

THE Magazine for Today's Radio Industry

# Now Radio

SEPTEMBER 8, 1987

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IBA

INDEPENDENT BROADCASTING AUTHORITY

25 Abchurch Lane, London EC4N 3DF, Tel: 01-493 7111

2nd September, 1987

The Editor,  
NOW Radio,  
PO Box 43,  
Kettering,  
Northants,  
NN16 0WV

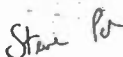
Dear Sir,

I am sorry to prolong correspondence, but it seems from Clive Glover's letter and the Editor's note (NOW Radio 34) that the background to ILS development in Tavistock and Bath is of interest.

The town of Tavistock and the city of Bath are within the Plymouth and Bristol contract areas which the ILS stations involved originally applied for, in open competition. Although they are well served on MF in daylight they did not previously receive adequate measured VHF/FM signals. Through forward-funding, the contractors put up the money for the IBA to construct in-fill relays, and put VHF/FM coverage on an equal footing with MF. GMR and Plymouth Sound choose to provide some special, dedicated programmes over these transmitters; and this is well appreciated locally. But there are other low-power VHF/FM relays where there is no separate output, and no controversy. These are Morsham in Sussex, carrying Radio Mercury, also Givva and Ashford, which were included when the Ayr and East Kent contracts were advertised. Thus, when similar development occurs in future, it will be in places where there is an existing MF, but not yet VHF/FM service.

As far as the IBA is concerned, these developments (and the possible advertisement of new areas) are parts of the existing ILS system. The ILS stations may rightly point to the 'community'-orientated aspects of their output. But their doing so is not going to inhibit the emergence of new types of radio - along the lines favoured by the CRA or other new entrants - under fresh legislation. Nor in our view (please see the technical appendix to the IBA's response to the Green Paper) need frequency availability.

Yours faithfully,



Steve Perkins  
Senior Radio Officer

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MUCH MORE!!!

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Today's Radio Industry

# Now Radio

Editor: Howard G. L. Rose

Contributors: Chris Andrew

John Lewis — Paul Easton

Gavin Cooper — Barrie Johnston

Steve Hamley — Rob Chapman

Clive Glover

United States: Graham Kennedy

ISS 0951-7901

Telephone: (0536) 51 44 37 (24 hours)

Telex: 8951182 GECOMS G (NOW RADIO)

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# EDITORIAL COMMENT

SEPTEMBER 8, 1987

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During the last two days (September 7th & 8th) a Conference and Seminar has been going on in London, called BROADCAST RADIO INTO THE 90's. On the first day, New Opportunities, Programming and Funding were featured. Today, Tuesday, the issues include Planning and Buying Radio Airtime. Amongst those attending were yesterday's Chairman NICK HIGHAM and today's, JOHN THOMPSON, CBE of the IBA. Other industry names appearing included, RON COLES (Chairman/AIRC), PETER BALDWIN (Director of Radio/IBA), JOHN DAVEY (Director General/CABLE AUTHORITY), DAVID MAKER (Managing Director/RED ROSE RADIO), PETER THORNTON (Editorial Director/LBC), TIM BLACKMORE (Director/RADIO ACADEMY), JIMMY GOROOD (Managing Director/RADIO CLYDE), TERRY BATE (Chief/BMS), PAUL BROWN (Head of Radio Programming/IBA), SIMON COLE (Chief Executive/PICCADILLY PRODUCTIONS), EDDIE VICKERS (Managing Director/SEVERN SOUND), GEOFF MOFFATT (Chief Executive/RADIO MARKETING BUREAU), BRIAN MALLON (Managing Director/IRS), PHILIP PINNEGAR (Sales Director/CAPITAL RADIO), MAURICE DOBSON (Sales Director/METRO RADIO & RADIO TEES), BRUCE MATHEWS (Chairman/SOUND ADVERTISING SERVICES), RICHARD FINLAY (Managing Director/RADIO FORTH & RADIO TAY), and JOHN AYLING.

The only representative from ALTERNATIVE RADIO was BARLO BECKERLEG of 103.5 CHERIE-FM in France to talk of the French Experience.

The cost of admission was a massive £442.75p per person!

Let's say, especially at that price, expensive and not very forward-thinking...was it???

## THIS ISSUE

Welcome to the 35th issue of  
NOW RADIO NEWSLETTER!

Again, we are pleased to present you with a wide range of Radio goodies, including another masterpiece by our technical wizzard, NORMAN McLEOD, who has written about a recent SPECIAL EVENT Radio station on the Isle of Wight. NORMAN has also written a piece on the often neglected area of CAMPUS RADIO.

ROB CHAPMAN's research into music radio has provided us with some real gems in recent issues - and the story continues in this issue with an interview with JOHN RIDLEY. Before you ask who he is, let's just say, read the interview and you'll discover for yourself!

As well as features, we also bring you another selection of 'regulars' like LOOSE ENDS, OPENINGS and your LETTERS.

On the subject of letters - we have many more which we have received in recent days which will have to be held over until next time (only two weeks to wait) as we are running out of space!

Your letters, by the way, are important - so keep them coming in!

Enjoy reading this issue!

HOWARD & L ROSE  
(JAY JACKSON)

## FORMER DIRECTOR GENERAL DIES

SIR WILLIAM HALEY, Director General of the BBC between 1944 - 1952 has died.

Sir William was responsible for the establishment of the BBC's three Radio networks, HOME, LIGHT and THIRD after the war, and the re-organisation of BBC RADIO NEWS services following the war. He later became Editor of THE TIMES newspaper.

## SIMON BARRATT BACK AT WYVERN

SIMON 'Vally' BARRATT is back at RADIO WYVERN.

He re-joined the station yesterday, Monday September 7th, to host the afternoon programme, 2pm - 6pm. He will be at the station for at least one month.

BARRATT, a former RADIO CAROLINE dj, has been working in The Netherlands. He is also author of the book 10 DAYS IN THE LIFE OF A LADY.

## JOHNNIE WALKER

JOHNNIE WALKER's STEREO SEQUENCE this Saturday (September 12) is opened at 2pm with BRYAN ADAMS choosing his all-time top 10 records.

The RADIO ONE programme continues at 3pm with JOHNNIE and his own mixture of music and features, before the AMERICAN CHART SHOW with LAURA GROSS at 4pm.

At 6.30pm THE BLOW MONKEYS are in concert, recorded earlier this year at the LEAS CLIFF HALL, Folkestone, Kent.

## ASPEL ON 2

Mike Aspel returns to RADIO 2 this Saturday (12th) at 10.03am. "I started my career in radio 32 years ago...so it's my first love," He said.

## CAROLINE UPS AM POWER

RADIO CAROLINE has increased transmitter power on its 558 service.

Engineering sources for the offshore station claim that the hike was made on August 14th, but several tubes in the transmitter are not in prime condition.

from suppliers in the United States. CAROLINE is currently running about 8kWV on the channel.

## COMMUNICATOR MOVEMENT

The LASER HOT HITS ship COMMUNICATOR has moved to a new anchorage about half-a-mile from the CAROLINE ship ROSS REVENGE.

However, the new anchorage, above a sandbank, may not be held for long as the vessel is moving around a great deal due to the constant heavy swell caused by the 'bank.

The station's senior figures have been busy over the last fortnight preparing for a return to the airwaves.

## CITY HIRES NEW PD

RADIO CITY (Liverpool) has appointed 35-year-old TONY INGHAM as its new Programme Controller.

INGHAM is currently a Director of the STANFORTH WILLIAMS Public Relations firm in Manchester.

For 4 years, until 1984, he worked for Manchester-based PICCADILLY RADIO. Starting out as Promotions Manager, he became Head of Presentation before spending the last three years at the station as its Programme Controller.

During his period at the station as Programmer the station won no less than 6 SONY RADIO AWARDS.

The present Programmer at RADIO CITY, BRIAN COOK, is leaving to join

a London Production unit as a Director.

## FOTHERGILL PROGRAMMES NORTHANTS OP TO TOP SLOT

Programme Director PHIL FOTHERGILL should be celebrating this moment as one of the two stations he manages, NORTHANTS 96, has won top slot in the latest ratings book.

A massive 325% growth in listeners has been experienced by the station which only went on the air 9 months ago. Prior to that it has been a disaster-zone under the control of HERVEARD RADIO.

NORTHANTS 96 now pulls a weekly adult audience reach of 27% and average hours of 11.4.

The big local competitor, BBC RADIO NORTHAMPTON, also pulled a 27% reach - though less average hours - at 10.3 per week.

COLIN MASON, Managing Director of the CHILTERN NETWORK, which owns NORTHANTS 96, said: Undoubtedly we will now get a ballyhoo from the BBC over the figures. In anticipation of that I want to point out that whereas our research is conducted by an independent and nationally known firm to industry standards, the BBC research is conducted in-house by their own people to their own standards."

According to the BBC's latest survey details, RADIO NORTHAMPTON has a weekly reach (16-plus) of 41% with Independent Radio City managing to attract a 14% reach per week.

## NEED PRINTING?!

LET NOW RADIO COMMUNICATIONS QUOTE YOU FOR YOUR NEXT PRINTING OR PHOTOCOPY JOB! CALL (0536) 51 44 37 DURING OFFICE HOURS (WEEKDAYS) FOR DETAILS ON OUR LOW-COST, FAST SERVICE.

## COMMUNITY RADIO IS A LIFELINE SAYS ROGER GALE

MP for North Kent and a DJ with RADIO CAROLINE in the sixties, ROGER GALE says Community Radio could be a lifeline for the growing band of retired people in his area. He said: "I do not wish to see the kind of free-for-all that some would advocate and I think we must be very clear in our definition of 'community' but if we get it right then the advantages for the retired are obvious.

"Community Radio should serve a genuine and small geographical community...Radio Herne Bay, Radio Birchington, Radio Margate, Radio Cliftonville are all viable possibilities. We must not allow ourselves to be sidetracked by commercial pressures to create more 'local' - which often means regional - stations.

"Each has its place and we are already well served with Local Radio. What we now need is over-the-garden-wall or parish pump community stations carrying parochial news, views and local gossip.

"There's something in that for the whole community but for the housebound and the elderly such a station would make a real contribution to the quality of life. ROGER GALE, a Conservative MP, concluded: "We do not want censorship but there must be some control over obscenity and sedition and that means - inevitably - a licensing authority."

## IBA IN OUTRAGE OVER PICCADILLY PROMO STUNT

The IBA issued an immediate banning order on Manchester's PICCADILLY RADIO after the station started giving away copies of the banned SPYCATCHER book by PETER WRIGHT.

The station was giving the book away with car stickers won in competitions.

## DUBLIN STATION TAKEN OVER & GIVEN NEW IDENTITY

HEARTBEAT, a Dublin easy-listening station has been taken over by LAWRENCE JOHN. The station is now identified as RADIO CARA as of 6am yesterday (Monday) morning.

## ILR LISTENING IS DOWN

While the number of hours people tune to Independent Radio have increased, on average from 12.1 to 12.7 per week, the number of listeners has decreased.

The network of stations now reaches only 45% - down 2% on the previous ratings book.

The survey, covering April/May/June, also shows RADIO ONE's share down from 24.4 to 23.6, RADIO TWO down from 19.2 to 18.7%.

RADIO FOUR showed a gain. The speech-based service rose to 23% - up 1%.

## DOWNING STREET MEET FOR 21st

The Prime Minister, MRS. MARGARET THATCHER, will meet and discuss the future of UK broadcasting on September 21st with a number of key industry figures.

The Government is now planning a major Broadcasting Bill to be laid before Parliament next Autumn - which will cover Radio and Television.

Representatives of the IBA and ILR will attend. There are no names from the world of Community or Third Force broadcasting amongst those who will be in attendance at the lunch.

## NEW YORK PIRATE STATION READIES FOR RETURN TO AIR AFTER COURT VICTORY

RADIO NEW YORK INTERNATIONAL, the offshore radio station, will soon be back in business following what it has described as a "major, if not unexpected legal victory over the FCC."

RANDI STEELE, General Operations Manager, explained that the FCC had dropped their case against the station at the last minute. The FCC was attempting to get a US Court to judge against the offshore operation for violating Federal laws.

"They knew we were in international waters and beyond the jurisdiction of US Authorities. They had little choice but to get the case dropped," said a spokesman to NOV RADIO.

The FCC and US Coastguards arrested three people aboard the RNI vessel, SARAH, claiming their activities were illegal.

RADIO NEW YORK INTERNATIONAL say their ship is now in Boston Harbour undergoing repairs but it will reposition itself off the New Jersey coastline and resume broadcasting as soon as possible.

Meanwhile, the FCC has warned the operation, it will again take to the High Seas and detain anybody found aboard operating broadcast equipment.

Meanwhile, New Jersey commercial station WNYG-1340AM has given the pirates 10 hours airtime for their own programmes, on a regular basis, each Saturday.

## HOME OFFICE AWARD FIRST ETHNIC SPECIAL EVENT LICENCE

TCR (TURKISH COMMUNITY RADIO) will take to the air under a HOME OFFICE Special Event Licence at this years

ENFIELD SHOW on Saturday & Sunday September 19/20.

The station will broadcast between 6am - 9pm on each day.

E.M. Ali, Managing Director of TCR, an applicant in the cancelled Community Radio experiment, told NOV RADIO: "We feel excited to be the first ethnic group to be given a Special Event Licence."

He also made an offer to other prospective Community Radio groups, "As well as our own programmes, we are very interested in speaking to other applicant groups, so that we can either interview them in our broadcasts, or give them time for their own programmes."

Groups wishing to take advantage of the unique offer should call (01) 852-5913 and ask for Jamal.

## CHALFORD SELL SHARES IN SOUTH EAST INDIES

CHALFORD COMMUNICATIONS' shares in INVICTA RADIO (Kent) have been slashed from over 21 percent to around 10 percent.

The company, presently controlled by the Queensland DDTV company, is also planning to sell around 3% of its holding in SOUTHERN SOUND (Brighton) where it has a 29 percent share at present.

## DJs QUIT AS MONIQUE INTRO'S NEW FORMAT

As RADIO MONIQUE prepares to come under new ownership (see separate report) several of its present team of DJs have claimed they are quitting following format changes introduced last Tuesday.

"We have moved away from current hits to much more oldie material, and we are uncertain of the future. It may be time to get out whilst we are ahead," said one of the jocks to NOV RADIO from his home in The Netherlands.

## CAROLINE SHORTWAVE OP

RADIO CAROLINE has conducted some test transmissions with a 6 to 8 kW output shortwave transmitter.

The tests, which CAROLINE technical staff announced last Friday, were made on Sunday between 0900 - 1100 hours BST.

The organisation is looking at providing a shortwave service for United States religious broadcasters.

The frequency used for the test transmission was 9950 kHz.

RADIO CAROLINE is aiming to sell airtime in six-hour blocks to religious broadcasters. Each six-hour block would be broadcast four times over a 24-hour period.

## ANOTHER ILR RELAY

SEVERN SOUND, the Gloucester ILR station, has paid £20,000 to the IBA as 'forward-financing' for a new relay transmitter.

The new relay, on 103 MHz FM Stereo, will serve the Stroud area.

The power output will be 100-Watts. SEVERN SOUND is also to receive a new higher power FM transmitter for its main facility. It will be a 2kW unit, though will run at 1kW at first, with a possible increase should the station feel it needed for better coverage.

## LEWIS QUILTS

JOHNNY LEWIS has tendered his resignation at Worcester-based RADIO WYVERN.

LEWIS joined the station soon after leaving the LASER vessel, COMMUNICATOR following its demise. He had also worked with RADIO CAROLINE for a long period of time. At WYVERN he has been regular afternoon presenter, though his final two weeks will be spent hosting the breakfast programme, amidst the latest JICRAR survey.

## LASER SHIP 'TOPS UP'

The LASER ship COMMUNICATOR has taken delivery of more than 40 tonnes of fuel oil and large quantities of food, water and other provisions.

Delivery has also been made of a brand new aerial tower system, designed to carry two mediumwave transmissions.

## GREEN PAPER RESPONSES

The HOME OFFICE has received a total of 531 replies to its Green Paper, Radio; Choices and Opportunities, which looked at possible avenues of development for sound broadcasting in the United Kingdom.

## RADIO SOVEREIGN TO RESUME BROADCASTS FROM IRELAND

Solid Gold RADIO SOVEREIGN is resuming broadcasts from Ireland in a few weeks time. The service, through the facilities of RAINBOW INTERNATIONAL, had ceased.

The new broadcasts, again on 1521 kHz, 5240 kHz and FM-Stereo, will be between 0900 - 1200 hours (0800 - 1100 gmt) each Sunday.

However, under a restructure plan, further hours will be added, together with "expansion into other important markets" and a seven-day-per-week operation at a future date.

## TARA ROW?

Disagreement over the hours of transmission for the long wave (254kHz) RADIO TARA have arisen between the Irish and RADIO LUXEMBOURG, LUXEMBOURG want TARA to close at 7pm when their programmes begin from the Grand Dutchy - the Irish want the station to continue until midnight, and eventually around the clock,

## COMMUNITY RADIO "STUNT WEEK" PLANNED FOR OCTOBER

The LONDON DEVELOPMENT UNIT of the COMMUNITY RADIO ASSOCIATION is planning what is describing as a STUNT WEEK for late October.

"What we want to organise is a STUNT WEEK which brings about a very high profile for the Community Radio issue," said RAY BEATY to NOV RADIO NEWSLETTER.

"We are not making suggestions on how prospective Community Radio operators go about making themselves and the whole issue known about, we want them to come up with their own ideas.

"We want to see the Community Radio lobby concentrate their efforts on Action. There has been a lot of talk for the last 10 years. Now it is time for these people to show the public exactly what it is we are talking about."

The LDU wants Community Radio to be kept alive in both the minds of the public and the politicians. BEATY said that if the lobby was to go quiet, after being told there would be licences available in a couple of years, "that two years will become three, and we will continue to be kept waiting for what we want to offer."

By giving the week of 'examples' the title 'STUNT WEEK' the LDU and the CRA could be seen by some as carefully distancing itself from prospective unlicensed broadcasting by applicant Community Radio groups. Indeed, NOV RADIO asked RAY BEATY if this might be the idea, and he replied that it would be entirely left to the individuals concerned to arrive at ideas they best thought would bring life back into the issue which was grabbing headlines and politicians minds only a few months ago.

A week before the STUNT WEEK, the LONDON DEVELOPMENT UNIT will be

holding a further meeting at IMPERIAL COLLEGE, London. It will be at 6.30pm on Wednesday October 14th.

The meeting is open to everyone, not just COMMUNITY RADIO ASSOCIATION members, and the organisers hope to see representation from all sectors on the night.

## HOME OFFICE ACCEPT ABD PROPOSAL

A recommendation by the ASSOCIATION FOR BROADCASTING DEVELOPMENT that the VHF/FM band 108 - 112 MHz which will become available from about the year 2,005 should be allocated to broadcasting has been acknowledged by the HOME OFFICE who have, in turn, forwarded the issue to the DTI Broadcasting Department to give serious consideration to.

## IN COURT

15 people alleged to have been involved as members of staff of Liverpool's RADIO MERSEY WAVES are due to appear before Birkenhead Magistrates Court on 17th September.

## REEL FINE

The operator of REEL TO REEL RADIO, a Kentish unlicensed station, was fined £20 for an offence under the Wireless Telegraphy Act 1949. Equipment was also confiscated.

## MOA CASE NEWS

The next appearance of a number of people charged with conspiracy and offences under the Marine Offences Act 1967 and involvement with LASER 558 and publishing CAROLINE's frequency has been set for Sittingbourne Crown Court in November.



## STEELE'S PROGRAMMING PUTS FORTH AT TOP

A more contemporary and softer music policy and careful placement of news stories to suit the listening audience at any particular time of day or night are claimed by TOM STEELE, Programmer of Edinburgh IR station RADIO FORTH as among the main reasons for the station doing so well in a recent survey.

The survey, specially commissioned by the commercial station, from RSGB Ltd, gave RADIO FORTH a weekly reach of 46% - that's 2% ahead of the nearest rival, RADIO ONE.

RADIO FORTH only had a 34% reach last fall.

The latest book shows RADIO TWO with a reach of 26%, RADIO SCOTLAND 25% and RADIO 4 with 17.5% per week.

The RSGB survey also shows FORTH has now pulled its highest-ever 'hours listened'. Listeners tune to the station for an average 11.9 hours. Last Autumn the figure was 10.3 hours.

## BIG CITY STATIONS OFFER LOWEST RATINGS FIGURES

Whilst RTE and RADIO LUXEMBOURG are preparing to "throw millions of pounds against the wall in the hope that some of it will stick" with their RADIO TARA project on longwave from Ireland next summer, London-wide CAPITAL RADIO audience figures on a continuing decline and RADIO LUXEMBOURG's figures not any longer amongst the front-running stations for too many advertising campaigns, it may come as no surprise to many that BBC RESEARCH figures for last Spring show that some of the Corporations bigger 'local' Radio stations have the lowest weekly reach figures.

The survey, to find the audience reached by the 9 larger 'local'

stations of the BBC's fleet of 30 such operations, shows that bottom of the league are BBC RADIO WM (West Midlands), BBC RADIO LONDON and BBC RADIO MANCHESTER.

RADIO WM has a weekly reach of 8%, BBC RADIO LONDON reaches only 9% and BBC RADIO MANCHESTER pulls 13% of its potential audience each week. However, the 'small (area) is beautiful' rule is not applicable in all cases, notably in Liverpool, where BBC RADIO MERSEYSIDE reaches a massive 41% of the potential. The latest comparable ILR figures, which include out-of-area ILR stations, show they pull 44%.

The BBC local audience figures on Tynewide are again low. IR blaster METRO RADIO pulls 48% at the moment, whilst BBC RADIO NEWCASTLE can only manage 15% per week.

The pride of the BBC's fleet of local stations, and its newest venture, using 6 transmitters on two wavebands, BBC ESSEX, is reaching only 19% of its potential listenership.

Across the Thames Estuary, BBC RADIO KENT, with as much, if not more, competition manages a reach which is better than its commercial competitor INVICTA RADIO and even better than BBC RADIO ONE.

RADIO KENT reaches 29%, INVICTA RADIO pulls 27% and RADIO ONE has 24% in that county.

## CONTRO CALL-IN HOST CALLS IT A DAY

Controversial Call-In Show host ALLAN BESWICK has quit RED ROSE RADIO in Preston.

BESWICK, who was suspended earlier in the year for a fortnight after on-air remarks about the THATCHER-GORBACHEV summit, is to join BBC RADIO MANCHESTER on their breakfast airshift from September.

RED ROSE have claimed the parting was "amicable".

## FINAL ATTEMPT TO RESCUE RMB

The Managing Director of RED ROSE RADIO, DAVID MAKER, will be Chairman at an Extraordinary general meeting of the ASSOCIATION OF INDEPENDENT RADIO CONTRACTORS in London on September 15th.

The meeting will be a last-ditch attempt at reaching some kind of agreement over the management and structure of the RADIO MARKETING BUREAU.

A working party, headed by DAVID MAKER, has been investigating possible future plans for the RMB.

## PICCADILLY RADIO BANS CBS PRODUCT

PICCADILLY RADIO has banned all CBS RECORDS product from its airwaves until the end of the month.

The Manchester commercial station introduced the ban on August 26 because of conditions imposed on it by CBS over airplay for the new album from MICHAEL JACKSON.

## IRELAND'S BIGGEST RADIO PROMOTION ENDS

LOUIS MCGURE of Rathfarnham has won M&M's BIG KAHUNA on Dublin commercial station SUNSHINE RADIO.

He wins a regular airshift on SUNSHINE 101 and £45,000 worth of prizes.

The station says there had been more than 6,000 entries for the long-running competition. The 10 finalists were given 30-minutes on the air to show their talents on Saturday August 29th.

The winner was presented to an audience at a Dublin nightclub by SUNSHINE 101's Managing Director ROBBIE ROBINSON (Robbie Dale).

## WIND POWER!

The Special Event station at the recent religious festival in

Northamptonshire, RADIO GREENBELT, used a mf/am transmitter entirely powered by the wind.

The generator was supplied by a Corby business.

The festival and its radio service ran over the August Bank Holiday weekend.

## WIRELESS TELEGRAPHY ACT LOOP-HOLE?

In 1983 a meeting of commercial unlicensed Radio bosses arrived at the decision that an application to the HOME OFFICE could be made for an experimental licence that would perhaps be difficult to refuse.

The issue has been revived by Leeds unlicensed station ABC-FM.

The part of the WIRELESS TELEGRAPHY ACT 1949 reads; "where an application for the grant or renewal of a wireless telegraphy licence is made to the Postmaster General by a British subject and the Postmaster General is satisfied that the only purpose for which the applicant requires the licence is to enable him to conduct experiments in wireless telegraphy for the purpose of scientific research, the Postmaster General shall not refuse to grant or renew the licence and shall not revoke the licence when granted..."

In the case of ABC-FM, broadcasting in the Chapeltown district of Leeds, the DTI has stated that ABC-FM has not applied for a licence - thus cannot be expected to use the clause to enable it to exist without fear of prosecution.

The DTI also said that the granting of a licence under this clause might be doubtful as granting of such permits are only for genuine experimental useage.

The DTI also went on to conclude that ABC-FM's broadcasts do not fall in to the category of experimentation for scientific research.

## RADIO MONIQUE IS SOLD - PROGRAMMING CHANGES PLANNED

FREDDY BOLLAND has sold his interests in the Dutch-language programming service whose output is carried via transmitters leased from RADIO CAROLINE.

The sell-out takes effect officially from October 5th, but already major programme and format changes are being planned by the new owners in a major attempt to improve the operations commercial viability and better the station's audience figures in The Netherlands.

RADIO MONIQUE leases airtime on CAROLINE's 963kHz transmitter and its programmes are carried during daytime.

The new owners will keep the RADIO MONIQUE call-sign and some of the existing staff. Engineering is carried out by CAROLINE staffers.

BOLLAND's decision to sell his interests comes as little surprise following many months of financial difficulties and his interests in the MV COMMUNICATOR, base for LASER HOT HITS.

BOLLAND has continuously denied in public that he would move his operation from CAROLINE to the COMMUNICATOR, whilst providing both vessels with assistance. However, at the same time, key-figures in the MONIQUE organisation have claimed that it was only a matter of time until he quit the ROSS REVENGE for the LASER ship and started a second service from it. Technical troubles have stalled his plans until now. So has cash-flow.

The RADIO MONIQUE organisation has played a vital role in RADIO CAROLINE's operation since it began leasing airtime. MONIQUE supplies fuel oil, food provisions and many spare parts from sources outside the United Kingdom to the radio ship ROSS REVENGE which lies at

anchor in international waters off the Kent coast.

CAROLINE's income from the sale of a few spot commercials, United States' religious programming (aired on the MONIQUE channel after they closedown in the evenings) and some 'plug' records have been seen as 'working' profit for the 23-year-old offshore broadcast project.

## CAMPAIGNER CALLS FOR TIMETABLE

DES SHEPHERD, a member of the CRA and mastermind of Community Radio applicant group CASTLE RADIO of Colchester, has called for the HOME OFFICE to make its intentions clear and for it to give a firm timetable for the introduction of Community Radio.

SHEPHERD says that by doing so THE HOME OFFICE will see pirate radio stations disappear from the airwaves.

He has said, "2 years ago, when the Government announced the Community Radio experiment, many pirate stations shut down with the hope of getting a licence to broadcast legally. However, the experiment was cancelled and whilst promising to introduce Community Radio, there is no timetable for this from the HOME OFFICE."

## ADVERTISERS WARNED

The DTI has written to some advertisers using landbased pirate radio stations to promote their businesses warning that they could be prosecuted for 'aiding and abetting criminal activities'. However, such warnings have been issued in the past, and in most cases advertisers are not liable to the risk of prosecution. The DTI move is seen as a further attempt to make life difficult for operators of unlicensed radio services around the country.

RADIO  
SANDHURST  
COWES WEEK  
TAKES  
ISLE OF WIGHT  
TOWN  
BY STORM!

Nothing like a dramatic headline to get you interested! No, but seriously though, the Special Event station at Cowes from the end of July until the 9th August was a delightful example of how a neighbourhood community radio station linked to a Special Event could make its mark.

Organised by *Studio 6 Marketing* with assistance from *Yachting World* magazine, *Radio Sandhurst Cowes Week* broadcast its own programmes every day from 8am until 8pm on 1602 kHz medium wave.

Although Cowes Week might seem an obvious location for a Special Event station, the fact that interest in the event could not be clearly marked off by a boundary caused the Home Office to have some misgivings about the licence, which were only resolved by an offer to cut the power even below the 50mW normally allowed.

Our principal purpose was to provide information and commentary on course routes, weather, racing positions and timings and all the events happening out on the water. We were lucky to have had the services of two excellent broadcasters who really knew their stuff.

Dick Johnson, editor of *Yachting World*, stood on the Start Line observing and interpreting the day's proceedings while Steve Ancsell - more usually heard on Ocean Sound - sat in the studio operating the equipment, while discussing the day's events with Dick, or playing records and reading dedications.

STUDIO EQUIPMENT

The equipment we are able to use for Special Event Broadcasting has improved steadily over the last couple of years.

Nowadays we have access to a converted library van - a large windowed vehicle split into separate studio, reception and hospitality areas.

The studio is built around an Alice 828S mixer. Although this mixer is not what we would have designed for ourselves given suitable time and money, it is probably the most suitable of the inexpensive mixers currently available for broadcast use, even if it needs quite a lot of external paraphernalia to make it interface effectively with the rest of the studio equipment.

The eight channels were assigned to two studio mics - the ubiquitous D190E from AKG - with the third mic channel switchable between a Micron radio mic receiver and the Sonifex telephone interface. The next three channels were taken up by an off-air tuner, the Keycart cart machines and a cassette machine, while the final two were connected to Technics SL1200 series turntables with Stanton cartridges.

Equipment we built around the Alice included a distribution amplifier system to deliver recording and monitoring signals to various destinations, a comprehensive talkback system to and from the producer's desk in the reception area, switchable fader-operated red light and speaker muting circuits, and a cunning telephone unit controlling diversion of the incoming line to the Sonifex TBU. We also arranged that the presenter could talk directly to the caller using his presentation mic and listening on his headphones.

## RIGGING THE REPORTER

By ten o'clock, Dick and Steve had arrived. Steve installed himself in the studio while I wired Dick up with the equipment he needed around him while standing on the Start Line, a few hundred yards away from the studio.

Dick wore a pair of Sennheiser open-backed headphones whose two capsules were independently connected to 3.5mm jack plugs. One plug went into a wafer-thin MF receiver so that Dick could hear the broadcast programme, while the other was connected to a VHF walkie-talkie, specially hired for the purpose and operating around 169 MHz. On this Dick could hear talkback from the producer back at the station, and the producer could relay any interchange between Steve and Dick which they didn't want to go out on air.

In his hand Dick held an AKG D130 omnidirectional microphone, which has excellent handling and noise rejection properties, feeding into a Micron radio mike transmitter operating in the 174 MHz band. The proximity of the frequencies of the talkback and radio mic circuit meant that the radio mic. receiver was considerably desensed when the talkback was operative, but this was not too serious a problem at this distance.

Sometimes, in the evening, Dick and Steve would go down to the Ancasta Marina, about half a mile round the corner from the station, and there we had to equip them with external radio mike antennas, because the dangly wire supplied with the unit was not sufficiently effective at this range. There was a continual danger that other VHF R/T traffic would crash over the radio mic circuit over this long path, and this indeed did happen now and then.

We are seriously thinking of having a land-line circuit fitted down to the Ancasta Marina next year. There we could install a radio mic receiver, which would enable contributors to wander about the whole marina area with nothing more obtrusive than a dangly wire as an aerial. The VHF R/T would not need any aid to reach this distance, so we'd be well away.

## MID-MORNING MEALTIME

After Dick has been wired up and is functioning satisfactorily, I had time for breakfast. The "Jigsaw" cafe just up the road did an excellent breakfast and got a mention on the air (well, several actually) for handing out free ones to hungry Radio Sandhurst Cowes Week personnel.

Over breakfast, I reflected on how gratifying the warm and enthusiastic response we have had from passers-by had been. People were delighted to find a radio station that was exclusively for them, their town, their event.

In the particular case of Cowes, people who find themselves obliged to work in shops or stay indoors while Cowes Week is going on can feel more involved in what's happening by tuning in. And, as always, part of the magic of radio, still, is that you can make people's day sometimes just by reading out their name and a message. It's such a simple thing to do, but radio stations on the whole are still so remote from ordinary people that this mystique still remains.

All day long, people were dropping in to encourage us, sometimes bringing tea and cakes. One restaurant rang up and booked a table for four for us - on the house (thank you, Copper Kettle!)

## ALL IN A DAY'S WORK

Once back at the station, there was no shortage of things to do. There are always leads to fix, batteries to charge, and so on. I also took it upon myself to set up and supervise the links into Ocean Sound.

We had our own R/T receiver operating on the Ocean Sound talkback frequency in the 141 MHz band, together with a Band III programme link transmitter which was connected to an Alice ML3 mixer. The mixer could accommodate a Uher or Marantz tape input, and a mike in the reception area, while the third channel was fed with programme input from the studio.

Testing the link one evening with Russ Tollerfield, Ocean Sound's Chief Engineer, we found that there was some hum on the programme transmitter which could be reduced by high-pass filtering at the receiving site, but otherwise the quality was OK. We used this link with the studio when Steve did his live 'Sailing' programme on Friday.

Our relationship with Ocean Sound seemed a little one-sided to me. Although we gave them copious technical assistance, plugged their fireworks music constantly, and took their programme as a sustaining service in the evenings, not once did I hear Radio Sandhurst Cowes Week so much as mentioned on the air. Nevertheless, there is something to be said for a good working relationship with a local ILR station, particularly if the amount of mutual back-scratching more or less balances out.

Sod's Law, of course, would declare that if anything was to go wrong at the station, it would do so when the engineer was at his furthest point from the studio, and wasn't listening! And so it came to pass.

## THE MISSING CAR

On Thursday morning, I thought it would be a good idea to make sure my car was OK. We weren't allowed to park it on the Parade alongside our other vehicles, and I expected to find it where I had left it after taking the DTI inspector round town on Monday.

When I got to the place where I had left my vehicle, I was a little taken aback to find that it was no longer there!

Back at the station, I found that the radio mike had packed up in my absence, and that Dick had installed himself on the roof of the van to continue his commentary. The problem turned out to be nothing more serious than a loose DIN plug, and having sorted that out we phoned the police to find out what had happened to my trusty, if somewhat knackered, Cortina Estate.

It turned out that it had been parked in a restricted area (good heavens, is that what these funny cones meant!) and had been shifted round the corner out of harm's way. I went away to find it, relieved that I had only got a parking ticket for my trouble, and that the vehicle had not been impounded or crushed to oblivion.

On the way back, I found an elderly gentleman struggling with his radio. I tuned it in for him: it's surprising how many people thought we were on VHF for some reason, and it's still true that knowing the frequency of a station is no guarantee that people will actually be able to find it.

But still plenty of people were able to find us: a number of radios on the Green were tuned in, and we received many, many 'phone calls.

## TRANSMITTER

The transmitter installation was provided by Wireless Workshop, and consists of a caravan specially adapted to uphold a 10m high pump-up mast, to the top of which we attach a loading coil and capacity hat resonant at the frequency of operation.

We usually get our earth by driving two or three copper stakes into watered soil, but at Cowes we were on solid tarmac. Fortunately, being so close to the sea we found that we had an adequate earth without taking any special measures, although the amount of drive needed to keep up the correct aerial current varied as the tide went in and out!

The transmission equipment itself started with the Wireless Workshop Audio Processor AP-02, as used at all Special Events and by all our ten inductive loop stations. Because much of the output of the station was speech, we set the processor up to provide a particularly dense and powerful output.

*It was noticeable how much louder and brighter our modulation sounded when we compared our broadcasts with those from Ocean Sound on 1557 kHz during the evening periods when we were relaying the Ocean Sound programme from an off-air VHF tuner.*

The processed audio signal was fed to a VV MX-01 Exciter, which uses a low-level balanced modulator to produce AM with no practical limit to the modulation depth that can be generated without significant distortion. This Exciter produces an output of 1V p-p modulated carrier, which is enough to drive our VMOS FET linear amplifier.

The linear amplifier has a precise input attenuator with 1dB steps over a 21dB range.

This attenuator lets us set the drive to the final amplifier, and hence the output power, to suit the DTI inspectors, who appear greatly fearful that excessive amounts of power might be unleashed on an unsuspecting public...

The linear amplifier's power output is passed through a low-pass filter to remove harmonics: the third harmonic is more than 90 dB down, we reckon, which makes it quite difficult to find even when you're standing next to the aerial!

An aerial tuning unit lets us switch known values of inductance and parallel capacitance into the aerial circuit to improve the matching of the aerial. We had to make a meter specially to read forward and reverse power (SWR) at such low power levels, and this is included in the ATU enclosure, together with some thermocouple ammeters for measuring aerial current.

## MEASURING POWER

From our experience at more than fifteen Special Event stations so far, it appears that between 160 and 180mA of current into our aerial produces an EMRP of 50mV. The corresponding values for 25 and 12.5mV are approximately 120 and 85mA.

Our caravan is decorated with 'HIGH VOLTAGE' stickers around the aerial mast, but these are really for show only. It doesn't hurt to touch the base of the aerial, which is at low impedance, and is unaffected by activities in the caravan, where the engineers sleep, store stuff and carry out repairs to equipment.

For the Cowes rig I was accompanied by Tim Foulsham, who helped set-up and dismantle the station, leaving me on my own during the week.

## LIFE ON BOARD

On a small station like this, there was no place for restrictive labour practices. Everyone mucked in with help when required.

As well as Steve and Dick, we had on board Harry Turner and Toby Brereton of Studio 6 Marketing. Harry was the organiser of the station, while Toby's main duty was to compile and read an hourly news bulletin.

Harry and myself co-presented the breakfast show after trying out such a format on the Wednesday. We found that a "double-headed" approach produced a more lively show at that time in the morning. Harry also undertook to present the evening music programme, and took over at lunchtimes or at other times - when Steve was reporting into Ocean Sound, for example.

## AN ENGINEER'S LOT

The day began about 6:30am, when I was woken by the Medina Council's streetsweeper making the most extraordinary noise outside the caravan. 6:30 is not time to get up yet, but it was pretty cold in the caravan and I knew I'd be lucky if I managed to doze for another hour before it was time to get up, get dressed and turn on the transmitter.

I filled the Log Book in carefully, of course, not that anyone's inspected it yet. I selected and labelled a tape for the logging machine which records the broadcast output. *Full logging of all Special Event broadcasts is now a requirement of the licence.* We used a VHS video running in Long Play mode to give six hours of continuous logging on one El80 tape. This meant I only had to change the log tape once a day, at 2pm, and I carried around a timer set to go off at 1:55pm in case I forgot!

## WARMING UP THE BAND

About twenty to eight I would start playing some instrumental music just to warm the channel up.

I always feel that there's no point in starting a broadcast from cold after you've been away all night. You have to put something out on the channel before you begin full programming to let people know they've found the correct frequency. Instrumental music and frequent announcements is the best idea. Many short-wave stations have a readily-identifiable call-sign signal which serves the same purpose.

Locking up the caravan after starting the logging recorder and checking the transmitter readings, I entered the studio and started preparing the programme. We paid special attention to up-to-date marine forecasts, but we also included some light items from the day's papers, horoscopes, etc. Having Harry sort through the press while I cue up the music and select the carts was an efficient division of labour.

I quickly selected 'B' check on the Alice mixer to confirm that we were actually on the air, before launching the show. Things didn't really begin happening out on the water until about 10am when Steve and Dick took over, but there was a steady stream of dedications and messages coming in on the 'phone, which Toby dealt with while compiling the first news bulletin for nine.

Music is a difficult area to get right on a temporary station like this, where the music is secondary to the commentary and information. Our collection was weighted towards the 18-35 age group: perhaps it shouldn't have been.



## NEXT YEAR'S PLANS

Already, now I'm back home, I'm thinking about how we could do things better next year. I've compiled a list of technical improvements we could make to the studio - mostly little things like having the presenter's talkback appear in *both* ears, because people have a habit of lifting off one ear of the Beyer DT 100's to hear what is being said in the studio, and that usually turns out to be the talkback ear.

Other things on my list are non-technical: we could have done with a big cork noticeboard in the producer's area to stick messages on, and we certainly need to do more thinking about our music policy.

As an example of how little thought goes in to some ILR programmes' music content, I heard Steve play two Supertramp tracks during his sailing programme. The connection between Supertramp and a life on the ocean wave eludes me, and it seems this was just part of a frequent ILR policy to play pop records endlessly even in so-called specialist programmes.

Our own music content was rather haphazard: I preferred to play easy-going Radio 1 $\frac{1}{2}$  pop in the morning - Carpenters, Elton John, Beatles, that sort of thing. We had one or two relevant records which got played quite often: a song about Cowes Week had been recorded by Toni Malo on Solent records in 1976, and that was frequently aired.

There were also one or two records of sea-shanties and the like which I felt we could have paid more attention to, but it's always difficult to select music if you don't know what it's like. Tim suggested we play more oldies, and I must dig out my old 45's soon.

## LESSONS FOR OUR MASTERS

As I explained at the beginning, Cowes Week caused the Home Office some discomfort, because interest in the event is not easily pinned down to one specific site.

Originally, the Special Event radio service was intended only as a glorified public-address system for something like an air-show, where the boundary of the site of the event was clear enough, and there was unlikely to be much interest in the goings-on beyond this perimeter.

Stations like this one, however, are really small neighbourhood community radio stations LINKED to a Special Event. It was tragic that with the minute 25mW of power available to us, *we were unable to provide everyone who wanted to listen to the station with a signal that was receivable well, if at all.*

Our 66dB/uV contour barely enclosed a fifth of the town of Cowes itself, and many listeners less than a mile away had difficulty with reception.

Yet on the other hand, the widespread interest in the station's service prompted people with sensitive equipment to try to receive the station as far away as Ryde, Portsmouth and Lymington. Some succeeded in copying the signal, showing that it is absurd to pretend that you can enclose a radio service within any specified boundary by being very mean with the power output.

All you do by cutting the power is to deny the service to many people except those with sensitive receivers. Let's hope for more realism and generosity from our public servants next time. £18,000 a watt is rather steep!

--- e W McLeod 1987 ---

THE  
JOHN RIDLEY  
INTERVIEW

INTERVIEWED  
BY ROB CHAPMAN  
For NOW RADIO

My involvement in pirate radio actually began with RADIO ATLANTA, but to tell you about that I have to go back quite a way, back in fact to the early sixties when I was in America - having gone there in the first place to sell GRUNDIG tape recorders. I was at the time Advertising Manager for GRUNDIG (GT BRITAIN). However, in Chicago, I lost my GRUNDIG job and was fortunate enough to be taken on by a madman called SIDNEY FRY...it is interesting to think back and recall that all, or nearly all, the people who are connected with my involvement with pop radio are either stark staring mad or slightly touched, myself not excluded!

FRY ran AUDIO FIDELITY HI-FI STEREOPHONIC RECORDS, the first compatible stereophonic disc ever issued in the world, incidentally. My job with FRY was to tour America and parts of Canada attending hi-fi shows and demonstrating his extraordinary records. The routine was that as soon as we arrived at any town we made contact with the local radio station and here I was immediately impressed by the enormous difference between the free and easy atmosphere of the American radio station and of course the BBC. I'd had some experience with the BBC, having appeared on a number of programmes such as "ANY QUESTIONS" and things like that. In America it was completely different. You could speak for two minutes, or twenty. It didn't matter. You could insult the announcer and be insulted by him. There was no high bound rules and

regulations. It was all delightfully simple. And what was impressed upon me for the first time in my life was the power of that disembodied voice coming out of the speaker and what it could do. It could make people turn to religion. It could make people vote. And above all it could make people BUY. I never forgot that.

AUDIO FIDELITY sent me back to England to open a UK branch to sell their records and this went quite well. After we had been going about a year we had established quite a small reputation. I was rung up by an Australian called ALLAN CRAWFORD who is, of course, very important in the history of offshore radio. I would describe CRAWFORD as a small, stocky Australian. He had a wonderful way with him. He had phoned to see if I would give him a lot of records so that he could play them on his pirate ship. I said yes, and he gave me a personal guarantee that the track and artist were identified, that the number of the record was given and the name of the record was plugged incessantly. This he didn't do! Though he did get the records and did play them. A little while after that PHILIPS RECORDS made an offer for AUDIO FIDELITY in order to swamp the label and bury it because it was in competition with them, and they bought the company and killed it...and effectively killed me and the tiny staff...one other man!

It was then that I joined ALLAN CRAWFORD at his little office in Dean Street, Soho which together we turned into a studio. I think a good 50% of RADIO ATLANTA's sound was recorded in London and sent out by courier to the boat. I did a certain amount of programming, a driving-to-work programme in which I remember I told people we had a helicopter flying over London. Every so often I would say something

like, "Watch out for that black car three vehicles in front of you. He's turning to the right without signalling!" And oddly enough there was always somebody who was doing just that, and we got quite a number of letters.

My main occupation was, I suppose, writing and recording radio commercials. 30-seconds and 15-seconds normally. The attitude of the London advertising agencies to commercial radio was coloured by their experience with RADIO LUXEMBOURG and, long before that, RADIO NORMANDIE. One or two of them knew something about RADIO VERONICA but generally speaking there was a complete ignorance and dislike for the media as a whole in those early days.

ALLAN CRAWFORD's background both in Australia and this country was the music business. He was a music publisher. And in fact the reason he started RADIO ATLANTA, at some considerable expense to himself and much greater expense to many of his associates, was that he had a feeling - a deep rooted instinct which was quite wrong - that the only way to sell a record was for it to be heard by people incessantly. And he felt that any record, provided it had his copyright on it, played a sufficient number of times in a week to an enormous audience, would sell in vast quantities and would reach the Top 10. Now this theory was completely wrong although I expect he still believes in it to this day. Unless a record has the 'X' factor - and nobody can define that 'X' factor except JOHN LENNON and one or two others - you can play it day and night, non-stop, and it will sell nothing at all. It took ALLAN CRAWFORD an awful long time to realise that. And that was one of the things, apart from all the skulduggery, that seems to be an inevitable part of any unofficial

attempt at organising entertainment, that killed ATLANTA. Most of the records that he played from his own company and group of publishing houses were just not popular. Nobody wanted them, no matter how many times you played them. And, of course, he had a great deal of trouble getting records from anybody else. The record companies themselves, if they had any sense, would have jumped at the opportunity. But they were very reluctant to let the pirate radio ships have records in those early days. We got the records but we got them through the backdoor. The record pluggers would come masked and hidden in great trench coats and drop us a pack of records, more or less under the counter! Because, of course, it was the attitude of the MCPS and PRS to be dead against pirate radio. CRAWFORD and his merry men at RADIO ATLANTA didn't worry at all about copyright fees or anything like that. As you will hear later on, RADIO 390 did.

ATLANTA was a lot of fun because you never quite knew what to expect. The thing that really made ATLANTA possible, I think, was GARNER TED ARMSTRONG who sent out, and still does, religious tapes from the USA to all over the world, and he pays top rates. Nobody ever listened to them, of course, but they went out for half-an-hour in the morning and half-an-hour in the evening. And these, both with RADIO 390 and RADIO ATLANTA, virtually paid off all the overheads which were low enough heaven knows! That left all other income as profit. Pure profit. The arrangements for paying tax on fees were, shall we say, flexible. There was a great deal of rivalry between CAROLINE and ATLANTA and between the Board's of Directors. I mean, no holds were barred. I know at one time transmitting crystals were stolen from the ATLANTA ship. The ships

very often almost sank and the sea was sometimes so bad that the lads aboard couldn't receive supplies or come ashore for leave. They were a gallant lot and several of them made their mark later at the BBC. We had at ATLANTA, MIKE RAVEN, a tall, bearded gentleman who described himself as the oldest teenager in town, and who I think was our main Programme Director. He had an enormous collection of jazz and R&B records which he used to play although he never went out to the ship.

Just after CAROLINE and ATLANTA joined forces I teamed up with RADIO 390. I joined because TED ALLBURY, the managing director, had at one time, when I was with GRUNDIG, been my advertising agent. It's one of those, "he remembered me, I remembered him" things. He had no real place for me in his office in Victoria but he fitted me in, and for quite a long time we worked as a team. What did I do on RADIO 390? Well I never went out to the fort though I did a number of programmes. I also helped sell time on it and worked a very simple checking system to ensure that our buyers knew whether their commercials were working or not. A very interesting thing, because I knew the advertising world very well, was going to prominent and not so prominent advertising agencies and trying to sell them the idea of using radio commercials. Because, as I said, unless they had previous experience with LUXEMBOURG or NORMANDIE, they knew nothing about it and distrusted it and above all they disliked it because the rates were very low compared to ITV, so their commission was accordingly low and they could not make much out of it on production costs because one thing they did not realise - but we did because of our experience in the past, and in my case because of

my experience in America - was that it is not necessary to spend an enormous amount of money to produce a 30-second radio commercial. People do not need to have vast symphonic bands or a great deal of music on which copyright music would have to be paid. Nor indeed do they necessarily need the voice of celebrity or famous actor. In fact very often, and it's been tried on TV once or twice, if you find the right voice and the right personality in your company then that is the man or woman who should be used to sell your product. We did that a lot. We took a little tape recorder - they weren't UHERs in those days - they were dreadful things you had to wind back by hand I seem to remember - and the sound was quite good or shall we say, good enough. There's another thing that's interesting about agencies. Because of the television they were all terribly keen on the quality of recorded sound. They tried to insist that we used the most expensive studios possible with thousands of pounds worth of mixers and very complicated microphones and the vast technical staff and all the rest of it forgetting the fact that the vast majority of the listeners to the commercial they were making would be listening to it on clapped out old radios covered in dust, jarring and vibrating and babbling away to itself insanely like an elderly relation in the corner of the kitchen. The quality of the receivers sound was so appalling that it didn't matter what was fed into the commercial recordings, as long as they always included the name of the product, its price and the address to which money could be sent. And we sold an awful lot of things on RADIO 390. We sold silk stockings, watches, bulbs and all kinds of things and as we got experience we were able to tell our potential customers that at the end

of the first week, when they tried to cancel, they should be booking for a minimum three-week air campaign, never any less. They would say, "We want to book for a week and see how it goes" and we would tell them that was no good. We don't want the order, we don't want your money. It's three weeks or nothing. They would say, "Why three weeks?" And after a while we were able to say "I'll tell you what is going to happen. At the end of the first week you will want to cancel because you've had nothing at all, but we won't allow you to cancel because you've signed a contract for three weeks. After two weeks things will start to come in. Halfway through the third week you will reach your peak, and you will be delighted, and from then on it will tail on down until halfway through the fourth week when nothing will happen. But for the next six months you will continue to receive these little bits of paper with Postal Orders for your silk stockings offer or your bulb offer or your watches, or whatever." And they would ask why, and we would say "because Mum writes down the name and address on the back of an envelope, puts it behind the clock on the mantelpiece and doesn't come across it until the next time she dusts, and then she says 'Oh...I'd like these bulbs...and she sends off her money.'" This happened time and time again. Well that certainly brought home the effectiveness of radio.

Another thing that was brought home to me vividly - not so much with ATLANTA, which was unashamedly aimed at a teenage listening group, but very much so with RADIO 390 with sweet music or light classical, non-stop music with the minimum of chat, aimed specifically at middle-aged, middle-class house mums, who are or were the loneliest people in the world - so lonely that this

friendly voice coming from the speaker meant something to them. It meant something to them because I suppose it wasn't the BBC which at that time was still very much under the influence of JOHN REITH and was operated by University educated Home Counties voices. We were slightly different. We were Lower Middle Class and above all we played virtually no guitar music at all unlike our competitors. What we did play was what is called Middle of the Road (MOR) today. The equivalent of MANTOVANI and the like. Pleasant background music. A minimum of radio commercials. The dreadful GARNER TED ARMSTRONG in the morning and evening, plus one or two serials which we got from all over the world; "DR PAUL" and the like. And TED ALLBEURY himself used to go down to Soho every Thursday and give a little inspirational talk. Not about religion, but about life itself and how we should be nice to one another. He has a very warm and friendly voice. And it worked a treat. We got letters by the thousand every week from all over the country. Our listening range was much greater than we ever thought it would be.

The RED SANDS TOWER (base for 390) belonged to nobody so we paid no rent for it. The MINISTRY OF DEFENCE hotly denied any knowledge of it and referred it to the MINISTRY OF WORKS who bounced it straight back. I don't know how TED ALLBEURY, who is a clever guy, found the fort but I can tell you it was equipped with mothballed generators with capacity, it would have seemed, to power half of London! Conditions were a bit spartan, I understand, but the lads we had as Announcers were so keen to make their mark that they would have put up with literally anything, and indeed they did. Including the fact that if any of them tried to

build up a personality cult a boat came out the next day and took them off because we weren't that kind of Radio station. Quiet, pleasing music, quiet pleasing commercials.

The station was largely financed by a group of sheep farmers from around the Thames Estuary area. TED ALLBURY had a graphic story of meeting them in pubs and them passing over great wads of greasy £5 and £10 notes. And this may well be true.

One thing RADIO 390 did try to do from the very start was to pay royalties on all records played to MCPS or more particularly, PRS. They refused to accept it. It's rather like a tax collector refusing to collect taxes from a prostitute. In that if he accepts taxes from her for something which is illegal then it somehow makes the thing legal in some way. Anyway PRS would never look at our money. But while I was there, and probably afterwards, RADIO 390 had a special bank account in which all Performing Rights were deposited. And we had quite an elaborate system of log books to detail every single record played on the air.

The Media was passionately interested in us, and that incidentally is how I lost my job with RADIO 390, and I must say, I deserved to. We had been told that the government was going to close us and all the pirate boys down or invade the fort with commandos or starve us out. And one day I picked up the phone in the office and I thought I was speaking to TIME magazine, when in fact it was THE TIMES, and we had a long chat and I was happily blah-ing on about "Oh they will have to come on board and nail a sign to the mast" and they said, "Oh, this is a lovely story, who am I speaking to?" I said, "JOHN RIDLEY." and the story

appeared on the front page of THE TIMES the next day! This was obviously in direct contradiction to everything we had been told to do so TED had no option but to let me go.

It was because of my experience with ATLANTA and 390 that I was later able to drag the SUNDAY TIMES screaming and kicking into the 20th Century and put them onto the new authorised legal commercial stations that by then - 1973/4 - had started and very successful they were too. So my experience with pirate radio helped me there.

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THE ABOVE INTERVIEW WITH JOHN RIDLEY IS JUST PART OF THE RESULTS OF ROB CHAPMAN'S RESEARCH INTO MUSIC RADIO.

IN COMING ISSUES OF NOW RADIO NEWSLETTER WE WILL CONTINUE OUR LOOK BACK AT RADIO 390.

\*\*\*

## NOW RADIO NEWSLINE

EACH WEEKEND, NOW RADIO  
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BETWEEN

2PM SATURDAY AND 9AM MONDAY

## NOW RADIO NEWSLINE

SUTHERLAND RD  
DEAL  
KENT

LEICESTER

Dear NOW RADIO,  
I would only be happy to see 'you go weekly' if there was really enough material. I would rather a good fortnightly than a 'padded' weekly.

As for the suggestion to publish station programmes, surely this is adequately covered in local papers and for the BBC in RADIO TIMES and would be largely useless in a magazine such as yours unless the readers are mobile. Indeed, would you be prepared to carry, for example, RADIO CAROLINE's listings after the events at TIME OUT?

More relevant perhaps would be a review of a week's output from each of the ILR's and the quality of their DJs, perhaps by a listener in its area, or by one of your staff members on their travels throughout the country.

MICHAEL ROGERS

HANOR WAY  
POTTON  
BEDS

Dear Sirs,

I always look forward to reading NOW RADIO every 2 weeks. I think it should stay as it is and not become a weekly publication. The newsletter, as it is now, has a really good layout.

On unlicensed Radio stations I like the term 'free radio' rather than 'pirate'.

Finally, in response to NORMAN McLEOD's article 'WHATEVER HAPPENED TO EUROPE'S FIRST AND ONLY ALBUM STATION?' (NOW RADIO issue #34), I think CAROLINE have a great mix of new and old records at the moment and I say to PETER PHILIPS, 'Don't change CAROLINE, you have a good format'!

PHILLIP WESTNORLAND

Dear HOWARD,

I run an internal Radio station for the physically disabled at the DOUGLAS BADER CENTRE in Leicester. The station is known as DBCR.

I have been trying to obtain a copy of the record 'WHITE HORSES' by JACKIE from about 1969 for one of my listeners.

If you can help my phone number is Leicester (0533) 558 063.

Many thanks, as I have tried everywhere but without success.

MICHAEL GILHOOLEY

WYEGOURNE RD  
SHREWSBURY

I vote for keeping NOW RADIO NEWSLETTER fortnightly. Keep it meaty!!!

GRAHAM HUGHES

9 BAYSIDE SQUARE EAST  
DUBLIN 13

I am hoping you may be able to help me with some research I am currently conducting into 'pirate radio' and its role in bringing about deregulation and commercial-public choice radio.

Any information you may have concerning influential pirate stations or aspects of the coming changes in radio throughout Europe would be of great help.

Let me thank you in advance for any help you may be able to provide.

RICHARD RENE

*EDITOR: In addition to the many letters, we have had telephone calls and messages left on the answering machine saying that, in many people's opinion, the last issue was the best yet. Thank-you! Indeed, thank's go to a great extent, to our Technical Affairs Correspondent, NORMAN McLEOD for his first contributions, which received wide acclaim from our readership. Please remember to keep your letters and opinions flowing...let's communicate!!*

## THE UPS AND DOWNS OF CAMPUS BROADCASTING

I'm convinced that student radio stations go through phases like the moon. At times they wax eloquent, their people bursting with ideas and enthusiasm on the air and with each other. Others clearly wane from time to time: a barren schedule, lazy ways, and heaps of unrepaid equipment tell a sorry tale.

A station's tumble into hard times more often than not coincides with the lack of skilled engineering staff. Which one is cause and which effect is hard to say, but without an engineer fixing and mending things which don't work or go wrong most stations will have a hard time. Of that, you can be sure.

Too often stations get caught in a vicious circle. Low audience appreciation means many people, including the station staff, don't take the output seriously. So the quality of output falls, and so does the morale of the staff. This leads to a further lowering of the quality of output, even fewer listeners, and so the sorry story proceeds.

Meanwhile the station falls into technical disarray, with whole chunks of audience deserting it for something which sounds better organised and provides better reception.

### DOING A RELAUNCH

If things are going badly, often the only thing which will pull a station up from the doldrums is a complete relaunch. This will involve:

*(a) making sure everybody who should get a signal from the station gets a decent one, at least as good as the competition;*

*(b) making sure that the equipment and the people producing that signal are able and willing to make programmes of sufficient quality to attract an audience;*

*(c) making sure that everybody who might be interested (and not necessarily just in listening) knows about the station, its frequency, and what it has to offer them;*

*(d) raising the interest and enthusiasm of potential sources of funding to a level where (a), (b) and (c) become possible.*

My home station, the one I cut my engineering teeth on, now faces a relaunch not unlike the type described above.

### RADIO FALMER

Radio Falmer - at the University of Sussex - has an aerial system in part of the residential area of campus known as the Park Village which will, if undisturbed, celebrate its tenth birthday in November this year. Ten years is about as long as you can reasonably expect an inductive loop system's cable network to last, given the weathering which inevitably results when cable is exposed to wind, rain, frost and sunshine year in, year out. It's high time the system was replaced.

These days it is more difficult than it used to be to get money for university radio projects, but we hope that Radio Falmer will be back to full capacity in time for the start of the Spring Term.

Campus stations like URF are very instructive to take part in, and can offer an excellent starting place for a career in almost any aspect of radio broadcasting.



So, at a special DOWNING STREET summit on broadcasting this month, Premier Mrs THATCHER is to urge that a new 5th national television channel be established. Let's hope that is not another case of Politicians dealing out goodies for the television industry whilst leaving us Radio folk out in the cold time and time again. It really is getting quite boring to read and hear about all the amazing developments in tv - as our industry and its demands are almost ignored. One can only admire those with such determination as IAN ANDERSON in the Shetland Islands for saying that there has been enough time for talk, and now must be time for action. It was positive action between 1964-7 and 1983-4 that in the past showed there was a demand waiting to be filled. Now is the time again for sound broadcasters to make their voices heard. Through transmitters....

Something we've discussed in the pages of NOW RADIO NEWSLETTER before, and which is still continuing to happen, is the failure of stations to identify themselves coming out of commercial spot clusters, psa's and even news bulletins. In a competitive market you can't afford not to let the listener know exactly who you are. Tell 'em.....

Longest-serving "member" of the CAROLINE crew leaves ship...Spanish national quits pop pirate...Paw performance by CAROLINE veteran...My kingdom for a tin of CHUM...these were the awful headlines we could have given to the news that RAFFLES, the Alsatian cross-breed, rescued from drowning in the port of Santander by Chief Engineer CHICAGO, has finally left the radio-ship and is bound for a life of luxury in ashore with CHICAGO and his wife CAROLE. CHICAGO has RAFFLES in quarantine.

He had been aboard the ROSS REVENGE since its arrival off the English coast. It is suggested that bones should not be sent to the station's New York address. Rumours that we may be conducting an interview with said dog are unfounded! Voooooofffff!...VOOFER NOV TWEATER THAN EVER! I thought this was a RADIO magazine?! ED.

Despite getting our newsletter's title around the wrong way, it was good to see we made the TIMES last week.....!

THE TIMES

THURSDAY SEPTEMBER 3 1987



GRAHAM KENNEDY  
For NOW RADIO  
in NEW YORK, USA

## LOOSE ENDS

### EXTRAS

London has three (legal) local radio stations. Two commercial - LBC and CAPITAL. One BBC - RADIO LONDON.

New York has over 90 local radio stations - and I'm not going to list them!

What I am going to do is give you a listing of the stations in the top 26 rankings (from a recent ratings book) for listenership (12 years of age plus). You can see for yourself the incredible variety of formats that come up in a free-market situation!:

- 1 WHTZ.....CHR
- 2 WRKS.....BLACK/URBAN
- 3 WPLJ.....CHR
- 4 WINS.....NEWS
- 5 WOR.....TALK
- 6 WPAT-FM...BEAUTIFUL MUSIC/EASY LISTENING
- 6 WBLS.....BLACK/URBAN
- 8 WLTW.....ADULT CONTEMPORARY
- 9 WNEW-FM...AOR
- 10 WCBS-FM...SOLID GOLD
- 11 WCBS.....NEWS
- 12 WXRK.....AOR
- 13 WHN.....COUNTRY
- 14 WNEV.....BIG BAND
- 15 WABC.....TALK
- 16 WNBC.....ADULT CONTEMPORARY
- 16 WPIX.....ADULT CONTEMPORARY
- 16 WYNY.....ADULT CONTEMPORARY
- 19 WNSR.....ADULT CONTEMPORARY
- 20 WADO.....SPANISH LANGUAGE
- 21 WQXR-FM...CLASSICAL MUSIC
- 22 WAPP.....AOR
- 22 WPAT.....BEAUTIFUL/EASY LISTENING
- 24 WFCN.....CLASSICAL MUSIC
- 25 WKDM.....SPANISH LANGUAGE
- 26 WSKQ.....SPANISH LANGUAGE
- 26 WURL.....RELIGIOUS

CHR = CONTEMPORARY HIT RADIO (TOP 40)

AOR = ALBUM ORIENTED ROCK

The MAIL ON SUNDAY this past weekend reported that a RADIO ONE pop quiz was being rigged, as personality contestants were being given the answers to questions in advance of the programmes transmission. Let me just state here that this is not the first time that the BBC has actually worked this strange method of attempting to provide a smooth running programme. Some time back the RADIO TWO programme POP SCORE was carrying out the same policy of giving its panelists a number of answers to questions.

DAVID LEGGE is not only a subscriber to NOW RADIO and a most keen enthusiast of the magic Radio has to offer both the listener and broadcaster, but the new host for BBC RADIO SUSSEX' breakfast programme. DAVID will start his new post as from the 21st September. We wish him the best of luck at GUNNELL-FREE RADIO!!!!

Another chap who gets our best wishes is the latest recruit to the VOICE OF PEACE radio station. He's JOHN McDONALD who hails from Scotland. JOHN will be flying out to the mid-east this weekend. Like others before him, he'll find six-months working for that rather unique station, a rewarding experience....

RADIO CAROLINE has entered the hi-tech age by introducing an APPLE computer for its Advertising Logs. The next step is to run the playlist through the system...

BBC RADIO ONE will shortly be making Stereo FM test transmissions in the London area on 104.8 MHz....And a massive 'FM Awareness' campaign is promised....

# Now Radio

# Openings

RADIO BROADLAND has an immediate opening for an ASSISTANT HEAD OF NEWS. Radio experience is essential, preferably in ILR. Applications to MIKE STEWART, RADIO BROADLAND, St Georges Plain, Norwich, Norfolk, NR3 1DD....

MORAY FIRTH RADIO in Inverness is looking for a professional, experienced and hard-working COMMERCIAL PRODUCER. Technical ability, good administrative sense and excellent creative talent are main requirements for this post. CV and demo of past work should be sent to THOMAS PRAG, Managing Director, MORAY FIRTH RADIO, PO Box 271, Inverness, Scotland, IV1 1UJ. Telephone: (0463) 224433....

COUNTY SOUND has an opening for a SENIOR JOURNALIST with top-class writing and presentation skills. No beginners. Letters only, with demo cassette, should be sent to MALCOLM DRACON, Head of News, COUNTY SOUND, The Friary Centre, Guildford, Surrey, GU1 4YX.....

Manchester's PICCADILLY RADIO, which has a newsroom operational around-the-clock, is looking for a JOURNALIST with newspaper background and radio experience. Knowledge of the North West would also be an advantage. House agreement and profit-share scheme in operation; minimum salary £10,000. Send your CV and demo cassette to: MIKE BRISCOE, Programme Controller, PICCADILLY RADIO, PO Box 261, Manchester, M1 4AV.....

PRESENTER positions mentioned in public are rare - but this issue we have not one, but two! TOM STEELE, hot from reaching the dizzy heights of rating-busting all other stations in Edinburgh, is now looking for 2 PRESENTERS to work at RADIO FORTH (Edinburgh) and RADIO TAY (Dundee). Needless to say he's looking for professional and experienced people with the ability to host a range of programme styles. Interested? Then send a recent aircheck and your CV to TOM STEELE, Programme Director, RADIO FORTH, Forth Street, Edinburgh, Scotland, EH1 3LF....

If you have the voice and the experience, RADIO MERCURY say they have the job for you! They're after an experienced RADIO JOURNALIST. It's a senior position at the Crawley commercial station. Your CV and demo cassette should be sent to: AUSTIN MITCHELSON, RADIO MERCURY, Broadfield House, Brighton Road, Crawley, West Sussex, RH11 9TT.....

+++

## NEXT ISSUE! !

LOCAL RADIO IN FRANCE a special report by TONY BAILEY

RADIO 390 - more special material from this unique 60's sweet music station

NORMAN McLEOD - another major feature by Britain's best Radio Technical Affairs Writer

A selection of current radio vacancies around the country (and beyond!). Entries in this section are free of charge to subscribing stations. Details should be sent in writing or by telex.

OPENINGS, NOW RADIO NEWSLETTER,  
PO BOX 45, KETTERING,  
NORTHANTS, NN16 0NW  
Telex: 8951182 GECOMS G  
(NOW RADIO)

# Services Guide

# Now Radio

## STATION IDENTIS

PAMS PAMS PAMS PAMS PAMS PAMS PAMS PAMS  
PAMS PAMS PAMS PAMS PAMS PAMS PAMS PAMS  
PAMS PAMS 4, Mansol Road, Bexleyheath,  
Kent, DA6 8JG. Phone (01) 304 8088 PAMS

## EQUIPMENT

WIRELESS WORKSHOP, 25, Ditchling Rise,  
Brighton, BN1 4QL. Telephone (0273) 671928.  
Special Event, Community, Campus,  
University, College Radio Specialists.

PHENIX COMMUNICATIONS, Transmitters,  
Studio Equipment, Processing Units, Links,  
etc. (01) 500 0890 for full details. Export  
Specialists.

## EQUIPMENT

SOUND BROADCASTING SERVICES. Qualified and  
Expert Service. Transmitter & Studio Sales,  
Installation and Service. Free Brochure:  
SBS, 42, Grenville Rd, London, N19 4EN.

MBI BROADCAST SYSTEMS. 69, Ship Street,  
Brighton, BN1 1AE. Tele: (0273) 24928.  
Complete design and installation service.  
Own Radio Mixing Desks.

FM 5-WATT TRANSMITTERS. Ideal Community  
Radio Use. Export. £99 each. Orders  
(Export) Broadcast Equipment Services, c/o  
BOX 45, Kettering, Northants, NN16 0NW.

## NEW ENTRANTS

THE ASSOCIATION FOR BROADCASTING  
DEVELOPMENT. Free Details. AB0, 79, Caling  
Croft, New Ash Green, Dartford, Kent, DA3  
8PY.

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