and the stunning landscape has been celebrated both in song and on film.

*From Stone to Stone*, a six-part adult education series from Ulster TV, put the region — or rather one glen in particular — in a new perspective. It turned the spotlight on Glencloy, situated above the little seaside village of Carnlough, and, from an archaeological standpoint, reconstructed 10,000 years of the Glen’s past — from the Ice Age to the collapse of its quarrying industry in the 1960s.

The series is presented by Peter Woodman, Professor of Archaeology at University College, Cork, who sees the series as having two themes: on one level, it looks at how archaeology works in reconstructing the past. And on a second level, it puts the findings against the context of 10,000 years of one Antrim glen.

Ireland is so rich in visible field monuments, and in the quality of its prehistoric and early Christian artefacts, that much Irish archaeology has concentrated on those specific areas. ‘But,’ says Professor Woodman, ‘there are many more aspects besides these more “fashionable” ones. Admittedly, stone tools don’t have the visible impact of the Tara Brooch or the Book of Kells, but they do illustrate the lifestyle of different communities. And reconstructing a coherent picture of how societies lived from meagre data is the challenge that the series took up.’

The programmes also examine the changing landscape of the Glen’s rivers, sea, mountains, flood plain, valley bottom and vegetation — stripping away the caravan parks, the houses and the fields — to show how things appeared 10,000 years ago. And the series stumbled on a few ‘treasures’ — such as the prehistoric Bronze Age field walls which date from before 1000 BC.
A Source Of Innocent Merriment

All the familiar tunes and characters are still there – but Jonathan Miller's new production of *The Mikado* for the English National Opera Company is certainly very different.

When he undertook the project, there were rustlings of concern from two opposing camps – those who felt that Gilbert and Sullivan, however popular, should be beneath the notice of both a major opera company and such a distinguished producer, and those to whom G and S were sacred and not to be 'messed around' by the good Doctor Miller.

In the event, however, the English National Opera's *Mikado* has turned out to be a hit in both camps. The former discovered entertaining dialogue and memorable music served up in a vigorous and original manner. The latter found the new treatment – contrasting with the stereotyped D'Oyly Carte approach – had enhanced the original, offering new insights into the work.

In watching Thames Television's recording of *The Mikado*, ITV viewers can discover for themselves the undoubted attractions of the tuneful, vivacious and, above all, funny production that Jonathan Miller has wrought from the classic.

Miller has removed the action from the idealised Japan of the 1880s to the idealised England of the 1930s, with its flappers and boaters.

'There's absolutely no reason for it to be Japanese,' he explains. As soon as you hear the actual dialogue and the songs, it's quite clearly the English assing around and simply being silly. The thing that strikes you is how very like *Punch* of 1920 it is and how like the Jack Buchanan musicals.

'Even the place where it occurs is very like Freedonia in the Marx Brothers' *Duck Soup*. It's nowhere, it's anywhere and it certainly isn't Japan.

'So we've gone flat out for playing it as an English pantomusical, based on all the musical movies you've seen made between 1925 and 1938.'

The road from Japan to England is followed in a 45-minute film about the production's staging – a sort of trailer to the full production – which follows rehearsals from the first week until the show gets into the Coliseum Theatre in London's West End, home of the ENO.

Opera rehearsals are not always known for light-hearted fun. But, with Jonathan Miller in charge, these turned out to be always amusing, sometimes riotous and consistently revealing, both of opera and of playing comedy – a genuine 'source of innocent merriment', the title given to the 45-minute introductory programme.

The film provides an introduction to the show, deliberately concentrating on the working-out of scenes rather than the playing of them at length but including enough of the well-known tunes – 'Three Little Maids', 'Tit Willow', 'My Object All Sublime', 'I've Got a Little List' and so many more – to whet the appetite.

The actual stage performance which it precedes, featuring a cast led by Felicity Palmer and Eric Idle (making his opera debut as Ko-Ko, the Lord High Executioner), was recorded at the Coliseum in front of an invited audience. Their ecstatic reception of Jonathan Miller's imaginative conception and the English National Opera's enthusiastic performance demonstrated the effectiveness of the updated *Mikado*.

But ITV's network transmission offers, in one evening, a chance for more people to share its wit, its music, its spectacle and its sheer fun than could be provided by 10,000 such performances at the Coliseum.
Most viewers accept that television dramas have, in addition to their sometimes long cast lists, an army of essential craftsmen, technicians and staff who play vital roles behind the scenes. However, the audience can be forgiven for not necessarily recognising that factual programmes, with perhaps a single narrator or reporter, require an equally impressive team of back-up specialists.

Granada Television’s long-established current affairs series *World in Action* has a team of over 30 people contributing to the success of a programme which has examined topical issues for over 23 years and gained a reputation for pulling no punches.

Above: After 18 seasons with *World in Action*, cameraman George Jesse Turner has filmed in over 60 countries. Since starting work as a freelance in 1966, he has filmed over 300 complete programmes for *World in Action* and worked on another 100.

Above right: Bono (right) singer with U2, one of the most successful rock bands of recent years, talks to Paul Greengrass, producer of a special one-hour documentary on the Irish supergroup.

Right: The *World in Action* crew filming Judge Pickles. This was the first time that a serving circuit judge gave a full and frank interview on television about law and order.

**Above:**
1. George Turner (Film Cameraman)
2. Paul Taylor (Sound Recorder)
3. Hilda Miller (Production Assistant)
4. Judith Fraser (Production Assistant)
5. Electricians
6. Dorothy Byrne (Researcher)
7. Steve Boulton (Researcher)
8. Jeff Anderson (Researcher)
9. Ian McBride (Producer)
10. Stuart Prebble (Editor)
11. Diane Nelson (Researcher)
12. Vyvian Sanson (Producer)
13. David Mills (Producer)
14. Simon Beetham (Producer)
15. Brian Blake (Producer)
16. Tartach O’Cosnas (Researcher)
17. Stephen Clarke (Producer)
18. Tony Watson (Researcher)
19. Jenny Bithers (Researcher)
20. Ilse Corke (Researcher)
21. Andrew Jennings (Researcher)
22. Don Jordan (Researcher)
23. Charles Tremayne (Producer)
24. Joanna Skelhake (Secretary)
25. Barbara Cummins (Secretary)
26. Marian Woods (Secretary)
27. Anna Airnagouf (Secretary)
28. Chris Malone (Production Manager)
29. Ray Fitzwalter (Executive Producer)
30. Mark Ryan (Assistant Film Editor)
31. Rickard Coburn (Film Editor)
32. Clare Howarth (Assistant Film Editor)
33. Clive Maltby (Film Editor)
34. Carole Ricciets (Graphic Designer)
Today's TV weatherman is a high-tech 'boffin' as well as an on-screen personality. The business of compiling forecasts is now one of the most scientifically sophisticated operations in television, employing the latest satellite and computer technology.

Anglia Television, the first ITV company to set up its own weather department 27 years ago, was also the first regional company to present forecasts using computerised graphics. 'In the past two years, forecasting has experienced a technical revolution,' says Anglia's chief forecaster, David Brooks.

Brooks and his two assistants, Jim Bacon and Peter Walker, are responsible for producing five forecasts a day 365 days a year using information supplied by computer and chart facsimile machine from the Meteorological Office at Bracknell, Anglia's own satellite picture receiver and a network of 80 part-time correspondents reporting in daily from towns and villages throughout the East of England.

Much of the information is from hourly observations taken by land stations, ships, lighthouses and oil and gas rigs throughout the British Isles and Europe. The skill of the forecaster is to interpret this...
mass of data and predict the likely effect on the region. 'It's like piecing together a huge jigsaw of constantly changing facts and figures,' says Brooks. 'To most people it's just a jumble of hieroglyphics. But the viewer wants to know if that cold north easterly will bring snow, or will the rain reach Cambridge or Northampton by morning or will it be too windy for sailing or crop spraying?' The weather influences so much of what we do.'

One of the most important developments in modern forecasting is the satellite picture. Anglia's satellite receiver on the roof of Anglia House in Norwich is linked to the geostationary weather satellite, Meteosat, 22,000 miles above the Equator and feeds pictures into a micro-computer which stores them automatically.

The computer graphics system allows the forecaster to use as many of these pictures and charts as he wants. In complex situations, up to 20 frames can be sequenced to give detailed predictions of the changing weather pattern for up to 48 hours. The satellite pictures are black and white, but by 'marrying' the computer graphics system to the micro-computer it is possible to produce pictures in colour.

Pressure centres - the 'highs' and 'lows' - fronts and isobars are drawn on the computer and laid over the satellite picture. The electronic chart is then illustrated with symbols, some animated, depicting sun, cloud, fog, ice, rain and snow. Temperatures and wind strengths are added and the finished display is projected behind the forecaster in the studio enabling him to move across the chart detailing and commenting on specific developments.

In the old days the charts were drawn on paper in coloured ink,' recalls Brooks, a former forecaster in the Fleet Air Arm. 'The charts were then tacked to boards and mounted behind one another on a sliding track in the studio and moved, on cue from the forecaster, by one of the stage crew. Now all we do is press a button to change the electronic picture.'

In presentation terms, the new technology has made the forecaster's job easier, but using computer graphics is more time consuming because of its greater capacity and flexibility. 'The viewer also expects greater accuracy,' says Brooks. 'We can't claim to be right all the time but we reckon we're about 85% accurate which isn't a bad average considering the unpredictable nature of the British climate.'
Unemployment has been part of the staple diet of television news and current affairs programming for much of the first half of the 1980s. ITN’s Jobs Survey has become a well-established feature of Friday night’s News at Ten. And regional ITV companies, particularly in areas where manufacturing jobs in their thousands have been replaced by service industry jobs in their hundreds, have produced a wide range of programmes examining work, the search for it and the loss of it. But until Central Television’s Jobfinder was launched on 2nd April 1986, there was no daily programme on British television devoted to job opportunities, training schemes and information aimed specifically at people looking for work.

The problem was very much on Central’s doorstep. In Birmingham, half of the unemployed had been out of work for a year or more. Local industry produced a survey which warned of unemployed youngsters marrying and raising families who themselves would never work. Another report registered 29 people chasing each vacancy in the area.

Central’s surveys of unemployed people turned up remarkable evidence of the efforts they were making to find work: the man who faithfully made 25 visits each week to different jobcentres; the man who walked up to ten miles a day looking for work, simply to save bus fares; the woman who wrote nearly a hundred letters of application and was turned down on every occasion.

Marshall Stewart, Central’s Director of Public Affairs, recalls: ‘We spent a good deal of time talking to unemployed people, both in their homes and at jobcentres, about what they needed from television. It quickly became clear that a seven-day service of news about jobs, drawn mainly from the East and West Midlands, but with opportunities in other parts of the country too, would provide a facility which simply did not exist.’

Central suggested to the Manpower Services Commission that it should take part in a joint experiment. Central would provide the air-time and the technical expertise. MSC staff would compile teletext pages of job vacancies and feed them into Central’s computer. Prior to transmission by Central’s technical staff, the pages would be decoded to a video signal so that the programme could be received on normal ITV sets. The IBA approved the scheme and kept its transmitters open late.

Within three weeks came the first dividend. A 53-year-old unemployed West Midlands toolmaker, Doug Blackhouse, saw the job that four visits a week to his local jobcentre had failed to produce.

By the summer, audiences were rising in the smallest of small hours to nearly 50,000, and more and more employers with hard-to-fill vacancies were realising that skilled and qualified unemployed people were turning to Central Jobfinder. A Derby service engineer landed a job in Brighton; a Burton-on-Trent man came off the dole to get a job as a pub cook in Warwickshire. Two women, who had been unemployed for four and five years respectively, each won places on an adult course in clerical skills run by Project Fullemploy after seeing details on Jobfinder.

Disabled people, for whom jobcentre visits can be a real effort, found Jobfinder particularly helpful. A partially-sighted Hereford man, who had been out of work for six months, was taken on as a grill chef at Heathrow Airport, ten days after the vacancy was screened.

By the end of the year, with audiences of around 100,000 a night, and the addition of a daily slot before breakfast television, Jobfinder was saluted by an all-party House of Commons motion, won the Royal Television Society’s Midlands Centre award, and had helped 100 people back to work. The Manpower Services Commission said that, without the programme, most of those would have remained on the dole.

Since extended broadcasting began in April, Jobfinder now runs for three hours. With more than 200 people back at work, the experiment has been taken up elsewhere and Yorkshire Jobfinder has already proved its worth. And officials of the European Parliament are studying how the Jobfinder project might work on a broader scale across the European Community.
Earlier this year, Plymouth Sound, the Independent Local radio station in South-West England, had the imaginative idea of linking its listeners to another community on the other side of the Atlantic. An obvious choice was its namesake: Plymouth, in the state of Massachusetts, New England. So for nine days in May 1987 the two stations agreed to link up for a 'simulcast' via satellite 18 hours a day—a unique effort to bring together listeners from both sides of the Atlantic at the same time.

Technically, the Plymouth Sound team learned a lot in the first two hours. After that, the link was as near perfect as could be expected from a broadcast originated 3,000 miles away. Both stations' advertisements were included throughout the simulcast, a source of some amusement to listeners on both sides.

The mainstay of the link-up was a daily Plymouth-to-Plymouth discussion from WPLM. This was hosted by Louise Churchill, Plymouth Sound's Programme Controller and presenter of the morning open-line show Phone Forum. WPLM's Station Manager, Jane Day, was often in the studio with Louise, helping to describe the way of life in New England. Top of the subject list was the famous American Clambake, but fashion and sport were also of interest. Angela Rippon, speaking from Plymouth Sound's studios in England, interviewed friends and colleagues from Boston Ballet and the Boston Symphony Orchestra.

A wide range of topics was aired. A representative from the British Law Society drew on contacts at Harvard University to provide a useful insight into the very different legal systems of the two countries. Presenter Ian Calvert visited two schools in Massachusetts, and promoted Pond Pals, an updated pen-pal scheme, designed to bring together individuals, families, sports clubs and charity associations. Civic leaders from Plymouth (Devon) accompanied the Plymouth Sound broadcasters. The publicity was a particular benefit in the year preceding the Armada 400 celebration.

WPLM is the flagship station for the Boston Red Sox baseball team, and their games are beamed via satellite to 75 stations from Maine to Connecticut. Sports highlight of the venture was a visit to famous Fenway Park to watch the Red Sox beat the Cleveland Indians. Plymouth Sound presenter Ian Calvert, who also simulcast for two hours each day, took over some of the commentary from Fenway Park, giving American listeners the chance to learn some new baseball expressions!

On the final day, Louise Churchill hosted a transatlantic discussion with the senior US Senator from Massachusetts, Edward Kennedy, who declared himself impressed by the ambitious simulcast project. 'It is a wonderfully innovative idea in terms of a better understanding between our people, this radio link between Plymouth, Massachusetts and Plymouth, England,' he said. Among the many topics discussed with Senator Kennedy were nuclear energy, détente and fishing.

The Plymouth-to-Plymouth link was made possible only by the skill and dedication of all who took part. Long hours were spent in preparation and production. Although the team returned to Britain exhausted, they hoped that Plymouth-to-Plymouth '87 would encourage many more simulcasts on Independent Radio.

FROM PLYMOUTH SOUND TO PLYMOUTH, MASS.

Above: WPLM's Station Manager, Jane Day (left), and Plymouth Sound's Programme Controller, Louise Churchill, brought listeners together on both sides of the Atlantic at the same time.

Below: Quite a coup: Louise Churchill hosts a transatlantic discussion with Senator Edward Kennedy, who declared himself impressed by the ambitious simulcast project.
BATS IN THE BELFRY
A JOYOUS EVOCATION OF ARCHITECTURAL ECCENTRICITY

When TSW treated ITV viewers to a tour of the South West's architectural oddities in *Bats in the Belfry*, it chose to capture the eccentric follies with the most modern camera technology. For the first time, TSW recorded an entire documentary series with portable single cameras.

From Land's End to Wiltshire, TSW's own peripatetic architect David Young, who claims to be a fine example of a true British eccentric, set off with director John Phillips and cameraman Roger Edwards in search of the truly weird and wonderful.

Some of the houses visited were indeed eccentric. The Chantry at Sidmouth was formerly the chancel of the local parish church, rescued and turned into a house by a Victorian eccentric who purchased the whole plot for £55. Then there were the round houses at Veryan, Cornwall, designed by the local vicar to look like mud huts to remind him of his African missionary days. Oldway Mansion at Paignton is a miniature Palace of Versailles, designed by the male members of the Singer sewing-machine family to impress the ladies of their entourage. They modestly called the enormous replica of a royal palace their 'wigwam'!

The Hermitage at Bicton near Exeter was put up in the late 17th century, complete with a floor made of knuckle bones, and a hermit! He provided the after-dinner entertainment for guests – but these spectators kept their distance, since this 17th-century hippy grew his hair, sported a beard, refused to cut his fingernails and made no effort to have a bath.

As structures go, they do not come much stranger than the stone circle which Ed Prynn erected in the garden of his Cornish bungalow. The stones, some 12 feet high, are all named after the women in his life – from his first girlfriend to his Aunt Hilda. And what about the Georgian loo at the bottom of Chilthorne Domer Manor garden in Somerset? It is a six-holer which begs the question of why so many people would want to do the same thing at the same time!

Prospect towers are widespread, built as viewing platforms for many reasons. Humphrey Sturt built his remarkable 120ft. tower at Horton, Dorset, so that friends could join him to watch the deer on his surrounding estate. And Parson Hawker built his Victorian rectory with chimneys that were copies of the church towers of his former parishes. When he ran out of towers for the last chimney, he turned it into a copy of his mother's tomb.

But not all of the South-West's architectural oddities are limited to earlier centuries. Artist Graham Ovenden has spent the last 11 years building what he calls his 'polychromatic Gothic castle' in the middle of Cornwall. His completion date? Sometime in the next 40 years.

David Young also discovered that eccentricity did not end with death. One edition of *Bats in the Belfry* dealt solely with the unusual ways in which folk have been interred in 'silent cities'. Cornwall's Veryan churchyard boasts the longest grave. Just three feet wide, but 130 feet long, it holds 19 crew members of a shipwrecked German barque who were buried head-to-toe. And the smallest grave? It is situated at Wimborne St. Giles Church in Dorset and contains a robin!

With such a wealth of the unusual, director John Phillips sought the best possible visual treatment. The inaccessibility of many of the locations ruled out the use of TSW's Mobile Recording Unit and its 11-tonne
chassis. And Phillips' decision to use portable single cameras for the entire five programme series came as a surprise to cameraman Roger Edwards:

"As a "film man" through and through, I viewed the prospect with some trepidation,' said Edwards. 'I was only just coming to terms with using portable video cameras for news coverage, let alone a full-blown documentary series.'

But he admits his fears were groundless. 'The camera proved to be very versatile and reliable in the field,' he said. The 'umbilical' cable linking the sound recordist to the camera caused limitations because the cameraman and recordist had to follow each other everywhere. However, a radio microphone system was established which allowed the cameraman to stand well back from the action.

A 7mm wide-angle lens was used a lot of the time to get as much of the view as possible in shot. 'Photographing buildings is often difficult because they often are located in narrow streets where it is virtually impossible to create any distance between them and the camera.

Having solved the problems of narrow streets and tall buildings, Roger Edwards admits he had to adapt more than his equipment: 'I shrank back in horror when the director insisted it would be a good idea to carry a six-inch colour monitor around with us so he could keep a critical eye on my shots. To an ex-film cameraman, who jealously kept the contents of his viewfinder a closely guarded secret, this was a red rag to a bull. 'Seriously, though, I did find it useful for checking colour balance on interiors where I was using mixed light sources. Architecture can look very flat and uninteresting if photographed in dull light, so I took care to ensure the sun was shining at all times.'

Looking back on the shoot, which made Bats in the Belfry such an interesting 'About Britain' series, cameraman Edwards reflects that his abandonment of film brought no technical hitches. And when it was all over and the rushes had been viewed, director John Phillips paid Roger Edwards the perfect compliment: 'You've made it look just like film,' he said.
Religion's Voice in Daily News

One of the new developments at TV-am has been the recent appointment of the company's first Religious Editor. The post comes under news and current affairs, because the company wants to make religion part of the general programming wherever relevant, as the new editor, Rowanne Pasco, explains:

Religion and TV-am have at least one thing in common. They rely heavily on personalities. All the religions are founded on the teaching and example of inspired characters, and millions today follow a faith because of someone's example.

TV-am, with its emphasis on personality interviews on 'the couch', is ideal for presenting religious ideas and values. Nothing communicates more effectively than personal experience and commitment. Over the years that I have been in religious journalism, in broadcasting and newspapers, the most successful stories I remember are those when all sorts of people have talked about their personal beliefs and philosophy. Two individuals who stand out for me as examples of this on television are Mother Teresa of Calcutta and General Booth's daughter, Catherine. They were also great examples of the happiness that religion and its values can bring to life.

Religion offers a fuller life or, as the New Testament puts it, 'life in more abundance'. Understood properly it should help us to be more aware of ourselves and our potential. The state of our inner life depends on the development of our outer life and that depends a great deal on the relationship with God. Television may not be able to instruct the viewers in religious doctrine and dogma, but it can certainly help to increase awareness of the religious dimension.

Religion is part of life. Its principles and values affect almost everything we do. Survey after survey shows that a huge number of people in Britain believe in a God, and that some things are right and others wrong. Yet for years television has tended to place and keep religious programmes in a ghetto, separate from what is considered to be 'everyday living'. God seems so often to be reduced to a minority interest.

Why should religion be protected and divided from the rest of life on television, as though it had nothing of value to say about the issues that confront society? Or as though most people who appear on television have nothing to say about it. Religion that is not relevant to daily life or not strong enough to stand up for itself, should not be on the screen at all! Acceptance of any lesser standard is patronising.

Religion, both in its principles and practice, is seen as a vital part of the general programmes at TV-am. Why should Good Morning Britain guests not discuss their religious beliefs or philosophy of life as well as their latest book or record.

Then there are the moral and spiritual aspects of many news stories. Religious figures, whether churchmen or not, often have as much to say about what is happening in the world as other specialists. They can offer a wider perspective. They can also be in a unique position to help when something terrible happens and there is a need for the compassion and care that religion should be able to show. After the Zeebrugge disaster, a Bishop came into the Good Morning Britain studio to broadcast a message of comfort to the bereaved families.

The religious dimension has been successfully introduced into the news by TV-am during religious festivals, such as Holy Week or Christmas. Each morning at these times, a well-known religious personality comes into the studio to join the presenters in a live discussion of the daily papers. So many stories need the knowledge and guidance that religious experiences provide—AIDS, for example. This kind of religious dimension will be expanded, particularly on Sundays, and from time to time the religious press will be included in the review of the papers. They often have interesting points of view on major stories.

On Sundays, TV-am has always given a religious point of view in 'Sunday Comment'. As Britain has long been a multi-faith society, people from all religions have been invited to reflect on the news of the week and on their own faith. This will be integrated more fully into the Sunday programme, and guests will be given more opportunity to discuss their faith or the moral dimensions of world events.

All this does not mean that TV-am will be neglecting the formal side of religion. During the important festivals and feasts, we hope to explore the fascinating history, customs, and rituals involved. This after all is vital to hundreds of millions throughout the world including Britain. At least six million people in England go regularly to a place of worship.

Religion and television have a lot in common. They are about sharing life and expanding experience.

Above: Rowanne Pasco, TV-am's Religious Editor, talking to studio guest Martin Phillip from the Children's Programmes department.
It was when the cleaners stopped him in the corridor to ask what had happened to a woman patient in Emergency 999 that Executive Producer Mark Sharman was certain that TVS had a winner on its hands.

The audience ratings and the high demand for the back-up material produced by the company's Community Unit, only had to confirm that the TVS-initiated weekend blockbuster was an unprecedented success.

The programme built up a large following over the three days that it was shown, peaking for the Sunday edition with seventh place in the top 50 programmes listing, with an estimated 10.8 million viewers glued to the screen as the programme took the viewer out on call with the emergency services to witness real-life dramas as and when they happened.

'It was quite a gamble,' Mark Sharman recalls. 'First of all because four different ITV companies were working together in a way they'd never done before, and secondly because it meant going into a weekend of programmes with done before, and secondly to together in a way they'd never done before, and secondly because it meant going into a weekend of programmes with only 10% of the material already shot.

'The nearest equivalent I can think of would be really big sports events such as the Olympics with so much feeding in from all directions. It proved that ITV can work together and really do it well.'

Seven directors, seven production assistants and three editors, with Mark Sharman and Producer Chris Riley holding the works together from a mobile unit in a London side street, were involved in coordinating contributions from Scottish Television where David Gencorse was with the Fire Brigade in Glasgow; Central, whose Andy Craig witnessed the work of the ambulance service in Birmingham; and TVS in Southampton, where Mike Dehens and the TVS news teams travelled with the police.

Michael Aspel, at the British Telecom Tower in London, linked on-the-spot reports of a whole range of human dramas, and introduced guests including World Boxing Champion and full-time fireman, Terry Marsh.

The idea for the programme had its birth in a discussion between Chris Riley and TVS Community Unit Manager Hugh Geach. But it was after the programme proposal had been prepared and accepted by the network that the show was really on the road.

As well as the TV companies involved, the team included British Telecom, which sponsored the back-up to the programmes, providing a Linkline and 200 operators for four days to deal with the anticipated public response. It was nowhere near enough. Instead of the expected 20,000 requests for further information, there were about 120,000 and the switchboard was jammed solid for the four days.

'British Telecom could not remember ever having so many calls,' said Hugh Geach, whose team researched and produced all the back-up material.

The response was almost entirely positive. Most of the calls - and the 40,000 letters received - were from viewers who found the programme gripping, and many asked when the exercise would be repeated. The demand for the back-up material - a pocket-sized emergency advice booklet, a comic, and a high-quality advice booklet on the background to the programmes - was staggering, and resulted in the largest print runs ever ordered by TVS.

No fewer than 400,000 comics were printed - and half of them distributed as an insert in Look-In, the junior TVTimes. The advice booklet had a print run of 150,000, and 125,000 copies of the brochure were produced.

Despite the size of the resulting mail-out, the heroic team in the TVS post room succeeded in surviving the deluge and keeping the post moving.

For the public, the weekend's programmes began with an hour-long special on Friday evening (24th July 1987) followed by regular updates and a daily report round-up.

But behind the scenes, work had begun many months previously, as researchers began to build up a comprehensive picture of the 999 service since the first call was made in 1937. They tracked down people who were at work and could remember those first days of the new service. Among them was Mrs Eileen Hartley, now 84, who was an operator at Finchley exchange when the London service began, the first of its type anywhere in the world.

The written material all evolved from the work of the Community Unit at Southampton, including a free special brochure, which provides an attractive illustrated history of the 999 service.

Work, however, did not culminate with the screening of the programmes and the handling of the immediate public response. The Community Unit, always alive to potential new uses of television in the community, immediately set to work to convert the programmes and back-up material into an educational package.

Emergency 999

Above: Michael Aspel linked Emergency 999 from the British Telecom Tower in London.

Below: Television cameras followed the work of the fire brigade in Glasgow.
The Blood is Strong

travelling overseas to research a television programme may appear a glamorous occupation. The reality, however, is somewhat different. While enjoyable, such trips can involve much time and effort but represent only a part of the pre-production process.

Before even a foot of film was shot for Grampian Television's Channel 4 documentary trilogy The Blood is Strong, Head of Documentaries Ted Brocklebank had travelled to the USA and Canada for three weeks and Researcher Terry Wolsey had spent five weeks in Australia and New Zealand.

The Blood is Strong is about the Gaelic Scots, those who left, or were forced to leave, the Scottish Highlands and islands, and how they fared in the new worlds. It looks at Gaeldom today, contrasting the extremes of social deprivation with academic and cultural achievement.

The origins of the series lie back in 1982 when journalist Jim Hunter submitted a proposal for a programme about the Gaelic Mod which was scheduled to take place in Cape Breton the following year. Coincidentally, Ted Brocklebank was on an educational visit to North America and followed up the proposal with Professor Norman MacDonald of the Gaelic Studies Department at Cape Breton University.

Problems arose with the Mod, and the programme was abandoned; but the idea nestled in the back of Brocklebank's mind.

After Channel 4 had commissioned the Grampian Oil series, it was suggested in 1985 that the Channel would be interested in a programme which looked at the threats to Gaelic and which drew parallels between the past and the present.

Though heavily engaged in Oil, Ted Brocklebank squeezed in time to read as many relevant books as he could and to talk to Gaelic leaders. He collated all his material and prepared a treatment for Channel 4. After agreement was reached, a budget was prepared for the three one-hour programmes. Some research continued while another Channel 4 documentary, Last of the Hunters, was being filmed but it was only when the latter moved to the editing stage that concentrated work could begin for The Blood is Strong. In the first two months of January 1987, Terry Wolsey read 30 books. Her aim was to follow up historical stories which would lead to location filming.

In March 1987, Ted Brocklebank flew off to Cape Breton, Nova Scotia, Delaware and Carolina while Terry Wolsey travelled to Australia and New Zealand. Both had their 'bankers' - people, places and stories that were confirmed. Brocklebank, for example, would meet Gordon Archibald, organiser of the International Gathering of the Clans held in Nova Scotia in the summer of 1987. He would see Ellice and Nestor MacDonald, two very rich Americans who are behind the world's largest highland games at Grandfather Mountain, North Carolina, and the Clan Donald Trust which has purchased land in Skye for their clan and established a centre there.

He would look for traces of people like Bonnie Prince Charlie's saviour, Flora...
MacDonald, whose husband Alan was a senior British soldier in the Carolinas. And he would check locations from a visual point of view as at Pictou, Nova Scotia, where the first Gaels landed in 1773. Research pictured a remote tree-decked headland but modern Pictou is a pleasant town with no trees at all. A suitable headland with trees, not too far away, was sought for the sake of the film camera!

Ideas arose along the way. Travelling through Canada, it was possible to come across places like Strathglass, Iona and Castlebay, all familiar Scottish place-names. At one time, Strathglass in Scotland was the home of the Chisholm clan. Today, few, if any, can be found there but walking down the street of Strathglass in Canada, row upon row of mailboxes with the Chisholm family name could be seen. A nice shot for the camera and a good story to pursue.

In Australia, Terry Wösey's targets included everything associated with Lachlan McQuarie, Governor of New South Wales from 1810-21, an Australian hero who will be feted in the continent's bicentennial year of 1988. And there was Angus McMillan who sailed from Barra to Gippsland, Victoria where he tried to apply the clearance techniques to aborigines and kangaroos.

Only by visiting the actual country could the state of the Gaelic language, the culture and the economy be judged.

Along the way copious notes were kept which were written up on the return to Scotland and discussed at length. From this material, the first treatment was prepared for Channel 4. It then formed the basis of a shooting script for filming in Summer 1987.

But having agreed a treatment and shooting script, it was back to books, libraries, television and film archives to progress the agreed themes and to confirm programme participants before setting out to film on location and enjoy more of 'the glamour of television.'
Coping with a (Local) Crisis

Since October 1986, Kent has benefited from the launch of a completely new comprehensive telephone advice service – Helpline – which is an off-air service from Invicta Radio. It operates in association with Community Service Volunteers and the Manpower Services Commission. 'A bridge between need and solution' is how Helpline's supervisor, Victoria Ewart, describes it. Together with her team of full and part-time staff, it is Helpline's job to aid anyone who wants advice on any subject. Subjects range from matters of a highly personal nature and information on social security through to providing detailed information to what's on in the county.

'We don't try to set ourselves up as experts on everything,' stresses Victoria Ewart. 'That would be foolish and impossible. What we try to do is point people in the right direction or, in the case of 'what's on' enquiries, we'll deal with them ourselves. We're very aware that many callers are after advice and help on serious personal crises and emotional matters and so the whole team works very closely with people like the Samaritans, DHSS, services such as Victim Support, Disabled Information and Advisory Line, the police and the Citizens Advice Bureau.'

To provide this level of service, the Helpline's list of contacts of over 30,000 names and addresses is stored on computer. The files and contacts are continually updated with details of...
organisations from drugs and drama to charities and catteries.

Helpline really 'came of age' in January 1987 during Kent's worst snow conditions in living memory. In one week over 23,000 calls were received requesting help and information of every conceivable variety. This was in addition to the thousands of calls received via the station's phone-in lines and reception numbers. The worst situation was on Wednesday, 14th January when Invicta, being the only station in Kent on air for 24 hours, found itself in a potential 'life and death' situation. One hundred motorists were cut off from both directions on the A20 at Lenham, and Invicta Radio was able to reassure the motorists that the Army were trying to dig their way through to rescue them. They finally got through in the early hours of Thursday morning and luckily there were no casualties.

The Helpline - which became the 'Snowline' for this period - also organised two helicopter drops of essential supplies to the Isle of Grain, chartered a trawler to take food to the Isle of Sheppey, organised food to be distributed to farm animals, and arranged for a young bride to be flown by helicopter from Surrey to Canterbury so that her wedding could proceed as planned!

Many situations cropped up throughout the week which were competently and compassionately handled by the Invicta staff - some of whom worked continuous 36-hour shifts. Three missing people were found at New Romney; bus/train and road information was continuously updated and broadcast round the clock, with dual presenters 'double heading' throughout the day. Appeals for help were constantly put out on air - results were swiftly forthcoming - and a 'Foodline' was started which made distributors and the public aware of the availability of food supplies around the county.

The Zeelbrugge ferry disaster saw the Helpline shift into overdrive again. When the news broke, Invicta was first to get on the air, at 7:40 p.m., with preliminary details. By the time of the 8 p.m. bulletin, with further information broadcast nationally by Independent Radio News, Invicta was already making arrangements to help. Until more permanent numbers were set up, the Invicta Helpline number was the preliminary source of information in conjunction with Maidstone Police. The police later took over the operation, and set up their own information centre. The Helpline still continued to operate, directing calls and providing information where possible. As the disaster gradually unfolded, Invicta had news reporters covering many aspects around the county, often being first on the spot with up-to-the-minute news.

With journalists and Helpline staff based in Maidstone and Canterbury, a radio car, a fleet of mobile telephones, and coordination between the various departments 24 hours a day, Invicta is always ready and able to cope with any crisis which unfolds, however sudden.
ALIVE AND KICKING
USING THE AIRWAVES TO HELP
LOOK AFTER THE NATION'S HEALTH

Increasing public interest in personal health and fitness has been fed - and in many ways led - by television and radio. Audience research shows that people appreciate programmes that inform them about healthier lifestyles and how to improve their own physical well-being.

Broadcasting has a wider role, though, in offering programmes about every aspect of health - whether these are current affairs investigations of national or local health services, basic health education series for primary schools, or high-profile health information campaigns like that mounted in 1987 on AIDS. Because health is vitally important at a national, local and personal level, it provides a rich source of material for broadcasters and often calls for a specially creative mix of information, education and entertainment. Audiences have come to expect a high standard of accurate and impartial information about health trends, hazards and services; taking action on a healthy personal lifestyle depends on developing or changing one's own attitudes through a process of education; and assimilating information and deciding to make changes are helped if the messages are

Below: Along with all the other ITV companies, Granada Television screened a series of health education programmes on AIDS. In one, a fork-lift truck carrying £1m. of gold, and a wrecked car were brought into the studio, the significance being that those who are faithful to one partner are more likely to win a million pounds on the pools than to catch AIDS.
attractively and entertainingly packaged.

ITV, Channel 4 and ILR have, in their different ways, all made exciting contributions to health programming. This will continue into 1988 with major documentaries from Channel 4 on AIDS, a project on Healthy Cities that has been in preparation for two years, a continuing health strand on ITV during the day, as well as evening features and current affairs documentaries. These will be supplemented by the many educative items and short health campaigns on ILR that have proved so popular with listeners.

1987 was the year that AIDS hit the screen – through the television campaign on ITV, Channel 4 and the BBC, and through many other television and radio programmes. In 1988 programmes on AIDS still aim to inform audiences, but are designed to appeal particularly to different groups of people with different needs and interests.

Granada Television’s four-part unit in the Facts for Life series for secondary schools, for example, will set AIDS in the context of infectious diseases, bacteria and viruses and how the human body and medicine combat these. Channel 4’s major documentary contribution early in the year takes the form of a four-part series looking at different aspects of the AIDS epidemic, and two single documentaries – one on AIDS in the Third World, and one on the present state of the scientific knowledge about the disease. Current affairs programmes on ITV and Channel 4 bring news and analysis of the latest developments and contribute to our understanding of this international health crisis.

Popular daytime programmes on healthy living are currently a hallmark of the ITV schedule. The Miriam Stoppard Health and Beauty Show (Yorkshire) aims to provide sensible advice and accurate information on taking...
care of your health and looking good, a theme echoed in Central's daytime series *Look Good, Feel Great*. The afternoon magazine show *The Health Programme* (Thames) tackles medical stories and features on personal and emotional health. Elsewhere in the ITV schedule, two programmes from Central, *Getting On*, the magazine series for the elderly, and *Link*, for disabled people, continue to include specialist items on health for their audiences. Individual series such as *Stress* (HTV Wales), *Food - Fat or Fact?* (TSW), which covers nutrition, and the return of a helpful series on *Doctors and Patients* (Central) are among other ITV networked series on offer.

Channel 4 makes a distinctive contribution in 1988 with its *Healthy Cities* project, produced in collaboration with European and North American broadcasters who are marking the World Health Organisation project 'The Healthy City' about urban public health policy. Three *Kill or Cure* 'specials' on the pharmaceutical industry, vivisection, and nutrition in Africa offer viewers investigative documentaries that look behind current health issues. Later in the year, *Intensive Care* gives the consumer's-eye view of health education and community care in the NHS.

ITV can call on its regional resources to mount local education, features and current affairs programmes. The *London Programme* (LWT), *Nightline* (Tyne Tees), *Lookaround* (Border) and *Central Weekend* (Central) are some examples of popular local current affairs programmes that have given national health issues an important local focus. Information booklets and telephone helplines add impact and educational value to these and many other broadcasts on ITV, Channel 4 and ILR.

Health programming is one area where these services are at a premium. The public's thirst for information, help and advice is only partly met by the broadcast; take-up of print materials and telephone helplines on health topics is often very high and these services are increasingly integrated into the planning and budgeting of the programmes, rather than as an afterthought. An essential component of the 1987 AIDS television and radio information campaign, for example, was the DHSS-funded National Advisory Service on AIDS telephone helpline. This was promoted after almost every broadcast, attracting and advising many thousands of anxious callers.

Independent Local Radio is close to its audience and is trusted by listeners for its friendly approach and valuable local information. Radio is most effective at this 'micro' level in presenting health education messages and information in a way that audiences will accept and value.

During the AIDS campaign, for example, Metro Radio produced five days of programming, including a documentary, and took over 500 calls on its telephone advice line. Both Mercia Sound and Severn Sound distributed free condoms with information packs to listeners.

Great Western Radio has launched a daily one-hour special, produced by women, on women's health issues which not only contains health education features but campaigns for better provision in the area. Southern Sound launched a 'light-a-laser' appeal for laser treatment equipment to treat cervical cancer, whilst Radio 210 ran a week-long campaign - including an on-air exercise regime, to encourage its listeners to beat heart disease. Health education is a continuing element of all ILR stations' annual output, and its local, lively approach to health topics will continue to be evident during 1988.

Through its mainstream informative programmes, television news, current affairs, documentaries, features and 'spots' on ILR, and its educational programmes for both schools and adults, Independent Broadcasting both reflects and stimulates the audience's interest in personal and public health issues, and plays its part in promoting a healthier Britain.
Living and Growing

When schoolchildren throughout Britain view Grampian Television's sex education programmes *Living and Growing* in 1988, they will be watching a brand-new series - the sixth that the station has produced since the late 1960s when it pioneered this type of programming and won an international award for doing so.

Given that the biology of reproduction has not varied for centuries, why should Grampian invest repeatedly in new series over less than two decades? The answer, of course, is that while the 'mechanics' remain constant, there have been enormous changes in social patterns, economic pressures, educational approaches and in the attitudes towards sexuality and discussion of the subject.

Previous series have continually broken new ground with more descriptive biological detail and a wider range of subjects covered. When the latest series was planned, considerations included the emotional and social health requirement of young people to have a positive and wholesome image of themselves and their ability to cope with their sexuality. There was the changing role of women; the break-up of traditional family patterns arising from social and economic pressures; and there were new approaches to education being developed.

It was decided, therefore, to broaden the approach by providing a comprehensive sex, social and health education series to serve young secondary, as well as senior primary, pupils. The final two programmes would deal with adolescent relationships and problems, including sexually transmitted diseases - a decision dramatically reinforced by the arrival of AIDS.

But *Living and Growing* will still cover basic biological and emotional developments, culminating in the birth and post-natal care of a baby. It can take months of painstaking research to find a mother and father willing to have the birth of their first child filmed. Consultant gynaecologist Dr. Marion Hall makes an initial assessment of the prospective mother's emotional and physical suitability before any approach is made by the producers. There then follow detailed interviews and visits in the home to establish a friendly relationship with the family and to talk through the project.

Even if the family seems suitable, there are many reasons why it may decide not to become involved. With a series of *Living and Growing* being repeated annually for five years, it is vital that everyone is equally committed to the project. This means, for example, that a prospective mother who is a teacher needs to think very hard about the possible embarrassment involved in returning to work within this period. Children sometimes shrink from seeing their family highlighted in this way and grandparents, too, frequently have their say!

But once agreement has been reached with a suitable family, every effort is made to ensure that the television crew gets to know them very well before delivery day. And when a safe delivery is recorded, everyone can relax and have just cause to celebrate.

*Left* Recording the first birthday party of baby Hannah, 'star' of the fifth series of Grampian Television's *Living and Growing*.

Finding a suitable mother and father for *Living and Growing* can be a lengthy and painstaking process. Here we see the mum and dad who co-operated for series 4.

IBA YEARBOOK 127
In the spring of 1987, there was a joke circulating around the Wells Street offices of ITN: its election coverage plans and innovative ideas were so far advanced that ITN was going to have an election in June whether Mrs T. called one or not.

Such was the state of politics in the spring, but in the final analysis the proof of the detailed planning was in the viewing: ITN decisively beat the BBC with the speed of its results service and its poll of 20,000 voters was closer to the real result than the BBC was the election night judgement of the Sunday Times.

The election presented ITN with the most exacting task in the company's history, according to David Nicholas, ITN's Editor and Chief Executive. 'It was the most extensive television campaign of all time, and the most travelled,' he said. 'Several of our 'Target Teams' clocked up 6,000 miles in three weeks.' ITN had pioneered these 'Target Teams' in the 1983 election. Their brief: send back the latest news of the party leaders' sayings and doings.

The election results programme was the most ambitious and comprehensive ITN had ever attempted - it included 70 outside broadcast operations - and turned out to be a triumph for both journalists and technicians; but a lot happened before the polling stations closed and the results came flooding in.

There was the election campaign itself, during which ITN deployed its experienced 'Target Teams' consisting of a reporter, a 'fixer' (field producer), and two ENG (electronic news gathering) crews, who followed the four main party leaders around the country. Other teams covered the daily media conferences and were present wherever the political action was unfolding.

Out in the field, ITN reporters used portable 'news desks', equipped with Basys computer terminals, so that they could keep abreast of the day's running order through a direct link with ITN's computer, and have immediate access to the fast-flowing news on the wire services.

Even before its 'Target Teams' had 'hit the campaign trail', ITN quickly moved into top gear as soon as the Prime Minister had called the election. Exclusive, revealing, off-duty interviews with the party leaders, showing them in a relaxed mood in their constituencies or at home: Mr and Mrs Thatcher talking in the grounds of Downing Street, Mr and Mrs Kinnock and their friends in his constituency, Mr and Mrs Steel taking it easy before the general election campaign started in their Etrick Bridge home, and Dr and Mrs Owen enjoying a relaxed day at their seaside home and on their boat.

And ITN produced an Election Factbook, packed with political data and edited by Glyn Mathias, which was running off the presses less than 24 hours after the general election announcement. It made running the game
Cheltenham, Calder Valley and Dudley West, which were polled and profiled each week, culminating in a unique television event when Mrs Thatcher, Mr Kimball and Mr Steel were cross-examined, on separate nights, by a cross-section of 45 voters drawn from the three constituencies. It was the first time party leaders were to come face-to-face with the electorate on television during the campaign.

In its developing tradition of giving in-depth analysis to the news, Channel Four News got behind the campaign by showing a series of evocative features: 'The Body Language of Politicians' was one, 'Party Political Broadcasts' was another, and, as a third example, because the politicians were gearing their campaigns to the impact power of the camera rather than the written word, there was a candid look at so-called 'Photo-Opportunities'.

ITN's Oracle teletext service not only carried the latest news, but also included features written by the party leaders on their policies. On election night, Oracle carried the result from every constituency shortly after it was declared, making use of information fed directly from ITN's election computer. In another part of the building, ITN's Super Channel News, which had started earlier in the year as a nightly news programme beamed to eight million homes in Europe, was reporting on the general election campaign.

And, in a major television 'first', on election night viewers throughout the world were able to watch coverage of the results of a British general election through a unique venture planned by ITN using satellite distribution facilities supplied by British Telecom International. Broadcasting organisations which took the programme were in Australia, Singapore, Japan, Hong Kong, Taiwan, New Zealand, Cyprus, Gibraltar, United States, Canada, the Caribbean, and the 15 European countries serviced by Super Channel.

While this world-wide operation was being put into place, preparations were being made for the climax of the election campaign - polling day - with ITN's Vote '87.

In a phrase, ITN hit hard with the software, but not before over 50 people had put in 2,500 man-hours equipping five temporary areas and ITN's two permanent studios. ITN hired 300 additional monitors as well as keeping tabs with the 70 outside broadcast units dotted around the United Kingdom. It was the largest ITV network production ever mounted.

And on the night, there it all was: the fastest results flashed on to the screen, backed by computerised graphics giving a visual display on the state of the parties throughout the night, as well as other information, interpreted by Peter Sissons.

Sissons, together with Sir Alastair Burnet, the veteran anchorman who 'fronted' his ninth election night programme, and Alastair Stewart, were before the cameras for nearly 15 hours. It was these three who, in the view of one of the television critics, 'put a bit of zip' into the results, 'cutting down on the waffle...'

In getting the results on the screen first, ITN employed its own 'stringers' in the constituencies: their brief was to telephone the result as soon as it was announced, the calls picked up by the computer for instant transmission to the screen.

It was a night, and an early morning, which went off with hardly a hitch - including the forecasting of ITN's specially commissioned exit poll of 20,000 voters who were questioned on how they had voted on leaving the polling booths. Within seconds of the polls closing at 10 p.m., viewers were told the outcome and given an accurate indication that Mrs Thatcher was being returned for a third term.

Any lessons to be learned have been logged. As David Nicholas says, 'ITN is never better than when it is under pressure. That was certainly true of election month. Everybody's game was raised.'
COMMUNITY COMMITMENT

ITV demonstrates its commitment to public service broadcasting by helping the community in a number of ways. The federal nature of the system means that each ITV company has a distinct regional identity and can reflect local issues and priorities in its output. Some examples will illustrate the benefits of this diversity.

Granada's Scramble is a weekly live magazine programme, presented by Bob Greaves and aimed chiefly at those out of work. Calls for help, competitions, a 'swap-shop' and free or low-price offers make up this lively programme, and there are direct benefits to be gained from regular viewing.

Central's Jobfinder service, which has now been taken up by Yorkshire Television, is an unusual and innovative way of employing ITV's Oracle teletext service to help those looking for work. From closedown until the start of TV-am, Central screens text details of vacancies and training opportunities. Further details of the service are given on page 114. Another Central venture, the Find a Family series, used six 15-minute programmes to ask Midlands families if they would consider fostering or adopting children featured in each programme.

ILR, too, helps the local community as an integral part of its programming. A particularly innovative way of fund-raising was devised by Great Western Radio, in partnership with the YMCA. A sponsored disco, involving 9,000 teenagers, was organised on Clifton Downs in Bristol. Participants had to dance to the Top 40 records to complete their sponsorship pledges. On a very hot Saturday, over £40,000 was raised for a local drug project.

Christmas Line has been helping Londoners over the holiday period for the past four years. A unique partnership between LWT, Thames and Capital Radio, with the support of Community Service Volunteers and the Samaritans, this 24-hour telephone information and advice service has helped thousands of callers. They may need public transport information, have a domestic emergency on their hands or be going through a personal crisis. During Christmas 1986, more than 100 volunteers took 9,436 calls over five days and, sadly, the 28 Samaritans on duty took many from those in distress.

The comprehensive database of London information compiled by Christmas Line workers for the service will be a resource for the capital for years to come. Another successful partnership, between Thames Television, British Telecom and the National Westminster Bank, resulted in Thames' Telethons, the second of which, a 24-hour non-stop live fundraising entertainment programme, took place in October 1985. Through the voluntary effort of several hundred telephone operators and bank tellers, and the generosity of viewers, over £2m. was raised for children and young people in London.

The first ever ITV national Telethon will take place on 29th/30th May 1988. This 24-hour live programme, with contributions from all the ITV companies and a 'local' broadcast segment every hour, together with massive volunteer support (over 600 telephone lines in London alone), aims to raise money for disadvantaged people. The telethon exploits television's entertainment power to the full, and ITV's federal organisation means that its viewers all over Britain will be able to see – and contribute to – worthwhile causes in their own communities.

YOUR CHANCE TO BE HEARD

If you are involved in voluntary or community work, ITV and ILR can help you get your message across to viewers and listeners in your area. ITV's Public Service Announcement (PSA) schemes offer local voluntary, statutory and community organisations short publicity slots transmitted free of charge between programmes.

PSAs can be used to recruit volunteers or members, publicise services or set up self-help groups. Most ITV companies now run these schemes and find them very successful. ILR stations, too, have developed similar services designed to meet the needs of the local community, giving local groups access to listeners and strengthening links between broadcasters and their audiences.
SERVICING LONDONERS

Malcolm Southan, Head of the London Community Unit at LWT, gives a personal view:

When it was launched in 1982, the London Community Unit at LWT was the first community unit to come into existence within the ITV network. To be fair, there had already been two or three significant developments in what has come to be called 'social action television' – the Help! programme (Thames), Reports Action (Granada) and the Public Service Announcements (PSA) scheme (Central), for example – but nobody had concentrated all their 'social action' into a specific unit. The brief I received to set up the LCU consisted of one sheet of paper listing three excellent ideas from Nick Elliott, now Controller of Drama at LWT.

First, LWT wanted to establish a system of announcements, interspersed with local voluntary groups working in the field of social welfare.

Second, came the idea of 'occasional public meetings', which would monitor the programming back on to the airwaves. Although audiences may be sparse and unrepresentative,' said LWT modestly; this was nevertheless a ‘valuable experience for the programme maker and offers reassurance to the viewer."

And lastly: Another function of the London Community Unit will be to work with schools and youth organisations to sponsor competitions of various kinds both in the arts and in sport. It is planned that some of these competitions will be televised.

On the cold page it did not look promising. In reality, it could not have been more exciting. As we started work on these projects, each one took on a life of its own and spawned further developments.

First the announcements, or PSAs (Public Service Announcements), as they have come to be called. Central Television was the first to introduce the scheme to Britain, but it had its origins in the United States. However, we felt that the American approach was rather sombre and dull and not suitable for an English audience. After all, PSAs were going to appear between some of the most expensive and best television in the world – British advertisements. The result was that a new TV form – the Community Service Announcement (our rather stylised version of the PSA) – hit Londoners' screens. LWT allocated prime-time viewing to the spots and we began to get the sort of response for voluntary organisations which they wanted, sometimes in thousands.

Target one was achieved, but we realised that there were other needs staring us in the face. The old were having an unprecedentedly bad time, long-term unemployment seemed to stay, there was a lot of loneliness at Christmas, and so on. The fabric of society in the 1980s was in serious disrepair. We had just the weapon to help.

Our unemployment campaigns are probably one of the best examples of our work. First we asked ourselves what we could usefully do for the unemployed in London. Clearly, we were not in a position to find them jobs. Gradually we inched our way back from such nihilism, first by using our imagination and experience of what it was like to be unemployed and, secondly, by research. Maybe, we reasoned, education and training might be of some interest to unemployed people. Gingerly we developed a detailed dossier, built up area by area, of what education and training was available for unemployed people. But was there a demand? Apprehensively we put our first announcements of the campaign on air, asking unemployed people who were interested in education and training to ring. The switchboard was jammed.

The eagerness and appetite in the voices of those who did get through was plain to everybody on our end of the phone. We took 8,000 calls on this first campaign and ran another in 1987 – directed at the over-40s – which had the same sort of impact. We are planning more and want our campaign to go on as long as unemployment is with us.

But the Community Information Service is only one of the things we provide. We also set about establishing 'occasional public meetings'. These turned into a programme as well: London Talking, chaired by Melvyn Bragg. And that led to LWT's series of public meetings held twice a year in different parts of the region.

Then came the idea of promoting competitions of various kinds in the arts and sport. Melvyn Bragg presented three arts festivals in which the stars were the children themselves, aged 5 to 18, who competed in painting, writing, music and dance, and were judged by experts in their field. Some reached the televised finals, but thousands competed in the untelevised but equally memorable heats. And adults from the entire LWT area took part in sports events, competing on television for the 'Go for Goal' prize.

Running the London Community Unit has been a unique experience for me. The arts, sports, entertainment, even the children's programming Wake Up London, have all emerged from one co-ordinated stable. There have been many people involved in the story of the unit, but my aim here has been to get a little of the magic of LWT's community programming back on to the cold printed page where, after all, it had its birth.>

Below: Malcolm Southan (left), Head of LWT's London Community Unit, discussing plans for the unemployment campaign with presenter John Stapleton.
GETTING INVOLVED (continued from page 131)

Viewing and listening are traditionally regarded as passive pastimes, but in recent years broadcasters have placed increasing emphasis on involving their audience.

There are already plenty of opportunities for direct involvement in programming both on television and radio. In particular, Channel 4’s commissioning policy means that a much wider range of ideas, attitudes and subjects are now seen on screen and that particular groups of viewers – the disabled, for example – are catered for. Same Difference, a Channel 4 magazine series for and about disabled people, takes viewers’ news and opinions from its phone-in after each programme to help inform the next week’s edition. About three-quarters of the series’ production team are disabled, as are the staff at the end of the phone, so viewers can have direct contact with the programme makers and know that they share common ground.

Persuading people to become involved in broadcasting is one of the early skills learnt by radio presenters, though it can prove unnecessary when groups come forward with their own ideas. International Youth Year ’86 encouraged one such group to approach Swansea Sound. The result – a Sunday afternoon programme – is still serving young people in Swansea. Quite a different approach, by an Inverness amateur dramatic group to Moray Firth Radio, resulted in a very professional performance of a radio play based on the abdication of Edward VIII.

ITV, too, involves its viewers. For the past four years LWT has mounted an oral history competition based on its local series The Making of Modern London. Over 1,000 Londoners have been involved in local history group projects which have encouraged people of all ages to become aware of London’s past.

In Autumn 1987 LWT launched an essay competition which posed the question ‘How can we improve our schools?’ to pupils, teachers, parents and employers. Linked to its series Educating Britain, the winning essays were published in The Observer. In the South of England, TVS mounted an extensive anti-drugs campaign, Action on Drugs, while Yorkshire Television ran a number of local features entitled You and EYE and generated an ‘Operation EYESore’ competition to tackle some of the less attractive aspects of its region.

A further way of getting viewers involved is to encourage them to watch a TV series in a group and discuss what they have seen after the programme. Such groups are becoming a more familiar element in educational broadcasting and can often provide valuable feedback to programme makers. Over 130 groups, not all in Wales, followed the HTV Wales/Channel 4 series on Welsh history The Dragon Has Two Tongues and a repeat broadcast in 1987 proved that many of them were still active two years on. HTV Wales is now planning to encourage viewing groups in strategic areas of Britain to follow and respond to its 1988 series The Divided Kingdom.

ITV companies also arrange occasional seminars and workshops which help to forge links with agencies, organisations and individuals in their region. These may be to discuss unemployment issues (Tyne Tees TV in association with REPLAN, an organisation concerned with improving educational opportunities for unemployed adults) or to encourage adult education and health agencies to ‘make more’ of ITV programmes (Yorkshire). The network of ITV Community Education Officers plays a key role here in providing a bridge between broadcasters and viewers, and they are always looking for opportunities to extend the value and effectiveness of their companies’ programmes.
How many people are familiar with the paintings of Roderic O’Conor—or have even heard of him? This neglected Irish painter (1860–1940) has now been rediscovered and his splendid paintings are being enjoyed by a new generation.

Producer/Director Bob Brien first became interested in O’Conor on seeing the retrospective exhibition of the painter’s work staged at the Barbican in 1985, prior to its UK tour. The driving force behind the retrospective was Roy Johnston, an Ulster teacher and painter who had spent five years painstakingly tracing the paintings and discovering the background of a man who was a solitary and somewhat mysterious figure.

Very quickly, Johnston and those years ago.

The weather was kind and the finished 60-minute drama documentary production, Shadow in a Landscape, captures something of this elusive Irish artist and the rugged Brittany landscapes he painted so well.

Concludes producer Bob Brien: ‘For me, Peter Mahon’s screenplay has brought to life the fascinating period of the Post-Impressionists in France—a world of colour and light—and romance.’

Bob Brien drafted a television script and Ulster Television commissioned a modest low budget documentary (one of an Arts series of three), using one actor in a non-speaking part as O’Conor.

That was in April 1986. From that point on things progressed at a hectic and often confusing pace.

O’Conor had been born into a wealthy Roscommon family and was educated at Ampleforth College in Yorkshire where his talent for painting emerged. He spent all his adult life painting in France, befriended Gauguin and after many affairs married his mistress, Renée Honta.

As the first ‘rushes’ from Yorkshire and Roscommon were screened, Ulster Television’s Director of Programmes became more and more enthusiastic. In quick succession, a screenwriter was appointed and one more actor became a cast of five, all speaking roles. The budget soared. The Irish scenes were reshot with enlarged cast, and over 30 people arrived in France to spend three weeks filming in the actual locations where O’Conor and Paul Gauguin painted all
Above: 'Examine yourself, so that you may understand who you are.' Actor Nigel Harrison portrays Jesus Christ in Gnostics.

History of a Heresy

In December 1945, an Egyptian peasant named Muhammad Ali al Samman made a historic discovery. While digging in the Nile Valley, near the town of Nag Hammadi, he uncovered a large earthenware pot. Inside were 13 leatherbound volumes of papyrus – the largest collection of Christian scriptures ever found. They had been buried at the end of the 4th century, a time when the teaching they contained also went underground. That teaching was Gnosticism, rejected by the Church as heresy.

Gnostics, a series of four programmes made for Channel 4 by Border Television, traces the history of the gnostic tradition from its early days, when the Nag Hammadi scriptures were written, to modern times.

Four of the texts found in 1945 are known as the Gnostic Gospels. Their essence is to be found in the words of the 'living Jesus', a Jesus who offers knowledge, rather than faith, to those who follow him. In the television series, the 'living Jesus' is played by actor Nigel Harrison. He is seen speaking the words of the Gnostic Gospels amid the scenery of the Lake District. In a later programme, he appears in New York City, a modern setting which appropriately highlights a central theme of Gnosticism: the alienation of the spirit from the material world.

The four programmes include interviews with scholars who have devoted their careers to the study of Gnosticism – and with Muhammad Ali al Samman, now nearly 70, whom the producers finally traced after a long search. Virtually unknown in his village, his name is known to Biblical scholars the world over.

From Egypt, the programmes take the viewer to France where, in the 13th century, a new Gnostic heresy arose in Languedoc and came under the scrutiny of the Inquisition. From France the scene shifts to Italy and 15th-century Florence where the powerful Medicis ruled and gnostic ideas flourished in the artistic and intellectual climate of the Renaissance.

In modern times, the psychologist, Carl Gustav Jung, was one of the first thinkers to take note of Gnosticism. In rare archive film he is seen speaking about what he has in common with the early Gnostics in their quest for the truth about man's spiritual nature and his unconscious. Bringing the story right up to the present, the final programme visits Palo Alto in California where, ten years ago, a Gnostic Church was founded. It is a Church of heretics, with a woman bishop, a mass open to all people – of whatever religion – and a range of scriptures incorporating the Nag Hammadi texts.

Gnosticism – dangerous heresy or essential complement to traditional Christianity? One thing is clear; the message of Gnosticism lives on. The Gnostics' rejection of dogma, their sense of alienation from the material world, and their quest for salvation through self-knowledge still touch a chord in the modern consciousness – just as they did 2,000 years ago.
When ILR stations merge, what happens to their local programming? Chiltern Radio has shown that bigger can mean better at a local level.

In November 1986, Chiltern began to serve Northampton as well as Luton/Bedford. Chiltern already had studios in Dunstable and Bedford with facilities to broadcast separate programming to each area, but there was no large scale splitting of output at that stage. Northampton had previously been served by another ILR station, and when Chiltern took over responsibility for this area it recognised that a separate identity would need to be maintained. The question was how to achieve this and at the same time make essential cost savings? Another concern was what effect the expansion into Northampton would have on the service for Luton/Bedford?

The first step was to give the Northampton station its own name, 'Northants 96', after the shorthand version of its FM frequency. Then the Chiltern team examined the news operation and decided that a day-long news presence in Northampton was essential. However, as music programming sounds the same whether it comes from Dunstable, Bedford or Northampton it was decided to share most of the daytime output with the exception of the 10 a.m. to 2 p.m. segment. This is locally originated in the Northampton studios and highlights that 'change of pace' where interviews, features and audience participation come to the fore. The breakfast show is networked but, by utilising a whole range of opt-out points, this has been made into a well-rounded programme of local news, views and information.

An umbrella title was introduced for the network - 'The Hot FM'.

Chiltern realised that what was being done for Northampton could surely be done for Dunstable and Bedford. By using the three sets of IBA transmitters to provide separate information, the three stations could offer editorial coverage much closer to street level. The 'network' programmes had already been structured to allow for opt-outs and split commercial breaks. The point was how quickly could the three stations develop their programme support units to utilise the opt-outs fully?

The first test came at the end of January 1987 with the snow crisis. 'Northants 96' and the two Chiltern stations began opting out of 'network' programmes to provide round-the-clock Snowline information specifically for their own areas. This was a success and the concept was quickly developed to provide individualised sports bulletins, local newspaper reviews and community billboard features.

The two Chiltern stations emulated their Northampton sister by offering separate local news bulletins at specific times. On Sundays all three stations broadcast separate morning shows complete with outside broadcasts and localised audience participation. Recently, each station received its own new radio car.

The addition of Northampton to the Luton/Bedford ILR operation has brought many benefits to radio station and listeners alike. Not only has it given added zest to the staff and management but the redistribution of resources, personnel and equipment has created not a remote 'regional' operation but three highly professional local radio stations.
INDEPENDENT INNOVATION

Avant-garde art; films about Freud; a series shot on Super 8 film; documentaries about Ireland; a satirical entertainment from the point of view of women prisoners, ironically entitled Sex and Violence in Women's Prisons; seasons of films about Latin America, politics in Poland, and the experience of miners' wives; not to mention a feature film named after Don Quixote's horse Rocinante. These are just some of the many subjects featured each Monday night around The Eleventh Hour in a slot that, ever since Channel 4's first week on air in November 1982, has exemplified its requirement under the Broadcasting Act to innovate in the form and content of programmes.

The Eleventh Hour has held to its innovatory stance with unique tenacity, partly because its specific brief is not defined by any overt notion of content and genre (like current affairs or fiction) or of audience (like youth or multicultural programmes), but by a commitment to a particular kind of programme-maker. Its commissioning editor, Alan Fountain, is termed editor for 'Independent Film and Video'. This could seem strange, given all the publicity surrounding the proliferation of 'independent production' across the whole of Channel 4's output, now also extending into other channels. But there are several kinds of 'independent' producer: the difference lies in what producers are independent of or from.

It is true that Channel 4 was required to commission a 'substantial proportion' of its output from producers outside established broadcasting. This led to the rise of a whole industry of small independent production companies that can make programmes with freshness and efficiency and had given the channel so much that is distinctive. Most of these producers are people who would have continued to work on the staff of existing broadcasting companies if the channel's opportunities had not arisen. They are independent of the financial and staff obligations of the large broadcasters, but they share many of the attitudes of professional broadcasters.

There is another constituency of independent film and programme-makers, however. Because they work outside the industry, on a small scale, innovating radically in the content and style of film and video and the industrial method of production, often operating cooperatively or in workshops and relying on local authority or arts grants, they can escape the commercial imperatives that govern the industry. At the same time their distribution also lies outside the industry, giving them little access to ordinary cinemas and none to broadcast TV.

This was the tradition on which The Eleventh Hour was based and which it has transformed, allowing some remarkable work its first opportunity to reach a wider audience. Eight hundred thousand people may not be a lot by peak-time TV standards, but it can seem astronomically to film-makers outside the mainstream. Not only that, but The Eleventh Hour is able to commission many people who have never before had access to mainstream television.

The slot was launched with So That You Can Live, a documentary about a family in South Wales by one of the leading and longest-established of these cooperative groups, Cinema Action. Now Channel 4 has underwritten the group's feature début, Rocinante, named after Don Quixote's horse, which won cinema release, several international prizes and a screening at the Cannes Film Festival.

The commitment is to people and organisational styles of film-making far removed from that of traditional TV or the film industry. Their different subjects and treatments give The Eleventh Hour its freshness. Last year's Super 8 season, for instance, featured a body of work celebrating and exploiting all the technical limitations that mainstream film-makers avoid. Super 8 film-stock is intended for home movie-makers who cannot afford better, but some film-makers actually find artistic virtues, both in the creative freedom that working such cheap stock affords and also in the very limitations of harsh, grainy colour that it imposes.

Derek Jarman, whose Angelic Conversation was screened during the season, takes this approach.

Some of these people form themselves into production companies akin to independents working elsewhere for Channel 4, notably the two young veterans of student film-making who collaborated on the six-part series about Commodities. This had not just a polemical amalgam of history and contemporary economics, but a combination of fiction and documentary typical of the most controversial characteristics of The Eleventh Hour. This mix has also been seen in some outstanding material from Amber Films in Newcastle, the Berlin prizewinning Seascal, Double Vision — Boxing for Hartlepool, and most recently in T: Don Smith. The latter, which uses a film-outside-a-film framework, with fictional film-makers seen taking different documentary stances about the central character and the real scandal of corruption in the North East, was seen in cinemas before its eventual Eleventh Hour screening.

Amber Films and Cinema Action were well established as workshops, but Channel 4 has developed a policy of funding — along with local authorities and other sources — a score of such workshops around the UK, from Belfast to Brighton. This assures their future and allows
them to upgrade their facilities, particularly in the case of video, to the technical standards required of broadcasters.

Many Eleventh Hour programmes also receive special exemption from the IBA's strict technical standards for making programmes. Thus Channel 4 nurtures—in whole or part—what a workshop makes, but without the close financial and editorial strings that bind other producers who are commissioned in a straightforward manner. If the channel is happy with a workshop production, Channel 4 will then exercise an option to purchase the programme, but at a price that acknowledges the company's substantial contribution to production costs.

In addition to the radically diverse approaches of Monday night's The Eleventh Hour, the same Channel 4 team also commissions annual series under the title People to People. These programmes come from many different sources (even on occasion ITV companies) and focus on different communities. They range from the comparison of village life in the Provence and Dorset, to TV History Workshop's histories of car factories, hospitals, and women workers on London Transport. For What They're Telling Us It's Illegal For, an investigation into the attempts to curb home taping of music, the facilities were handed over to the young people of Birmingham Film and Video Workshop. On another occasion it is a matter of backing a programme-maker who reports on a community from outside but with a particular sympathy for it, as was the case with Dimitri Devyatkin in Video from Russia, and his more recent video portrait of a North Russian village.

The most recent People to People season has included two programmes about the history of the Italian community in London between the wars, Dangerous Characters, and a programme about an increasingly common phenomenon, Desperately Seeking Nannies.
TV-am is unique in the ITV network in that it is the only company with a franchise that allows it to broadcast all its output to the whole of the United Kingdom.

Its aim is to bring viewers a comprehensive and fast-moving package of all the latest news and current affairs, and it does this through its own newsroom headquarters in London.

Regional news is an essential part of this service, and is provided principally through TV-am’s five regional studios – in Birmingham, Belfast, Cardiff, Glasgow and Manchester. In addition, crews based at TV-am’s main studio in London cover stories throughout the country.

Each of the regional studios, except Birmingham, is manned by a team of two senior journalists together with a camera crew and administrative back-up. On average they provide 90 items a month for the programme, totalling many hours of broadcasting across the year.

‘This is a tremendous amount of material, and it shows the importance we place on covering and reflecting the regions,’ says Bill Ludford, TV-am’s Director of News and Current Affairs.

‘We are constantly striving to look for regional angles to our stories and try hard never to fall into being too London-based.’

The material the regional reporters gather goes into news bulletins and also the main part of Good Morning Britain, either as videotape reports or as live inserts or interviews from the regional studios.

During the 1987 General Election, for example, TV-am’s regional crews gathered special reports in marginal constituencies up and down the country. They gave daily updates, when merited in the news, on the latest campaign developments in the regions, while politicians such as George Younger and Cyril Smith were interviewed live in local studios in Glasgow and Manchester.

But the fact that TV-am broadcasts to the whole of the UK presents a basic dilemma when it comes to regional news. Surveys show that most people enjoy and expect items in Good Morning Britain about their region – but what is of interest to people in Manchester is obviously not always going to capture the attention of viewers in Glasgow.

Great care, therefore, has to be taken in the choice of material covered by the regional studios, to ensure that it is of maximum interest to all TV-am’s viewers, regardless of where they live. Rather than have an ‘opt-out’ programme policy – with different parts of the country leaving the main programme for a set period of time to have their own local news updates – TV-am prefers the ‘opt-in’ approach, whereby the studios cover stories which are of major regional – and national – importance. These can be anything from the Belfast studio’s coverage of latest developments in Northern Ireland, to the renewed search for the graves of the Moors Murders victims, reported on for Good Morning Britain by Paul Newman, one of TV-am’s Manchester-based journalists.

Other contributions might include special reports on the north-south divide or the role of the Church in Britain today.

The overall approach in finding and broadcasting these essentially regional features is to find the right type of issue – be it housing, the role of the police, or the decline of industry – and then analyse it and present it through the right regional cities or people.

In this fundamental way, TV-am aims to ensure that viewers are given the clear impression that their region is being brought into the news. It is also felt that this approach enriches and strengthens regional coverage of the issues that matter. In other words, viewers know that their region is not being ignored – but such features are not parochial, and therefore of interest only to people who live there.

One of the big problems of any London-based media organisation is that it is easy to become ‘metropolitan’ – that is, to use London-based guests, and discuss London-based issues – and thus to fall into the trap of being mainly a London programme.

BALANCED DIET FOR BREAKFAST NEWS

Above: BELFAST: Gerry Foley reporting from the RUC Headquarters.
TV-am constantly strives to avoid this in several ways. One is to have presenters who are from outside London such as Caroline Righton from Cornwall, Anne Diamond from the Midlands, Kay Burley from Wigan or Jayne Irving from Sheffield.

Another approach is to bring in guests from the regions whenever they can contribute to a story, either by bringing them directly into the London studio, or via live links to the regional studios. At least 50% of TV-am's guests are from outside London.

Says Bill Ludford: 'We try wherever possible, when following up major stories such as a national report on housing or health, to go to the regions and find regional spokesmen and regional illustrations of what is being said. This is vital to avoid looking too metropolitan.'

The regional studios also contribute to the major programme 'strands' that are a feature of Good Morning Britain. 'Strands' are stories that are covered over several days or weeks and can vary from the serious - such as coverage of the plight of the 'Old and Cold' during the 1986/87 winter - to the light-hearted, as in the 'Cod War', a nationwide search for Britain's best fish 'n' chip shop.

The regional studios also themselves provide whole programme strands - for example the Belfast studio's examination of the pressures on the role of the RUC in Northern Ireland.

Bill Ludford says: 'We feel that our regional studios have a vital role both for reflecting life in the regions into its programming, and also for reflecting the company back into the areas it serves. 'With this in mind, we are constantly looking to improve on regional coverage. For example, we will establish more regular live links with the studios both for guests to be interviewed on Good Morning Britain and for regional round-ups on anything from the weather to the local perspective on major national issues.'
A highly popular ITV Schools' series is Yorkshire's celebrated *How We Used To Live*. Through dramatised stories, teachers and children have explored the lives of families in the Victorian era and in the 20th century. Teachers welcome the accuracy of the production team's research and the care with which every detail of a past community's life is recreated. Children find that the lively story-lines help to bring history to life for them. The interest that is aroused encourages classes to set up their own projects to find out how their community used to live.

The latest series looks at more recent years, from 1954 – 70. The children for whom the series is intended were not even born when the period to be studied came to an end and, although these may seem very recent years to today's parents, for children the 1950s and 1960s are history. Pupils will find plenty to surprise them!

The programmes bring together some of the characters established in two previous series, and follow their adjustment to the brave new world of post-war Britain through the years when we 'never had it so good'. A pupils' workbook is available for children to enter their own record of historical findings. They can research into the key events listed in the book and study the photographs in it, which (like the programmes themselves) are rich in clues to the fashions, hopes and fears of the era. There is also (as with a number of ITV Schools series) an accompanying computer programme to help groups of children to understand some of the budgeting and other problems a family had to face at that time.

As before, *How We Used To Live* is set in the imaginary Yorkshire manufacturing town of Bradley where, by the 1950s, Albert and Bertha Selby are running a cafe and bakery. The series documents their lives, and also shows the arrival of new families from Commonwealth and other countries, as well as the development of the first motorways and of many massive public housing projects. Perhaps pupils who follow the series will have their own views about Harold Macmillan's cautious question, 'Is it too good to last?' which he added to his 1959 claim, 'You've never had it so good!'
t's the great murder mystery of the century. Lee Harvey Oswald: was he President Kennedy's assassin — or just a fall-guy? He was accused of the killing but was shot dead before he could be put on trial. But television has now offered viewers a rare opportunity to hear the evidence and make up their own minds. Producer Mark Redhead describes how the trial that never was has finally been staged: 'So who's playing Oswald?'

This was a question which the production team on The Trial of Lee Harvey Oswald (C4/LWT) had to answer a hundred times.

The courtroom drama is a film and television staple, often good, occasionally brilliant, but not often that surprising. What made The Trial so unusual and so difficult to explain was: he made The Trial so unusual and not often that surprising. What good, occasionally brilliant, but The courtroom drama is a film production team on The Trial of Lee Harvey Oswald (C4/LWT) had to answer a hundred times. Lee Harvey Oswald was the JFK's assassin had been shot dead by Jack Ruby and we were attempting to give him the trial he never had.

We had already in a previous programme put Richard III on trial for the murder of his two nephews, and the formula was a remarkable success. When Channel 4 asked for a follow-up, Lee Harvey Oswald was the obvious if rather ambitious choice.

Such an epic undertaking demanded historical, detective and diplomatic skills to identify the key elements of a very complex case and to track down the witnesses and persuade them to take part. The two researchers and I spent months chasing up out-of-date addresses and hacking through the jungle of official and unofficial literature. We travelled across America, following up leads, talking to doctors, shoe salesman, cops, FBI agents and housewives to build up the cases for and against Oswald.

We anticipated great difficulty in persuading witnesses to take part in the programme. But our success rate was very high. Americans are more at home with television than are the British and are used to the great issues in their society being debated in full public view. The witnesses were also profoundly sensitive to the historical impact of Kennedy's assassination and we were able to convince them that, though a trial might be tough, at least it would be even-handed. The British reputation for quality television and for fair play also weighed in our favour.

As well as finding and selecting the witnesses there was the question of which lawyers should try the case. After much thought, we finally approached two attorneys we felt were prominent enough for such a trial, and whose opposing styles would contrast dramatically in court. To prosecute we chose Vincent T. Bugliosi, most famous for successfully convicting Charles Manson for the murder of Sharon Tait. Bugliosi developed a fanatical devotion to the project, dropping all his other commitments and doing nothing else for four months.

His opponent was Gerry Spence, a giant from the Rocky Mountains of Wyoming. He achieved public recognition for winning $90m. for the estate of nuclear worker Karen Silkwood, Spence sees himself as championing the little man against the powers of corporate America. When we hired him he had not lost a case before a jury in 17 years.

It was our intention to recreate as accurately as possible a real Texas trial. We recruited a jury from the Dallas Federal Court rolls and a sitting judge from the Texas federal bench by the name of Lucius D. Bunton. And in our London studios the design department reconstructed a Dallas courtroom which was correct down to the last water jug.

The 18 months of hard work finally came together in three extraordinary days in the courtroom. The grumbling hostility between the two lawyers erupted into open warfare as they struggled for the hearts and minds of the jury. Everyone in the studio was spellbound as they observed this ferocious battle over the dramatic testimony of the witnesses.

On the 23rd anniversary of President Kennedy's death — 22nd November 1986 — viewers in five countries about the world saw a five-and-a-half-hour edited programme and heard the jury's verdict that Lee Harvey Oswald was guilty of the President's murder.

Is that the truth? Many people disagreed with the verdict. But the television trial did offer viewers a rare opportunity to hear the evidence and make up their own minds.
tt is Friday afternoon in Edinburgh and 100 men and women from all over Scotland settle into their seats in the grand oval debating chamber of 'Scottish Assembly.' Just half a mile from the site earmarked for a Scottish parliament, title music heralds a unique venture in public access broadcasting from Scottish TV. Scottish Assembly is a regular, televised gathering of 100 people representing every class, age and creed from the length and breadth of Scotland. The series has broken the mould of current affairs television by wresting the spotlight away from politicians and shining it on the public. Instead of MPs and councillors arguing about policy, ordinary men and women now have a say. The public are the stars of Scottish Assembly with a prime-time chunk of Friday night television devoted to airing their views.

Before the series began, MORI, the opinion pollsters, interviewed people throughout Scotland to produce a 'pool' of 1,000, representing a cross section of the population. Now a computer selects 100 from this group to take part in the hour-long assembly. Background notes are sent out in advance allowing participants to collect their thoughts on topics under
discussion. They then travel from cities, towns, villages and farms all over Scotland to gather for the recording.

Members of the assembly shrug off suggestions that the commitment is an inconvenience for them. Having been given the chance to touch of a button. National newspapers use the poll results as Scottish Assembly increasingly becomes an important indicator of the climate of opinion in Scotland. The results often surprise, but politicians know they represent the views of the electorate and voters, expressed their particular viewpoints and the Scottish political leaders twice faced the Assembly to defend their policies. John Brown, Producer of Scottish Assembly, believes it is about time television put politics back in the hands of the people. 'Those taking part in the programme bring a critical ingredient. They come armed with their own views and the perceptions of friends and family. Often the topic of the day has been vigorously discussed in homes, pubs and even on factory floors.'

And John Brown admits the arguments sometimes become quite heated: 'But that's fine because its what the people really believe and it's their programme!'
Channel Four News was transmitted for the first time at 7 p.m. on Tuesday, 2nd November 1982. Peter Sissons, Associate Editor and main presenter of the programme, sums up the first five years:

The introduction of Channel Four News was the boldest step in broadcast news since ITN launched News at Ten 15 years earlier. Back in 1967, few believed a half-hour news could succeed. Now Channel 4 was asking ITN to fulfil an even more demanding prospectus.

The Chief Executive of Channel 4, Jeremy Isaacs, and his commissioning editor for news and current affairs, Liz Forgan, wanted Western Europe’s first hour-long television news programme. They pledged to schedule it as the pivot of Channel 4’s evening menu and they made uncompromising demands about what it should contain, and what it should set out to achieve. Above all, it should, like Channel 4 itself, offer a distinctively different approach to television news, one that set a new agenda, asked new questions, explored new topics, and put a new priority on lucid explanation as well as strong reporting. The new programme was to combine the hard cutting edge that had become ITN’s hallmark, with the kind of quality ‘inside page’ material that was on offer in the best newspapers. No one demurred when I observed that what was being asked for was a ‘new generation of news programme’.

It was easier said than done. The early weeks and months of Channel Four News were not a success. Reviews were derisive, though the principal target was Channel 4 itself. But the
broadcast shared in the kind of Fleet Street onslaught that happens when suddenly the popular press decides to declare open season. The staff of Channel Four News, who included some of the most talented print and television journalists who could be assembled, became bewildered and depressed – the more so as many knew in their bones that much of the criticism of their programme was deserved. The ratings were a joke, even though Channel 4 made it clear – as it still does – that the programme’s ratings were never to be the benchmark against which it would be judged.

But Jeremy Isaacs, Liz Forgan, and the Editor of ITN, David Nicholas, kept their nerve. At no stage was it apparent to the Channel Four News team that they had stopped believing in the programme. Changes were made – among key staff, to the set, to the titles, to the graphics, to the style. Morale began to grow. Above all, the programme began to evolve with a new purpose.

Although the sum of the changes was quite large, on the screen the principal difference was, simply, that Channel Four News became more interesting and more viewable. And this was achieved without jettisoning the principles on which the programme had been founded. Two years after its launch, in December 1984, The Guardian voted Channel Four News its Programme of the Year. Four months later, the UK Press Gazette referred to ‘...the brilliant Channel Four News which is by far and away the best news available on either TV or radio...’. It is one of the great successes of British television.

Running story – hard news judgement, innovative reporting, strong interviewing; and all in the context of winning the trust and respect of the principal adversaries in the struggle. It was the only programme to bring the NUM president Arthur Scargill and the chairman of the Coal Board Ian MacGregor together to debate the dispute. It was also the only programme to persuade both men to make their own video reports of the issues at stake.

So what is the basic task that Channel Four News sets out to fulfil? Above all, it is a news programme, that aims to give a comprehensive picture of the main events of the day. That said, it acknowledges that there are some topics on which there is no shortage of coverage in other news broadcasts – so, for instance, Channel Four News will not usually major on ‘tabloid’ crime, or the daily activities of the Royal Family. And its coverage of natural or man-made disasters will invariably move rapidly from the sensational initial impact to the underlying reasons for the tragedy.

But these differing news reflexes are not restraints. On the contrary, they are the motivation of Channel Four News – the reason that the programme led the field with its award-winning analysis of the causes of the Manchester air disaster, and the lucidity and correctness with which it quickly pieced together the reasons for the loss of Townsend Thoresen’s The Herald of Free Enterprise. For Channel Four News, the issue must never be more than a pace behind the event.

There are other distinctive characteristics which were specified by Channel 4 in the original negotiation with ITN, and which the two companies review informally from time to time. There is a particular emphasis on economic and financial news, and on science and technology. The frontiers for foreign news coverage are pushed as far as possible beyond the limitations of the availability of pictures, and the boundaries of unfettered reporting. And Channel Four News has a strong arts department – indeed, is the only networked news programme in Britain with a full-time arts correspondent.

The production challenge in filling 50 minutes of editorial time is to ensure that the length of an item never becomes a substitute for its depth. The bonus for the viewer who looks more for his TV news, is that Channel Four News not only has the time to do justice to the principal events of the day, but also has access to the comprehensive fire power of the parent ITN newsgathering organisation.

At the same time, Channel Four News is definitely not stuffy! When we covered the Royal Engagement of Prince Andrew and Sarah Ferguson, The Listener wrote: ‘In the circumstances, one was very grateful indeed for Channel Four News, the only news programme to keep its head and maintain professional standards. It did of course put the engagement at the top of its “gongs”. It did also cover it thoroughly later on. But first it tackled the real news of the day...’

When Channel Four News was launched, I was asked why there should be a new ‘News’ at all. I answered: ‘We have a belief that the technology of modern news gathering is in danger of advancing at the cost of comprehension. It tells viewers of events, but not what they mean, what’s caused them, or what they might lead to. Channel Four News is committed to putting that right.’

And in March 1987 this commitment was further endorsed when Channel Four News won the top award for a news programme from the British Academy of Film and Television Arts.

Above: Peter Sissons, Presenter and Associate Editor of ITN’s Channel Four News.

Opposite top: Arts Correspondent Stephen Phillips (interviews Dame Edna Everage (alias Barry Humphries) for Channel Four News about her latest West End Show.

Opposite centre: With Peter Sissons in the chair, the Prime Minister debates with voters from three marginal constituencies on Channel Four News. It was the first time the Prime Minister came face-to-face with the electorate on television during the 1987 election campaign.

Opposite bottom: Trevor Macdonald, whose coverage of the Philippines during the overthrow of President Marcos helped earn Channel 4 News its BAFTA award, is pictured interviewing Afghan refugees in Pakistan for a series of special reports about the continuing war in Afghanistan.
Window on Science

When the ITV Schools' service started transmissions in May 1957, sixth-form science programmes featured in the first term. Thirty years on, a new series called simply Science – Start Here (Central) is aimed at helping teachers in junior schools to start up activities that will help eight-year-old children understand better how scientists explore problems. A teacher who uses the series can work with his or her class on aspects of the weather in the Autumn Term, on animal habitats in the Spring and the variety of living things and animal movement in the Summer. The aim throughout the series is to suggest ingenious ways of using materials readily available in the classroom.

We all realise how valuable it is for children to gain an interest in science from an early age. As well as several series that aim to help teachers in teaching science as a subject, many other more general series introduce scientific ideas in a matter-of-fact, unfrightening way. Even so, too many schoolchildren – as recent IBA research shows – think of scientists like this 14-year-old: 'er, old people with glasses, nearly always men... in white coats'. For this reason ITV Schools programmes try to show girls as well as boys at work on science projects, and women scientists carrying out research.

For older children, two series – Science and Technology (Central) and Craft, Design and Technology (Thames) – are being repeated. All of these programmes try to break down the outdated idea that science is too hard to be interesting to anyone except the most brainy. Far from it! The CDT series forms a major resource for children approaching GCSE examinations in that subject and, in a new move, some special programmes for teachers will be transmitted. At all levels the overall purpose is to spark off children's enthusiasm for these vital subjects. Scientific Eye (Yorkshire), too, a so repeated in 1988, is all about developing scientific ways of thinking and giving children skills and confidence they can use all their lives.
A theme as broad and far-reaching as 'science' rightly spreads into much wider areas than the traditional subjects like physics, chemistry and biology. So ITV Schools series for 7–9-year-olds such as Going Places (Central) include scientific topics in their study of how to care for the environment or how humans save and use water, in India as well as Britain. For slightly older children, Good Health (Central) aims to promote healthy living among primary and middle school children, applying and quoting scientific principles to do so. Animals in Action (Anglia), already broadcast on children's television, reappears in schools format, with three computer discs available to teachers to generate information, pictures and maps concerning birds, mammals and marine life in Britain.

ITV Schools science and technology also serves sixth-form work; the famous Experiment (Granada) series is still available, together with Evolution (Granada), a series of films shot in three continents and studying the evidence for the most modern interpretations of the theory. For GCSE, too, there are a wide range of programmes and support materials. As the pace of change quickens in schools and as Britain's continuing need for better training for young people is further underlined, so too is the value of television in offering a window on the world of science and technology and as a springboard for learning.
A MULTICULTURAL PLOT

Part of Channel 4's brief was to provide programmes 'for all of the people some of the time'. Farrukh Dhondy, Channel 4's Commissioning Editor for Multicultural Programmes, explains how this has been achieved in his area:

Black philosopher C.L.R. James, who agitated with Kwame Nkrumah and others for colonial independence in the 1930s, once remarked: 'If a feller had told us at that time that in ten years India would be independent, that 20 African countries would be flying national flags, that in 25 years' time there would be movement towards West Indian self-government, we would have thought he was an agent provocateur from the Colonial Office trying to disrupt things.'

Similarly, five years ago, if someone had claimed that British television would establish Asian and black current affairs programmes at peak time, that there would be distinct black and Asian comedy series, black feature films, a black drama series, 40 black and Third World documentary programmes a year, regular Hindi film seasons, two black music shows, serialised Pakistani drama, an Asian chat show, it may have been seen as a plot to disrupt TV schedules or to take the steam out of the tug-boat of frustration plaguing Britain's minorities — or both.

Of course there was a plot. It is called Channel 4. But saying that Channel 4 discovered multicultural or ethnic minority programming in Britain is like saying Columbus discovered America. There are claims that people were there before, some of which can even be substantiated. And various ITV companies also have long and honourable records in the field.

The distinctive element in Channel 4's commitment to multicultural programming is more akin to Columbus's trick in finding the Caribbean and calling it India: we rediscovered monocultural programming of different monocultures and called it multicultural. It was to be diverse — all sorts of programmes from light entertainment and comedy to heavy arts and current affairs. It was to be continuous — to last the year in the schedule with varied intensity rather than blowing itself out in one 'ethnic' week.

To fulfil Channel 4's brief this programming had to break new ground. It may be new ground by definition, but you apply the old shovel or you take your pick. Channel 4 presently has at least 35 companies producing programmes with 'multicultural' content all over the schedule. They comprise teams of people from ethnic minority backgrounds, mostly in creative partnership with people who do not have such a background. In some cases it is just one black or Asian writer working with a black director and a white production team. In other instances, editors, researchers and technical personnel from Asian, Afro-Caribbean or Chinese backgrounds are working with equally skilled people sympathetic to the style and content of what they want to bring to the screen. In this way a sector which is in no sense 'ghettoised' has been constructed.

Within the profile of general programming it is possible to point to two distinctive features of the year. The first was the 40th anniversary of Indian/Pakistani/Bangladeshi independence — a theme of truly multicultural dimensions. Two programmes commemorated the event on Channel 4.

The first was Division of Hearts. Made by Peter Chappell and Sati Khanna, it is the story of the general population of India which suffered the trauma of being partitioned. Britain already knows what Mountbatten and Nehru and Jinnah and Gandhi thought of the experience; Britain should also know what the Hindus, Muslims and Sikhs felt, caught in the most brutal division of 20th-century history.

Partition, scripted by Tariq Ali and Ken McMullen (who directed it), gave inventive stature to the reconstruction of the event. We go back 40 years to a lunatic asylum in Lahore. The set was built in the docklands of London's East End. Several actors with high profiles as Britain's leading Asian actors — Zia Mohyeddin, Saeed Jaffrey, Roshan Seth, Zohra Segal — are for once taken from their roles as a supporting cast to British greats and instead given scope on the screen in Britain's first Asian 'art' film. What is interesting is that several stars of the Bombay film industry — who are normally working on at least three kitsch films simultaneously — contacted the makers of Partition to ask if they could be in the next such Channel 4 Asian film.

A second aspect of our multicultural programmes which may be highlighted with pride is the development of drama by black British playwrights on Channel 4. The best of this refuses to follow the prescriptions laid down by considerations of political protest and instead emerges as evidence of the inventive growth of part of a nation.
1988 sees the first full year of Britain's new educational venture, the Open College. This initiative aims to bring together broadcasters, tutors and industry to provide education and training for a mass audience. It is a bold objective. The IBA expects to be playing a major part in opening up these new opportunities as one element in its long-standing support for 'open learning'.

Each weekday between 1 p.m. and 2 p.m., for 30 weeks of the year, Channel 4 is carrying special Open College programmes. These will provide the core of the College's transmissions in its first year, although it is hoped that there will also be occasional special tutors. The aim is for radio and television to lead the way in helping British employers and the British public to help themselves and to take advantage of the open learning possibilities around them.

OPENING UP OPPORTUNITIES

The idea behind this kind of broadcasting is to attract people who have never thought that education or training is for them and to advise them on the opportunities available. Courses on a wide range of subjects are on offer, through a combination of broadcasts, work books, video and audio cassettes. Local back-up will be provided by colleges, at work, or through

Left and above: Two of the Open College programmes are Basic Electronics (Blackrod), for those completely new to the subject, and Catering with Care (Videotel) which focuses on food hygiene and is aimed at the catering industry.
Above: This new improved presentation control room at Scottish Television's Glasgow studios represents just one example of the industry's continuing commitment to the latest technology.
Channel 4 and S4C (Wales) recently celebrated their first five years of broadcasting. With the completion of the IBA's £50m. engineering project to extend the Fourth Channel service to more than 850 existing transmitting sites, coverage now equals that of ITV. For the past four years, additional equipment has been installed at the local fill-in relay stations at the rate of about two a week, building up national coverage much faster than has been achieved for any other equivalent television service, certainly in the UK and possibly the world. The final 100 low-power television relays, built as three-channel stations before December 1981 and each serving a few hundred people, were equipped for the Fourth Channel during 1987.

The IBA is responsible for building and operating all the transmitters for both Independent Television and Radio, ensuring that new technological developments are harnessed to the benefit of viewers and listeners. The studios and programme-making facilities, which are the responsibility of the individual companies, have also been transformed to keep pace with recent technological advances.

Independent Broadcasting has good reason to be proud of its position at the forefront of broadcasting technology.
PLANNING FOR TOMORROW

The future will undoubtedly offer the viewer an ever increasing choice of programming, brought into the home not only by means of conventional terrestrial broadcasting, but also by cable and satellite. The video recorder (VCR) has become commonplace, used by many for 'time-shifting' broadcast programmes. Many VCRs are equipped with 'hi-fi' sound of extremely high quality. Further developments will lead to a new generation of VCRs giving improved picture quality. Digital sound has already arrived in the home, with the compact disc continuing to oust the conventional LP record. The introduction of the digital audio tape (DAT) cassette means that the quality of recordings made in the home can equal those of professional recording studios in terms of fidelity of sound reproduction, albeit at a price.

One of the IBA's key engineering roles is in establishing technical standards, to ensure the best quality of pictures and sound are available from existing and future services. In 1981, the IBA initiated development of the MAC (multiplexed analogue component) system for satellite broadcasting, giving clearer pictures and high quality multi-channel digital sound. As a result, international agreement has been reached on a family of MAC systems for use on satellite and cable systems. This culminated in the development of D-MAC, which has all the features of earlier MAC systems; up to eight high-quality sound channels with sharper pictures, while allowing more straightforward receiver design and enabling these benefits to be passed more easily to viewers subscribing to cable systems. IBA engineers have also been investigating reception techniques for satellite television, including the possibility of flat panel receiving aerials that could offer an alternative to the dish aerial. When DBS begins, in time for Christmas 1989, many viewers will be able to use a dish aerial that is compact and unobtrusive – typically around 30cm in diameter. This is much smaller than had been thought possible a few years ago, and is due in part to the choice of the MAC system for transmission. MAC also opens up the way for future transmissions of wide-screen pictures and even better definition, designed to keep pace with advancing technology that will eventually lead to the 'picture on the wall, large-screen television.'

Another advance in television broadcasting will be the introduction of stereo digital sound. Not only will this be a feature of DBS television, but plans are under way for stereo to be introduced progressively on ITV and the Fourth Channel starting in 1990, while a preliminary service could begin in some areas during 1989. Television sound has often been regarded by members of the public as the 'poor relation' when compared to pictures, in spite of the fact that domestic 'hi-fi' audio systems of good quality have been available for many years.

Great attention is paid by the programme makers and broadcast engineers alike to ensure that the sound broadcast along with the pictures is of high quality. However, many more sets are now equipped with better-quality speakers more able to reproduce faithfully television sound. And viewers who feed the audio output available on some televisions into their hi-fi systems can benefit even more from the improved quality of reproduction.

Considerable development work has taken place on the introduction of digital techniques for the audio side of television broadcasting. A logical extension of the work on digital sound for satellite broadcasting was the development of a system of digital sound to add to the existing terrestrial networks. The UK standard that emerged has the great advantage that it preserves the existing analogue monophonic transmissions, ensuring complete compatibility with existing receivers. It offers a quite separate stereo transmission system of very high quality.

A number of television sets already include the two speakers needed for stereo, although special digital stereo decoders would be needed to receive the new transmissions. An add-on box could be incorporated in the aerial feed to existing sets, while it is likely that some VCRs will become available equipped with digital stereo decoders. Feeding the digital stereo sound to the domestic 'hi-fi' system would allow the full quality to be obtained – and stereo sound to
enhance the pictures so long as the 'hi-fi' speakers are arranged symmetrically either side of the television set.

The terrestrial 625-line UHF transmissions will continue to be the mainstay of Independent Television for many years to come. Now broadcast from more than 850 transmitters, ITV and the Fourth Channel are available to well over 95% of the population. ITV transmissions first began in colour in 1969. Since that time the transmitter network has grown to 51 high-power main stations, together with many hundreds of fill-in relay stations, some serving populations of as few as 200-300 people. The development of new techniques for satellite broadcasting has not been at the expense of the terrestrial network. For the next few years, new low-power relays are expected to continue to be added to the network at the rate of one a fortnight.

The first high-power UHF transmitters were commissioned in 1969. To produce the high radio frequency powers needed, special 'klystron' power amplifiers are used in the final output stage of the transmitter. The klystrons used in existing ITV equipment are electrically rather inefficient; for example, to generate 10kW of power at UHF, a single klystron alone requires about 36kW of electrical power. The surplus power is dissipated as heat, so that the main stations require massive cooling systems with steam used to remove the surplus energy. At the time of commissioning the Fourth Channel transmitters, the typical efficiency of klystrons had improved from 28% to over 40%. More recently, modern equipment using 'pulsed' techniques offers even greater efficiencies in excess of 60%. The same improvements apply to the associated sound transmitters, so that taken in conjunction with a wider use of solid-state techniques, present day high-power transmitter systems can be much smaller, while electrical running costs are reduced.

A programme of replacement of the earlier UHF main station transmitters is now under way, with the first 14 stations planned to be completed by the spring of 1990. Following this it is anticipated that work will continue in order to re-engineer all ITV main transmitters by 1996. A similar programme is planned at a number of older relay stations, where valved equipment will be replaced by modern solid-state amplifiers, thus ensuring reliable and efficient operations well into the 21st century.

Oracle Teletext has recently introduced Fastext, a facility to make it easier for the viewer to find their way through the teletext magazine without necessarily having to know the numbers for individual pages. A Fastext receiver displays an extra row of text at the bottom of each teletext page, giving a choice of four pages that can be accessed straight away by pressing an appropriate colour-coded button on the remote control unit. This can not only save time, but also makes teletext easier to use for many viewers.

At the same time, all Oracle viewers benefit from the greater number of data lines now being used to carry teletext. This enables Oracle either to increase the number of teletext pages, reduce the 'waiting time' before pages are displayed, or a combination of the two.

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Left: Improvements in design have led to a significant reduction in the size of transmitters so that two modern transmitters can now be accommodated in the space previously occupied by one of the older equipments.
DIGITS IN TELEVISION

During 1986, the Independent Television Companies Association (ITCA) developed the first digital video studio suite working entirely on the 'world standard' for studios and video recorders. The system was temporarily installed at Thames Television's studios at Teddington, where it was used experimentally to record and edit complete television programmes using digital techniques in place of the conventional PAL studio.

The main reason for using digital technology is to make a complex and difficult job easier, or perhaps just possible! Digits can offer precise and reliable solutions to complex technical problems such as automatically recording a purchase in a supermarket by using beams of laser light to detect the bar codes marked on sales items. One of the earliest applications of digital techniques to the signals used in broadcasting was to allow television programmes to be exchanged between Europe and the United States and Japan, where the television systems use different numbers of lines and picture frames. More recently, a whole range of special effects devices has allowed television pictures to be manipulated in ways that were never thought possible in pre-digital days. But as more and more different items of equipment were produced that handle signals in digital form, it became increasingly important to define the standards to which they should operate. Both the IBA and the ITCA have been very active in the area of digital signal processing, helping to formulate the standard that emerged as a result of discussions between the broadcasters worldwide.

The digital signals passing through the various items of equipment are in a format called 'components'. The camera produces component electrical signals representing the proportions of the three primary colours in the scene being viewed. The luminance (brightness) signal is produced electronically from these red, green and blue signals. In the conventional PAL television system, two other signals known as 'colour difference' signals are combined together with the luminance signal. The digital component standard represents the separate luminance and colour-difference components by a series of numbers at very high speed, rather like computer data. Unlike PAL, the luminance and colour-difference components are kept separate, so that they do not interfere with each other.

Digits can do more than merely create new and more stunning effects; they can be used to carry the television picture throughout its various stages of processing in a studio while maintaining the highest quality without any perceptible degradation. An important part of the digital studio is the digital video tape recorder (DVTR). This can be used not only for recording the final output, but also as a source of pre-recorded material for further processing. The big advantage is that re-recording of the same material can be carried out many times without impairing the original quality.

Only recently has it become possible to create a television studio that handles the signal in digital form throughout. Many new techniques have to be developed when putting together a complete studio from individual items of digital equipment. But the valuable experience gained by the ITCA paves the way for digits to be used increasingly in the future, providing consistently higher quality images to the benefit of the viewer.
Since last spring, a valuable new service, pioneered in the United Kingdom by the IBA with Independent Radio, has been offered to the financial community of London. City bankers, brokers and dealers – wherever they are within the London area – can now have instant access to up-to-the-moment financial data from around the world. By means of a convenient hand-held receiver, they can obtain crucial information whenever they are out of the office – at meetings, over lunch, or while travelling. On a piece of equipment rather like an electronic calculator, a visual display provides a simple read-out of all the relevant facts and figures from the financial markets.

Radio teletext, as this new system for transmitting information is known in Britain, operates on a broadly similar principle to the televisual teletext – ITV’s Oracle and the BBC’s Ceefax – with which most people are already familiar. Within the bandwidth allocated for a broadcast signal, there is some spare capacity which is not required for transmitting the programme service. This sub-carrier, as it is known, can be utilised to convey additional signals, quite distinct from the stereo radio programme service.

In the USA, this use of sub-carriers for non-programme services, known under the grander title of Subsidiary Communications Authorisation, or SCA for short, is already widespread. In Los Angeles alone there are now 34 SCA services operating on the spare capacity of local radio station frequencies. Originally, radio teletext in the United States was used mainly for the playing of ‘muzak’ in public places – something which the British broadcasting legislation does not permit. However, in the past few years it has taken on an important new role, as a means of providing financial data. And it was this financial application that was seized upon when the IBA advertised the first two radio teletext contracts in this country, both in London.

The first phase of IBA planning has allowed for a radio teletext service to be superimposed on each of two VHF/FM frequencies allocated to Independent Local Radio in London – 95.8 MHz (Capital Radio) and 973 MHz (LBC). On LBC’s frequency, one of the successful applicants – a joint operation run by AP-DJ Telerate, a company which already runs a financial data service to subscribers since April. This gives in-depth, real-time coverage of foreign exchange, money markets, prices of precious metals and related information. The other franchise, making use of Capital’s frequency, has been awarded to a group which plans to specialise in supplying information about shares and commodity markets.

Radio teletext will also be compatible with the Radio Data System (RDS), which can use another subcarrier of the radio signal to provide automatic radio tuning, station identification and an accurate clock-timing for listeners possessing the sophisticated radio receivers now coming on to the market.

Where next for radio teletext? At the moment it is confined to the VHF coverage area of the London ILR stations, but the IBA hopes soon to extend it elsewhere in the UK. Edinburgh, for example, is second in importance only to London as a financial centre within the EEC, and could clearly benefit from having this facility. And when City financiers commute back to their homes around London in the evenings and at weekends, radio teletext services transmitted on ILR frequencies in other Home Counties areas would enable them to stay constantly in touch with international market information. The day may come when the golf courses of Britain are dotted with bankers and brokers, routinely checking their radio teletext receivers to make sure that no crucial piece of information passes them by...
ENG – FIRST WITH THE NEWS

Little more than five years ago, these three initials became common parlance in television jargon. Today, what they stand for plays an increasingly important role in regional television news coverage. But say 'ENG' to most viewers and they will probably think it is a subject on a school curriculum.

In fact, ENG stands for Electronic News Gathering. It means, in effect, that pictures captured by the camera go to video tape instead of film. That alone means a saving of one or two hours in getting news pictures on to the screen, because film processing is no longer involved.

But ENG has also changed the whole face of regional news coverage, with speed and efficiency improving all the time. And nowhere more so than at Yorkshire Television, whose widely-varied region extends from the Pennines to the East Coast, as far south as Cromer and northwards to Scarborough, the North Yorkshire Moors and the northern Dales.

ENG came to Yorkshire Television in 1982, when two camera units began operating from the main base in Leeds and from a regional office and studio in Sheffield. Now two are Leeds-based, serving West and magazine begins around 9 a.m., when the cameraman, sound recordist and technician muster over a cup of tea in the canteen.

On one particular morning they were expecting that their first job would be a piece on some children singing in a local park. But when the call came from the news desk, something rather more sensational had come up. There had been a murder in Bradford.

Calendar reporter Robert Hall joined the crew and, after a quick briefing, they were on their way to Bradford Police headquarters.

After a quick interview with a chief superintendent, the camera, sound and other gear were stowed into the back of the car, and the unit was off to the murder scene.

It was not very inspiring. Just a PC on guard outside the front door of a ground floor flat, and the crew were not allowed inside. But a task force was due to start house-to-house enquiries. While he waited for it to arrive, Robert Hall recorded ‘voice-overs’ to accompany the story.

More pictures were taken when the task force eventually materialised an hour later, and a despatch rider was summoned from Leeds to take the videotape cassette back to base so the ENG crew could go directly to another assignment in Dewsbury.

A re-creation of the Taj Mahal was being set up in the Town Hall in Dewsbury as the highlight of a programme of festival events arranged by Enterprise Dewsbury.

The crew arrived to find only scaffolding. No Taj Mahal. 'Looks like a "no-no" story, lads,' declared Robert Hall, and went to telephone base. But then a vast backcloth was unfolded and, after some preparation, the eighth wonder of the world rose some 30-40 feet up the scaffolding. A few more trimmings, an interview or two, and a piece was conjured up for the next edition of Calendar.

A fairly straightforward day, certainly quieter than usual. Sometimes an ENG crew can be called upon to deal with anything up to half a dozen news items in one day. And that is why good communications between the crews and the Calendar News Desk are vital.

Yorkshire Television originally recorded ENG on the U-matic format, a reliable system which required minimal adjustment and little engineering expertise on location. Three years ago the company went over to Betacam equipment – considerably more sophisticated and costly than the home video cameras now available in high street shops, but lighter than U-matic and offering technical and picture quality advantages.

'It was a bold decision, but we wanted to expand our operation and go over to the
new system made good sense,' says Chief Engineer John Rogers. 'I saw no penalties, because the new cameras fitted in with all our existing equipment,' he explains.

An initial ENG seminar took place at Leeds Polytechnic in 1979. Now special training courses are held regularly, away from the studios, for those who use the equipment, including former film cameramen and editors.

Yorkshire is on its second generation of ENG vehicles. These have been specially adapted to the company's own design with considerable guidance from those who use them.

Five special ENG editing suites have been set up at the Leeds studios, as well as a recording area where items from ENG crews can be received by radio links or British Telecom circuits. A new sound dubbing suite has proved extremely successful in enhancing the impact of news and feature items and enabling superior sound quality and the addition of sound effects, music and commentary.

Good communications are crucial, and the ENG vehicles are equipped with cellular phones as well as a sophisticated radio talkback system, linked through the Emley Moor transmitter, which covers the whole region. This allows crews to talk directly to the news room, studios and other facilities at base.

The vehicles are also equipped with walkie-talkie handsets which have their own battery charging units and are independent of mains supplies. A monitor and playback facilities enable tapes to be checked and logged to speed up the editing on arrival at base.

Using despatch riders to take pictures to Leeds will become obsolete once more convenient ways are introduced. There has long been a permanent direct circuit to Sheffield, and other Yorkshire Television regional offices will have permanent microwave links via the IBA's Emley Moor tower. Lincoln will use a dish which once fed Yorkshire's programme signals to the Belmont mast in Lincolnshire, York, Hull and other sites around the region will be able to use a new steerable microwave dish on the Emley tower.

The ENG units cannot transmit 'live' into programmes unless they are accompanied by heavy links vehicles. Such broadcasts usually have to be planned in advance. Yorkshire Television is now planning to build mobile link vehicles carrying modern lightweight equipment. More manoeuvrable and efficient, they will give better service and, in conjunction with the ENG units, will be able to present the news as, when and where it happens at much shorter notice.

Below top: Robert Hall reports back to base between stories. ENG vehicles are equipped with cellular phones, a radio talkback system and walkie-talkie handsets to ensure that there are no time-wasting breakdowns in communication.

Below bottom: Sound recordist Terry Ricketts checks through the tape in the ENG vehicle to speed up editing time back in Leeds.
New technology has brought massive advancements over the past 10 years in the way ITN covers the news. And it will bring still more changes during the next decade.

It has often been said that television offers 'a window on the world'. Nowhere is that more true than in the coverage of news. Indeed, it might be argued that television, the most sophisticated form of communication ever known, was made for news. It can take the viewer right to a scene of an event, whether it be a riot or a royal visit, a disaster or a dog show. Before the 1960s there were sometimes problems in getting news to viewers as quickly as ITN journalists would have liked. Although the miracle of television itself was there it tended to rely on what were, by comparison, somewhat old-fashioned technologies to feed it.

For instance, until about 10 years ago television newsmen had to rely mainly on celluloid film to capture pictures of events. This meant scenes filmed abroad could take days to get on the air. The pictures, unprocessed, had first to be taken to the nearest airport (often miles away) and flown to London on the first convenient flight (maybe next day) where they would then have to be processed. Editing them meant cutting the film in strips and sticking the selected scenes together with film cement before a story was ready for transmission. Even local news events could take several hours - and there was always the very real risk that the film might be scratched, or the scenes ruined by a piece of dirt on the lens, maybe the developing spoiled...none of which would be discovered until processing was finished.

Although it did not stop ITN providing the best television news service in the world - everyone faced the same problems - such delays frustrated newsmen. But now there is ENG - Electronic News Gathering - and satellites to bring the news in minutes instead of hours - or even instantaneously.

Instead of recording on film, all ITN news during the 1980s has been shot on camera as using videotape. Not only can the tape be viewed immediately but it can also be edited electronically (virtually on the spot if the story warrants it) and transmitted to London instantly down a landline or via satellite. This brings deadlines closer. Material from ITN reporters both at home and abroad can therefore be fed in just minutes before bulletins go on air, allowing those reporters to cover the latest angles on their stories. Indeed, pictures of a news event may - and often do - arrive in the ITN studios while a bulletin is actually being transmitted. But still viewers will see them before the end of the programme. When the Space Shuttle Challenger exploded, ITN had pictures on the air within minutes. A speech by Mr Gorbachev can be on the air as quickly. Extensive use of satellites to bring those pictures in is regarded as the norm by ITN.

But now ITN is one step ahead of its rivals, with the facility to receive pictures at high speed from remote locations, helped by special extra-sensitive receiving equipment developed by IBA engineers. It does this with British TV's only mobile earth station, a small satellite dish that can beam pictures straight into London from almost anywhere. When the Queen walked the Great Wall of China it was ITN's dish that beamed both ITN and BBC pictures back to viewers in Britain. It has even been used here in Britain to save delays and provide live links in remote areas: the aerial set up to bounce the pictures off a satellite into ITN's London headquarters.

The state-of-the-art of news gathering technology already provides the ability to bring viewers news at any time of the day, all day and every day.

So much for news gathering. The actual production of news bulletins has vastly changed in the past few years. Typewriters in newsrooms have gone. In their place are highly sophisticated computers. Every journalist has a terminal which provides, minute by minute, the latest news from the major wire services - Press Association, Reuters, Associated Press.

Journalists write their stories on to video screens: they check sources, back-up facts, running orders of bulletins; they raise queries, exchange messages, pass their copy to news editors or programme...
producers using those terminals. All this has cut down phone calls and speeded up the passage of information.

Other hi-tech tools available are electronic graphics. ITN can claim to have been a pioneer in this field. There are three outstanding types of graphic generators in ITN: one, VT-80, created by ITN engineers, is used daily to provide a huge variety of vivid animated graphics, from an explanation of what caused a plane to crash to the way votes have been cast in an election. A second, Paintbox, is a kind of sophisticated video drawing board on which the artist creates images directly on to a screen, using electronic 'brushes' and with a potential of four million colours in his palette. And Aston, a machine that, at its simplest, provides instant captions but which has been developed to record and replay at the touch of a button a massive variety of symbols, from company logos to weather symbols.

And the future?

Satellite news delivery is perhaps the major stride. ITN's World News has been transmitted by Super Channel since February 1987 and is received daily by cable and satellite viewers in 20 countries throughout Europe. It is also sold to Japan and the Caribbean. By the early 1990s British Satellite Broadcasting (BSB) will provide Britain with its first direct satellite channels. One of these, the 'NOW' channel, will be a 24-hour news and live events service with a major input from ITN.

ITN looks toward eventually providing constant news, 24 hours a day, seven days a week using technology second to none. Cameras will become still more compact, satellites more powerful - allowing receiving dishes to become small enough to be quite inconspicuous in the average home. It is recognised that television provides the perfect medium that a really first-class news service needs. And a first-class professional news service backed by high technology is what television, and viewers, deserve.
Since its inception, Channel Four has been committed to providing a varied and distinctive programme schedule that reflects the needs and interests of a broad audience. The channel has evolved from a regionally transmitted service to a national one, broadcasting from London's Post Office Tower. The signal is distributed via a national network and local transmitters, ensuring coverage across the UK.

Channel Four commissions programmes from a diverse range of sources, including independent production companies, film distributors, and international suppliers. This approach allows the channel to offer a wide range of content, from drama and documentaries to talk shows and music programmes. The channel is also known for its innovative formats and fresh approaches to storytelling, which have helped it to stand out in a crowded market.

Channel Four's impact on British culture has been significant, with programmes like The Chart Show, The Outside Broadcast Unit, and The Right to Reply becoming household names. The channel has also been instrumental in developing new talent and supporting emerging filmmakers and producers.

In conclusion, Channel Four has played a major role in shaping British television and culture, offering a platform for creativity and innovation that has made it a beloved and respected part of the nation's media landscape.
ANGLIA TELEVISION
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Brook House, 113 Park Lane, London W1Y 4DX
Tel: 01-418 2288
Telex: 25355
Manchester House, Shambles Square, Manchester M4 3AF
Tel: 061-832 0688
Regional News Centres: Chelmsford Tel: 0245 357676
Luton Tel: 0582 29666
Peterborough Tel: 0753 46677
Northampton Tel: 0604 244243
Ipswich Tel: 0473 210772

Directors Lord Buxton, MC, DL (Chairman); D.S. McCull (Chief Executive); J. Garnes (Programme Controller); M.J. Hughes (General Manager); T.P. Wootton (Marketing Director); Dr Mary Archer; T. Colman; Mrs C. Nutting; D. Puttnam; P.G. Sharman.

Executives Mrs J. Bailey (Public Relations Officer); A.C. Barnett (Chief Engineer); V.H. Bayes (Group Press Officer); J. Buryan (Production Controller); D. Dawson (Head of Stills); C. Ewing (Assistant Programme Controller); G. Jenkins (Head of Presentation); D.S. Little (Assistant Programme Manager); F. Posen (Controller, Staff Relations); B.J. Paino (Administration Controller); G. M. Rae (Group Financial Controller/Company Secretary); J. Rosenburg (Head of Drama); P. Smith (Education Officer); I. Stuart (Schedules Controller); E. Waldron (Station Engineer); S. West (Programme Planning Controller); H.A. Wilson (Head of News/Assistant Programme Controller); M. Wall (Sales Director); R. Whittam (Chief Accountant); C. Bunyan (Production Engineer); V.B.H. Birtles (Group Press Relations Officer); A.T.C. Barnett (Chief Executive); A. Macbean (Sales Director).

International Television Enterprises Ltd T. Buxton (Chief Executive); A. Macbean (Sales Director).

Survival Anglia Ltd (Natural History Unit) Lord Buxton, MC, DL (Chairman); M. Hay (General Manager); J. Bradshaw (Natural History Unit). 

Studio and Electronic Facilities Anglia Television's national news centre in Norwich is one of the most technologically advanced television newsrooms in the world. It is the first truly electronic newsroom in the United Kingdom. The news centre has a remote controlled studio which can be used for both live and recorded transmissions. Anglia has its own regional weather bureau and information service operating a computerised graphics display system using information received direct from a weather satellite.

The company has three main production studios, three mobile outside broadcast units and a portable tv recording facility. The company has converted three film units to electronic cameras and Betacam recorders but retains three 16mm units. Post production facilities include two three-machine lin. editing suites, together with two synchronised audio suites, and three Betacam editing suites with a full range of film editing and dubbing facilities. A Quantum Paintbox has also recently been brought on line.

Programmes

NEWS AND DAILY MAGAZINES: About Anglia; Anglia News; Eastern Sport; Countdown; Quizmaster; Members Only; On Call; Round Robin; Write Now; Patrick's Pantry.

CURRENT AFFAIRS AND DISCUSSIONS: Anglia Reports; Frontiers; European Year of the Environment; Cross Country; Backchat; Live Wire; Farming Diary (part networked).

DOCUMENTARIES: Heritage in the East; About Station (networked); East Coast Portraits; Keep Off the Grass (networked); Rupert Brooke - Poet; Watches at War; Desert Garden; Farming USA; Humphrey Repton - Landscape Gardener.

CHILDREN'S: Knightmare (networked); Torchlight; Matchplay Darts.

SPORT: The Sleeping Beauty (networked ice ballet); Lucky Ladders (networked); Show Me (networked); North East (networked); City Sounds; The Stocks and Shares Show (Channel 4).

ENTERTAINMENT: The Sleeping Beauty (networked ice ballet); Lucky Ladders (networked); Show Me (networked); North East (networked); City Sounds; The Stocks and Shares Show (Channel 4).

Below: The new studio at the famous Wootton Bassett television drama production centre. The new studio is designed to be used for both live and recorded transmissions.

The company operates one of the most technically advanced electronic news gathering operations in independent television. The flagship nightly news magazine About Anglia is equipped with a BARTS computer system and produces illustrated bulletins throughout the day. Five staff ENG units operate from Norwich and a network of regional news centres at Chelmsford, Ipswich, Luton, Northampton and Peterborough, supported by a dozen 'stringers' equipped with electronic cameras. All the news centres have vision, sound and computer links to the main newsroom. The Northampton centre also has a remotely controlled studio which can be used for both live and recorded transmissions. Anglia has its own regional weather bureau and information service operating a computerised graphics display system using information received direct from a weather satellite.

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BORDER TELEVISION

Television Centre, Carlisle CA7 3NT
Tel: 0228 25188
8 Clerkenwell Close, London EC1R 0AA
Tel: 01-253 3737

Directors
The Earl of Lonsdale (Chairman); Melvyn Bragg (Deputy Chairman); James Graham (Managing Director); John Brown; Robin L. F. Burgess; Mary E. Burkett; John C. Chua; Paul Corley (Director of Programmes); Timothy M. Glover (Sales Director); Dr Jane Paterson Brown; J. M. Smillie; Mike Sutherland; David W. Trinkle; John R. Wills; Peter Browning (Secretary and Financial Director).

Officers
Eric Hadwin (Assistant Programme Controller (Planning)); Douglas Merrall (Regional Sales Manager); Cliff Walker (Controller of Operations); Ross Dale (Chief Engineer); Eddie Brennan (Pensions and Industrial Relations)

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 Director of Programmes in Carlisle.

Programme Journal
A special Border edition of TVTimes gives full details of all the programmes.

Studies
The Studio Centre, situated in Carlisle, includes two colour studios of 164 sq. m and 58 sq. m, a colour presentation studio of 20 sq. m, with remote controlled camera and a film interview studio of 81 sq. m. The complement of studio cameras includes two light-weight cameras which can be adapted to operate from normal studio pedestals or shoulder mounts. Modern character generating and electronic prompting equipment are included. A lighting control system and barrel lighting grid are installed.

The central technical area has been completely updated in order to cater for Channel 4 requirements. The television suite houses two multiplexed professional cameras, two flying spot machines with comprehensive magnetic sound follower systems, and two betacam transmission/recording machines. The new videotape area is equipped with two quadruplex video-cassette machines which can handle commercials for both channels and three line VT machines.

Film and Video Facilities
The company is self-sufficient in the film and video fields. Two staff crews cover all the company's film feature commitments, one crew working on features with the other operating as a video unit, a further video unit being provided from studio staff. The extensive coverage of the Border area by the video units is supplemented by the use of six freelance film cameramen around the region. Processing laboratories for film and video are provided, the freelance film units are re-equipped with video in the near future. Single and double system film shooting is undertaken, full crystal lock facilities being incorporated in camera and sound recorders. Film editing is carried out using modern multiple dual picture head editing machines, while video is edited on the latest Sony Beta equipment.

O.B.
Border Television has a three camera outside broadcast unit with 100 VTR facilities.

Programmes
Border Television's presence on the ITV network and Channel 4 has continued to show a marked increase in the variety of its output. Border has contributed to a number of Channel 4's major documentary on the life and work of Sir Harry Secombe, from the Isle of Man to the Lakes. This programme for Channel 4, Gnostics, has proved so popular with viewers that it has been repeated twice.

Border's South-West Scotland area to the border with Channel 4 programme Lookaround which has proved so popular with viewers that it has also been repeated twice. Lookaround has benefited this year by the introduction of the latest lightweight electronic cameras, Sony CARY, which have added a new dimension to the show.

Border's development of its links with Channel 4 and the ITV network have permitted the development of a growing centre of television production at one of the country's smallest stations. These results have resulted in attracting to Border the skills of freelance producers to work with Border's established staff in following the industry trend towards increasing independent production with ITV company output.

The Everest Bears - a documentary made for Channel 4 with its roots firmly in the Lake District but its theme the challenge of climbing the world's highest mountain, examines the motivation and personal commitment of Britain's best known mountaineer, Chris Bonington, who has for many years lived in Cumberland. Other documentaries include Barrie Barnett's Border Bears in which a writer and broadcaster Barrie Barnett follows the footsteps of Robert Burns on his journey through the Borders 200 years ago, and The Door which revises the epic journeys made by cattle drivers from Galloway in Border's South-West Scotland area to London's Butterfield Market in the 19th century.

Border Television has played a major role in ITV's two top rated children's outside broadcast series Get Fresh. In addition to producing several shows of the two-hour, live Saturday morning shows, Border produced all ten of the Get Fresh, Sunday afternoon shows screened during the early summer.

The third series of John's Machine has been the most attractive television regions in the country's smallest stations. It has included the Bishop of Durham, former British Prime Minister John Major, and famous actor Sir Harry Secombe, from the Isle of Man to the Lakes. This programme for Channel 4, Gnostics, has proved so popular with viewers that it has been repeated twice.

Border has contributed to a number of Channel 4's major programmes, including a programme entitled Crash A Group, and a major documentary on the life and work of the psithologist, Carl Jung.
Central News - West, each weekday, programmes, Central News East and Central News East, each weekday.

Programmes. With new ideas on and off screen, Central enjoyed a year of continuing success in Britain and around the world. It was the only television company to receive the Queen's Award to Industry for Export Achievement, selling a range of documentaries, drama and light entertainment to 80 countries, as diverse as Australia and Ireland, America and Kuwait.

The Queen Mother featured in her first television profile, Royal Champion, which explained her love of horse riding. A couple of Cheerleas, a children’s drama, shown twice during the year, first alerted public attention to child abuse, and won awards from the Royal Television Society and at the Chicago Film Festival.

Central was the first television company to examine seriously the threat of AIDS in Britain, in the regional Central Weekend programme which was subsequently shown throughout the country. The first British drama series to deal with AIDS, Intimate Contact, also came from Central, with Claire Bloom and Daniel Massey earning praise for their sensitive performances.

It was the first company to offer its own schedule of varied programming for the region in programme production by ground in programme production by 1989.

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CHANNEL TELEVISION
The Television Centre, St. Helier, Jersey.
Channel Islands
Tel: 0534 79099
Fax: 0534 99461
The Television Centre, St. George’s Place, St. Peter Port, Guernsey, Channel Islands.
Tel: 0481 23451

Directors
John Riley (Chairman); John Howwood (Managing Director and Director of Programmes); Michael Le Corcy (Director of Sales and Marketing); Euan MacGregor (Director of Finance); Geoffrey Dorey; Martine Kay-Mouat; David Le Marquand; John Rowe.

Officers
Andrew Hearne (Technical Controller); Rosemary Mathew (Company Secretary); Michael Lucas (Head of Local Programmes); Gordon de St. Croix (Publications Manager); Roger Bowes (Guernsey Officer Manager); Bob Evans (Head of Production); Gillian Le Corcy (Head of Programme Planning, Presentation & Promotion).

Staff
Total staff of the company is 302.

Religious Advisory Committee
The Very Revd Canon John Foster, Dean of Guernsey (representing Anglican Church, Guernsey); The Very Revd Basil O’Riordan, Dean of Jersey (representing Anglican Church, Jersey); The Rt. Revd Mgr. Canon W. Raymond Lawrence (representing Roman Catholic Church, Guernsey); The Very Revd Canon David Mahy (representing Roman Catholic Church, Jersey); The Revd Alan Morton (representing Free Church, Guernsey); The Revd John Farley (representing Free Church, Jersey).

Programme Journal
Channel TV Times is published by Channel Television Limited. Editorial address: The Television Centre, St. Helier, Jersey. Editor: Stuart C. Guilliam.

Channel Oracle
Channel Television operates a full regional television service, including local news, weather, sport and events diary. Channel Index is on page 200 of Oracle.

Technical Facilities
Jersey: The main studio is 1,000 sq. ft. with three cameras and normal sound facilities for five recorded and recorded productions. The presentation studio has one camera for in-vision presentation. One multiplexed television unit provides facilities for transmission of 36mm film; 35mm film and 35mm slides and separate capability with 16mm film, and three in an AISI 295mm tole tole. There are five ENG units in the field equipped with Sony Broadcast BV-100 and BV-1000 recorders and BVM-V2 portable recorders. Editing comprises three suites, each consisting of four playback machines and one recorder giving dual format working in both BU.I and Betacam, and two BH- 2000 recorders are also available. Audio post production is carried out using a U lock sync hub and with BV-1000P video recorder; Sony 9 track and two Studer 2 track audio recorders. There is a preview theatre with video viewing facilities from the technical area. GUERNSEY: The studio is 500 sq. ft. with facilities for two cameras and is dedicated to live inserts during local programmes via microwave link to Jersey as well as recorded productions. There is one ENG unit in the field equipped in the same way as the Jersey units.

Programmes
News, current affairs and documentaries provide the bulk of Channel’s local zoo, featuring the life cycle of island wildlife for the same period in producing Wildabout, an adult education series of five programmes. During a period of their Jersey counterparts.

Other anniversary programmes included This Month, That Year, a monthly review of the events of our first full year of broadcasting. Memories reminded viewers of early features from the archives, musicians who had entertained the audience of the 60’s were returned to the screen, and early documentaries were re-edited and re-broadcast. It all underscored how much the islands have changed over 25 years, but proved popular programming in small communities where memories are shared by many and, more often than not, cherished.

In the middle two weeks of September further Channel Report ‘Specials’ were mounted to reflect four important events staged simultaneously in Guernsey - the firstever Festival, the second ever staging of the Island Games, an International Powerboat Competition, and the Battle of Britain air display. Channel Report is flexible in format so that it can most effectively reflect what’s happening in the islands. However, its most usual form is a hard news first part followed by special interest second part – highlighting subjects ranging from sport, politics, religion and drama and the arts, to the latest video releases and gardening. The other main regional news bulletins are the Lunchtime News and the Late News at 22.30 - both following the ITN News.

CHANNEL ISLANDS
Major technical advances in the last year have meant that our Guernsey reporters have, for the first time, been able to regularly present Channel Report from our Guernsey studio. A new newsroom computer, with terminals in Jersey and Guernsey, has brought about more frequent appearances of the news editor in Jersey as quickly as those of their Jersey counterparts.

Also in 1987, coverage of the smaller islands - Alderney and Sark - was improved with the housing of a television camera in both islands, so that moving news can now be incorporated without all delays as soon as anything important happens. Resident correspondents who have been on the station’s news teams are now able to regularly present Channel Report from the Channel Islands studio.

Some of the highlights of 1987, besides the openings, were the Channel Report ‘Birthday Specials’ and ‘Announcing the Arrival’ and ‘One Man’s Dream’, both one-hour specials marking the 50th birthdays of two former islanders. The series. The first traced 50 years of Jersey Airport, the second the inauguration of the Belhaven and the development of what is likely to prove an important venture to the island. Our floating television studio, which is physically handpicked to sail a square rigger, the Lord Nelson, analogue alongside the ship, has operated a full regional service.

Si Harry Secombe took to the Highway with Channel on visits to Alderney, Sark, St. Helier and Mount St. Michel on the nearby coast of Normandy. One of Jersey’s most famous assets, Sir Harry, was presented with the microphone by Leslie Thomas, the series’ specialist correspondent, for the series’ introduction. Sir Harry, who has been a regular correspondent for the series, was presented with a specially commissioned silver microphone.

The series, which started in Carter’s Church, has brought another international to the island’s programme schedule. The series, which started in 1980, is a hard news first part followed by special interest second part – highlighting subjects ranging from sport, politics, religion and drama and the arts, to the latest video releases and gardening. The other main regional news bulletins are the Lunchtime News and the Late News at 22.30 - both following the ITN News.
**NORTH SCOTLAND**

**Programmes**

Britain's most northerly Independent Television company, Grampian Television serves a population of 1.23 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 and local experts, universities and colleges, Grampian produces programmes that reflect the local community.

**Sports**

Grampian viewers informed. Wider political, economic and industrial issues in Scotland are covered weekly in North Scots, and sewing expert, Leila Aiken shows how to make attractive items for pleasure and profit in Pin Money.

The weekly current affairs programme Crustal Tunes provides items of interest for Gaelic viewers while younger viewers can enjoy the Saturday morning magazine Standte.

In the religious discussion series Church and Change leading clerics and theologians debate contemporary issues facing the church, while First Thing and Reflections provide a word of comfort, morning and evening.

Local sport features prominently on Grampian with reports in the nightly magazine and outside broadcast coverage of football, curling, ice-hockey, darts, boxing, squash, shinty, swimming, indoor hockey and bowling.

**Religious Advisers**

Rev Michael (Trowft; Church of Scotland); John M. MacLeod; Father Andrew Mann (Roman Catholics); Rev Donald Howard (Presbyterian); Revd Hamish Fleming (Episcopal); Revd Hamish Fleming (Church Of Scotland); Revd E. Shegog (Church of Scotland); Mrs Sheila Denoon (Church of Scotland); Provost Donald Howard (Educational Institute of Scotland); Mrs Sheila Denoon (Church of Scotland); Provost Donald Howard (Educational Institute of Scotland).
NORTH-WEST ENGLAND

Granada Television

Granada TV Centre, Manchester
M60 9EA
Tel: 061 762 5211
Albert Dock, Liverpool L4 4A
Tel: 051 789 9001
White Cross, Lancaster L1A 1XG
Tel: 0524 18008
30 Golden Square, London W1R 1AF
Tel: 01-934 8000

Directors

David Prowse
Chairman, Andrew Quinn (Managing Director), Harry Cole (Commercial Director), Prof. John Ashworth, Lord Evans of Yangton, Donald Barker (Director of Public Affairs), Alan Hamet (Company Secretary), Nick Phillips (Sales Director), Simon Towsey, Violan Wallace (Chief Executive, Granada International).

Programme Board

Steve Morrison (Director of Programming, Commissioning Executive, News and Current Affairs), Ray Fitzwalter, Andrew McLaughlin, Dougan, Michael Cot, Steve Howes, Features, Arts, Education, David Boulton, Rod Curts, Entertainment, Stephen Leadly, David Liddington, Sport, Paul Doherty.

Officers

Stuart Avison (Head of Design and Location Services), Carolyn Birtlett (Head of Catering), Roger Beek (Head of Events), David Black (Head of Production), Barbara Rhys (Head of Music), Tony Brux (Managing Director), Jules Burley (Head of Programme Services), Richard Ellis (Chief Engineer), Alan Gillbert (Head of Aeronautics), Gerald Hagan (Head of Scripts), David Higgin (Head of Public Affairs), Mandy Puckett (Manager, Personnel), Ivan Raw (Head of Technical Operations), Stephen Reid (General Manager, Liverpool), Jo Right (Head of Programme Planning), Ian Ritchie (Head of Production Services), Ray Sale (Regional Sales Manager), Beverley Smith (Head of Studio and Lightweight Operations), Richard Wilson (Manager, Labour Refurbish).

Below: Filming in West Berlin for Game Set and Match, Len Deighton's epic spy story.

Granada is Britain's longest-established independent television company. The first Granada programme was transmitted from the Manchester Television Centre on May 3, 1956. Now Granada's facilities include four main TV studios ranging in size from 2,400 to 7,000 square feet; a £15,000-a-day production stage (Stage One) capable of seating audiences of 1,000 for television and events and sporting events, and an historic Victorian warehouse converted into a modern production centre. A new visitors' tour facility opens in 1986. Granada has Britain's most up to date corporatised 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 field side news studios anywhere in Granadaland and be on the air instantly.

Granada is a leading participant in the British Satellite Broadcasting consortium awarded the BBS satellite TV franchise from 1986, and shareholders in Super Channel, providing a pan-European TV service.

Programmes

Regional. Granada Reports offers a seven-days-a-week North-West perspective on local, national and international news stories from the Liverpool News Centre and computer-linked newsrooms in Manchester, Lancaster and London. The Week in View takes a Friday lunch time look at the week past and the week ahead. You're Telling Us gives North West viewers a voice. Celebration covers the lively world of non-metropolitan arts. Music Alive brings the best of the region's music. Quartet covers masterclasses by the Lindsay String Quartet. This England captures the film of diversity in life in Granadaland. Down To Earth looks at life on the land. Greenprint documents a five-year ecological experiment in the region's environmentally sensitive areas. State of the Region analyses the North-South divide. New Century celebrates regional innovations and enterprise. Members Only gives MPs their own free comment slot. Flying Start runs business enterprise and job creation competitions in the region's four principal counties. Scramble helps the less fortunate help themselves. This is Your Region. Part ington Plans' at one hour each and a Saturday morning slot. Scotland's: The Countyside, a 13-part film shot in both sides of the Iron Curtain after The War was written for television by Peter Ackroyd and published as a book. Countdown. Celebrate the Derby, the Queen's Silver Jubilee, and The Audition recorded a dance competition for aspiring youngsters.

Featuring. All Our Yesterdays, presented by Bernard Braden. Socially Unacceptable, a Channel 4 series presented by Ray Gosling about changing attitudes towards human behaviour. Saturday continues its exploration of training and employment. Photos For Free, Village Roadshow and Gardners' Calender make up Channel 4's gardening programmes. Making It follows a year in the life of a young couple as they set up their own business. Single People, a one-hour-daily HIV news bulletin.

Entertainment. The Krypton Factor, a Gordon Burns events television's toughest quiz as it enters its 15th season. Bedroom Holiday, the occupant's and travel quiz. Glittering Prizes. The Magic Mystery is an annual fairy tale by Angela Carter about a young girl trapped between fantasy and reality in her own support theatre. Every Breath You Take is based on a script by Neil Dumm about the emotional effect on a 12-year-old son is diagnosed as diabetic.

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Artistic. The Trojans, a documentary on Opera North and Welsh National Opera's co-production of the Berlioz epic (186). Promenade - Vladimir Ashkenazy, John Ogdon and the Royal Philharmonic Orchestra in Szarminas's music and light show. Amalfi Coast and Nebra following the Liverpool Phil. to Granada, Spain. Festival of New Metropolarities - the best of ITV regional arts coverage. View From Mount Went (1986), an interview with William Gorgrosch, the world's only female Everest climber and Australia, Boys. The Art of the Natural world.

Sports. The Magic Mystery is an annual fairy tale by Angela Carter about a young girl trapped between fantasy and reality in her own support theatre. Every Breath You Take is based on a script by Neil Dumm about the emotional effect on a 12-year-old son is diagnosed as diabetic.

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HTV Wales, The Television Centre, Cwmbrwyn Cross, Cardiff CF1 6XJ. Tel: 0222 850 850; Telex: 490736; Telefax: 590 3325.
The Television Centre, Pentre, Cardiff CF1 1XX. Tel: 0222 850 850; Telex: 490736; Telefax: 590 3325.
HTV West, The Television Centre, Bristol BS1 6BY. Tel: 0272 773 900; Telex: 441 566; Telefax: 0272 724 200.
Cardiff CF1 9XL. Telex: 497703; Telefax: 590 325;

Directors: G. E. McWatters (Chairman and Managing Director of Programmes, Wales); G. S. Tovey (Director); M. R. Towers (Director and General Manager); C. D. Romaine (Sales Director); A. J. Burton (Director of Finance and General Manager); Mrs J. H. Merrison*; The Lord Oaksey, OBE*; Dr G. E. McWatters (Chairman of the West of England Board); P. S. B. Dromgool (Managing Director); B. J. Beloe*; Mrs H. W. Buchanan*; H. H. Davies (Chief Executive and Director of Programmes, Wales); The Hon. J. H. Davison*; T. R. Davie*; Dr T. R. Edwards, OBE*; Sir Gerard Evans, CBE*; E. R. Evans* (Director of Programmes - West of England); Mrs M. Gwyon Jones; T. Knowles; Lady Meredith*; The Lord Oaksey, OBE*; Dr G. O. Phillips*; T. D. Romaine (On-air Director); E. L. Thomas*; M. R. Towers (Director and General Manager); T. P. George (Director of Engineering); A. J. Burton (Director of Finance).

Officers of the Management Group: P. S. B. Dromgool* (Managing Director); A. J. Burton (Director of Finance); H. H. Davies (Chief Executive and Director of Programmes, Wales); R. S. Evans (Director of Programmes - West of England); T. P. George (Director of Engineering); D. D. Romaine (On-air Director); M. R. Towers (Director and General Manager); G. S. Tovey (Company Secretary).

HTV West Programmes Regional news broadcasts have been extended still further during the year to help meet the award of the MBE to senior news journalist, Bruce Hockin, in a matter of special satisfaction for the HTV team. The news output was complemented by such current affairs programming as The West This Week, Weekend Uplift, Election Special, Review of the Year and West Country Farming.

Gardening with John Atranos once held the record as television's longest running series of its kind, and Police Five reached a major milestone when the volume of stolen goods recovered through the help of viewers reached and passed the magic $1 million mark.

Community programming remains a significant strand in the output with the series The Good Neighbour Show; Problems; Helpline and Your Say meeting their valuable service. New York Film Festival awards for Best Newscast and for Consumer Journalism (Problems) were other landmarks of the year.

Documentaries Included Great Dorset Steam; a nostalgic look at the annual event driven mechanical monsters of yesterday; The South West Export Awards, a happy collaboration with industry; Along The Great Western Way, in which Clive Gunning explored the byways of Gloucestershire; At Home, where Bruce Hockin meets West Country personalities; You're the Boss, our annual search for the business leader of tomorrow; The Joint Boss, leading figures look back on a critical year in their lives; Country of the Clouds, profile of the Royal Flying Corps; Polly Henderson, a revealing study of the West Country's legendary batman; Newsround and A Bridge Too Far, engaging talents that made regional history.

Light Entertainment New ground was broken with a series that offered an exciting hour of live television, The Weekend Starts Here, also screened: Three Little Words, and Something's Coming, a musical treat for Christmas.

Drama Productions included The Heavy Newy, the tale of schoolboys who stage a rebellion; Fisguard Person, the Emmy-winning story of an orphan in search of a father; Men on the Scene, a compelling murder mystery; Adventures of a Lady, a serial set in England, France and the wilds of Canada; Photoshock and Tom, dramatisations for younger viewers; The Cinderella Ghost, a charming romp with Sir John Gielgud as the spectre; and San Justin, starring Anthony Andrews and Jane Curtin.

The Arts Series In Search of Mother Kelly's Doormat explored the life and music of Randalston Sutton; through Scene 70, we kept viewers in monthly touch with the world of the arts; Both Festivals, a taste of the region's premier musical event; Pulling Together, sea shanties; A Long Time Ago, musical nostalgia.

Sister Ffion Hocking, the HTV newscaster, who received the MBE in the Queen's Birthday Honours, interviews Somerset cricketer veteran Bill Alley.

HTV Wales Programmes The news and current affairs programmes are the flagships of the service. Over the past year, HTV has been improving and expanding its daily news service for Welsh viewers with the introduction of extra bulletins, news features in its nightly news programme, Wales on the Wire; and better visual coverage in all its news programmes. The introduction of electronic news-gathering (ENG) has facilitated many of the changes. The advent of ENG has also meant a more comprehensive coverage of Wales in

WALES & WEST OF ENGLAND

HTV's news programmes and much later deadlines for news material from West and North Wales.

The weekly current affairs programme, Wales This Week, has won many awards and has established an excellent reputation for its depth of coverage of Welsh affairs and for investigative reporting, during the General Election the Wales This Week team produced a series of Election Specials. The importance of agriculture to Wales is reflected in the foreword of the farming magazine programme, Farming Wales.

HTV Wales jointly sponsors the Welsh National Business Awards with the Western Mail newspaper. The final of this business achievement competition is televised from HTV's studios at Cwmbrwyn Cross, Cardiff. The 1986 final was preceded by a weekly series of programmes about Welsh business and industry, Wales Means Business. In addition to programmes shown on its own channel, the HTV network and on Channel 4, HTV Wales makes nine hours a week for 5W4, the Welsh Fourth Channel.

Documentaries Networked documentaries included To Ride a Wild Horse, about horse trainer Lucy Evis, and The Pit of War, a drama documentary in which the actor Peter Fincham played the part of First World War poet, Wilfred Owen. Other documentaries were Laurel and Hardy 1908-87, a tribute to HTV's founding chairman, Wynnopy Vaughan Thomas 1900-87, a tribute to another of HTV's founders, the series, A Week In The Life Of... and,see, a look at the leaders of the opposition in the Houses of Lords. The Face of the Language, also shown on Channel 4, Bmitted with a Dolphin, and B77 - When Cardiff Won the Cup.

Light Entertainment Programmes included Showbiz, which featured acts new to television from North Wales, Your Number's Up, a new quiz show, and Elfin, the chat and music show hosted by Elfin Jones.

Drama Included the highly acclaimed networked series, John Silver and Return to Treasure Island, starring Brian Blessed, and the Christmas musical, The Little Matchgirl, with Twigg and Roger Daltrey.

Music and the Arts The Story and the Song featured operatic scenes from different countries presented by Sir Gerard Evans. Other programmes included Festival Choice: Words and Music; Whom the Gods Love; One Thousand Voices and Prelude at the Castle.

Sport Regular coverage of rugby and programmes on soccer, athletics and other sports. The series Survival of the Fittest featured eight men in a test of courage and stamina in Snowdonia.

Religion, Education, Health and Family Matters Highways from Aberystwyth, Port Talbot and Swansea for the network; Wales on Whales; Wales Mountain Rescue; Looking Forward; It's in Wales, Parents and Education, Welsh Leaves of the Year, Where the Chips are Down; Fit for the Family and Plays In a Snap.

CHANNEL 4: A Dragon Has Two Tongues, a Welsh history series; The Dream that Kicks, a documentary series, and The Name of the Rose.
Below: LWT's headquarters on the South Bank.

**LONDON WEEKEND TELEVISION**

South Bank Television Centre, London SE1 9BT
Tel: 01-261 3234
Fax: 01-928 0841/45
Tel: 01-261 3123
Outside Broadcast Base: Units 1 and 2, Minerva Industrial Estate, Minerva Road, London NW1 3BD
Tel: 01-961 3511
Regional Sales Office: 6th Floor, Adamson House, Shad Thames Square, Manchester M3 1RE. Tel: 061-834 6713

**Directors**
Brian Teddy, CBE (Chairman and Managing Director); Greg Dyke (Director of Programmes); Peter Cazaly (Director of Production); Peter McNally (Group Finance Director); Ron Miller (Sales Directors); Roy van Gelder (Director of Personnel and Relations); Heather Brigitte; Roland Freeman; Roger Harrison; The Hon. David Wright; Jeremy Potter; Robin Scott, CBE.

**Management Board**
Executive Directors: Together with the following.

Appleby (Director of Engineering); Bernard Bennett (Controller of Research); Craig Pearson (Sales Controller); Sydney Perry (Director of Programme Organisation); Judith Thomas (Company Secretary); Barry Fox (Director of Legal Services); Christopher Turner (Group Chief Accountant).

**Executives**
Linda Agnew (Deputy Director of Drama); Rod Allen (Controller of Corporate Development); Sid Blumsson (Controller of Engineering Services); McVoy Bragg (Head of Arts); Warren Breach (Controller of Programme Planning, Production and Promotion); John Bromley (Controller of Sport); Ken Burley (Head of Publicity); Jeremy Caunce (Controller of Studio Production); Peter Coppel (Head of Press and Public Relations); Barry Cox (Controller of Features and Current Affairs); Don Cox (Head of Current Affairs); Don Dorling (Head of Staff Relations); Richard Hewett (Head of Special Programmes, Entertainment); Nick Elliott (Controller of Drama and Arts); Alan Evans (Controller of Programme Planning, Drama and Soledads); Philip France (Marketing Manager); Colin Freeman (Controller of Programme Budgeting and Productions); Brian Harris (Controller of Production Finance); Suzanne Halley (Head of Programme Research); Derek Hemment (Sales Manager); Jane Howland (Head of Features); Skip Humphries (Head of Music Services); Tony Kay (Chief Accountant); Paul Kiley (Controller of Project Engineering); Stuart McEnarthy (Deputy Controller of Sport); Diana Parrish (Director of Casting); Marcus Plantin (Controller of Entertainment); Les Rowbotham (Controller of Production); Gillian Shirley (Finance Controller); Alan Woodford (Controller, Production Services).

**LWTI Limited** (for programme sales).

**Directors**
Christopher Bland (Chairman); Martha Burke Hennessy; Greg Dyke; Richard Lowther; Peter McSally; Sydney Perry; Richard Price; Brian Teddy, CBE.

New York Office: Robert Shug, 444 Madison Avenue, 32nd Floor, New York, NY 10022. Tel: (212) 932 7307.

Los Angeles Office: Michael Curk, 101 Avenue Of The Stars, Suite 265, Los Angeles, California 90067. Tel: (213) 664 1816

**The South Bank Television 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 22,450 sq. ft. of floor space.

**Enquiries and Tickets for Programmes**
Enquiries about artists 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**
LWT broadcasts from its offices every evening from 6:00 p.m. on Monday evening, serving an area with a population of more than 10 million. LWT's South Bank studies and outside broadcast units produce comprehensive programming for the whole ITV network as well as for the London region transmission area. Its programmes range across the spectrum of current affairs, entertainment, the arts, sport, religion, drama, adult education, late-night television and community affairs. They cater for children and social and cultural minorities as well as for the general audience.

LWT assumes the principal network responsibility at weekends for current affairs with the widely acclaimed Weekend World, sport with coverage of national and international events such as athletics, football and boxing, and the arts with ITV's major arts programme The South Bank Show, now celebrating its tenth birthday and winner of BAFTA awards and many international prizes including the Prix Italia on three occasions.

The company provides a significant proportion of the network's drama and entertainment output and is one of the leading suppliers of programmes to Channel 4. Among the thousands of hours of programmes produced, some of the most acclaimed include Such is Life, made by Channel 4, which reached its 25th anniversary in 1987.

LWT also provides a weekly programme show, which is broadcast on the ITV network as well as for the London region. It is one of Britain's leading suppliers of programmes to Channel 4 and Channel 5, a multi-sport regional series; The London Programme; The Programme; South of Watford; Concrete Baker's Londoners; Go For Goal, and a number of special programmes.

**LONDON WEEKENDS**

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CENTRAL SCOTLAND

Trang Teng and the future of Chinese culture was raised in a documentary "Tartan Past, Chartered Future" and in coverage of the Midlothian Arts Council's Waterfest. Religious series in 1987 included "Cross Currents; Come Wind; Come Weather; Chapter and Verse; Tell the Story; Lady Colly; Songs of Celebration" and a twelve-part series for "God's War. A special Papal Mass was broadcast live to the joy of the large Catholic community in Scotland.

In sport, Scottish Television offered exclusive coverage of boxing, tennis, athletics, golf and the Women's World Netball Championships. Football is of course the main attraction in the weekly magazine "Scottsport."

In arts and entertainment, "The Hepburn Show" broke with old style entertainment and featured young talents from a new generation of Scottish entertainers. Burns Night was marked by "Two programmes: Tree of Liberty and Burns: In Search of the Auld Sanae." A troupe of handicapped youngsters performed "Honey's" epic in a moving documentary, "An Edinburgh Odyssey."

The 50th birthday of Scottish Television was celebrated with a month of specially made productions. What's on "Channel One; How; recalled," Scottish TV's early pioneering years. Birthday celebrations began in spectacular style, with a broadcast from the Bolshoi Theatre Orchestra live from Edinburgh to Eastern Europe, the Soviet Union and Scotland. The Edinburgh Festival was fully covered by "Festival Live; Festival Cinema; and the anarchic fringe review, "Acapella Now."

"The Terry Towson Show" featured the best of young Scottish talents in a late-night series. Traditional musicians got their opportunity in the series "Aly Bain and Friends." The special demands of a "National" region and the ambition to get "best of young Scottish talents in a late-night series. Traditional musicians got their opportunity in the series "Aly Bain and Friends." The special demands of a "National" region and the ambition to get "best of young Scottish talents in a late-night series. Traditional musicians got their opportunity in the series "Aly Bain and Friends."

Below: Mark McManus as Detective Chief Inspector Jim Taggart (right) and James MacPherson as Detective Sergeant Mike Irvine on the trail of a killer in "Taggart."

SOFTIE DICTIONARY

Connaughton, Glasgow (233-3R)
Tel: 0141-332 1999
7 Adelaide Street, London WC2N 4LZ
Tel: 01-836 2560
The Gateway, Edinburgh EH1 4AL
Tel: 031-557 4554
South India House, Queen Street, Manchester M3 3JL
Tel: 061-834 7621

Directors
Sir Campbell Fraser (Chairman); William Brown, CBE (Managing Director and Deputy Chairman); Alan Blackie (Director of Facilities); Hugh Henry (Chairman and Chief Executive Officer Internationally); Gus Macdonald (Director of Programmes); Alain L. Montgomery (Finance Director); Revd Kenneth Alexander; Gavin Boyd, CBE (Controller of Engineering); John Loch Kinloch (Company Secretary and Registrar); Sir Campbell Fraser (Chairman); Alan Chilton (Managing Director and Deputy Chairman); Rod Williams (Head of Drama); Andrew Crummey (Head of Enterprise); Gordon Kibbey (Head of Engineering); Brian MacLaurin (Controller; Press Relations); Robert McPherson (Controller Education, Religion and Children's Programmes and Edinburgh Controllor); Colin S. Waters (Controller of Personnel and Industrial Relations). Management Group and Officers
Peter Alexander (Head of Design and Graphics); John Baxter (Personnel Administration Manager); Ken Blackie (Controller of Programme Development); Arthur Blake (Head of Motions Pictures and Andrew Crammery (Sales Manager; Scotland); John Dunlop (Chief Engineer); Brian Durkin (Head of Presentation); Russell Gallweath (Controller of Sport); Douglas Hall (Industrial Relations Manager); Ian Johnstone (Contracts Officer); Robert Low (Controller of Drama); Ian McDonald (Technical Facilities Manager); Sean Magee (Assistant Controller of Facilities); Liz Morarity (Head of Programme Administration); George Nelson (Studio Facilities Manager); Douglas Olman (Chief Accountant); Michael Paterson (Assistant Head of Education); John Paton (Personnel Administration Manager); Sandy Ross (Controller of Entertainment); David Scott (Controller of News and Current Affairs); Cameron Slater (Head of Programme Planning); Geoff Smith (Administration Manager); Peter Smithson (General Sales Manager); Michael Trotter (Head of Programme Sales); John Warren (Head of Business Development); Rod Williams (General Sales Manager). Staff, 815

Education Advisers
Romantic Adame, Walesev Brown; Leslie Clark; Andrew Currie; Julia Durkin, Dr. Edie Crain, CHE; Joseph Hendry; Dr. Elizabeth Leonard; Richard MacGregor; A. W. Miller; A. Nicholson; George Paton; Ivar Sutherland; J. Wallace; Douglas Wei; A. F. Whyte; plus representatives of the Convention of Scottish Local Authorities.

Religious Advisers
Rev. Douglas Alexander; Ann Allen; Professor Tom Carlyle; Revd Tom Connolly; Revd Maxwell Craig; Mary Cullen; Fergru Macdonald; Brian Macintosh; Lizz Spera; Canon Kenyon Wright.
THAMES TELEVISION
London: Thames Television House
306-316 Easton Road, London
NW1 3BB
Tel: 01-387 9494
149 Tottenham Court Road, London
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Tel: 01-898 5190
Teddington: Teddyton Lock,
Teddington,
Middlesex TW11 9NT
Tel: 01-443 9151

Regional Sales: Norfolk House,
Smallbrook Queensway,
Birmingham B5 4LJ
Tel: 021-643 9151

Mobile Division:
Twicklsham Road, Haulworth, Middlesex
Tel: 01-898 0111

Below: Thames
Television is responsible
for a wide variety of
programmes on the ITV network.

EXECUTIVES: Roy Addison (Press and Publicity Director); Ronald Allison (Director of Corporate Affairs); Fred Atkinson (Director of Production); Derek Baker (Assistant Company Secretary); Bob Burrows (Controller, Sport and Life); Paul Cheffins, MBE (Controller, Sales and Administration); James Carsos (Controller, Programme Administration); Dave Cotrell (Technical Controller, East); Mike Cockil (Technical Controller, North); Howard Davies (Controller of Light Entertainment from March 1988); Patrick Downing (Controllers, Visual Services); Catherine Freeman (Controller), Graham Cameron; James Gilbert (Head of Comedy Programmes); William Goddard (Head of Presentation); Mike Harvey (Controller, Press and Publicity); Alan Horrocks (Controller, Children's and Education Dept.); Ian Howard (Controller of Contracts); Philip Jones, OBE (Controller of Light Entertainment until March 1988); Peter Kew (Head of Central Planning); Paul Lewis (Assistant, Advertising); Light Entertainment); Geoffrey Lugg (Head of Programme Liaison); David Marshfield (Controller, Marketing); Ian MacGoltd (Controller, Technical Operations); Ian Martin (Head of Documentaries); Ewart Needham (Head of Film); Anthony Parkinson (Controller, Administration); Tim Riordan (Controller, Programme Planning and Presentation); Barrie Sales (Controller, News, Current Affairs and Documentaries); Brian Scott (Chief Engineer); Lloyd Shirley (Controller of Drama); Mark Stephenson (Director of Staff Relations); Douglas Thorne (Controller, Research and Marketing Services); Brian Walcroft (Assistant Controller, Drama); John White Jones (Production Director, Teddington);

THAMES TELEVISION INTERNATIONAL
Richard Dunn (Chairman); Mike Phillips (Managing Director); Derek Hunt, Philip Jones, OBE; Ben E. Marr; Roger Miron (Sales Controller).

COSGROVE HALL PRODUCTIONS
Albany House, 5 Albany Road, Chorlton-cum-Hardy, Manchester M21 3BL. Richard Dunn (Chairman); Brian Cosgrove (Executive Director); John Hambley (Chief Executive); Mark Hall (Executive Director); Ben E. Marr; Mike Robinson (Sales Controller).

EUSTON FILMS LTD
366 Easton Road, London NW1 3AI. Richard Dunn (Chairman); John Hambley (Chief Executive); Lord Brabourne; Derek Hunt; Mike Phillips; Lloyd Shirley; Colin Wills.

PROGRAMMES: From Monday to Friday each week, Thames Television transmits to more than 10 million people in and around the London area. Since 1968 Thames has produced thousands upon thousands of hours of programming for its viewers in London, as well as for millions of others around the ITV network, and its substantial audiences throughout the world. Thames contributes to every programme category offered by ITV. From its studios on the Easton Road in Central London, and on the River Thames at Teddington, Middlesex, ITV's largest company produces major drama, entertainment, documentary, current affairs programmes and it also contributes a substantial amount of religious, children's and educational programmes. With its large outside broadcast units, Thames also

LONDON WEEKENDS

masterminds much of ITV's coverage of sport as well as special events, such as Royal Weddings and Firework for Elizabeth which celebrated the Queen's 90th birthday.

Two subsidiary companies - Euston Films making filmed drama and Manchester-based Cosgrove Hall making model and drawn animation - complete Thames's programme team. A third subsidiary, Thames Television International, sells Thames programmes around the world.

Earlier this year, Thames was saluted in New York by the American television industry, to mark the quality and range of its programmes. But the company's master plan - it has done for 38 years - to its programmes and its viewers at home.

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Two subsidiary companies - Euston Films making filmed drama and Manchester-based Cosgrove Hall making model and drawn animation - complete Thames's programme team. A third subsidiary, Thames Television International, sells Thames programmes around the world.

Earlier this year, Thames was saluted in New York by the American television industry, to mark the quality and range of its programmes. But the company's master plan - it has done for 38 years - to its programmes and its viewers at home.

THAIMS MINDER: The Hill; The Secret Diary of Adrian Mole April 1989; The Growing Pains of Adrian Mole; Rumpole of the Bailey; Paradise Postponed; King and Castle; The London Embassy; Gems.

CHILDREN: Sooty; Button Moon; Wind in the Willows; Cockleshell Band; The Gemist Factor; The Finding; Rainbow; Splash.

EDUCATION: A Woman's World; Catherine; Brief Lives.

CURRENT AFFAIRS: Thames News; Reporting London; This Week; The City Programme.

SPORTS AND OTHER PROGRAMMES: London Personality of the Year; ice skating; gymnastics; Mulwark Sport Special; football; snooker; darts; boxing; athletics; Cricket Cheats; Sports World Extra.

SPECIALS: Miss UK, Miss England; Miss World; Royal Film Premiere; Wish You Were Here . . . ; Standard Drama Awards.

LIGHT ENTERTAINMENT: Eric Sylvest; Benny Hill; Mike Yarwood; Des O'Connor; Jim Davidson; Michael Barrymore; TV Times Top Reporters; This Is Your Life, Give Us A Clue, Strike It Lucky; Looks Familiar; Name That Tune; Whose Baby; What's My Line?

FESTIVAL OF THE ARTS: Andy Capp; Never The Twain; All In Good Faith; Singer's Day; Production Houses; All at No.3; Puff; Home James; After Harry; Fresh Fields; Full House.

DOCUMENTARIES: Attack On The Liberty; Earth; Master At The Farm; Witness: On The Margin; The Grand Tour; Another Side of London; Buster Keaton; A Hard Time; Life; Your Life; Give Us A Clue, Strike It Lucky; Looks Familiar; Name That Tune; Whose Baby; What's My Line?

SPECIALS: Andy Capp; Never The Twain; All In Good Faith; Singer's Day; Production Houses; All at No.3; Puff; Home James; After Harry; Fresh Fields; Full House.

DOCUMENTARIES: Attack On The Liberty; Earth; Master At The Farm; Witness: On The Margin; The Grand Tour; Another Side of London; Buster Keaton; A Hard Time; Life; Your Life; Give Us A Clue, Strike It Lucky; Looks Familiar; Name That Tune; Whose Baby; What's My Line?

SPECIALS: Andy Capp; Never The Twain; All In Good Faith; Singer's Day; Production Houses; All at No.3; Puff; Home James; After Harry; Fresh Fields; Full House.

DOCUMENTARIES: Attack On The Liberty; Earth; Master At The Farm; Witness: On The Margin; The Grand Tour; Another Side of London; Buster Keaton; A Hard Time; Life; Your Life; Give Us A Clue, Strike It Lucky; Looks Familiar; Name That Tune; Whose Baby; What's My Line?

SPECIALS: Andy Capp; Never The Twain; All In Good Faith; Singer's Day; Production Houses; All at No.3; Puff; Home James; After Harry; Fresh Fields; Full House.
**Advisory Boards**

TSW has 38 members on six separate advisory boards covering agriculture, art, education, industry, politics and religion. There are also fisheries and gardening and horticulture sub-committees.

**Studio Facilities**

After completing a £1.5 million expansion and re-equipment programme, TSW this year started construction of additional educational and administrative accommodation. The company also took the opportunity to redesign the reception area, enlarge the staff restaurant and to increase the TSW social club facilities.

**Training**

In September, TSW took on the first four apprentices ever to be trained by ITV in the South West. In addition the company had five trainees from the Youth Training Scheme and two general engineering trainees.

**Regional Offices**

In addition to its regional sales office in Bristol and a representative in North Devon, TSW opened a new regional office in Yeovil at the new Quarmdown shopping complex. This new office is the base for two journalists and news crew, and it affords the public the opportunity of making enquiries about TSW and its programmes and purchasing TSW memorabilia.

In addition to its regional offices, TSW was represented by its 1200 sq. ft. exhibition vehicle at events throughout the South West, including the Devon County Show, Royal Bath and West Show, Royal Cornwall Show, Stithians Show, Yeovil Festival of Transport, Exeter Air Days, Plymouth Navy Days, North Devon Show, Cornwall Gardens Festival and the Dorchester Show.

**Awards**

1987 brought TSW's total number of awards to more than 40 in five years. The Houston International Film Festival alone gave nine awards to TSW programmes, including gold awards for local news and religion and ethics, a silver award to the Tuesday View consumer affairs programme, and bronze award for the documentaries Two Farms From Pre-History, One Port Of Ud, Hilda's Book, and War At Now and the experimental video poetry programme The Silver Trail.

**Programmes**

TSW's nightly news programme Today benefited last year's introduction of portable single cameras by increasing the number of regional news items in programmes. The use of ISC also meant increased visual coverage of news in TSW's four daily news bulletins. Friday's Today Programme was expanded from 30 minutes to the hour-long The Friday Show with Kenneth MacLeod, where the regional news is followed by a light hearted look at local events. Tuesday evenings provided an early evening slot for Tuesday View, a monthly current affairs programme, Consumer File, The Boat Show and the natural history magazine Wild About the West.

Network programmes from TSW included the seven-part instructional riding series Horse Sense with former Olympic medallist Mary Gordon-Watson; the natural history quiz Answers to Zeneth with Nigel Marven; and the six-part series Bats in the Belfry for About Nature; another series of That's My Dog with Derek Robinson, the hour-long documentary Narrow: Diving to Disaster; the health education series Food - Fad or Fact? with Joan Shelton, which launched the health and family strand of ITV's daytime schedule; Get Fresh (focussing on Plymouth and Newquay), Dining With The Belfry (Cornwall and the Isles of Scilly); TSW producers for Channel 4 included a second part of Robinson County and Some Days Gone, a border-leap by Barbara Angell for the 'First Night' series of plays by writers new to television.

TSW's continuing commitment to the arts was realised in the nationwide TSW/Half Art exhibition, the most ambitious public art event ever staged in Britain. On nine sites throughout the country, 12 artists produced three-dimensional work. Dartmoor's Belvedere Tor, the only rural site in the project, was the subject of the regional documentary There Are No Plans On Dartmoor. The emphasis on arts continued in The Silver Trail, two programmes which offered eight poets the challenge of representing their work in visual form.

**DOCUMENTARIES**

- Glendorne - A Stag of Recovery
- A Head of Time; One Per Cent of Us; Narrow: Diving to Disaster
- Hides: Book; War At Now and the Belfry
- Harried into Eternity (Exeter Theatre Royal Fire); World's Words, NEWS MAGAZINE: Today; The Friday Show

**NATURAL HISTORY**

- Wild About the West
- Cornwall Gardens Festival
- Gardens for All

**EDUCATION**

- Horse Sense; Food - Fad or Fact?
- The South West Week; South West Weather and Shipping Forecast
- Newsport; Tuesday View; Current Affairs
- Consumer File; Some Days Gone

**LIGHT ENTERTAINMENT**

- That's My Dog
- Today's Entertainment: That's My Dog
- Answers to Zeneth
- That's My Dog
- Answers to Zeneth
- That's My Dog
- Answers to Zeneth
Below: Presenter Anne Diamond and weather girl Trish Williamson.

SATURDAY: 6.00 a.m. - 7.20 a.m. News, weather, sport and regional reports on special events being held that weekend. 7.25 a.m. - 9.25 a.m. The Wide Awake Club, a two-hour magazine programme for children including competitions, features, news, games and cartoons.

SUNDAY: 6.00 a.m. Open College: The Open Exchange, 6.55 a.m. - 7.00 a.m. Sunday Comment, a short religious feature followed by children's programmes. 8.30 a.m. - 9.25 a.m. The Sunday Programme, comprising a review of the important news events of the week, together with interviews with major political or public figures.

The weekday programme features regular presenters who appear five days a week and are, therefore, familiar to the viewers. Apart from the main presenters - Anne Diamond, Mike Morris, Richard Keys, Jayne Irving and Kay Burley - there are a number of personalities who appear on the programme, such as Lizzie Webb with a twice daily keep-fit routine, Trish Williamson with regular weather forecasts throughout the programme, Jimmy Greaves, with highlights of the week's viewing on TV, and Gyles Brandreth with his popular 'Popshot Snapshots'.

The lively and friendly atmosphere which characterises the programme is one of the principal reasons why TV-am has captured and retained a major share of the early morning television audience across the UK.

NEWS News and current affairs are central to the programme, providing 70% of the content of Good Morning Britain, accounting for a high proportion of total programme costs. The programme includes ten-minute news bulletins on the hour and five-minute bulletins on the half-hour. Most of the news material included in the programme is produced by TV-am itself.

The senior news editors all have considerable experience in news reporting and there is a team of 27 on-camera reporters. TV-am has nine four-man ENG crews each comprising a journalist, a cameraman, a sound recordist and an electrician. In addition, there is an outside broadcast unit with a three-camera capability for coverage of events which are too extensive to be carried out by the ENG crews. TV-am's policy is for an on-camera TV-am reporter to cover every major news story - national and international. Microwave equipment links the ENG units or the outside broadcast unit to the main studio. This enables TV-am to broadcast live news material from these sources.

In the last year important events covered by TV-am's on-camera reporters included the Queen's visit to China, when live reports were featured daily on Good Morning Britain, the Zeerijp ferry disaster, and the Iran-gate hearings in Washington. In the UK, TV-am mounted its largest ever news operations to cover the 1987 General Election. It involved 20 senior journalists, 11 news crews, three senior reporters following the main party leaders throughout the campaign, exclusive reports from TV-am's regional studios, leading political parties appearing every morning on the programme, and a daily rolling opinion poll, the first to be commissioned by television.

On Election results day, June 12th, TV-am presented a specially extended edition of Good Morning Britain, beginning at 6.00 a.m. and running through until 9.25 a.m. It featured ten outside broadcasts from around the country, a panel of politicians and political experts and hourly and half-hourly news bulletins from ITN.

The company also has agreements with Independent Television News (ITN) and World Wide Television News enabling it to broadcast material made available by those companies. In addition, TV-am has agreements or arrangements with international television companies and agencies which give it the right to use material from those sources in the programme.

TV-am has regional studios and staff in Manchester, Cardiff, Glasgow and Belfast, with an unmanned studio in Birmingham.
SOUTH AND SOUTHEAST ENGLAND

TVS TELEVISION
Television Centre, Southampton SO14 5HZ
Tel: 0703 342411 Fax: 47277
Television Centre, Vinters Park, Maidstone ME14 5SA
Tel: 0622 691111 Telex: 965911
Dorset BH15 1UG
Tel: 01202 46375
Brighton Centre, King's Road, Brighton BN1 2ST
Tel: 0273 20055
Peter House, Oxford Street, Manchester M1 5AC
Tel: 061 230 2862

Directors
Lord Hestor of Facechurch (Chairman); James Catward (Chief Executive); Anthony Brook (Managing Director); Alan Boyd (Director of Production); John Evans (Director of Sales & Marketing); Malcolm Tripeyne (Managing Director; TV Production); Graham Heart (Director of Production).

Executives
Hugh Johnson (Controller; Marketing Services); Clive Jones (Deputy Director of Programmes); John Kenneth (Chief Engineer); Anthony Stevens (Director of Finance; TV Production); Richard Triance (Controller; Programme Business Affairs); Alan Hargreaves (Company Secretary); Andrew Barnes (Controller; Regional Sales); Mike Bagnall (Controller; Production Planning); Graham Jeneson (Controller; Drama); John Kocy (Controller; Entertainment); Martin Fox (Controller; Archive Sales); Tony Evered (Controller; Presentation, Planning & Promotions); Bill Griffith (Controller; Production Operations); Nigel Pickard (Controller; Children's Programmes); Mark Flesworth (Executive Assistant to the Chief Executive); Mike Southgate (Controller; Programme Acquisition & Finance); Gordon Tucker (Controller; Press & Public Relations); Peter Williams (Controller; Factual Programmes); Mark Andrews (Editor, Coast to Coast, South East); Andrew Barr (Head of Religion); Philip Gledser (Head of Science & Industry); Anthony Howard (Head of Regional Documentaries); John Hines (Public Relations Manager); Joe McMillon (Regional Sales Controller); John Miller (Head of Features and Education); Mike Hogan (Promotions & Publicity Manager); John Robertson (Regional Sales Manager); Mark Sharmam (Head of New and Sport); Rev Smith (Executive Production); Simon Theobalds (Regional Executive, Reading); Vic Wadering (Editor, Coast to Coast); Michael Waterman (Regional Executive, Northern).

Nationally, TVS instigated and co-ordinated Emergency 999 which followed the activities of the emergency services nationwide with live programming across a weekend. 

Pranks on the Air, ITV's first ever fashion show, enjoyed two series hosted by Marie Helvin and Mariel Gray. TVS also made The Television Show for network transmission.

Britain from Ceremony to Soccer were covered, and for Channel 4 48 half-hour programmes brought the excitement of the American Cup to UK viewers in Down for the Cup.

Richard Branson's crossing of the Atlantic yielded two-and-a-half hours of ITV programming, plus a one-hour special for Channel 4.

Promises and Peril reviewed the state of our educational system on ITV with a channel 4 repeat, and there were 14 further Human Factor episodes about people facing problems or crises in their lives.

In An Idea of Europe Richard Hoggart visited 12 countries in Western and Eastern Europe in search of the continent's heritage and cultural unity. Single documentaries included The Princess and the Children, which featured HRH Princess Anne, and for the first time cameras were allowed inside the Bank of England and in Parkhurst prison. Further afield, a film showed the launch of Noddy in America, and Zulzki Witness looked into the effect of French nuclear testing on the natives of the island.

In music, Easter Together piloted a novel idea with viewers phoning in to request their favourite hymn; and the Cowledit Card Service at Winchester Cathedral was recorded for Christmas transmission on the network. The Bournemouth Symphony Orchestra featured with outstanding soloists and vocalists in Oman Arnel Hughes Conducts. 1987 also saw the return of TVS to Glyndebourne, recording Sir Peter Hall's production of Le Traviata as the first of a long-term commitment to coverage of Glyndebourne productions.

In drama, C.A.T.S. Eyes returned with another successful series and Wolf to the Slaughter, adapted from the detective novel by Ruth Rendell, went straight into the national top ten. Two further Rendell series are being made for television in the current year. Exclusive series, with Maureen Lipman and Patricia Hodge, was an important contribution to Channel 4's drama season. Also for Channel 4, Danny Glover starred as Mandela, with Alfre Woodard as his wife, in one of the year's outstanding television dramas. Jack Rosemond's Day to Remember, a bitter-sweet comedy with George Cole in the lead role, was acclaimed by critics and audience alike.

The highly talented Bobby Ewing and Jessica a Martin returned in another series, and the first series of Five Alive introduced five exciting new comedians led by Peter Piper and Brian Codley. Summertime Special from the Bournemouth International Centre returned to the nation's screens, and the national Corporation, with guest stars including Cliff Richard, Rita Coolidge and Lulu, and many top stars of British and international entertainment. TVS made a special contribution to the region's theatre with the star-studded TVS Salutes the Mayflower which was subsequently re-edited for network transmission.

No. 74, the network's flagship programme for children, was expanded to two episodes a week. Do It presented a fascinating range of practical activities, while Running Loose was a documentary series portraying the reactions of a group of urban children when transported to a country setting. Four plays were contributed to the Drumnasine series. The Worldwide game show enjoyed another successful run and Station Station used the novel technique of puppets to present a new series for children about popular science.

Below: The drama series Wolf to the Slaughter featured George Baker (right) as Detective Chief Inspector Reg Bevan and Christopher Ravencroft as his assistant Detective Inspector Mike Burden.

TVS TRUST The Trust has donated over $1,250,000 to a wide range of local charities and community projects since its inception five years ago. The Trust, governed by Baroness Sharpies, headed by Barrow Sharples, awarded grants this year from $225 to $21,000 over three years to the Cancer Relief Macmillan Fund for an educational project involving Southampton University, Mountbatten House, a Macmillan continuing care home within the city. The Trust has also contributed an income of $8,000 from TVS and an equivalent to 5% of the company's distributed dividend.

I BA YEARBOOK 175
**NORTH-EAST ENGLAND**

Further contribution studio which is also linked back to Newcastle and Middlesbrough.

**Programmes**

*Factual,* *Northern Life* continued its unparalleled coverage of daily life in the region from its studios at Newcastle, Middlesbrough and York. It was the first to carry the news of the Teesside child abuse crisis and scored a notable triumph with the half-hour special *Freedom and Friendship* covering the visits of the Duke and Duchess of York and ex-president Jimmy Carter to the region. It was also *Northern Life's* uncovering of new evidence which led police to re-open the files on the Angus Sibbett murder. David Bellamy's controversial networked series *Turning the Tide* explored the social and economic realities behind major environmental issues; while Father Tom, celebrated the life and work of a Tyneside-born priest who raised £35 million for the Third World with the help of Frank Sinatra and a host of show business celebrities. Regional programmes included *Face the Press: Nighttime, First Edition*, a new series covering arts, politics and industry; and *What Would You Do?* introduced the first blind presenter on a mainstream consumer programme. *Cross Your Fingers and Go For It!* provided a documentary portrait of two brothers who built their own racing yacht and competed in the Carlsberg 36 transatlantic race. *Farming Outlook* continued to win awards and produce reports on major issues as well as a colourful Channel 4 documentary on legendary rock star Ian Anderson of Jethro Tull who runs a successful salmon farming enterprise in Scotland. The Channel 4 series *Listening Ear* took the theme of equal rights for deaf people, while in the daytime schedule *At The Works* viewed 19th-Century Middlesbrough through the eyes of women on a New Opportunities course. *Morning Worship* came from Bishop Auckland, Hamburgh, Pittington, Durham and Newcastle. Other religious programmes ranged from the cheerful *Hello Sunday* to late-night epilogues and four programmes for Sir Harry Secombe's *Highway*. Religious and moral leaders faced searching issues in the new series *Inquisition*, and *Straight Talk* discussed topical teenage issues. In sport, *Extra Time* continued to increase its audience and mounted major OB coverage of international diary, racing and bowls, featured first class cricket and league soccer and branched out with extensive coverage of ice hockey.

**Entertainment**

Tyne Tees scored another first when *The Itlory* opened its doors in June, with David Jensen and Kevin Sharkey as the hosts and a chart which united both Independent Radio and Television. Emmy award winner *Supergrans*, hit the screens again in a new series, *Supergrans II*, which has even been sold to China. *Chain Letters* with Jeremy Beadle launched ITV's biggest* time-pegged* crime drama which provided a battle of wits for word game addicts and viewers alike. Arts programmes included the radical arts magazine *The Movie*, the networked Easter story musical *Behind the Moon*, Channel 4 documentary on local born Thomas Allen, internationally renowned opera baritone; the award winning *Wild About Lizzy* and a wide range of documentary specials. *How Dare You!* remained Britain's craziest children's networked game show.

**ITV's chart show.**

Presentation Manager); J. McCann 
(Chairman); L. C. Mulvaney (Programme 
Controller); R. E. Benner, OBE; 
Hehir (Programme Services Manager) 
(Vice-Chairman); J. D. Smyth 
(Financial Controller/Company 
Secretary); Mrs H. J. Clarke 
(Managing Director); J. B. Waddell (Director 
Technical 
Office); P. Battle 
(Marketing Manager); P. P. Gallagher; M. Murphy; 
Gordon Burns as host and a selection of 
which was won by one of the programmes in the 
theatre and films, including a look 
led and produced by UTV. It took its 
management for the river Erne. 
Machine of the Year in 1986, 
Northern Ireland market. 
IBA YEARBOOK 
NORTHERN IRELAND 
IBA YEARBOOK 
NORTHERN IRELAND 
Havelock House, Ormeau Road, 
Belfast BT7 1EB 
Tel: 0232 328122 FAX: 0232 246895 
Telex: 177065 
6 York Street, London W1H 1PA 
Tel: 01-486 5211
over-subscribed, and as programme makers by winning several notable awards.

Perhaps the most significant achievement was the selection of Yorkshire Television to represent the ITV network in both documentary and drama at the prestigious Prix Italia television festival. A Gold Award went to the comedy series Room at the Bottom at the international festival in Bari, Italy. The Prix Italia documentary was The Falklands War - The Untold Story', the two-hour First Tuesday special transmitted on the fifth anniversary - April 1987 - of the outbreak of the conflict. It was later shown across the United States on the 'Today Show' channel and honoured with special screenings at New York's Museum of Broadcasting.

First Tuesday continued to produce excellent programmes and was equally impressive as his wife. Service using a Rolls-Royce bought with style of the series Flying Lady, starring Dordogne. Audiences enjoyed the gentle handling and was filmed in Amsterdam, perhaps the most significant Yorkshire Television's drama output. The play Scab, based on the miners' strike, won prestige awards. Perhaps the most significant Yorkshire Television to represent the ITV network in both documentary and drama at the prestigious Prix Italia television festival. A Gold Award went to the comedy series Room at the Bottom at the international festival in Bari, Italy. The Prix Italia documentary was The Falklands War - The Untold Story', the two-hour First Tuesday special transmitted on the fifth anniversary - April 1987 - of the outbreak of the conflict. It was later shown across the United States on the 'Today Show' channel and honoured with special screenings at New York's Museum of Broadcasting.

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Managing Directors, and its main task is the coordination of the industry requiring a co-ordinated and effective Secretariat to service those needs of the ITV companies. The organisation provides a central body is the Council, comprising all the members of the ITV companies. The Association has a special Secretariat to determine the joint policy of the ITV companies operating in Great Britain and Northern Ireland. Its national agreements and provision of national level, the interpretation of national agreements and provision of advice to companies.

**Senior Executives**
- Mike Batchelor (Deputy General Manager); Roger Lancaster (Head of Production); Michael Morris (Managing Editor); Stewart Parris (Deputy Editor); Norman Rees (Chief Assistant Editor); Derek Taylor (Head of Operations); Derek Walker (Staff Controller); Peter Ward (Director of Broadcasting); Hugh Whitcomb (General Manager).

**Managers**
- Jill Chisholm (Editorial Manager); Arthur Clifford; ORZ (Head of Audience Services); Peter Cole (Deputy Managing Editor); Derek Dowsett (Programme Editor, News at 5.45); Margaret Eales (Senior Foreign Editor); Diana Edwards-Jones, ORH (Head of Programme Directors); John Kevlin (Manager, Electronic Newsgathering); Jim Green (Head of News Information); Chris Gray (Head of Draughts Administration); Peter Hall (Oracle News Editor); Nigel Hancock (Senior News Editor); Peter Hubbard (Manager, Operations Planning); Ronnie Hubbard (Head of Assignments); Martyn Hurst (Manager, Production Planning); Michael Jensen (Manager, Hire of Services); Chris Long (Manager, Computing & Graphics); David Mannion (Deputy Editor, Channel Four News); Phil Martine (Head of Engineering Projects); Peter Marchant (Deputy Manager of Engineering); Gary Mathias (Assistant Editor); Alan Moore (Manager, Operational Resources); Mike Neusten (Head of Communications Engineering); Ross Pipe (Manager, Technical Operations); Lawrie Road (Manager, Studio Services); David Boycott (Company Secretary & Administration Manager); Rob Reay (Operations Controller); Geraldine Sharpe Newton (Head of Public Relations); Terry Shaw (Head of Production Resources); Richard Tate (Editor, Channel Four News); Ted Taylor (Head of Production); Sue Tinson (Associate Editor); David Warner (Manager, Film Library).

**OrACLE TELETEXT**
Craven House 25/32 Marshall Street, London W11 1LL
Tel: 01-434 3112
Telex: 881809 Fac: 01-437 8974

**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 services are supplied by Oracle's unit at ITN; national features and service information are produced from the centre in Craven House. Oracle broadcasts regional TV Guides, weather information and a What's On Guide for each ITV area. It also provides a successful medium for both national and regional advertisers.

**Directors**
- Peter Bailey (Chairman); Richard Brooke (Financial Director); David Klein (Editorial Director); Robbie Alexander (Sales Director); Sir Brian Bailey, CBE, James Gatward, Derek Hunt; Brian Tesler, CBE.

**INDEPENDENT TELEVISION ASSOCIATION**
9 Great Sutton Street, London WC1G 8DA
Tel: 01-323 3222

**Constitution**
Independent Television Publications Ltd. is owned by the fifteen ITV companies operating in Great Britain and Northern Ireland. It publishes TV Times and Look-in.

**Directors**
- George A. Cooper (Chairman); Alwyn Wise (Managing Director); Anthony Peagam (Editor, TVTimes); Jeffrey Kalman (Financial Director); Frank Farmer (Advertisement Sales & Marketing Director); William Brown, CBE; Richard Dunn; Don Harker; Peter McNally; David S. McCull; Leslie Hill; David Beay; Sir Brian Bailey; James Gatward; Bruce Gyngell; James Graham; Desmond Smyth; Donald Waters; Patrick Drumgoole; Cllve Leach.

**Chairman's Committee**
George A. Cooper (Chairman); Alwyn Wise (Managing Director); Anthony Peagam (Editor, TVTimes); Frank Farmer (Advertisement Sales & Marketing Director); William Brown, CBE; Donald Harker; Peter McNally; Richard Dunn.

**Senior Executives**
- Alwyn Wise (Managing Director); Jeffrey Kalman (Financial Director); Anthony Peagam (Editor, TVTimes); Frank Farmer (Advertisement Sales & Marketing Director); Peter Barter (Production Director); Nigel Cole (Director of Promotion and Publicity); Kelvin Tavener (Sales Director); Ben Harman (Marketing Director).

**INDEPENDENT TELEVISION BOOKS LTD**
A wholly-owned subsidiary company of Independent Television Publications Ltd., based at Tottenham Court Road, which publishes books and other publications related to TV.

**Directors**
- Alwyn Wise (Chairman); Jeffrey Kalman; Anthony Peagam; Colin Shelbourne; Kelvin Tavener.

**PURSELYNN LTD** (Independent Television Marketing Enterprises.)
A wholly-owned subsidiary company of Independent Television Publications Ltd., based at Tottenham Court Road, which provides marketing and ancillary publishing services to the parent company.

**Directors**
- Alwyn Wise (Chairman); Nigel Cole (Chief Executive); Anthony Peagam; Jeffrey Kalman.
**The ILR Companies**

### RADIO AIRE

**Leeds**
PO Box 362, Leeds LS1 1LR
Tel: 0532 474259

*828 kHz (362 metres), VHF 96.3 MHz* AIR DATE: 1.8.81

**Directors**
- R. M. Walker (Chairman);
- R. G. Gibraid (Deputy Chairman);
- D. R. Magner (Managing Director);
- L. H. Silver;
- Mrs M. C. Cooper;
- Mrs P. L. Laneley;
- P. Sult
(Sales & Marketing Director).

### BEACON RADIO

**Wolverhampton & Black Country/Shrewsbury & Telford**

267 Tenterhall Road, Wolverhampton

*1548 kHz (194 metres), VHF 97.2 MHz* AIR DATE: 21.10.74

**Directors**
- A. W. Hunt (Chairman);
- A. V. Mullett (Managing Director);
- H. J. Hill;
- L. Barrowes;
- D. Haynes;
- J. B. Plant
(Financial Director);
- P. Selby;
The Bt. Box, The Earl of Bradford;
Mrs P. Green.

**Beacon Radio**

**Radio**

**Swindon**

*828 kHz (362 metres), VHF 96.3 MHz* AIR DATE: 1.9.81

**Directors**
- Mrs W. M. C. Coburn;
- J. Howard;
- M. D. Johnson;
MME. J. Patrick;
P. P. A.
Pinell;
Mrs E. Swainson;
THE L. L. A.
Trenchway (Company Secretary).

### BRMB RADIO

**Birmingham**

Radio House, PO Box 555, Aston Road North,
Birmingham B6 4BX

*1152 kHz (201 metres), VHF 95.8 MHz* AIR DATE: 16.10.73

**Directors**
- A. J. Parkinson (Chairman);
- I. D. Bailey (Managing Director);
- G. N. Battman;
Mrs M. A. Brown;
CR, JP;
Mrs A. M. C. Coburn;
J. Howard;
M. D. Johnson;
MME. J. Patrick;
P. P. A. Pinell;
Mrs E. Swainson;
THE L. L. A.
Trenchway (Company Secretary).

### RADIO BROADLAND

**Norwich & Great Yarmouth**

St. George's Plain, 47/49 Colegate,
Norwich NR3 1DB

*1152 kHz (260 Metres), VHF 96.4 MHz* AIR DATE: 19.2.74

**Directors**
- H. D. Cargill (Chairman);
- G. R. Stuart (Managing Director);
- R. C. Frostick (Company Secretary);
- W. H. Beets;
M. S. Bradbury;
P. P. Desborough;
E. Francis;
M. B. Blackledge;
R. D. Clark;
H. G. Harrison;
C. R. Mason, TD
(Managing Director);
T. D. Directs
- G. L. Corlett (Chairman);
- C. R. Burton (Chief Executive);
- R. B. Marsh (Deputy Chairman);
- T. D. Smith (Managing Director);
- W. H. Allardice;
Mrs R. Barracliff;
A. Bleasdale;
K. A. Dodd;
MME. P. Marsden;
Mrs M. G. Rogers;
B. H. Rushworth;
M. I. John;
G. C. Thomas.

### CAPITAL RADIO

**London - General and Entertainment**

Euston Tower, London NW1 3DR

*1548 kHz (104 metres), VHF 95.8 MHz* AIR DATE: 1.9.81

**Directors**
- Sir Richard Attenborough;
- Mr. G. E. Hart (Managing Director);
- R. R. White;
A. F. Bartlett;
W. H. Beets;
K. G. Copeman;
R. Gawn;
H. G. C. R. Mason, TD
(Managing Director);
T. D. Directs
- P. L. Burton (Chairman);
- C. R. Burton (Chief Executive);
- M. H. Blackledge;
R. D. Clark;
H. G. Harrison;
A. J. Hoy;
A. A. T. lrvine;
Miss J. L. M. McDonald;
P. P. A. Pinell;
Mrs E. Swainson;
THE L. L. A.
Trenchway (Company Secretary).

### CHILTERN RADIO

**Luton/Bedford**

Chiltern Road, Duree Risit L71 0HR

55 Goldington Road, Bedford MK40 3LN

*828 kHz (362 metres), VHF 97.6 MHz* AIR DATE: 1.8.81

**Directors**
- W. A. W. Gunton (Chairman);
- D. H. P. Fothergill (Managing Director);
- M. H. Blackledge;
R. D. Clark;
H. G. Harrison;
A. J. Hoy;
A. A. T. lrvine;
Miss J. L. M. McDonald;
P. P. A. Pinell;
Mrs E. Swainson;
THE L. L. A.
Trenchway (Company Secretary).

### RIO CITY

**Liverpool**

PO Box 85, Liverpool L1 1LR

*1548 kHz (194 metres), VHF 96.7 MHz* AIR DATE: 21.3.74

**Directors**
- G. L. Corlett (Chairman);
- B. Marsh (Deputy Chairman);
- T. D. Smith (Managing Director);
- W. H. Allardice;
Mrs R. Barracliff;
A. Bleasdale;
K. A. Dodd;
MME. P. Marsden;
Mrs M. G. Rogers;
B. H. Rushworth;
M. I. John;
G. C. Thomas.
COUNTY SOUND RADIO

Guidford
The Primary, Guildford GU1 4YX
Tel: 0483 505566
1476 kHz (203 metres), VHF 96.4 MHz
35-37 St. David's Hill, Exeter EX4 4DA
Exeter/Torlimy
DEVONAIR RADIO

Exeter/Torbay
35-37 St. David's Hill, Exeter EX4 4HA
Tel: 0392 30703 Telex: 42496
102.5 kHz (261 metres), VHF 96.4 MHz
The Friary, Guildford GUI 4YX
Guildford
COUNTY SOUND RADIO

Southend: 96.4 MHz
AIR DATE: 11.12.83
Southend-on-Sea SS1 1SX
Southend/Chelmsford
RADIO CLYDE

Glasgow
Clydebank Business Park, Clydebank, Glasgow G61 2XK
Tel: 041 941 1111
1152 kHz (261 metres), VHF 102.5 MHz
AIR DATE: 31.12.21
RADIO FORTH

Edinburgh
Forth House, Forth Street, Edinburgh EH1 3LF
Tel: 031-556 9255 Telex: 727374
1548 kHz (194 metres), VHF 97.3 MHz
AIR DATE: 22.1.75
WORLDSWIDE DIRECTIONS:
NORTH AMERICA: 206 kHz (194 metres), VHF 97.3 MHz
AIR DATE: 26.1.81
RADIO FORTH

Bristol/Swindon/West Wiltshire
P/Box 2000, Bristol BS97 6EX
Tel: 0272 270408 Telex: 444278
PO Box 2000, Swindon SN4 1TX
Tel: 0793 853222 Telex: 44440
P/Box 2000, Bath BA1 1LA
1548 kHz (194 metres), VHF 97.3 MHz
AIR DATE: 22.1.75
GWR RADIO

Bristol/Swindon/West Wiltshire
P/Box 2000, Bristol BS97 6EX
Tel: 0272 270408 Telex: 444278
PO Box 2000, Swindon SN4 1TX
Tel: 0793 853222 Telex: 44440
P/Box 2000, Bath BA1 1LA
1548 kHz (194 metres), VHF 97.3 MHz
AIR DATE: 22.1.75

Directors F.L. Chapman (Chairman);
J. Gordon, CBE (Managing Director);
J. Bowman (Company Secretary); W. Brown, CBE, A. Dickson, H. Grossart;
Miss P. Hay, K. McKeHar, A. R. MacMillan;
A. J. Murray
Senior Executives A. Dickson (Programme Controller);
G. Allan (Chief Engineer), J. Bowman (Financial Controller);
D. Hoffman (Sales & Marketing Controller);
P. Conroy (Public Relations Manager);
C. Adams (Head of News & Current Affairs);
K. McRobb (News Editor); A. Douglas (News Editor).

Directors J. A. Cunningham (Chairman);
M. L. Donnell (Managing Director & Programme Controller);
K. Loughlan (Company Secretary);
D. Bellinger, JP, J. Bowdenn; Col. P. Drake-Wilkes, OBE, M. G. Munson;
R. Haynes, R. Hill, MBE, I. McKenzie;
F. Muir, CBE, L. Reed, R. Symes-
Senior Staff David Moss (Chief Engineer);
G. Gibbons (Programme Administrator); S. Sted (Sales Manager).

Directors Sir Ian H. Amory (Chairman);
D. J. Comins (Managing Director & Programme Controller); Mrs A. Devonport; M. E. Dobson; K. Fordyce;
G. Gamble (Managing Director & News Editor);
Mrs J. Goodson, K. E. Holmes;
R. A. Hurst, A. J. Martin, A. Moller;
Dr W. Parker, H. M. Turner, N. Walshe
Senior Executives K. A. Boyle, Sales Manager;
R. Walker; Mrs W. Batey ; J. Chadwick (Managing Director & Programme Controller); R. Symes-
RADIO HALLAM
Sheffield & Rotherham/Barnsley/Doncaster
PO Box 104, Sheffield S1 1GP
Tel: 0792 767 7000 Telex: 547788
Fax: 0792 738 0809

Directors M. J. Mallett (Chairman);
W. S. MacDonald (Managing Director);
Prof. P. A. Bessman; M. Boothroyd (General
Manager - Commercial Operations);
R. Brooks (General Manager - Station
Operations); Mrs D. de Bartolome; J. J.
Jewitt, OBE, JP; The Rt. Hon. The Lord
Mulley, PC; R. K. Skues; T. P. Watson, JP;
H. Whitham.

Executives Graham Bllencow
(Commercial Director/Company
Secretary); Derrick Connolly (Chief
Engineer); Andrew Allen (Sales
Manager); Dean Papell (Presentation
Controller); Jim Greensmith (News
Editor).

Radio Hallam, part of the Yorkshire Radio
Network.

HEREWARD RADIO
Peterborough
PO Box 225, Queensgate Centre,
Peterborough PE1 1XJ
Tel: 0733 862 35 Telex: 32738

1332 kHz (225 metres), VHF 102.7 MHz
AIR DATE: 10/74 (Sheffield & Rotherham).

Directors Martin George (Chairman);
William Gibbs (Deputy Chairman);
Stewart Francis (Managing Director)
Jean Barker; David Burrall; The Earl of
Dalkeith; Harry Gillray; Donald How; John
Sharman; Patrick Sharman; Dick Shaw;
Richard Winfrey; David Lovell (Company
Secretary).

Senior Staff David Lovell (Financial
Controller); Andy Gillies (Programme
Controller); James Warrack (Chief
Engineer); Gerry Pay (Sales Manager).

INVICTA RADIO
Maidstone & Medway/East Kent
15 Station Road East, Canterbury
CT1 2RX
Tel: 0227 667 001 Telex: 965140

1329 kHz (240 metres), VHF 102.6 MHz
AIR DATE: 8/10/73

Directors H. J. Lambert (Deputy Chairman);
M. Buckle (Managing Director); A. D.
Brook; R. Francis; R. J. Harvey; The Hon.
M. J. K. Clarke; G. Leonard; B. Morris;
The Lady Northbourne; K. W. Piper;
N. Reeve (Sales Director); Prof. F. Sease;
D. L. Shaw (Financial Director).

LBC (London Broadcasting Company)
London - News and Information
Communications House, Gough Square,
London EC4P 4LP
Tel: 01-353 1010

1152 kHz (261 metres), VHF 97.3 MHz
AIR DATE: 4/5/73

Directors R. H. Sturt (Chairman); H. J.
Lambert (Deputy Chairman); M. Buckle
(Managing Director); A. D. Brook; R.
Francis; R. J. Harvey; The Hon.
M. J. K. Clarke; G. Leonard; B. Morris;
The Lady Northbourne; K. W. Piper;
N. Reeve (Sales Director); Prof. F. Sease;
D. L. Shaw (Financial Director).

MARCHER SOUND
Wrexham & Deeside
The Studios, Mold Road, Gwersyllt,
Wrexham;
Chwyd LL11 4AF
Tel: 0978 752 292 Telex: 61440

1260 kHz (238 metres), VHF 103.4 MHz
AIR DATE: 2/7/78

Directors John Evans (Chairman); Martin
Thomas, Q.C.; OBE (Vice-Chairman);
The Duke of Westminster; J. P. Bell; N.
Dickens; W. P. Griffiths; Ian Stevenson;
L. Burrows; J. Scott; G. W. Williams;
C. Archer.

MERCIA SOUND
Coventry
Hertford Place, Coventry CV1 3TT
Tel: 0203 295 91 Telex: 31445

1359 kHz (220 metres), VHF 97.0 MHz
AIR DATE: 25/8/80

Directors Lord Butterworth
(Chairman); S. Linstead (Managing
Director and Programme Controller);
Lady Butterworth; P. Davis; B. Gillitt;
Lady Liggins; OBE; E. Lloyd; Miss B. Price;
A. J. de N. Rudge; Dr A. Singh; P. White.

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Coventry
Hertford Place, Coventry CV1 3TT
Tel: 0203 295 91 Telex: 31445

1359 kHz (220 metres), VHF 97.0 MHz
AIR DATE: 25/8/80

Directors Lord Butterworth
(Chairman); S. Linstead (Managing
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Lady Butterworth; P. Davis; B. Gillitt;
Lady Liggins; OBE; E. Lloyd; Miss B. Price;
A. J. de N. Rudge; Dr A. Singh; P. White.

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Coventry
Hertford Place, Coventry CV1 3TT
Tel: 0203 295 91 Telex: 31445

1359 kHz (220 metres), VHF 97.0 MHz
AIR DATE: 25/8/80

Directors Lord Butterworth
(Chairman); S. Linstead (Managing
Director and Programme Controller);
Lady Butterworth; P. Davis; B. Gillitt;
Lady Liggins; OBE; E. Lloyd; Miss B. Price;
A. J. de N. Rudge; Dr A. Singh; P. White.

MERCIA SOUND
Coventry
Hertford Place, Coventry CV1 3TT
Tel: 0203 295 91 Telex: 31445

1359 kHz (220 metres), VHF 97.0 MHz
AIR DATE: 25/8/80

Directors Lord Butterworth
(Chairman); S. Linstead (Managing
Director and Programme Controller);
Lady Butterworth; P. Davis; B. Gillitt;
Lady Liggins; OBE; E. Lloyd; Miss B. Price;
A. J. de N. Rudge; Dr A. Singh; P. White.
RADIO MERCURY
Reigate & Crawley
Broadfield House, Brighton Road, Crawley, West Sussex RH11 9TT
Tel: 0293 519161 Telex: 87503
1521 kHz (197 metres), VHF 102.7 MHz
AIR DATE: 20.10.84

Directors: J. E. V. Christian (Chairman); R. J. Harris, JP (Deputy Chairman); J. M. Aumonier (Managing Director); Mrs A. Ballard; E. Epson, OBE; Lord Ezra; N. Hague; R. Hall; K. Prichard Jones; Lord Rothery; Mrs S. Quevedo; R. Sibly; JP; R. Devereux; T. Quinan

Executives: J. Wellington (Programme Controller); R. Perry (Sales Controller); A. Mitchelson (Head of News); D. Burstow (Company Secretary); B. Monger (Financial Controller); A. Gemmell Smith (Chief Engineer).

METRO RADIO
Tyne & Wear
Newcastle upon Tyne NE1 1BB
1152 kHz (261 metres), VHF 97.1 MHz
AIR DATE: 15.7.74

Directors: Lord Elliott (Chairman); N. S. Robinson (Managing Director); J. Josephs (Financial Director/Company Secretary); M. Johnson (Programme Director); M. J. Dobson (Sales Director); R. Baker; A. J. Hoy; Mrs H. Johnson; D. N. Vernon

Executives: Neil Shaw (Head of Finance and Administration); T. Webster (Head of Sales); Brian Anderson (Programme Controller); Mike Harvey (Head of News); Brian Smith (Chief Engineer).

MORAY FIRTH RADIO
Inverness
P.O. Box 271, Inverness IV3 8SF
Tel: 0443 224433 Telex: 75643
1107 kHz (271 metres), VHF 97.4 MHz
AIR DATE: 23.2.82

Directors: D. A. Gardner (Chairman); D. R. R. Graham (Deputy Chairman); Thomas G. A. Prag (Managing Director); Thomas Grant; D. Henry; A. G. Mallett; C. H. MacIair; Dr S. G. Marshall; W. H. Phillips; D. H. Waters; Mrs C. G. MacWilliam, OBE; A. Cameron; A. Gilles

Executives: Neil Shaw (Head of Finance and Administration); Rod Webster (Head of Sales); Brian Anderson (Programme Controller); Mike Harvey (Head of News); Brian Smith (Chief Engineer).

NORTHANTS 96
Northampton
7th Abington Street, Northampton, NN1 2BW
Tel: 0604 28811
1557 kHz (193 metres), VHF 96.6 MHz
AIR DATE: 30.11.86

Directors: P. L. Burton (Chairman); C. R. Mason, TD (Managing Director); S. W. Reed (Company Secretary); P. W. Desborough; L. Cowling

Executives: R. Robinson (Manager); S. Harris (Senior News); P. Compton (Head of Sales & Marketing); C. Wisbey (Senior Programme Director).

NORTH SOUND RADIO
Aberdeen
45 King's Gate, Aberdeen AB2 4HL
Tel: 0224 622244 Telex: 789884
1035 kHz (290 metres), VHF 96.9 MHz
AIR DATE: 27.2.81

Directors: A. D. F. Lewis (Chairman); P. Stevenson (Managing Director); Miss M. Hartnoll; Prof. A. G. Kemp; W. McKinlay; G. Simpson; J. Wheeler; D. H. Young

Senior Staff: J. Martin (Head of Finance, Vacant (Head of News)); Mrs. S. Morrice; G. Moreland (Sales Manager); J. Freysses (Senior Administrator); M. Stark (Head of Speech Programmes).

OCEAN SOUND
Portsmouth/Southampton
Whittle Avenue, S官网west North West, Fareham, Hants PO15 5PA
Tel: 0473 216971 Telex: 98548
1170 kHz (257 metres), VHF 97.5 MHz
AIR DATE: 12.10.86

Directors: P. N. Ball (Chairman); D. Lucas (Managing Director); M. J. Hunter (President); J. C. Clarfelt; M. G. Ackerley; D. L. Asphall; M. Coppen; D. Deane; D. Drummond; A. Harding; E. Hudson; J. Lear; G. Masters; M. Montgomery; M. Mort; B. Burrows; M. Purvis; Lord Romney; R. T. Sperring; L. Ward

Executives: M. Betton (Programme Controller); J. Swan (Marketing & Sales Controller); C. Toole (Chief Engineer); C. Titus (Head of News); Mrs G. Bridger (Financial Controller).

RADIO ORWELL
Ipswich
Electric House, Lloyds Avenue, Ipswich IP1 3HZ
Tel: 0473 72901 Telex: 88548
1170 kHz (257 metres), VHF 97.1 MHz
AIR DATE: 24.12.83

Directors: Cdr. J. C. Jacob (Chairman); D. A. Cook (Managing Director); M. D. Corke; D. H. S. Misson; D. G. Shipton; Ms B. Hunt; W. Le Jacob; A. H. Catesby

Executives: Sally Gordon (Programme Controller); Simon Cornes (Head of News).
PENN RINGE
Bradford/Huddersfield & Halifax
PO Box 235, Pemina House,
Foster Square, Bradford HD1 1SN
Tel: 0274 715821
Sales: 0274-380221

PICCADILLY RADIO
Manchester
127/144 The Piazza, Piccadilly Plaza,
Manchester M1 4AW
Tel: 061-236 9913 Telex: 0274-380221
1152 kHz (261 metres), VHF 96.6 MHz
AIR DATE 119.2
PO Box 301, St. Paul’s Square.
Plymouth
127/131 The Piazza, Piccadilly Plaza.
Manchester M1 4AW
Tel: 061-236 9913 Telex: 0274-380221
1152 kHz (261 metres), VHF 96.6 MHz
AIR DATE 23.10.80

PLYMOUTH SOUND
Plymouth
Earl’s Jere, Plymouth PL4 4HX
Tel: 0752 227272
1152 kHz (261 metres), VHF 96.6 MHz
AIR DATE 4.10.84

RED DRAGON RADIO
Cardiff/Newport
Radio House, West Canal Wharf.
Cardiff CF1 5XJ
Tel: 0752 227272
1152 kHz (261 metres), VHF 96.6 MHz
AIR DATE 4.10.84

RED ROSE RADIO
Preston & Blackpool
P.O. Box 301, St. Paul’s Square.
Preston PR1 1YE
Tel: 0752 227272
999 kHz (301 metres), VHF 97.4 MHz
AIR DATE 4.10.84

SAXON RADIO
Bury St. Edmunds
Long Backhouse, Bury St. Edmunds.
Suffolk IP3 1JS
Tel: 0752 227272
1251 kHz (240 metres), VHF 96.4 MHz
AIR DATE 4.10.84

SEVERN SOUND
Gloucester & Cheltenham
PO Box 388, 67 Southgate Street.
Gloucester GL1 2DQ
Tel: 0452 423791 Telex: 0437221
774 kHz (388 metres), VHF 102.4 MHz
AIR DATE 23.10.80

REFERENCE SECTION

Bradford: 1378 kUs (325 metres), VHF 97.5 MHz and 103.2 MHz
Huddersfield & Halifax: 1530 kHz (160 metres), VHF 102.5 MHz
AIR DATES 16.9.75 (Bradford), 4.12.84 (Huddersfield & Halifax)

Tel: 0452 423791 Telex: 0437271
Gloucester GL1 2DQ
PO Box 388, 67 Southgate Street,
Gloucester & Cheltenham

SEVERN SOUND
Gloucester & Cheltenham
PO Box 388, 67 Southgate Street.
Gloucester GL1 2DQ
Tel: 0452 423791 Telex: 0437221
774 kHz (388 metres), VHF 102.4 MHz
AIR DATE 23.10.80

SEVERN SOUND
Gloucester & Cheltenham
PO Box 388, 67 Southgate Street.
Gloucester GL1 2DQ
Tel: 0452 423791 Telex: 0437221
774 kHz (388 metres), VHF 102.4 MHz
AIR DATE 23.10.80

IBA YEARBOOK

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**RADIO 210**

Reading/Basingstoke & Andover

PO Box 210, Reading, Berkshire RG3 5HZ
Tel: 0734 413131 Telex: 848503

Directors: R. Palmer (Chairman); J. Rowles, OBE (Deputy Chairman); A. L. Grundy (Managing Director); F. A. Butter; H. Dunn; R. Gillbert; M. Latham (Company Secretary); H. McIbane; Mrs N. Nash; Mrs E. Salisbury

Senior Executives: T. Maunsell (Programme Controller); S. Oldham (Sales Director); P. Robbins (Chief Engineer); P. Cooper (Head of News); H. Humble (Accountant/ Administrator).

Reading: 1431 kHz (210 metres), VHF 97.0 MHz
Basingstoke & Andover: VHF 102.9 MHz

**VIKING RADIO**

Humberside

Commercial Road, Hull, HU1 2BE
Tel: 0482 25141 Sales: 0482 28983 Telex: 597572

Directors: I. J. Blakie (Chairman); W. S. MacDonald (Managing Director); M. Boothroyd (General Manager - Commercial Operations); R. Brooks (General Manager - Station Operations); J. M. Blackman; R. Brooks; P. W. J. Carver; J. R. Dixon; M. J. Mallett; D. B. Ramsden; G. E. Wright.

Executives: Graham Blincow (Financial Controller/Company Secretary); Derrick Connolly (Chief Engineer); Malcolm Woodcock (Sales Manager); David Fewster (Presentation Controller); Alma Cooper (News Editor).

**WEST SOUND**

Ayr

Radio House, Holmston Road, Ayr KA7 3BE
Tel: 0292 283662 Telex: 776235

Directors: W. J. M. Mowat (Chairman); J. Campbell (Managing Director); W. Aitken, MBE; T. Cairns; The Earl of Dalkeith; Mrs F Grier, F G. S. Henderson; R. A. McKie; W. B. Miller, OBE; J. Moffat.

Executives: J. Waters (Sales & Promotions); J. McCauley (Programme Controller); G. McArthur (News Editor); Mrs E. Mears; A. Organ; L. Pike, OBE; I. Rufus; A. Mollett.

**RADIO WYVERN**

Hereford/Worcester

5/1 Barbourne Terrace, Worcester WR1 3JS
Tel: 0905 612212 Telex: 335292

Directors: Sir John Cotterell, Bt. DL (Chairman); N. B. Bilton (Managing Director); R. Corbett; P. Hill; P. Marsh; Mrs E. Mears; A. Organ; L. Pike, OBE; J. Rufus; A. Mollett.

Executives: J. Vickers (Sales Controller); N. Edwards (Company Secretary).

**ASSOCIATION OF INDEPENDENT RADIO CONTRACTORS (AIRC)**

1st Floor, Regina House, 259-260 Old Marylebone Road, London NW1 5HA
Tel: 01-262 6681

AIRC is the trade association for the Independent Radio companies, representing them to the Government, IBA, trade unions, copyright organisations and other bodies with an interface with Independent Radio. AIRC provides a forum for the radio companies, co-ordinates industry initiatives and operates a highly successful programme exchange scheme.

**RADIO MARKETING BUREAU (RMB)**

Regina House, 259-260 Old Marylebone Road, London NW1 5HA
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 is a central source of Independent Radio-relevant marketing information for all interested parties.

**INDEPENDENT RADIO NEWS (IRN)**

Communications House, Gough Square, London EC4P 4LP
Tel: 01-353 310

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.
MEMBERS OF THE INDEPENDENT BROADCASTING AUTHORITY:
The Rt. Hon. The Lord Thomson of Monifieth, KT, PC (Chairman); Sir Donald Maitland, GCMG, OBE (Deputy Chairman); Michael Caine; Professor Alexander Cullen; Professor John Fulton (Member for Northern Ireland); Ray Grantham; Sir Anthony Jolliffe; Gwilym Peregrine, JP, DL (Member for Wales); Lady Margaret Popplewell; John Purvis (Member for Scotland); and Ranjit Sondhi.

SENIOR STAFF OF THE IBA

Director General, John Whitney
Chief Assistant (Director General), K.W. Blyth

Deputy Director General, Lady Littler
Secretary to the Authority, B. Rook
Head of Staff Administration, D. A. Horn
Industrial Relations Officer, A. J. Deboo
Head of General Administration, P. A. Marson
Head of Computer Services, A. B. Gee

Director of Television, D. Glenross
Deputy Director of Television, Miss E. C. Mulholland
Chief Assistant (Policy) Television, J. F. X. Harriott
Head of Planning (Television), C. O. B. Rowley
Chief Assistant (Television), R. M. Hargreaves
Chief Assistant (Television), R. A. P. Duvall
Head of Educational Broadcasting, Dr R. Moss
Head of Religious Broadcasting, Revd E. M. Shegog
Head of Research, Dr B. Gunter

Director of Radio, P. A. C. Baldwin
Head of Radio Programming, P. C. Brown

Director of Engineering, Dr J. R. Forrest
Deputy Director of Engineering, S. G. Byam
Assistant Director of Engineering (Corporate Development), R. C. Hills
Assistant Director of Engineering (Policy and Projects), C. P. Daubney
Chief Adviser (Standards and Technology), T. J. Long
Staff Engineer (Development), J. L. E. Baldwin
Head of Station Design and Construction Department, R. Stelbridge
Head of Radio Wave Propagation and Planning Department, R. J. Byrne
Head of Experimental and Development Department, Dr M. D. Windram
Head of Transmitter Operations Department, J. E. Windram
Head of Quality Control Department, J. Buckley
Head of Educational Broadcasting, B. Salfield
Chief Engineer (Transmitter Operations), D. S. Chambers
Deputy Chief Engineer (Transmitter Operations), M. C. W. Guilford
Head of Mast and Antenna Group, J. A. Thomas
REGIONAL ENGINEERING MANAGEMENT Structure from 1st January 1988
East and South Region
Regional Engineer, D. E. Rider
Regional Maintenance Engineer, R. W. R. Jones
Regional Operations Manager, H. K. Howarth
Regional Services and Projects Manager, A. N. Appleby
Midlands and North Region
Regional Engineer, A. D. Campion
Regional Maintenance Manager, A. J. Parker
Regional Operations Manager, G. E. Askey
Regional Services and Projects Manager, K. A. Le Breton
Wales and West Region
Regional Engineer, E. Howarth
Regional Maintenance Manager, C. H. Morton
Regional Operations Manager, W. G. Barry
Regional Services and Projects Manager, D. W. Barrett
Scotland and Northern Ireland Region
Regional Engineer, D. M. Hawcock

Engineering Manager – Northern Ireland, G. Verity
Regional Maintenance Manager, K. Thompson
Regional Operations Manager, P. M. Invidge
Regional Services and Projects Manager, E. G. Capstick
Head of Long Range Studies, W. N. Anderson
Head of Technical Training, S. J. Roberts

Director of Finance, P. B. Rogers
Controller of Finance, B. J. Green
Chief Accountant, R. N. Rainbird
Head of External Finance, J. V. C. Butcher
Chief Financial Planning Officer, M. H. Stokes

Controller of Public Affairs, Dr C. Bowe
Deputy Controller of Public Affairs, Miss S. Thane
Head of Publications and Publicity, M. C. Melaniphy
Head of Engineering Information, E. T. Illoho

Controller of Advertising, F. W. Willis
Deputy Controller of Advertising, D. J. R. Coulson

National and Regional Officers
NATIONAL OFFICERS:
Officer for Northern Ireland, A. D. Fleck
Officer for Scotland, G. B. Marjoribanks
Officer for Wales and West of England, E. T. Lewis
REGIONAL OFFICERS:
East of England, to be appointed
Midlands, N. J. Beedy
North East England, The Borders and Isle of Man, R. F. Lorrimer
North West England, D. M. Lee
South of England, J. A. Blair Scott
Yorkshire, M. J. Pay

Independent Broadcasting Authority

IBA YEARBOOK
FURTHER READING

ADVERTISING ON INDEPENDENT BROADCASTING
A booklet explaining how the IBA controls the system's advertising. 1987.

ADVERTISING RULES AND PRACTICE (RADIO)
Regulations covering the amount and distribution of advertising. IBA. 1986.

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.

ATTITUDES TO BROADCASTING
An annual survey of public attitudes to broadcasting in the United Kingdom. IBA. 1986.

BRITISH TELEVISION ADVERTISING: THE FIRST THIRTY YEARS

BROADCASTING & DISABILITY
A leaflet on how the disabled can get the most from local radio. 1987.

CAREERS IN INDEPENDENT TELEVISION
Information sheets, including a typical job profile. Available from ITCA, 56 Mortimer Street, London WIN 8AN. £4.

THE FRANCHISE AFFAIR
A comprehensive study of the way in which television franchises are awarded. Asa Briggs and Joanna Spicer. Century Hutchinson. 1986. From bookshops, £14.95.

HAVE A SAY IN WHAT YOU HEAR ON ILR

THE IBA ANNUAL REPORT AND ACCOUNTS 1986-87
From HMSO bookshops, £4.50.

THE IBA CODE FOR TELETEXT TRANSMISSIONS
A folder giving guidance on 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 to which all advertisements must conform. IBA. 1986.

IBA TECHNICAL REVIEW
A series of publications for broadcast engineers describing the technical activities and developments in Independent Broadcasting. IBA.

THE ILR COMPANIES
A booklet listing ILR stations currently on air. 1987.

INDEPENDENT RADIO ADVERTISING GUIDELINES
Advice for agency staff and others who may be concerned with radio advertising copy. IBA. 1986.

INDEPENDENT TELEVISION AND RADIO: A POCKET GUIDE
A booklet listing IBA and company addresses. IBA. 1986.

INDEPENDENT TELEVISION IN BRITAIN

LEARNING WITH TELEVISION & RADIO
A booklet covering educational broadcasting on ITV, Channel 4 and ILR. IBA. 1987.

LOOK IN!
The junior TV Times, a magazine on TV programmes which are of interest to children. 1TP weekly. 30p.

PUTTING YOU IN THE PICTURE
An introduction to the IBA's transmission network. IBA. 1987.

TELEVISION PROGRAMME GUIDELINES
Notes of guidance on a wide range of programme matters, designed for use by ITV and Channel 4 programme makers. IBA.

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BROADCASTING & DISABILITY

THIS IS INDEPENDENT BROADCASTING
A general booklet describing the system and how it operates. IBA. 1986.

TRANSMITTING STATIONS: A POCKET GUIDE
Full technical details of all ITV and ILR existing and proposed transmitting stations. IBA.

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.

TV TIMES
Magazine published in each ITV area giving details of the available Independent Television programmes. 35p. (Channel Television Times in the Channel Islands.)

WHO'S WHO ON TELEVISION
Compiled by ITV Books and TV Times. ITV Books. 1985. £5.95.
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