

TELEVISION & RADIO 1987



IBA

Yearbook of Independent Broadcasting

TELEVISION & RADIO 1987

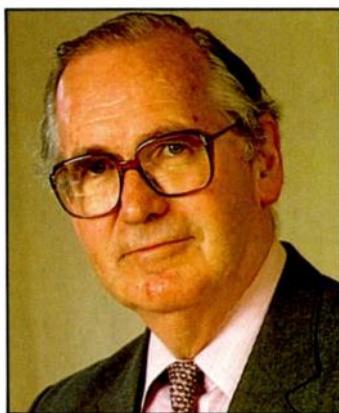
THE IBA'S YEARBOOK
OF INDEPENDENT
BROADCASTING

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**PUBLISHED BY THE
INDEPENDENT BROADCASTING AUTHORITY**



INTRODUCTION

BY THE RT. HON. THE LORD THOMSON OF MONIFIETH, KT, PC,
CHAIRMAN, INDEPENDENT BROADCASTING AUTHORITY

W

ith 1987 designated as European Year of Environment (see pages 13-15), this is an appropriate time to reflect on the Independent Broadcasting environment which affects the quality of our lives in so many ways. And we should look at how best to preserve the strengths and achievements built up over many years under the direction and influence of the IBA.

The IBA has a major role in safeguarding and improving a British broadcasting system that is distinctive, successful and widely admired throughout the world. By blending public service with private enterprise, Independent Broadcasting has evolved a system that offers quality, choice and the benefits of the latest advances in communications technology.

Developments in satellite broadcasting, in international transmission standards – with IBA engineers among the pioneers – cable television and plans for an Independent National Radio service are all widening consumer choice. Independent Broadcasting welcomes the stimulation of increased competition and is ready to adapt and improve the present system where necessary.

The pages of *Television & Radio 1987*, our popular Yearbook, reflect the wide range of ITV, Channel 4 and ILR programmes and give an insight into many of the production methods and techniques. With research indicating that the public spend close to four hours a day watching television and about three hours listening to radio, the Yearbook's colourful features and 50-page reference section should provide entertaining and informative reading for a great many people.

I hope that our Yearbook also conveys a sense of the care and expertise that the IBA puts into its job of supervising and transmitting Independent Broadcasting. A measure of the scale of this task is the fact that the hours of television engineered and supervised by the IBA have almost doubled in the past four years.

Over the same period, the number of transmitters maintained by the IBA has increased by 150%. Our engineering building programme includes a £7.5m. project for the replacement of the first 14 of the original sets of high-power transmitters, a big step towards even better standards of reception.

Whatever the pattern of future broadcasting or the pace of technological advances, the IBA and the programme companies we work with will never lose sight of the need to maintain the highest standards of public service broadcasting and so give pleasure and service to all who view and listen. Together we strive to preserve and enhance the broadcasting environment.

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ISBN 0 900485 52 3



THE INDEPENDENT BROADCASTING SYSTEM

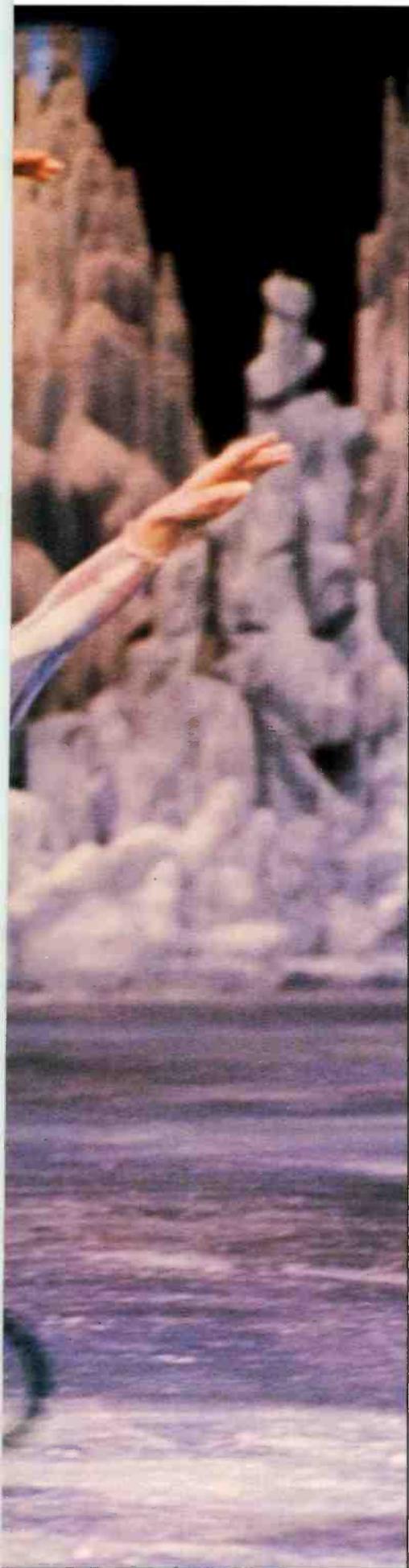
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ndependent Broadcasting in the UK provides a range of self-supporting quality television and radio services which can compare with any in the world.

Independent Television (ITV and Channel 4) offers viewers genuine choice and variety, with TV-am providing a lively breakfast-time service. Contributing to both channels is ITN with its fast and accurate reporting of world news. And, at the touch of a button, Oracle teletext offers up-to-the-minute news and information with subtitles for the deaf and hard of hearing. Some 50 Independent Local Radio stations are now on air, attracting a weekly audience of about 20 million. By the 1990s, the system is likely to include up to three television services broadcast directly from a satellite (DBS), and there are plans for an Independent National Radio service.

The IBA's proven ability to initiate development will help to ensure that its new services significantly enrich British broadcasting in the future.

Left
Fire and Ice. Television has done much to increase awareness, interest and enjoyment of whole areas of human experience. The magic of Torvill and Dean, for example, seen here in a special one-hour love story on ice, attracts millions of viewers who perhaps have never visited an ice rink. LWT



THE INDEPENDENT BROADCASTING AUTHORITY

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

The 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

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 contract 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 some programmes of particular interest to viewers in its area. The ITV companies serving Northern Ireland, Scotland 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, a subsidiary of LBC (the London news and information service), 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.

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.

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 IBA's 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.

To help it in this task, the IBA uses audience research to ascertain public opinion of the



Above
The IBA's engineering and administrative centre at Crawley Court, near Winchester.

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 (see page 217). They are supported by some 1,400 IBA staff led by the Director General. More than 700 members of the public also serve voluntarily on various IBA advisory councils, committees and panels. These range from the IBA's 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

Wales need also to reflect the distinct character and culture of their national regions.

All the companies, in varying degrees, make contributions to the ITV network, through which programmes of wider appeal may be made available nationwide. About half the networked programmes, however, are 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). 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



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.

3. Control of the Advertising

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

There must be a total 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 six minutes an hour, averaged over the day's programmes, with normally a

maximum of seven minutes in any 'clock-hour' (e.g. 7-8p.m.). In radio the advertising is limited 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 new advertisements meet all the provisions contained in the Code and that advertisers' claims have been substantiated. Over 10,000 new television and 8,700 new radio advertisement scripts a year are checked in this way.

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

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, some 85% of the population can receive the ILR services on medium wave; and the VHF stereo transmissions are available to around 35 million potential listeners.

Engineering accounts for two-thirds of the IBA's staff commitment and capital resources. As well as maintaining the network of transmitters (over 1,500 installations) and the development of 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 C-MAC transmission system developed by IBA engineers. While compatible with existing TV sets, this system will enable viewers of DBS services to acquire wide-screen models providing sharper pictures and stereo sound.

Above
The IBA is closely involved in the programme planning process and is ultimately answerable to Parliament for everything it transmits. *Mapp and Lucia*, produced by LWT for Channel 4, is just one of the many quality drama series that have attracted acclaim from audience and critics alike.

THE PROGRAMME SERVICES

INDEPENDENT TELEVISION



Each ITV company presents, on average, some 105 hours of local and networked programmes a week, and an additional 21 hours of breakfast-time programmes are provided by TV-am. The weekly total for Channel 4 averages about 75 hours. (Fuller details are given on pages 184-185.)

Although there are broad similarities in the balance of programme strands on ITV and Channel 4, their output is often very different in character. The Channel 4 service provides a higher proportion of serious and educative programming, and aims to cater for tastes and interests not generally served on ITV. Innovation and experiment in the form and content of programmes are also encouraged by the channel.

In addition, while the ITV companies make over 70% of the programmes shown on ITV, Channel 4 is a commissioner

rather than a producer. The majority of its programmes are commissioned or acquired from British independent producers and the ITV companies. Special IBA regulations control the quantity and type of programmes bought in from abroad for showing on the two channels.

Each of the ITV companies and Channel 4 draw up programme schedules in consultation with the IBA and seek its final approval before transmission. Every effort is made to ensure that the two services are complementary, offering a reasonable range of programmes with suitable common junction points between them.

There are further considerations, however, as particular programming requirements arise at different times of the day and week: for example, there is a need for children's programmes around tea-time, religious programmes on Sundays, programmes for those wishing to view in the afternoons, and programmes suitable for all the family in the early evening.

The standard of programme content is also fundamental. The IBA's Television Programme Guidelines, provided for programme-makers, reflects 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 Code on Violence.

Although each programme company is responsible for the standard of its productions, the IBA is ultimately accountable for the programmes it transmits. In approving the schedules, 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 programmes attract are testimony to the companies' good judgement.

FAMILY VIEWING POLICY

The IBA aims so far as possible 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 9p.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

ITV's REGIONAL PATTERN

Area	Company	Viewers* 000s
The Borders and Isle of Man	Border Television	648
Central Scotland	Scottish Television	3,494
Channel Islands	Channel Television	124
East and West Midlands	Central Independent Television	8,972
East of England	Anglia Television	3,909
London	Thames Television (weekdays to 5.15 p.m. Friday) London Weekend Television (weekends from 5.15 p.m. Friday)	10,959
North-East England	Tyne Tees Television	3,023
Northern Ireland	Ulster Television	1,377
North Scotland	Grampian Television	1,131
North-West England	Granada Television	6,653
South and South- East England	TVS Television	4,917
South-West England	TSW-Television South West	1,538
Wales and West of England	HTV	4,886
Yorkshire	Yorkshire Television	5,838

*Aged four and over in ITV homes. Source: BARB (March 1986)

Above right
The Jimmy Reid Show.

Each of the 15 ITV companies is required to produce a minimum number of hours of new programmes each week which appeal specifically to the tastes and outlook of the viewers in their own regions. Journalist and broadcaster Jimmy Reid, pictured here, hosts an informal chat show for viewers in North Scotland.
Grampian

Right
Seal Morning. In the average week, a typical ITV company transmits over 105 hours of programmes (excluding TV-am) for the ITV channel. Children's drama and entertainment represents 7% of the total transmission output. *Central*



PROGRAMME AND GENERAL INFORMATION

Enquiries or comments about individual programmes should be addressed to the Press Office of the local ITV or ILR company, TV-am, Channel 4 or S4C as appropriate. Other enquiries or comments for the attention of the IBA should in the first instance be addressed to the Information Office at the IBA's London headquarters or to the relevant IBA regional office (see page 218).

If a complaint is specifically about unfair or unjust treatment or about unwarranted infringement of privacy, then a person affected can, if necessary, write to the Broadcasting Complaints Commission at Grosvenor Gardens House, 35 & 37 Grosvenor Gardens, London SW1W 0BS.

INDEPENDENT LOCAL RADIO



ILR is now a firmly established element in British life. Some 50 stations around the country provide audiences with locally relevant programmes fashioned to suit their particular needs and interests. Concise news bulletins and short features, music and entertainment items make up the 'mixed daytime programming' pioneered by ILR. This is broadcasting seen as a utility to be dipped in and out of, to fit in with the pattern of the listeners' daily lives.

Because of its particularly local and immediate nature, there is a need for maximum flexibility in ILR's programme schedules. The hours of operation and basic format of each day's programming are agreed by the IBA when an ILR station first comes on air. The IBA's Radio Division is, however, in regular contact with the companies to discuss developments in the programme schedules.

For this reason also, the balance of programmes on ILR varies widely from station to station and fluctuates seasonally, day to day and week to week. The following figures therefore offer only a broad indication of the output of ILR as a whole.

Between 6a.m. and 6p.m. on weekdays the average output of the ILR stations (excluding the London news and information service, LBC) comprises 13% news, 20% other informative speech (including a wide range of material on current and social affairs, information features and interviews, sport and specialist programming), 7% other speech (consisting of lighter speech items, jingles and station

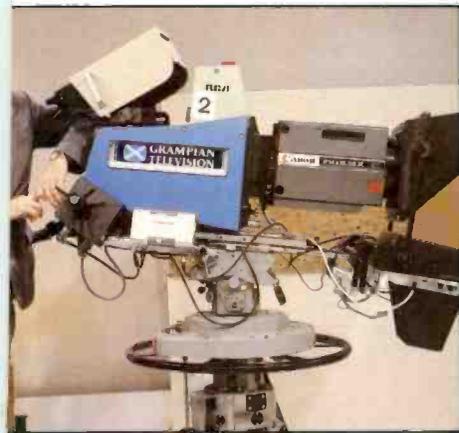
identifications), and 49% live and recorded music. (Advertisements account for 11%.)

Although the balance between programme categories varies considerably from one ILR area to another, it is regarded as vitally important that each station be in tune with the opinions, reactions and interests of local people. The IBA approves schedules in advance and monitors the output, assisted by a Local Advisory Committee in each ILR area drawn from a broad cross-section of the local population.

The ILR stations originate the majority of their programming in their own studios. However, extra breadth and variety is added to the schedules by the free exchange between stations of certain recorded programmes of particular merit. On average, 25 hours of programmes per month are offered by the stations in this programme-sharing scheme. All ILR stations make use of the national and international news service provided by Independent Radio News (IRN).

Right
Shadowed under the distinctive nose of Concorde, one of ILR's 'flying eyes' for reporting traffic conditions. Essex Radio

Below
Simon Ward, Promotions Manager for ILR's Bristol/Swindon/West Wilts. station, at the helm of the Virgin Atlantic Challenger II. He and Steve Orchard, presenter of the AM programme, made a documentary about the boat. GWR Radio



PREPARING THE BREAKFAST MENU

Each week, more than 13 million people tune in to TV-am's breakfast-time programme *Good Morning Britain* to catch up with all the latest news and dip into the fast-moving blend of interviews, features, weather and sport.

However, few people realise what goes on behind the scenes to provide more than 20 hours of live television a week.

Camera crews, technical staff, journalists, make-up and wardrobe people work round the clock, 365 days a year, at the futuristic studios at Camden Lock in London to ensure that every edition of *Good Morning Britain* is as fresh and up-to-the-minute as possible. This involves a highly complex process and tightly-disciplined working against many deadlines. And even before one programme is over, planning is already well under way for the next.

The day starts with an alarm call at 3 a.m. for regular presenters Anne Diamond and Adrian Brown, who arrive at Camden Lock between 3.30 a.m. and 4 a.m. (Nick Owen has now moved to ITV Sport). One of their first tasks is to pick up the morning's newspapers so that they are quickly abreast of latest news developments, and can prepare themselves for the Press reviews which are an important part of the programme.

By this time, journalists and editors have prepared most of the programme, overnight writers have scripted most of the news bulletins, and the editor of the day has decided on his running order. Some of the guests – especially big name celebrities – will have been booked some time in advance, but others involved in the news will have been contacted only during the previous evening.

The presenters remain in their own office between about 4 a.m. and 5 a.m. and once they have read the newspapers, they then catch up with the programme running order. TV-am's journalists will have prepared a number of 'briefs' for them which give key information on guests and news stories, and at the same time suggest some lines of questioning. Anne and

Adrian discuss these ideas carefully and if there are any points they want to clarify or change they will talk them over with the news or programme editor.

This is an important part of the programme-building process, and time is at a premium. However, Anne Diamond always manages to get the tea from the staff canteen!

The next step for Anne is make-up. Almost everyone appearing on *Good Morning Britain* is made up to some extent otherwise they would look very pale under television lights. Anne's appearance is obviously of vital importance and she regularly discusses both her make-up and wardrobe with experts at TV-am.

Almost everything is ready to go at 6.15 a.m. The scripts are photocopied, the director and programme editor are about to go into the gallery (control room), and the cameramen are in the studios working out their precise movements. The director always checks beforehand to make sure that all equipment is working properly. The news bulletins – because they contain dozens of separate components – are taken care of

by a second director, who is also getting ready for the first bulletin at 6.30 a.m.

Every day there are at least half a dozen separate guests, and although Anne and Adrian are already briefed with ideas on what to ask, it is still the case that once the show begins, they are live – and on their own! There is, therefore, a lot of ad-libbing, although the programme editor can suggest questions via the studio 'talk-back' which both presenters can receive via tiny earpieces.

As soon as the programme is over the Managing Director at TV-am, Bruce Gyngell, holds a meeting for the presenters and other senior programme staff to discuss how the show has gone – and outline plans for the next day. If there have been any problems, they are discussed and sorted out so that they can be avoided in future. Reactions received from viewers over the telephone are also considered.

Anne and Adrian stay on after this meeting to answer mail and deal with other administrative matters, but usually leave the studios sometime during the morning. Other programme staff, such as journalists, are already gathering material for the next day.

Facing page:

Top left
Anne Diamond arrives for work while most of the population are asleep in their beds.

Top right
The make-up artists are kept busy by presenters and guests alike.

Centre left
At her desk around 4-5 o'clock in the morning, Anne prepares for the programme ahead.

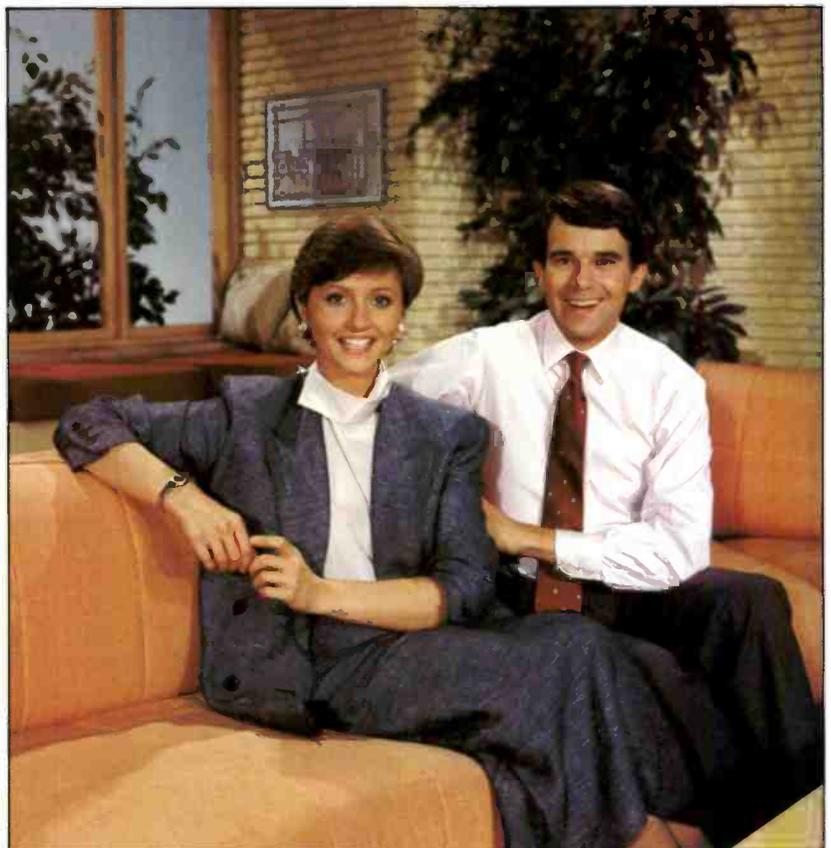
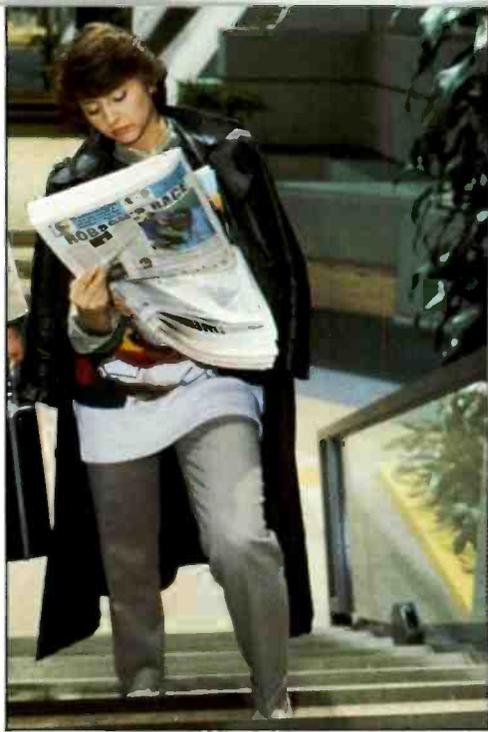
Centre right
Every edition of *Good Morning Britain* is followed by a meeting with Chief Executive Bruce Gyngell.

Bottom left
One of the most important tasks of the morning – collecting the tea.

Bottom right
The relaxed studio setting for the programme as Anne and Adrian get under way with their lively breakfast mix.

Below
TV-am's studios in London.



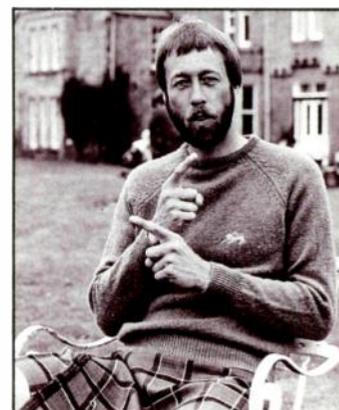


SEEING IS HEARING



Right, top
Morning Worship.
 Joanne Gauld, the hearing daughter of deaf parents, singing and signing the words of a hymn in this networked church service for the deaf. *Grampian*

Right, below
Breakthrough.
 Presenter Peter Collins *Grampian*/TSW



There have been steady developments in recent years in helping deaf and hard of hearing people understand, and get more enjoyment from the range of programmes on ITV and Channel 4.

Despite technical difficulties, the special programme subtitling service provided by Oracle Teletext has been increased from the original five hours of programming a week to around 25 hours a week on Independent Television.

Apart from providing a better subtitling service, the general programme output is adjusting to the needs of the deaf. For example, the hearing and the deaf recently combined for a joint church service presented by Grampian Television in Aberdeen. The deaf 'signed' the hymns while the hearing sang them, and a young ordained woman who had learned sign language conducted in what was a genuinely moving act of worship for all those who shared it.

On the lighter side, programmes like Central's *The Price is Right* and *Bullseye* have made amendments so that deaf people can join in, while in children's programmes, the company's drama *Look at Me* was recognised with an international prize.

Yorkshire Television's schools series for the deaf, *Insight*, which ran for several years, was much appreciated by teachers in schools for the deaf and in partially hearing units, who found it of great use as a classroom aid.

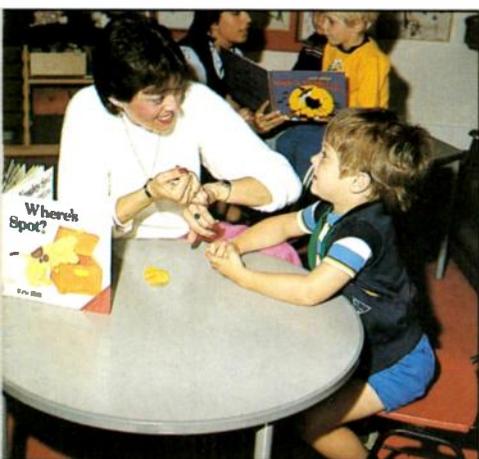
In the adult education output, Tyne Tees' series *The Listening Eye* has been a great success on Channel 4. Bob Duncan, the innovative producer of the series, turned the programme inside out; instead of 'hearing' people making programmes for the deaf, he brought in deaf presenters using British Sign Language who made programmes in which the hearing could join in because of the voice-over translation and subtitles provided. Such an approach helped to end some of the old patronising attitudes. But other programmes have helped also to extend the range. Grampian's *Sign Hear* won a Scottish award; TSW's *Breakthrough* was much admired, and together, the two companies combined to make the subsequent series of *Breakthrough*.

All these developments would not have been possible without a great deal of background research. Before subtitles are introduced it is necessary first to learn how to

use them. Housed in the Department of Electronics at the University of Southampton, a joint IBA-ITCA team worked for five years before they were satisfied that they had solved problems of both technology and language perception. Now, most of what deaf viewers see is based on that work.

Also of value has been the use of sign language inserts into local news programmes. Eight ITV companies now use such methods and the service is appreciated by those 'prelingual' deaf, who, because they were born deaf, have found difficulty in mastering literacy but who communicate perfectly by means of sign language.

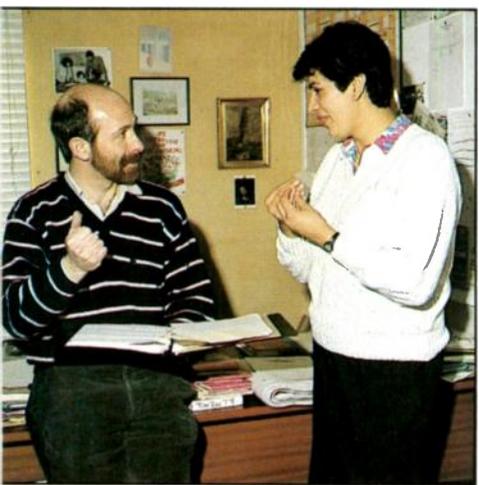
The IBA wishes to continue with these developments until there is no longer a communications barrier to overcome. It holds informal meetings with members of the deaf community and with its representative groups, the Deaf Broadcasting Campaign and the Deaf Broadcasting Association. It is hoped that out of such meetings, a mutual understanding of each others' problems may grow and mutual trust may flourish.



Left
A Language for Ben.
 Winning the Best Educational Feature category in the US Television Movie Awards, this one-hour documentary followed the course of a unique experiment in the pre-school education of a deaf child. The picture shows deaf Judith Collins reading a story to four-year-old Ben Fletcher using sign language and finger spelling. *C4/Tyne Tees*

Oracle also provides a weekly magazine called *Earshot*. Consisting of several regularly-updated pages, it provides news and information for the deaf and hard of hearing and covers everything from the latest-tested hearing aid to information about deaf club bus outings. The rest of the Oracle service is a rich source of information of special value to deaf people.

Below
Listening Eye. The appointment of deaf researcher Rachell Bastikar meant that programmes in this series could be conceived and presented from the deaf point of view. She is seen here talking with producer Bob Duncan - in sign language. *C4/Tyne Tees*



Right
Scotland Today. Mike Gower presents the news headlines, assisted by an interpreter. Other items of special interest to deaf viewers in Central Scotland appear in local current affairs and social action programmes, and guests on *Late Call* frequently 'sign' their religious message. *Scottish*

E.Y.E. CARE

1987 sees the start of EYE – the European Year of Environment. It is people who provide the impetus to safeguarding and improving the environment, and EYE's central aim is to increase public awareness of some of the enormous environmental problems confronting Europe.

Television will play an important part in the year's activities. The immediacy of television can create the necessary awareness of problems through brilliant photography and expert presenters, and inform the public of the best action to take.

Independent Television's continuing responsibility to the environment has been demonstrated over the years by the numbers of items and programmes in its news, current affairs, documentary and educational output.

Central Independent Television has shown a particularly strong commitment to environmental issues. Charles Stewart's *Seeds of Despair*, which, ahead of the BBC, first alerted the world to the approach of the 1984 Ethiopian famine disaster, was followed by the equally compelling *Seeds of Hope* – a six-part documentary which gave unique insights into the lives of the starving Ethiopian people.

Both these productions were made by Central under the auspices of the Television Trust for the Environment, a non-profit-making organisation set up jointly in 1984 by Central and the United Nations to help international film-makers produce programmes about environmental issues. In its first two years the Trust distributed £1m.

Also from Central is the award-winning series for local viewers *Eco*, whose team was responsible for a remarkable programme on acid rain. This co-production with counterparts in Sweden and Holland was screened by 10 European networks in the same week in October 1986. Some of the *Eco* programmes were also repeated on Channel 4.

Among other well-known Central programmes on the environment are *Nature Watch*, presented by Julian Pettifer; *The Ark*, a series in which a group of young people were given the freedom to explore, at first hand, important environmental issues; and Adrian Cowell's *Decade of Destruction*, four films describing the destruction of the Brazilian rain forest, and the devastating effect it will have, not only on Brazil, but on the world's ecology. The films have been screened in 20 countries



Above
Nature Watch. The populations of lemurs, found only in the island of Madagascar, are threatened by the continual and escalating destruction of the country's forests. *Central*

Left
The Ark. Pollution in the waterways of Britain investigated by three young adventurers who board a narrow boat with ecologist Chris Baines. *Central*

already, and three more films are planned.

Central, already co-sponsor of the 'Wildscreen' Natural History Festival, held every two years in Britain, is the major sponsor of the European Environmental Film Festival, which will come to Britain for the first time in 1987. It will attract 600 film-makers, environmentalists and delegates to Birmingham in July. Central's Managing Director, Robert Phillis, says: 'We have always had a very strong and very special interest in the environment, and the growing need to protect it. The European Environmental Film Festival will play an important role in the international effort to create a better understanding of the pressing issues facing us'.

TVS brings into focus the green and pleasant land of Southern England in its local series *Country Ways*. Through the eyes of local people and the camera, thirteen film portraits reveal how, despite popular belief, much of the countryside has remained unspoilt by commercial interests.

For LWT's six-part series *City Safari*, Oxford ecologist Malcolm Coe explores wildlife in our cities and towns with specially shot sequences from such contrasting places as an overgrown sewage works in Sheffield, and Buckingham Palace Garden.

Anglia's *Survival Specials* provide contrast to the urban wildlife with highly acclaimed natural history documentaries, examining in detail the living patterns of some of the most extraordinary species on earth.

In Tyne Tees' *Turning The Tide*, David Bellamy comes to terms with the political realities behind environmental issues, and shows that jobs, decent houses, sufficient food and safe water are all part of what we mean by the environment.

Independent Television's concern with the world we live in was further expressed in programmes such as *Earth* - a series from Thames on the ecological health of the planet, and *A Sense of the Past* (Yorkshire), which examined the built environment that surrounds us.

The International Broadcasting Trust's new series *Battle for the Planet* unites several countries, China and Australia amongst them, in a major

Right

Nature Watch.

Solomon ole Saibull (centre) is the conservator of the 8th Wonder of the World - the Ngorongoro Crater in Tanzania. He is seen here with presenter Julian Pettifer and some Maasai warriors. Central

Below

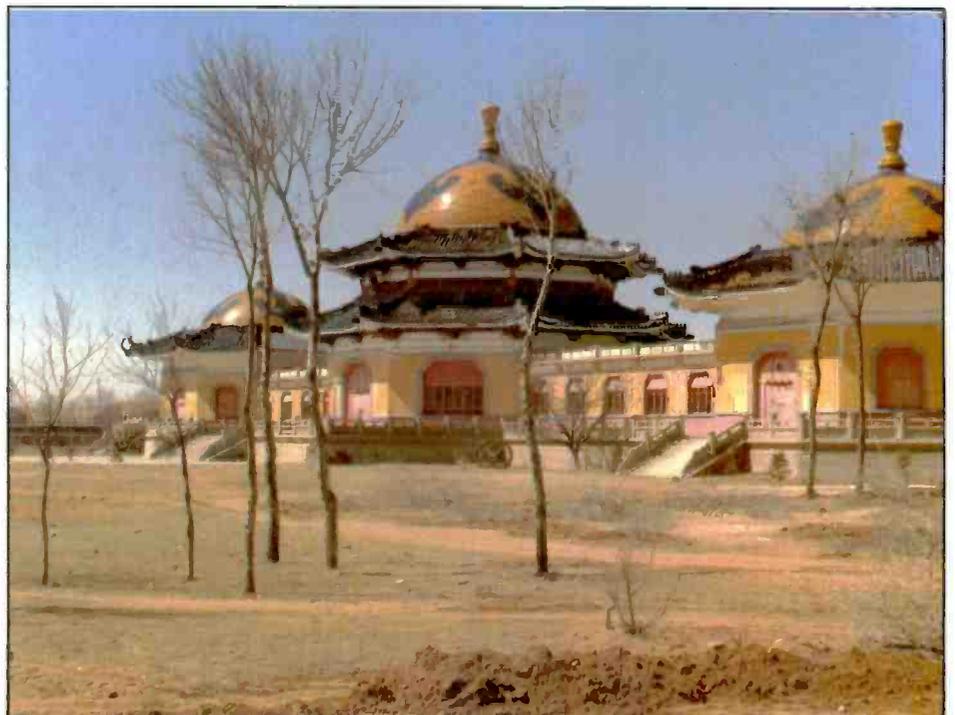
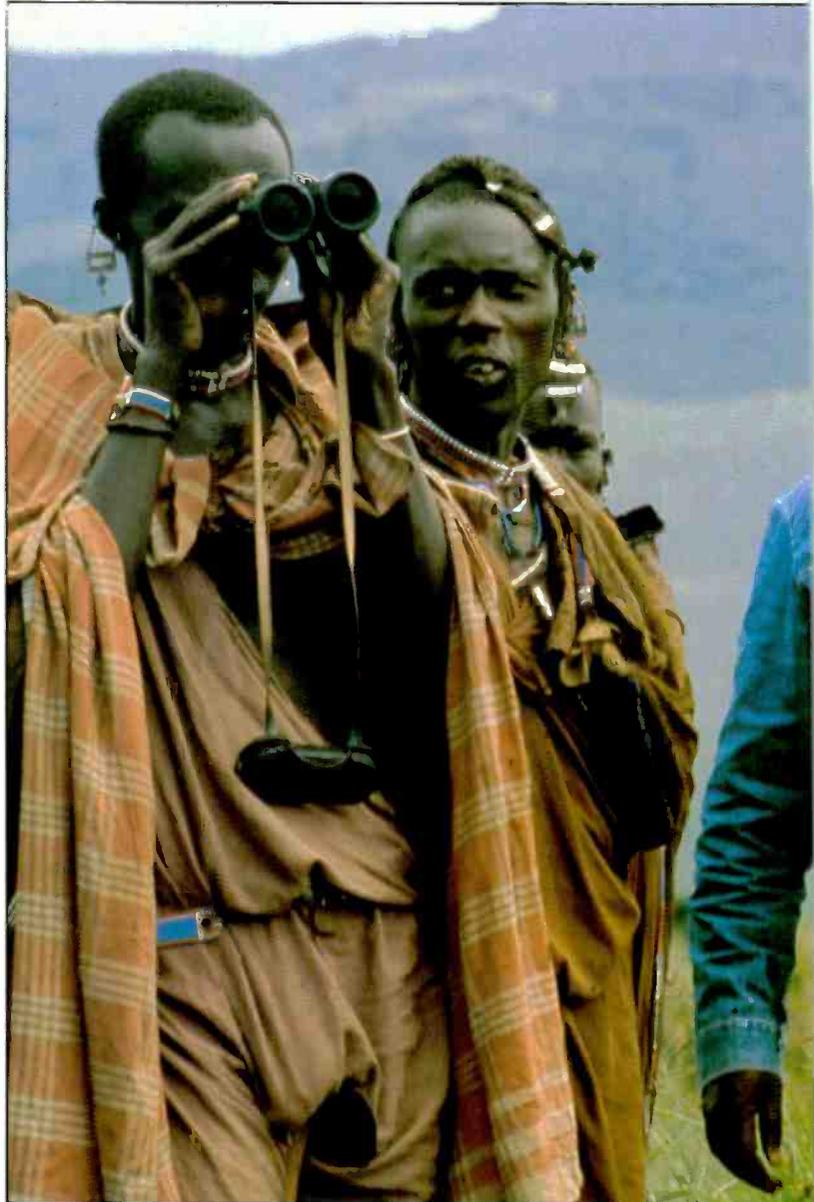
Battle for the Planet.

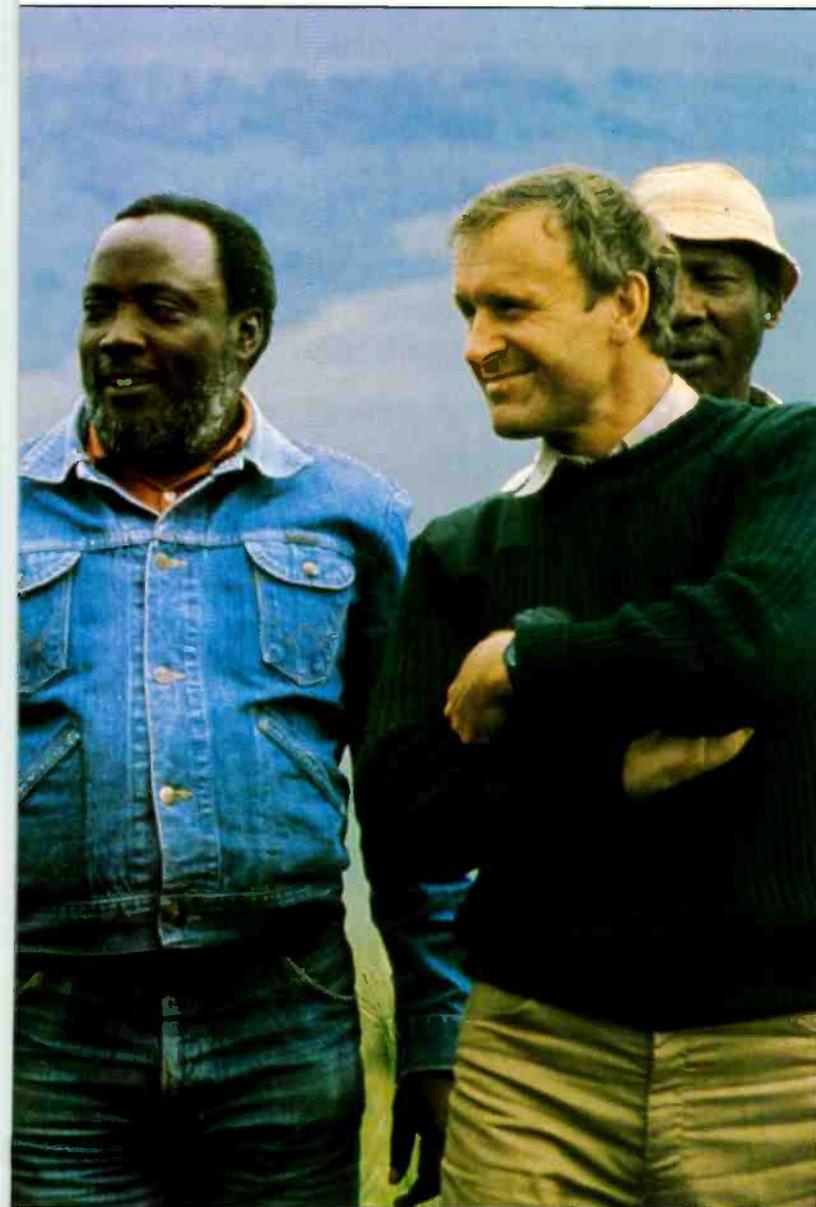
Ghenghiz Khan's tomb once stood in the most beautiful place this great conqueror had ever seen in all his travels. Now only a few scrub trees are all that keeps it from succumbing to the desert's advance. C4/IBT

Below right

Battle for the Planet.

Up-rooting willow saplings from a tree plantation in Inner Mongolia for transplanting as windbreaks. C4/IBT





Below

Turning the Tide. The irrepressible botanist David Bellamy talks about energy conservation in this hard-hitting ecology series. *Tyne Tees*

Below left

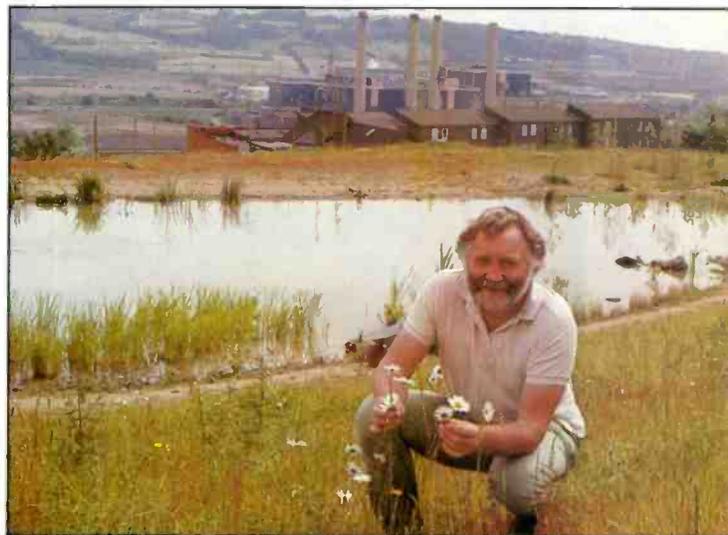
Survival. ITV's most successful natural history series has been running for over 25 years and is seen in every country in the world with television. *Anglia*

Bottom

A Sense of the Past. Graeme Garden, presenter of the series which takes a look at the history that surrounds us. Subjects include the northern industrial landscape and the problems of caring for listed buildings. *Yorkshire*

exercise in global participation through television. In a direct way, television will be seen to be a weapon in the battle to save the planet. This series is a major contribution to Channel 4's 'Worldwise' season, in Spring 1987. Now in its third year, this season – spanning some four months – comprises an extensive range of programmes, both series and single documentaries, which together encourage viewers to 'think globally, act locally'. This Worldwise has a special significance in the year of the Bruntland Commission on global development issues, and its cornerstone *Battle for the Planet* combines film, studio and satellite to present arguments and solutions about seven environmental issues of greatest concern to populations world-wide.

ITV, too, has special plans for EYE and community education staff will be working together to promote a whole range of programmes and activities planned for the year – both networked and local. A free viewer's guide, workshops, touring exhibitions and referral services will help to sustain interest and promote activity.



INFORMATIVE VIEWING



In fulfilling its remit to 'inform', Independent Television has demonstrated that its factual programming, while often serious, can at the same time be both stimulating and entertaining. Its output of news, current affairs and documentaries does much to keep the viewer in touch with the latest developments at home and abroad, increasing awareness and knowledge of an infinite range of issues, topics and viewpoints.

To supply viewers with pictures from all corners of the globe at a touch of a button, reporters and camera crews often have to endure difficult conditions in remote or dangerous areas, and take substantial risks.

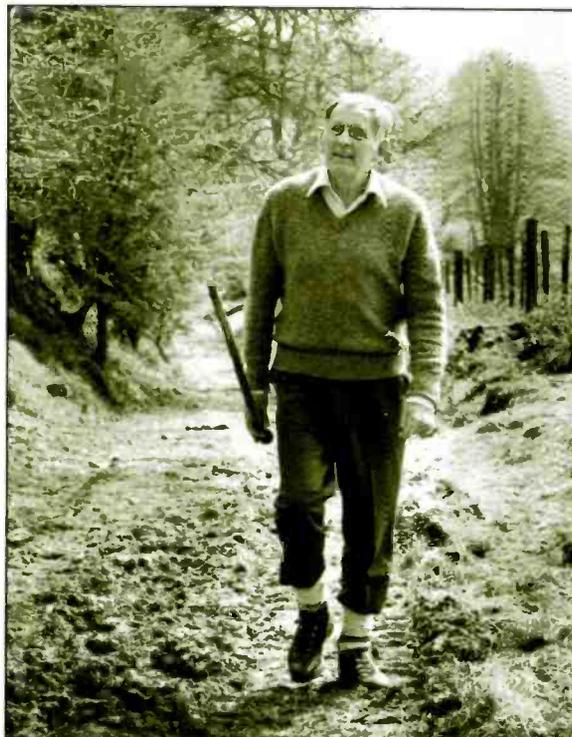
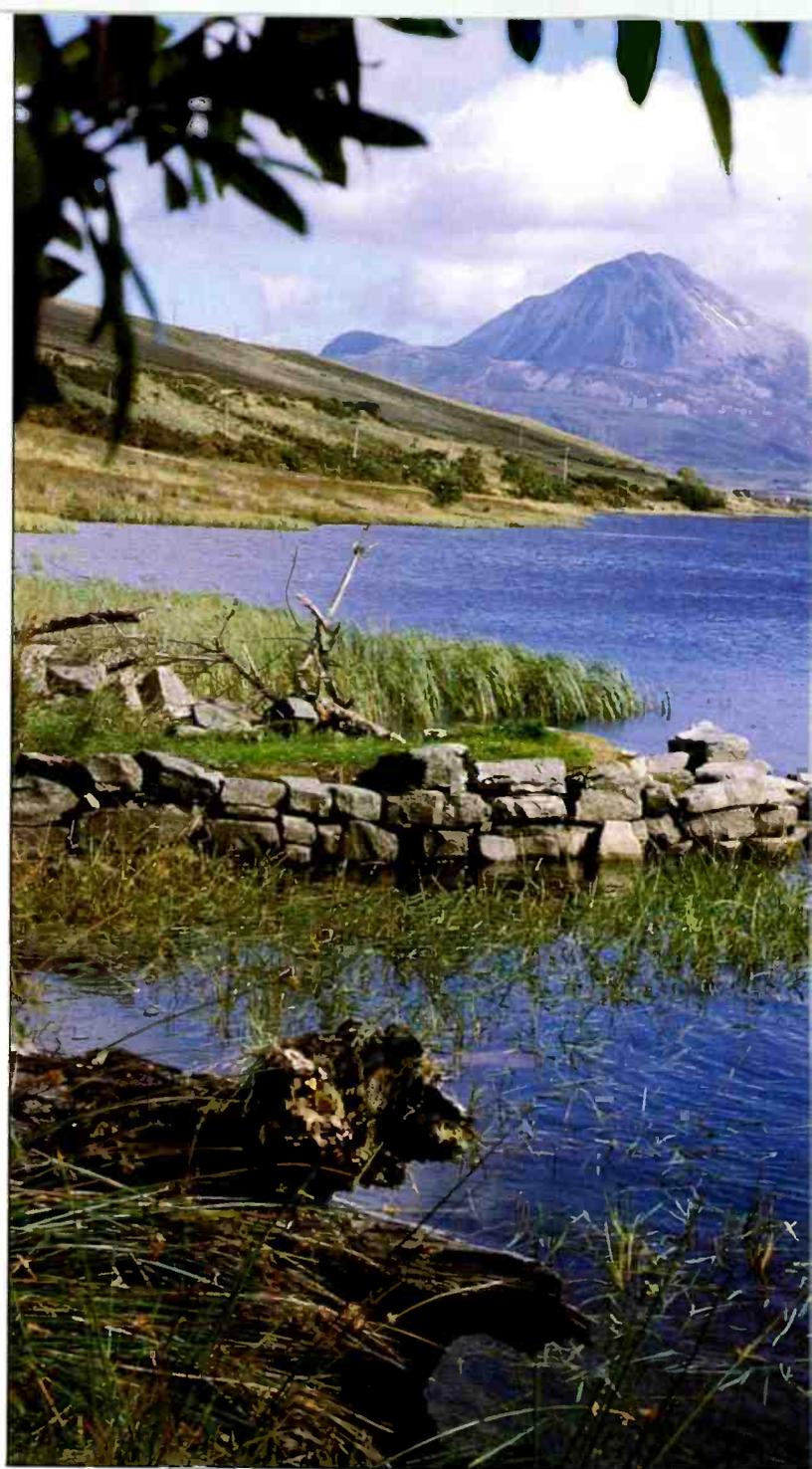
In an average week, news, current affairs and general factual material make up more than 20% of the total transmissions on ITV and over 24% on Channel 4.

*Above and right
The Royal Wedding
between The Duke and
Duchess of York
provided television with
one of its happier news
stories of the year in
1986. Thames*



Right
Ulster Landscapes. A series examining the diverse natural and man-made scenery of the province. Ulster

Below
Redbrick. A year in the life of Newcastle University and its students, shown in 'soap-opera' style over 12 weeks. C4/Tyne Tees



Left
Along the Cotswold Way. Television rambler Clive Gunnell tramped the footpaths between Bath and Chipping Camden, exploring places of interest and chatting to local characters. HTV

Right
Once a Thief..? A series on crime and its control, featured the life history of recidivist Michael Baillie first arrested at the age of 10 years. LWT

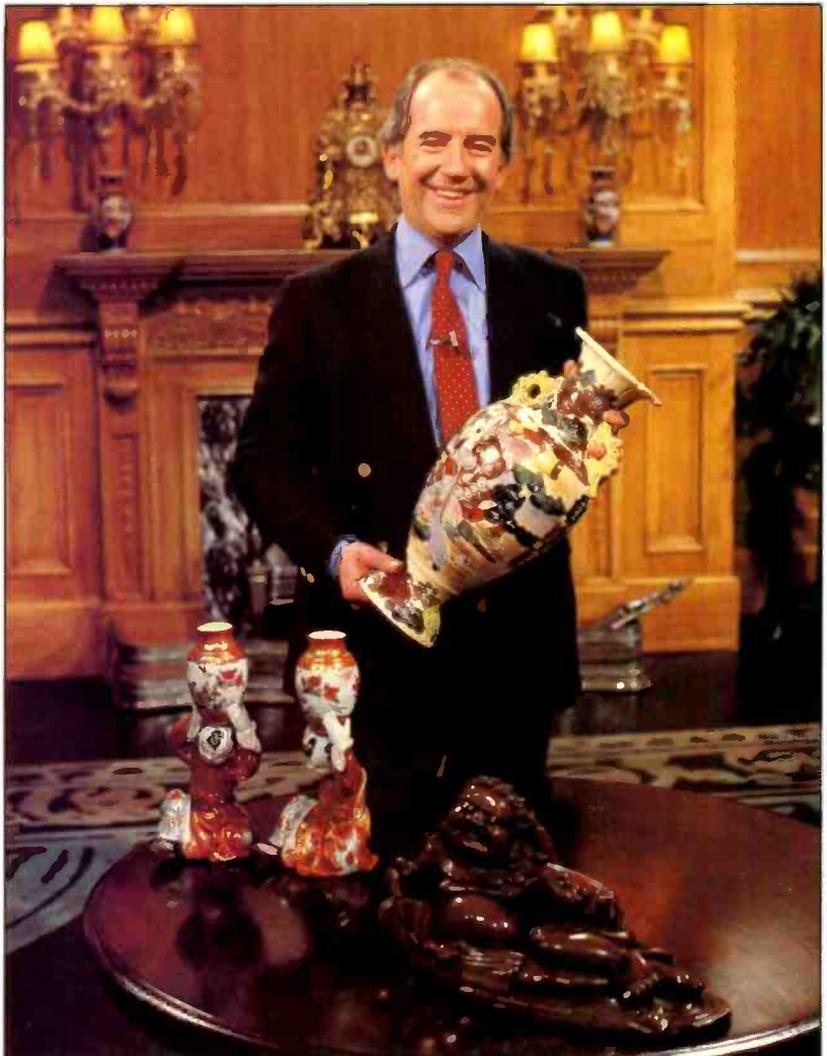




Above
The Secret Hunters. A former SAS soldier returns to the woods of Eastern France and remembers the murder of his colleagues. He recalls his role in a secret SAS unit which defied government orders to mount his own personal campaign to hunt down Nazi war criminals. TVS

Above right
First Tuesday. 'Children Who Wait'. This edition of the award-winning documentary series followed 22-month-old Reut Hadad into an operating theatre for a pioneering liver transplant. Yorkshire

Right
Heirloom. Antiques expert John Bly values viewers' treasures and gives advice to specialist collectors in this weekly series. Anglia

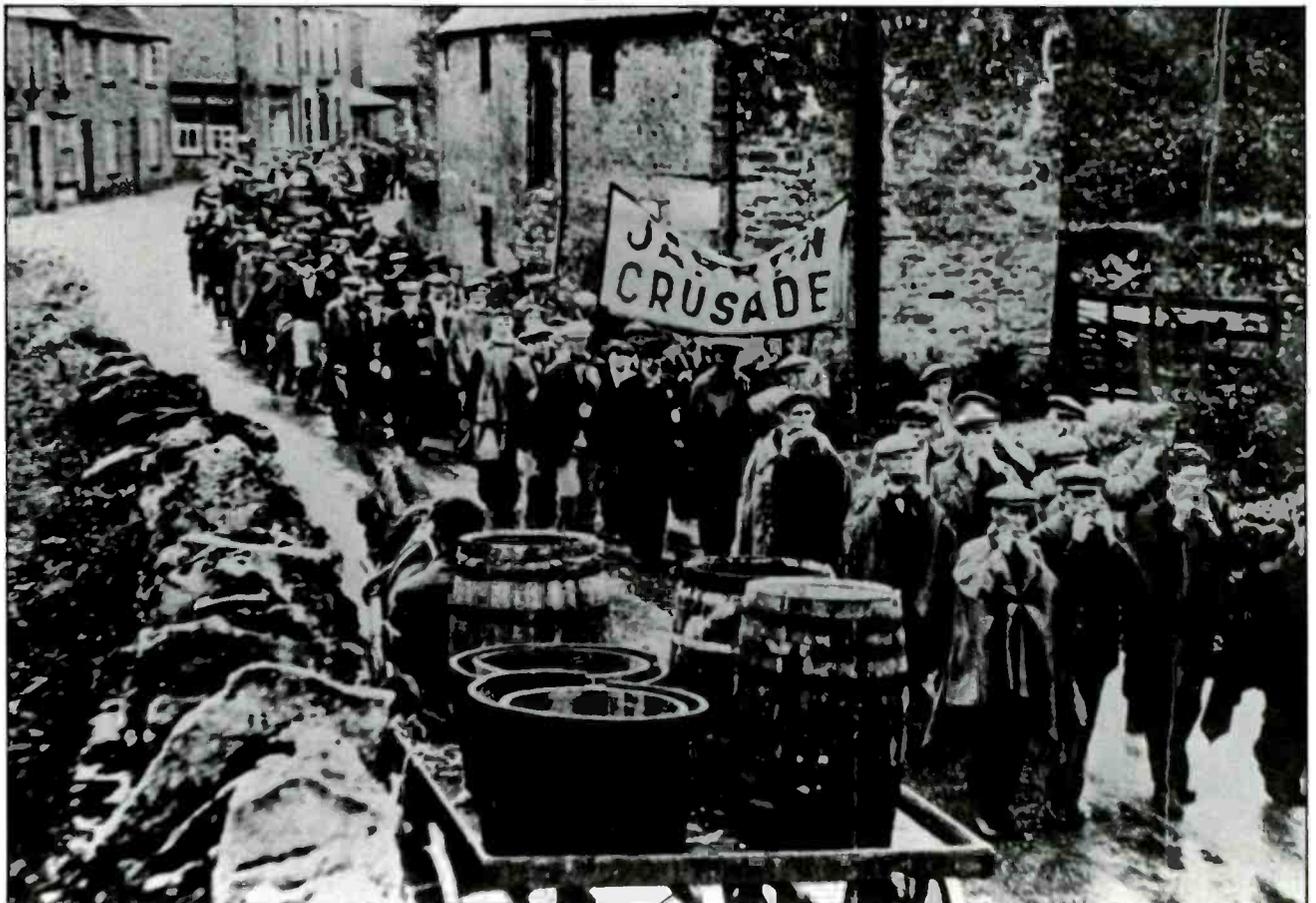


Right
King's Flight. British Airways Chairman Lord King on the tarmac with the company's famous Concorde, in a documentary examining the background of the battle to privatise the airline.
Anglia



Left
A Knight at the Table. A tribute to Sir Cennydd Traherne on his retirement as Lord Lieutenant of the Counties of Glamorgan included reuniting Lady Traherne with the open-cockpit, wood-framed Swallow plane in which she took her pilot's licence in the 30s. *HTV*

Below
Crusade. Commemorating the 50th anniversary of the historic Jarrow March. *C4/Tyne Tees*



TO US A CHILD

In preparing a series of world-wide events to mark its 40th anniversary year, UNICEF (the United Nations Children's Fund) invited Thames Television to make a major documentary film about the world's children, backed by UNICEF's expertise and with its full co-operation.

To Us a Child is a title which sums up the programme's

To Us a Child builds a global picture of the problems and the work of agencies like UNICEF through a series of short stories, involving individual children and their families – the Indian child who must leave home at three o'clock each morning to help support her family by working in a match factory; the child in Colombia,

both street-wise and street victim, caught up in prostitution and drug dealing; the boy soldier caught up in a conflict he can barely understand. And there are examples, too, to remind us that some of these challenges to the UN Declaration on the Rights of the Child exist also in the developed world, in America and Europe.



Above
Some of the challenges to the UN Declaration on the Rights of the Child exist also in the developed world.

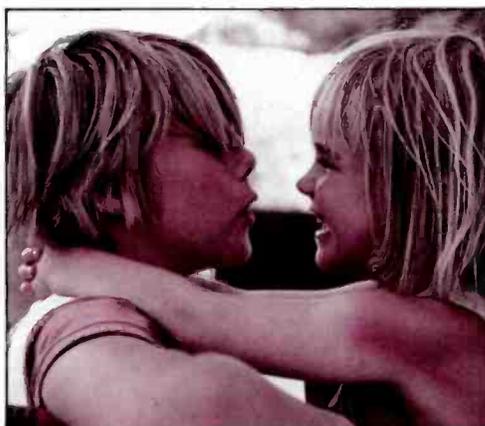
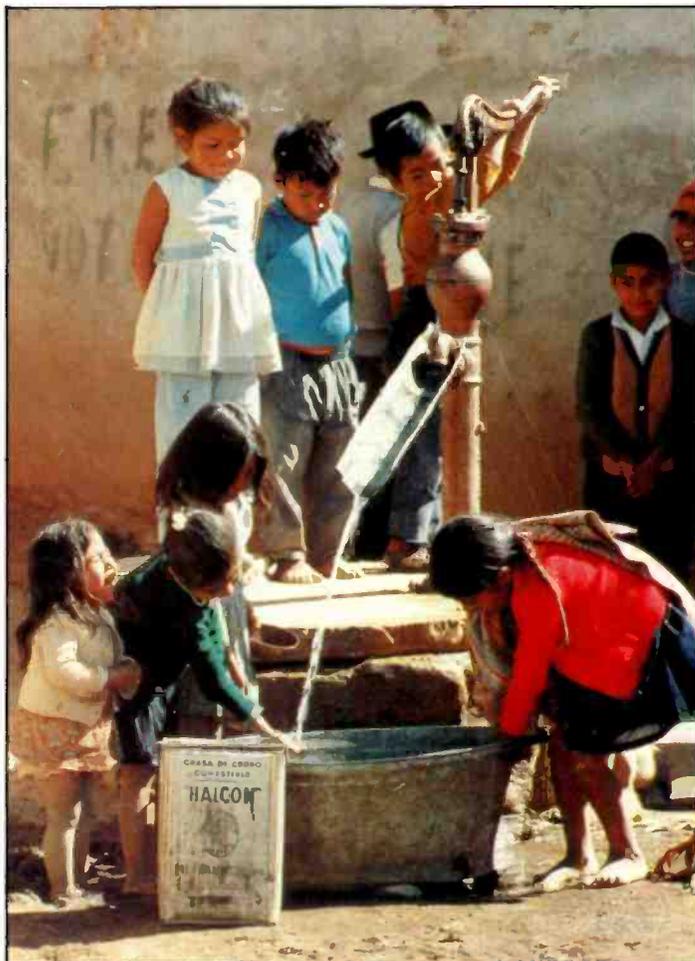
Right
The world's children are its greatest natural resource.

Below right
Children's basic rights are constantly at risk.

unifying theme – that each child born into our world is a new member of a global community and that, taken together, the world's children are its greatest natural resource. They have rights, as defined in a UN Declaration, that include health care, education, and freedom from exploitation. Those rights, however, are constantly at risk, from a wide range of causes.

The 'E' in UNICEF stands for 'Emergency' and the programme shows how the meaning of that word has broadened since the agency was set up after the Second World War to 'meet the desperate needs of many of Europe's children.'

The saving of life and continuing health care are fundamental in setting a child on the path to dignity and fulfilment. There are many obstacles, however, along that path, among them lack of education, exploitation through child labour, military service and sexual abuse.



AN EYE FOR ADVENTURE

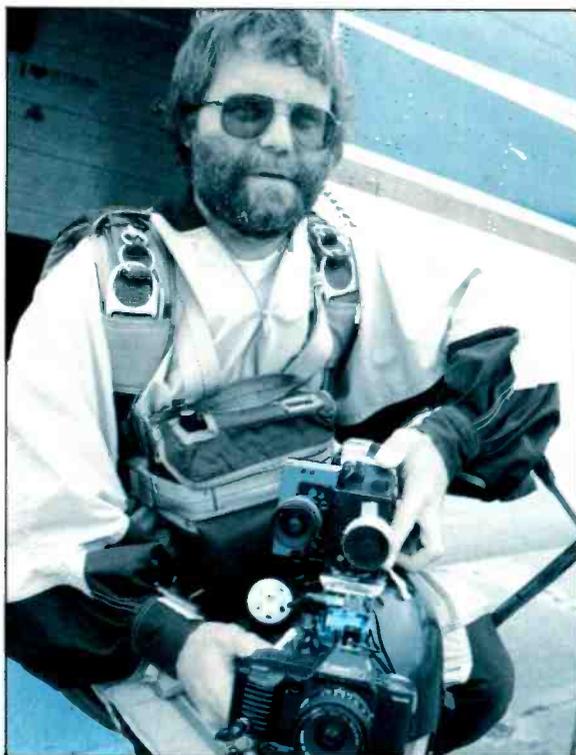
'Impossible' Cameraman – Leo Dickinson

To be an adventure cameraman like Leo Dickinson involves not only filming other peoples' adventures, but being there in the thick of it, having your own. The results are spectacular, with the viewer gaining a unique vantage point at the centre of the action. Something we do not always realise, though, is what goes behind these dramatic shots. Leo has perched on mountain ledges, suspended himself below balloon baskets, dangled above turbulent rapids and sky-dived down the North Face of the Eiger, all to bring the exhilaration of adventure sports to our screens.

Eschewing publicity, Leo enjoys his position as unseen observer. 'Funnily enough, I feel safer when I am behind the camera,' he says, 'even though I am clinging to the same mountainside as the people I'm filming. I suppose that is partly because I have so much more to think about than if I was just climbing. But it is also because looking through the eyepiece somehow removes me from the scene. I become an observer, and as an observer I am safe!'

Leo's interests in photography and adventure began and developed very much together. 'I started climbing as a teenager in North Wales and the Lake District. My mother lent me her Kodak Retinette and I came back with some fairly nice snaps.' Over the next couple of years Leo divided most of his time between the school darkroom and climbing weekends. On leaving school he attended Blackpool College of Art to study photography where his pictures won both the second and third year prizes.

The next step was to make a movie and Leo managed to get the backing of Yorkshire Television to film an ascent of the notorious North Face of the Eiger. Making full use of his climbing skills, Leo was able to record the whole ascent from the climber's perspective. The film was very well received and with it began his career in what has been dubbed 'Filming the Impossible'. Trips to the Andes,



Above
Leo Dickinson

Right
Lots of angles need lots of cameras.

Below
Sky-divers over Florida.



the Patagonian Ice-cap, the Matterhorn, Dhaulagiri and Mount Everest followed, resulting in a string of award-winning films.

Leo had based his earlier films mainly around mountains and mountaineering, but he realised that there were also opportunities for his style of film-making in other adventure pursuits. Already he had learned to parachute in preparation for his expedition to Patagonia, where he planned to jump directly onto the Ice-cap. When the opportunity arose to join a ballooning expedition to the Sudan, he built on this experience and became a very competent sky-diver. The result was a film in which Leo clammers out of the balloon basket to film its occupants. Unique footage was obtained as he and a companion baled out and then later landed back in the same balloon, a world first.



Parachuting is now Leo's favourite pursuit and he has made two films of sky-diving in America. The latest, *Right up the Zipper*, was the first of an occasional series of hour-long programmes he is currently making with HTV for Channel 4 (*Leo Dickinson's Adventures with Camera*), which is concerned not simply with the adventures themselves but also the problems of filming them. For 'Nosey Parker', the second episode, Leo had to learn underwater diving to be able to take us into the mysterious subterranean world of the cave diver. At last we can see the adventures behind the camera as well as those it films.

We may be thrilled by these endeavours, but Leo remains remarkably cool: 'As with everything, practice makes the seemingly impossible possible. The more you put yourself in fear-inducing places, the more you are able to control fear and use the adrenalin and the energy it creates to your advantage.'



Top
Leo in flight.

Above
Leo and the cave-diving team.

All photographs courtesy HTV.

CHANNEL'S TRAVELS

There are some full photo albums at Channel Television, the smallest station in the ITV network - camera crews have been flying out from their Jersey base to locations all over the world.

A Channel crew in Finland, inside the Arctic Circle, recorded a *Highway* Christmas 'special' with Sir Harry Secombe and, while they shivered in anoraks, half a world away colleagues were sweating their way through the East African bush.

Many of Channel's travels have been to communities with a similar outlook to the Channel

- this time on the East Coast, in New Jersey, with Seigneur Philip Malet de Carteret, one of whose ancestors was given most of the State of New Jersey by King Charles II for services rendered during the English Civil War.

There are likely to be more visas in the passports before long. For a start there is a documentary series planned which will roam throughout Northern France. The programmes will look at Neolithic tombs which provide clues to life in Brittany and the Channel Islands 5,000 years ago.

Below
Recordist Chris Elston had plenty of helpers in Kenya during the making of *Report African Aid*.



Islands - Gibraltar for example, and, in contrast, the Falklands.

When politicians were checking for themselves where the aid that Jersey sends to East Africa should go, and how it would be spent, a Channel camera crew went along with them, sharing the discomforts of the bush, and recording the hardships of the natives for the viewers back home.

Channel reporter Alastair Layzell discovered the designer of the Dakota aircraft still alive in California, and recorded a memorable interview for a documentary celebrating 50 years of the 'DAK'. Only months later Alastair was in the US again



Above left
Spectacular skies are a feature of the Falklands.

Above
Sir Harry Secombe in full song at Castle Cornet in Guernsey, for the *Highway* series.

Left
Philip Malet de Carteret is recorded by crews from the Channel Islands and America as he arrives in New York to visit the State his ancestors sold!

JUST MADNESS?

To devote several documentary series at one time to madness and then to launch the entire venture with a brace of alternative comics might itself be judged mad by some observers.

But that would simply underline the loose way in which we use the term 'madness': on the one hand as a generalised term for anything odd or bizarre, and on the other – more seriously but equally loosely – to imply something violent and incomprehensible, thereby lumping together people with all kinds of different problems, only some of whom are in any way dangerous to themselves or others. Nowhere in medicine is diagnosis and definition more constrained by changing assumptions about the world.

Isolated TV documentaries about mental health have limited opportunity to question those assumptions and consequently too often confirm our prejudices, similarly isolated from any context. In seeking to offer an accessible and illuminating contribution to our understanding of this threatening and often forbidding topic, Channel 4 was therefore concerned to commission a cluster of programmes (together with supporting materials) from different producers that would examine various aspects of mental health, recognise all the continuing controversies about causes and treatment and at the same time show how our attitudes to madness have shifted over the years.

The challenge is not simply to impart information but to encourage viewers to recognise common feelings of difficulty and fear towards the subject – and that is why it was decided to draw on comedy and drama to launch this documentary project under the umbrella title *Mind's Eye*.

For the first programme, *The History of Psychiatry* (Nigel Evans Productions) stand-up comedian John Sessions extemporises at length before an audience around a number of key texts in the history of psychiatry over the past two



centuries, demonstrating the brilliant ability and appropriately manic humour that has won him such a cult reputation.

The second programme, *The Madness Museum*, draws on another alternative comedian and actor, Ken Campbell, who made his name in street theatre with a ferret down his trousers. He has written a dramatic reconstruction of a day in the life of the Revd Dr Maurice Skipton (played by Campbell himself) as he runs his asylum in the year 1860, a time when there remained precious little of the optimism of the 1845 Lunatics Act which had called for a system of locally-run asylums with a regime of compassionate 'moral treatment'. John Sessions reappears as a newly-recruited doctor introduced to the various bizarre treatments.

In the third programme, *Out of Our Minds*, TV History

Above
The Madness Museum. Left to right: Den Hegarty, Ken Campbell, Carmel McSharry, and David Sewell C4/Nigel Evans

Workshop examines the history of the mental hospital this century through the eyes of both staff and patients.

Three documentaries on *Living With Schizophrenia* (Dialogue Four Films), filmed over a year in Bristol, follow a number of people who have had schizophrenic illnesses but are now finding ways of living happily and safely in the community.

There is a single programme *Mistaken for Mad?* on race and mental health (20/20 Television), and the project's major new six-part series, *A Change of Mind* (Shadow Films), examines major contemporary approaches to treating neuroses, through case studies of individual and group therapy, some real, others 'acted', but all reflecting ordinary people's experiences, which others can learn from and identify with.

A ROYAL YEAR

1986 was a Royal year for ITV. ITN, TV-am and each regional company, all played their part in reflecting the nationwide interest and enthusiasm. Thames Television in London played a major role with first the celebrations for the 60th birthday of Her Majesty The Queen in April, which led to three major programmes being produced for the ITV network, and then coverage of the wedding in July of the Duke and Duchess of York, which demanded the full resources and expertise of Thames 'Outside Broadcasts' along with many of the talents of the News and Current Affairs Departments.

The Queen herself was said to be by no means anxious for too much fuss to be made of her birthday. But the media

generally, and Thames in particular, had other ideas. About the middle of 1985 Bryan Cowgill, then Thames' Managing Director, and Ronald Allison, a former Press Secretary at Buckingham Palace and at the time Controller of Sport and Outside Broadcasts at Thames, discussed with officials at Buckingham Palace how the occasion might be suitably celebrated.

These talks and others involving The Queen herself led to two programmes exclusive to ITV. The first, made with the wholehearted support and enthusiasm of Sir John Tooley and his colleagues at the Royal Opera House, Covent Garden, was *Fanfare for Elizabeth*, a celebration of words, music and dance, which brought together many of the world's leading singers, dancers and musicians.

The production was in the hands of the Opera House, in effect Patrick Garland and his assistant, Pamela Harlech, who moved into Tottenham Court Road alongside Thames'

production team, headed by Steve Minchin. It was the happiest of collaborations and when the Gala was transmitted live on the evening of 21st April it was enjoyed by an audience which averaged more than eight million over the two and a half hours.

The gala was preceded by a royal 'walk-about' in Covent Garden itself, which gave the Queen and the Duke of Edinburgh the chance to meet some of the stall-holders and buskers working there as well as, somewhat unexpectedly, the former Prime Minister, Lord Wilson – a temporary purveyor of birthday cakes!

Earlier in the day, after a service of thanksgiving in St. George's Chapel, Windsor, there had been another remarkable occasion in London when some 5,000 schoolchildren had paraded down the Mall with balloons, bands, flowers and songs into the forecourt of Buckingham Palace itself. There the Queen, with Prince Andrew and Miss Sarah Ferguson, mingled with the children, whose delight was shared by the large television audience. ITV and BBC shared the coverage, with the Thames' *Splash* team taking time off their regular weekly programme, to present the 'special' *Happy Birthday, Your Majesty*. Mike Ward produced and directed with Dave Rogers alongside. The event was organised by The Queen's Birthday Committee

Below
Her Majesty at Sandringham during the filming of *The Queen and the Commonwealth*.

Below right
'Happy Birthday, Your Majesty'. The Queen and Prince Philip acknowledge the crowds from the balcony of Buckingham Palace, with Sarah Ferguson and Prince Andrew.



Left
The Queen's birthday celebrations included 5,000 children parading down the Mall with bands, floats – and daffodils. The event was captured in a live *Splash* special, 'Happy Birthday, Your Majesty'.



and was a particularly imaginative idea.

The second Thames exclusive was broadcast the day after the Queen's birthday – a perceptive and entertaining documentary *The Queen and the Commonwealth*. Produced by Peter Tiffin, with ITN's Trevor McDonald as writer and narrator, the programme did much to explain why the Commonwealth, evolved as it is from the old British Commonwealth and, before that, the British Empire, is still regarded as such a relevant organisation in the late 20th century.

The highlights of the film were undoubtedly the unique sequences featuring the Queen herself. Relaxing in her sitting-room at Sandringham, she reminisced about her Commonwealth tours over the years and clearly enjoyed being reminded of these trips by earlier newsreels and television footage. It was memorable television and splendidly rounded-off two days of royal celebrations on Thames.

Above
A distinguished line-up in the Royal Opera House, Covent Garden, for *Fanfare for Elizabeth*.

Right
Andrew Gardner and Sue Lawley conducted a refreshingly relaxed and frank interview with Prince Andrew and Miss Sarah Ferguson prior to the wedding of the year.



HAPPY AND GLORIOUS

ITN and Granada Television produced a one-hour special programme and videotape to mark the Queen's 60th birthday, *Queen Elizabeth II – 60 Glorious Years*.

Written and narrated by Sir Alastair Burnet, the programme looks back over the Queen's quiet childhood, the glare of publicity surrounding the abdication of her uncle, Edward VIII, in 1936, her growing up as the heir to the throne and her accession in 1952.



The programme shows how she has adapted her role to the changing circumstances of Britain's position in the world, the pomp and ceremony of such events as her coronation and the investiture of Prince Charles as Prince of Wales, and the pageantry of her travels around the world. It also portrays her family life from her marriage in 1947 to the pride she takes in her children and grandchildren.

THE RACE FOR NEWS

SOUTH AFRICA IN CRISIS...CHERNOBYL REACTOR DISASTER...SPACE SHUTTLE EXPLODES... AQUINO DEFEATS MARCOS IN PHILIPPINES...HESELTINE RESIGNS OVER WESTLAND...PRINCE ANDREW MARRIES SARAH FERGUSON...

Nothing moves faster than news and the last year has kept ITN constantly in action meeting the ever-growing demand for the latest pictures and the newest stories – instantly. ITN's four daily programmes provide a diet of reliable reports on the big stories – and the smaller ones – wherever in the world they occur.



Above
John Suchet was the first British television journalist to interview the newly proclaimed President Aquino.

Right
Alastair Burnet in conversation with the Prince and Princess of Wales.

Disasters dominated the headlines for much of the past 12 months with the Space Shuttle explosion and the Chernobyl accident causing concern throughout the world. President Marcos fled the Philippines while the crisis in South Africa reached new depths.

Back home, headlines about Cabinet resignations over the Westland affair, the News International dispute at Wapping and the Brighton Bomb Trial offered stark contrast to the pageantry of royal occasions and the wedding of The Duke and Duchess of York.

The vigorous pursuit of these stories, among many others, demonstrated the consistent, authoritative approach which typifies ITN. That winning combination brought ITN further honours in the latest Royal Television Society awards. Ken Rees, ITN's Washington Correspondent, was named Journalist of the Year for the range and depth of his reports from America and Mexico. Cameraman of the Year was Sebastian Rich for his work in Northern Ireland, his images of hunger in Mali, and the intimate pictures from ITN's special programme *The Prince*

and Princess of Wales...Talking Personally with Alastair Burnet.

Jane Corbin of *Channel Four News* gained her second successive best Topical Feature award, this time for her 'model' report on the Manchester Air Crash Inquiry, and the dedication and commitment of ITN's news crews was further rewarded by the joint Home News award for their coverage of the Tottenham Riots.

Alastair Burnet's relaxed conversation with the Prince and Princess, seen all over the world, was just one of a succession of 'royal' programmes in a particularly eventful year for the royal family. Tributes to the Queen at 60 and to the Queen Mother at 85 were highlights, as were the colourful special programmes on royal tours abroad.

The House of Lords decided during the year that TV cameras could stay in their chamber. The news was duly reported by ITN's Channel 4 programme *Their Lordships' House* which, throughout the year, had demonstrated ITN's enthusiasm for the televising of Parliament.

ITN is always keen to expand its news coverage and was delighted when Channel 4 asked for the award-winning *Channel Four News* to be



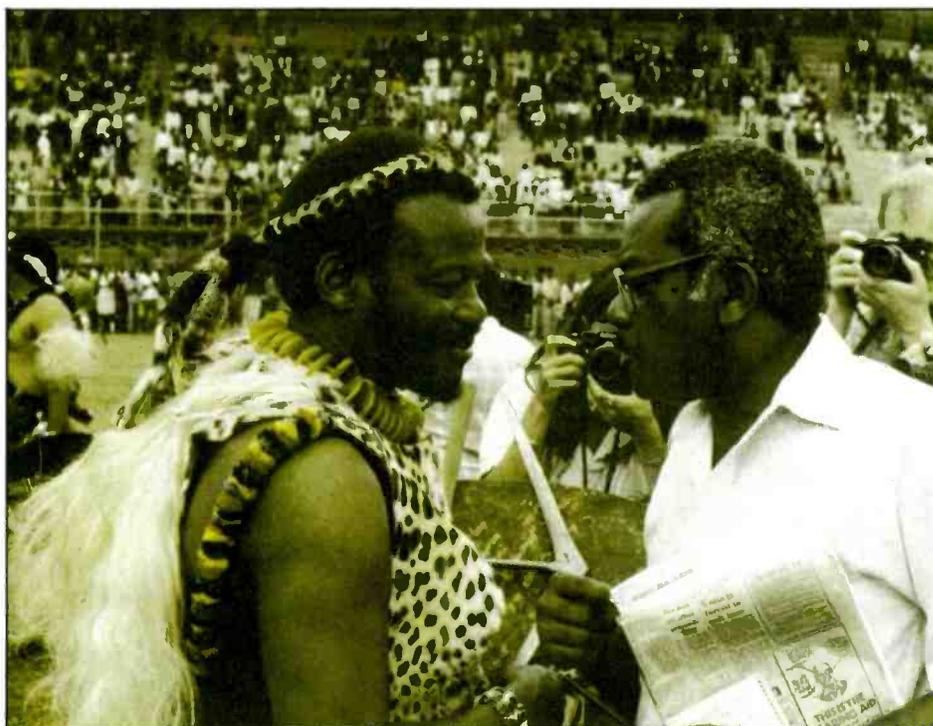


Left
Shortly after the Chernobyl disaster ITN was on hand to film the Soviet leader Mikhail Gorbachov welcoming the British Inter-Parliamentary Union delegation to the USSR. ITN's new Moscow Bureau aims to expand coverage of Soviet affairs.

Below
Trevor McDonald, diplomatic correspondent for ITN's *Channel Four News*, with Chief Mangosuthu Gatsha Buthelezi, Chief Minister of KwaZulu, while filming a series of reports on South Africa.

extended. An additional 20-minute *News Extra* now rounds off the week for *Channel Four News*, bringing more informed reports on the issues behind the headlines.

No news organisation can compete in the race for news without taking advantage of the fast developing communications technology. ITN has long been recognised as the innovating force in British news broadcasting and has not been slow to embrace the opportunities offered by new developments in satellite and cable. Millions of people saw the pictures from Ougadougou in Burkina Faso during Bob Geldof's charity 'Race Against Time'. ITN's fully portable satellite dish provided the instant pictures which showed how the television news picture can open up even the most remote corners of the world.



NEWS IS GOOD NEWS

David Nicholas, CBE, Editor and Chief Executive of ITN, comments on a quarter of a century of television news:

In 1960 the main evening news bulletin on ITV was just 10 minutes long. The BBC's main news was 15 minutes. That made 25 minutes of hard news in peak viewing time on Britain's television channels.

It is a measure of the increasing importance of television news in the national life that today there are over two hours of news in prime viewing time between 7 p.m. and 10.30 p.m. spread over three channels.

In those early days the IBA laid down that there should be no less than 20 minutes of news per day on ITV. Even that little

was not popular with some ITV contractors.

ITN House, across two channels, now produces just under three hours of news a day.

From 1960 the ITN main evening news was extended each year by about one minute until it reached the princely length of 14 minutes 52 seconds where it stuck until the start of *News at Ten* in July 1967.

Amazingly, when one now reflects on it, the BBC reduced its main news from 15 minutes to 10 minutes and that is the length at which it remained from 1962 to 1967.

That decision allowed ITN to slip ahead in the public esteem as a news provider because

longer was fuller and therefore better.

It was a misreading of the spirit of the times by the BBC, just as the public came to rely more and more on television for their main source of the news of the day. It was also a period when satellite newsgathering began to appear on the scene.

Now, 24-hour continuous news is with us from the Cable News Network in Atlanta. Soon, a similar system from Britain will be practicable on Direct Broadcasting by Satellite.

Television news aims to be fair, accurate and impartial. These qualities have proved to be good box office and the key to winning a high level of public confidence.



Above
David Nicholas

NEWS AND VIEWS WITH THE CORNFLAKES

Catching up with the latest news is a vital priority for millions of people first thing in the morning – and that is why TV-am, ITV's national breakfast-time service, pays so much attention to providing up-to-the-minute bulletins during *Good Morning Britain*.

The familiar face of TV-am news is Gordon Honeycombe who has been reading television news bulletins for more than 20 years. His authoritative and friendly manner is one of the key reasons why so many people turn to TV-am for their news.

But behind the scenes at the studios in Camden Lock, and in regional studios in Belfast, Cardiff, Manchester and Glasgow, is a team of more than 100 dedicated journalists who gather, write and edit the news bulletins.

Although TV-am is part of the ITV system, it seeks to put its own 'face' and style on all the hundreds of national and international stories it covers.

A key ingredient is the 27

on-camera journalists who are a major part of the *Good Morning Britain* presentation team. Reporters such as David Foster, Geoff Meade, Andrew Simmonds, Kay Burley, Gary Imlach and Paul Reizin bring to viewers their own expert approach so that what they report can be rapidly absorbed and understood.

During the past year – one of the busiest news years on record – they have covered an astonishing range of news: everything from the American bombing of Tripoli to the collapse of the Marcos regime in the Philippines, the World Cup, and the spy swop in West Berlin, as well as major domestic developments such as the Westland affair, and international disasters such as the Chernobyl nuclear leak.

Another vital element of TV-am's news is the famous couch, used by all the morning guests. For those in-depth, news-related interviews, presenters are able to spend a consider-

able amount of time questioning guests on major stories, and thus bring events into much sharper focus.

Illustrating the flexible format of *Good Morning Britain*, if there is a major news incident – such as the American bombing of Libya or the Westland affair – the whole of the programme arrangements can be changed to ensure that all aspects of the situation are covered.

For example, when the first news of the bombing of Tripoli and Benghazi came through in the early hours of the morning, the editors dropped all their existing plans and worked against the clock to build up a programme that would reflect the developments.

A crew was despatched rapidly to Tripoli so that live reports from there were heard during that morning's programme. Crews and reporters also went out to Washington, to Beirut and to American bases in Britain to report on the aftermath and political developments that followed the announcement.

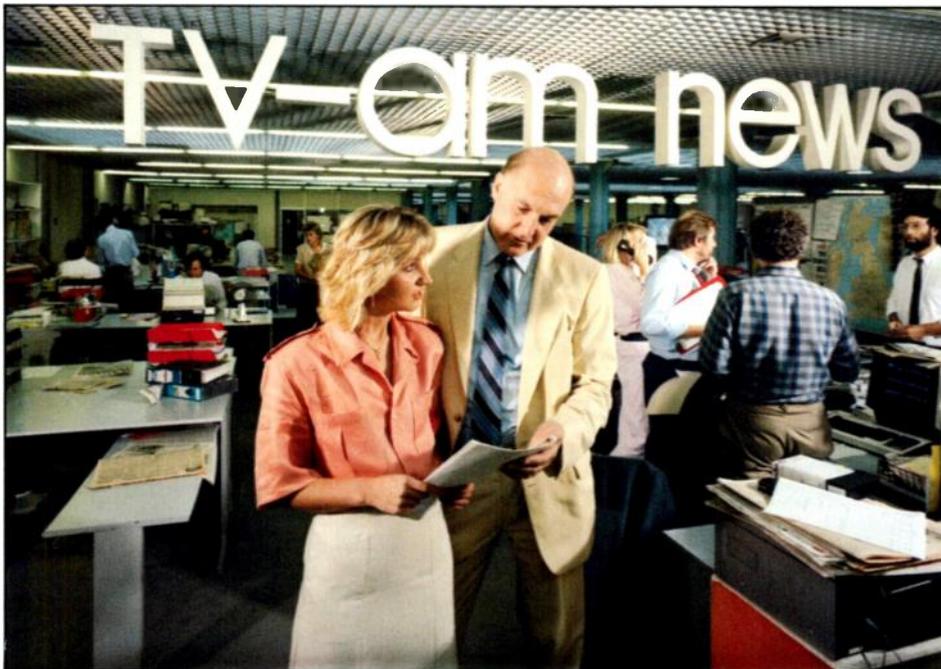
At home, the newsroom also immediately got in touch with leading politicians to secure interviews on their reactions to the bombings. The result was a fast-moving and in-depth examination of what was one of the major news stories of 1986.

It came as no surprise, therefore, when the following day a phone-in inviting viewers to give their reaction to the bombings resulted in more than a quarter of a million calls to the studios.

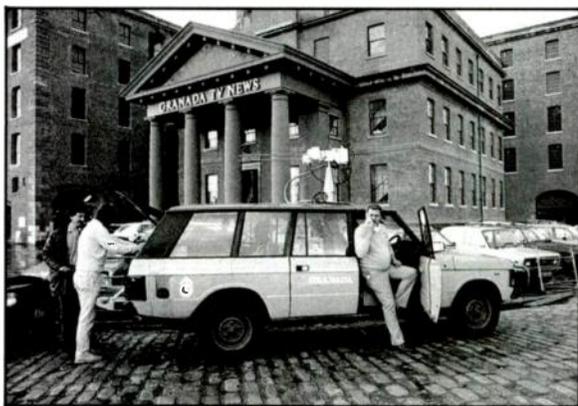
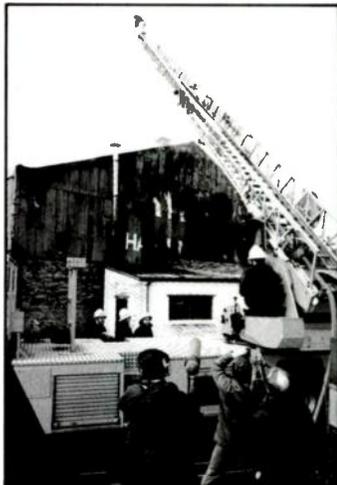
TV-am also places great emphasis on covering regional news. Eighty-two per cent of its viewers live outside London, and it therefore aims to reflect life in different parts of the country, with the help of studios and regional staff based in Belfast, Cardiff, Glasgow and Manchester. Special news 'strands' – news features on a particular theme broadcast at the same time over several days – are included and can be used by TV-am to clarify national issues.

News is the life-blood of TV-am.

Below
Gordon Honeycombe
and Jayne Irving in the
TV-am Newsroom.



REVOLUTION IN THE REGIONS



Above right
Granada's electronic newsroom in Liverpool.

Above left
'Compact lightweight video cameras in their own go-anywhere transmitter vehicles have revolutionised ITV's regional news coverage'.

Above
One of the Range Rovers which can be set up as a 'kerbside studio'. This unit is parked outside the one-time Dock Traffic Office which now houses the Granada News Centre in Liverpool.



Compact lightweight video cameras in their own go-anywhere transmitter vehicles have revolutionised ITV's regional news coverage.

Granada Television's News Centre in Liverpool is the command base for a vital through-the-day information schedule.

Eight teams of three-man news-gathering crews range over one of the country's largest ITV areas, never more than an hour away from any incident or event.

Short news reports – sometimes as many as 10 a day – are slotted into programme 'junctions' in Granada's daily schedule, and longer bulletins of 15 – 30 minutes go out at

lunchtime and early evenings.

The new structure of Granada's news service began with the introduction of the 1/2" Betacam camera equipment which combines the video-recorder with the camera in one lightweight hand-held unit.

The arrival of this revolutionary one-man video package coincided with Granada's decision to concentrate its news service in Liverpool. A news centre has been retained in Manchester and a third base opened in Lancaster, specifically to serve the rural communities of North Lancashire and the Pennines.

A vision link to London ensures viewers in the North West get on-the-spot coverage of Westminster and Whitehall.

Reporters and camera teams at all these news points are keyed into a complex computer network. The newsdesk at the Liverpool News Centre masterminds the system.

Every reporter on duty has his own computer keyboard and screen. Each desk-top unit gives access to a bank of information. Typewriters have been scrapped as reporters now write their stories on a computer.

The news editor of the day

can discuss the story by a 'conversation' on the keyboard, and it is possible even to punch up the reporter's 'copy' word-for-word direct into the newsreader's own prompter screen on the camera lens.

Presenters have their own table-top computer terminals to get direct access into up-dated news stories in the pipeline.

The roving ENG (electronic newsgathering) units, deployed from bases in Liverpool, Manchester and Lancaster, are mounted in a fleet of Range Rovers and can beam their reports direct into the Granada system. Completely self-contained, the vehicles can be set up as a 'kerbside studio' wherever the day's news is happening.

Each vehicle has its own 40-ft telescopic aerial mast so it can send its picture, interview, commentary, back to the Liverpool base.

The Granada News Centre is in the heart of Liverpool's revitalised Albert Dock business and leisure complex, in the one-time Dock Traffic Office where the dockmaster and his staff checked vessels in and out, to and from every corner of the world. Now the 'traffic' is in today's news.

CLOSE-UP ON THE NEWS

Current affairs and news magazine programmes provide an opportunity, both nationally and locally, to focus on the people making the news, probe the issues involved, and provoke informed debate.



Far left
Wales at Six. Industrial reporter Paul Starling (*left*) talking to Mr Neil Kinnock, leader of the Opposition, for this regional nightly news programme. HTV

Left
This Week. Jonathan Dimbleby presents the issues, the people and the stories that matter. Thames



Above
Scotland Today. In a 'live' insert, Industrial Correspondent Alan Saunby listens to steelworkers putting their point of view about the imminent closure of the Gartcosh finishing mill whose gates are only yards from this Coatbridge Social Club. Scottish



Above
Face the Press. Prime Minister Mrs Margaret Thatcher facing searching questions from a panel of Fleet Street journalists at No. 10. C4/Tyne Tees

Left
World in Action. Berni Holmes (*left*), posed as a voluntary worker to investigate conditions in old people's homes, for a report on standards. Granada.

A MAESTRO BOWS OUT



Above
Brian Walden
Below right
Matthew Parris

After many years of presenting LWT's in-depth news analysis series *Weekend World*, Brian Walden has handed over to a successor. He leaves behind a distinguished record of skilful reporting and meticulously researched interviews which made compelling viewing for his programme's large Sunday lunchtime audience.

If it was Sir Robin Day who effectively invented the political interview, Brian Walden transformed it. He turned it from an instrument for extracting the public positions of politicians into a means of getting them, at least some of the time, to move nearer the essential truth.

Sometimes they got into hot water as a result, particularly if they were Tories like John Biffen or Edward du Cann led by candour into suggesting that Mrs Thatcher should perhaps take a less prominent role. But more often, by being honest with the voters, they enhanced not only their own reputations but the standing of their often vilified occupation and even the democratic process itself.

John Nott was a spectacular example. Mauled in the Commons as Defence Secretary on the day after the Falklands were invaded, he saved his reputation and, some believe, the nation's resolve for the ensuing hostilities, in a clear-headed, lucid and unequivocal performance on *Weekend World* 24 hours later. Other

memorable interviews had David Owen and Shirley Williams inching towards the commitment to leave Labour, to which they had devoted their political lives, to launch a new political party. There was Michael Foot dispelling confusion over Labour's defence policy with a surprisingly crisp commitment to send back America's Cruise missiles.

Above all, there was Margaret Thatcher. Whence came that commitment to 'Victorian values' which so appalled liberal opinion? She agreed with Brian Walden that the ideals of an era of thrift and self-reliance were of course her own. The 'Thatcher Experiment' itself was a *Weekend World* coinage of which she merely indicated her subsequent approval one Sunday lunchtime.

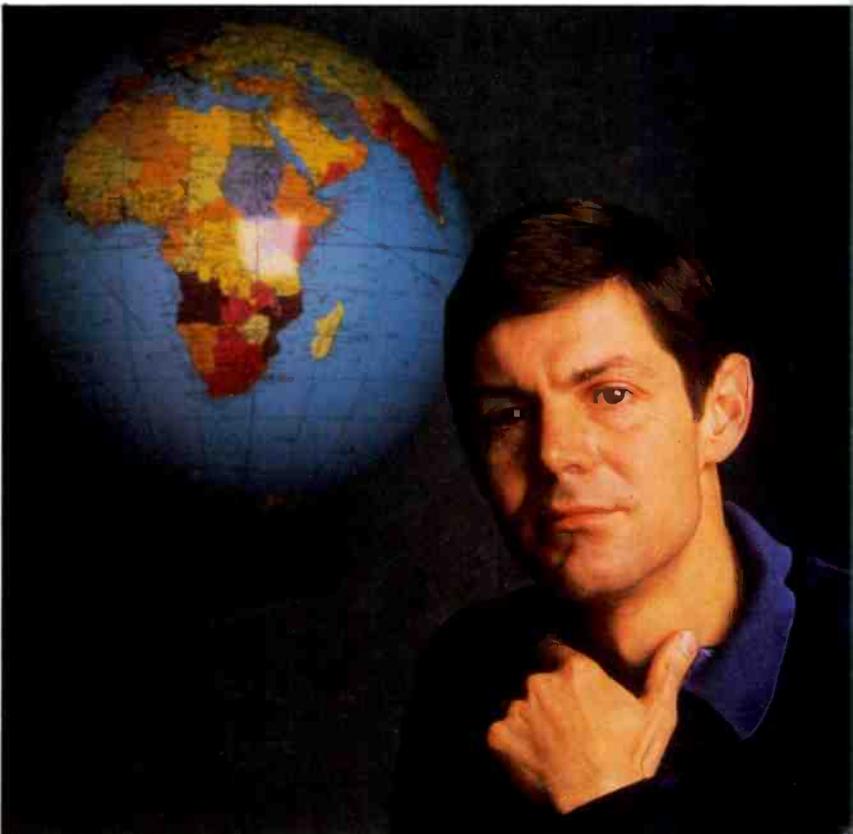
To what did Walden owe his success in what many would agree amounted to the raising of the level of political debate?

A part was certainly played by a rare talent for communication which secured Walden general recognition as the best Parliamentary orator of his generation during the 13 years he spent as Labour MP for Birmingham Ladywood before joining London Weekend

Television. The familiarity he developed at Westminster with the psychology of politicians was also a help. But much was also due to the humility and dedication with which Walden worked ceaselessly to master his craft.

There were long hours of effort which Walden would put into the preparation of an apparently simple interview. Late on Friday and Saturday nights he could be found with his *Weekend World* colleagues at LWT's South Bank headquarters going over every conceivable answer with which an interviewee might meet his questions. Then the follow-up questions were worked out for each possible answer, and then the follow-up questions to these. By noon on Sunday, Walden was as prepared for anything as time and effort could make him. He was still caught out, but not often.

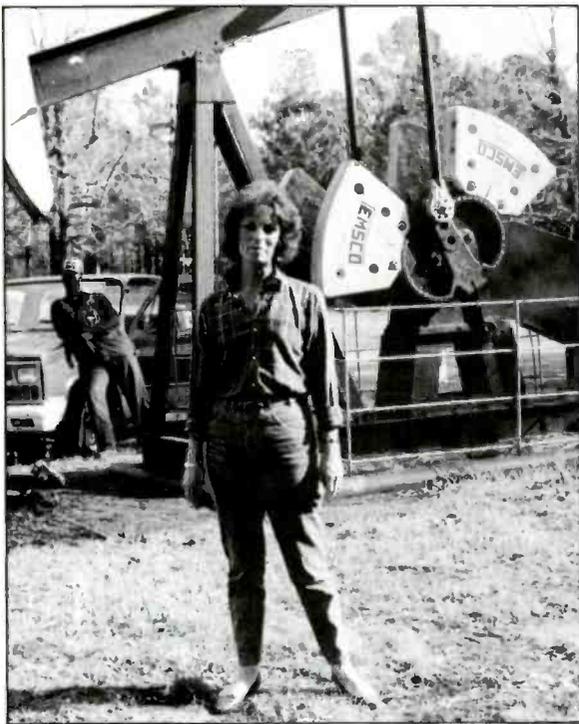
Brian Walden's legacy is thus a method which others can take up and develop. His successor at *Weekend World*, Matthew Parris (also a former MP), is already developing a different style. Yet not only he but television's other political interviewers too will always owe a debt to Walden.





Right
The Business Programme. Presenter John Plender (left) with David Scholey, Chairman of Warburgs Merchant Bank in the City of London. C4/Limehouse

IN TOUCH WITH FINANCE AND INDUSTRY



Above
Oil. This eight-part series examines how oil has affected the course of modern history, transforming industries, economies and nations. Produced in association with NRK of Norway, it is essentially about people – those with the power, the wealth and the influence – and the millions affected by their actions. C4/Grampian

Channel 4's programmes about the world of finance and industry are built round a core of three strands, writes Caroline Thomson, the Channel's Commissioning Editor for Finance and Industry. First there is *The Business Programme* (Limehouse), a weekly magazine for businessmen and all those interested in the world of finance. It carries reports about industry and economic conditions in Britain and around

the world, a regular commentary with a personal view of the city, and interviews with people as varied as the Governor of the Bank of England, Robin Leigh-Pemberton, through Lord Hanson and Sir John Cuckney to Mrs Fields, the owner of a cookie business launched on the Unlisted Securities Market.

Then there is *Union World* – looking at work not through the eyes of financiers and managers but through those of trades unionists. Made by Granada in Manchester, *Union World* covers such issues as the Union arguments on employee share ownership schemes, should they be supported or not? About the campaign to keep open the Cornish tin mines and about the future of the NUM after the coal strike.

The third strand is the programme *Moneyspinner* (John Gau Productions), giving personal financial advice on everything from how to avoid debt to buying a house and planning for a pension. It moves around the country as a roadshow, offering a series of financial advice stalls to help with everyone's problems. The programmes are made in association with the Money Management Council, an independent charity.

Around these three strands there are a range of documentaries and discussion

programmes with the aim of reflecting other aspects of Britain's economic life.

For Industry Year 1986, two programmes tried to get to the bottom of Britain's relative economic decline and the reasons for the 'anti-industrial culture'. *Assembled in Britain* (Uden Associates) followed two academics, an historian and a design expert, on a journey round Britain looking at the successes and failures in industry. In its associated discussion programme, *Five Minutes to Midnight*, leading businessmen, designers and teachers discussed its conclusions and tried to come up with some answers.

In May 1986, Channel 4 devoted 90 minutes of prime time Sunday evening viewing to an examination of the problems of the education and training system for industry. Peter Sissons presented evidence from academics and industrialists to a panel. The conclusions that far-reaching reforms were necessary were then put to politicians from the three major parties to see if they would be implemented.

In all, a wide range of programmes – documentary, magazine and studio discussion – aiming to reflect the economic life of Britain and the national and international issues which concern us all.

OF SPECIAL INTEREST



Independent Television has always found a place in its schedules for programmes which cater for people with a special interest – gardening and farming being among the most popular.

Several companies present afternoon programmes which reflect awareness of the fact that a high percentage of viewers at that time are women.

Holiday and travel programmes make colourful and entertaining viewing in addition to providing helpful information for those planning to get away from it all, and consumer affairs and cookery are among the subjects of other series which set out to provide a useful service to viewers.

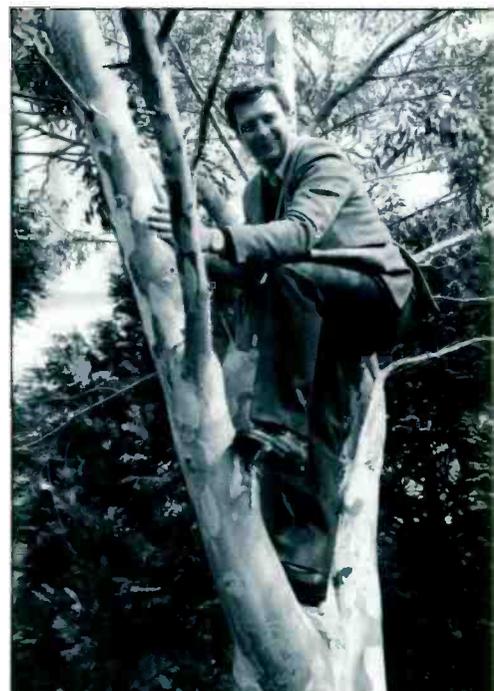
Below
Mavis on 4. Popular interviewer Mavis Nicholson talking with Sophia Loren in her series of twice-weekly afternoon programmes. C4/Thames

Bottom
How Does Your Garden Grow? Presenter David Wilson goes in for a close-up of an unusual tree. Ulster

Above
Farming. Many companies provide series of special interest to the farming community. *Tyne Tees*

Right
Look What We've Found. Magnus Magnusson introduces this weekly archaeology magazine. *Anglia*

Below right
Pets in Particular. Advice for a young horsewoman from veteran vet James Allcock in this series dealing with all aspects of pet owning. C4/HTV





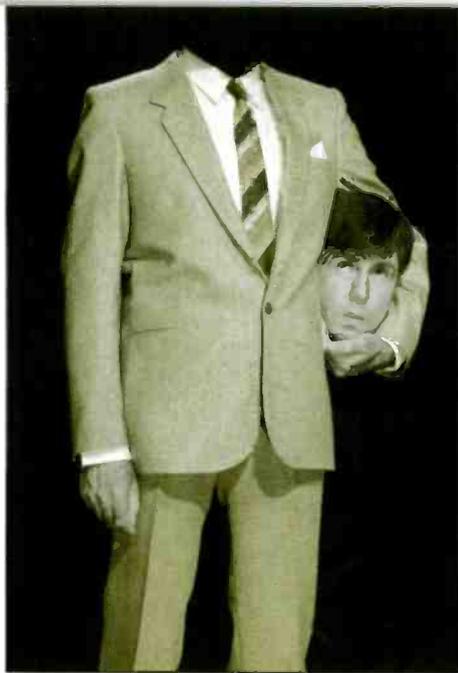
SCIENCE AND TECHNOLOGY ON TELEVISION

T

elelevision's ability to show and explain the world about us is unrivalled by other media. It is not surprising therefore that the TV set at home has become most people's major source of information on developments in science, technology, medical matters and environmental issues. Specialist programmes on a wide variety of subjects from space travel to the common frog are a much appreciated part of the overall programme mix. Information, however, is also derived from regular news, current affairs and magazine programmes. Graphic example of this was provided by Independent Television's coverage of the Chernobyl nuclear disaster in which technical and often complex subject matter was clearly explained with the aid of pictures and diagrams in the course of the everyday output.

Left: Medicine Matters! Filming a hip replacement operation for the series that explores some of the most topical areas of interest in medicine today. Viewers are also advised – as consumers and patients – on how to get the best from the health service. Ulster

Right
The Real World.
 Presenter Michael Rodd tries to keep his head when he joins Jackie Spreckley to examine how the technology of science is helping investigations into the paranormal. TVS



Below
Broken Hearts. Why is Britain top of the league in heart disease, with an estimated 200 people a day dying from it, and what, if anything, can be done to halt the epidemic? This single documentary looked at the effectiveness of preventative and rehabilitation methods today. *Thames*

Above, right
After the Dream.
 Representing the Navy, RAF and Army, the four men who (including one reserve) were selected to be the first British astronauts. A television crew followed their training and preparation for six months. C4/TVS



Right
Channel Four News.
 Science stories at home and abroad receive extensive coverage on this early-evening programme. Presenter Peter Sissons (*centre, left*) went to the Sellafield nuclear re-processing plant to produce an in-depth report on the nuclear issue, explaining how the site operates and looking at the safety controls. C4/ITN



Above
Survival. Cameraman Dieter Plage confronts a more than friendly nesting albatross during shooting for a four-part mini series on the unique wildlife of the Galapagos Islands, where Charles Darwin first conceived his theory of evolution. *Anglia*

TO BE A SCIENTIST

The belief that science at school should involve no more than learning a collection of facts is being challenged by an innovative series from Yorkshire Television. Called *Scientific Eye*, it encourages viewers to discover the facts for themselves.

In addition, the series breaks new ground by being genuinely interactive. Questions are asked throughout each programme but only some are answered. The idea is to nudge the class into working out the next step for themselves. Each programme is also made in three or four parts, with clearly defined breaks which can be used by the teacher for discussion or practical work.

The programmes, which are aimed at the 11 to 13 years age range, focus on particular areas of scientific inquiry, but offer as wide a range as possible of examples from the world familiar to the viewers. A programme about air, for instance, links tornadoes not only to gliders and balloons but also to ovens and refrigerators. Another programme tackles the subject of heat transmission by investigating the type of clothing worn by Captain Scott, the famous ill-fated Antarctic explorer, and asks: Did he wear the wrong clothes for the task?

A programme on acid rain tries to show how real scientists tackle a major problem and then how young scientists can help find a solution. Other subjects covered include evaporation, cooling, gravity, microbes and melting – all treated in the same lively manner. In each, pupils are reminded of the route to understanding through the repeated slogan 'Look, Think, Guess, Try, Decide, Tell'.

The whole approach of the series reflects a new attitude to the world of science. Science is revealed to be just a way of looking at the world which allows additional insight into problems and their solutions. The science in *Scientific Eye* is not found in laboratories; it is everywhere and anywhere – in the kitchen and bathroom, the desert and forest, even in a spirit level or a camera case.

Nor are scientists portrayed

as men in white coats who have all the answers and are always right. Science is shown to be a continuing process of discovery by all types of people – especially by children!

'Science is presented in an unthreatening, non-specialist way that invites rather than inhibits further study,' explains the series director, Mike Cocker. '*Scientific Eye* shows that science is for everyone – boys, girls, men and women. And that anyone can be a scientist – if they have a scientific eye ...'



Above
Why do things catch fire?
A scientific eye helps to find the answers – and see more questions ...

Left
Hot air rises – a lesson well-learned by launching a balloon.



SEEING IS BELIEVING

Few, if any, independent film producers can claim to tackle everything from sticklebacks to Superman with equal success. Oxford Scientific Films is an exception.

Its headquarters in a Cotswold stone building half-hidden in quiet Oxfordshire woodland might seem an unlikely base for such a venture but OSF is synonymous with the best in fine detail photography and even space-age special effects.

Founded by Gerald Thompson, a lecturer in forest entomology at Oxford University some 25 years ago, OSF has developed from an enthusiastic bunch of amateurs into a dedicated team of professionals who recently added a new £200,000 high-

technology effects studio to their facilities.

The studio is currently being used for the development of a science fiction adventure film. It marks another major milestone in the history of a company which owes its existence (and its logo) to the little-known Alder woodwasp.

The wasp was studied by Thompson for a research project and, after seeing some slides, naturalist Sir Peter Scott suggested it might make a good subject for a wildlife film.

Unaware of the technical headaches that faced him, Thompson began to make the film, tackling each difficulty as it arose.

Solving problems of vibration and shielding his subject from the excessive heat from the lights, Thompson completed the film and won first prize in a national competition.

That pioneering spirit still runs right through the present day company, in which Anglia Television has a 30% holding.

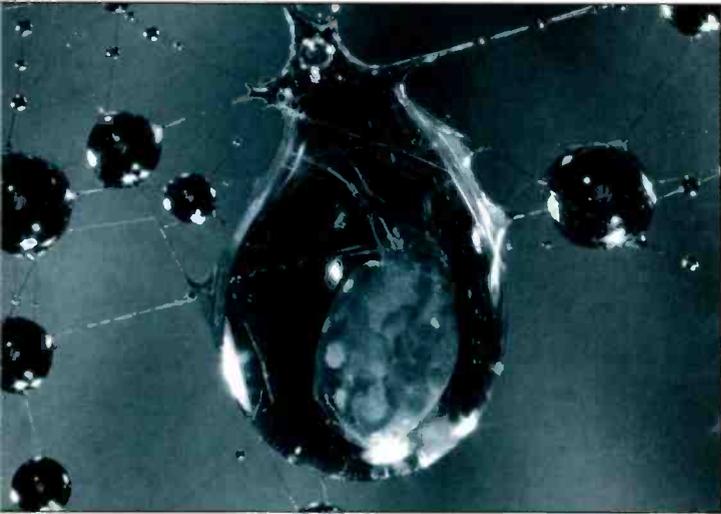
Tell its cameramen and technicians that a film sequence or a still is impossible and they will eagerly take up the challenge.

'OSF are unparelled,' declares Colin Willock, for 25 years the senior producer of Anglia's long-running *Survival* series. 'They film what no-one else can.' On such occasions, comments Gerald Thompson, 'it was often an advantage not to know just how difficult it was. Enthusiasm was the only essential for our work.'

That enthusiasm, allied with the ability to design and build the hardware necessary to overcome particular difficulties has been one of OSF's strengths.

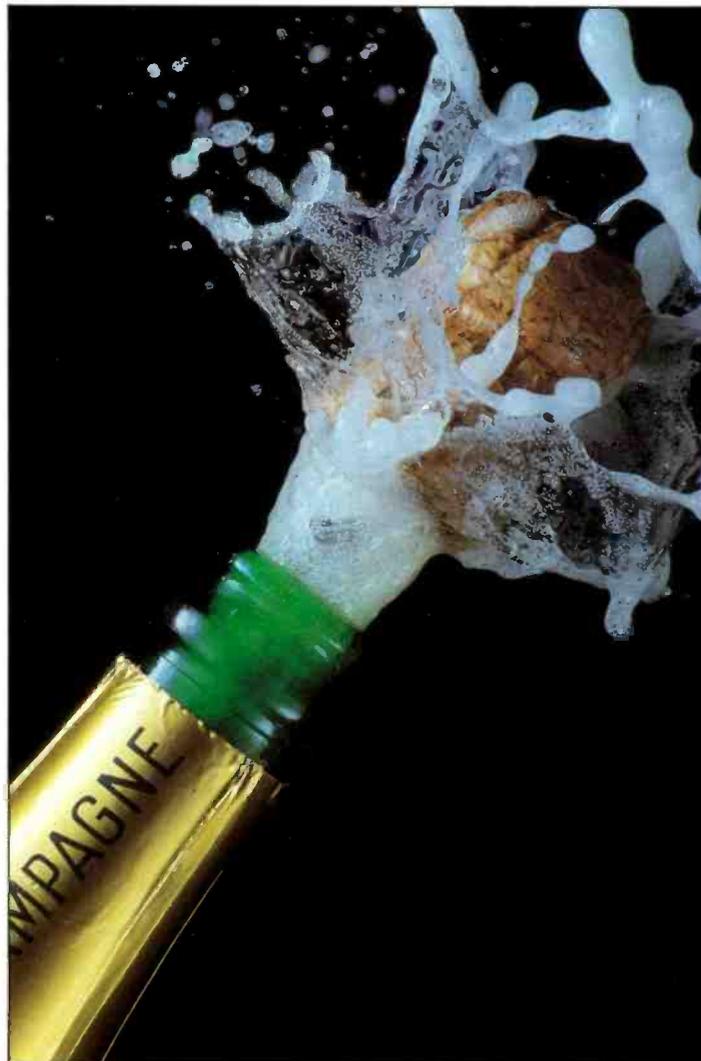
The team can produce a wide variety of effects greatly in demand by specialised documentary and feature film makers using sophisticated optical benches and equipment with such names as Astroprobe, Cosmoglide, Cosmoscope and Pathfinder.

The Astroprobe – a special optical head which can peer through pin-sized holes – has proved particularly versatile. It



Above
A water flea inside a water drop on a web.

Right
How a champagne cork 'pops'.



was designed by Peter Parks, who was inspired by the perfectionist urge to reveal – from the inside – precisely what happens when a bee pollinates a flower. It has also been used to simulate a space ship entering a mysterious 'astral ring' – in reality an ordinary steel washer.

Another eye-catching OSF speciality is playing tricks with time, using high-speed and time-lapse photography.

High-speed cameras have enabled Sean Morris, the company's director of natural history, to stretch one-second events into minutes of screen time – revealing a humming bird changing the angle of its wings to fly backwards or a small insect squashed almost flat by a raindrop.

Conversely, through time-lapse photography, nature can be speeded up to show wheat growing in 15 seconds for a television commercial or a Venus's fly trap eating a bluebottle.

Despite all the work for television commercials and science fiction films, OSF has its roots in natural history photography. It has made significant contributions to ITV's *Survival*, and many other television science and natural history series.

But its dedicated team will tackle almost any photographic challenge from fishpond to fantasy, and come up with spectacular results.



Above
Proving that even frogs may be elegant: a Leopard Frog leaping.

Left
The explosion on impact when an egg is struck by an air rifle pellet.



TV LIGHT ENTERTAINMENT



In February 1986,

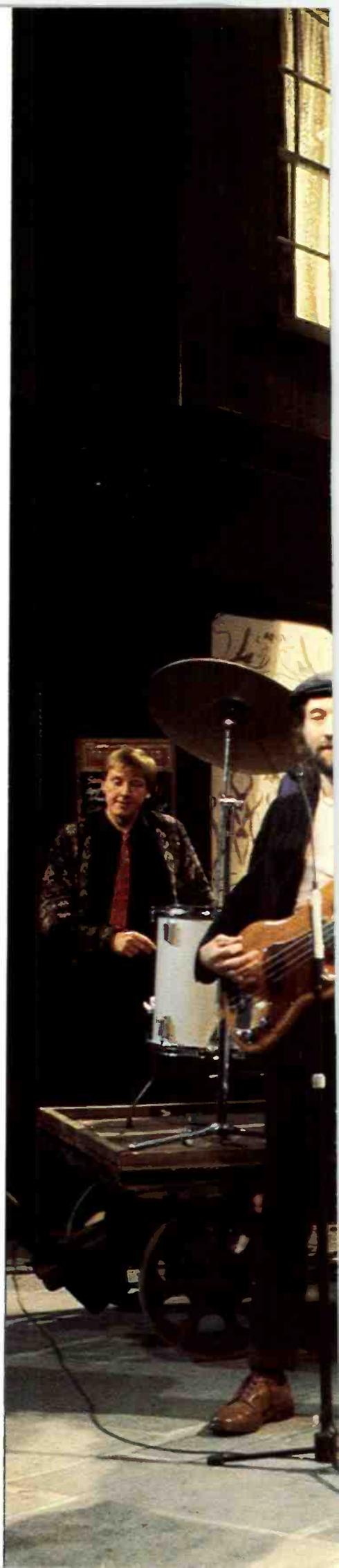
the IBA arranged a Consultation on Entertainment Programmes. Attended by representatives from ITV, Channel 4 and the independent sector, it re-affirmed the central role of comedy and entertainment programmes of high quality in public service broadcasting.

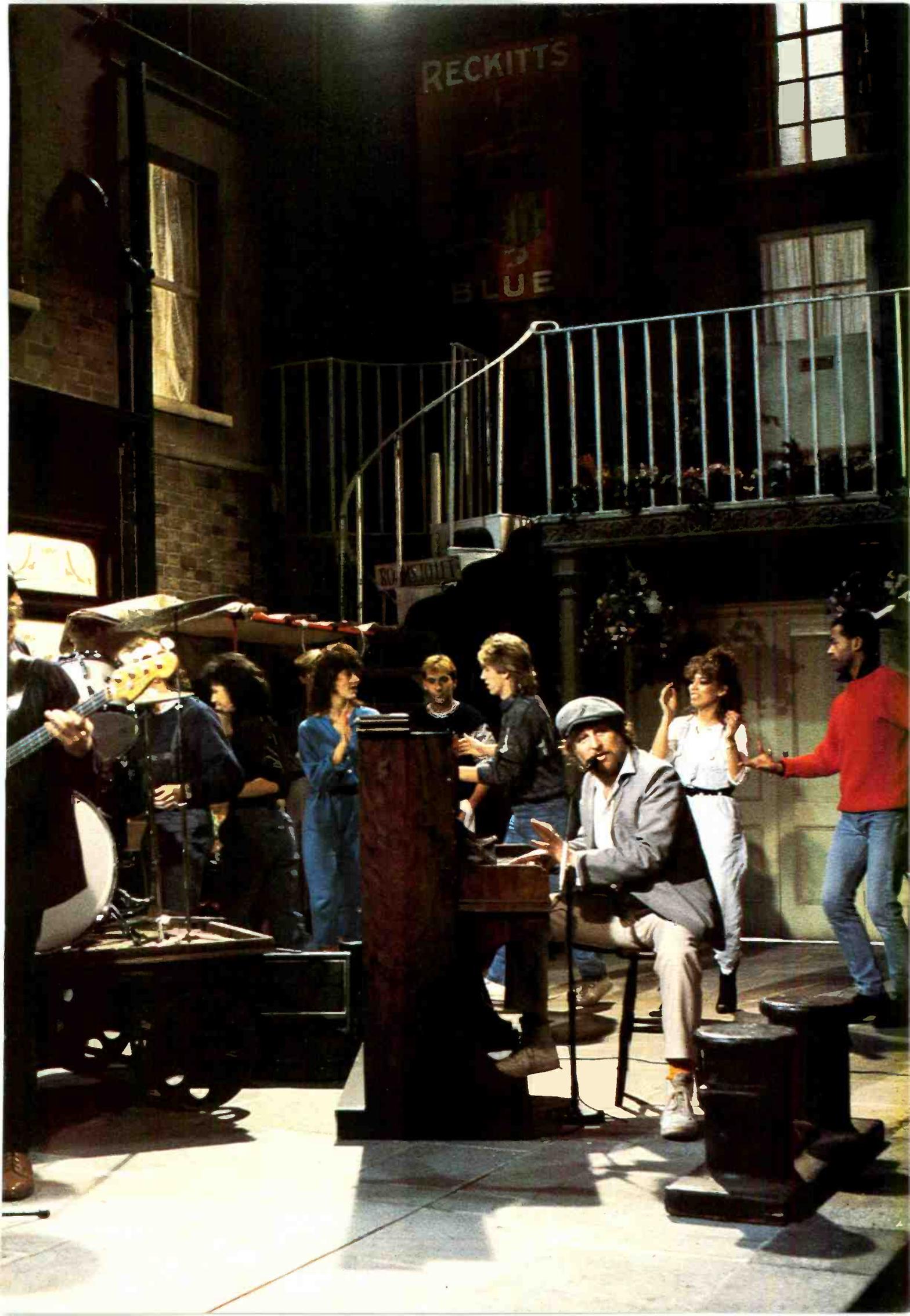
For viewers who look to television to relax and unwind, ITV and Channel 4 have much to offer, with new faces and formats emerging alongside popular talent established over many years.

With a mixture of variety, music, quizzes, chat shows and satire, traditional and new-wave comedy, light entertainment is thriving on Independent Television.

Right
3-2-1. Competing couples answer the questions, while entertainment and 'clues' are provided by star guests such as Chas & Dave. *Yorkshire*

Above
Julia & Company. Millicent Martin and George Hearn were two of Julia McKenzie's guests in her first musical 'special' for television. *Thames*





MUSIC, LAUGHTER, SONG AND DANCE

These pages illustrate the many strands to Independent Television's output of variety and music. As the big star names of such established artistes as Benny Hill, Jimmy Tarbuck and Mike Yarwood shine brightly as ever, so too are new frontiers opening up – with, for example, the topical satire of *Spitting Image* and the outrageous humour of *Who Dares Wins*... and *Saturday Live* capturing a devoted following.

Tyne Tees' pop music extravaganza for Channel 4, *The Tube*, has made a big impact on the younger generation, and from August 1986 Yorkshire Television started an all-night, seven-nights-a-week experiment, screening pop videos.

Below

A Royal Celebration of Youth. In the presence of the Queen, some of the world's most talented young artistes marked the end of International Youth Year and the start of International Year of Peace. Picture shows Bonnie Langford with the dancers in a sequence choreographed by Brian Rogers. *Yorkshire*



Right

Saturday Live. Late-night new-wave entertainment with comedy, satire and music. C4/LWT



Left

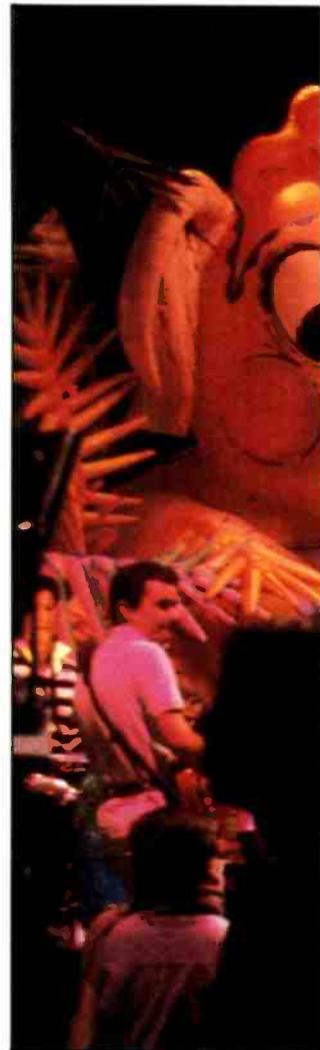
The Benny Hill Show. When cheeky Benny sees pretty Louise English singing 'La Vie En Rose', he falls into a magical dream in which he imagines that he is married to her. *Thames*

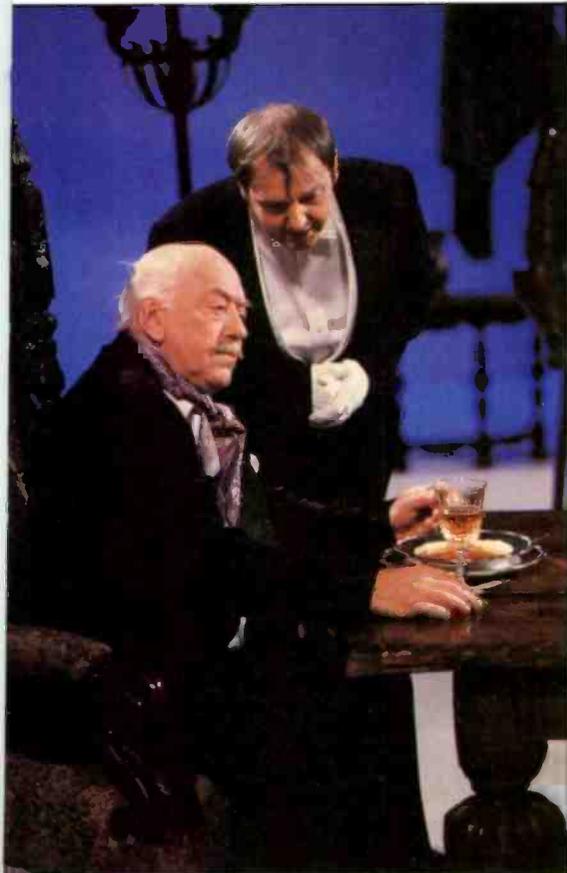
Below left

Walking To New Orleans. A duet with the legendary Fats Domino for Jools Holland on his musical pilgrimage to the jazz capital of the world. C4/Tyne Tees

Right

And There's More Cricket. Jimmy Cricket, without his 'wellies' in a sketch featuring Bob Todd. *Central*





Right, from top to bottom
Tarby & Friends. Marie Osmond with the versatile Jimmy Tarbuck. LWT

The 6 O'Clock Show. Helping Michael Aspel to ease London viewers gently into the weekend, Danny Baker. LWT

The Mind of David Berglas. Britt Ekland and Stephanie Lawrence join the internationally renowned magician and psychic investigator as he demonstrates the power of the human mind to bewildering effect. C4/Tyne Tees

Club Mix. The home of black and black-influenced talent, with MC Smiley Culture. C4/LWT





Right
**The Freddie Starr
 Comedy Express** Fast-
 moving comedy from
 that most unpredictable
 of funny-men. *Thames*

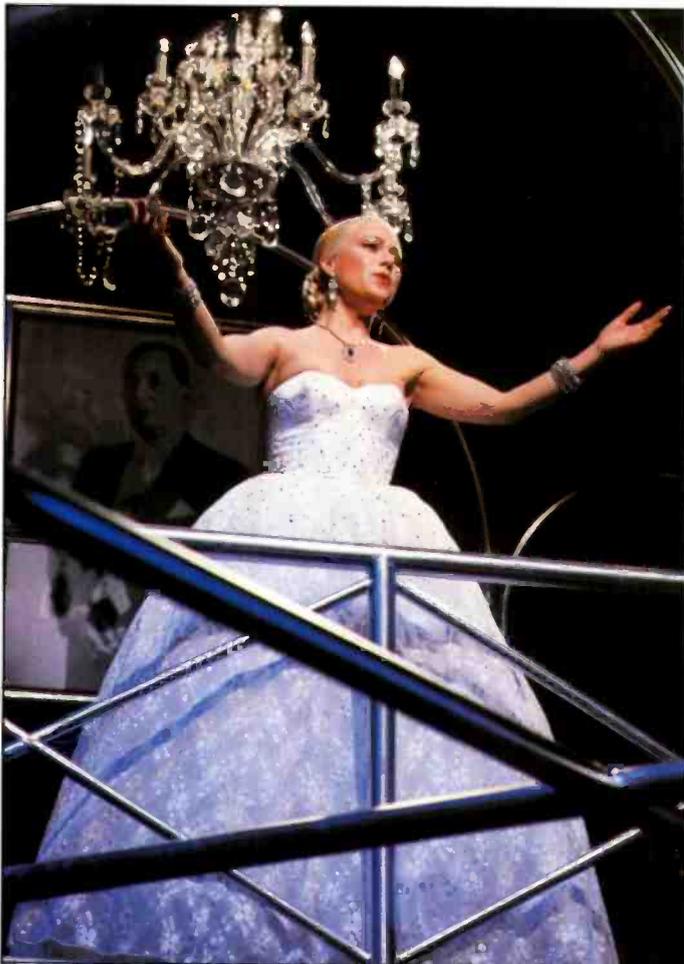


Below
Elkie and Our Gang. A
 one-hour song and
 dance show with Elkie
 Brooks and some
 talented young
 performers. *Central*



Far left
The McCalmans. The
 Scottish folk singing trio
 on location in
 Aberdeenshire's Aden
 Park for this local
 entertainment
 programme. *Grampian*

Left
Bliss. *Sigue Sigue
 Sputnik. C4/Border*



Above
Lyrics by Tim Rice.
 Elaine Paige, one of the
 artistes in this star-
 studded tribute to the
 internationally acclaimed
 lyricist. *Yorkshire*

Left
Aspel & Co. Cliff
 Richard may have had a
 number of big 'hits' but
 Barry McGuigan can give
 a knock-out
 performance. 'Hold on
 chaps,' says Michael
 Aspel. 'This is not what
 we meant by a lively chat
 show!' *LWT*





Right
A Toast To St. Patrick.
 Celebrating in Northern
 Ireland with traditional
 music. *Ulster*

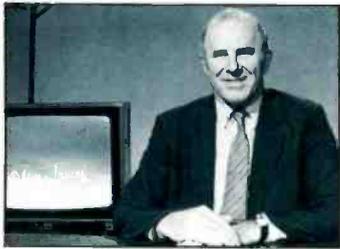


Left
I Feel Fine. Resident
 funny-man Stan
 Boardman with Ringo
 Starr in a show full of
 Merseyside talent. Also
 in the picture is floor
 manager Peter Roos(*left*)
 and veteran light
 entertainment producer
 and star-maker John
 Hamp (*right*). *Granada*

Below
The Tube. Superstar
 Elton John performed
 live on television for the
 first time in nine years
 when he appeared on
 ITV's hottest rock show.
C4/Tyne Tees

Below
Des O'Connor Tonight.
 A smile and a song from
 this seasoned artiste, in
 his series of comedy,
 chat, and music featuring
 top international guests.
Thames





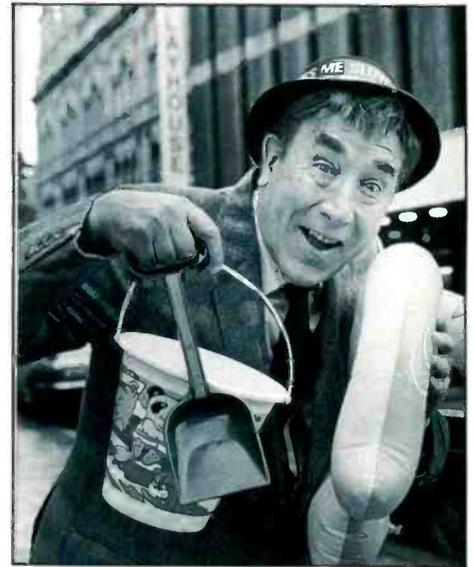
Far left
Clive James on Television. A lighthearted review of TV shows from around the world. LWT

Left
The Mike Yarwood Show. Britain's most famous impersonator joins The Rt. Hon. Denis Healey as his sister Denise for a song at the piano. *Thames*

Below
Let's Be Frank. Comic Frankie Howerd visited the seaside – Weston-super-Mare – to record an hilarious version of his popular one-man show. C4/HTV

Below centre
Surprise Surprise. Cilla Black, springing surprises and re-uniting long lost friends and relatives for her weekend show. LWT

Right
Spitting Image. Satire and wit with TV's famous rubber creations. *Central.*



Above
Christmas Caryl. Caryl Parry Jones, the popular Welsh entertainer, as Gladys Pugh (alias Ruth Madoc) in a special Christmas show for viewers in Wales. HTV

Right
Shindig. Sydney Devine hosting this series of country music shows for viewers in Scotland. *Scottish*

Far right
People Do The Funniest Things. Jeremy Beadle, who provided laughter from a collection of 'out-takes' and 'set-ups' in this series, now exploits hidden-camera situations to continue the comedy in *Beadle's About.* LWT





THE YOUNG ENTERTAINERS

In the good old days – so the showbusiness story goes – artistes became great stars because of the training they had. They trod the boards at variety theatres that played twice-nightly all over the land, and honed their acts so that they were good enough to attract club audiences away from the bars. Singers, dancers, but most of all comedians, came up the hard way.

Now all that has gone, where does television look today for the stars of tomorrow... and how does it give them training? The team in LWT's Entertainment Department have decided the answer is 'Do It Yourself'. Controller Alan Boyd says: 'There is plenty of fresh talent about. All of my producers and casting executives are constantly looking for new faces.



Above
The fast-talking patter of new-wave comedian Ben Elton, seen here hosting LWT's *Saturday Live*.

of television work. A researcher found The Vicious Boys in a pub theatre on London's King's Road. Within days they too were on the show.

More recently, a programme originally called *Go For It*, developed into a new series, *Copy Cats*, to reflect the growing number of good, potentially great, young comedy-impressionists.

The impact made by Bobby Davro was so stunning he was snapped up for his own series, with Jessica Martin. Within a couple of years of appearing at the Edinburgh Festival Fringe, Jessica, still in her early twenties, had proved a big success on *Copy Cats*. For Gary Wilmot, *Copy Cats* was also the spring-board to success and his own show.

Saturday Live, London Weekend's extravaganza for Channel 4, produced another crop of young talent, of a more 'alternative' kind. Ben Elton, already an acclaimed writer and former presenter of LWT's local show *South of Watford*, got his first chance to appear as a comedian and raconteur.

Alan Boyd's team favour this approach rather than falling back on the traditional talent show.

Says Boyd: 'I honestly feel ours is a more fair way of treating these young people. What we do is allow them to work on proper shows aimed at entertaining an audience, not just providing them with auditions we happen to televise.'

But good performers need good material, too. Searching

for new writers is just one of the special responsibilities of LWT's Head of Light Entertainment, Marcus Plantin.

Marcus Plantin's philosophy is simple. 'Imagine it's like skiing. Nobody starts off on the hardest *piste*. Everybody has to begin on the nursery slopes.

'We are developing a package of programmes, aimed at both the network and Channel 4, to do just that – to give new writers and performers a chance to learn and develop. Hopefully they will move on to greater and bigger things with us.'

The policy is a long-term one. It was confirmed at a top-level meeting of LWT senior management, whose aim is to secure a bright and interesting future for its audience.

Says Boyd, 'We won't be short changing anyone, audience or artistes. If television wants to have a future it has to organise its own. We have to invest in talent now to secure the next 10 or 20 years.'



'But then it is up to us to try and teach them the techniques they'll need, provide them with shows in which they can work and develop.' This policy has been quietly paying off for years.

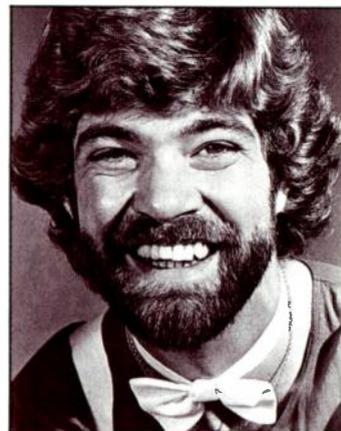
Little did the relative unknowns picked as contestants in the boxes of *Punch Lines* realise that not only were they contributing to the success of the game show, but were also coming under the experienced eye of Boyd to be assessed as future star material.

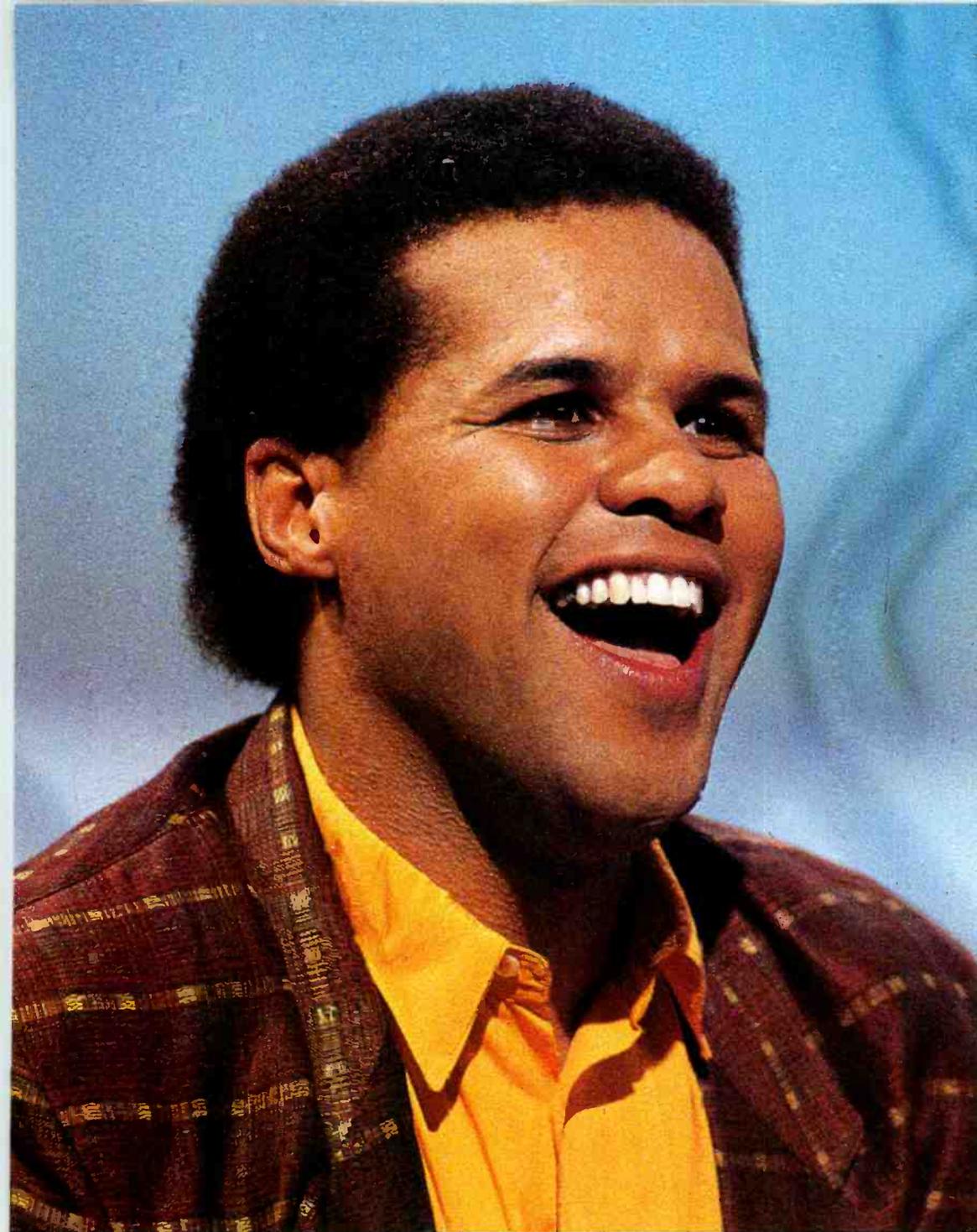
Many of them made it. Matthew Kelly, for one, was picked from the box in the bottom left hand corner for Top Ten success in *Game For A Laugh*, a show which itself intentionally set out to feature comedy acts that otherwise had little chance

Above
Discovered by LWT in a nightclub, off-beat comedy duo Hale and Pace have also starred in Channel 4's *Pushing Up Daisies*

Right, top
Punch Lines helped to make the young Matthew Kelly into a hit.

Right, bottom
Copy Cats impressionist Cheryl Taylor seen here for once as herself!

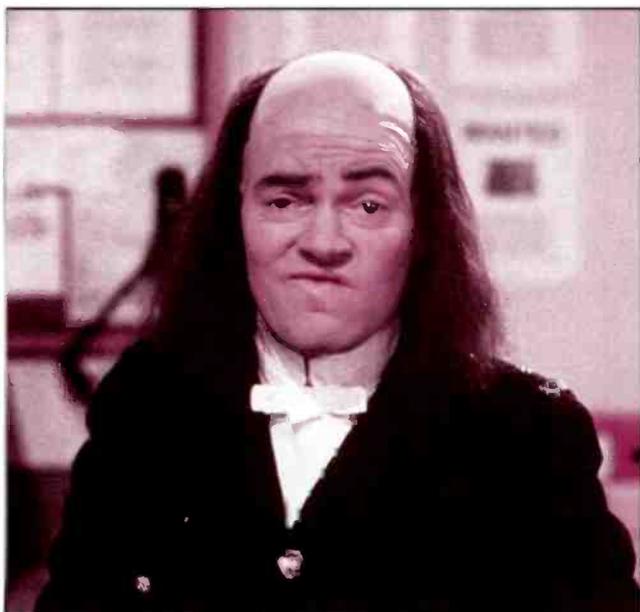




Left
Gary Wilmot has made a name for himself as an all-round entertainer appealing to the whole family. Here he appears in the new comedy revue series *Saturday Gang* which features four of the country's brightest comic talent in a non-stop performance of sketches and songs.

Below left
Copy Cats Allan Stewart with his Max Wall impression.

Below
Tickling the audience's fancy is Aiden J. Harvey's Ken Dodd.





FRESH IMPRESSIONS

First impressions are lasting impressions, so the saying goes. But try telling Bobby Davro that!

For many of the guises he spends hours perfecting are discarded from his repertoire within no time at all. The talented Davro is not upset by his casualty rate... it is all down to his wish to stay 'out in front' of the many impressionists currently on television. Bobby (aged 26) enjoyed much critical acclaim for the 45-minute 'special' made with TVS in 1985, which led to his successful series *Bobby Davro On The Box*. But in the nine months between the two, he dropped his impressions of Howard Jones, Stevie Wonder, Jim Davidson, Stan Boardman, 'The Young Ones', and many others he had built into his stage act over the years.

'I'm always looking for new subjects and material. The most important thing for me is to impersonate people that haven't been done by other impressionists,' says Bobby.

'There's no point in me doing Ronald Reagan because everyone else is. I look for people who are young and popular, with a style, voice or mannerism that I can work on.

'In the period between the 'special' and the series, people such as the Thompson Twins, Howard Jones and others were no longer 'flavour of the month'. I also leave out some of my best impressions to make room for new ideas and new material.

'I'm trying to break barriers down. So many people keep on doing the same impressions all the time. I like to try something new, be a bit *risqué*, a little bit cheeky, but keep the shows fresh'.

Above
Jessica and Bobby as Gail and Brian Tilsley of *Coronation Street*.

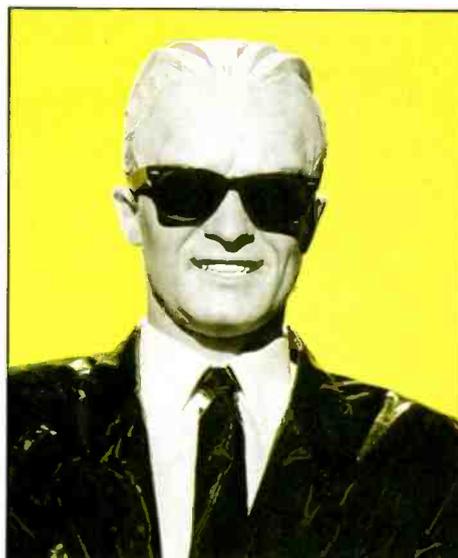
Below
Davro as Max Headroom - no electronic trickery here!

Bobby Davro certainly seems to set the trend - other impressionists have taken up his characters such as Stevie Wonder, Hurricane Higgins and Duncan Norvelle, Sting and 'The Young Ones'.

The desire to stay fresh places demands on the make-up and wardrobe departments, just two of the behind-the-scenes areas where hectic work goes on, particularly during the recordings of shows in front of audiences in the Southampton studios of TVS. Fast changes of make-up and wardrobe are essential and in a two-hour evening recording session there can be six - sometimes more - guises to cope with.

Bobby is a popular performer on the dub and cabaret circuit, and enjoyed successful theatre tours during the spring and summer of 1986. Making his own TV series has given him the chance to develop his impressions beyond the soundalikes and limited wardrobe and make-up he can use on stage. The 'nose job' for Barry Manilow took an hour to put together, the average impression takes 30 minutes, occasionally less.

The video-created Max



Headroom provided the biggest challenge of all for make-up and wardrobe, yet there were no TV tricks used as there are in the original.

'I only hope people don't think we cheated and used any vocal tricks,' said Bobby. 'It's an impression I'm very pleased with. The make-up and wardrobe people did a fabulous job.'

Pop music and videos are a popular element of *Bobby Davro On The Box* and these were re-created in the TVS studios using some of the technical tricks that the real pop video makers employ.

Technical trickery can also help out in routines such as the send-up of *Blind Date* where Bobby was able to play Hurricane Higgins and Mary O'Hara at the same time, using a split-screen technique which allowed him to talk to himself! 'An Audience with Freddie Starr' was another routine that needed some TV tricks of the trade, with many impressions recorded over a period of several weeks, then edited together, enabling Bobby to play Starr, and audience guests such as Duncan Norvelle,

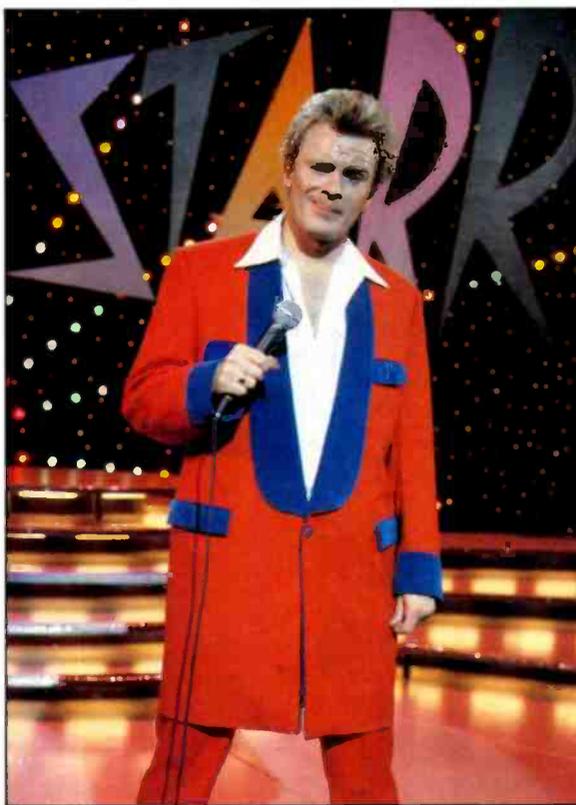
Higgins and Barry McGuigan.

Co-star of the series Jessica Martin provided a number of impressions to the Starr item, including Gloria Hunniford, Su Pollard and Bonnie Langford. Jessica (aged 23) has shot to prominence with praise from critics and public alike, but that's no surprise to Bobby, who describes her as 'by far the best female impressionist in the business'.

As talented soloists, Bobby and Jessica performed some fine individual impressions but have teamed up for duos such as Barry Manilow and Barbra Streisand, Rod Stewart and Bonnie Tyler, Brian and Gail Tilsley from *Coronation Street*, and Elaine Paige and Barbara Dickson. And their Wham! take-off of George Michael and Andrew Ridgeley – with Jessica as Ridgeley – received lavish praise in the Press.

Like Bobby, Jessica is always striving for new characters: 'My impressions are not always the ones people expect and I've had to drop a lot of old favourites because I like to tap new things. It's not that I think it's clever or natty to keep doing new impressions but I do like to keep my act fresh,' she said.

Below
Elton John gets the Davro treatment.



Above
'An audience with Freddie Starr' was an ambitious routine.

Left
Singing 'I Know Him So Well' are Elaine Paige and Barbara Dickson – or is it Jessica Martin and Bobby Davro?



A BAD DREAM IN 'REAL-TIME'?

Question: What do you need the following for?

- Piglet (one). Sprayed green. Live
- Old lady (one). Grey haired. Live
- American cheerleaders (25)
- Baby elephant (one). Live
- Jonathan Dimbleby
- Two talking pandas

Answer:

- a) A Derek Jarman film?
- b) A bad dream?
- c) An episode of *Who Dares Wins*...?



Well... you need them for all three in fact, but if you have answered 'c' you are obviously a regular viewer of Channel 4's late-night Saturday entertainment. Co-producer Denise O'Donoghue writes:

In the top ten chart of life-events most likely to lead to a stress-related illness, putting on a show like *Who Dares Wins*... comes somewhere between losing a loved one and having to talk to a member of the KGB at a party. However ageing it is, however frustrating, each year for the past three years a group of ostensibly bright, intelligent people have gathered in the sub-zero temperatures of a docklands' rehearsal room to put together a comedy show. These people could be earning a reasonable living doing something more sensible like oyster-sexing or a knife-throwing act with someone who's got D.T.s. Why *do* they do it? Well obviously some of them

are mentally unhinged whilst others just want to get away from their parents. Mad they may be, but during those eight weeks, the programme is all-important. For instance, witness a snatch of dialogue overheard in the production office in week 4 of Series 2.

Production Manager to Producer:-

'Look, I'm really sorry I'm late. I've had a bit of a difficult morning (bursts into tears). Susie's had enough, says she never sees me these days... she's taken the kids... My mum's still on the life-support machine... We were burgled last night... And they're going ahead with the nuclear dump at the bottom of the garden...' (collapses in an exhausted heap).

Producer to Production Manager (breaking off from telephone call):-
'That's great. Have you sorted out the location for tomorrow's O.B. shoot?'

Who Dares Wins... is recorded weekly for eight weeks in November and December on Friday nights, and transmitted the following day - at an hour which ensures that most dean-living people will be tucked up in

bed. The show is recorded in 'real-time' which means that barring the collapse of a set, or a performer (no... we carry on if that happens), there are no breaks and no-retakes. We do this to justify our subscriptions to The Early Heart Attack Association. Oh, and because it's cheap. Recording the day before transmission allows the show to be very topical and means that we keep at least six lawyers in work - if you can call it that.

For a programme of its complexity, *Who Dares Wins*... is unusual inasmuch as it is produced by an independent company - that is, outside the ITV company structure. Therein lies its strength perhaps. A small creative and production team all of whose members are committed to the show and are able to participate in its success.

However, there is always the odd misunderstanding. If we insist on having a celebrity on the same show as a baby elephant, it is hardly surprising that when the production assistant comes up to the producer in a panic and says 'He's made a terrible mess on the studio floor' I have to ponder this for a moment and reply 'Who, the elephant or Jonathan Dimbleby?'

Below
Away from the city air, the *Who Dares* 'yuppies' sit down for dinner at a country retreat - or is it a cow-shed?



SITUATION COMEDY

Despite the difficulties of sustaining a whole series, situation comedies continue to attract a large share of the audience. And although the sharpest comedy material may come from such topical series as LWT's *Hot Metal*, the virtues of detailed comic characterisation and precise writing are often best illustrated by more conventional formats such as Thames Television's long-running *Fresh Fields* (which won a New York Television Emmy award) or Yorkshire's *Duty Free*.

Series like Channel 4's *Tandoori Nights*, a lively comedy about rivalries between two Indian restaurants, and Granada's *The Brothers McGregor*, in which two half brothers are

respectively black and white, are evidence that there is a place on television as elsewhere for good humour which has an ethnic dimension and which is alert to racial sensitivities.

Right
Fresh Fields. Michael Robbins is the unreliable decorator in this episode of the award-winning series which stars Anton Rodgers and Julia McKenzie. *Thames*



Above
Langley Bottom. Bernard Cribbins as Seth keeps the viewers well informed about the village goings-on. *Yorkshire*

Above right
Very Small Business. Stan Stennett as Tyrone Evans (left) and his sidekick Dewi Renaldo, played by Dorien Thomas, in this comedy drama for viewers in Wales. *HTV*

Right
Constant Hot Water. Prunella Gee and the late Pat Phoenix as the two rival landladies in a Yorkshire seaside town. *Central*





Left
Rude Health. John Wells as Dr Sweet and Gay Soper as Mrs Veronica Sweet in a seven-part comedy series which follows the fortunes of three doctors – Pink, Putter and Sweet – in a Home Counties general practice. C4/Elstree

Far left
Chance in a Million. Simon Callow is the hapless Tom Chance who has the knack of causing chaos, confusion and havoc in just about every situation. C4/Thames



Above
Troubles & Strife. The local young wives take a particular interest when a new young vicar joins the parish. *Central*

Above left
Never The Twain. Rival antique dealers Simon (Donald Sinden) and Oliver (Windsor Davies). *Thames*

Left
All In Good Faith. Richard Briers as the vicar facing an uncertain future, with Barbara Ferris as his wife. *Thames*

Right
Room at the Bottom. James Bolam is the down-graded drama producer in this new comedy series highlighting the unlikely problems of a TV company. *Yorkshire*





Left
Slings Day. Bruce Forsyth lowering prices and raising laughs as a supermarket manager – the role made popular by the late Leonard Rossiter in *Trippers Day*. *Thames*

Right
That's My Boy. Ida Willis (Mollie Sugden) reunited with the infant son she had adopted as a baby, moves with him to the North when he goes into general medical practice. In this scene, brother Wilfred (Harold Goodwin) is causing problems! *Yorkshire*



Right
All at No. 20. Widowed Sheila (Maureen Lipman – left) and daughter Monica (Lisa Jacobs) decide to take in lodgers to make ends meet. *Thames*



Below
The Brothers McGregor. Cyril gets the 'star' treatment in this episode of the comedy series about two Liverpool car dealers. *Granada*



CONCEIVING A NEW COMEDY SERIES

Actor/writer George Layton reflects on the slow process of turning a blank sheet of paper into a successful TV situation comedy:

It is 11th May 1986 and tomorrow my new comedy series *Executive Stress* goes into production approximately 15 months after my first meeting with John Howard Davies, its producer. According to my diary we met at 11 a.m. on Monday 25th February 1985. It was John's first day at Thames Television after leaving his top executive position at the BBC to go back to producing and directing.

John, a passionate cricketer, had a bruise above his left eye, the result of a late cut that was later than he intended, and as we walked up the corridor together he reminded me of a boy on his first day at a new school, not quite sure where to go. Principally because he didn't know where to go. He had not yet been assigned an office.

Eventually somewhere was found and five minutes later he was asking me when he could have the first script. *Executive Stress* was born. However, from conception to birth was a long and arduous process. The idea had been floating around in my head since late 1982. I had recently finished writing a new comedy series called *Don't Wait Up* spawned by a similar meeting with John Howard Davies in July 1981, and though the 'buzz' was good a second series was not guaranteed and my astute and ever-supportive literary agent was urging me to 'think up' a new idea to keep my options open. (Happily *Don't Wait Up* is settling into its fourth series).

I don't know about other writers but most of my ideas come from the chance remark overheard, or a newspaper item. *Don't Wait Up* is a prime example. An acquaintance I was lunching with was expressing concern over the break-up of his father's second marriage. My companion had asked him the previous evening if he told the children (from the second marriage). That odd reversal of roles – the son's concern for the father's marital problems –

intrigued me. *My Brother's Keeper* (co-written with Jonathan Lynn for Granada in the mid 1970s) was triggered off by an article in *The Times* concerning twins. *Executive Stress*, however, was an exception.

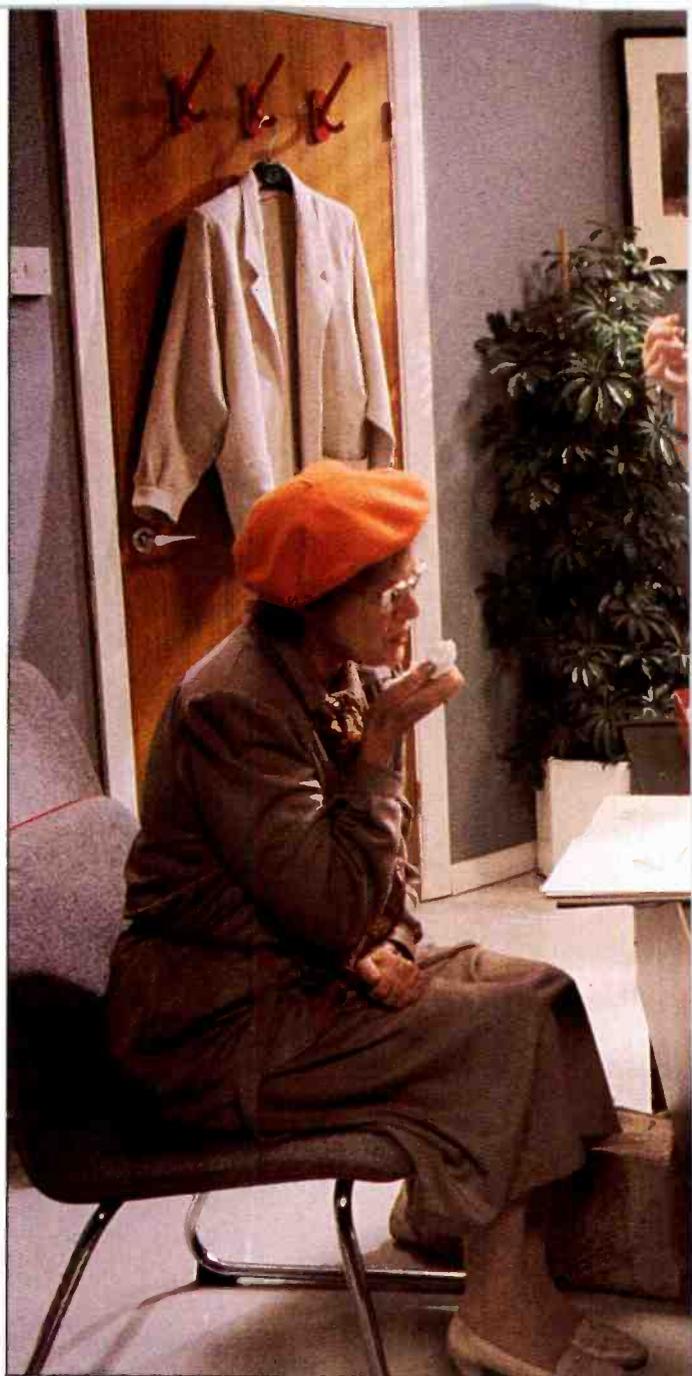
I sat down at my desk on a Saturday morning with the express purpose of thinking up a new project. It was an impossible task. Fruitless. Ideas cannot be manufactured just like that – especially with my then three-year-old son creating havoc nearby. (Wherever I write in the house, my children and their friends follow me. The scripts always seem to get written but I do sometimes feel like the Pied Piper of North-West London).

My wife was pregnant at the time with our second child and as I was doodling away achieving nothing, I got to thinking about the unfairness of it all; how women invariably have to compromise when it comes to career and family. Gradually the idea began to grow. (So did the baby, she's now three-and-a-half. Clearly the gestation period of the comedy series is much longer).

At its simplest level *Executive Stress* concerns a woman, Caroline Fairchild, her confidence at its lowest ebb, trying to pick up her once-promising career which she compromised 20 years earlier in order to raise her family.

That was the starting point and, as one would expect, the idea has developed since then. I decided to set *Executive Stress* in the world of publishing for reasons too numerous to list save that it is very much a profession where women compete with men on level and often superior terms.

At that first meeting, John Howard Davies suggested Penelope Keith for the part of Caroline Fairchild. I mumbled something like 'That would be nice'. It was not a lack of enthusiasm on my part. Quite the opposite. Being one of our leading actresses I merely assumed the chance of getting her was nil. She accepted the part within 24 hours of reading the first script. 'Who do you see



as Donald Fairchild?' John asked me. I had no doubts. There was only one actor I wanted to consider – Geoffrey Palmer. A pessimistic intake of breath and a doleful shake of the head came from the other side of the office. Again, not a lack of enthusiasm but an expression of doubt: that he'd be available. Geoffrey was – and is – 'flavour of the month'. Very much in demand. He too accepted and I was delighted.

Being back at Thames is the renewal of an old friendship, having worked for the company many times both as actor and writer. In 1986 I hosted a new quiz show *Pass the Buck* and enjoyed myself enormously. Thames have been terrifically supportive, and their faith in the series has been demonstrated magnificently by their commissioning the second series long before I had finished writing the first.



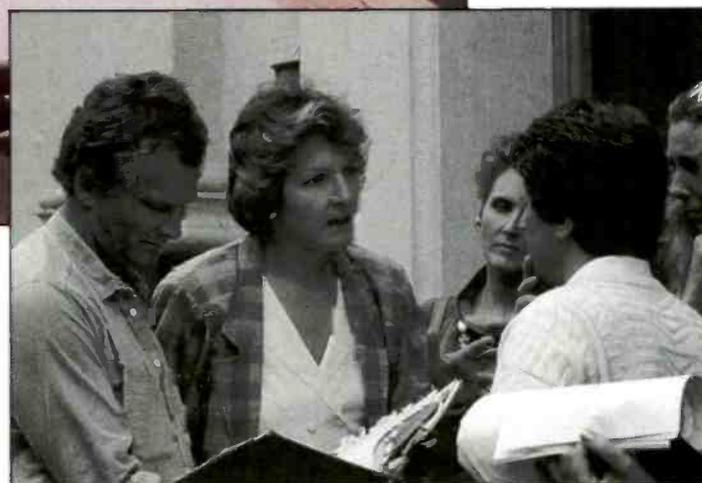
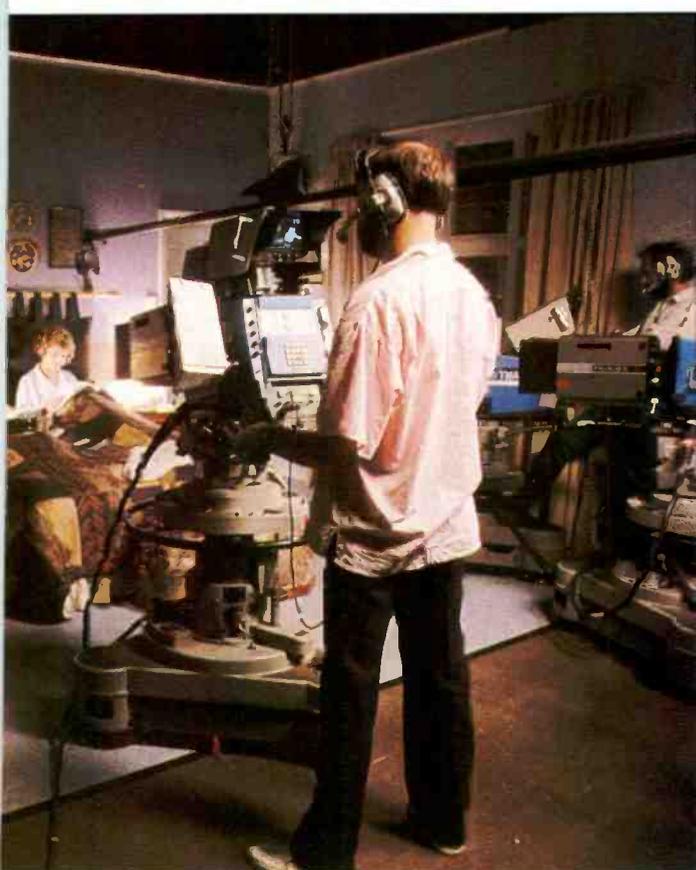


Left
Back in the world of publishing, Caroline Fairchild (Penelope Keith, *right*) confronts a prospective client. Standing is actress Elizabeth Counsell who plays the foreign sales director.

Bottom left
The Fairchilds, sharing their bedroom with four TV cameras and a large crew.

Below
Penelope Keith discusses the script with writer George Layton (*right*) and producer/director John Howard Davies (*left*).

Bottom
Smoothly gliding along a special track, the camera captures Donald Fairchild (Geoffrey Palmer) hurrying for his train.



CHAPPELL AND SHARPLES – COMEDY WRITERS OF DISTINCTION



Above left
Eric Chappell.

Above right
Dick Sharples.

Luminaries among the world of television comedy writers are in short supply. When the credits roll there are not more than a handful of familiar names in the field – but at the forefront of the select band who create the scripts which make us laugh are Messrs Eric Chappell and Dick Sharples. To mention them simultaneously is not to suggest that they are in any way similar. All writers, it is claimed, are a 'breed apart' and there is no reason to suppose that Chappell and Sharples are an exception to this generally accepted belief. There are, however, two areas in which they share common ground – both men are distinguished writers of television comedy and, during the past several years, both have written almost exclusively for Yorkshire Television productions.

Eric Chappell has been writing professionally since 1973. During the same year, he abandoned his job as an auditor with the Electricity Board in order to concentrate on turning his obvious creative talent into a full time career. His first play, *The Banana Box*, was staged in the West End and became the forerunner to the award-winning television series *Rising Damp*. For *The Squirrels*, Chappell won the Pye Television Award for Most Promising New Writer in 1975. Since then his creative output

has yielded success upon success. In 1978 *Rising Damp* received the BAFTA award for Best Situation Comedy and the screenplay won the Evening Standard Film Award. Chappell went on to write the series *Only When I Laugh* and *The Bounder* which brought home another coveted Pye Award. In recent years with Jean Warr he has co-written three series of the enormously popular *Duty Free* – a programme which has constantly topped the ratings. The first series of Chappell's latest offering, *Home To Roost*, met with widespread acclaim; production of a second series was concluded in May 1986 and a third series has been commissioned. Earlier in 1986 the character of Henry Willows, the protagonist in *Home To Roost*, earned him yet another Pye Award.

Eric Chappell observes: 'Writing a comedy show for TV is like cooking a meal – it takes three weeks to write, a week to rehearse, two hours to record and half an hour to watch'.

Dick Sharples has been writing for television for 30 years. A Mancunian, he moved to London in 1951 to pursue a career in advertising and it was quite by chance that he realised he could supplement his modest income by writing. To describe Sharples as prolific is almost verging on understatement.

He sold his first series to ITV in 1955 and has subsequently written over 600 drama and comedy scripts for television. A 'life-time ago' he dabbled as a cartoonist and back in 1953 had a regular column in *Record Mirror*. In those early days Sharples would produce 1,000 words a night following a day at the office. Things are very different today when he insists on taking a month to write a script which takes a mere half hour for the viewer to digest. It was in 1955 that he began work on the TV classic *Joan and Leslie* which was transmitted live and in conditions unheard of by today's standards.

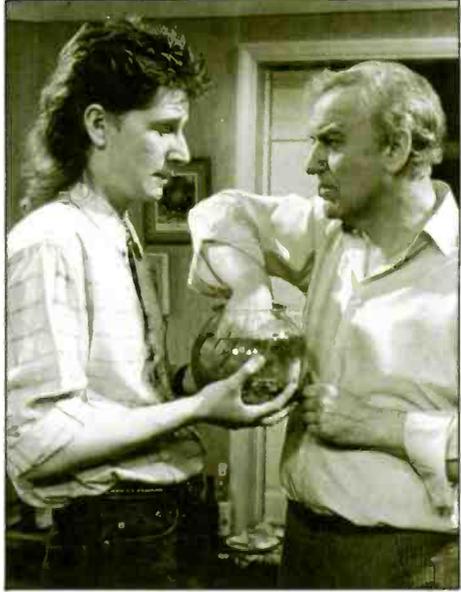
Sharples' pedigree reads like a history of television – Dr. *Finlay's Casebook*, *Z Cars* and over 200 hours of *General Hospital*. But it is during the last decade that he has established a front-line position as a creator of television comedy. 'Situation comedy is drama with laughs,' says Sharples, who plots his comedy in the same way he would a play. But in chasing those laughs he insists 'comedy writing is not what you leave in – it's what you leave out'. In just ten years he has written the same number of comedy series. These include the much loved *In Loving Memory*, *Hallelujah!* and most recently *Farrington of the F.O.* Dick Sharples has been the recipient of both the Writers' Guild and Pye Awards, and he is currently working on a second series of 'Farrington'.

Those few writers for TV who possess the ability to bring comedy into millions of homes seldom tell a gag. The skill and craftsmanship required to evoke laughter from a real-life situation are rare talents. What is certain is that both Chappell and Sharples possess these in abundance. A fitting tribute to the quality and excellence of their work is the fact that the finest actors in the country consider it a privilege to breathe life into their brilliant scripts. There is a dearth of comedy writers of distinction around and there is not enough laughter in the world. May these masters of their art long continue to make us chuckle.



Left
Posing for a holiday snap, the principal characters from *Duty Free* are (left to right) Robert and Linda (Neil Stacy and Joanna Van Gyseghem), the hotel waiter (Carlos Douglas), and Amy and David (Gwen Taylor and Keith Barron).

Below
Re-establishing an uneasy relationship in *Home to Roost*, father (John Thaw) and son (Reece Dinsdale).



Left
Colin Farrell, Christopher Beeny and Thora Hird in the long-running comedy series about the incidents and trappings surrounding a 1920s funeral parlour, *In Loving Memory*.

Above
Major Percy Willoughby-Gore (John Quayle) at loggerheads with Harriet Farrington (Angela Thorne), the new Consul-General, in *Dick Sharples' Farrington of the F.O.*

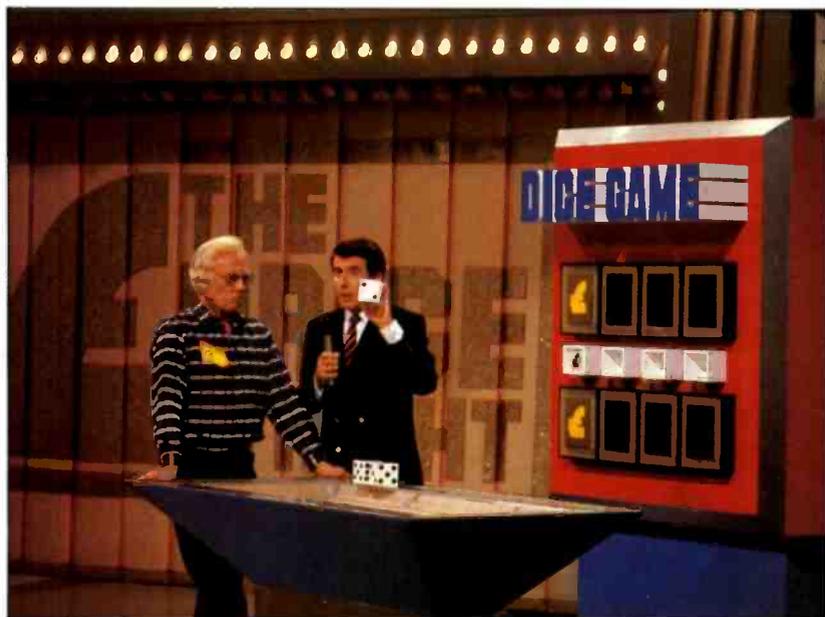
GAME SHOWS AND QUIZZES

TV quizzes and game shows remain as popular as ever, with a wide range of formats providing a blend of fun, skill and excitement for both the contestants and the audience in the studio and at home.

Right
Pop the Question. Host Lee Peck (*centre*) with regular team captains Chris Tarrant and David Hamilton for this pop music quiz show. C4/TVS

Below
The Price is Right. Leslie Crowther hosts one of ITV's liveliest game shows. Central

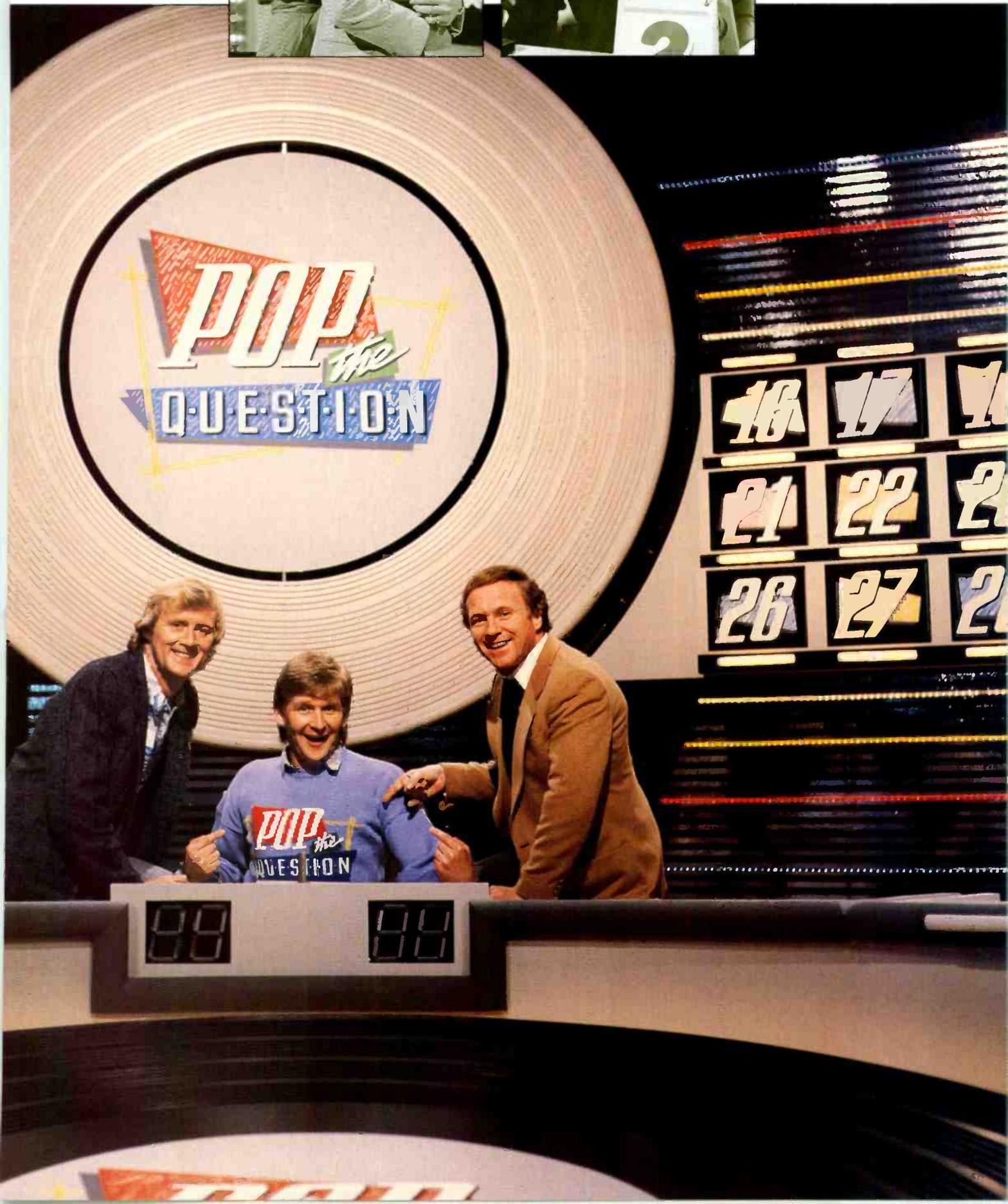
Bottom
The Krypton Factor. A contestant tackles the special assault course. Granada



Right
Name That Tune.
Lionel Blair conducts
this popular musical quiz
while Maggie McCre
provides the vocal
touches. *Thames*



Left
What's My Line?
Chairman Eamonn
Andrews keeps the
celebrity regulars in
order for television's
longest-surviving panel
game. *Thames*





SPORT ON TELEVISION

I

t is not easy to follow such a vintage year of world sport as 1986, but ITV Sport and Channel 4 will be offering the best in sporting entertainment with something for almost everybody in 1987.

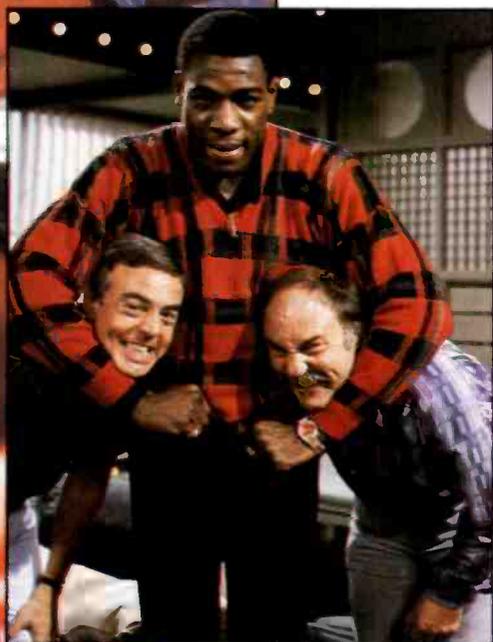
For athletics fans, ITV will provide exclusive coverage of all major meetings in the UK throughout an important build-up year to the 1988 Olympic Games.

Football League action, which was missing from the nation's TV screens for much of last season following a breakdown in negotiations over a new contract, will include live coverage of many of the top matches.

The emphasis on live coverage will apply to other popular sports, including snooker, championship boxing, ice skating, gymnastics and darts.

Backing up the network sports coverage are a number of sports programmes produced by the regional ITV companies, highlighting events with considerable local appeal.

Channel 4's sports output covers its usual broad spectrum, ranging from international golf and tennis to a variety of minority sports, including some which are little known outside the circle of their devoted participants.



Left
England's Glenn Hoddle in action against Morocco during the 1986 World Cup. LWT

Above
The champ, the Saint and Greavsie
Heavyweight boxer Frank Bruno with ITV Sport personalities Ian St. John (left) and Jimmy Greaves. LWT

FOCUS ON MINORITY SPORTS

Since it came on air some four years ago, Channel 4 has established a reputation for innovation in its sports programming, both in presentation and in the diversity of sports covered – over 56 different sports have appeared already.

A project initiated by Sports Commissioning Editor Adrian Metcalfe takes this fresh approach to TV sports coverage a stage further and will give viewers the opportunity to see a still greater range of sports, some making their first appearance on TV. About 40 different organisations have been offered the

each sport to make a statement about themselves in whatever form they choose, which captures the essence of the sport and to tell the world what their sport is about,' comments Adrian Metcalfe.

One aim of the project is to encourage viewers to take up the sports which will be presented and the programmes will include a contact address for those seeking further information.



opportunity to make a short programme featuring their sport to appear on Channel 4.

Says Adrian Metcalfe, 'Every day I receive letters and proposals from dozens of sports organisers asking Channel 4 to cover their events. We know that many people take part in these sports and many more would welcome the opportunity to learn more about them. I hope this will lead to greater exposure of these splendid sports in ways that will excite and entertain our viewers.'

The project was launched at a conference of minority sports jointly organised by Channel 4, the Sports Council and the Central Council of Physical Recreation. Each sport represented is being provided with a professional production team as well as the technical resources and finance to produce an eight-minute video. 'We are making it possible for



Above left
Extra Time Special. Tyneside Basketball Club on the attack against local rivals Sunderland. *Tyne Tees*

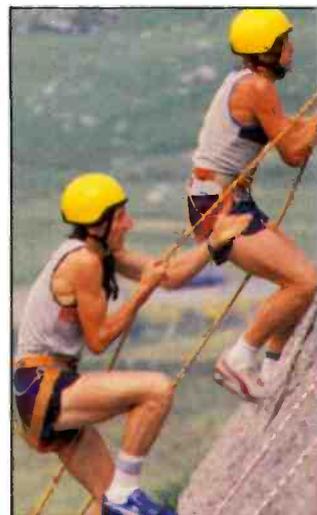
Above
The Fancy. Retired iron stone miner George Hoggarth with his racing birds in a documentary on pigeon fancying. *C4/Tyne Tees*

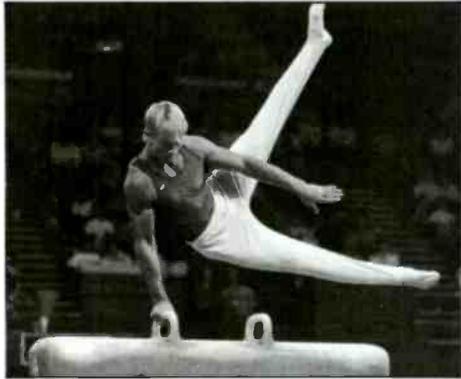
Right
Extra Time Special. Cleveland Bombers and Durham Wasps facing off in the final of the Castle Eden Cup. *Tyne Tees*



Right
Survival of the Fittest. A part-networked series of competitions to test stamina and courage. held in Snowdonia. *HTV*

Below
The Master Bowler. David Bryant deep in thought during the final of the prestigious Tennent's Pilsner Lager Bowls Classic at Darlington. *Tyne Tees*





Left
Wrestling from Yorkshire. Yorkshire

Far left
Terry Bartlett – former Thames Television Junior Gymnast of the Year – performing at the British Championships. Thames

Below left
Curling. Winners of the Scotsman-Martini Ladies Challenge display their trophy. Grampian

Below right
Cod Peace. Final of the TVS Sea Angling Championships in Iceland. TVS



Above
John Helm commentates at the City Centre Cycling. Yorkshire

Left
Lakeland Games. One of the strenuous tests of stamina in this popular series. Ulster

Right
Supercar! The Shell Oil's British Open Rallycross Challenge. TVS





WORLD CUP ACTION

Brian Moore, anchorman for ITV's coverage of the 1986 World Cup in Mexico, reflects on a great sporting fiesta:

In the end it was a World Cup triumph for Argentina. Mexican television, meanwhile, recovered manfully from its early and much publicised own-goals but never quite got into Maradona's winning position.

Those first round technical mishaps – West Germans perplexed by a Bulgarian commentary, Brazilians infuriated by no sound or picture were but two of them – certainly provided viewers around the world with an added piquancy to their nightly World Cup viewing. Who, they wondered, would be balancing on the tightrope this time?

On ITV our first transmission was similarly afflicted. Commentator Peter Brackley sat silent and frustrated behind his microphone in Guadalajara waiting in vain for his line to come through, while the description of Brazil against Spain came amid much shuffling of papers and force-feeding of information from the London studio.

To be fair, the Mexicans, chased by their own Government and the world football authority, FIFA, quickly began to get the right plugs into the right sockets. But those of us reared by the high and imaginative standards set by ITV and BBC football directors saw it all as a glorious opportunity missed.

When every goal – no

matter how mundane – was scored there was an unseemly rush to throw in the slow-motion replays from three or four angles to the exclusion of any immediate pictures of celebration or despair. And those penalty shoot-outs might well have provided the world with some of the most dramatic sporting memories of the whole year, let alone this World Cup.

Constant and unnecessary replays of every successful shot left no time to examine extreme human emotions among the players. As I recall there was not a single shot of players in the centre circle waiting, and some not watching, as their part in a sudden-death conclusion drew close.

It was, in its way, a faceless World Cup. Such was the scarcity of worthwhile dose-ups, it is fair to say that only Maradona and the referees and linesmen (all directors seemed to have a curious fixation in the training of a lens on the officials in black) would have been recognised in homes from Tokyo to Torquay at the end of it all.

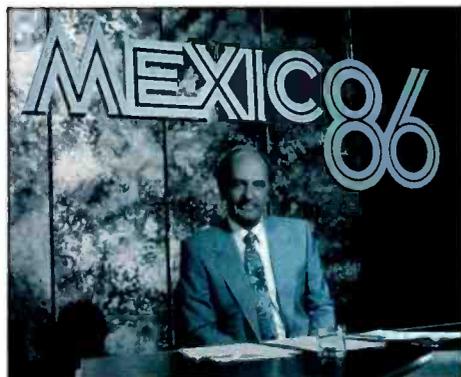
As somebody said 'it was a bit like watching coverage of Stockport County on a sunny day – without any true feeling of being part of a great sporting fiesta'.

Which is what it was. I know because I enjoyed the best of both worlds in this competition – three weeks of conducting that unlikely orchestra of Messrs Clough, St. John, Greaves, Keegan, Francis, Channon, Hamilton and Grobbelaar from the studio before flying in the last week to commentate on the final from the Azteca Stadium. And there I found an occasion full of colour, life, noise and emotion that rarely came through to our screens at home.

The Final itself came superbly to life with that German recovery in the second-half when they went from 0-2 to 2-2 only to concede that late Argentine winner. The Germans probably left feeling that a chance of glory had been tossed away. Some of us felt the same about the pictures brought to you.

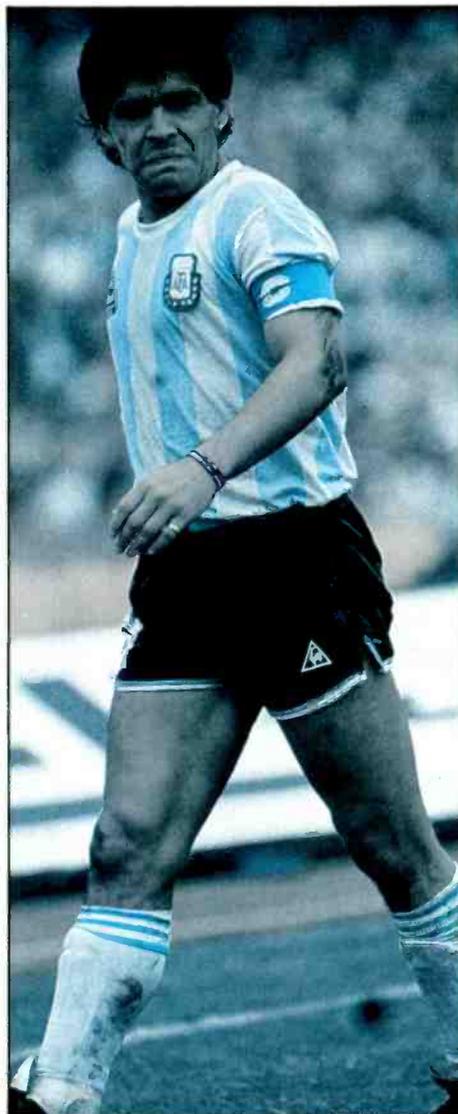
Left
Goal! Socrates of Brazil scores against Spain.

Below
Brian Moore, ITV Sport's commentator and presenter.



Above
Cup fever. A South Korean fan dressed for the occasion.

Right
World Cup star Diego Maradona (Argentina).



AMERICAN FOOTBALL – Channel 4 Style

American Football coverage for Channel 4 is produced by Cheerleader Productions. Producer, Gary Franses, explains why the programmes are so popular in the UK:

If you watch American Football in America you see one of two things – either an entire game 'live', three-and-a-half hours long, with all the commercial breaks; or a 15-second dip of the game-winning touchdown on the late-night news. There is nothing in-between.

This is why Americans who have seen Channel 4's American Football programme seem both surprised and intrigued by the British formula.

Matches are edited down to around 40 minutes, guaranteeing a fast, exciting package irrespective of the final score. One New York sports writer called the 40-minute edit the 'Star Wars of American Football'. There is hardly ever a dull moment.

In America the name of the game is live or nothing. There is no such thing as a highlights show. In Britain there is no such thing as a live show, except for

known as 'television time out'. Television rules American Football – understandably as it paid more than two billion for its last contract with the National Football League.

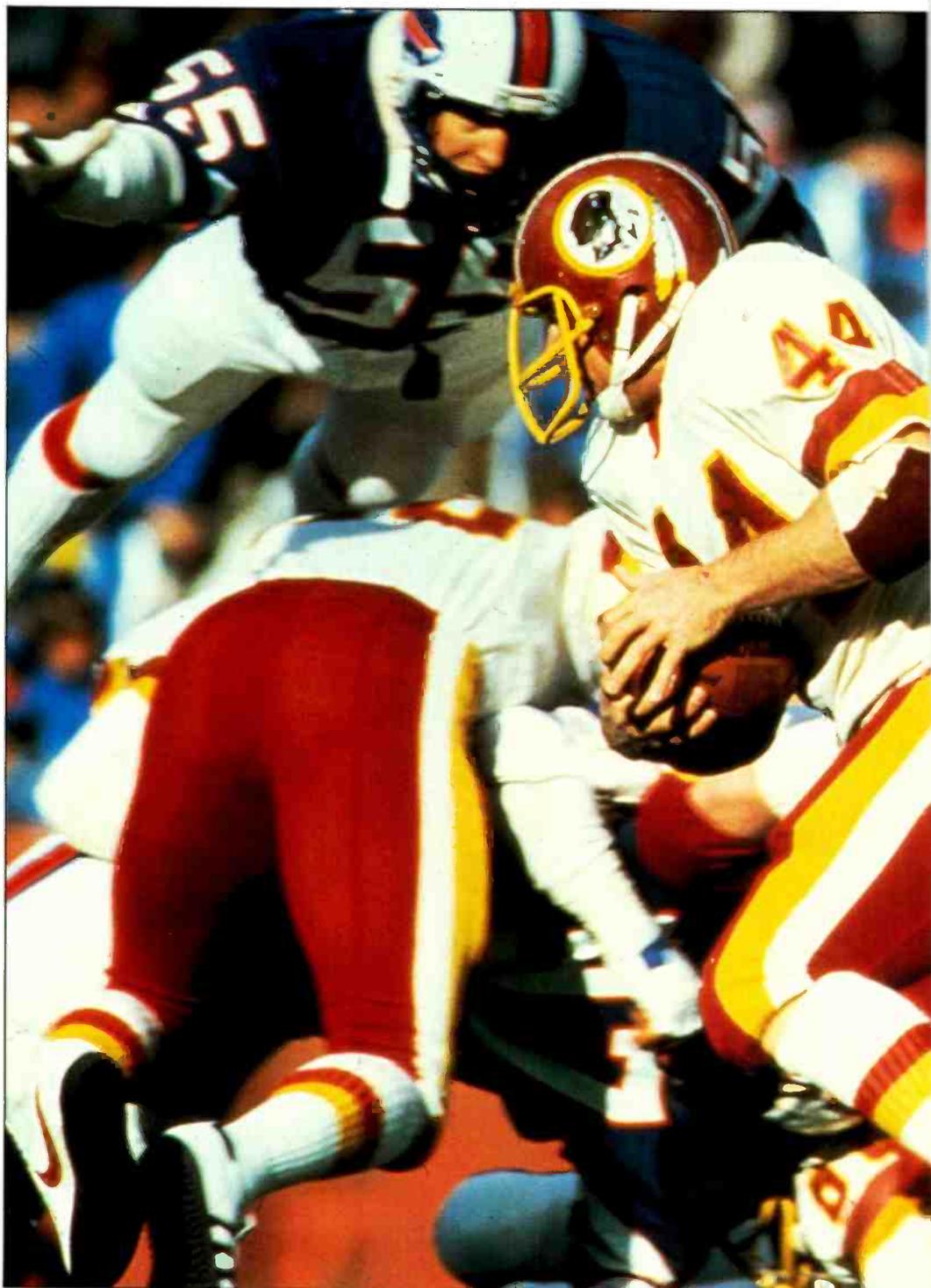
Are we ready in this country for live American Football, televised on a regular basis? The growing – though still relatively

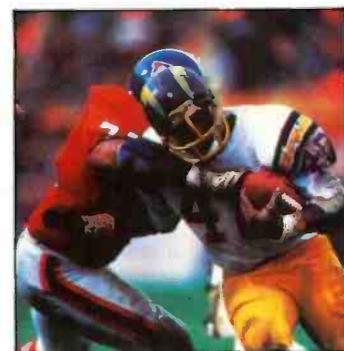
small – band of complete and utter football 'freaks' say yes, whatever time of the day or night it is shown. But most of the four million regular watchers might not have the stamina or enthusiasm for the full-blown version. So American Football remains an ideal sport for packaging.



the Super Bowl which, since its first showing here in 1983, has become a spectacularly festive occasion.

Even this action-packed game can take a long time to get into its stride. Three-and-a-half hours is the average length of a match and there would be no guarantee of a thrill-a-minute spectacular. Then there are the commercials – up to seven breaks in an hour. An American TV network can actually order a referee to stop a game so that the network can catch up with its allotment of breaks when it has found itself falling behind. This is





CHILDREN'S TELEVISION

A wide range

of programmes is produced by the ITV companies specifically for children. The main weekday output for this important section of the audience is represented by a lively mixture of information, drama and entertainment which is transmitted between 4-5.15 p.m. under the banner title 'Children's ITV'. This begins with programmes for the under-fives (also shown at 12 noon) and moves on to programmes of interest to older groups. Saturday mornings on ITV are also set aside for younger viewers, with a fast-moving output of cartoons, music, games, films, sport and informative features; and TV-am provides children's programmes early on Saturday and Sunday mornings. Channel 4 also makes provision for children.

There are strict guidelines to ensure that nothing is contained in children's programmes which might be harmful to them, and care is exercised regarding the type of advertising allowed. In the general output, much of which is enjoyed by children, the IBA's Family Viewing Policy stipulates that nothing unsuitable for children is shown before 9 p.m. After this time, parents are expected to assume responsibility for their children's viewing.



Above
Alias the Jester. This cartoon series won the BAFTA award for the Best Short Animated Film 1986. It follows the success of other prestigious productions such as *The Wind in the Willows* and *The Pied Piper of Hamelin* – all made by Cosgrove Hall Productions, a subsidiary company of Thames Television.

Right
The Wide Awake Club. ITV's breakfast-time service caters for younger viewers at weekends and in school holidays. *Left to right:* presenters James Baker, Arabella Warner and Tommy Boyd. *TV-am*





Left
Ragdolly Anna. Pat Coombs with the lovable Rag Doll which comes to life in one of the many programmes designed for younger viewers. Yorkshire

Below left
Get Fresh! Tyne Tees Television co-ordinates this Saturday morning series produced by different ITV companies. Wherever the specially-designed, mobile 'spacecraft studio' lands in the regions, the accent is on entertainment and live action. Tyne Tees

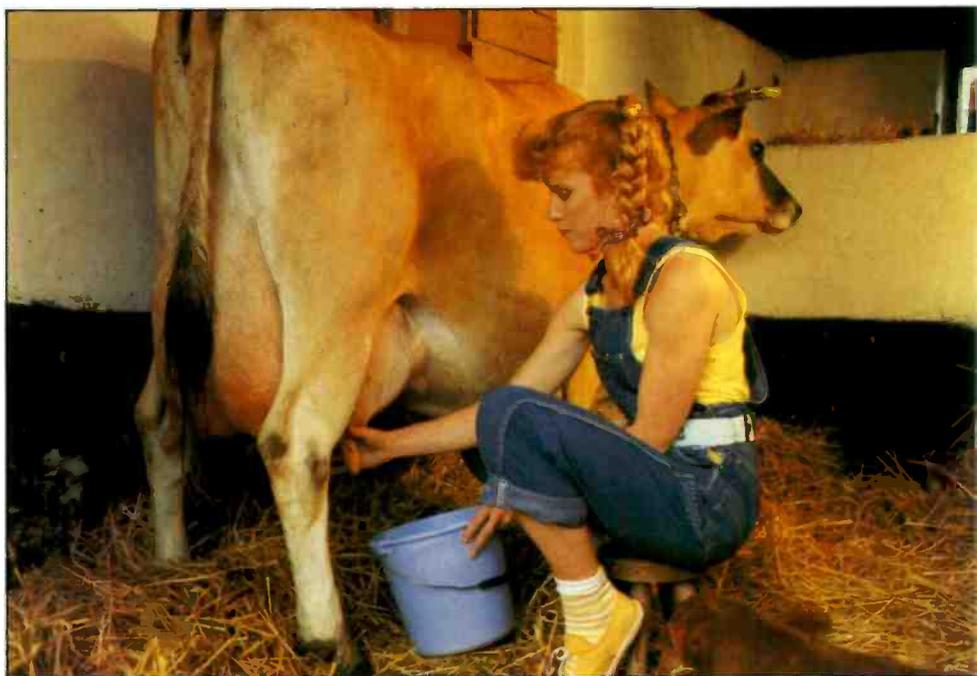


Above
The Christmas Magic Show. The Christmas season provides a readily seized opportunity for companies to produce special programmes for children at local level and for the whole network. Grampian

Left
A Little Princess. The riches to rags and back to riches story of a little girl, from the book by Frances Hodgson-Burnett. LWT



Left
Splash. The presenters in a prickly situation on a visit to the Wildlife Hospital Trust in Aylesbury. This children's magazine programme includes news, features, entertainment and information. *Thames*



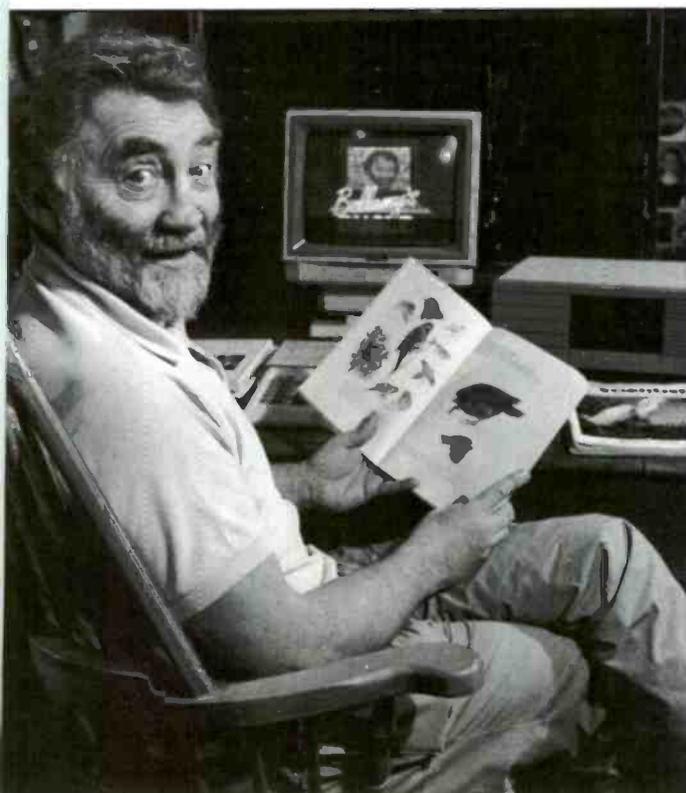
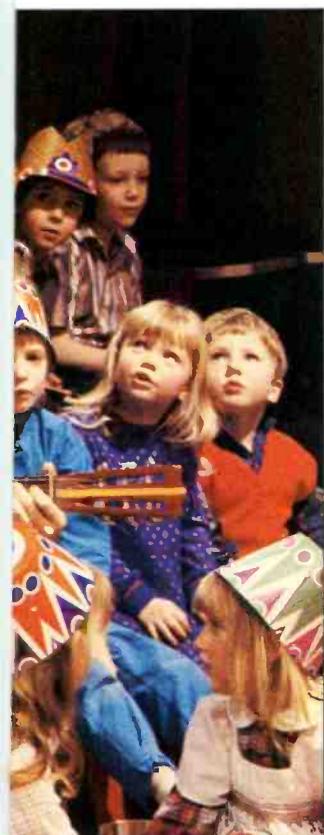
Right
Talking Animal. All manner of animals are investigated in this series, from camels to cows. *TVS*

Below right
No. 73. Slapstick drama, cartoons, entertainment and information make up the content of this Saturday morning series. Nick Staverson is Harry. *TVS*

Far right
Dramarama. Plays for this popular series are produced by different ITV companies. In 'Play Acting', an Indian girl and her father find themselves on opposite sides of the culture gap. *HTV*

Bottom
Bellamy's Bugle. Conservation issues are, not surprisingly, to the fore in this fun series for young viewers, filmed in David Bellamy's home in County Durham. *Yorkshire*

Bottom right
Dodger, Bonzo and the Rest. A group of children in care is the subject of this drama series. *Thames*



POB – NO ORDINARY PUPPET!

Pob first showed himself on the television screen one Sunday afternoon in October 1985. Secret friend of children up to the age of seven, he is no ordinary puppet. The television set itself is his home and his half-hour *Pob's Programme*, made by Ragdoll Productions for Channel 4, is linked by the red and yellow wool that he uses literally to pull in celebrity guests who follow written clues –

'If in my programme you would be
Wind the wool and follow me.'

What is different about *Pob's Programme* is Pob himself. His character is inspired by the producer's direct observation of children, mostly seen in supermarket trolleys at the stage before they can speak coherently. So Pob has his own language, understood very well by small children if not always by adults.

He never appears with his guests although they leave him a present at the end of the programme, tied on the red and yellow wool, naturally. He responds to what they do and sends them messages written directly on to the screen. He is also fond of attracting the attention of his audience by appearing to rap on the glass of the TV set.

All this is achieved by the combination of a series of extremely time-consuming technical processes and a very skilled puppeteer. Such experimentation to create what

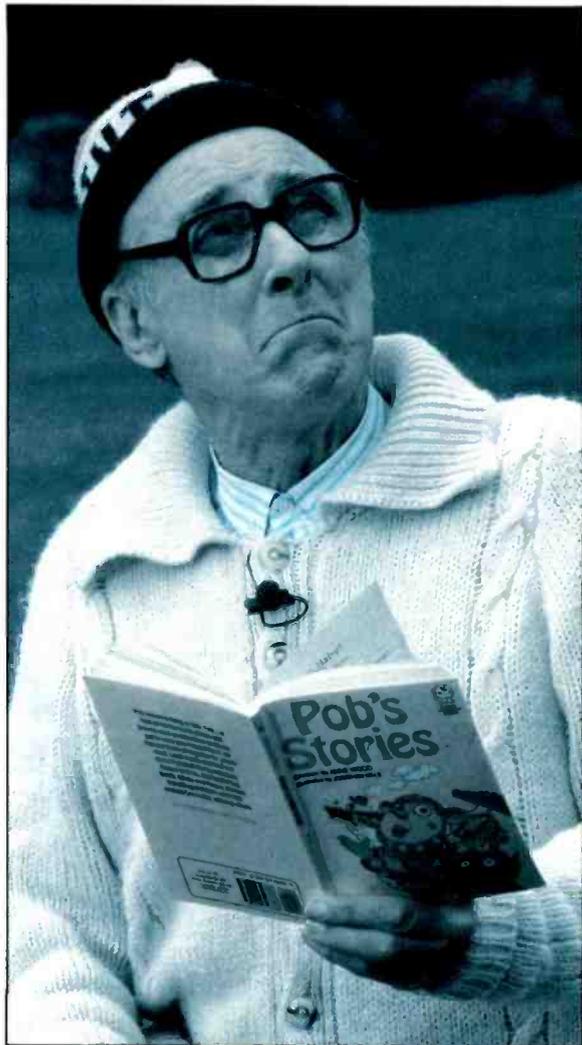
might be called an alternative children's programme is one of the advantages enjoyed by independent programme makers working for Channel 4.

Pob's Programme, writes award-winning children's TV producer Anne Wood, 'is designed for families with young children to watch together at a time when they are likely to be relaxing – after Sunday lunch'.

Babies love Pob himself. Older children, too, enjoy feeling superior to him. All love the puzzle element. There's lots of anticipation and involvement in *Pob's Programme*: What are the hands in vision actually making? Which animal will Dick King-Smith find at the end of the nature trail? Who will read the story next week?

Animated films from Eastern Europe provide an alternative to those most frequently seen elsewhere on children's television since *Pob's Programme*, with its unique mix of items, offers an opportunity to include cartoons of different lengths. Pob himself has no compunction about interrupting these cartoon characters and communicating with them – often joining in the action.

Pob has already attracted a cult following. His fan mail from children was instantaneous, ranging from presents on lengths of wool to full scale puzzle pictures – a sign of imaginative involvement to delight any children's producer. This response from children to the first series provided the



Above
Spike Milligan has written
and performed stories
specially for Pob.

Below
Pob.

starting point for developing the second.

Favourite items have been kept but new departures are introduced. Spike Milligan has become a fan and has written and performed stories specially for Pob; and other celebrity guests such as Hannah Gordon, Su Pollard, Charlie Williams, Roy Castle, Ian Francis, Bernard Hepton and Pat Coombs have all brought the force of their different personalities to *Pob's Programme*.

The signs are that Pob is working his way into the affections of more than just the children, with his storybooks and book of things to do becoming a much loved and valued part of many young households. Playing with Pob is a game equally enjoyed by producers, presenters, children and parents.



RIDING IN STYLE

Border Television has been expanding with style in the area of children's programming, not least in its promotion of BMX riding as a serious sport.

Freestyle BMX – the colourful spectacle of young riders performing exciting tricks and stunts on specially designed bicycles – has become firmly established on television.

BMX Beat, featuring the top freestyle riders from all over the UK, is now into its third year as the premier British championship. The programmes, split into five heats and a final, are a good example of the flexibility possible within the Independent Television system.

The championships provide an example of what can be achieved by one of the smaller, regional ITV companies. The first local BMX championship produced by Carlisle-based Border Television was such a success that the idea of a national series was adopted by ITV.

Now, in addition to the third UK contest which will draw the top 25 riders in the country representing each ITV region, Border is setting up an international event featuring the best riders from America, the UK and Europe.

BMX was the springboard for Border's launch into the

addition to exciting music recorded before an audience in the Music Shed, presenter Muriel Gray has linked items on fashion and style in a summery, outdoor setting. The series was based upon the successful teenage magazines and, designed more specifically for a female audience, was voted one of the top five television programmes by readers of several of these publications.

Border also played a major part in producing the children's Saturday morning series *Get Fresh*.

Another series, aimed at presenting information in an entertaining way, is *Nature Trail*. Presented by naturalist Tony Warburton, it features zoo vet David Taylor, who travels Britain looking at a wide variety of plant and animal life, ranging from the Loch Ness Monster to leaf-eating ants.

The link between all these programmes is the feedback the company receives on what children and young people want to see on television. Children's tastes are becoming more and more sophisticated – but it is only by talking to them that a successful programming formula can be developed.

Left
The *Joke Machine* caters for children's tastes in humour.

Below
Is it a bird? Is it a plane? No – just another young rider demonstrating the tricks of the BMX bike expert.

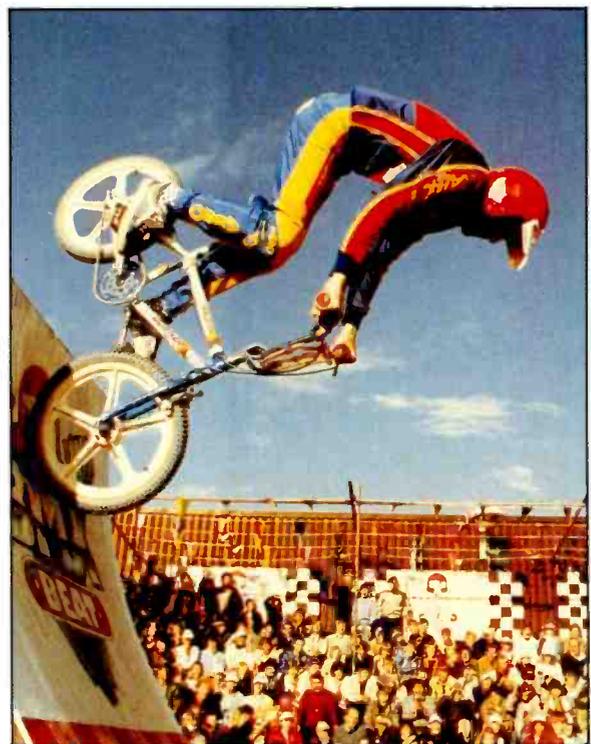


BMX Beat has paved the way as an ITV children's sport. Transmitted in the mornings throughout a whole week during school holidays – normally a time considered 'off peak' – the series has achieved viewing figures close to four million.

As the series has developed and increased in popularity, so the sport itself has matured and gained recognition. The United Kingdom Bicycle Freestyle Association (UKBFA), which organises the competition element of the television series, now governs freestyle riding at both amateur and professional levels in Great Britain.

difficult area of children's programming. However, the company's innovative approach has brought success with subjects ranging from jokes to cookery and pop music to natural history. *Joke Machine*, for example, reflected the enthusiasm of children for slapstick humour and 'corny' jokes. The first series was presented by the Krankies, the second by Basil Brush, each bringing their unique brand of humour to a popular format.

The pop music scene has been explored by Border in a lively young people's series for Channel 4 called *Bliss*. In



JUNIOR TELEVISION WORKSHOP



Above
The backstage gang who dabble in some daring humour in the comedy revue, *Your Mother Wouldn't Like It*. Central

A pioneering scheme to provide a pool of young acting talent in the Midlands has reaped rewards far beyond the greatest expectations.

Lewis Rudd, Controller of Young People's Programmes at Central Independent Television, is the man behind the project. Determined to reflect the flavour of the area in his programmes, by using local actors, and give youngsters a chance to say what they wanted to see on television, he established the unique Junior Television Workshop in Nottingham three years ago, followed by a second in Birmingham.

The popular children's drama series *Murphy's Mob* provided the impetus for the project. It would have required large numbers of children to be transported from London stage schools to Nottingham. But,

thanks to the Workshop, local youngsters landed parts in the network series.

Lewis Rudd said: 'I felt that as a company based in the Midlands we should reflect the area and its people. We set our stories in the Midlands, and I wanted to use local youngsters, and show our young viewers that not all kids on television have to have Cockney accents.'

There was never any guarantee for the first 50 hopeful recruits that their talents would be snapped up by producers. But just seven months after the Workshop was launched in February 1983, five members were selected to appear in two Central programmes: a situation comedy *Pull The Other One*, starring Michael Elphick, and a children's play in the *Dramarama* series, called 'Because I Say So'.

And now the youngsters can boast a string of successes in drama, light entertainment, adult education, documentaries as well as young people's programmes – and not all for Central. Simon Schatzberger starred as Adrian Mole in the West End stage version of Sue Townsend's best-selling novel. Chris Gascoyne landed the role of Barry Kent in Thames Television's serialisation of *The Secret Diary of Adrian Mole Aged 13¾*. Ben Mark took a leading part in Central's own drama *Look at Me*, which won two awards at each of the Prix Danube and the Prix Jeunesse. And nine Workshop members were used by the BBC in its production of the drama *Lovematch*.

The launch of a tea-time comedy revue show in Autumn 1985, *Your Mother Wouldn't Like It*, marked another major achievement for the Workshop, which provided the entire cast and contributed ideas for jokes and sketches.

Sue Nott, who has a wealth of experience in drama teaching, acting and youth and community theatre, is the Workshop leader. She faced the daunting task of auditioning the hundreds of enthusiastic youngsters from schools and youth clubs in Nottingham. Every television appearance by

members triggers a flood of new applicants and the waiting list for auditions can reach as high as 500.

Each year the Workshop produces its own stage show to demonstrate the scope of ability, and members have performed before the Home Secretary, The Rt. Hon. Douglas Hurd, when he visited Central's East Midlands studios.

The success of the Nottingham project, which now has 116 members, prompted Lewis to try a similar scheme in Birmingham, in association with the Midlands Arts Centre. Under the leadership of Malcolm Cleland, the Birmingham Workshop began with 25 11-15-year-olds, and has now doubled its membership.

Lewis Rudd said: 'After nearly four years, the Workshop idea has succeeded more than I had dared to hope. What impresses me is the attitude of the youngsters. They're sensible, they're professional, and very supportive of each other.'

AN ELECTRONIC ADVENTURE

When six-foot-three actor John Quentin met teenage actress Claudia Gambold for rehearsals of a new drama series, he towered over her four-foot-nine. But on TV it is Claudia who dwarfs John – thanks to new electronics technology.

In Granada's *The Return of the Antelope*, John is one of the Lilliputians and Claudia is one of the Victorian children who befriend him. The story behind their encounter goes back to the summer of 1985 when Granada Television was looking for a new family drama series.

Some years earlier the company had produced *The Ghosts of Motley Hall*, a successful ghost-story which made extensive use of a TV special-effects technique called chromakey – an electronic system by which figures can be superimposed on different backgrounds. It is used daily in TV news broadcasts, when the background image changes behind the newscaster.

Granada's technicians wanted to see if 'the state of the art' had moved forward and could be used in a more adventurous way. Drama director Eugene Ferguson was asked to direct a 20-minute test piece to explore the possibility of exploiting the scale difference by having, for example, normal-sized people with giants or midgets.

When these tests proved encouraging, the script department suggested that their results be shown to Willis Hall, a writer they knew was interested in family television.

After a number of meetings which encouraged Willis's involvement in the idea of putting large against small, he came up with the idea of writing a 'Gulliver's Travels' in reverse – setting it 200 years after Jonathan Swift's hero left Bristol in 1699 and was himself shipwrecked on Lilliput. After considering a 'pilot' script, Granada commissioned a 13-part series, *The Return of the Antelope*.

In Hall's story, three Lilliputians are shipwrecked on the English coast, and discovered by two children, who 'rescue'

them and take them home.

To make the series, the top floor of the Victorian Bonded Warehouse at the TV Centre in Manchester was taken over as the 'Antelope' studio for most of the programme's interior settings.

The production stage also became home to yards of blue material on which the three 'little people' acted out the appropriate movements for the scenes in which they appear with Claudia and the 'normal sized' human figures in an adjoining set.

One camera shoots the actors in the blue set, another the action in the second set, and both pictures are fed into electronic gadgetry which produces the final composite picture. It was Granada's own engineers who devised the final working system.

At any point where the colour blue appears in the picture, or on the camera, the second camera's picture comes into play. So John Quentin against a blue background on one camera and a picture of Claudia talking to an empty table on a second camera becomes a finished picture of the teenager talking to the Lilliputian.

The two cameras have to be precisely synchronised, and Granada technicians devised a unique system of coupling them together so that they moved exactly in tandem to give an authentic finished single picture on the screen.

In the days of *The Ghosts of Motley Hall*, a complete second set identical to the first had to be erected and then painted blue. Now Eugene Ferguson is able to position his actors as he watches two different monitors so that the final 'montage' has the Lilliputians in the correct position, such as in the fender of the nursery fireplace or in the coal scuttle.

Nowadays it is possible for the background of the final picture to be shot at an outdoor location – Whitby was used for some exteriors – then brought back to the studio and three weeks later peopled by actors, the production team knowing

they will be positioned in the right part of the picture.

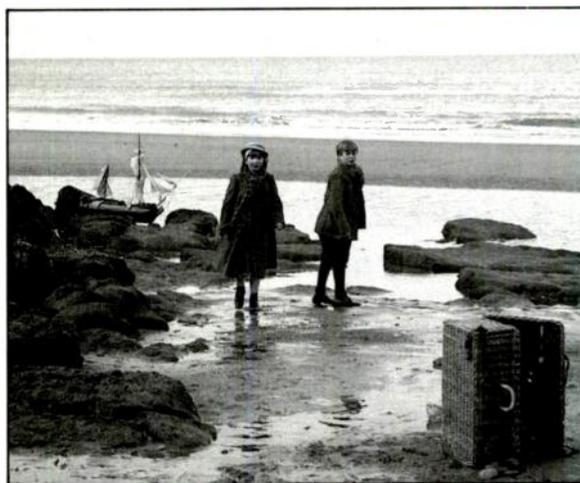
The production also used giant props. When the seaside picnic scenes for the first episode were taped on location on the coast, Alan and Claudia used a normal-sized picnic hamper for the beach shots in which they carry the Lilliputians back to Miss Mincing's boarding house. But John and his fellow actors Gail Harrison and John Branwell went nowhere near the coast. A giant-sized hamper was built and the three Lilliputians were recorded in the studio, hanging on for grim life as they were supposedly carried across the beach.

Other giant props have included a fork, a box of matches, a vat of pink blanc-mange into which the unlucky Fistram falls, and a giant chimney for the two mountain-eering Lilliputian men. For these sequences, no multi-camera wizardry has been needed.

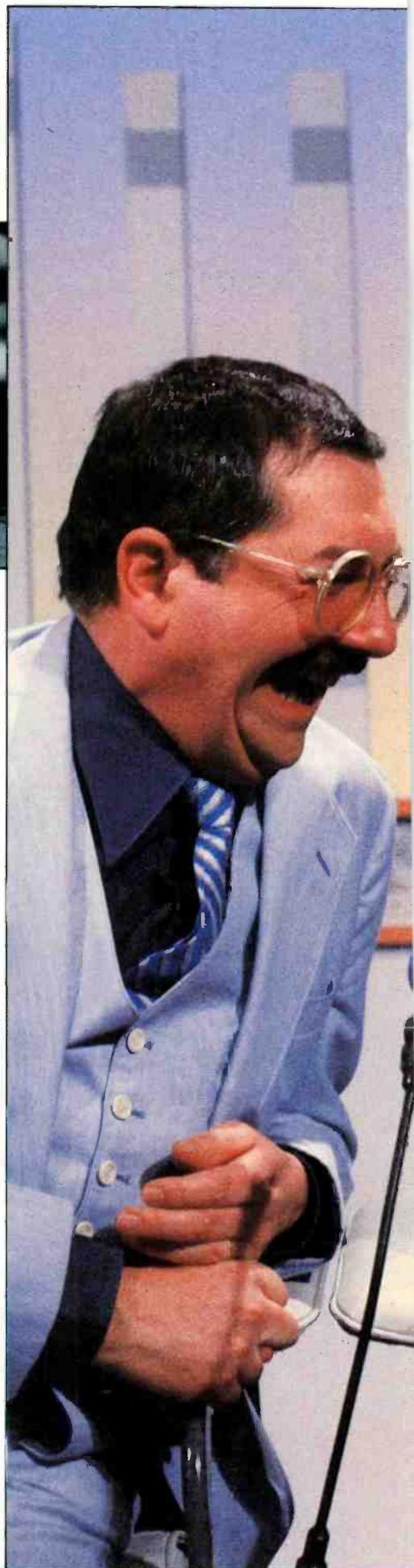
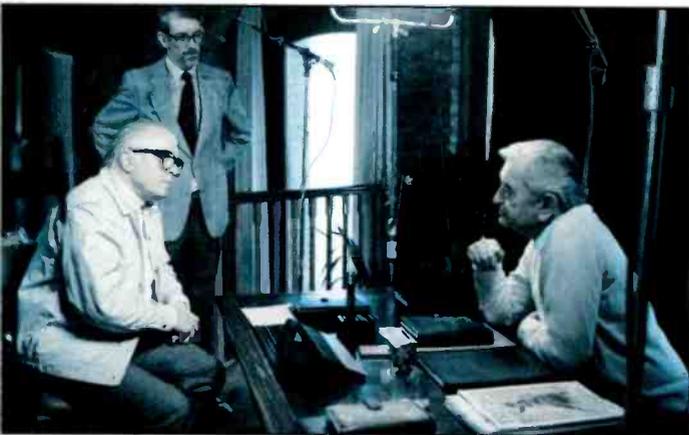
It is in those scenes where the Lilliputians are seen with the lifesize characters that the chromakey 'electronic jigsaw' technique has really come into its own.

Below
The Lilliputians wrecked ship and the two children who 'rescue' them.

Bottom
The three Lilliputians in the picnic basket.



THE ARTS ON TELEVISION



P

rogrammes devoted to the arts cover a wide field of subjects in ITV's regular networked and regional output. Channel 4, too, has much to offer and also seeks to encourage innovation and attract viewers into a more direct experience of the contemporary arts. Whether it's opera from the 'Met', ballet from Covent Garden or live music from the regions, viewers can enjoy seeing some of the world's top performers – and young new talent – in the comfort of their own home.

But 'live' performances form only part of the varied fare; arts documentaries are becoming increasingly popular, providing in-depth studies on, for example, aspects of painting, architecture and cinema.

Contemporary dance, too, is rising in popularity and innovative, original young choreographers are given the opportunity, through Independent Television, for their work to be seen and understood by a large audience.

Right Gallery. George Melly (centre) with the regular team captains of this visual arts quiz, Maggi Hambling and Frank Whitford. C4/HTV

Above Streets Ahead. Claud Paul Henry, one of Britain's top black contemporary dancers, featured in this dramatic and original modern dance series. C4/Insight

Above left British Cinema: Personal View. Sir Richard Attenborough was the writer and director of the third of this series of personal views of the British cinema from leading film makers. Here he is seen interviewing Sir David Lean, with the series' co-producer Kevin Brownlow listening in. Thames



FOR THE NETWORK

LWT's long-running series *The South Bank Show* still leads ITV's coverage of the arts, although other occasional programmes featuring topical aspects of the arts have been seen by the network audience.

Above right
The South Bank Show featured a new version of Henry Purcell's opera *Dido and Aeneas* using a new orchestration for modern instruments by the acclaimed young composer Howard Goodall. LWT

Right
Fanfare for Elizabeth. Marion Tait and Carl Myers, members of the Sadler's Wells Royal Ballet Company, in a *pas de deux* from *Solitaire*; and Lucia Popp and Thomas Allen sing a duet from Mozart's *Don Giovanni*, both part of an evening of words and music at the Royal Opera House, Covent Garden, to celebrate the Queen's 60th birthday. *Thames*



Left
150 Glorious Years. The renowned Huddersfield Choral Society celebrated its century and a half with a concert at Huddersfield Town Hall. The Choir was under the baton of Owain Arwel Hughes (*front, left*) and Dame Janet Baker was the soloist. Spoken tributes and personal recollections of the Choir were given by (*standing, rear, left to right*) Sir Geraint Evans, Michael Parkinson and Brian Glover. (*front*) Elizabeth Harwood and Lady Valerie Solti (*right*). The celebration was introduced by John Dunn (*front, second from right*). Yorkshire

THE LOCAL ARTS SCENE

As well as arts programmes shown on the network, ITV companies produce their own local output, often in the form of a weekly arts magazine programme. This gives them the chance to feature news and reviews of events happening in their own area, and also to give the spotlight to local performers.



Above
Studio. Scottish ensemble 'Cantilena Plus' under their director Adrian Shepherd, MBE, recording a programme of Boccherini, Arne, Boyce and Haydn. *Scottish*



Left
Folio. Cambridge artist Antonios of Santorini demonstrates the ancient art of painting on glass to reporter Alison Brown. *Anglia*



Above
The Works. Following in his famous father's footsteps, French music maestro Yan Pascal Tortelier revealed his talents as a virtuoso violinist. *Tyne Tees*



Left
Putting on the South. This edition featured wedding dresses designed and created by Louise Hamlyn-Wright. Her creations are normally sold to Royal families and can cost up to £20,000 each. *TVS*

THE ARTS ON 4

STATE OF THE ART

Contemporary art is now more popular than ever before. More people are going to museums and galleries, and more are buying works to take home. Yet the idea remains that contemporary art is difficult and esoteric. The ambitious documentary series *State Of The Art* addresses itself both to the popularity of new art, and to the problems many people feel when faced by it.

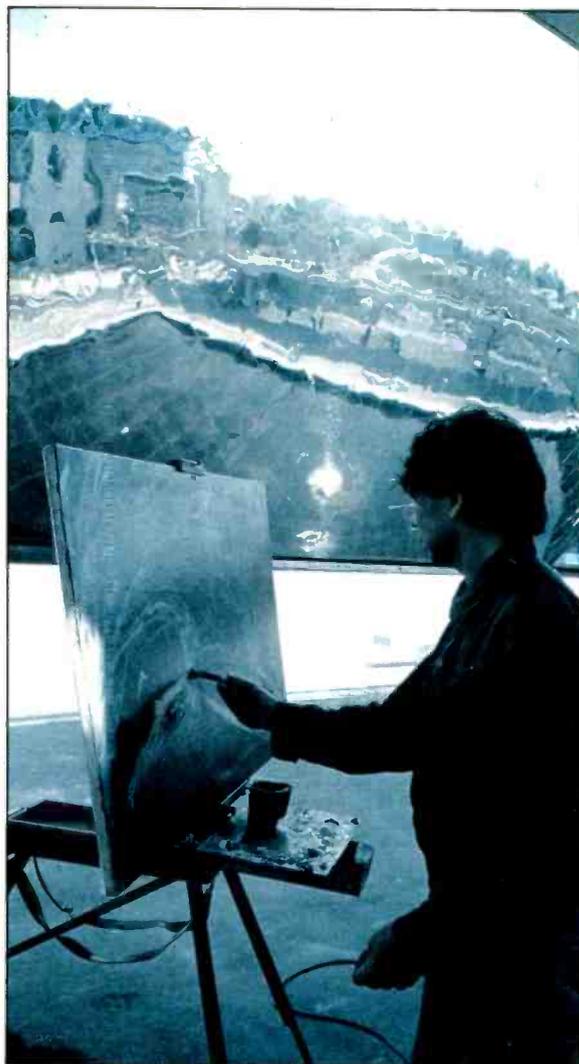
Produced by Illuminations for Channel 4 and for WDR, Cologne, *State Of The Art* looks at today's rapidly changing world and at the responses of artists to the new ideas and new fears with which we are constantly confronted. Each programme in the series takes one theme or idea which is as central to our everyday lives as it is important to the artists who are featured. The first film, for example, considers 'History', and asks what ideas of the past are used to make sense of today and tomorrow. One painter, the Italian Carlo Maria Mariani, looks for his subjects in a mythical, more harmonious and peaceful past, whereas the German artist Anselm Kiefer engages with his country's recent history in highly-charged canvases of scarred landscapes and Third Reich interiors.

The themes of the other five films are 'Value'; 'Creativity, Sexuality and Identity'; 'Politics and Representation'; and 'Power and Marginality'. Each of the programmes looks closely at the work and ideas of four or five artists, and relates them to experiences which we all recognise, such as a fashion photography session or the putting together of an edition of *Channel 4 News*.

Film two, however, about 'Value', is rather different. The subject here is the art market, and the programme includes, among others, the highly successful New York dealer Mary Boone and one of the most prominent collectors of contemporary art, Douglas S. Cramer, who produces *Dynasty* and *The Love Boat* in Hollywood.

Filmed in France, Germany, Italy, Britain, the United States and Australia, and shot using a variety of innovative camera techniques, *State Of The Art* includes world famous figures like the late Joseph Beuys and the British painter Howard Hodgkin as well as much younger artists, like Lubaina Himid and Sonia Boyce, who are still at the beginning of their careers.

Conceived and written by Sandy Nairne, formerly Head of Exhibitions at London's Institute of Contemporary Art, the series is to be accompanied by a lavishly illustrated book and the ICA will mount a major exhibition of work by the artists included in the programmes, which will then travel around the country. Viewers intrigued by what they see on the screen will then be able to experience the works at first hand. If successful, the films should enrich our responses both to the art of today and to the world around us. For like many of the artists featured in the films, *State Of The Art* aspires to change the way we look.



Right
Paris.

Below
Berlin Wall.

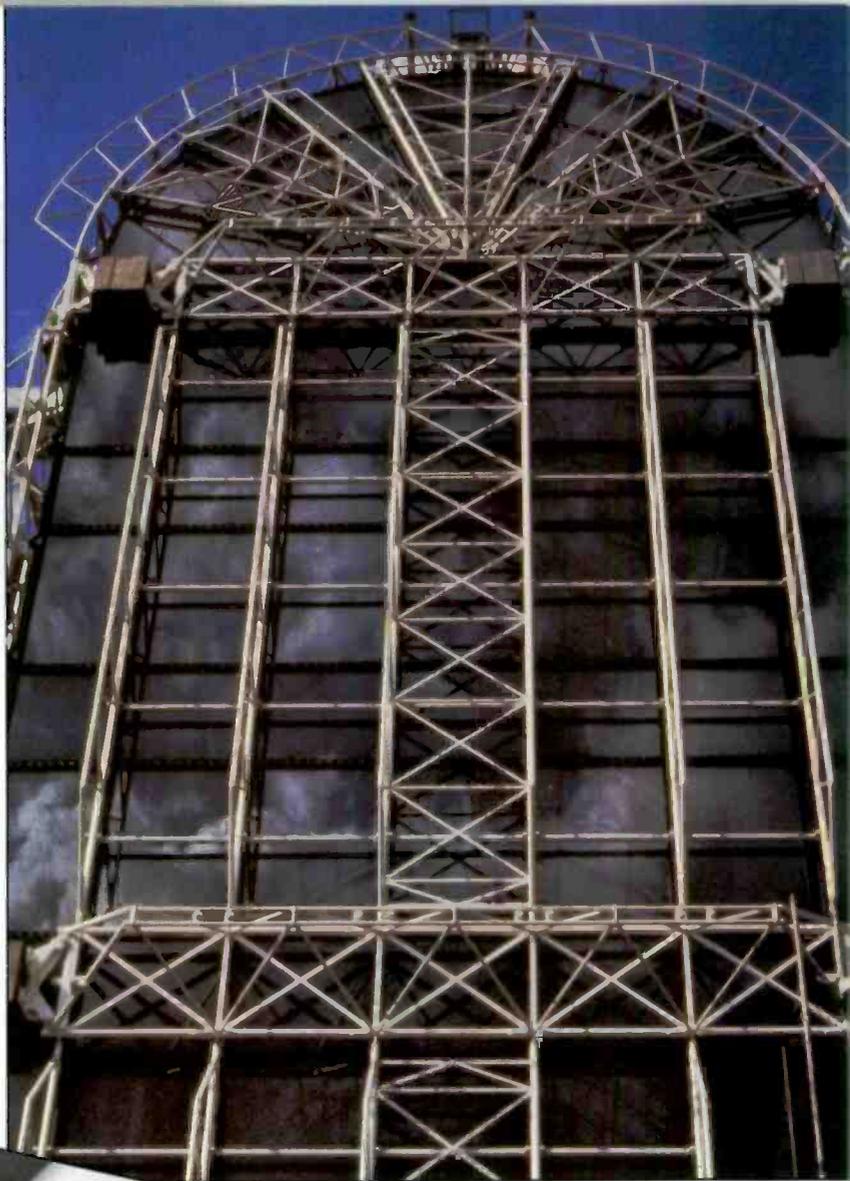




Above
Opera on 4. Verdi's *Don Carlos* with Mirella Freni and Placido Domingo. C4/Unitel



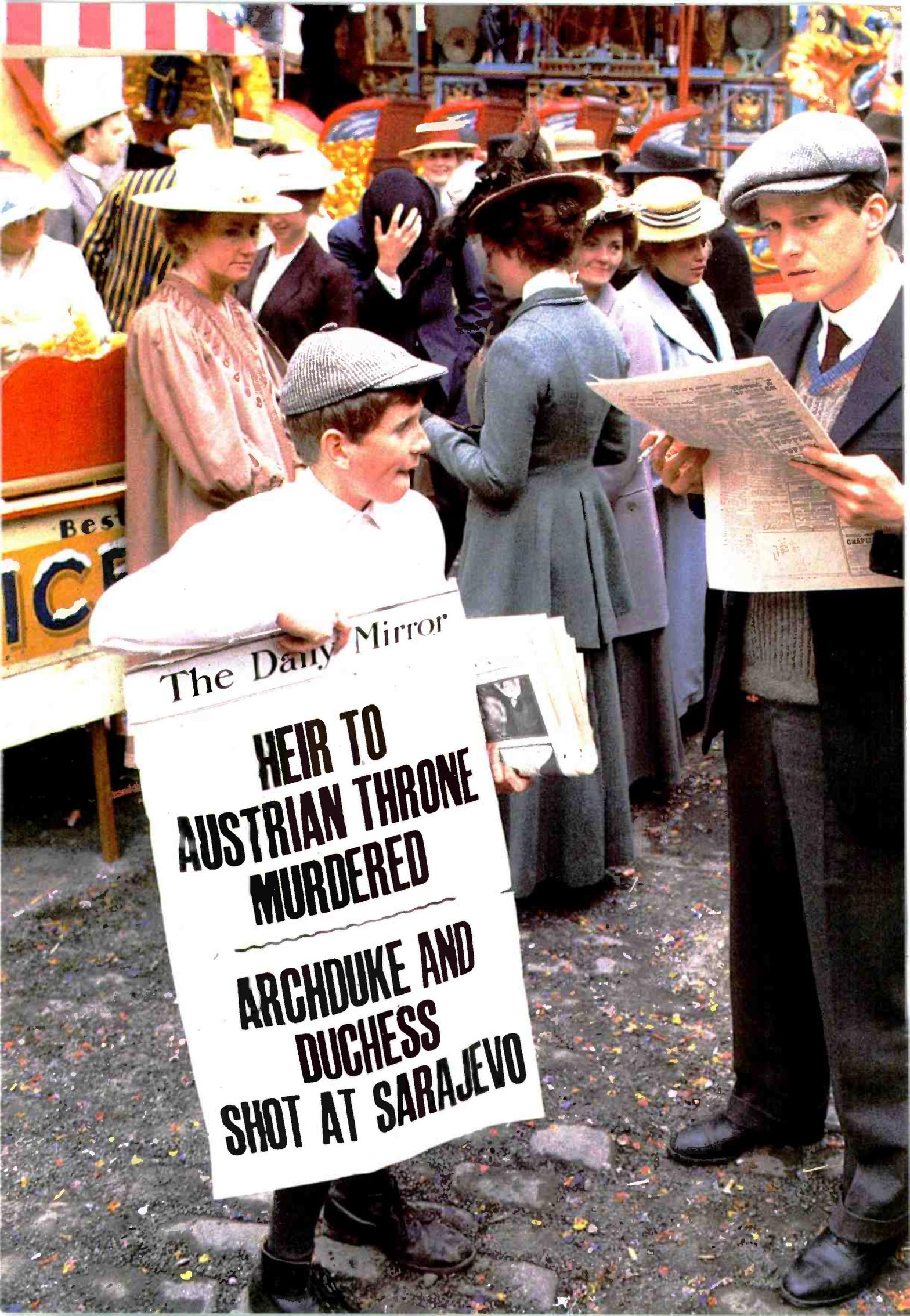
Right
Wall of Light. This film explored the use of glass in architecture, bringing together in a unique combination the worlds of architecture, sculpture and film. C4/Arts Council



Above
Dance on 4. The feature-length film *Hail the New Puritan* featured the *enfant terrible* of British dance, Michael Clark. Viewers were taken through an imaginary day in his life, weaving dance sequences into a colourful portrayal of the fashion, music and clubs of London today. C4/Best Endeavours

Right
The Lives of Lee Miller. Lee Miller, here photographed in 1930 by Hoyningen-Huene, was known mostly as a famous fashion model who posed for the great names of her day, such as the Surrealist artist and photographer Man Ray. But her career as a photographer and photo-journalist was virtually unknown to even her closest friends and family. In this film, made by her son, her life story is told using photographs and writings from the archive of her work. C4/Antony Penrose





The Daily Mirror

**HEIR TO
AUSTRIAN THRONE
MURDERED**

**ARCHDUKE AND
DUCHESS
SHOT AT SARAJEVO**

Best
ICE

DRAMA ON TELEVISION



Above left
Up Line. Targett and Technology, an off-beat comedy trio, join a pyramid-selling scheme to boost their income and their flagging self-esteem. Their zany originality and showbiz flair brings outstanding results in selling dubious products. Here they are making a promo. video with friends Alex and Camilla Du Bois. C4/*Zenith*

Above right
Paradise Postponed. Annette Crosbie, one of the stars of this major series set in the Home Counties between 1945 and the present day which charts some of the changes that have affected Britain since the war. *Thames*

Left
Lost Empires. An eight-hour dramatisation of the novel by J. B. Priestley set in the last great days of the music-hall in the months leading up to the First World War. Colin Firth plays a young man who joins his Uncle's touring magic act. *Granada*

The high reputation of British television throughout the world is particularly reflected in the drama output of Independent Television. Many high quality drama productions produced for ITV and Channel 4 have over the years succeeded in winning international acclaim. Over 30% of the programme output of ITV and Channel 4 is represented by drama, including films, amounting to over 60 hours of programmes each week in the average area.

It is no easy task to produce a successful long-running drama series, a single play or popular serial. It takes many talented men and women with flair and imagination and, of course, the writers are of critical importance. Drama producers and directors, designers and actors, cameramen and other technicians all play a part in creating a 'winning' end product.

The following pages highlight the diversity of the drama output on Independent Television.

DRAMA SERIES



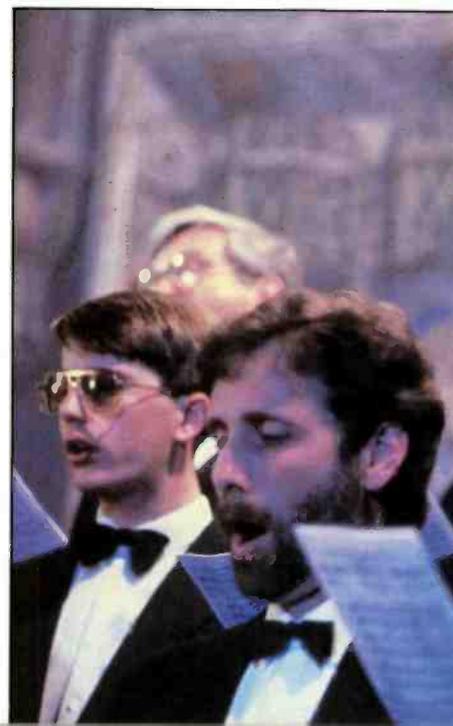
The variety of drama series on Independent Television ranges from popular-action in *C.A.T.S. Eyes* and *Dempsey and Makepeace* to period comedy such as *Mapp and Lucia*. The ingredients which are essential to all, however, are well-constructed plots, technical excellence and a high standard of acting and presentation.

Creating a successful drama series involves careful thought, detailed planning and the skills and involvement of a whole range of people. In order for the storyline to hold the interest of the audience over a period of weeks, and often much longer, writers have to make their fiction convincing and absorbing.

While the prime objective of drama on television is to entertain and stimulate the audience, special consideration has to be given to scenes which might cause offence to viewers. The portrayal of violence on television, and the inclusion of bad language or scenes containing sex or nudity have always been cause for serious concern to both the IBA and the programme makers. The IBA therefore requires that any potentially offensive material be justifiable in terms of context and authenticity. And IBA programme staff, who receive a synopsis or script for every drama production, are able to preview programmes, and require changes to be made if considered necessary.



Right
King & Castle. Ronald King (played by Derek Martin, *right*) runs a debt-collecting agency in Lambeth with the help of David Castle (Nigel Planer). *Thames*





Centre
Ladies in Charge. Julia Swift, Julia Hills and Carol Royle as the three former World War One ambulance drivers who set up an agency to help solve people's problems in the post-war Roaring Twenties. *Thames*



Above far left
Adventures of a Lady. Ronald Fraser plays a villain moving in the dark world of political intrigue in this adventure series set in 18th-century England, France and northern Canada. *HTV*



Above left
To Have and To Hold. A series which looks at the family complications that ensue when Viv (Amanda Redman) has a baby on behalf of her infertile sister and her husband. The drama focuses on the emotional aspects of surrogacy as it tackles this controversial subject. *LWT*

Above right
Knights of God. Set in the year 2020, Great Britain has been devastated by a civil war after years of political unrest. Now the country has been split between north and south, London destroyed and replaced by Winchester as the capital. A military governing élite is led by the Prior Mordrin (John Woodvine), a ruthless dictator, who is out to destroy anyone or anything that gets in his way. *TVS*



Above
Prospects. Set and filmed in and around the Isle of Dogs in the East End of London, the series followed the adventures and misadventures of two close friends, Jimmy Pince (Gary Olsen, *left*) and Billy Pearson (Brian Bovell). *C4/Thames*

Left
Inspector Morse. John Thaw (*centre*) in the title role as an unconventional, Oxford-based detective whose love of classical music leads him into a murder case in the first of the series, 'The Dead of Jericho'. *Central*

Above
Inside Story. Lord Wilson made a guest appearance in this Fleet Street series when he presented foreign correspondent Paula Croxley (Francesca Annis) with an award for journalism. *Anglia*

FIRST AMONG EQUALS



Do MPs take briefcases into the House of Commons? And why did Sir Winston Churchill's left foot become shinier through the Seventies?

The answers provide two examples of the care which went into achieving authenticity for Granada Television's production of one-time MP Jeffrey Archer's best-seller *First Among Equals*.

For more than a year, drama researcher Lesley Beames was in contact with groups as diverse as the Scottish Country Dance Society and the Girl Guides to check facts for the production team.

But the greatest challenge came with the decision to re-create the interior of the House of Commons in a studio at Granada's Manchester television centre. Having gained permission from the Serjeant at Arms, Lesley and the production designers, Alan Price and Chris Wilkinson, were helped enormously by Norman Parker, Surveyor of the Palace of Westminster. He supplied copies of the drawings of architect Giles Gilbert Scott as a basis for Granada to re-build the Commons chamber, smoking room and lobby some 200

Above
Cameras in the Commons? – they may not be allowed in Westminster, but this is Granada's brilliant reconstruction of the Chamber.

Right
Raymond Gould, Andrew Fraser, Simon Kerslake and Charles Seymour (Left to right alias actors Tom Wilkinson, David Robb, James Faulkner and Jeremy Child) – which one will be *First Among Equals*?





Left
Simon Kerslake, now
Leader of the
Conservative Party, out
campaigning with his
wife Elizabeth (Joanna
David).

miles north of the Thames. These were then supplemented by photographs of the real interiors taken by Granada photographers who were allowed inside between 8-10 a.m. before MPs began going about their daily business.

The pictures detailed every feature of the locations to be copied, from the woodwork of the Commons' benches to the microphones which now relay their deliberations to the radio audience; from the notices on the walls of the MPs' smoking room to the statues which dominate the lobby at the entrance to the chamber. These statues were photographed from all angles to help in the reconstruction of the replicas which were made of plastic and designed to be lifted easily by one man.

It was the dull left foot of former Prime Minister Winston Churchill which attracted the close scrutiny of Granada's political correspondent Peter Allen as he toured Manchester's version of Westminster. He pointed out that it should have been shiny, as a custom arose since the statue was erected in 1969, that touching the foot would bring good luck. Consequently the foot grew shinier through the Seventies. So, during taping of the production, a Granada props man polished Churchill's shoe each time the production dealt with the scenes set in the late Seventies and Eighties!

Scenes for *First Among Equals* were also taped outside No.10 Downing Street. But once behind that famous black door, the location switches back to Manchester where the Cabinet room and drawing-room were built.

Real MPs do not feature in the 10-part series. So Lesley Beames was delighted when she came across a vintage piece of general election reporting from 1966, because she was able to use a clip of Alastair Burnet talking about the result – complete with 'swingometer' – without mentioning a real MP or constituency.

But two former MPs did visit Manchester's version of Westminster and pronounced themselves delighted with the re-creation. Jeffrey Archer called in during the making of the programme and was astonished by the setting given to his story. And Joan Lestor, a former Labour MP who acted as adviser on parliamentary procedure for the cast and production team, said that she thought she was back at Westminster when she first walked on the set in Manchester.

'The inclination to bow to the Speaker was overwhelming. The temptation to sit down on "my bench" was too much. I had to do it.'

It was Joan Lestor who helped Lesley answer questions like the one about MPs and briefcases in the House. The answer? They leave them outside.



Above
Polishing Churchill's left
foot to ensure
authenticity!

YO-HO-HO – A RETURN TO TREASURE ISLAND!

With its major drama series *John Silver's Return to Treasure Island*, HTV realised a legacy left by Robert Louis Stevenson when he wrote his classic thriller more than a hundred years ago.

At the end of *Treasure Island*, Stevenson suggested the idea of further booty – an idea developed by writer John Goldsmith into the 10-hour networked series starring Brian Blessed as Long John Silver and Christopher Guard as Jim Hawkins.

'Stevenson cleverly planted the idea of more treasure on the island,' says Goldsmith, 'and he left all the principals alive.'

Goldsmith's sequel takes place 10 years after the time of Stevenson's famous novel. Long John Silver learns that the most valuable part of the treasure – a cache of diamonds – still lies buried on Treasure Island. To get the map, which reveals the secret burial spot, Silver has to return to England at great personal risk. His arrival in England coincides with Jim Hawkins' coming down from Oxford and his acceptance of a commission to run Squire Trelawny's sugar plantation in Jamaica.

The series was shot in Jamaica and Spain, as well as Gloucester in England and at several locations in South Wales.

Both in terms of the numbers of people involved and the time-scale of the project, the filming of *John Silver's Return to Treasure Island* was a mammoth task. Director Piers Haggard had to take over 100 people on the seven-week shoot in Jamaica and the whole 10-hour series had to be shot in 20 weeks. The production used 90 actors and hundreds of 'extras'.

In Jamaica, a harbour had to be dredged to get two of the four ships used in the series into port.

Producer Alan Clayton says: 'In Jamaica, in Spain and at certain UK locations, we had to take the unusual step of using two fully-equipped film units simultaneously. This meant the odds were doubly against us

but we could achieve more within a tight filming schedule.'

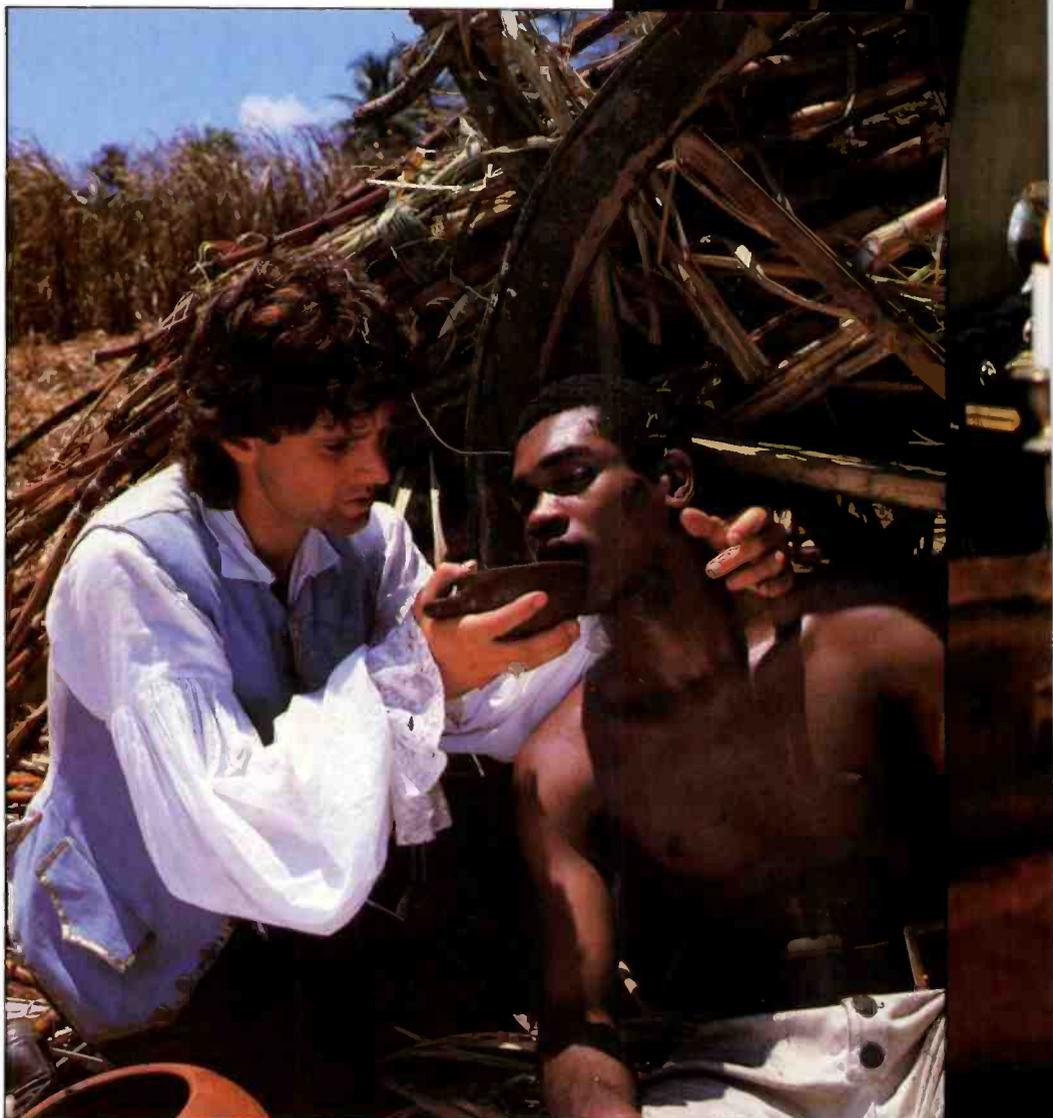
In a series full of personal challenges, Brian Blessed's task of coping with the one-legged role of Long John Silver was one of the most daunting. Blessed normally runs three miles and 'works out' on weights two hours every day. He had to add some exercises to his routine to strengthen the leg that carried his weight, the other leg being strapped up underneath his coat. Blessed eventually added two inches to the circumference of his right leg, enabling him to run 100 yards in 17 seconds on

Below, right

Brian Blessed as Long John Silver and Christopher Guard as Jim Hawkins 10-years-on in this major adventure-drama series.

Below

Abed Jones (Peter Lloyd), a slave on the Jamaican plantation, is aided by Jim Hawkins (Christopher Guard) after being beaten by a plantation overseer.



Right
Long John Silver is captured by Spanish soldiers on Santa Anna – the Island of the Damned – early in the story.

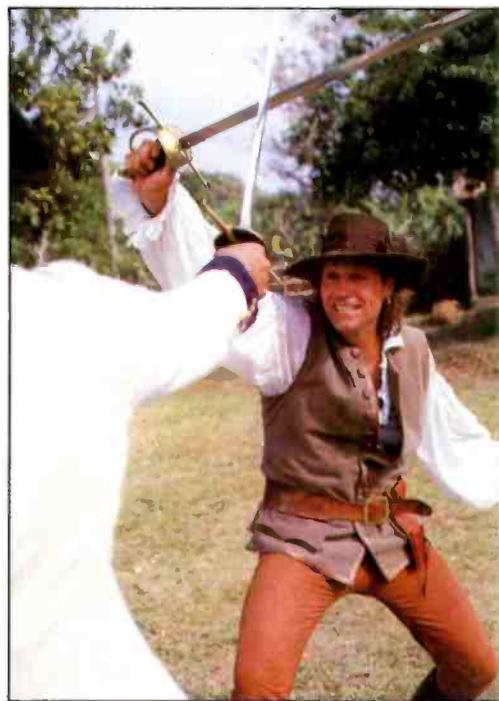


his wooden leg.

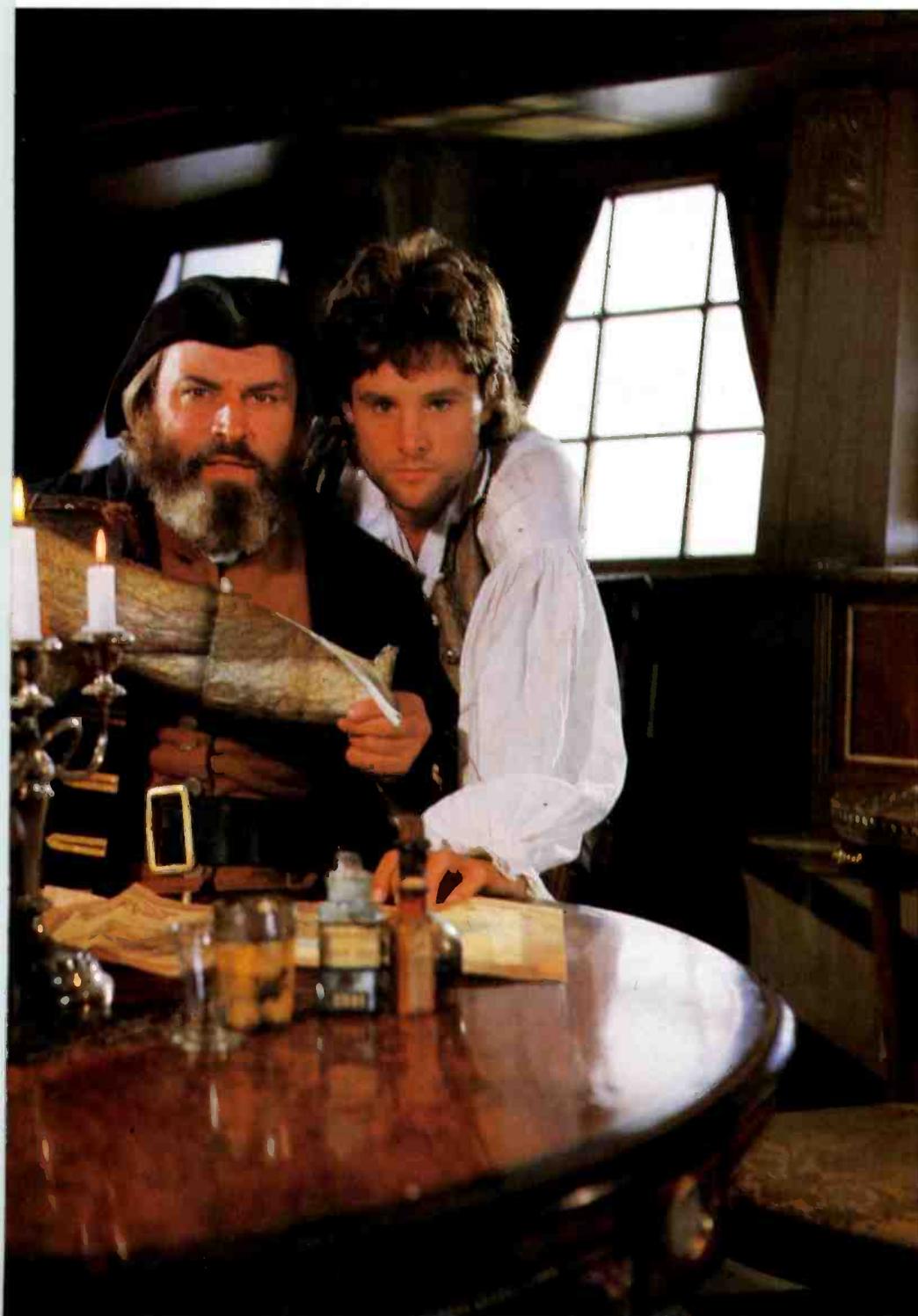
'I take great pride in being fit and enjoy it enormously,' Blessed said. 'If you're playing a powerful character like Silver, who is a lethal, fighting man, and a tremendously dangerous, physical man, it gives an added dimension if you're fit yourself. The audience believes in the character as you play him.'

Blessed, survivor of 65 fight scenes in the series, finds he cannot 'shake off' the character of Long John Silver. 'It was the most complete part I've ever played,' he said, 'I've never loved doing a character quite so much.'

He added, 'Silver is a complex, cunning character. He's a chameleon, constantly changing his colour to suit the situation.'



Above
Dutch adventurer Hans Van Der Brecken (Reiner Schöne) teams up with Hawkins and Silver in their search of the hidden diamonds.



FAMILY ADVENTURES

Continuing its policy to offer a wide range of drama, Independent Television is particularly keen to provide series aimed for the whole family to enjoy, together. Recent examples of these family series were *Return of the Antelope* (Granada) and *Seal Morning* (Central) which were scheduled in either afternoon or early evening slots at the weekend.

Here, Robert Love, Scottish Television's Controller of Drama, writes about the making of another recent exciting family-drama series, *The Campbells*.

Three horsemen come riding over a hillside against the background of a gloomy, wintry sky. In the distance is a shimmering loch, and beyond the loch a range of mountains capped by clouds. The men are dressed in the costume of the early nineteenth century – it could well be a scene from a novel by R. L. Stevenson. But this is 1985; it is August, the place an estate not far from Oban, tourist centre of the West Highlands. The men on horseback are actors and down at the bottom of the hill there is a television film crew huddled in oilskins and wellington boots, trying to ensure that the wind doesn't blow the rain into the camera lens. The unwary tourist might have marvelled at the temerity of Scottish Television, shooting a major co-production in such conditions. But British weather is no respecter of film-makers.

The Campbells was not in fact written by R. L. Stevenson or any other Scottish writer from the past. Most of it was scripted by Canadian writers, except for the first two episodes which were written by Allan Prior, one of the most reputable writing talents in British television.

The series tells the story of a family which emigrated from Scotland to Canada in the 1830s. Dr James Campbell, played by Malcolm Stoddard, is a doctor with progressive ideas, working

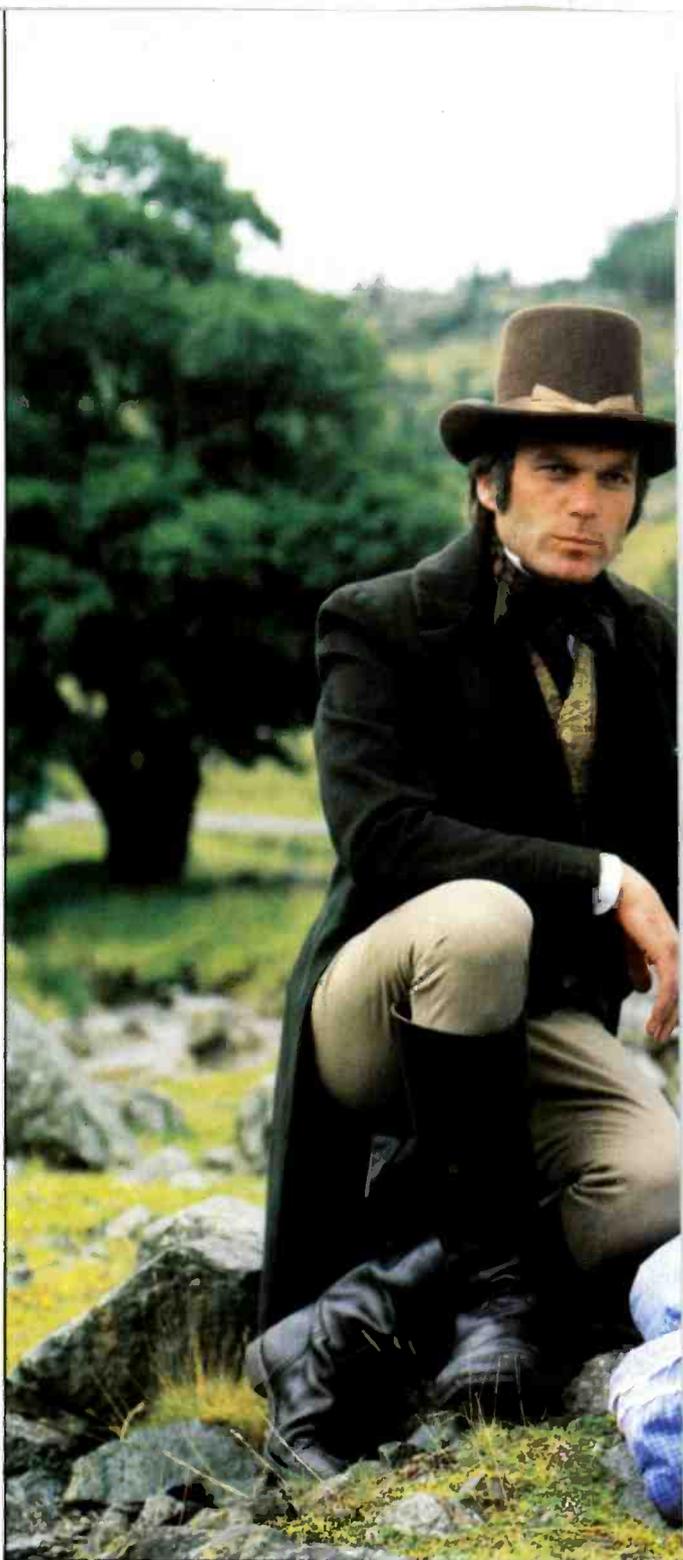
under the patronage of a landowner, Sir Andrew Sinclair, who owns estates in the Lowlands as well as the Highlands of Scotland. Campbell is a widower, bringing up two sons and a daughter, the latter having in some respects to play the role of mother to the family. The laird's son is injured in a riding accident and James uses an early form of chloroform while setting the broken leg.

Tragically, the boy dies of septicaemia, caused by a nurse's interference with the dressings. James' reputation is ruined in the eyes of his patron and in those of his fellow villagers, and decides that there is only one course open to him. With the support of his children, he accepts an offer from the Canada Company to begin a new life in that rapidly developing country.

The story continues in Canada, dealing with the trials and tribulations, the adventures and the heartbreaks of the family as they adapt to their new life thousands of miles distant from their native Scotland.

It is a heart-warming tale, full of exciting incidents and meetings with people of many races, creeds and colour, facing up to decisions and tests of character undreamt of 'back home'. And there is humour in it too, a most important ingredient. The makers of *The Campbells* felt confident that audiences in both Britain and Canada, and indeed in the United States and in many other countries, would respond to these qualities with interest and enthusiasm.

The casting of the leading character James Campbell was crucial. The Canadians met Malcolm Stoddard and agreed with Scottish Television that he was absolutely right for the part. The youngsters had to be Canadian, though they worked hard at trying to touch in a suggestion of a Scots accent such as 'want' instead of 'wanna'. Throughout the making of the series, relations remained





cordial between Scottish Television and its partners across the Atlantic: CTV Network, Canada; Settler Films Limited, Toronto; and Fremantle International, New York. The only complaint from the Canadians was the Scottish weather – they couldn't believe it could be so awful! Nevertheless, perhaps in the end it was a bonus. Comparing the weather in Scotland with that seen in most of the Canadian episodes, it became crystal clear why the Campbells and so many people like them decided to emigrate. They got tired of feeling cold and wet!



Above
The Campbells family (left to right) – Dr James Campbell (Malcolm Stoddard), Emma (Amber Lea Weston), John (Eric Richards) and Neil (John Wildman).

Far left
The Campbells' possessions are loaded aboard at the quayside as the family prepares to emigrate to Canada.

Left
Charles Keamey as the Sheriff, with his band of militiamen, spying on James Campbell as he helps his brother-in-law escape arrest.



BATTLING BESSIE

Bessie McGuigan is a fighting woman, from a long line of fighting women. Her father, Sandy, is a soldier who ran away to do battle with Adolf Hitler, Mussolini, the Stern Gang – in fact anybody – rather than stay to face her mother. But a Korean bazooka leaves him without a leg, and he has to come back to the remote Scottish Highland croft which Bessie and her mother have kept going.

The story of *Blood Red Roses* (made for Channel 4 by Freeway Films) is still going on today, all over Europe, but it begins in the 1950s. John McGrath's original stage play was adapted for television in three parts. He writes:

When 12-year-old Bessie comes home from school on the day her father is due back, her mother is packed and ready to run away with another man. But Bessie will not go with her: she stays fiercely loyal to her father. She fights her mother, and her man, and runs off to hide like a wildcat in the depths of a thornbush.

When Sandy gets home, Bessie has venison on the hob,

and scones in the oven. She tells him what happened. They decide to go to her Aunt Ella's, near Glasgow. The next morning they set off, the 12-year-old 'fighting woman', and the one-legged soldier, to seek their fortune...

Blood Red Roses is an epic: a domestic and industrial epic. It tells the story, in three hours, of 33 years in the life and struggles of Bessie.

Seeing injustice in the new factory where she works, Bessie becomes involved first in fistcuffs, then in trade union battles. Through her man, Alex, she learns the skills of industrial relations warfare, fighting for her fellow-workers with all she's got – even taking on the huge American multinational that takes them over in the Sixties.

But her struggle as a woman goes on on other fronts as well, and so do her joys and pleasures – in her two growing daughters; her father, now going through huge changes in his life and views of the world; and her pugnacious relationship with Alex, which ends in disaster.

Blood Red Roses is a full, rounded, affectionate but not uncritical portrait of an extraordinary ordinary person. It is also a look at that now unfashionable and much maligned breed, the 'Industrial Militant'. Bessie is seen as someone with a deep passion for justice, a deep concern for her fellow-workers, and a taste for fighting – and winning – her battles.

In the changed world of the Eighties, Bessie finds the going gets very rough, but she fights on, and ends fighting still.



Above
Elizabeth MacLennan
(centre) plays Bessie in
later years.

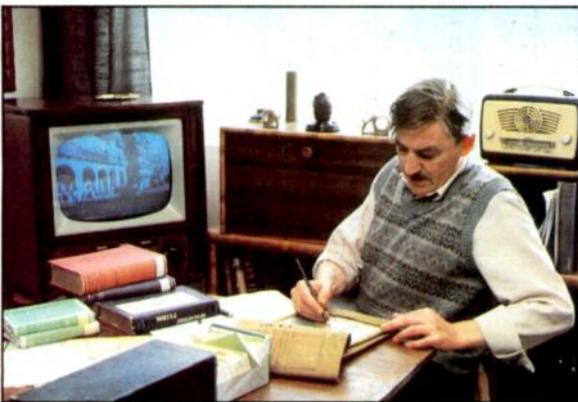
Below
Alex, played by actor
Gaeor Fisher.



Left
Bessie and her father,
Sandy, set off to seek
their fortune.

Below
James Grant as Bessie's
father.

Bottom
Bessie accepts a
proposal from Alex.



ULSTER DRAMA – A RESERVOIR OF TALENT



Melrose Street in South Belfast is a fairly ordinary street. Its neat, terraced rows have changed little over the years either in structure or in the people who live there. Occasionally it gets overcrowded when the football fans filter through heading for Windsor Park football stadium to watch Northern Ireland perform on the province's most hallowed soccer turf.

It was, therefore, something of a shock to the residents when they awoke one morning to find a funeral parlour in their midst, where the day before there had been vacant premises.

Curiosity was heightened when an occupied coffin

emerged from the doorway, and one hat at least was seen to be removed from the head of a passer-by as a mark of respect. The hat was quickly replaced and a smile returned to Melrose Street when someone shouted 'cut' and the 'corpse' sat up for some further make-up attention!

It was fitting that the area had been chosen by Ulster Television to shoot some of the scenes for the one-hour drama *Last of a Dyin' Race*, by Belfast playwright Christina Reid, as part of 'The Enemy Within' series for Channel 4. The play has its roots in the area, and looks at the way a family copes with a feud over

the proper way to conduct a burial.

Most of the home-grown drama on Independent Television is produced by the major ITV companies and 'independent' production companies for Channel 4. And although smaller ITV companies such as Anglia, HTV, Tyne Tees and Scottish have made significant contributions to the drama output, *Last of a Dyin' Race* marks only the second major incursion into television drama in recent years by Ulster Television, which does not have a drama department as such, nor studios large enough for studio-based drama.

Above
Last of a Dyin' Race. Shocked at the thought of Lizzie McCulloch not being given a proper send-off, half-sister Agnes (Sheila McGibbon, far right) and neighbour Sarah (Doreen Hepburn, second from right) arrive at the funeral parlour to see that the formalities are carried out correctly. C4/Ulster



Left
The undertaker (played by John Hewitt) is driven to drink by the McCulloch family squabbles!

Below
Shooting the street scenes.

Television drama is also a costly business, and there is a greater financial risk for a relatively small regional company.

It was the advent of a versatile O.B. unit – and a rich pool of local talent – which encouraged Ulster Television to look at location drama. But, even that has its logistical problems. Church halls, schools, pubs and small houses have all been called into service and it takes a lot of organisation to condense all the shooting into a tight schedule with all the moving of equipment that is necessary.

'Five years ago we would have had to bring in all the

expertise needed for drama from the British mainland,' says Ulster Television's Director of Programmes, Brian Waddell. 'But now we have more and more people – actors, writers, costume-makers and the like – here on the spot. We have got round the problem of having no drama department by appointing Stephen Butcher as a drama consultant on a regular basis, and he is constantly on the look out for projects that would suit the resources and finance of a small regional company such as our own.'

'We are making every effort to keep in touch with what is happening in Irish theatre, and to identify subjects that, while having an Ulster-based theme, will also have a wide national, and international, appeal.'

'But in the end financial considerations have to be looked at very carefully. With television drama costing at least €300,000 an hour to produce we must have a sound product and a pre-sale commitment from Channel 4 or the ITV network to cover some of the overheads.'

'Small companies do not have the money to speculate, and there is no way nowadays that dramas could be made purely for regional transmission. We have built up a good drama reputation in a relatively short period, and there is more to come.'

'A couple of years ago we made *The Hidden Curriculum*. Now we are developing *December Bride*, a major film production for Channel 4, with a budget of around €750,000, which is also from the pen of a local writer, Sam Hanna Bell.'

Consultant Stephen Butcher, who has worked on a wide range of productions in his career, from weekly serials such as *Coronation Street* and *Emmerdale Farm* to plays, says:

'Drama in a small regional company does sometimes require something of the pioneering spirit, but the satisfaction to be gained is unique. There are also the advantages that lines of communication are shorter, decisions can be reached faster, and there are fewer barriers between production and management.'

'Northern Ireland is a reservoir of writing and acting talent that is only beginning to be properly appreciated.'



SINGLE DRAMAS

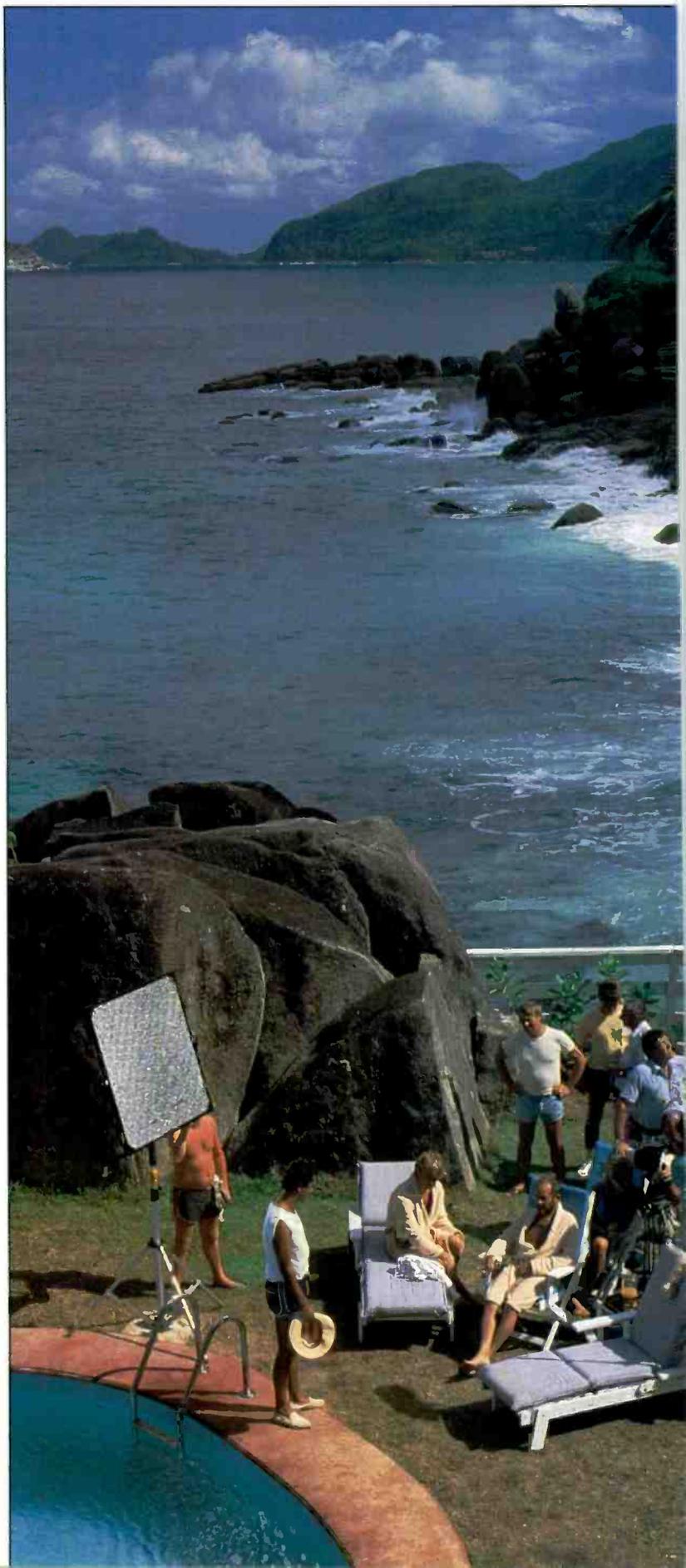
Over the years, the production of single plays has developed into a sophisticated and ambitious business. At one time single dramas were mostly studio-based and filmed after only brief rehearsal periods. Now many are shot in exotic, faraway locations and have become large-scale productions.

Above right
The Last Seance. Jeanne Moreau (*left*) is the mysterious Madame Exe, with Norma West as France's finest medium, and Anthony Higgins as her fiance Raoul Daubreuil in this short Agatha Christie story set in Paris in 1933. One of the 'Shades of Darkness' series of plays. *Granada*

Right
West of Paradise. An English brother and sister are left two air tickets to the exotic island of Mahé in Seychelles, plus a mysterious jewelled cross, in the will of their beachcomber grandfather. Their arrival on the island sparks off a search for the remainder of the lost treasure which is worth millions of pounds. *Yorkshire*

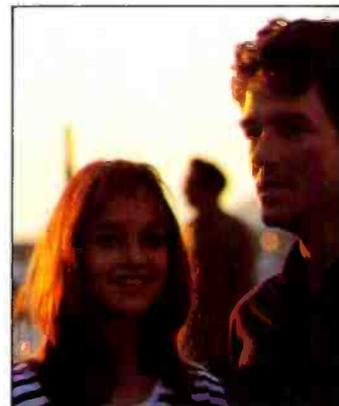
Left
The Magic Toyshop. This romantic story by Angela Carter tells of orphaned Melanie (Caroline Milmo), sent to live with her brothers and sisters with her tyrannical uncle who runs a magic toyshop. *Granada*

Below
The Canterville Ghost. Ghostly Sir Simon (Sir John Gielgud) engages in levitation in a scene from this new dramatisation of Oscar Wilde's play. *HTV*





Right
Strong Medicine.
 Based on Arthur Hailey's best-seller about the top people in an American drug-manufacturing house, this story focuses on an employee (played by Pamela Sue Martin of *Dynasty* fame) who fights her way to the very top. *En route* to the boardroom she meets and falls in love with a hospital doctor (played by Patrick Duffy, ex-*Dallas*). TVS



Above
Murder by the Book
 Ian Holm as supersleuth Hercule Poirot in a story set in Agatha Christie's country home. He arrives there at the dead of night to find out why the authoress, played by Dame Peggy Ashcroft, dislikes him enough to want to 'kill him off' in her next book. TVS

Below
Love with a Perfect Stranger. Victoria Ducane (Mariju Henner), a beautiful career-woman, recently widowed, has been content without romance in her life – until she takes a well-deserved holiday in Italy and meets Hugo De Lacey (Daniel Massey). *Yorkshire*



Above
Suspicion. Anthony Andrews and Jane Curtin star in a new adaptation of the classic mystery story first filmed by Alfred Hitchcock. This scene was shot in the luxurious dining-car of the Orient Express. HTV

Left
Displaced Person
 Rosemary Leach plays a nun who comes to the rescue of orphan children – known as 'D.P.s' or 'Displaced Persons' – in this poignant drama set in battle-scarred Germany just after World War II. HTV



Left
Coming Through. In this film from a script by Alan Plater the early life of D. H. Lawrence is told by using two parallel stories of love, showing the influence of the man and his writings on his own and the modern generations. Kenneth Branagh plays Lawrence and Helen Mirren is Frieda Weekly, the German wife of Lawrence's French teacher, with whom he fell in love and eloped. *Central*

FILM ON FOUR

Since coming on air in 1982, Channel 4 has made a healthy contribution to the range and quality of programming on Independent Television. The main emphasis in original drama has been on the specially-commissioned feature-length films shown under the umbrella title 'Film On Four', establishing Channel 4 as a major force in the revival of the British film industry today.

Successful with both audiences and critics alike, as much as a third of the overall expenditure on production of these films is met from prior or subsequent cinema release.

To be shown in the forthcoming season of 'Film On Four' in early 1987 are such well-known titles as *My Beautiful Laundrette*, *The Company of Wolves* and *She'll Be Wearing Pink Pyjamas*.



Left
The Innocent. Set in the Yorkshire Dales of the Thirties, this film tells the story of a young boy called Tim (played by Andrew Hawley) and the clash between his innocence and the violence and complexities of the harsh adult world which surrounds him.
C4/Tempus Films



Right
Paris, Texas. Wim Wenders' film which won perhaps the cinema's most prestigious award, the Palme d'Or, at the Cannes Film Festival in 1984. Nastassja Kinski plays Jane, the wife of Travis, who, believed to be dead, suddenly appears, out of the desert, in search of his family. C4/Road Movies



Left
She'll Be Wearing Pink Pyjamas. Fran (Julie Walters) is one of eight women who enrol for a gruelling week-long survival course at one of Britain's toughest mountain schools. Tom (Anthony Higgins) plays one of the more sympathetic instructors.
C4/Pink Pyjamas



Right
My Beautiful Laundrette. Daniel Day Lewis plays the manager of a laundrette in this film set in the Pakistani underworld of South London.
C4/Working Title

IT'S OUR WORLD, SAY THE YOUNGSTERS

The idea for an international series of youth dramas came out of International Youth Year 1985. Simple in its conception, but difficult in its organisation, it nevertheless captured the interest of many television companies around the world. So much so, that even before filming on the first programme had begun (in Scotland), Japan, Israel, Spain and Ireland had joined in the series. It was not long before the Welsh language programme service, S4C, also offered to make a programme.

It's Our World – a co-production between Jam Jar Films of Scotland and Landseer Productions of London for Channel 4 – takes the real life experiences of adolescent young people and has them write, construct, and present their own stories in their own words and music. The series will take an international look at youth and, in so doing, illustrate that – in spite of cultural, geographical and economic differences – young people today have much in common to tell us.

In the case of the Scottish drama – the first one to go into production, after a year in development – there were no scripts. Dialogue was

improvised and the entire action takes place during a real event – a 'Fun Run' organised for Bob Geldorf's Sport Aid. As in all the dramas, the principal characters are played by non-professional youngsters. The Scottish story also features a bunch of grapes, a chicken and 70 sheep!

Over 500 youth groups and organisations applied to take part and nearly 3,000 young people were interviewed in the



Above and left
'Running the world' for Sport Aid.

Below
Filming the action.



United Kingdom alone. The producer, Gareth Wardell, and director, Ken Howard, both widely experienced in youth drama, were profoundly impressed by the 'originality, vitality and idealism' of those they met. The groups chosen to represent their country were selected because they were, in the view of Wardell and Howard, 'life-enhancing'. One group of disadvantaged youngsters living in Glasgow's Gorbals district felt that although they wanted to take part 'no-one will want to see us on the tele because we are rubbish. But we want people to know we are here'. Which is why such an innovative series as *It's Our World* is a valuable opportunity for young people to place their palm in the earth and say they exist.

A DOUBLE COUP FOR BOGARDE

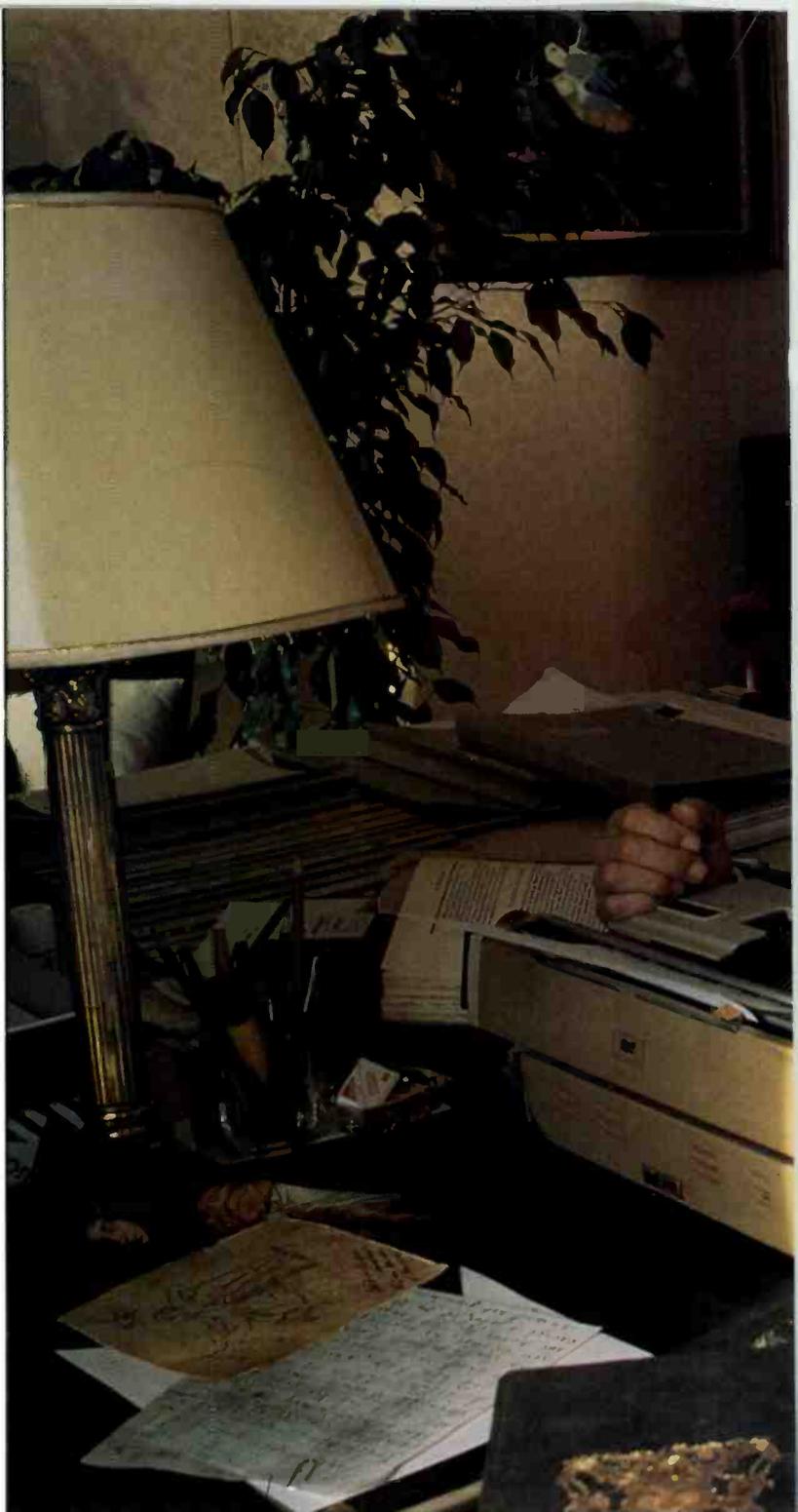


Above
Interior designers Stephen and Tony with newly-wed Peter Travis (left to right actors Francis Matthews, David Yelland and Simon Shepherd).

By starring in the Yorkshire Television production *May We Borrow Your Husband?*, celebrated British actor Dirk Bogarde, star of over 60 films, including *Victim*, *Darling*, *The Servant*, *Death in Venice* and *The Night Porter*, makes his first appearance in a British television drama since the early days of Alexandra Palace, at the end of the Second World War. And, in a double coup, he also makes his debut as a screenwriter, by adapting Graham Greene's short story for this two-hour film.

Bogarde has already established a successful second career as a writer in the last 10 years. His three volumes of autobiography and his three novels have all reached the bestseller lists, and his fourth and final autobiography, *Backcloth*, is his most recently published work.

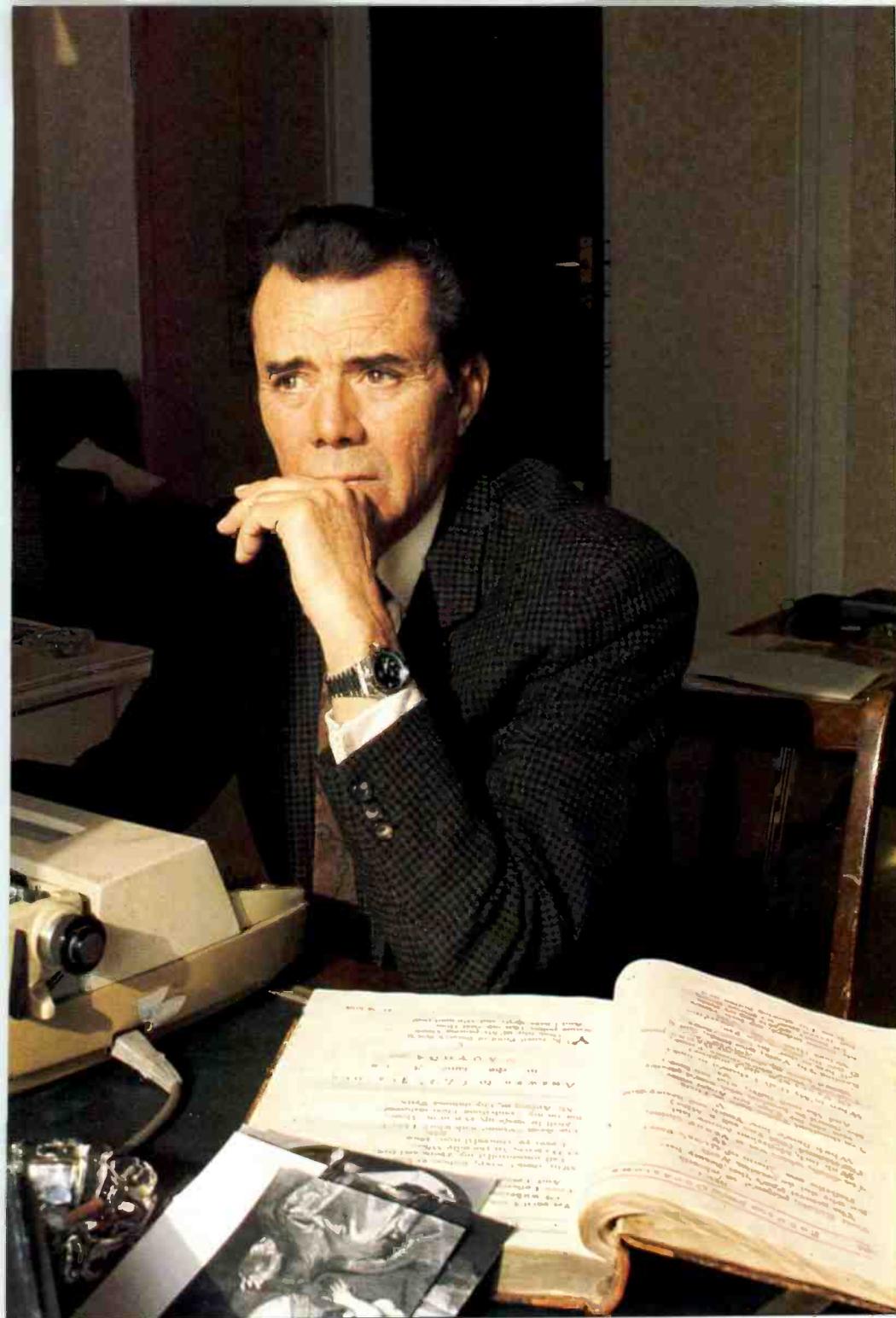
When approached by producer Keith Richardson and director Bob Mahoney to write the screenplay, Bogarde was at first reluctant, feeling that his first adaptation should be one of his own novels. But as the story is set in the South of France, where Bogarde has lived for the past 15 years, and Graham Greene is among the four writers he most admires (the others are Jane Austen, Evelyn Waugh and Olivia



Above
Dirk Bogarde as author William Harris.

Left
Charlotte Attenborough, daughter of Sir Richard, plays Poopy Travis in her first screen role.

Right
Filming on location in Nice.



write his latest book. But his meditations are interrupted by the arrival of Francis Matthews and David Yelland as a debonair, outrageous pair of interior designers, closely followed by a naive young honeymoon couple, Peter and Poopy Travis.

Simon Shepherd plays Peter, and the improbably-named Poopy is played by Charlotte Attenborough, daughter of Sir Richard, in her first screen role. It is an interesting coincidence that her father also appeared in his first Graham Greene film (*Brighton Rock*) in his mid-twenties. A graduate of Bristol University and RADA, Charlotte had been working in repertory theatre when she auditioned for the role, and met Bogarde again for the first time since her childhood. 'I was terrified. I didn't want to disappoint him or my parents.'

The two designers, Stephen and Tony, are soon intent on making mischief for Poopy and her new husband, their light-hearted bitching and bantering providing comic undertones to the highly-charged, bitter-sweet sexual intrigue. William observes their antics and realises their intentions, but is forced to be the onlooker, powerless to act.

Of his dual role as writer and actor, Bogarde says: 'I stand back from the script. I'm pretty ruthless with other people's words, so I have to be with my own!' A charming, courteous man, with a wicked, slightly mocking sense of humour, he easily belies his 65 years and still has the penetrating eyes and magnetic smile that dubbed him the 'Idol of the Odeons' (*sic*) in the 1950s.

May We Borrow Your Husband? was filmed on location in Nice, during what was reputed to be one of the wettest and windiest months on record. The hotel provided magnificent views from its wide, white terraces, but also provided an easy target for the mistral wind which whipped relentlessly across the promontory. Dreams of sun-drenched boulevards gave way to the nightmare of rain-drenched scenery, and by the subtlest of ironies the sun always shone on days that were scheduled for indoor scenes or night shots. But despite the weather, Dirk Bogarde declared himself well pleased with his new venture, and he 'wouldn't mind if we were to start all over again ...'



Manning), the combination was too powerful an attraction to resist.

'If you're given something by a master craftsman like Graham Greene, you've got it made,' he says. 'All I had to do was write the background, alter the end and flesh out the atmosphere.'

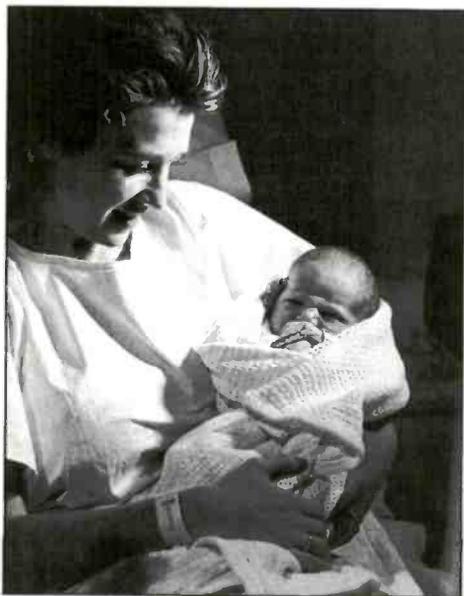
May We Borrow Your Husband? was written in the 1960s, but Bogarde has updated it to modern times. A comedy of sexual life, the story concerns the fates and fortunes of five people staying in a small Riviera hotel at the end of the summer tourist season. Bogarde plays William Harris, a famous author seeking solitude in which to

THE DRAMAS OF LIFE

Fire at the Rovers. Marriage on the Close. Local man charged with assault. Everyday dramas such as these are the life-blood of Independent Television's drama serials, helping to attract some of the largest and most appreciative TV audiences. And if events do not always quite add up to a typical 'story of everyday folk', they certainly bring to television all the spice of ordinary life around the regions.



Right
Brookside. Finally wed and both for the second time. Heather (Amanda Burton) and Nicholas (Alan Rothwell) forget their family troubles on the special day.
C4/Brookside



Left
Gems. Cindy O'Callaghan as Cally, in hospital with her baby but as yet undecided on the choice of a name, in this daytime drama centred on a London fashion design company.
Thames

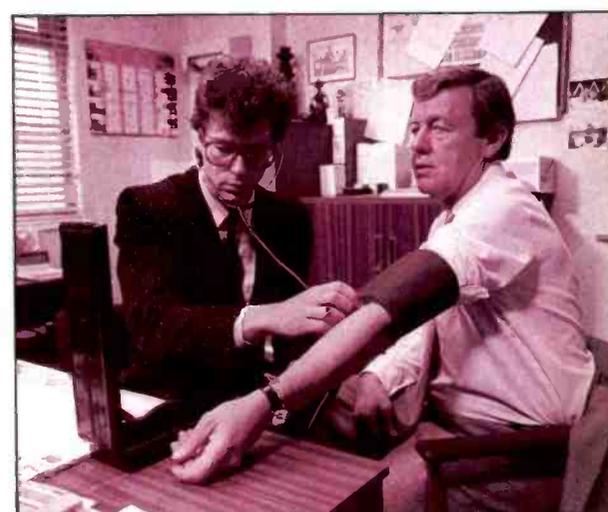
Below
Take the High Road. In spite of bitter weather, crew and cast work on through the year to produce location shots for this afternoon serial about Highland folk.
Scottish





Left
Crossroads. Earning himself a court appearance, Benny (Paul Henry) takes young hooligan Jason Hathaway (Gian Sammarco) to task for terrorising his dog.
Central

Below
Emmerdale Farm. Frazer Hines as Joe Sugden and Malandra Burrows as Kathy Bates in the continuing story of farming life set amid the Yorkshire Dales.
Yorkshire



Left
Coronation Street. The burning of the old Rovers Return as known for over 25 years by viewers of this consistently popular Lancashire serial.
Granada

Above
The Practice. Dr Chris Clark (Rob Edwards) lends a typically untactful ear to the problems of diabetic businessman Howard Roundtree (William Gaunt).
Granada

DRAMA IMPORTS

The ITV companies and independent British producers make the vast majority of drama programmes shown on ITV and Channel 4. However, the IBA does allow a small proportion of the output to be of foreign origin. As well as feature films (*see overleaf*), action adventure series, domestic serials and crime thrillers – mostly from America – earn their place on the schedules through their popularity with the UK audience. Many go from one successful season to another.

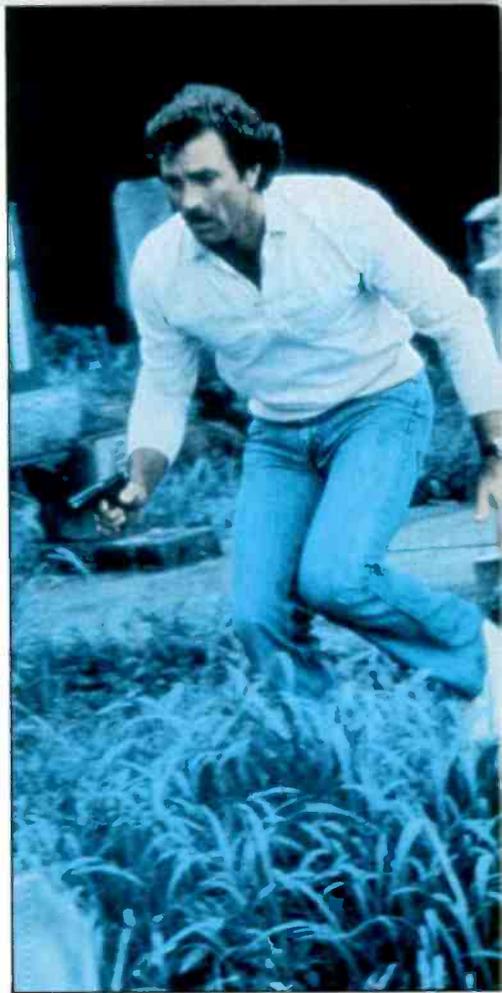
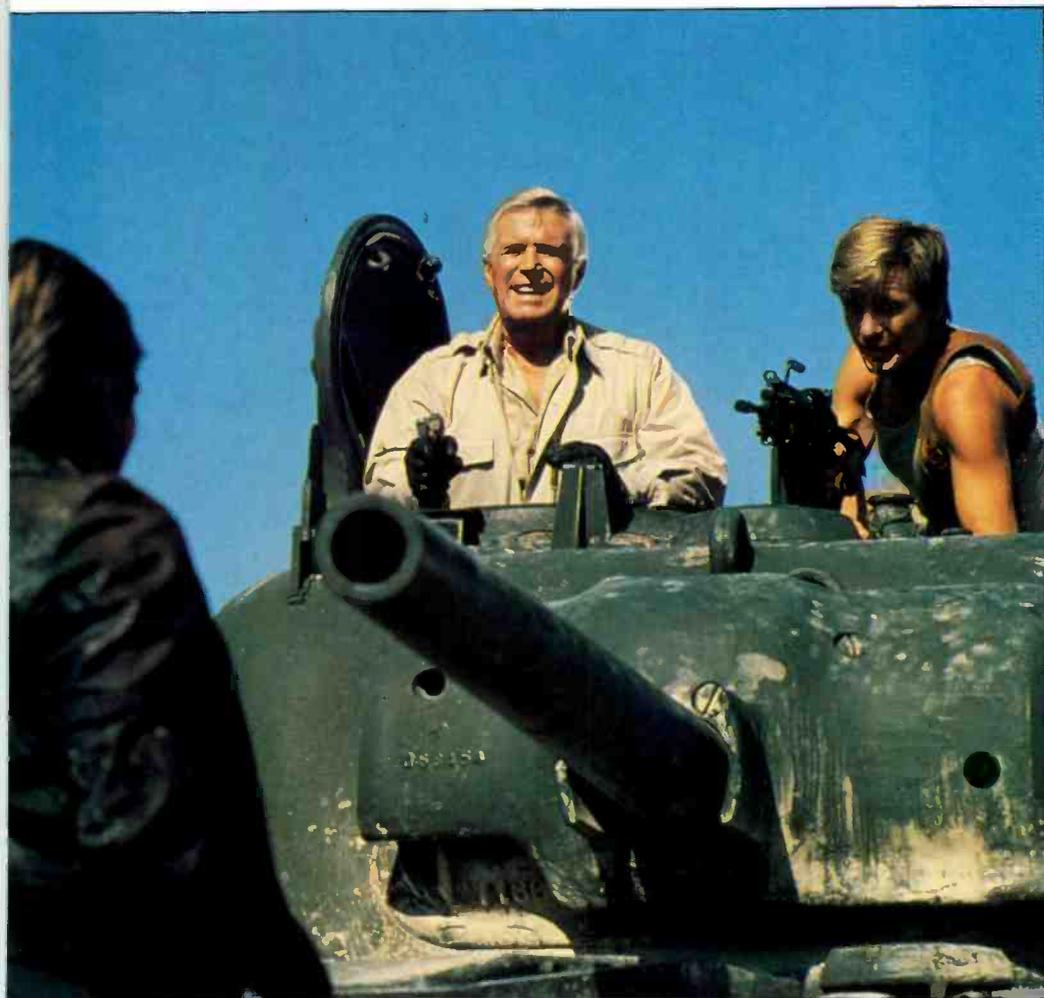
Right
Murder, She Wrote
Angela Lansbury (*centre*) stars as the crime writer and latter-day Miss Marple who finds herself in a series of real life adventures. ITV/MCA

Below
Hill Street Blues
Photocall for the officers of the hectic inner city police unit in the series that presents an 'as it happens' view of American policing. C4/MTM

Below, right
The Cosby Show
Bill Cosby and Phylicia Rashad as Cliff and Clair Huxtable, centre of affairs in the show that takes a light-hearted look at American family life. C4/Viacom

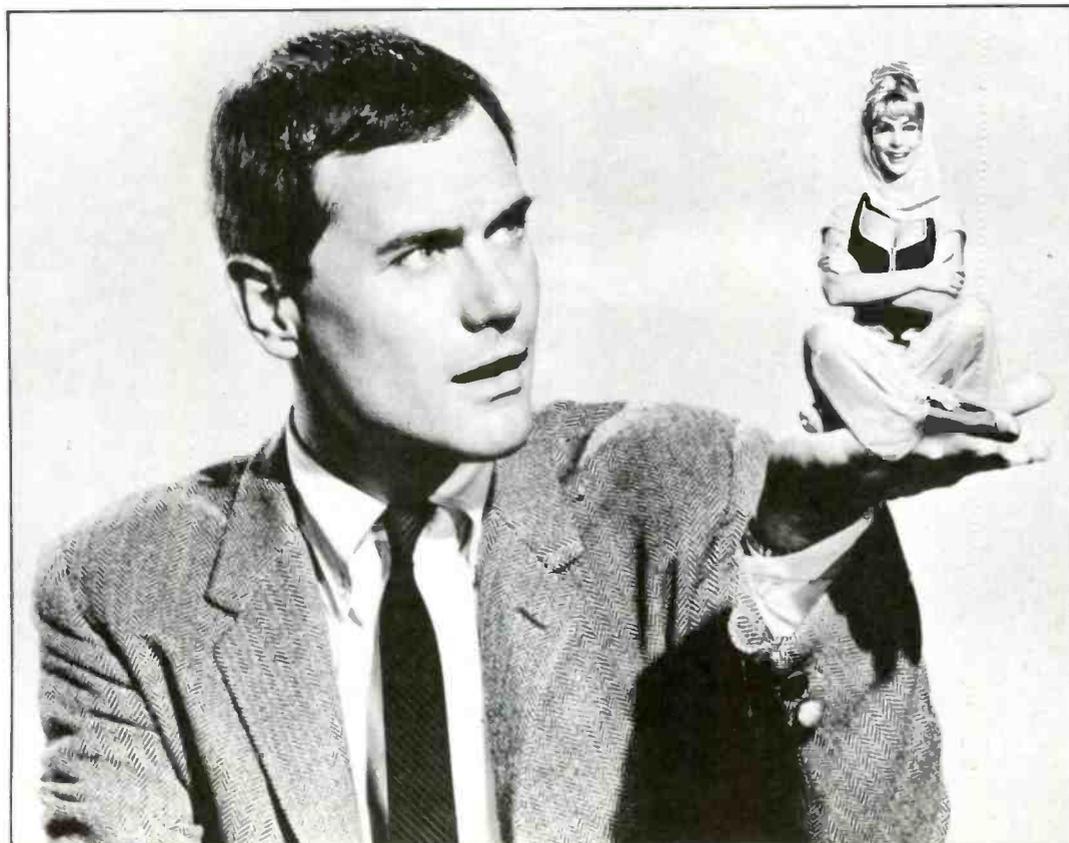


Left
Alice. Comedy of the kitchen sink variety at Mel's Diner, starring Vic Tayback (*left*) and Linda Lavin as Alice.
C4/Warner



Above
Magnum. Rooting out Hawaiian crime, Tom Selleck plays the good guy with the gun.
ITV/MCA

Left
The A-Team. George Peppard and Dirk Benedict as two of the team of former Vietnam war heroes fighting injustice in the modern world. ITV/MCA



Left
I Dream Of Jeannie. A youthful Larry Hagman as a bright-eyed astronaut and Barbara Eden as a mischievous Jeannie in the 1960s sitcom making a return.
C4/CPTV



DIGGING FOR GOLD

Channel 4 is renowned for its wide-ranging film purchasing and scheduling, from classic Hollywood silents to the first seasons of popular Indian cinema. Two men are responsible for selecting the films: Leslie Halliwell (who is also network film buyer for ITV) looks after Hollywood past and present and the main commercial distributors, while Derek Hill identifies the best of world cinema, together with other films produced outside the commercial mainstream. Below, Leslie Halliwell outlines the challenges of scheduling the channel's distinctive seasons of classic oldies.

Channel 4's audience is composed of minorities, and nobody is expected to like everything it shows. One very enthusiastic section of viewers,

Above
Gaslight. Diana Wynyard and Anton Walbrook in the classic 1940 version. Its survival is a pure accident, as when the rights were sold to MGM for the Charles Boyer remake, it was a notorious condition that all copies of the original should be destroyed. Luckily, for this is a genuine masterpiece, one print was hidden, and so the film can still be enjoyed. C4/MGM

however, is that which enthuses over the black-and-white films from the Thirties and Forties, which have provided so much pleasure since the Channel came on air. The pleasure is by no means confined to viewers of a certain age: we get wildly enthusiastic letters from young people who had no idea until they saw *Thunder Rock*, or *The Uninvited*, or *Destry Rides Again*, that films made before they were born could be not only marvellously entertaining, but stylish and witty too. The appeal of old films may have something to do with nostalgia, but one does not offer them primarily for this reason, nor even for the rich pickings which they provide for the social historian. What really matters is the abundance of talent which they contain. To waste or forget the performances of Astaire and Laughton and Dietrich, or the music of Steiner and Korngold,

the photography of Gregg Toland, the art direction of William Cameron Menzies, or the scripts of Ben Hecht, would surely be unthinkable. Theirs was a fully fledged, civilised world in which black-and-white photography stood to colour as prose stands to poetry, so that people who saw these films when they were new remember them more vividly than they remember the incidents and emotions of their own lives.

It was not essentially until the advent of Channel 4 that the curtain could rise again on that pre-CinemaScope world by way of knowledgeable selection of all that was best in family and social drama, crime and mystery, outdoor action, romance and music, music-hall and sophisticated comedy of those bygone days, a selection which had previously been seen only by patrons of the National Film Theatre. 'Gold dust', said a

senior executive when he looked at a list of titles which evoked such fragrant memories. And a delighted audience has echoed his sentiments.

It is one thing to decide on a policy, another to carry it out. There would be no point in reviving these elderly entertainments if one had continually to apologise for fuzzy, scratched, jumpy prints which reduced the original value to a fraction. This should have been no problem, for Channel 4 was prepared to pay for new 35mm prints to be made from the best available negatives. But not all film owners look after their property, and film stock deteriorates with age. One out of every four prints ordered has had to be rejected for technical reasons, and sometimes cannot be bettered.

The next step is to find out whether there is in existence a good used print which can be transferred to videotape, and here one is often grateful to the National Film Archive, which since 1934 has been taking better care of movies than the people who own them.

Next may come complications of copyright. One might think that this would rest with the company which paid for the film to be made, but sometimes contracts with writers or directors expire after a specific number of years, in which case fresh negotiations have to be

Right

Father Brown. Alec Guinness played the title role in this Columbia British picture. After difficulties in locating this film with the distributors, it was eventually tracked down under its American title *The Detective*. C4/CPTV



Below

Night Train to Munich.

This film, whose stars included Margaret Lockwood and Rex Harrison, came to television having been held back for some years by FIDO, the Film Industry Defence Organisation. C4/Warner



undertaken before any new sale can be achieved. It is fascinating work, but it takes time, even after one has located the problem. I have published two books celebrating movies of what I have called the Golden Age, and out of approximately 200 titles, more than 20 could not be played by Channel 4 until a great deal of detection had taken place. These have included such classics as *Father Brown*, starring Alec Guinness;

Bernard Shaw's *Pygmalion*; and the original 1940 version of *Gaslight*, of which only one copy had survived.

Having acquired the films – more than 2,000 of them at an average royalty of £10,000 each for two or three runs – it is both pleasant and desirable to play them in sensible seasons, if possible with brief introductions. Thus the Second World War has been explored from several angles, and currently we are working through the American contribution. Film makers like Frank Launder and Sidney Gilliat have commented on their own careers; Samuel Goldwyn Jr. introduced his father's work and Dimitri de Grunwald will speak of his brother Anatole. We have virtually the complete output of Buster Keaton; we have looked at urban crime films, and what the censor saw, and the gathering storm of the Thirties; and we continue to explore features and documentaries which show us what the Britain of yesterday was like. Our biggest season to date has been the showing of 100 comedy films within a four-month period, but we may rival this when we get to work on the western, a once-popular genre which over recent years has been neglected. Whatever subject we tackle, we know that the research will be fascinating, and that there will be fans in their millions to appreciate the trouble we take.



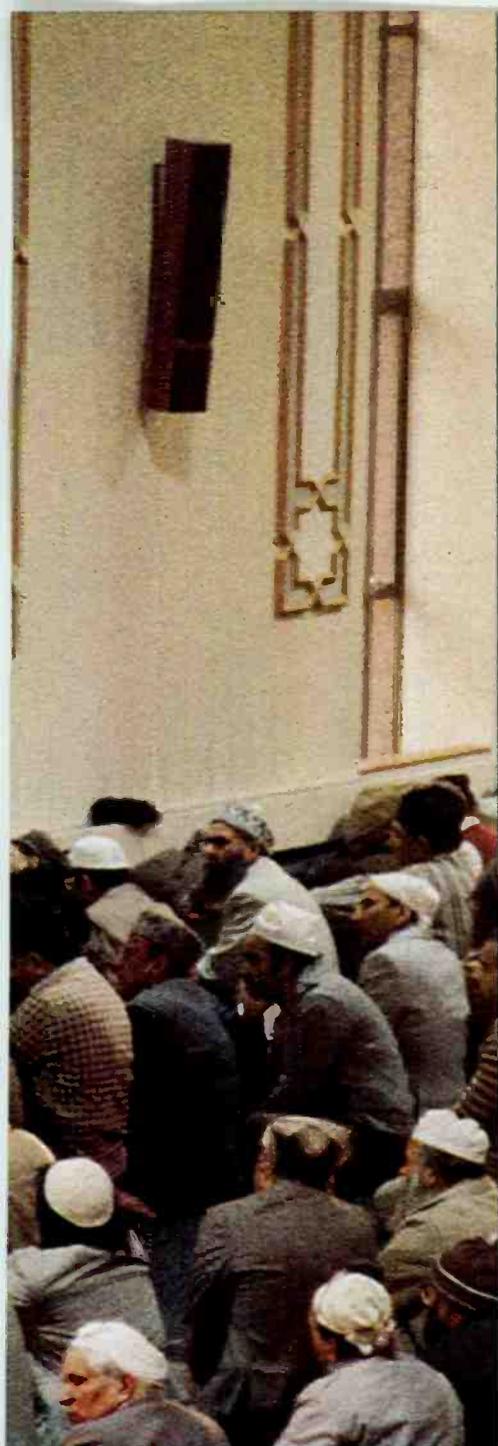
RELIGIOUS BROADCASTING

C

ontrary to popular opinion, many people still attend a place of worship regularly – an estimated 7-8 million. Research also reveals that the vast majority of the population still believe in a supernatural being; and although this belief may be rather vague and unformulated, it does indicate a potential interest in spiritual questions.

Religious broadcasting has to bear in mind both groups. Independent Television therefore provides programmes of general appeal and others which meet the needs of viewers with a particular interest. These programmes range across the whole religious landscape and also examine in detail particular features of it.

Independent Radio's strength is to cater for both groups often simultaneously. With a rolling, pacey, often zappy format, ILR's religious programming tries to be universal in its appeal. It can, however, focus on a particular issue. The recent Lent '86 project, 'What on Earth is the Church For?' attracted over a million listeners.



Far left
Highway. Glasgow's Muslims at prayer in the city centre mosque during a recording of this popular series presented by Sir Harry Secombe. *Scottish*

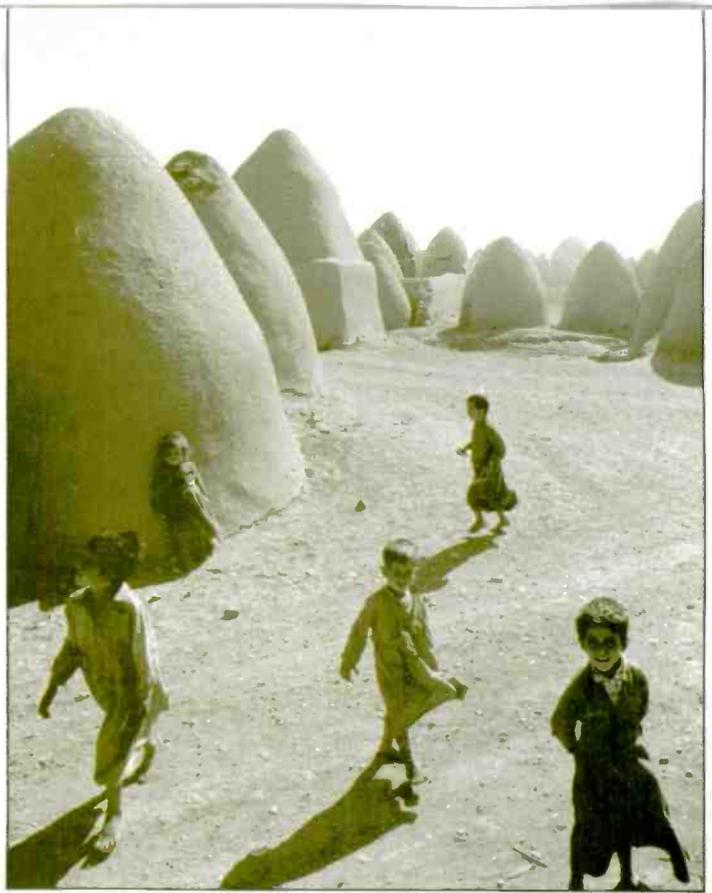


Left
Healing Power. A regional series of three films on the resurgence of healing within the Christian Church, the work of lay healers and the relationship of both to medicine. *Thames*



Above
Meditation.
 Devotional programmes of readings, prayer, music and reflection, following a particular theme. Peter Barkworth is seen here during filming at Capesthorn Hall, Cheshire. *Granada*

Right
Encounter. Ten years ago Teresa and Charles Hobday gave up good jobs in Cambridge to go to a North Shropshire small holding where Teresa tries to live out her Quaker ideals. *Central*



Above
The Sons of Abraham.
 This 13-part series followed the journey Abraham, the first of the prophets, made some 4,000 years ago, and examined the diverse spiritual movements and religious strife to be found in the Near East today. The picture shows typical houses along the Euphrates river in Syria. *C4/Cine & Tele*



Above left
7 Days. A major series which scrutinises the moral and spiritual dimensions of current events. Presenter Robert Kee is seen here with trade union leader Brenda Dean at SOGAT HQ. *C4/Yorkshire*

Left
The Gnostics. A series taking viewers on a journey to find the substance and influence of gnostic thought and practice, from Egypt to the South of France, to Renaissance Florence, England and Holland and on to Switzerland and eventually New York. *C4/Border*



RELIGION IN THE REGIONS

The federal structure of ITV enables network religious programmes to be supplemented by local religious programmes which add detail to the network picture.

The range of programming is impressive. Some companies, like HTV, Central, Channel and Anglia, are now producing regular regional religious magazine programmes. There is also variety in the number of late-night programmes produced, from TVS's *Company* to Ulster's *Witness*. Thames, in addition to *Night Thoughts*, always provides each year five or six impressive documentaries with a regional flavour. And in Scotland, the country's strong religious tradition is amply reflected in the local output from Scottish Television and Grampian.



Right
Talkback. A series in which young people in the 17-22 years age range come into the studio to discuss social and spiritual issues that concern them. *Scottish.*



Right
Wales on Sunday. Presenters Rian Evans and Stephen Rees. *HTV*

Below
First Sunday. Christine Webber and Bishop Bill Westwood of Peterborough, who present the programme. *Anglia*



Above
Company. Left to right: Malcolm Muggeridge, Anne Marie Stuart and Adrian Plass. *TVS*

Left
Personal View. Presenter Harry Ashmall with Liberal Party leader David Steel, who spoke about his personal beliefs in one of the programmes in this series. *Grampian*



REFLECTING BRITAIN'S MULTI-FAITH HERITAGE

To assume that religious broadcasting is simply shorthand for promoting the Christian faith is understandable. After all, Christianity has dominated the religious output over the years. But the title 'religious broadcasting' hints at the broader catholicity of its interests. Religious broadcasting is about religious concerns and not simply Christian interests.

This is more relevant today than it was, say, 20 years ago when the religious face of Britain was almost exclusively Christian. We now live in a multicultural society. West Indians and Europeans who have long been established in the United Kingdom have been joined by people from the Indian sub-continent. They all brought with them their own cultures and religious traditions. So, while we are still predominantly a Christian culture, the religious prism reflects many different colours. There is a sizeable Muslim presence. The Jewish community is still very active. Hindu and Sikh temples are as familiar a part of the landscape in some parts of Britain as churches and chapels. To complicate matters further, each religion often has different traditions within it. The religious tapestry is interwoven with threads of many shades and hues.



The task of those concerned with religious broadcasting is to reflect this multi-faceted scene. It is done in different ways. At the heart of any religion is worship. This presents the most difficult challenge. Muslim, Jewish, Hindu and Buddhist worship is conducted in a sacred language which is unintelligible to most viewers. This means that commentary has to be provided. If viewers are to appreciate and understand the significance of what is

happening, background information is needed. The worship needs to be put in a setting. The danger is that all this additional material can lessen the sense of worship.

Much easier is the task of reflecting the customs of ethnic communities and the religious beliefs that prompt them. Muslim and Hindus may look alike to the average Briton, but their religious belief and practice are very different. This is highlighted in Channel 4's series *The Faith Next Door*.

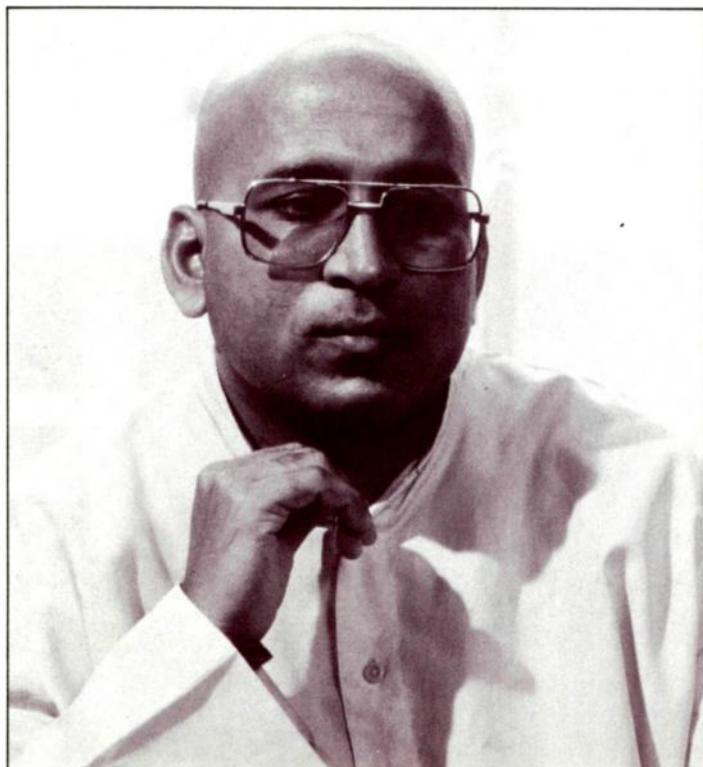
And yet, while there are differences, the major religions do have much in common. HTV's *One God... Three Gods* examines the common heritage of Judaism, Christianity and Islam in a Middle East context. It holds up signs of hope, where Jews, Christians and Muslims are working together in projects of different kinds.

The contributions made to community life by the various religious groups is shown most naturally in *Highway*. As it moves around the country, it reflects the role of Jew, Muslim and Hindu whenever it is appropriate. By its judicious mix of readings and songs from different religious traditions, it reminds us of the rich religious heritage that we now possess in Britain.

Above
Morning Worship. 'A Passover Celebration' highlights the traditions and rituals of the 'seder'.
TVS

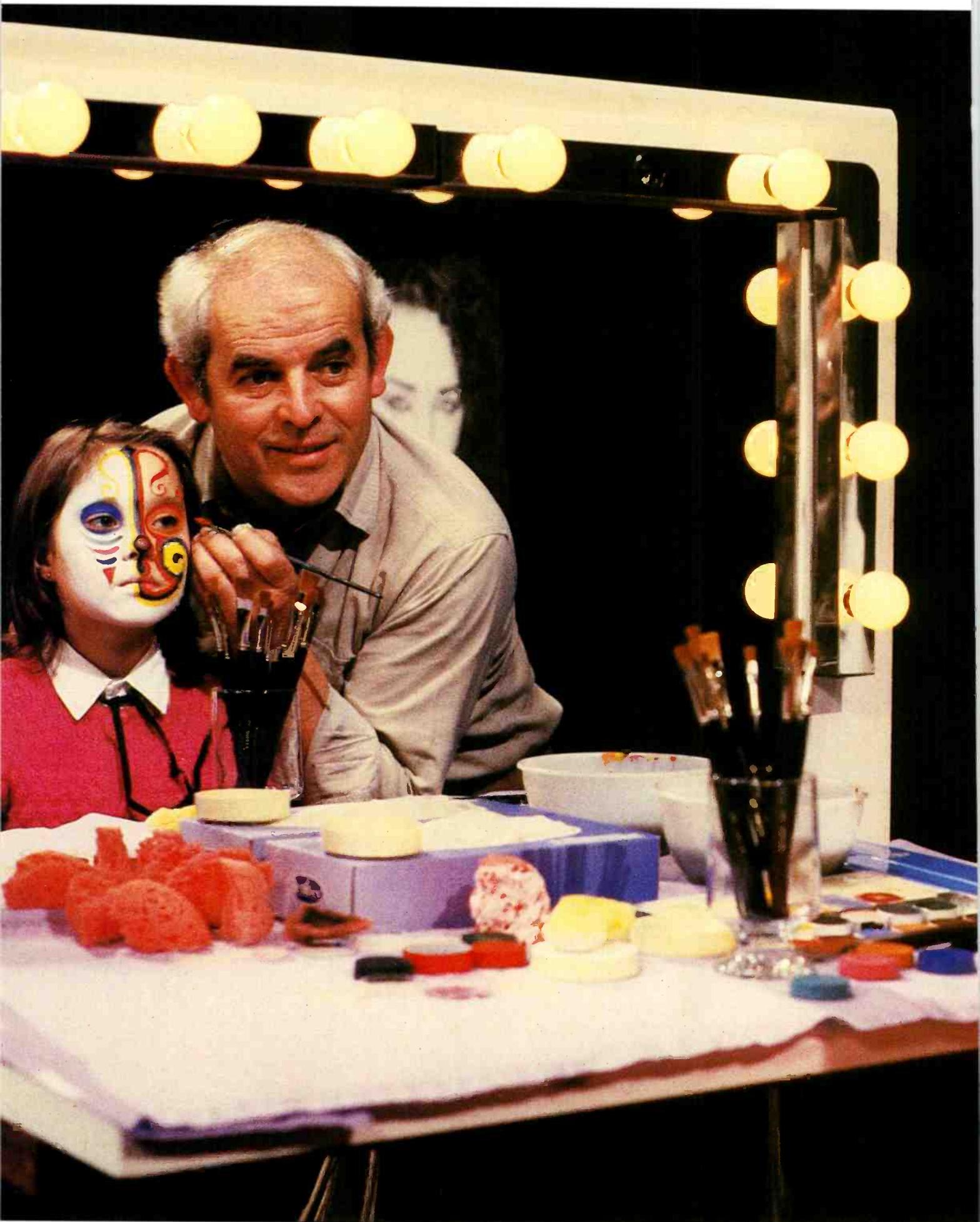
Left
The Faiths Next Door. A three-part series presented by HRH The Prince of Wales, looking at the three main faiths emanating from the Indian subcontinent which have a presence in the UK - Hinduism, Islam and Sikhism. Picture shows a Hindu monk.
C4 John Gau

Right
Highway. When in Bradford the programme included a visit to a Sikh temple.
Tyne Tees





ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਜੀ, ਟਿਚਾਰੀ ਜਿਲਾ



LEARNING THROUGH TELEVISION

I

n celebrating 30 years of ITV's service for schools and colleges, 1987 is a year to reflect on the strength and diversity of the educational output of Independent Broadcasting as a whole.

The following pages illustrate just some of the hundreds of programmes available for both young and adult viewers. Some will be used as learning resources in schools and other educational institutions, while others will benefit viewers at home by sparking off, or helping to develop, a particular interest; some of the series will be used to mobilise support and practical help for community causes. Additional back-up resources, such as free or low-priced publications, computer software, special events or telephone advice and referral services, all contribute to a learning experience that is accessible to millions of people.

Left

Making Faces. Guided by caricaturist Ralph Steadman, children are shown various aspects of making faces in this edition of the *Middle English* series. *Thames*

ITV FOR SCHOOLS AND COLLEGES



ITV's success in the field of schools programming stems from a strong commitment and from close co-operation between the companies contributing to the service, to provide unrivalled opportunities for pupils of all ages.

By reflecting the best of current educational practice, and particularly by illustrating the newer approaches which can encourage children to learn, television is ideally placed to satisfy the needs and interests of a wide audience. And while new technology may well open up additional avenues through which educational resources can reach schools, ITV will continue as the 'community' or 'popular' medium for linking home and school, and school and the harder world outside.

Right
Manscape. Presenter Neil Cossons describes the techniques of Roman road building. *HTV*

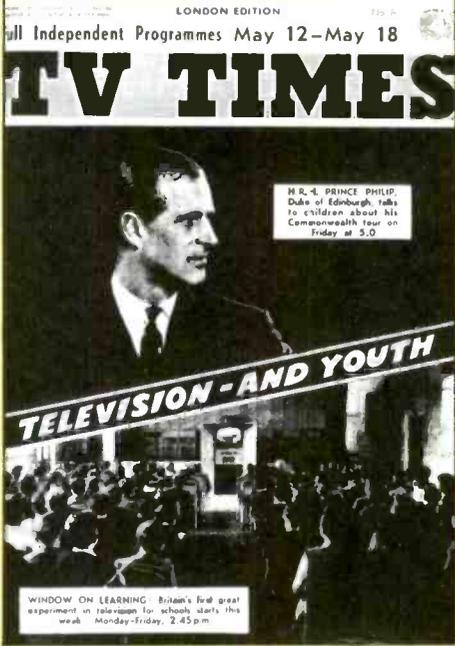
Below
Life After School. This local series for viewers in Northern Ireland grew out of a survey which asked school-leavers about the situation they faced and what they felt they needed to know. It tackles the bewildering range of practical and social issues and problems facing young people after their school days are over. *Ulster*



Left:
The English Programme. The first full-length television production of Bertolt Brecht's 'The Caucasian Chalk Circle', featured a distinguished cast and was introduced by Professor Raymond Williams. *Thames*

Right
Partner: The German Programme. An innovative and unique multi-media language course designed both for schools and families viewing at home. The series promotes exchange visits, pen friends and encourages greater partnership between the UK and Germany. *Thames*





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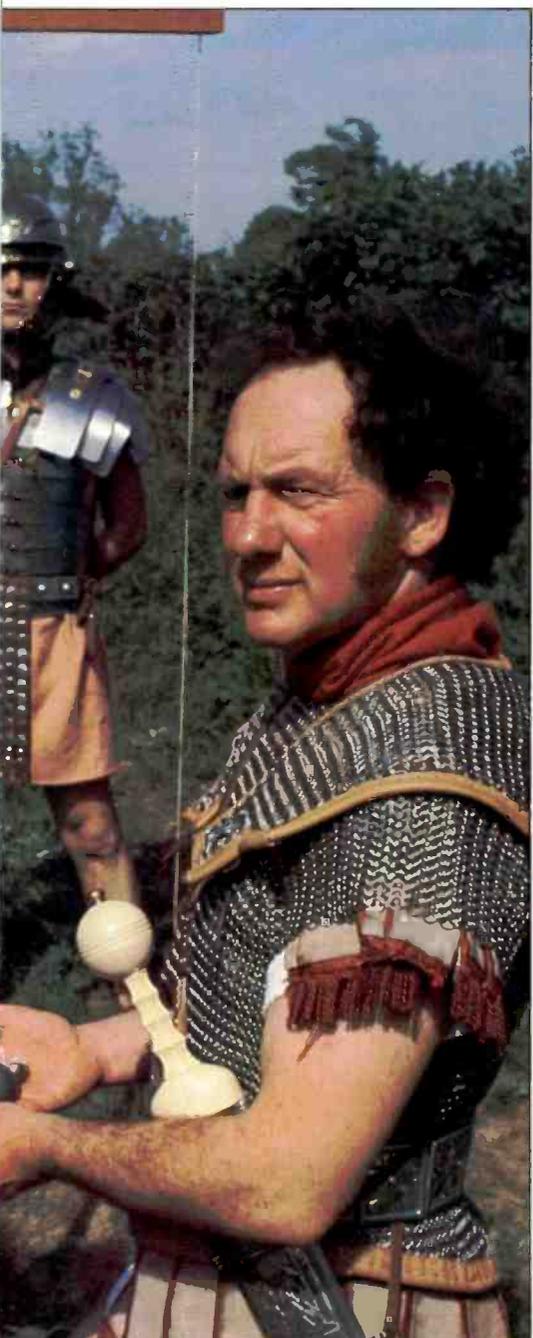
**MONDAY
MAY 13**

12.43 Thought for the Day
Your hostess is **NOELE GORDON** with
Jerry Allen and his Trio
David Galbraith Eula Parker
Produced and directed by Reg Watson
An ATV Network Production

1.30 Close-down till 2.45

2.45 FOR SCHOOLS
Sir Kenneth Clark, Chairman of Independent Television Authority, and Sir John Wolfenden, Chairman of Associated-Rediffusion's Educational Advisory Council, open the first schools television service.

LOOKING AND SEEING
No. 1. **TO SEE OR NOT TO SEE**
introduces the question why, although we all have eyes, we often do not use them to their fullest extent. The programme will show, by film excerpts and demonstrations in the studio, how this relates in particular to a boy or girl at

30 YEARS OF SERVICE TO SCHOOLS

On Monday 13th May 1957, the first television programme for schools in Britain was transmitted in the London and the Midlands areas of the ITV network. This new service for schools continued during the following weeks and consisted of five different programmes transmitted at the rate of one a day through Monday to Friday. Over 800 programmes are

now broadcast each school year, and the service itself has extended beyond just the production of programmes. Research, publishing back-up for teachers and pupils – in both print and micro-computer software – and a network of education officers contribute not only to the development of the television programmes, but also to the skills and familiarity of teachers in using them. Currently, some 28,500 schools use the ITV schools service – a long way from the 80 or so to which the first programmes were broadcast.



Left **Discovery.** Chalk, talk and models from a 1962 sixth-form science series. Granada



Top left **Starting Out.** A series of strong dramatised situations in a serial format dealing with young people in a youth club. Issues of concern set against realistic locations provide starting points for discussion in the classroom. Here, Paul faces racial prejudice at school and wants to fight back. But is confrontation the only way out? Central

Right **Living and Growing.** Sex education in top primary and lower secondary classes is well served by this series which presents biological facts with an emphasis on human relationships. Grampian



Below
Choices. In one programme from this series, children from an inner-city comprehensive swapped places for a day with those from an independent preparatory school and discovered 'how others see us'. *Central*



Above
Time for a Story! A series to excite the interest of very young children in stories and in reading. How the wren became 'King of all the Birds' was the subject of one tale. *Granada*

Right
How We Used to Live. The Selby family outside their terraced house in Bradley, 1902. They are contrasted with the richer, mill-owning Holyroyds in the same town. The far reaching changes in attitude and society resulting from the First World War throw the families closer together. Young Tom, just 12 in this picture, marries the mill-owner's daughter and eventually becomes the town's Labour MP. *Yorkshire*



Right
Chemistry in Action. The industrial plants on which the country's chemical industries are based provide the starting point for following on film the detailed process by which the all-purpose practical polythene is created from hydrocarbon polymerisation. *Granada*



MAKE MORE OF ITV AND C4

Educational programmes for adults on ITV include about four series a week designed to appeal to a wide national audience and an additional hour of programming – often in shorter segments – with a distinctive local focus, made by each ITV company for its own region. 'Educational' in this latter context is interpreted broadly: it can embrace regular community information, consumer advice, job search help, spotlighting the work of voluntary organisations in the region and drawing attention to causes, campaigns and special needs.

Channel 4 has a particular brief to cater for a wide range of minority interests. The educational programmes aim to do just that, although some of these attract audiences of up to two million. Programmes for young people, people with more time than money, arts enthusiasts, animal lovers, parents, environmentalists, film buffs, the elderly... these represent only a part of Channel 4's total educational output in 1987.

For both ITV and Channel 4 programmes, support materials and services invariably form an integral part of the learning experience. To help focus on the educational priorities that need television resources, the IBA's Educational Advisory Council regularly meets with programme staff from the ITV companies and Channel 4 and the IBA's own specialist staff to advise on the shape and balance of this important sector of the output. 1987 priorities include environment, employment, science and technology. Information about the programmes is published twice a year by the IBA in 'TV take-up' and mailed nationally to educational institutions, and voluntary, statutory and community organisations.

The following pages illustrate some of the 10 or more hours each week of specially made educational programmes for adult viewers to select and enjoy.

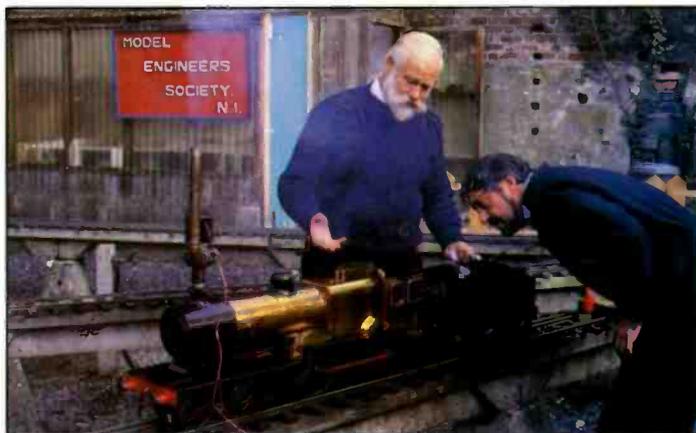


Left
Family Matters. Colin Morris looks at aspects of family relationships when one member experiences difficulties and problems. Here he talks to a mother about her schizophrenic son. Yorkshire

Below
Model Magic. Model railways can be a serious business, and are one of the branches of the modeller's art featured in the series. C4/Ulster

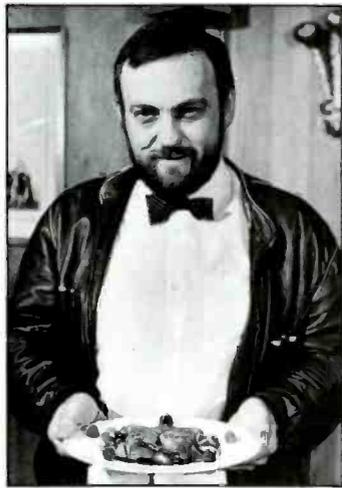


Above
Moneyspinner. An innovative series, presented by Alison Mitchell, designed to help viewers make the most of their money. Travelling around the country with an outside broadcast team, the programmes use a group of independent experts to give on-the-spot financial advice. C4/John Gau

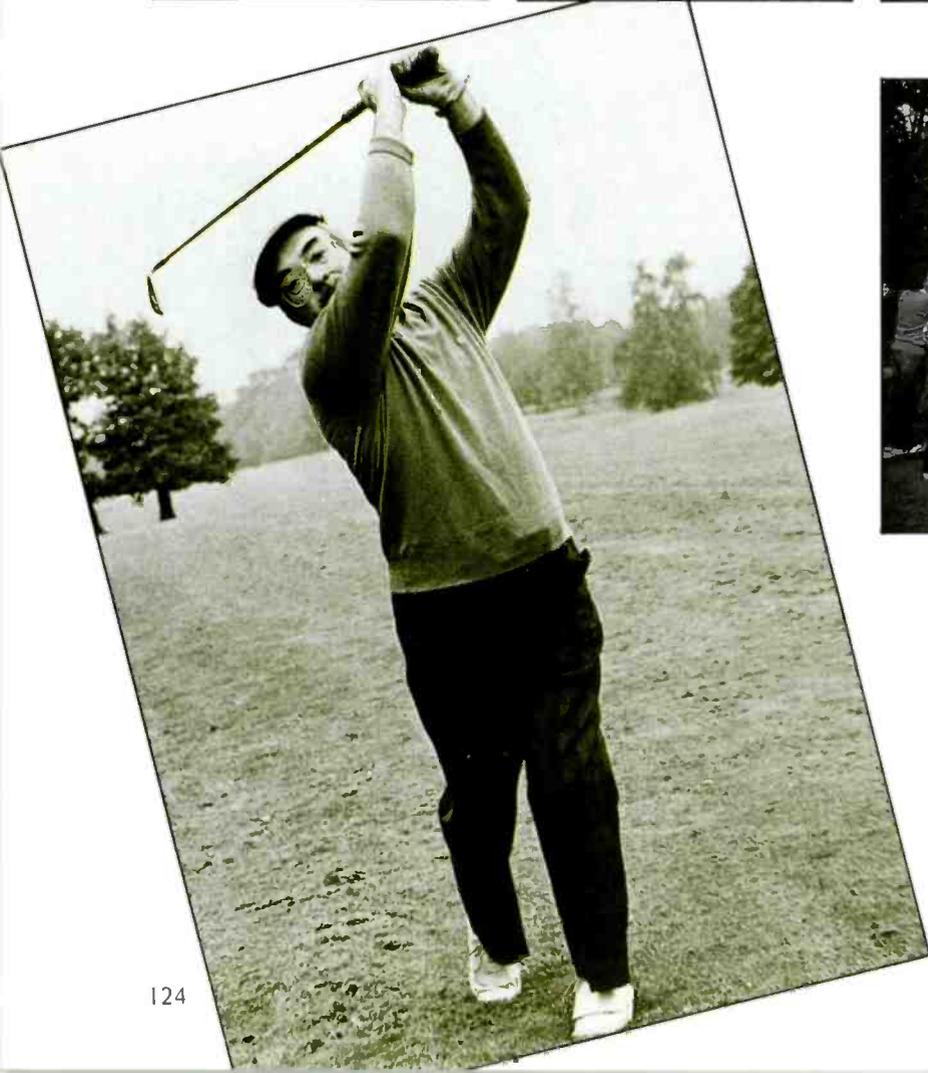


Right
Open The Box. A rather different series about television with six programmes designed to open-up new ideas and promote new questions. The first programme revealed some fascinating facts about family viewing habits, and discussed the question 'how do people really watch television'. A linked season of classic documentaries, book and study notes accompanied this series. C4/Beat/BFI Education





Left
Take 6 Cooks. Six of Britain's top cooks share with viewers the ideas, philosophies and recipes that have taken them to the top of their profession, in a television sortie into the world of haute cuisine. C4/Thames



Above
Live and Learn. This series looks at the opportunities afforded by residential learning, from painting and creative writing courses to leadership development and assertiveness training. In this programme aspiring bankers tackle an outward bound course as part of a management training programme. Scottish

Left
Ten Million A series which examines the quality of services available for the country's 10 million consumers who are over 60 years of age. C4/Meditel

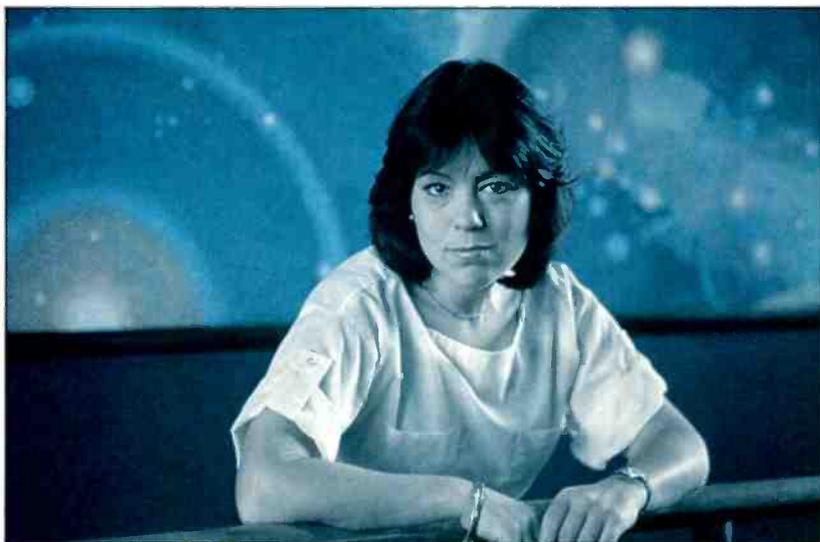


Left
Writers on Writing. Richard Hoggart talks to six eminent writers about the influences on their own creative writing processes. He is pictured here with novelist Edna O'Brien. *TVS*



Left
The Planets. Spectacular pictures in a series which probed the personalities of the nine very individual worlds which circle the sun. Heather Couper, President of the British Astronomical Association and presenter of the series, visits the National Aerospace Museum in Washington, DC, on one of her earth-bound travels. *C4/Moving Picture Co.*

Above
Reasons. Paul Sieghart, with the help of a studio audience, looks at whether philosophy can be related to everyday actions and decisions. *Anglia*



HEALTH AND FAMILY MATTERS

A regular source of information and advice on health and family matters can be found on iTV every Monday lunchtime at 12.30 p.m. Some of the series provided are designed to appeal to specific groups of viewers – new parents, for example – whilst others are of more general interest.



Right
Baby & Co. Presented by Dr Miriam Stoppard, this series tackles a range of topics of interest to parents and those involved with young children. Here young participants sample some healthy snacks in the studio. *Yorkshire*



Far right
Feeling Better. Things you can do and people who can help you after an illness form the basis of this series. This edition focused on how the NHS helps patients to make a speedy recovery from common, though sometimes serious, illnesses. *Scottish*



IN AND OUT OF WORK

During Industry Year 1986, ITV and Channel 4 broadcast a range of programmes which were designed to contribute to the debate about the changing nature of work, offer information and advice, and investigate both current practice and new initiatives.

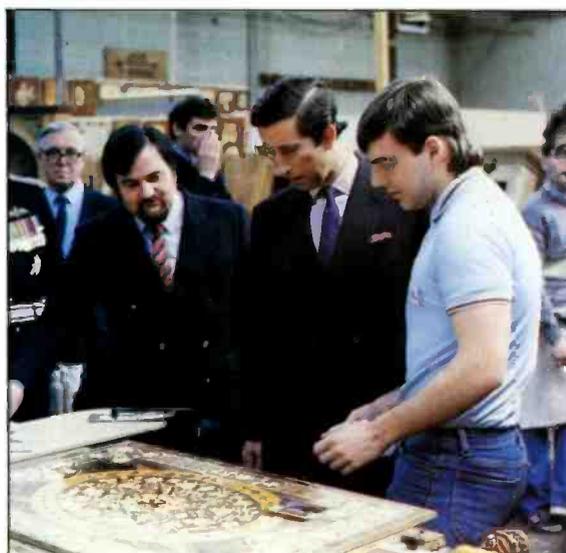
Right
Workout. A major series which looked at the place of work in our lives and the effect of unemployment on the individual and society. Here, the once-vibrant shopping centre in a Birmingham suburb is seen in a state of decline as many of its residents suffer a low or non-existent income. *Central*



Below
Working Alternatives. A group of unemployed players – the Pleck Titans – enjoy a game of American football in Walsall. *HTV*



Right
Jobwatch. A series which looks at future job opportunities in new and old industries. Here, Prince Charles, President of the Prince's Trust, which helps to fund unemployed young people who wish to set up in business, visits a furniture factory on Merseyside. *Granada*



Above, centre
Assembled in Britain. Historian Correlli Barnett and design expert Stephen Bayley explored the malaise surrounding British manufacturing industry and design, and offered their own challenging views. *C4/Uden Associates*

Above
A New Way of Living. A series which showed how people had achieved self-fulfilment by changing direction in mid-life. *HTV*

LOCAL PROGRAMMES, LOCAL ACTION

Each ITV company broadcasts around one hour every week of educational and 'social action' programming designed specifically for its own area. These programmes reflect local interest and activities, pick up the local context of a national issue, and encourage viewers to take part in activities in their area. All provide a lively and uniquely local facet to ITV's educational provision for adults.



Above
The Good Neighbour Show. This long-running series aims to put volunteers in the West of England in touch with causes needing help, and relies heavily on its own volunteer back-up team. Presenter Fred Wedlock (second from left) helps them take some of the hundreds of telephone calls that follow each programme HTV



Above, centre
Deasbad. The first all-Gaelic debating competition to be broadcast in Scotland. Here team members and supporters relax with the programme's presenters after the final. Scottish

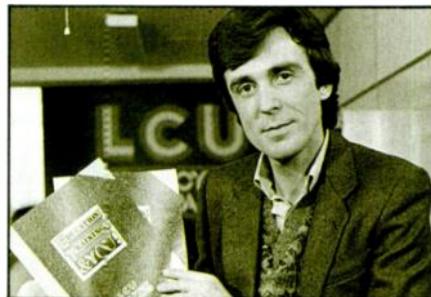
Right
What Would You Do? Presenter Gillian Reynolds (right) investigates the issue of value-for-money bedding in a popular weekly consumer programme for the North East. Tyne Tees



Above, right
Help! This thrice-weekly five-minute programme tackles an enormous range of subjects, and provides leaflets and phone-in support for viewers in the London area. A major campaign to prevent the sexual abuse of children, 'Kidscape', was launched by the programme in 1986 and attracted widespread attention. The films about the campaign were subsequently broadcast to teachers during 'ITV for Schools', and have been repeated in a special network transmission. Thames

GETTING YOUR MESSAGE ACROSS

Around half the ITV companies now run schemes which offer local voluntary, statutory and community organisations short publicity slots, transmitted free of charge between programmes. Generally known as 'public service announcements' (although the name varies from region to region) these 'PSAs' provide information about community services available locally and/or seek volunteers, and there are many success stories to tell in the relatively short time that the schemes have been operating.



Above
LWT's Community Unit launched a campaign to help the unemployed in the spring of 1986. Presenter John Stapleton invited viewers to ask for information about training and education opportunities available in their local area. The

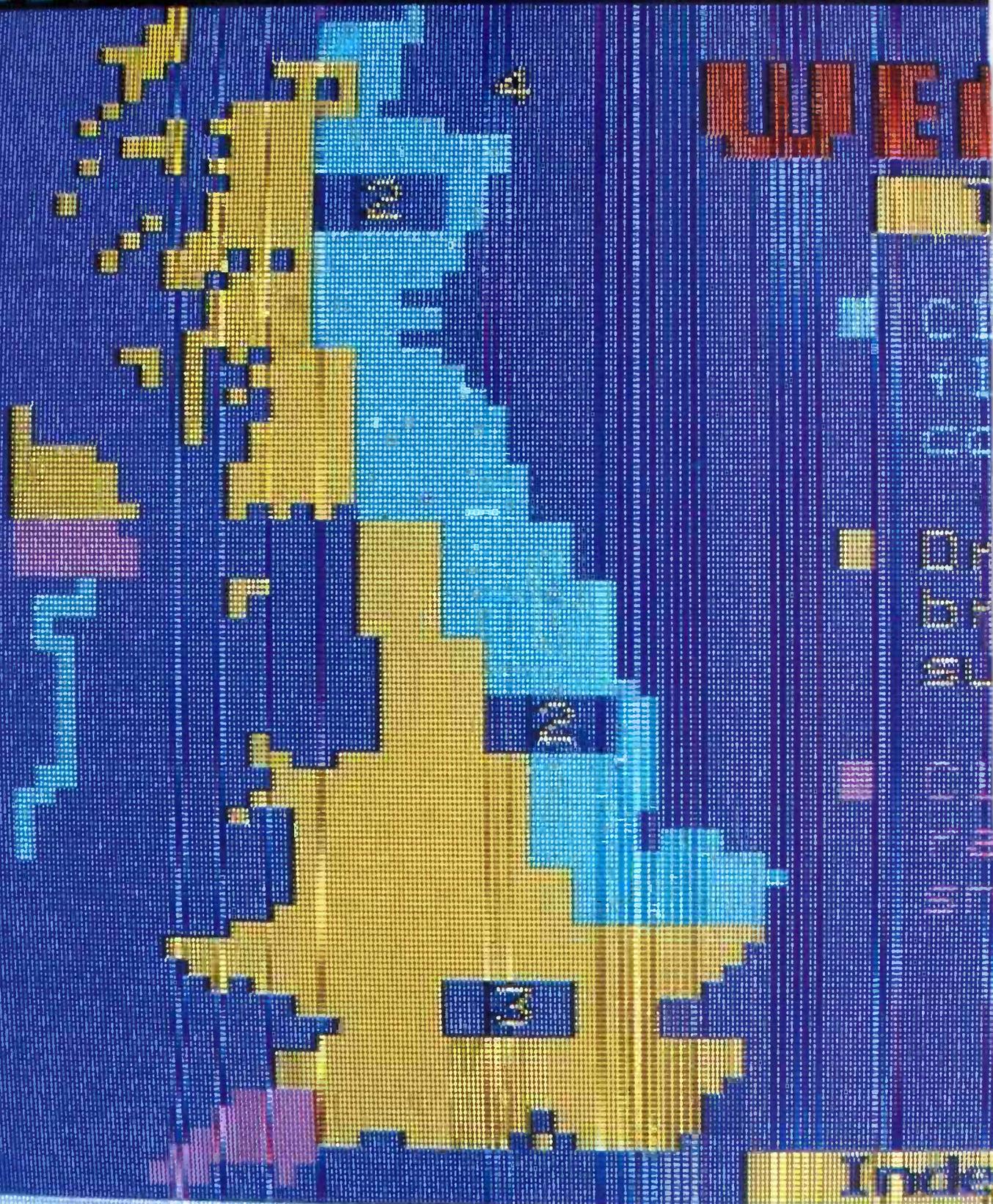
Community Unit linked with 42 local boroughs and advice agencies to provide this comprehensive service, and also produced a substantial printed guide available free to viewers. Over 4,000 requests were dealt with in this successful enterprise



Above
'The PSA did more in 96 seconds than we have done in three years,' said Doncaster Parent Helpline about the community service announcement produced by Yorkshire Television. A whole range of local

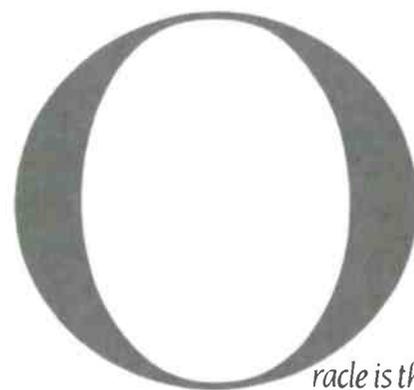
organisations have benefited from the scheme, including this young user of the Sheffield Scrap Store Yorkshire

P161 ORACLE 161 Fri 14 Feb



HOLIDAYS FOR YOU

ORACLE TELETEXT



Oracle is the teletext service for both ITV and Channel 4. It is an up-to-the-moment electronic newspaper which is transmitted in page form onto the TV screen. Current information is available at the touch of a button, without the viewer having to wait for scheduled television or radio broadcasts or the delivery of their newspaper.

Editorial content ranges from constantly updated news, weather and traffic reports to family competitions; from city information to horoscopes. In all, around 1,200 pages of information are at the finger-tips of the Oracle viewer. Subtitles for selected ITV and Channel 4 programmes are also provided – a service greatly appreciated by the deaf and hard of hearing.

Oracle Teletext Ltd was formed in 1980, and is jointly owned by all the ITV area contractors. Supervised by the IBA, in terms of both editorial and advertising content, it functions as a self-supporting service.

How Oracle reaches its millions of viewers

Oracle stands for Optional Reception of Announcements by Coded Line Electronics. It may be described as a system of transmitting information in digital form to be displayed as words and graphics on the television screen.

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.

Oracle may be seen by anyone who has access to a television set capable of receiving teletext signals. These signals are added to ITV and Channel 4 programme transmissions, and then decoded by the teletext set. The decoder translates the signals into words and graphics which are displayed on screen when the viewer calls up a page. To access Oracle pages, the viewer simply uses the

remote control pad to select the relevant page number chosen from the index.

Now that teletext sets cost little more than basic television receivers, even more households are using Oracle. It is predicted that by 1995 over 75% of UK households will be equipped to receive the varied news, information and features offered by teletext.

Interesting and varied features

Oracle provides the viewer with a wide variety of features, and there is something of interest for the whole family. Features are either written or researched by Oracle's own journalists or supplied by specialist contributors.

It is a whole collection of magazines catering for everyone from the child just learning to read, to the hobbyist. It is fun with its quizzes, and practical in its 'Your Money' pages. Additionally, 4-Tel provides teletext back-up and support material for Channel 4 programmes.

Below
News on Oracle from the ITN editorial office.

ITV ORACLE C4

Oracle on ITV

Main Index	100
News	101
Breaktime	120
Sports	130
Newsflash	150
Weather/Travel	160
Advertising	170
What's New	198
A-Z Index	199
TV Guide	210
TV Plus	220
What's On	230
Regional Ads	270
Subtitles	888

Oracle on Channel 4

Main Index	400
News	401
4 Tel	410
Racing	470
Home File	480
Classifieds	490
City	500
Time Off	530
Blue Suede Views	540
Kids	550
Your Money	560
Advertising	570
Holidays	580
What's New	598
A-Z Index	599
Subtitles	888



Regional Oracle

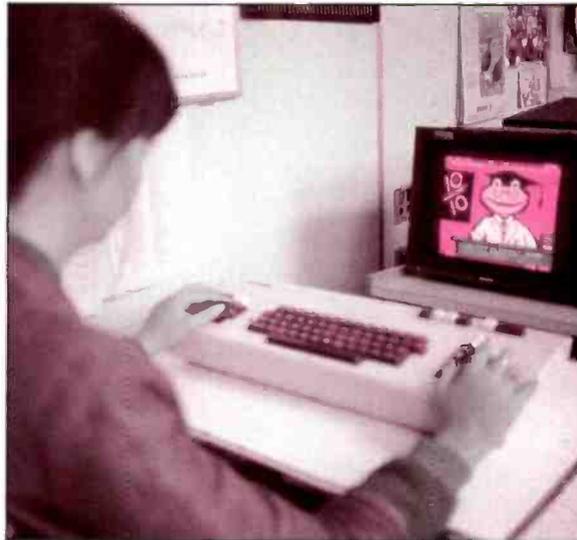
Oracle also provides a regional service, with information on regional television programmes and the weather, and a What's On? guide of things to do and places to go. Regional data is input centrally at Oracle's London head office, and sent by land-line to the mini-computer at the appropriate regional TV company where it is combined with nationally networked Oracle signals ready for transmission. Page numbering is consistent throughout the country so that when viewers call up a television or weather page they automatically receive information for their own area. Advertisements may also be regionally networked as with conventional ITV and Channel 4 commercials.

Up-to-date news, sport and business information

Oracle news, sport and business information comes direct from the newsroom at ITN where a team of journalists have access to a wide range of news services.

Amendments and up-dates to news and information can be made at any time, appearing on

Right and top
A typical advertisement graphic is prepared for transmission.



screen within seconds. Delivery of news has thus become a non-stop process – stories are updated continually throughout the day. Indeed, in a typical day, journalists make over 5,000 changes – one in every ten seconds.

Another important feature of much of Oracle's information content is that direct feeds are taken from the source of the data. The travel information service, for example, has direct links from the AA, British Rail, London Transport and British Airways. A link with the Stock Exchange ensures similar speed for City news, and leading bookmakers do the same for racing odds.

Advertisements on Oracle

Oracle displays many interesting and informative advertisements. Just as many people readily admit to buying a newspaper or magazine 'for the advertisements' so Oracle's continuous research demonstrates that viewers show great interest in its advertisement pages.

The classified advertising section has also proved a very successful and popular addition to Oracle's display advertising. Job vacancies, houses and cars for sale and cut-price holiday announcements have all attracted large and rapid responses.

Subtitling

A special Oracle unit subtitles an average of 25 hours of network ITV and Channel 4 programmes a week, including popular serials, selected documentaries, plays, films, comedies and light entertainment shows.

The service is optional and can be obtained on a teletext set by paging 888, whichever channel is being watched. It is designed primarily for the large number of viewers who are deaf or hard of hearing, who number over six million in the UK.

In order to subtitle programmes, special computer equipment (NEWFOR) was designed and built to Oracle's specification. It is the most advanced of its kind in the world.

Left
Coronation Street one of the many programmes that are subtitled for the deaf and hard of hearing.



INDEPENDENT RADIO



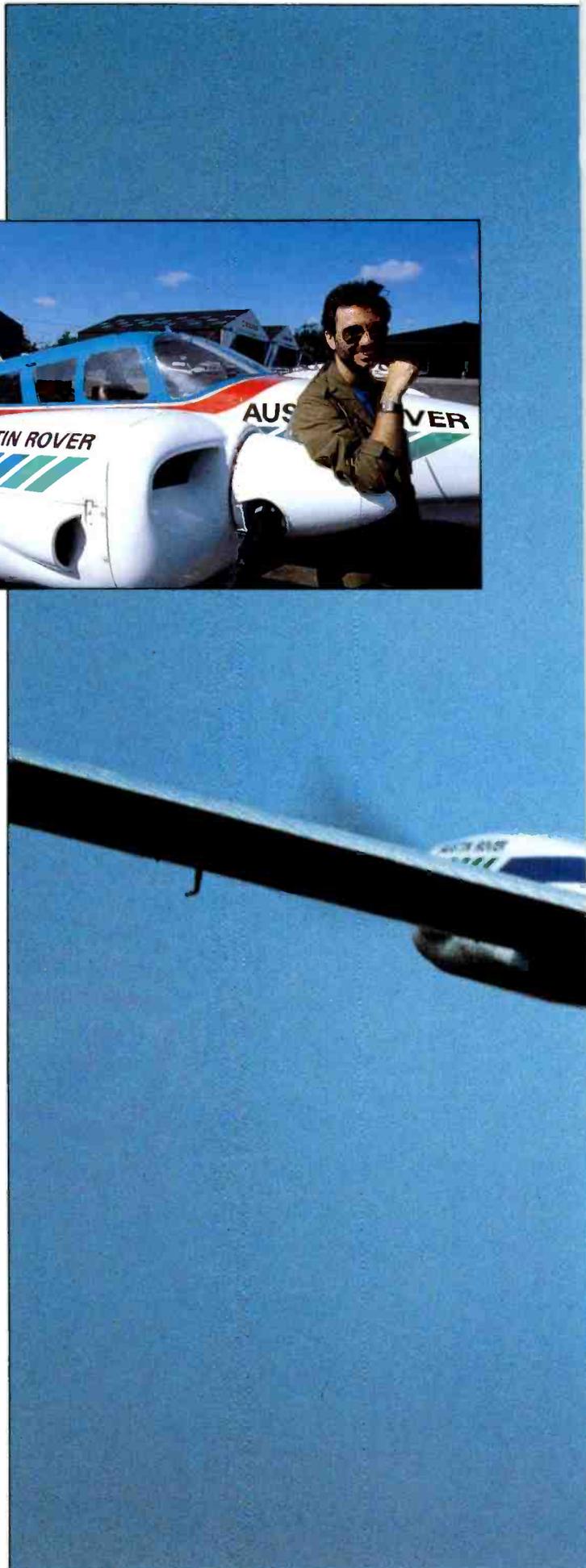
I

ndependent Radio is now a firmly established element in British life with nearly 50 stations around the country providing audiences with their own special programme services which cater for local needs and interests. Each station is able to keep a watching brief on what is happening in its locality and can report quickly on the news, events, traffic and weather conditions of the area it serves.

The presenters are household names – neighbours in the home who bring humour, companionship, competitions, all kinds of music, interviews with the stars and those able to give expert advice.

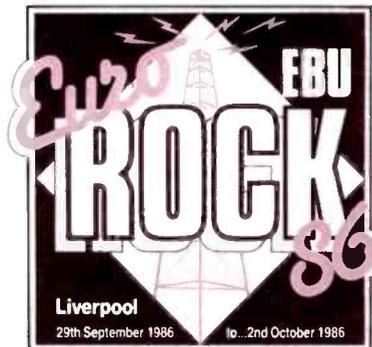
Independent Radio News (IRN) provides an international and national news service to all stations, as well as regular Parliamentary and financial reports. And in addition to the great variety of music played locally on Independent Radio, The Network Chart Show is simultaneously broadcast by virtually all stations. Special programmes, such as a concert performance or documentary, produced by one station, can be offered to all the others through a successful programme-sharing scheme. All this and more on Independent Radio – and in most cases for 24 hours of the day!

Above and right: Capital Radio's Flying Eye with traffic spotter Russ Kane keeps Londoners informed about conditions throughout the daily rush-hour.





EUROROCK '86 – A FOCUS FOR NEW TALENT



During the week covering the end of September to the beginning of October 1986, top-flight bands from all over Europe, including Germany, Sweden, Belgium, Denmark, Switzerland, Finland, the Netherlands and Ireland – representing their countries' national radio services – played to crowds of fans in venues around Liverpool. An annual event held under the auspices of the European Broadcasting Union, this was the first time this major, unique, four-day rock festival for radio, had been staged in the United Kingdom.

Organised by Independent Radio and the IBA, the event was broadcast live each evening across the Independent Local Radio system between 10 p.m. and 11 p.m. It was also covered by the European radio networks in their own countries. Tom Robinson led the British line-up.

While musical rock styles were fairly broad, the emphasis was, as in previous years, firmly on new directions in rock music. This has helped in the past to identify national talent, which has gone on to international success. For example, in 1984 BRMB sponsored Ruby Turner in Germany on behalf of Independent Radio. As host country this year, up and coming British bands were able to play alongside nationally known ones – a spotlight on British talent that may launch the careers of tomorrow's rock stars. For, after all, Liverpool has been regarded as one of the rock music capitals of the world since the emergence of the 'Mersey Beat' in the early 1960s.



Above
Taboo – winners of a national competition staged annually within the framework of the August National Jazz and Rock Festival in Bern.

Right
Tom Robinson.





Above
Representing the Netherlands, 'I've Got The Bullets' from Rotterdam - fresh from their first hit single 'In the Middle of the Night'.



Left
Ruby Turner makes a return appearance in EuroRock '86.

A FRIEND IN DEED

Mercia Sound, the Independent Radio station serving Coventry, Warwickshire and South-West Leicestershire, has operated a special community service unit, 'Mercia Action', since it began broadcasting in 1980. The scheme was funded originally by the Manpower Services Commission (MSC), and began with worthwhile but limited intentions: as a simple message-taking service staffed by one person helping distressed owners to find lost pets, assisting charities with appeals for much-needed items, and so on. This information was then broadcast in hourly bulletins throughout the day on Mercia Sound.

It soon became apparent that the potential was much greater than this, that there was a need for Mercia Action to take the initiative within the community, calling local voluntary groups to ask how the service might help them. In 1984 the service was re-launched as an MSC-funded Community Programme, employing five people – a full-time project leader, a full-time secretary and three part-time project assistants.

The scheme continued on that basis until the middle of 1986, when its administration was taken on by Community Service Volunteers (CSV), with a commitment to reviewing and increasing the scope of the project further still. CSV have also undertaken responsibility for securing the funding required to ensure the long-term continuation of Mercia Action.

What follows is an illustrated guide to 'a day in the life of Mercia Action', giving just a glimpse of the range of activities in which they might be involved...

1 Mercia Action mounts a number of special projects through the year, working alongside the radio station's presentation team. These can range from a No-Smoking week to a Job Creation fortnight. A lot of detailed planning is involved. At the head of the table, Mercia Sound's Managing Director and Programme Controller, Stuart Linnell, leads the discussion. On his left and right are Mercia presenters Dave Simms and Annie Othen with members of the Mercia Action team.

2 An integral part of the work of Mercia Action is the on-air promotion of its activities. Here, project leader Steve Lee records a 'promo' giving details of a special project. Acquiring new skills, such as those required for broadcasting, is also a part of the Mercia Action brief. It tries to widen the experience of its own staff so that they may find subsequent employment.

3 Each week, a day is set aside for a team of experts in a specialist area to come to Mercia Sound and provide advice and information to listeners in a special off-air phone-in called the 'Helpline'. Pictured are two local DIY experts being greeted at the radio station by Steve Lee and Baljit Gahir from Mercia Action...

4, 5, 6 ... meanwhile, in the Mercia Action office, another member of the team, Nim Manku, takes a call from the City Farm in Coventry. Farm Manager Pat Baldwin needs help and asks if Mercia Action can include the information in their next bulletin.

7 'Helpline' features often require fact-packs giving important follow-up information. They can be requested by telephone or letter – but listeners often call in to collect them personally.

8, 9 The phone-lines are busy, both in the studio where Nim is answering the calls and in the special 'Helpline' office where experts are busy doing it themselves.

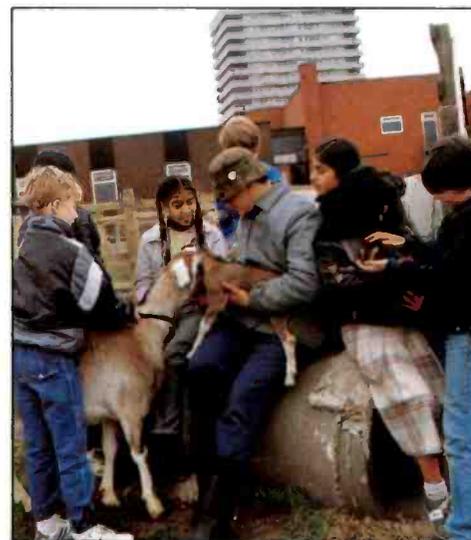
10 Back at the City Farm, the on-air appeal for items to use in their spinning classes has worked. Pupils from Coventry's Sidney Stringer School are among those to benefit.

11 Late afternoon. Three members of the Mercia Action team look back on the day, and make a final call to check all is well for the following day's activities.

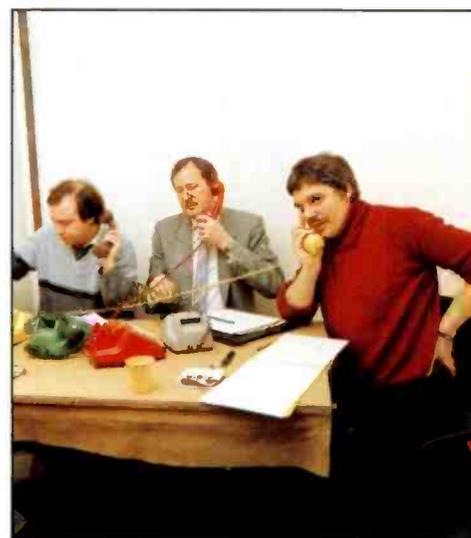
12 The day's 'Helpline' feature on DIY is carried on into the evening, as *Night Express* presenter Annie Othen interviews one of the experts... all part of Independent Radio working, often round the clock, to serve the local community.



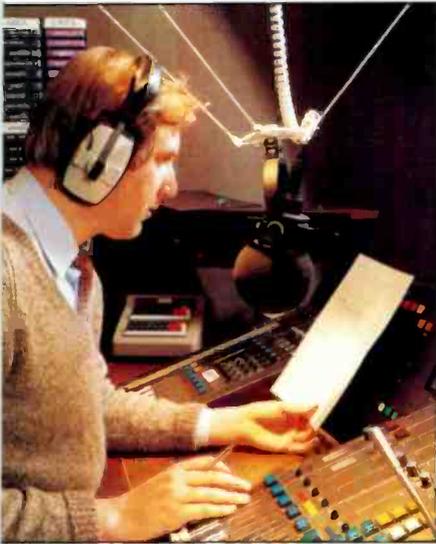
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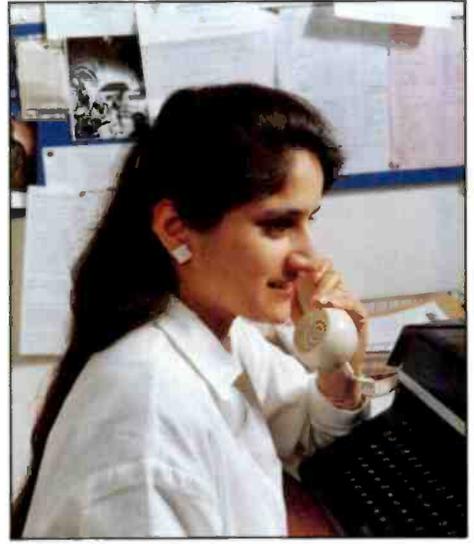
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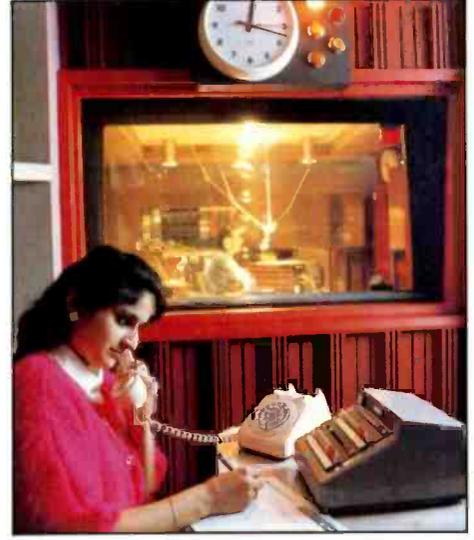
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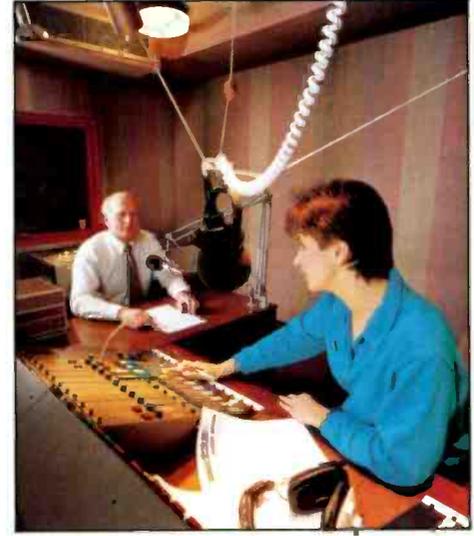
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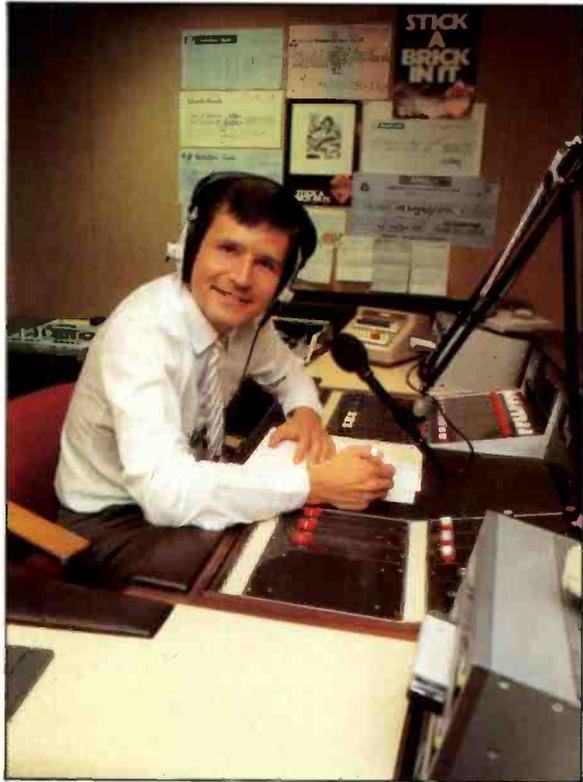


12

FUND RAISING FOR THE COMMUNITY

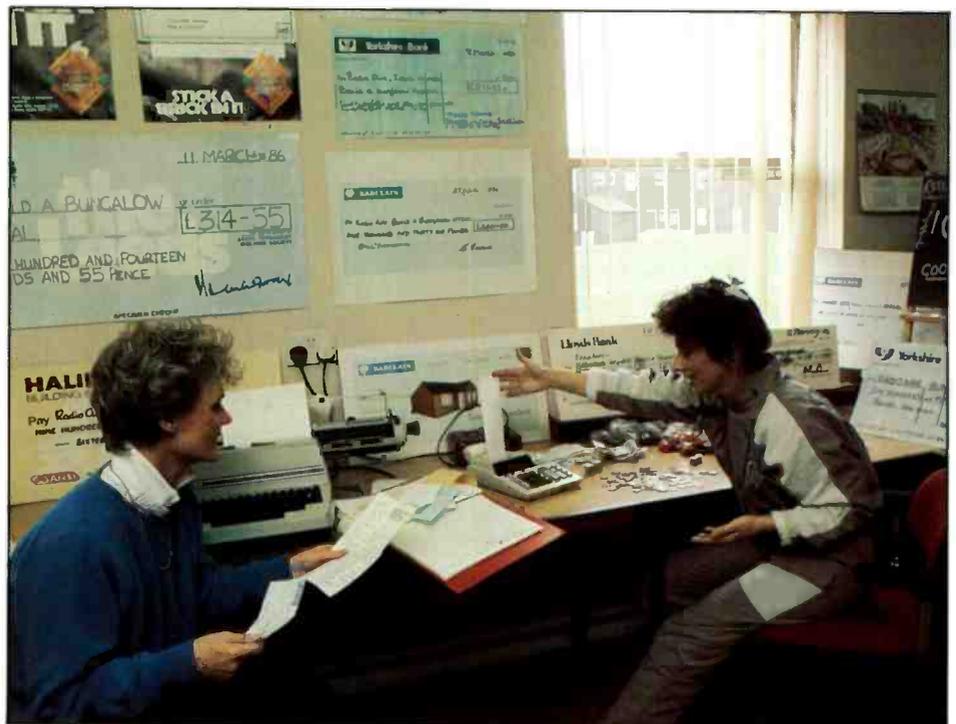
Charity begins at home. Every Independent Radio station knows and practises this. But Radio Aire, based in Leeds, built one! West Yorkshire badly needed a special facility for the care of sick children. So on Christmas Day 1985, Radio Aire launched its 'Build A Bungalow' Appeal. The central aim, as usual for stations' appeals, was to provide a wide spread of benefit within the local area.

Right
Every day, mid-morning show presenter Peter Levy gave details of 'Build A Bungalow' events throughout the region.



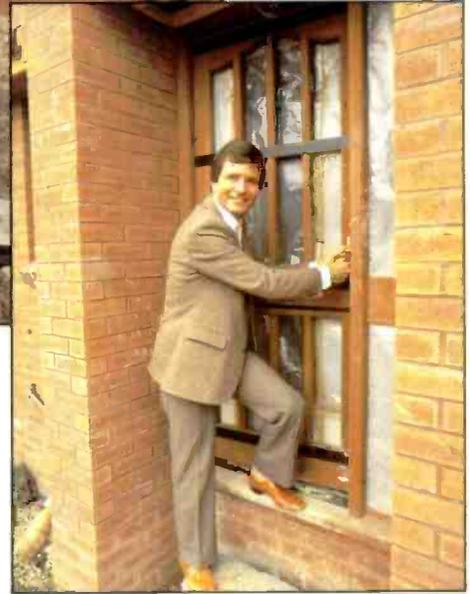
Left
Presenter Ray Stroud is pictured with the diary of events that totalled almost 2,000 functions and 800 presenter appearances in just 12 weeks.

Right
Hundreds of telephone calls and cash donations arrived at the radio station via the appeal desk. Everyone was thanked on the air for their help.





Left and below
Towards the end of the appeal, the bungalow was almost built. Peter Levy visits the site eight weeks after he launched the fund on Christmas Day.



Right
Consultant paediatrician Duncan Walker now has two baby ventilators and a £30,000 heart/lung machine designed especially for youngsters as a result of Radio Aire's appeal.



Below
Presenter David Lloyd (centre) and Anne-Marie Minhall (second from left) of the Radio Trent Careline enjoying a game of pool with the pupils of Fountaindale School.

When Radio Trent raised £350 at a Gardening Forum broadcast by the station, the Nottingham New Appeals Organisation, which co-ordinates charitable work in the area, suggested the cash be spent on buying a specially adapted pool table for the Fountaindale School for handicapped children.

Managing Director Ron Coles visited the school to hand over formally the table and subsequently it was agreed that Fountaindale could become a suitable beneficiary from the station's major appeal.

Thanks to the generosity of Radio Trent's listeners and advertisers and the hard work of presenter David Lloyd, the Careline Team and most of the station's staff, the Charity Auction raised £14,000 for additional equipment. The school had no problem in deciding what to buy. The shopping list comprised a computerised communications system, video equipment, a soft ball games kit and a fully-fitted resource centre.



STARTING UP

One of the greatest challenges that faces every Independent Radio company is the initial setting up of the station. Hampshire-based Ocean Sound is one of the newest companies to face that challenge, following the award of the Portsmouth and Southampton franchise by the IBA in October 1985.

Just 12 months before going on air, Ocean Sound was an embryonic group without studios or staff. In that crucial year, it tasked itself with constructing one of the most modern radio broadcasting facilities in the country, capable of separate simultaneous transmissions to both halves of its area; and with appointing some of Independent Radio's most respected staff. Headed by Managing Director David Lucas who had previously launched County Sound in Guildford, the group met the challenge of its first year (as timetabled below) with enthusiasm and a determined commitment to local community broadcasting – a basis upon which it resolved to face the challenges to come.

Right
March 1986 The first sod is turned on the site of the new studio complex at Segensworth, near Fareham. Ocean Sound Chairman Philip Pollock (right) seen with the building contractor's Managing Director, Stuart Waring, toasting the occasion.

Below
April 1986 Segensworth, phase one completed. The building work is on target.

Bottom
December 1985 The planned design for the new building.



COUNTDOWN TO 'ON AIR'

October 1985 Independent Broadcasting Authority awards the Portsmouth and Southampton ILR franchise to Ocean Sound.

November 1985 Ocean Sound's board of directors is established. Planning commences for the new station.

December 1985 Studio location chosen at Segensworth, near Fareham, the central point of the transmission area.

January 1986 Ocean Sound opens its shares prospectus to the public, to raise the necessary capital.

February 1986 Prospectus closes, having been over-subscribed.

March 1986 Work begins on the new studio and office complex.

April 1986 Managing Director David Lucas takes up his post. Key staff appointments can now follow. Preparation for the launch begins.

May 1986 Segensworth complex is on target. Steel structure is in place.

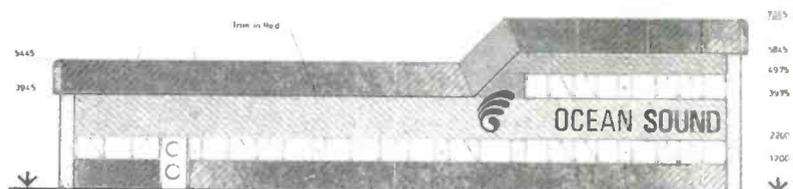
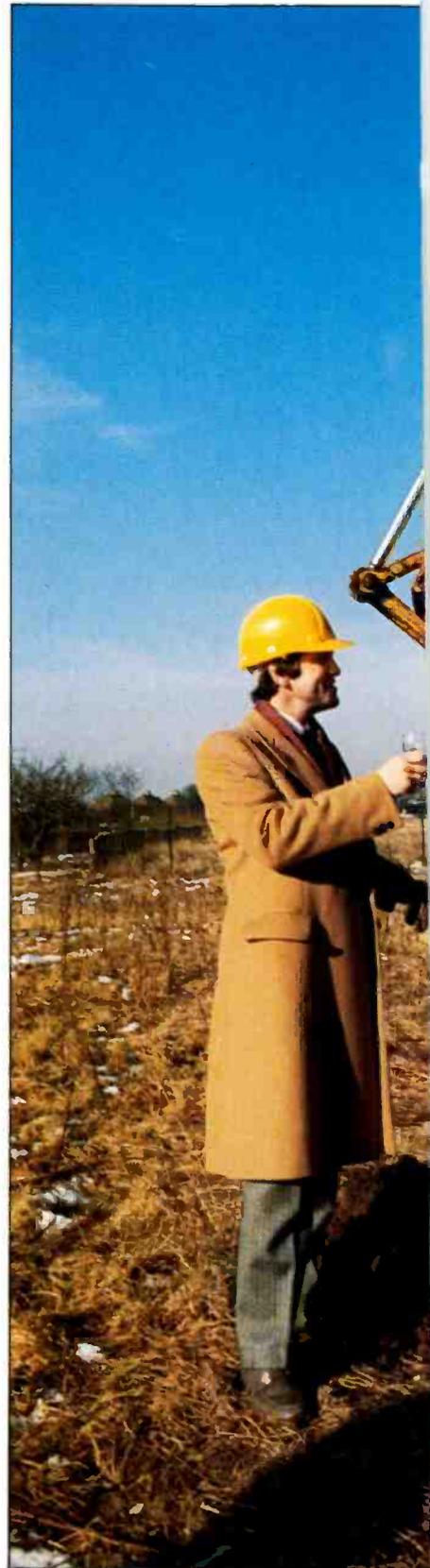
June 1986 Planning begins for the sale of on-air spot advertising – the station's revenue. Sales Manager appointed.

July 1986 Sales team recruited. Programme controller takes up his post. Programme scheduling and full staff recruitment begins.

August 1986 Segensworth studios completed. Ocean Sound start to 'go public', with promotional and advertising campaigns.

September 1986 Staff move into new complex for training and testing of equipment. Radio station launch begins.

October 1986 On Air.



SOUTH ELEVATION

RADIO IN TAVISTOCK – AN EXPERIMENT

Can a community of only 10,000 people really support its own commercial radio service?

In the United States it could be possible. But in a Victorian market town on the edge of Dartmoor the answer does not come quite so clearly. Tavistock (home of Sir Francis Drake in the 16th century) has had its own radio service for 30 hours a week since October 1985.

Radio in Tavistock is an outstation of Plymouth Sound. Although transmitting on VHF only, it is reaching about 30% of the population each week and gives every appearance of growing. A staff of four – morning presenter, newsman, saleswoman and station assistant – have all become well known to both the business community and listeners for their local information service.

The basic 30-second rate of just £4 has encouraged many new advertisers to radio – and a large number of existing clients of Plymouth Sound were quick to spot the additional potential of the new station. A series of promotional events such as a Dickensian late-night shopping evening at Christmas, a free 'fun day' for children in the town hall, a summer dance and a Keep Tavistock Tidy Day have all raised the station profile, so it has become commonplace for the townsfolk to say 'what on earth did we do before you came?'

The 7 a.m. to 10 a.m. breakfast show, with its rich mix of easy listening music and local news, has become required listening in the town. Between 10 a.m. and 4 p.m. Plymouth Sound provides the sustaining service. From 4 p.m. until 6 p.m. programming is designed to appeal to children leaving school and also young housewives and is attracting the younger audience.

With a mid-morning music programme on Saturdays and Sundays between 9 a.m. and noon there has been a real attempt to service all sections of the community. As an added bonus, the VHF transmitter has also meant much improved reception for Plymouth Sound's programming from 6 p.m.

through the night to 6 a.m.

But can it survive long enough to build the revenue needed to make it profitable? 'That is difficult to say until we have given it a fair trial,' said Managing Director Bob Hussell. 'The revenue is growing rapidly and we are containing costs.'

'Whatever happens though, it does seem to prove that the concept is right. If small is beautiful we could say that "tiny is terrific!"'



SO WHERE DOES EVERYTHING COME FROM?

For a typical radio programme, the presenters in the studio have at their disposal many sources of news, information and material. These pages take a look at Radio Trent in Nottingham and where some of these programme elements originate.

On Air Studio. The studio is designed around the presenter to enable him easily to operate and control all the different programming elements.



Reception. Receptionist Jenny Miles is the major point of contact for many listeners ringing or bringing in record requests, 'what's on' information and other details.



Nottingham's Royal Centre. One of several Major artistic venues in the region. Radio Trent's purpose-built studio base in the complex is used for live and recorded concerts; and for reviewing the wide range of performance and interviewing guests attracted by the centre's world class facilities.



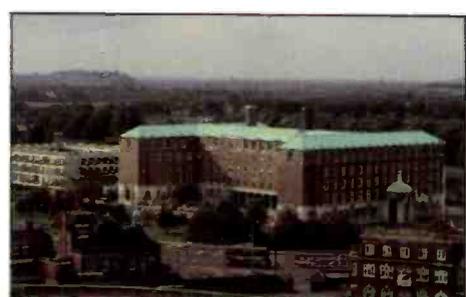
Careline. An award-winning team of eight people working from Nottingham's Council for Voluntary Service. They broadcast live from their offices on issues of community concern three times daily and, during the course of a year, take 10,000 phone calls in response.



Sport. Sports Editor Martin Johnson at Trent Bridge, Nottingham's Test Match cricket ground – just one of several top class sporting facilities from which the station broadcasts.



Newsroom. News Editor Dave Newman leads a team responsible for daily providing over 30 news bulletins, two sports bulletins and farming, financial and Parliamentary reports.



Nottinghamshire County Council Headquarters. Radio Trent has studio facilities just off the council chamber, which journalists use to broadcast reports and interviews from the seat of local government.



Police. Chief Inspector Bob Thompson broadcasts live from the Nottinghamshire Police Headquarters Control Room, seeking help and information or giving regular advice on crime prevention.



Weather. Tony Metcalfe, the duty senior forecaster, prepares regular weather bulletins at the Meteorological Offices' regional centre at Watnall, just outside Nottingham.



Advertisements. Traffic clerks Joanne Heaven and Bernie Yorston prepare advertising schedules by computer for passing on to the 'on-air' presenter, who will play-out the 'commercials'.



Outside Broadcasts. Radio Trent has two radio cars as well as hand-portable radio equipment, enabling it to cover events and news stories throughout its transmission area. Here reporter Sarah Onions interviews passers-by in Nottingham's historic market square under the watchful eye of engineer Dave West.



Holme Pierrepont. The National Water Sports Centre just outside Nottingham, site of the 1986 World Rowing Championships and potential host for the 1992 Olympics. In addition to its own local coverage, Radio Trent provides broadcasting facilities for the rest of the Independent Radio network and foreign commercial radio organisations.



Leicester Sound. Radio Trent's sister station in Leicester acts as a major news and information source with line, telex and computer connections.



Record Library. Over 20,000 albums and 10,000 singles provide the music for the station, all looked after by Librarian Jane Morrell.



Phone-ins. Secretary Alyson Brown operates a phone-in switchboard during the course of a programme.

DOING THE SPLITS

Usually Independent Radio stations broadcast the same programming on both their FM and AM frequencies. However, the Home Office has permitted, for a limited period, six experiments to be run where stations may put out different services on FM and AM: split frequency broadcasting, as it is called.

Leicester Sound has been able to increase its programming specifically for the Asian community from five to seven hours, and from two to three days a week. Scheduling these programmes on AM has enabled the much-requested fuller coverage of rock and disco music on FM.

Below
Leicester Sound's Asian programming team. Pictured left to right are presenters Chris Tailor and Deedar Bahra, producer Don Kotak and presenter Tochi Singh.



For Piccadilly Radio, in Manchester, the experiment provided the opportunity to cater for classical music enthusiasts. The station recorded three Hallé Orchestra concerts during its 1986 Promenade Season.

Material in the Hallé programme informed concert-goers of the broadcasts. The audience at the 'Last Night of the Proms' was able to listen again to the concert 30 minutes after it had finished, while driving home from the Free Trade Hall in Manchester. Two more concerts were broadcast on sequential Sundays.

Every Sunday afternoon, between 2 p.m. and 5 p.m., during the Rugby League season, Viking Radio in Humberside split to present country music with Tex Milne on FM, whilst covering Rugby League, particularly Hull Football Club and Hull Kingston Rovers, on AM.

Below left
The culmination of the season! Viking Radio reporting on the 1986 Challenge Cup final, at Wembley, where Hull Kingston Rovers, disappointingly for supporters, lost by just one point.



GWR – covering Swindon, West Wiltshire and the Bristol area – does split programming on three separate days for different audience interests. On Thursday evenings between 9 p.m. and 10 p.m., folk music features on the AM service whilst *Worldwide's* music and interviews, primarily for the West Indian and Asian communities, is broadcast on FM. Between 6 p.m. and 9 p.m. on Saturdays 'golden oldies' records play juke-box style on AM with country music on the FM frequency. On Sundays, half an hour of farming news is broadcast on FM in the early afternoon. Later that evening, FM listeners can hear rock 'n roll at 8 p.m. or tune into the religious programme *Sunday P.M.* on AM.

Marcher Sound, the local station for Wrexham & Deeside, provides a service in Welsh for its listeners on the AM waveband each weekday evening at 6 p.m.

Capital Radio in London chose to create a new sound on FM between 10 a.m. and 10 p.m. every Sunday, coming together with AM for *The Network Chart Show*.

Tony Hale, Capital's Head of Music, explains the philosophy of the separate service – called CFM – that began on 4th May 1986: '... at a single stroke, the quality music market was for the first time given an outlet. No longer was the listener who was ready and able to buy good quality equipment forced to listen to a diet of Top 40, that might as well have been on AM only. All those compact discs of the acts you would love to be able to go and see at Wembley were once more within earshot.'

'And those disenfranchised radio listeners of the 60s will go for it. They are 20 years on from their first experience of radio ... and people call them yuppies. They are listeners ... and CFM 95.8 in super stereo in London is for them'.

Left
Sade (*above*) and Dire Straits (*below*) are typical of CFM's music style

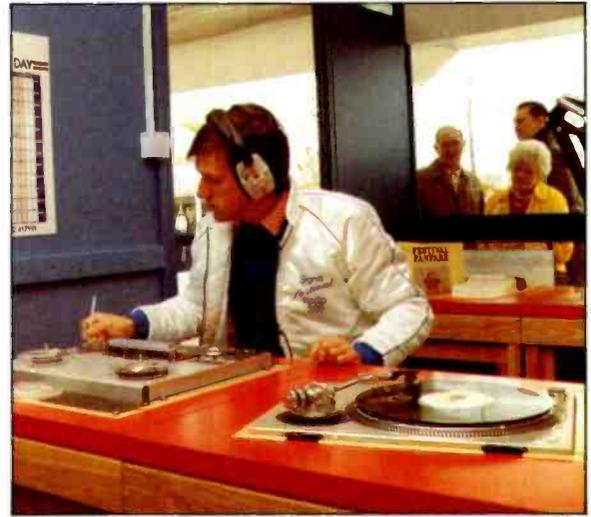
WORKING TOGETHER

An intrinsic part of its locality each Independent Local Radio station tends to be regarded by local authorities, local government, local industry and commerce as a focal point of the community. Collaboration and co-operation with external organisations, both local and national, is therefore an essential ingredient for a successful and dynamic radio system. This co-operation takes many forms including publicity for all kinds of activities from local jumble sales to information on educational courses. However, more adventurous initiatives are becoming commonplace, whether they be educational, informative or purely entertainment.

Radio Clyde produced a series of plays in association with the Health Education Council which dealt with a variety of social issues. These were heard throughout Independent Radio and won actor Bill Paterson a Scottish Television and Radio Industries Club award for his role as father of a heroin addict in *Flowers in the*

Sky. 1986, designated National Industry year, spawned numerous collaborative ventures between local stations and local industry.

Co-funding is a relatively new development in British radio, which allows, under certain conditions, a commercial organisation to help to finance specific types of programmes. While the editorial control remains firmly in the hands of the broadcasters, co-funding allows greater scope in the staging and coverage of local and national events, as well as ambitious and prestigious programme projects.



Above Signal Radio and Central Television share facilities to provide a special radio service for visitors to the 1986 National Garden Festival in Stoke-on-Trent. Picture shows presenter Roy Leonard at work in the purpose-built 'Festival Radio' studio.



Above left Her Majesty the Queen's visit was a special day for the people of Gloucester. Severn Sound's extensive outside broadcast coverage of the day's events was made possible through collaboration with a national firm of accountants.

Left The dancers of the New Orleans Marching Band. Just one of the many events which take place during Capital Radio's annual Music Festival, the Jazz Parade was staged, as previously, with an electronic equipment manufacturer.



Above God Rest Ye Merry Gentlemen - BRMB presenters with Rustie Lee in full song during the station's annual open-air Christmas Carol Concert in Birmingham. This event co-funded by a menswear outfitters.

Right An all-merseyside FA Cup Final - Liverpool versus Everton - with local station Radio City's outside broadcast unit at Wembley stadium. The station's soccer coverage was funded by a daily national newspaper.



INDUSTRY MATTERS

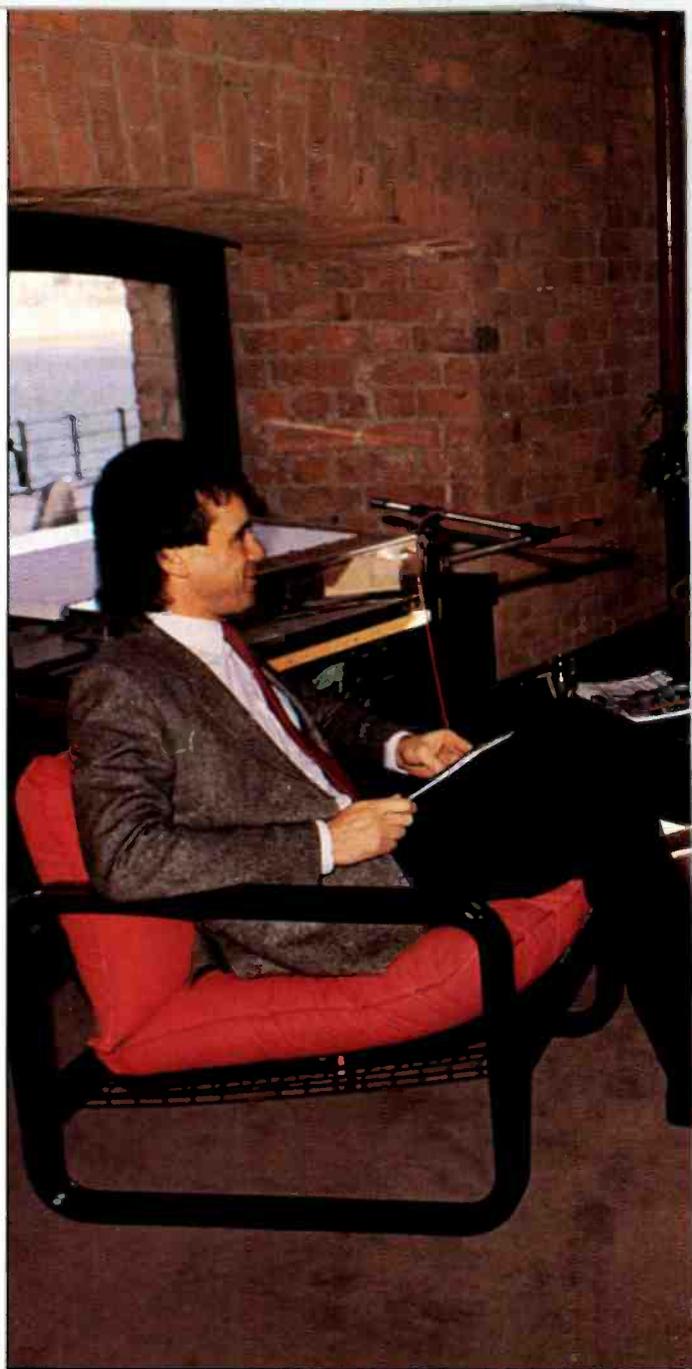
Radio is an industry. Independent Radio stations earn their income to finance the programming – such as news, information, sport, music and entertainment – only from advertising.

The Radio Marketing Bureau (RMB) has been in existence since February 1983 to promote the benefits of Independent Radio. RMB promotional activities are extensive and diverse. They include running advertising campaigns about radio, organising conferences for advertisers and developing training schemes in the use of radio for commercial producers, as well as arranging surveys and publishing audience listening figures.

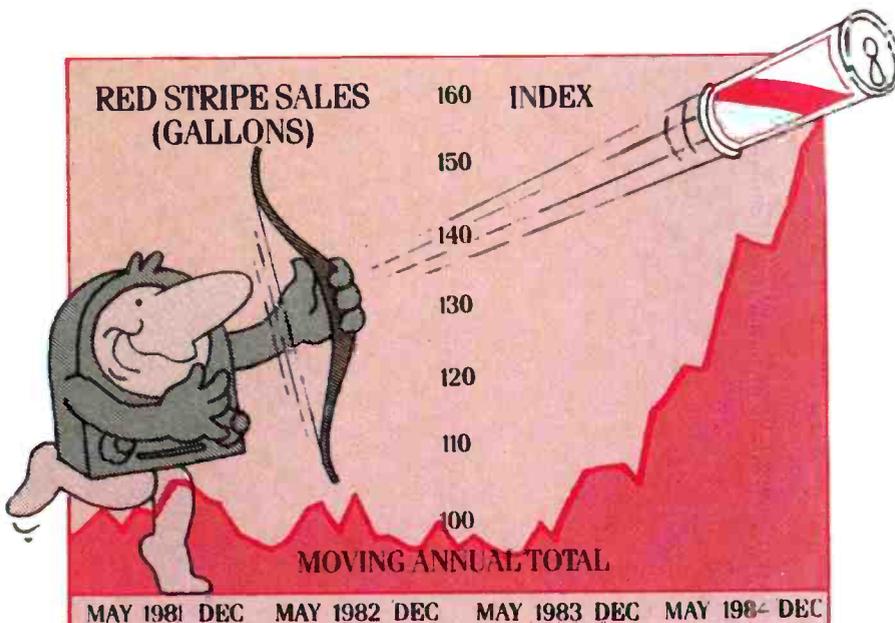
The RMB has built up a library of useful publications to help advertising agencies plan campaigns and buy radio time effectively for their clients. Individual planning aids, or a fact-pack containing the full set, are part of the free service provided to advertisers or their agencies. For example, such opportunities brought radio to the attention of a major lager manufacturer, previously well known for its cider. Between 1980 and 1983, its lager sales

had fallen to 10% below the 1980 levels, despite sales promotions and poster advertisements. A test advertising campaign, using radio alone, was mounted in the Birmingham area. On the mere strength of an impending campaign on BRMB, super-markets, off-licences and other outlets – old and new – doubled the order of the lager for the area. With the campaign, sales also doubled and continued to increase after it had ended. When surveyed, an outstanding 50% of this particular lager's drinkers had heard the radio advertising. The manufacturers booked further radio advertising. With just the addition of Capital Radio in London, GWR in Bristol (then called Radio West) and Southern Sound in Brighton, by the end of 1984 sales of this lager were 50% up on the previous year. In 1985, the radio advertising was extended to more ILR stations and sales continued to soar.

This is just one of many advertisers who have proved that the combination of a good product, sound marketing, and good commercials on the powerful advertising medium of radio is highly effective.



Below
How radio added
another string to the
cider maker's bow.





Hereford Radio ran a series looking at specific industries based in and around the Peterborough area. Views and opinions were taken from all sections of a company. And not all were big concerns – one programme featured a man who had set up his own glass business. Again a competition was built into the series, which was co-funded with the local firm Geest of Spalding. For the Northampton area, Hereford produced 52 10-minute features on local industry and enterprise, co-funded with British Timken.

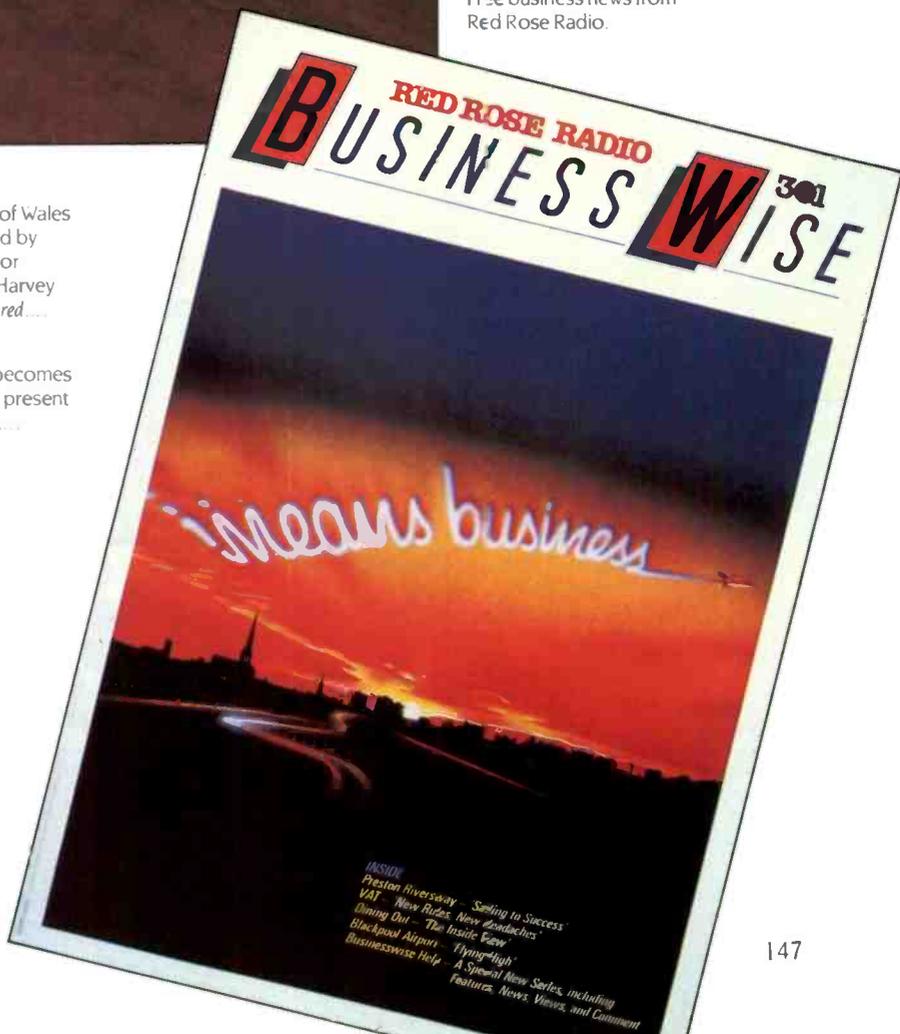
The Industry Year theme was taken up in regular programming. Swansea Sound's Roger Warren Evans has been responsible for producing and presenting daily and weekly business affairs programmes for the past six years. Radio 210 in Reading runs a weekly *Business Programme*. Some stations, such as Southern Sound based in Brighton and Red Rose Radio in Lancashire, produce their own free business news or business magazine handout.

Below
Free business news from Red Rose Radio.

Independent Radio also covers industry and business affairs in its broadcast output. With 1986 designated as Industry Year, this was brought into focus with some special programming. Radio City in Liverpool, for example, produced a seven-part programme entitled *Nothing Ventured...*, presented by actress and director of several companies Joanna Lumley. Made in association with the Merseyside Development Corporation, English Estates and the Enterprise Allowance Scheme, fact-packs were available with follow-up information and a special business competition was run alongside the programme. In an exclusive interview, HRH The Prince of Wales talked about his concern over youth unemployment and the work of his own Prince's Trust in helping young people set up in business for themselves.

Above
HRH The Prince of Wales being interviewed by Radio City's senior producer Brian Harvey for *Nothing Ventured...*

Left
Joanna Lumley becomes a 'City Slicker' to present *Nothing Ventured...*



DOWNTOWN RADIO – 'THE ELECTRONIC GOSSIP'

Downtown Radio, an essential part of community life in Northern Ireland for over a decade, is now poised to expand its service across the province.

The station broadcasts within a self-contained region that can be compared to a large market-place. Downtown is regarded as the electronic gossip keeping people informed throughout the day and night.

In addition to its main programme presenters, who are household names, Downtown has specialists providing hours

of musical enjoyment, catering for all tastes. Leisure interests are well represented and there are a variety of arts programmes including a regular focus on the theatre.

News coverage has played a major part in the station's success. In an area which hits the headlines daily, there is an obvious need for comprehensive coverage. The energetic team of journalists has built a reputation for fast and accurate reporting.

Downtown's purpose-built outside broadcast vehicle can

be seen regularly on the roads of Northern Ireland bringing the personalities and the programmes to the public. The unit visits sporting venues and the station takes an active interest in sponsoring and covering both major and minor events. This is an important factor in a province with a surfeit of world champions and a fervently supported international football team.

The company is fully involved in the local entertainment business, providing a broad range of shows. It is proud of its lead in helping restore some sense of normality to the province.

Shortly, when the station expands to cover all of Northern Ireland, new listeners from the North and North-West will be able to join the audience who have made Downtown their most listened-to station, since its birth ten years ago.

Downtown's programming style will continue to be based on a formula reflecting the changing needs of the area. In the most recent survey, commissioned by the IBA, 72% said that Downtown 'made them feel part of the community'. Another even more recent survey gives Downtown the highest weekly 'reach' throughout Independent Radio. This, as the station grows, speaks for itself.

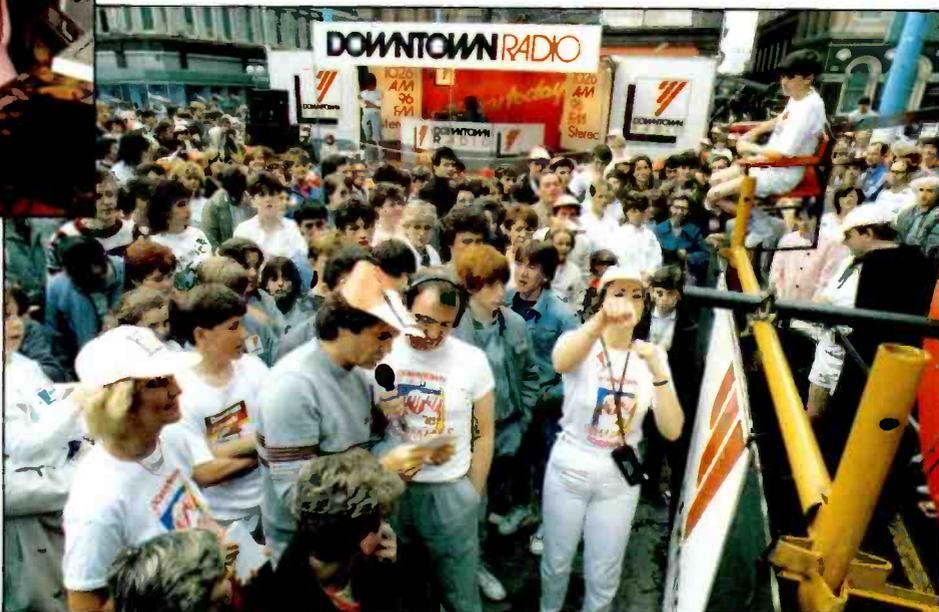
Right
World Champion Joey Dunlop in full flight on the Downtown bike, during the Isle of Man T.T.

Below
Downtown Radio journalist Ken Johnston talks to the Duke of Edinburgh, on a visit to an Irish Regiment in Germany.

Below
And there's more... on Downtown Radio, as Irish comedian Jimmy Cricket might aptly say, using his famous catchphrase, on morning presenter Lynda Jayne's programme.



Right
The outside broadcast vehicle 'doing a roadshow' in the Corn Market, Belfast.





Downtown
Radio

MONZA

Shell Oils

REGINA NGK

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TECHNICAL SERVICES

W

With each passing year, the technology of television becomes more complex and more sophisticated, but also, it is hoped, less obtrusive. The objective is to ensure that viewers are totally unaware of any technical limitations to what they see on their screens.

For it is the programmes that matter – the technology should ensure that the pictures, whether from the local studio or from across the world, are sharp and clear and faithfully reproduced in colour, that the sound is not marred by crackles and distortions.

The IBA is responsible for building and operating all the transmitters for both Independent Television and Radio, allocates them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. The studios and other programme-making facilities are the responsibility of the companies.

Independent Broadcasting has reason to be proud of its many contributions to the advancement of broadcasting technology.

Left: The new presentation area at Scottish Television's Glasgow studios are part of a major three-year re-equipment of the company's technical facilities at a cost of £3.5m.

THE NEXT STEPS

Prepare for tomorrow by serving today – could well be the motto of Independent Broadcasting. For as we move towards the 1990s and the extra programme choice that will come from the Direct Broadcasting by Satellites (DBS) services, everything will be done to preserve and extend the established terrestrial television facilities of ITV and Channel 4.

During 1986 progress was made in setting-up a realistic framework for DBS to be implemented by about 1990 – with the first three DBS channels to be the responsibility of the IBA. It is planned to use the IBA-initiated and developed MAC

(multiplex analogue components) system of clear pictures and digital multiple (stereo) sound, with the possibility of utilising also the IBA's 'Enhanced' system of wide-screen, flicker-reduced, digitally-processed pictures.

But 1986 saw also a start on a major re-engineering of the existing ITV UHF transmitter network. Despite all the challenging and exciting work towards DBS, Independent Broadcasting will continue to depend, for many years to come, primarily on its excellent nationwide system of terrestrial 625-line UHF transmissions that now go out from more than 800

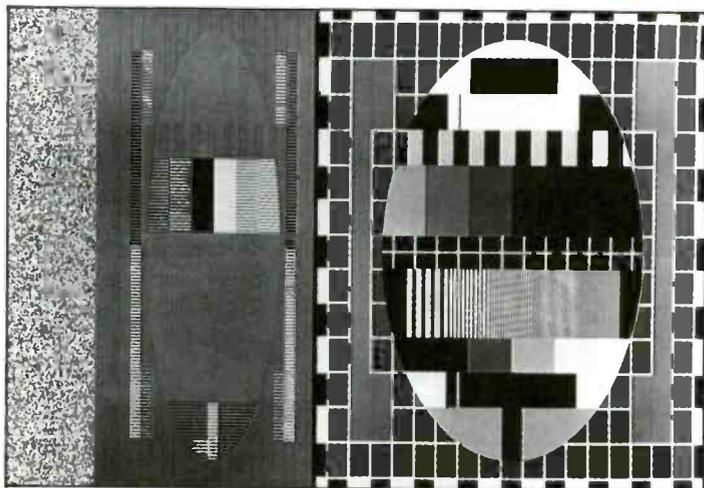
sites.

1987 will see Channel 4 – already available to over 99% of the population – reach complete parity with the ITV and BBC channels as the last 100 small local ITV relays built before 1982 are equipped also for this Channel. The Fourth Channel will thus have achieved in just over five years what took some 15 years or so to do for the other channels.

The studio, outside-broadcast and news-gathering facilities of the ITV companies, Channel 4 and the many independent production companies who contribute to the success of Channel 4 continue to be enlarged and updated. Increasing use is made of the latest digital technology, with its micro-miniaturisation of cameras and the marvels of mechanical as well as electronic ingenuity found in the portable tape-recorders used extensively in electronic news gathering (ENG), electronic field production (EFP), and electronic sports coverage.

Further progress has been made with the Oracle teletext service whose electronic magazines enjoy a circulation numbered in millions; as more than one-in-seven homes now have sets that enable them to 'consult the Oracle' – a system not only developed in the UK but one in which we continue to lead the world.

Below
Direct Broadcasting By Satellite (DBS) in three or four years time is likely to put many small 'dish' aerials on the viewers' homes to catch another three programme channels beamed down from a space satellite 22,300 miles above the equator.

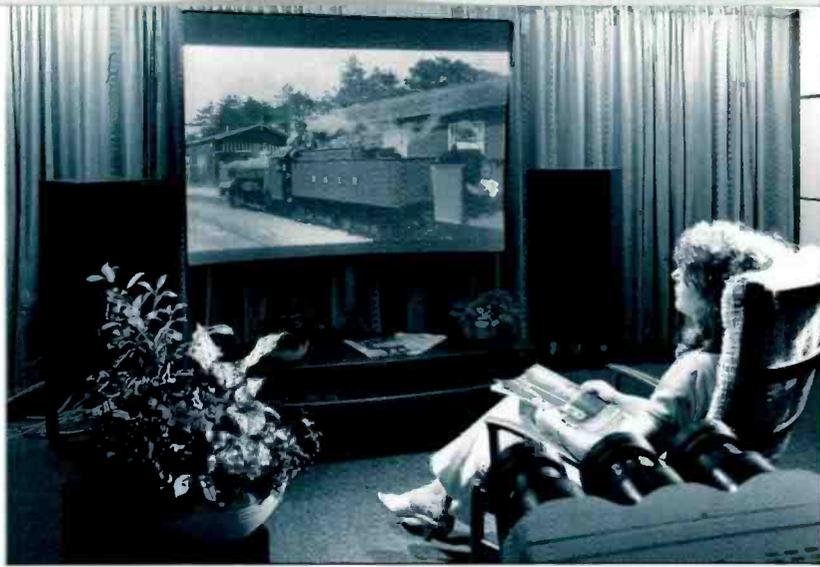


Left
How C-MAC pictures are actually transmitted. First the digital sound (shown as a speckled fuzz), then the separate colour information fairly heavily compressed and then the black-and-white detail in less compressed form. In practice, the TV receiver 'decodes' this information to provide an excellent colour picture and brilliant multi-channel stereo sound.

Right
A wide-screen picture transmitted by enhanced C-MAC, photographed directly from a TV monitor screen.

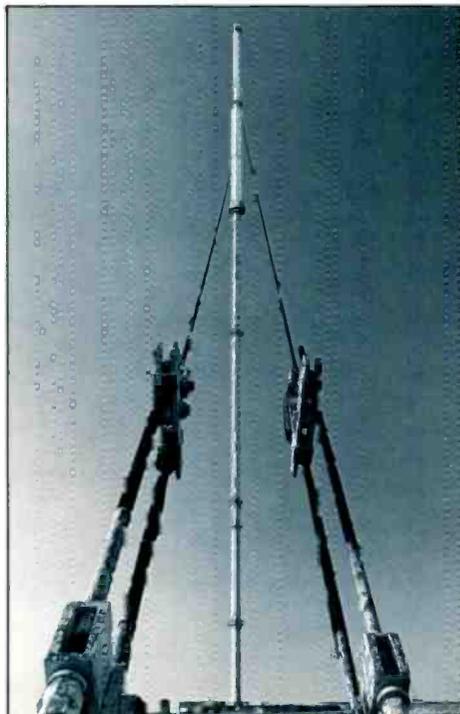


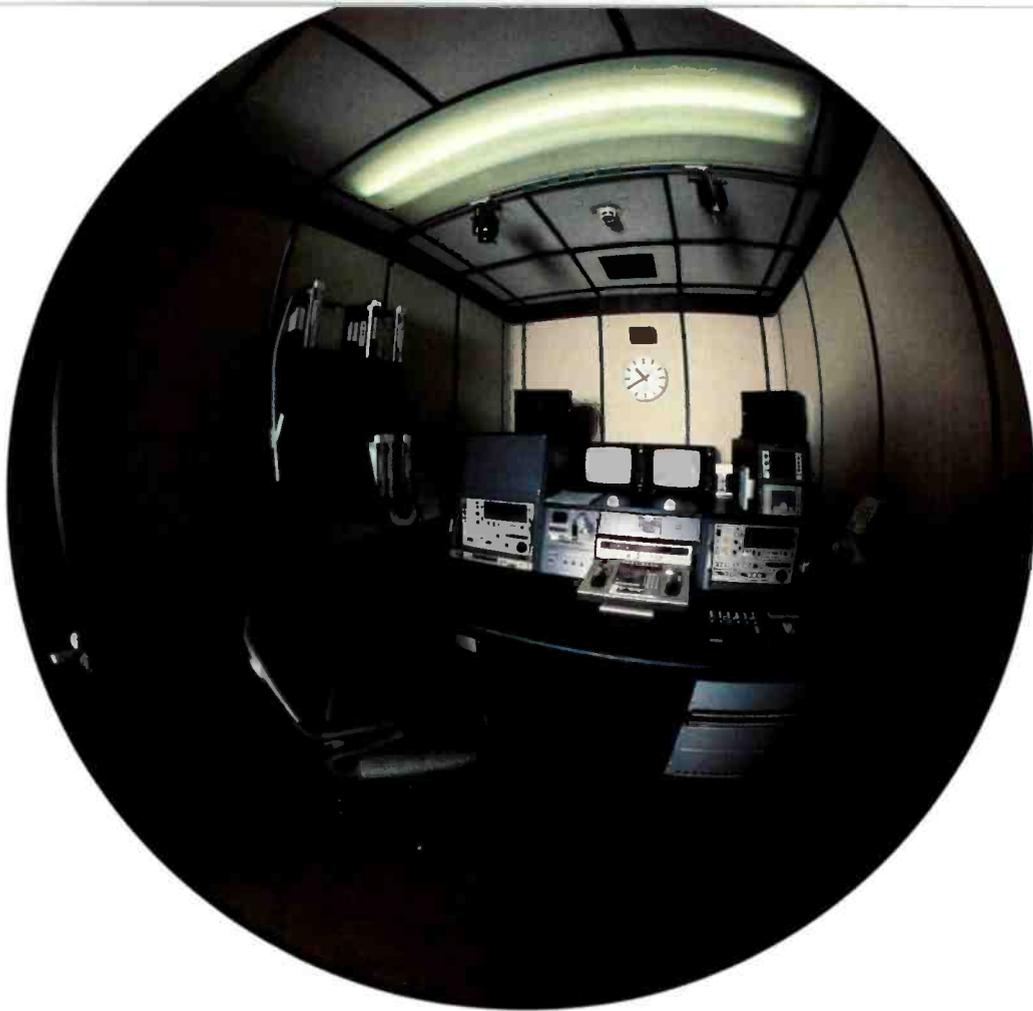
Right
Enhanced C-MAC allows
widescreen higher
definition television to
be transmitted over
direct broadcast
satellites and is
compatible with the
European DBS
transmission standards.
Here the image is being
projected on to a flat
screen.



Above
Oracle teletext – leading
the world.

Right
The UHF 625-line PAL
network of ITV and
Channel 4 transmitters is
expected to remain the
prime means of bringing
TV to over 99% of UK
homes for many years.
The IBA is to re-engineer
the ITV transmitters over
the next few years at a
cost of £40m.





BEHIND THE SCENES

Above
A fish-eye view of an ENG (Electronic News Gathering) editing booth at the Euston, London studios of Thames Television.

Below
A sound dubbing suite at Thames.

Right
An array of outside broadcast vehicles, housing control and transmission equipment, outside Westminster Abbey for the 1986 Royal Wedding.

Since the start of ITV in 1955, engineers of the IBA, the programme companies and industry have been continually engaged in extending and developing the building and automation of the transmitter networks with their tall masts and towers and their cabinets of advanced electronics, building, extending, refurbishing and re-equipping the studio and outside-broadcast facilities; and training and researching into yet further manifestations of 'new technology'.

In 1987 the final 100 low-power television relays, each

serving a few hundred people when built as three-channel stations before December 1981, will have the additional Channel 4 equipment installed. By the end of 1987 the coverage of Channel 4 will match that of ITV. For all four channels, entirely new local relays will continue to be built at a slower rate to fill in any remaining areas of poor reception, and IBA engineers will continue to provide technical advice and assistance to small local communities planning their own 'Self Help' installations.

During 1986 the IBA committed £11.5m for the first phase of the now necessary replacement of many of its original UHF colour transmitters that have been in continuous operation since they were built in 1969-71. In the first phase, to be completed by about 1990, 14 of the high-power transmitting stations will be replaced under a £7.5m. contract. The entire programme over the next 10 years will cost £40m, and underlines the IBA's faith in the continued vital importance of the present terrestrial system of bringing high-quality colour

pictures and sound to over 20 million homes in the UK.

During this decade, it is hoped to establish a nationwide system of three IBA DBS programme channels that will extend the choice of entertainment, sports and news still further, backed by the expertise and know-how of British television, from a space satellite 22,300 miles above the Equator.



Within the studios of ITV, ITN, Channel 4 and the many independent production houses that contribute to the success of Channel 4, there is a continuous commitment to the latest technology. ITN has completed the computerisation of its three newsrooms,





representing the country's largest installation of TV newsroom computer systems. ITN is also a leader in its use of ingenious animated electronics graphics that enable the presenters to show the significance of statistical information in an easily digested form. ITN is also making use of an electronic stills store which



not only memorises many illustrations for immediate recall but includes the ability to present, crop and re-position the pictures with the aid of the latest digital electronics. Central Independent Television is using the latest automatic cameras in its refurbished West Midlands studio centre at Birmingham. LWT has completed the re-engineering of its master control room; and its Saturday sports programme uses a computer-controlled results service. Thames Television has been engaged in replacing its telecine area from which film material is transferred onto VTR tape prior to transmission. The company is



Left and below Studio 'C' control room and vision mixing desk at Scottish Television, with a view of the central apparatus room.

also using a completely new electronics graphics area based on electronic stills stores and electronic caption generators. Several years' work has gone into Scottish Television's new 'Presentation Area' and the refurbishing of the main 'central technical area' where a complex new Probel assignment matrix provides the company with the means to route any of up to 80 vision and audio sources to any of 104 destinations including studios, VTR and ENG editing suites, sound dubbing suites, monitoring and transmission areas.

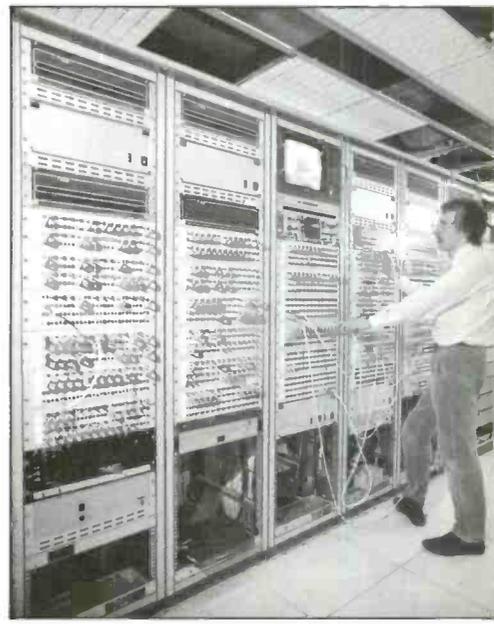
It all adds up to giving the programme-maker more flexibility and more scope. The new apparatus is capable of being extended to provide a full stereo sound capability if, as seems likely, this will soon be a feature of British television – both on DBS and on the standard terrestrial network.

Similarly looking ahead, IBA and ITCA engineers have been much concerned in recent months with the question of how and when new systems of high-definition television (HDTV), capable of providing clear, steady wide-screen pictures, should be introduced as a broadcast service for improved reception both on existing receivers in the usual format or on special wide-screen receivers that will need to be produced at costs that the viewer can afford. Timing is crucial, for this is a debate that must extend far beyond the UK into the arena of international standardisation. Never an easy process but vitally important for the long-term future of television.

Above left Instant pictures from the world's most inaccessible regions can now be beamed back to ITN using the company's mobile satellite earth station. The dish is so compact it can be packed away and carried as excess baggage on aircraft for delivery to where the news is happening. This latest news technology opens up the world for the television viewer.

Left IBA engineers in protective clothing and face masks restoring cables damaged during a fire at an Independent Local Radio station.

Below The engineers of tomorrow see the television of tomorrow – three apprentices at Granada's TV centre in Manchester hear about satellite broadcasting from Senior Supervisory Engineer Gerry Coyne.

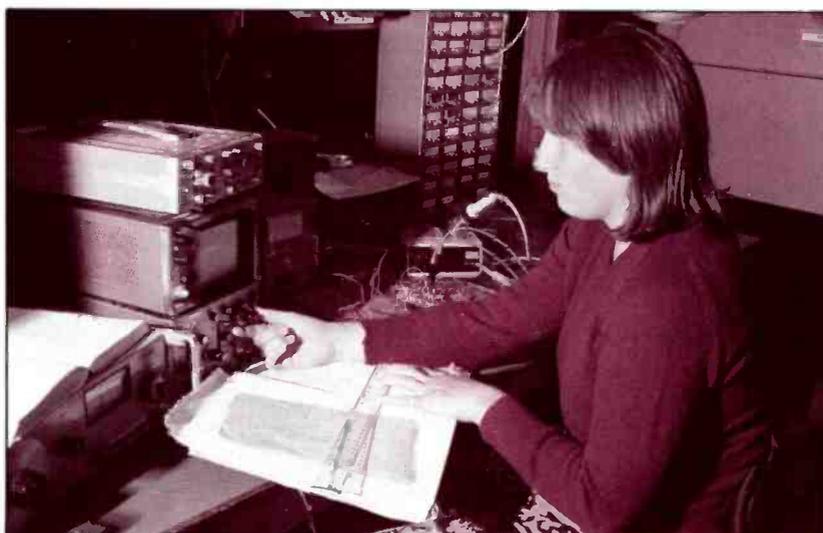




Left
Modern lightweight equipment enables TV news crews to move quickly to the scene of a story. Here, a local plane crash is recorded for Yorkshire Television's regional news magazine *Calendar*.

Below
LWT's presentation control room at its South Bank Television Centre, and a view of part of the main technical area.

Bottom
An engineer at work in the IBA's video and colour laboratory at Crawley Court near Winchester.



THE 'GRAMMAR' OF TV

Every profession and industry develops its own arcane 'jargon' that distances it from those not initiated into its mysteries.

Television is no exception. Even the most ardent viewers, on entering the studios, will be baffled and confused by what they hear and see. For there is a secret language and grammar of television.

Can you recognise a cut from a mix? Did you spot that 50/50 two shot? Or countdown

the VTR insert? Can you tell chroma keying from a cyclorama? Or expect to find a 'dolly' on page 3? If you heard someone being asked to 'whip pan' or 'strike a set' would you rush to consult the IBA Code of Violence? Look in the kitchen for a pan or a roller caption? Or think an A-B mix is a crossword clue, or RGB a branch of the KGB?

In the studios the vocabulary is in total unique to TV but

Below

Recording an episode of Yorkshire Television's *Emmerdale Farm*, the cameramen hear their 'shots' called over their 'cans' (headphones) as they manoeuvre the cameras on pedestal 'dollies'. Suspended above the actors' heads, just out of the cameras' view, are the 'boom' microphones.

liberally salted with words borrowed from all the arts and sciences – from the stage, the cinema, electronics, computer sciences and information technology.

A language closely attuned to team co-operation and split-second decisions between the studio floor, the production team in the control suite and the technologists in the technical area, the post-production editing suites and the extremely



complex digital 'special effects' and computer graphics equipment.

In the production suite will be the producer/director; the PA (production assistant); the lighting director aided by his computerised lighting system that stores electronically the many different lighting 'plots' needed during a production and carefully set up in advance; and the vision mixer, who effects the many changes of pictures derived from different cameras or other sources including caption generators and slide scanners (or increasingly the electronic stills stores that provide immediate access to graphics and photographs kept in digitalised form).

The sound director is there to balance and control the sound picked up by the many different microphones used in elaborate productions, or from pre-recorded tape or disc.

Studio cameras are mounted on pedestals, cranes and dollies and can be moved to secure the 'shot' demanded over the 'talk-back' communication system that links together the entire team, aided perhaps by a 'shot box' which allows the cameraman to change rapidly to pre-arranged settings. The cameras themselves are increasingly under microprocessor control that dramatically cut down the time taken to set up correctly and adjust the camera as well as providing a growing number of automatic facilities. But the human skills of cameramen and production team remain vital – it is 'computer-assisted' rather than 'computer-controlled'.

If asked by the producer to provide a '50/50 two shot', the cameraman will include two people in shot with equal emphasis on each. In news and current affairs programmes there may be only a single camera used, with the questions and answers shot separately together with some 'noddies' in which the interviewer or interviewee nods in agreement with or understanding of what the other is saying.

'Electronic scenery' is less common in television than the many overlays of film production. But TV has its own electronic trickery of 'chroma keying' – also called colour separation overlay (CSO). This system requires the action to be performed against a blank

background of one particular colour (often blue). Clever electronics then automatically switch to another picture source whenever the camera is scanning the blank background colour. The second 'source' could be providing a still or moving picture of say a London street. When done skilfully, the actors are magically transferred out of the studio. A few entire productions have depended on such 'electronic scenery' which can include clever animation sequences, but generally producers prefer to work with real backgrounds with electronic field production. You will still hear lively arguments on the virtues of 'film versus electronics' – a debate with is gradually being won by electronics but with continued devotion to the traditions of film making.

A less complex way of forming backgrounds is the 'cyclorama', a shallow U-shaped construction in plywood or canvas, with a height of perhaps 15 ft and some 20 to 60 ft or more long. By careful lighting, suitable backgrounds and moving patterns can be formed, or if the 'cyc' and floor are of similar tones it is possible to achieve an illusion of infinite space.

News rooms are increasingly influenced by computerised 'information technology' to speed the processing and assembly of news items, and make them more readily understandable.

New problems will face the TV production team as stereo sound becomes established. Stereo is easily achieved for

straightforward opera, orchestral performances, etc, where the camera tends to be in the 'auditorium'. But it does pose problems where the camera angles are, as in drama productions, constantly being changed. The cinema tends to resort to another little bit of trickery. Even for wide-screen stereo sound production, the dialogue is usually recorded in 'mono' with off-centre sound effects dubbed in later to give the illusion of stereo. This overcomes the problem of the speech appearing to pop out from different directions and becoming more difficult to follow. With the smaller screens of TV, it seems likely that most dialogue will continue to come from the centre of the screen even when stereo productions become the norm.

But there is space here only for the first elementary lesson in the language and grammar of TV production. No room for the 'rostrum camera' which gives an illusion of movement from still photographs by selecting parts of the picture, zooming in and out or panning (moving the camera round in the horizontal plane) or the whole series of special script abbreviations such as OOV (out of vision). While in the radio studios the talk may be of wearing cans, flying edits, pot cutting or carting up.



Above, Newscasters read their words using a 'teleprompter'. The script is wound through at the speed of the newscaster's voice by the teleprompter operator and appears as a reflection on specially angled glass in front of the camera's lens, visible only to the newscaster. The operator is also able to make last-minute corrections to the script. ITN



MOVING TOWARDS BETTER SOUND

It is now 67 years since the first of a regular series of programmes were broadcast from station 'PCGG' in The Hague on 6th November 1919. These were organised by a Dutch entrepreneur, 35-year-old Hanso Steringa Idzerda, who built his own experimental transmitter after obtaining the first licence to transmit music and voice. His 'Hague Concerts' continued until October 1924. In June 1920 he introduced special concerts for English listeners, invited subscriptions and was also sponsored for a time by the *Daily Mail*. His main object was to provide a market for the radio receivers he had begun to manufacture.

His transmissions went out on 670 metres, nowadays part of the gap between the medium- and long-wave bands. Surprisingly he used a form of frequency modulation although all subsequent MW and LW stations have used amplitude modulation (AM).

The early enthusiasts who listened to PCGG mostly wore headphones, and were thrilled to hear music plucked as if by magic from the air. They worried not at all about the actual quality of the sounds they strained to hear.

How different today! By tuning to VHF/FM stereo broadcasts, listeners with good equipment and aerials can enjoy a standard of noise-free and full-fidelity reception that would have astonished the pioneers.

But not all is perfection. By comparison, modern-day medium-wave transmissions are tightly squeezed into overcrowded frequencies, are subject to night-time interference from distant stations on the same or adjacent channels, and are marred too often by local man-made electrical interference. By international agreement, the higher audio frequencies above 5000Hz are mostly removed in Europe before transmission to permit the maximum number of stations to operate. The modest powers of the Independent Local Radio stations have to compete with the many super-power national and interna-

tional transmitters that blast their way through the jungle of night-time interference.

Broadcasters do their best to serve all listeners but strongly advise them where possible to use the VHF/FM band. But care is needed when choosing VHF/FM sets – not all of them are equally good at rejecting interference.

New techniques

By tuning to VHF/FM, listeners can usually enjoy some of the latest advances in audio technology. Several ILR stations now make regular use of the latest compact disc (CD) players as programme sources. Using a tiny laser beam, a CD player can reproduce the sound of the original performance with breathtaking fidelity. The CD is already regarded as one of the most significant breakthroughs in audio quality for many years. Only a little of the quality is lost in transmission though some loss is inevitable until we reach the era of broadcasting digitally.

Recently, the ILR stations have been making experimental use of a satellite stereo distribution system.

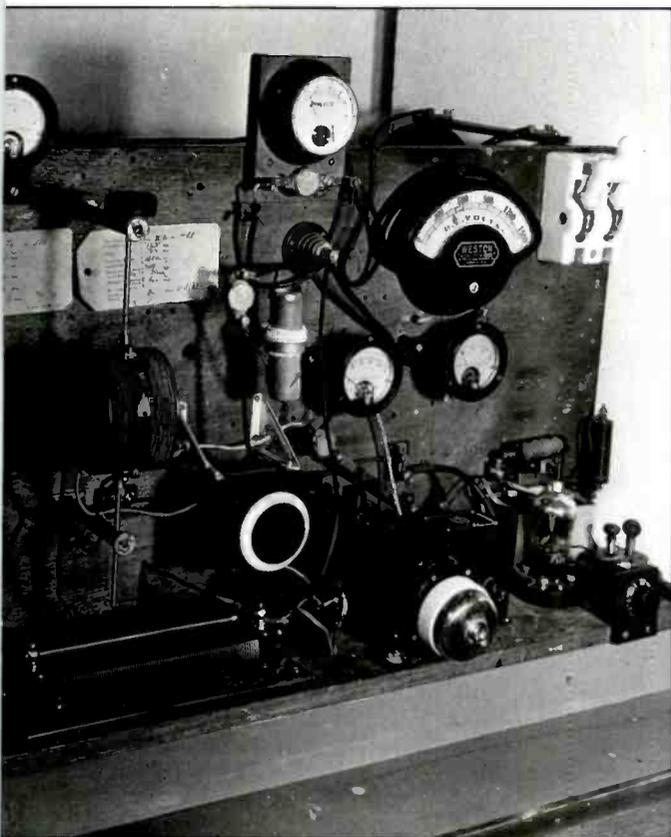
When extending Independent Radio to new areas, special attention is given to the VHF/FM stereo service. The discerning listeners have taken the hint, and already listen exclusively on VHF-FM.

Top left

The first transmitter ever built for broadcasting PCGG at The Hague, Holland. It is now housed in the Netherlands Post-museum at The Hague.

Bottom left

Compact disc players represent a significant breakthrough in sound quality. This one is housed in a small on-air studio at Capital Radio in London.



ADVERTISING

A

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.

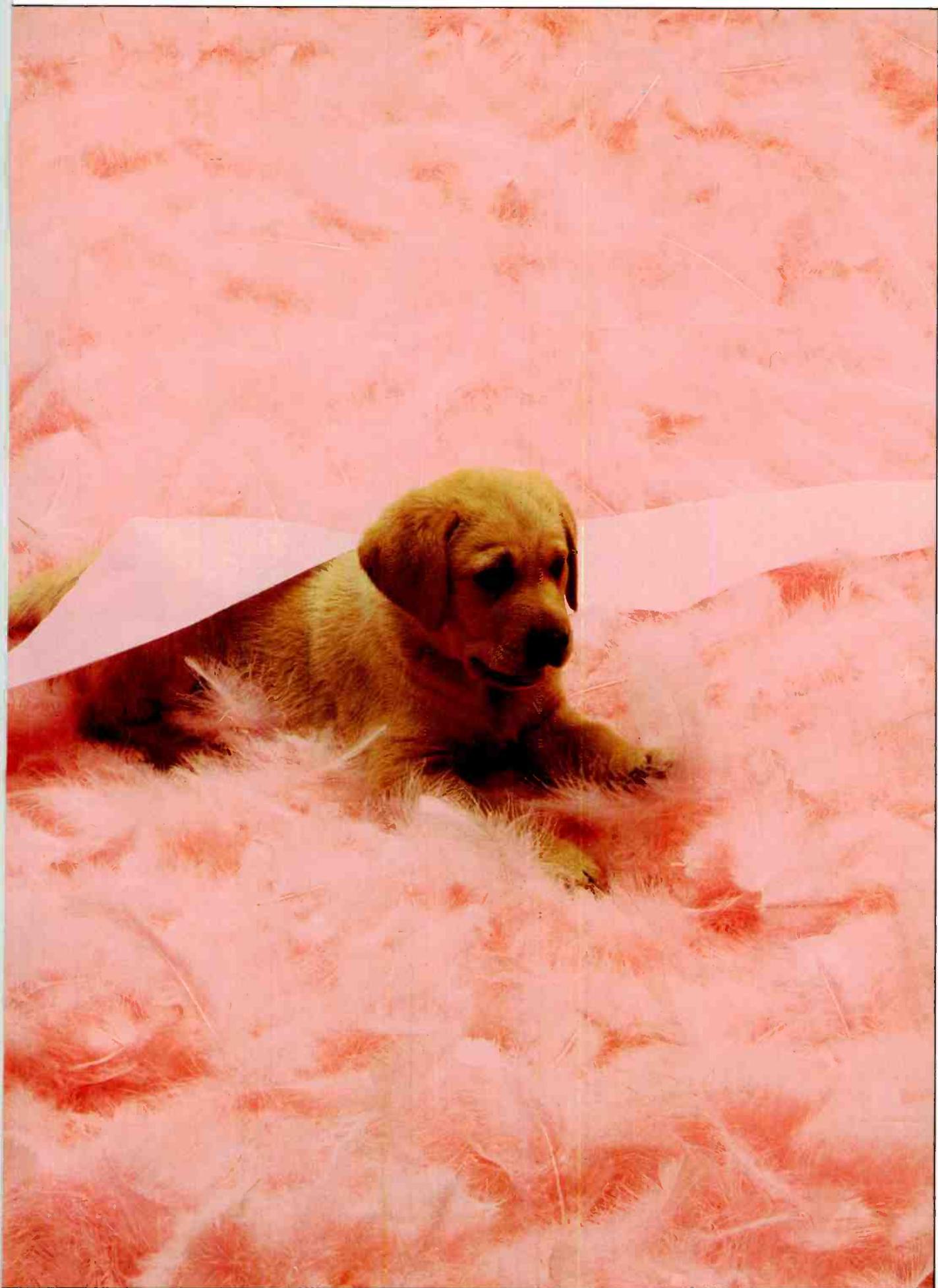
The revenue that is raised enables the ITV and ILR programme companies to provide quality programming for a large audience, with a proportion of this revenue passed on to the IBA to cover its costs in administering the system and broadcasting the services. No finance comes from the licence fee or any 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. In fact, the Authority is one of the country's official instruments of consumer protection.

TV commercials are made with great skill and expertise and not only serve to inform the public but also to amuse and entertain, as illustrated by the examples shown on the following pages.

Right Andrex: 'Feathers' (J. Walter Thompson)





The Amount of Advertising

On Independent Television an average of six minutes advertising is allowed per hour, over the day, with a normal maximum of seven minutes in any 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 allowed in any clock-hour.

Advice and Consultation

The Broadcasting Act 1981 is among the most powerful Acts of Parliament governing fair trade and consumer protection. It gives the IBA both the duty and the power to control standards and practices for advertising on television and radio. The IBA's Advertising control staff check advertisements with reference to the 'rule book' – *The IBA Code of Advertising Standards and Practice* and also frequently consult the following bodies: the Advertising Advisory Committee, which takes part in the periodic review of the IBA's Code and is composed of representatives of the advertising industry, medical and pharmaceutical interests and consumer interests; the Medical Advisory Panel, which is composed of distinguished consultants in a wide range of medical disciplines whose advice is sought in both drawing up the Code and on the presentation of individual advertisements where a health claim is made, before they are accepted for broadcasting; both these bodies are set up in accordance with the provisions of the Broadcasting Act 1981. The Advertising Liaison Committee was created in 1980 to allow matters of principle to be discussed concerning commercial relationships between ITV, Channel 4 and the advertising business.

In applying the Code the

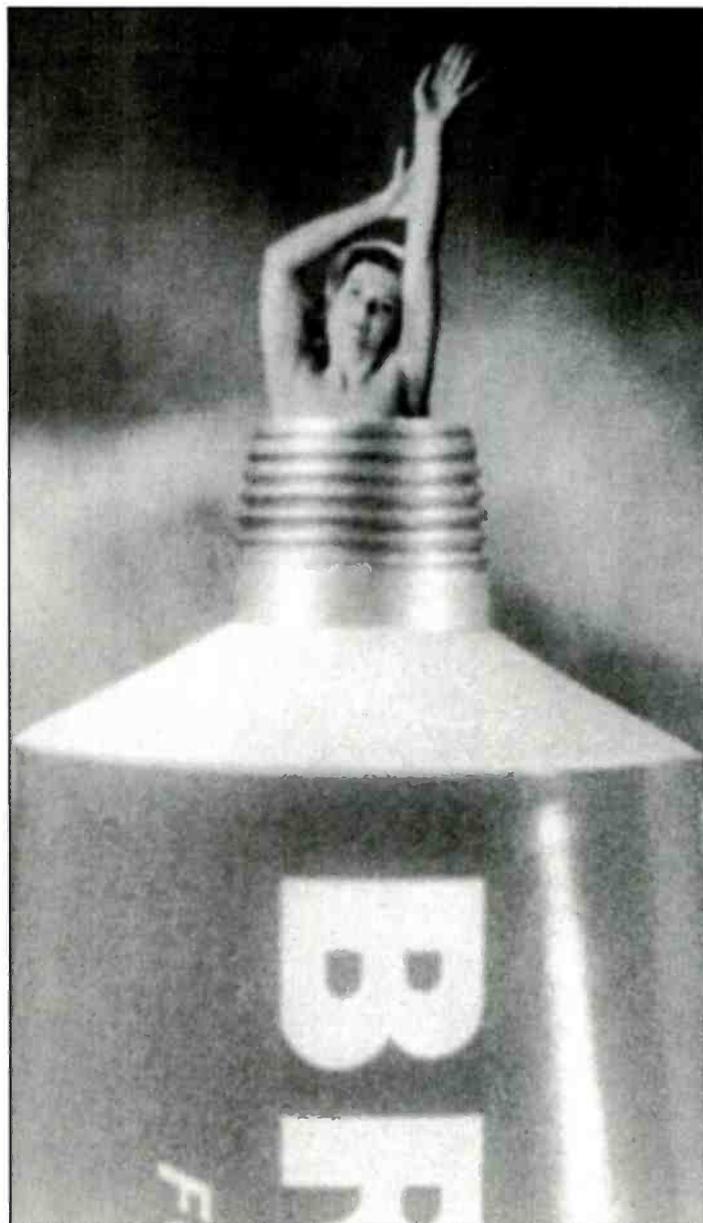
IBA's Advertising Control Division works in close co-operation with the Copy Clearance Secretariat set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA) and the Association of Independent Radio Contractors (AIRC). Together they examine over 18,000 scripts per annum, checking the substantiation for claims and discussing the overall impression that is given by an advertisement. About 80% of television scripts are passed as originally submitted. The remainder are returned for amendment and resubmission. The second check is a closed-circuit viewing of the finished film prior to transmission.

In radio advertising the IBA Advertising Control Division oversees the clearance of copy

through the ITCA/AIRC Copy Clearance Secretariat. Specialist staff at ILR companies are also authorised to clear local scripts, referring potentially controversial scripts and certain categories of advertising to the IBA or ITCA/AIRC.

Complaints and Comments

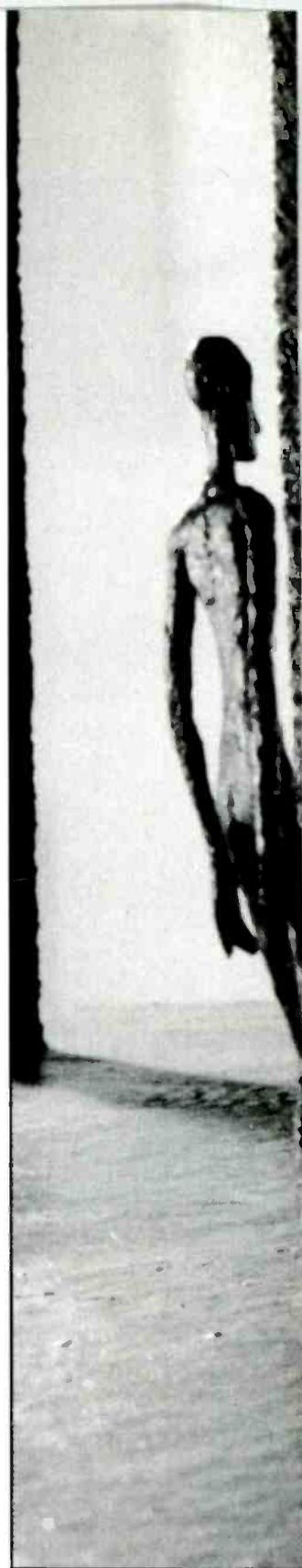
Members of the public are invited to comment on advertisements – about 1,500 letters or calls are received by the IBA each year, all of which receive personal replies. Placed in the context of a huge number of transmissions and a large viewing population there are very few complaints; many are personal views rather than breaches of the Code. Nevertheless, if the IBA does uphold a complaint, changes must be made to the advertisement.

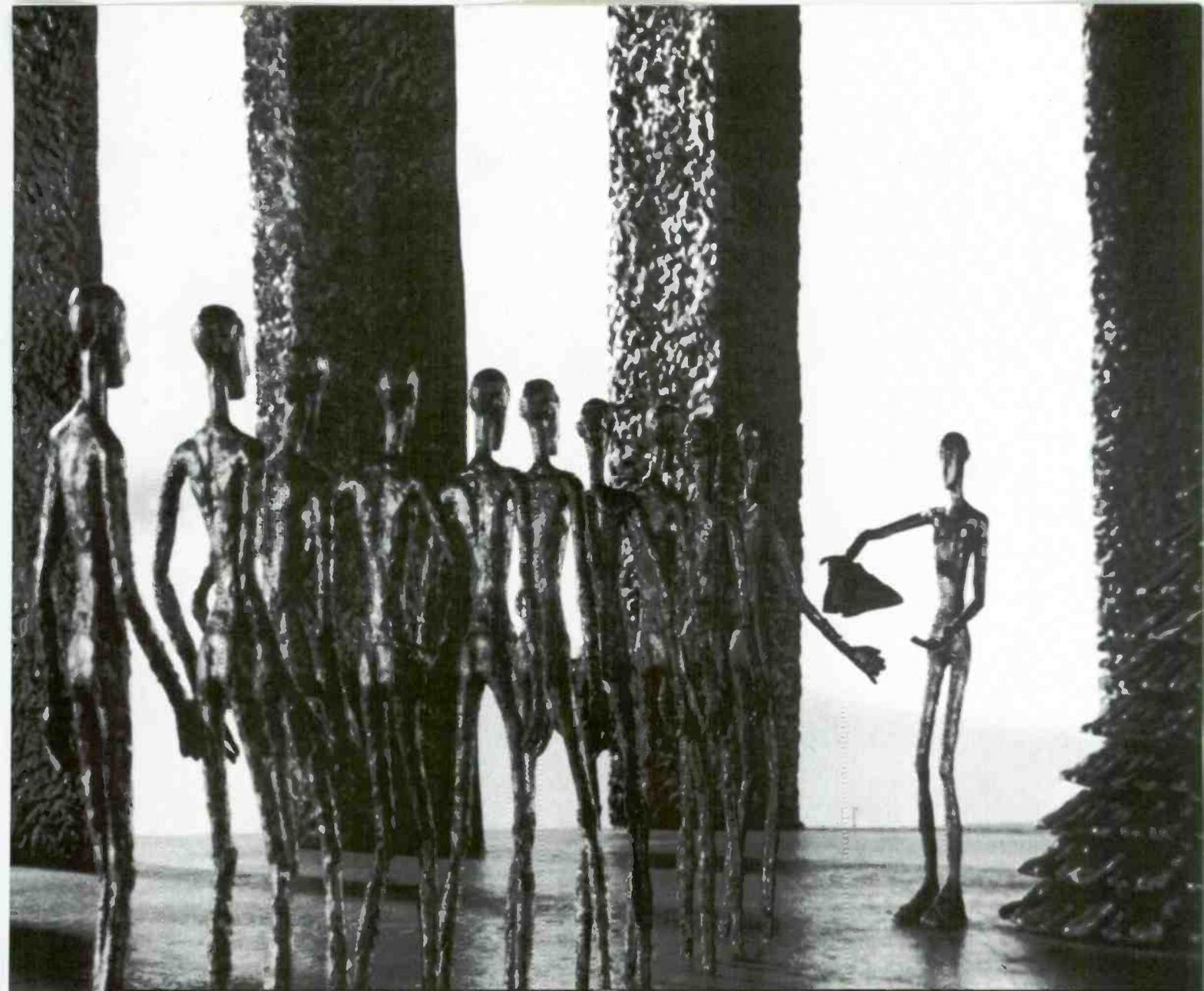


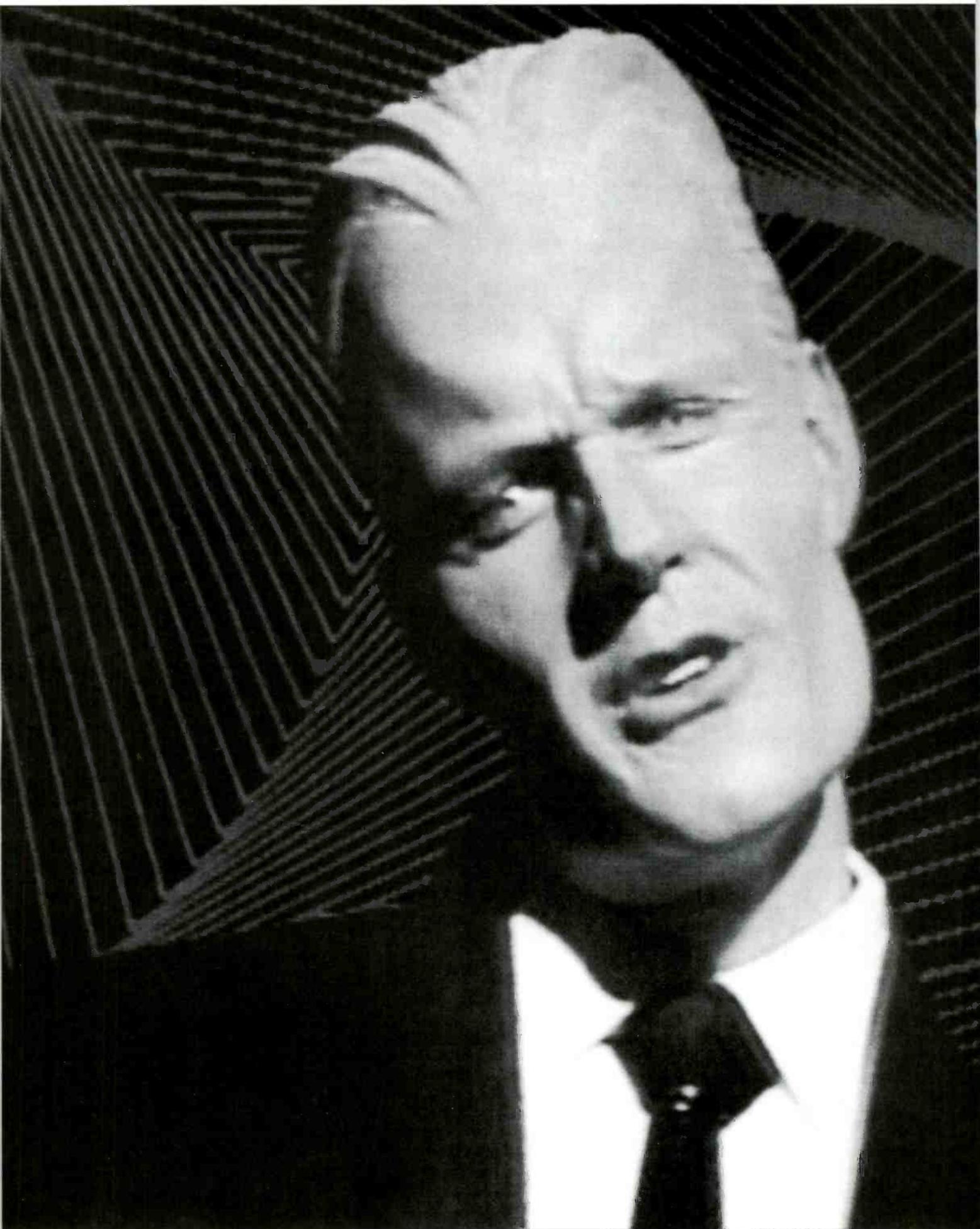
Above
The Royal Bank of
Scotland: 'Shoes'.
(Boase Massimi Pollitt)

Left
Brylcreem: 'Girl in Tube'.
(Grey)

Right
British Rail: 'Train Jam'.
(Saatchi & Saatchi
Compton)







Sponsorship

A fundamental principle of Independent Broadcasting is the complete separation of programmes and advertising. The British public are accustomed to public service broadcasting which is free from Governmental or commercial pressure. The subject matter of any programmes funded by a non-broadcaster must be of intrinsic interest or instructiveness and must not comprise an undue element of advertising. The IBA has published guidelines on programmes funded by non-broadcasters. Recently, funders of programmes have been allowed to advertise in and around programmes they fund provided that there is no link in content or style of the advertisement with the programme.

Oracle

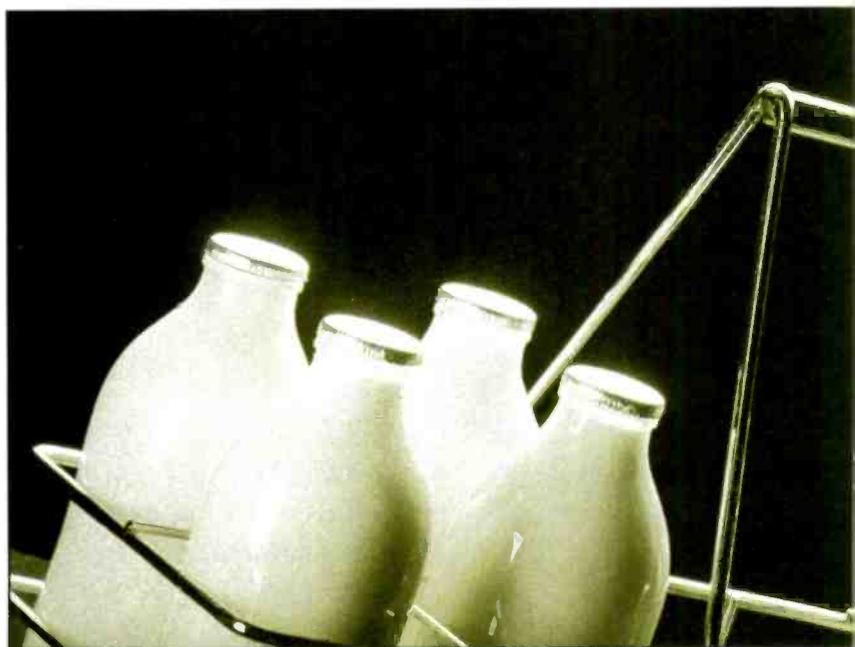
The Oracle teletext service is received in some three million homes, reaching an audience of over nine million viewers, and the number has been growing at a rate of over 70,000 per month. The advertiser on Oracle can choose between a fractional page, a full page, a multi-page or an interleaved page which slots between editorial pages.

Left
Radio Rentals: 'Max Headroom'. (Collett Dickenson Pearce)

Right, top to bottom
Levi Strauss: 'Airport'. (Bartle Bogart Hegarty)

National Dairy Council: 'Body Building'. (Allen Brady Marsh)

Heineken: 'Water in Majorca'. (Lowe Howard-Spink Marschalk)



AUDIENCE RESEARCH

F

inding out how viewers and listeners react to the programmes is the task of audience research. In common with all broadcasters, the IBA receives many letters and telephone calls from members of the public concerning the programme output. Valuable though these comments are, they come from just the small minority of people who have felt strongly enough about something to make their opinions known.

Audience research is concerned with the opinions of the mass of the population. By studying a small but scientifically representative sample of people, this research can tell broadcasters whether the letters they receive are the tip of an iceberg, or whether they represent the views of just a handful of people. Furthermore, research taps the opinions of the audience about every single programme which is broadcast, while letters and telephone calls refer to just a small part of the output.

Audience research, therefore, enables the 'voice of the people' to be heard, regardless of whether opinions are favourable, or unfavourable, or undecided.



Above and right
How do we watch television? Research presently being undertaken by the IBA has been set up to record and analyse people's behaviour at home in front of the TV. In participating homes, a special cabinet houses a camera and microphone in addition to the TV set.





The main tools of audience research are the continuous surveys conducted for the whole industry. In the case of television, it is The Broadcasters' Audience Research Board (BARB) which is responsible for commissioning research. One agency tracks the numbers of people who are viewing television, minute by minute, every day of the year; another agency studies the opinions of the audience about the programmes which are transmitted. In the case of radio, the size of the audience is measured separately for the BBC and for Independent Local Radio. The BBC's research is conducted by its own Broadcasting Research Department, while ILR's is done under the auspices of the Joint Industry Committee for Radio Audience Research (JICRAR), which represents the advertising industry as well as the radio companies.

The IBA attaches particular importance to BARB's continuous survey of public opinion about programmes because of a specific requirement of the Broadcasting Act. This states that: 'the functions of the Authority shall include the making of arrangements for ... ascertaining the state of public opinion concerning the programmes broadcast by the Authority...' Until recently the IBA conducted its own independent survey on a continuous basis. That operation has now been discontinued, and the data are provided by BARB.

The results of this research are indispensable for the purpose of continuous monitoring, and comprise both a reliable estimate of the size of the audience and a universal measure of viewers' appreciation of programmes. However, it is recognised that the audience can 'enjoy' a programme or find it 'interesting' in widely different ways.

The IBA has been responsible recently for a rather novel type of research which supplements the information which can be derived from continuous surveys. It involves the construction of a special cabinet to house an ordinary television set together with a video camera and microphone. When the cabinet is placed in a home the family can continue to watch television as usual while the camera and microphone record what is going on in front of the set.



The idea of recording viewing behaviour at home is far from new. It was first tried more than 30 years ago. When the current method was proposed to the IBA by Dr Peter Collett and Dr Roger Lamb of the Department of Experimental Psychology at Oxford University, however, there were certain notable attractions. With the development of compact low-light video cameras, it is possible now to construct a self-contained and relatively unobtrusive cabinet which contains all that is necessary for recording purposes. Needless to say, recordings are made with the full consent of the families involved.



Collett and Lamb undertook extensive development work under a grant from the IBA, and the results of their method were made public for the first time in a presentation by the IBA's Head of Research, Dr Robert Towler, at the Royal Television Society's convention in Cambridge in 1985. The presentation caused no small stir. It seems that the distinguished makers and controllers of television output are familiar with their product, but need to be reminded of the ways in which it is received by the audience in their homes. And being



television people, there is nothing like television pictures of the audience to get the message home.

The research, which subsequently has been continued and extended by the IBA's own Research Department, is at no more than an experimental stage. The results so far, however, contain a mixture of good news and bad news for

the broadcasters and the programme-makers. On the positive side, it is clear that people bring different styles of viewing to different kinds of output, which is as it should be. Television is not like cinema in the home, as it was 20 or 30 years ago. Now it is a cross between cinema and radio: sometimes it is watched with rapt attention, and at other times it recedes into the background as wallpaper. A more negative finding is the way

household has been superseded.

The locations of television sets within the home also show change, as would be expected from this growth in the numbers of sets. Virtually everyone has a set in the main living room, while the next most popular location is a bedroom (41%). Fewer than one in ten has a set in the kitchen, or a dining room, or in any other room. As in previous years it seems that, by and large, television sets are used as fixed

Number of TV Sets in the Home

	1980	1981	1982	1983	1984	1985
% of viewers with:						
Only one TV	67	66	61	54	51	45
More than one TV	33	34	39	46	49	54

TV-Related Equipment in the Home

% of viewers who have:	All adults	Adults with children
VCR	38	51
Home computer	18	33
Teletext	15	17
Video games	9	15
Cable TV	1	2
Video camera	1	1
Video-disc player	*	*
Prestel/Viewdata	*	*
have one or more of the above	50	68
have none of the above	50	32

(*less than 0.5%)

in which people switch from channel to channel, often watching 'television' rather than television programmes. This is not a new finding, but its illustration from the results of this research technique are most arresting.

The effect on television viewing of increasing numbers of available channels is underlined by results from the most recent of the IBA's annual surveys of attitudes to broadcasting, conducted in the autumn of 1985. There is a proliferation of not only sources of programmes, but also of television sets and of television-related hardware.

Television, as we know, is a virtually universal feature of people's lives. In all, 97% of the sample said they had a set at home. Notably, the 1985 findings showed a continuation of the trend towards multiple-set ownership seen in previous years: now over half the population claim to have more than one television set at home, and the old norm of one set per

rather than as moveable appliances. Less than one in ten



viewers said that any of their sets was not kept in one place. Clearly there has been greater growth in televisions in bedrooms than in any other location in the home.

As a device used simply to receive off-air broadcasts, a television set is used for about five hours a day on average, allowing in principle for further use of a relatively expensive piece of domestic equipment. Nowadays there exists a range of accessories and enhancements which can be used in conjunction with a 'basic' television set: video-recorders, video-disc players, teletext and



viewdata services, video games and home computers. There are also alternative sources of programming via cable and satellite. Accordingly, the 1985 survey for the first time asked about a comprehensive range of television-based options. The results reveal another significant change in the nature of the television home: half the sample claimed to have at least one 'extra' feature among the

An issue which has been much discussed of late in Parliament and in the press is the portrayal of sex and violence on television. Another question in the IBA's annual survey of attitudes to broadcasting asks: 'Do you personally see or hear things on television which you find offensive?' Consistently over the years, 50-60% of people say that they do not. A subsequent question asks about the nature of offensive material. People are free to answer in their own words, and their responses are classified afterwards. Results for bad language, sex and violence (the most commonly mentioned matters) show that 'bad language' continues to be the most significant source of

of cinema films containing violence and sex, much of what is seen on the television set is now out of the control of the broadcasters. In some recent IBA research people who had VCRs were asked: 'How often do you watch commercially recorded films bought/hired from a video shop/dub?' The figures obtained were remarkably high, leading researchers to wonder whether such increases in the amounts of violence and sex seen on British television



Viewing of Bought/Hired Pre-recorded Video-Cassettes

% of VCR users who watch:	All adults		Adults aged				
	16-24	25-34	35-44	45-54	55-64	65+	
Less than once a month	46	21	44	52	52	76	85
Once or more a month	26	32	28	27	22	14	-
Once or more a week	28	47	28	21	26	10	15

screens as have occurred have come about through new uses of the television set, rather than through changes in what is received off-air from the IBA or the BBC.

The limited results reported here cannot do justice to the wide range of research into television and radio conducted by the IBA each year, as well as that conducted by independent researchers with IBA funding.

Taste and Decency on Television

% of viewers who:	Blood sports	Bad language	Violence	Explicit love-making	Nudity	Childbirth in detail
Would not personally want to see	51	49	48	45	25	21
Disapprove of being shown	18	3	7	19	18	1

alternatives given. Most widespread is the VCR (video-cassette recorder), a finding well known already from a wide variety of sources, with almost four in ten viewers having one. Teletext penetration continues to rise, but there is as yet no sign of its 'taking off' as dramatically as did VCR penetration. While previous surveys did not ask about home computers in a comparable manner, these are as often found as teletext. As with multiple-set provision, the groups most likely to have any television-based equipment are those with children: more than two-thirds have at least one of the items listed, with video-recorders and home computers being by far the most common.

offence, of substantially greater importance than sex or violence in the mind of the public.

Research on matters of 'taste and decency' conducted for the IBA in 1984 asked people about a list of potentially offensive items. It asked first if there were any items on the list which people 'personally would not want to see', and then if there were any which people 'disapproved of being shown on TV'. The clear implication of the results was that only a small fraction of those who do not themselves want to see violence on television disapprove of its portrayal principle.

With the continued spread of video-cassette recorders, and the wide distribution on cassette

Virtually all the results of IBA research are available to those seriously interested in broadcasting, and numerous new reports are added each year to the IBA Library's collection. The Research Department at the IBA welcomes the many requests for information which it receives, and attempts to respond to them as fully as is possible with a small staff.





STAFF AND TRAINING

Expanding and

developing for more than 30 years, the Independent Broadcasting industry relies on the specialised skills and expertise of a large and diverse workforce.

Over 15,000 people are employed by the ITV regional contractors, TV-am, ITN, Oracle and the Channel Four Television Company; and approaching 2,000 by the Independent Local Radio stations. The IBA has a staff of about 1,420. In addition, considerable numbers of other people are employed by the Independent production companies and ancillary organisations associated with the industry.

Training facilities are continually reviewed and updated to meet new demands in the industry, and a wide variety of relevant courses exists at colleges throughout the country, many subsidised by the IBA. A limited number of trainee positions become available each year within the programme companies and re-training ensures that existing staff keep abreast of new developments.

Left
A senior engineer explains the 'ins and outs' of a TV control room to three engineering apprentices. *Granada*

The Independent Broadcasting Authority

The IBA has a staff of about 1,420 of whom 600 are located at the Crawley Court engineering and administrative centre, 230 at the London headquarters and the remainder mostly in the UK regions. There are seven main divisions within the IBA. Engineering is the largest. Based at Crawley Court, it designs, constructs, operates and maintains the complex transmitter system and includes departments involved in the technical development of the industry, information services and technical training. Television and Radio Divisions oversee the programme output of Independent Television and Radio, and Advertising Control Division the advertising on both services.

Finance Division controls the IBA's internal finance and its financial affairs with respect to the programme companies and the Channel Four Television Company, which is a wholly owned subsidiary of the IBA. It also collects the Exchequer Levy imposed on the programme companies on behalf of the Treasury. Information Division embraces general media and public relations, publications and library services. Administration Division contains the secretariat which particularly handles contractual and legal affairs with the programme companies; staff administration, including industrial relations and general training; and general administration, which looks after office and general services and data processing.



The Broadcasting Entertainment Trades' Alliance (BETA) is the union recognised by the IBA as being the appropriate body to represent the graded permanent staff.

The training and development of the IBA's own staff is a responsibility shared between its General Training Section, which reports to the Head of Staff Administration, and Technical Training Group, which reports within Engineering Division. The first assesses individual needs through a performance review scheme and seeks to provide appropriate training in a wide range of professional, managerial and business skills. The second deals specifically with engineering and related training, with a particular emphasis on in-house specialist courses designed to up-date knowledge of broadcast equipment and systems. Full advantage is taken of the lecturing and instructional resources at the IBA's Harman Engineering Training College in Devon. Both aim to provide

Above
Judith Blackledge (left) and Julia Clark, the first women to join the IBA as trainee broadcast engineers.

training programmes calculated to meet the IBA's future needs, to improve and sustain effective individual performance, and to further career aims within the organisation. The IBA's policies in respect of training and promotion apply on an equal basis to men, women and disabled persons.

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

The Independent Television Companies Association

The ITCA Training Committee, which includes senior representatives from all the ITV companies and an observer from Channel 4, acts as a forum for recommendations and exchanges of information and identifies specific training needs.

The Committee provides a range of courses tailored to the television companies' collective and individual requirements, including the popular 'Personal Effectiveness Courses for Women', a journalism training scheme, management and production training. Institutional training centres receiving grants from ITCA include Ravensbourne College of Design and Communication; Leeds Polytechnic; The National Film and Television School; and the Actors' Centre.

A booklet published by ITCA, *Careers in Independent Television*, is available at £4 (see page 189).

Below
Students on the Advanced Make-up course run by the ITCA.





The Independent Television Companies

The ITV companies vary considerably in the numbers employed and degree of training undertaken. Channel Television has only 75 employees, while Thames has a staff of about 2,300. Employment profiles are also different with most major drama and light entertainment programmes being produced by the larger companies. Channel 4 commissions nearly all its programmes, so vacancies within the company largely occur in departments concerned with engineering, administration and commissioning of programmes.

All new-entrant technical staff are usually expected to have relevant academic qualifications. However, a limited number of places are available on the companies' own in-house training programmes which are run according to manpower demands; for example, the Granada Engineering Apprentice Scheme.

Researchers and journalists usually join television from the Press, but ITN and some other ITV companies do take on a

Above
Camera operator Sue Caro who was one of the first students to join ITN's new course for production trainees.

small number of graduate trainees. ITN has also inaugurated the first Production Trainee Scheme.

Channel 4's training policy is divided between the training of its own staff and efforts to assist training in the independent production sector which contributes to the channel's programme output.

'On-the-job' training of existing employees continues to be highly valued throughout the industry and some companies have personnel groups to analyse their requirements. Currently, significant priorities are middle-management training, particularly to prepare both for the impending retirement of significant members of senior executives and for the expected challenges arising from new broadcasting services; training in new technology, such as the BASYS computerised news system or PAINTBOX computer graphics; sales training and the provision of opportunities for women.

Independent Local Radio
Training in ILR is mainly 'on-the-job' and, therefore, geared to each individual station's resources, needs and individual

style. Much time and energy is devoted to teaching aspiring journalists, presenters and engineers the fundamentals of local radio – for example, studio operations, recording equipment, interviewing and reporting, and bulletin and feature preparation. In-house training also has advantages in that it provides an extra working member of staff, a salary for the trainee, and can be combined with study for professional qualifications.

Many stations bring in outside experts to help train staff, especially where employees are learning how to use a new piece of equipment or the art of salesmanship. However, most training is provided by experienced senior members of staff.

For those without practical experience there are several training centres running relevant courses including University College, Cardiff; Lancashire Polytechnic; City University; and the London College of Printing. With the help of small grants from the IBA several ILR stations have been able to support these colleges by arranging work experience placements.

FINANCING INDEPENDENT BROADCASTING

The Television and Radio Companies

The ITV and ILR companies are appointed under contract by the Independent Broadcasting Authority (IBA) to provide programme services for the service areas and the times of the day or week covered by their franchise. The services have to be in accordance with the requirements of the Broadcasting Act 1981 and those laid down by the IBA from time to time. The companies also financially support national news services (ITN and IRN) and, through subscriptions, a service on the Fourth Channel (Channel Four Television and the Welsh Fourth Channel).

In return for the provision of programmes, the financial support of the Fourth Channel and payments of rental to the IBA for transmission services etc., the companies are given exclusive rights to sell spot advertising time both on ITV and the Fourth Channel between and during programmes transmitted in their area during the times of day or week appropriate to their franchise. The IBA fixes the maximum amount of time which may be devoted to advertising at suitable points during the programme service, but the price charged to advertisers is determined by the companies individually.

Receipts from the sale of advertising represent the major source of income for both the ITV and ILR companies. For the year to June 1986, this totalled £1,183m. (ITV – £1,117m. and ILR – £66m.). Other receipts, including sales of programmes overseas and to Channel 4, represent only a small proportion of total income. A healthy level of advertising revenue is therefore essential to maintain the quality, variety and economic health of both ITV and ILR.

The programme contractors for ITV and ILR are independent companies who are awarded franchises for up to an eight-year period by the IBA. They raise funds through their shareholders and by way of loans to meet the costs of studios and

working capital. These include, particularly in ITV, the cost of programme-making well in advance of the programme being transmitted. The profits of both ITV and ILR have in the past been subject to a government levy of 66.7% (TV) and 40% (Radio) when profits have exceeded a certain threshold, and after exemption of profits on programmes sold overseas. From April 1986, the Radio levy rate was reduced to zero; the TV levy was reduced to 45% but with a new levy on profits from the sale of programmes (other than to Independent Television) of 22½%. No allowances have been made for losses in previous years so that levy became payable in the first year that a profit was made. In 1985-86 this applied in particular to TV-am. However, from April 1986, losses arising after that date will be carried forward but only to the end of the company's contract period. In addition to levy the companies are subject to Corporation Tax etc. in the normal way. No part of the TV licence fee is received by Independent Broadcasting. Indeed, since the introduction of the Exchequer Levy the ITV contractors have paid to the Consolidated Fund some £704m. and the ILR contractors some £2m. In addition, the companies and the IBA itself have paid substantial amounts in Corporation Tax.

The IBA

The IBA takes responsibility for the programme signal as it leaves the studios and transfers it, through circuits hired from British Telecom, to major switching centres throughout the country where it is sent to the appropriate transmitting station. The IBA owns and operates over 1,600 transmitters throughout the British Isles from the northern tip of Shetland to the Channel Islands. By far the greatest element of the IBA's expenditure relates to the provision and maintenance of transmission equipment.

The table below shows that some 62% of revenue expenditure directly arises from

transmission engineering as well as almost the whole of the capital expenditure. In addition, a substantial part of general administrative costs relate to support services to engineering such as premises, office costs and financial services. The other important but much less expensive element of IBA expenditure relates to the supervision of programme output and to advertising control.

IBA INCOME AND EXPENDITURE 1985-86			
	TV £m	Radio £m	Total £m
INCOME			
Rentals	59.0	6.3	65.3
Misc. Income	0.8	-	0.8
	<u>59.8</u>	<u>6.3</u>	<u>66.1</u>
REVENUE EXPENDITURE			
Engineering	29.5	2.4	31.9
Programme & Adv. Control	3.1	1.0	4.1
Administration & General	13.6	1.4	15.0
Net Interest	0.5	0.3	0.8
	<u>46.7</u>	<u>5.1</u>	<u>51.8</u>
CAPITAL EXPENDITURE	<u>4.6</u>	<u>0.4</u>	<u>5.0</u>
	<u>51.3</u>	<u>5.5</u>	<u>56.8</u>
SURPLUS before depreciation taxation & other provisions	8.5	0.8	9.3

To pay for these expenditures the IBA relies solely on the rentals it charges to ITV and ILR companies for transmission services. The contracts provide for the rentals to be increased each year by the Retail Price Index, when this exceeds 5%, if necessary. This has been done in the case of ITV, but in the case of ILR no increase has been implemented since April 1984. In recognition of the financial difficulties facing many ILR companies, all primary rentals were reduced by 10% on 1st April 1985, although there were, during the year, some increases in the rentals payable on new contracts. It has only been possible to forego rentals to this

extent as a result of cost reductions and reduced activity by the IBA, in relation to its Radio branch.

Over the past six years the IBA has been planning and installing transmitters for the Fourth Channel, some 816 in all. The programme is due to be completed by the end of 1987 at a cost (excluding staff planning and supervision) of some £50m. The cash surplus on television activities of some £8.5m. will be used principally to repay loans taken out to fund this capital expenditure.

Similarly, over the past few years the number of ILR stations has been expanded and funded from loans which will need repaying out of surpluses generated by that branch of the IBA.

Plans are now in an advanced stage to begin replacing ITV transmitters and allied equipment which were installed some 20 years ago. This will be another large capital programme expected to cost some £40m. for the first 50 stations, but spread over a longer time period than that required to introduce the Fourth Channel.

Fourth Channel Television Services

Under the terms of the Broadcasting Act 1981, the IBA was given the responsibility for providing the Fourth Channel television service other than the provision of Welsh language programmes in Wales. Under the Act, the planning, scheduling and commissioning of programmes is undertaken for the IBA by a wholly owned subsidiary, Channel Four Television Co. Ltd. Programmes in the Welsh language are provided separately by an independent body set up by Parliament, the Welsh Fourth Channel Authority (Sianel 4 Cymru). However, the funding of both Fourth Channel services is provided from subscriptions payable by the ITV companies (except at present, TV-am) to the IBA. The IBA determines the allocation of the subscription between Channel 4 and S4C. In 1986-87 Channel 4 will receive £135.9m. and S4C £33.9m. Channel 4 provides some 3,900 hours of programmes each year. S4C commissions some 730 hours of programmes a year in the Welsh language, and is also provided by the BBC with a

further 520 hours of Welsh programmes without charge. In between Welsh language broadcasts, S4C transmits programmes from Channel 4.

Breakfast Television

In February 1983, the IBA began transmitting a breakfast-time service provided by a new independent programme contractor, TV-am. This service is financed solely by advertising sold by TV-am during its programme hours of 6.15 a.m. - 9.25 a.m. daily. The service is transmitted on the ITV network and therefore only modest capital expenditure was necessary to start the service.

Local Radio

There are now 49 local radio areas throughout the UK served by 44 Independent Local Radio contractors, and financed by annual advertising revenues of some £66m. The IBA provides the transmission service, and also provides the network for Independent Radio News. The

Below
By far the greatest element of the IBA's expenditure relates to the provision and maintenance of transmission equipment.

basic rental charged to radio companies covers the cost of engineering and programme and advertising control. In addition to the companies' basic rental, the radio contracts provide for a secondary rental when the companies' profits exceed 5% of total income. The secondary rentals are used to promote schemes for the benefit of ILR generally. Currently this includes British live and specially recorded music, Parliamentary broadcasting, training, and programme networking. Income from this source has significantly reduced over the past few years due to lower profitability in the industry where advertising revenue has not grown to the same extent as costs. The IBA has made considerable reductions in its expenditure on radio activities and is seeking ways of reducing the levels of rentals further in order to assist companies at present going through difficult financial times.



GUIDE TO GOOD TV RECEPTION

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the 'know-how'.

Channel 4 comes from the same transmitting stations as ITV and should be received on the same aerial with the same quality of picture.

The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size – *but you should not attempt to do it yourself.*

Many dealers and rental companies provide operating instructions for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there will be differences between individual models. Some controls will need adjustment only rarely.

Remote control is almost always provided for Oracle teletext, with the same compact 'key-pad' unit also controlling the picture and sound. Oracle is

easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively both on teletext and television.

STATION SELECTION. Many sets have 'touch' or 'remote' selection; others have push-buttons for selecting the programmes. There are several different ways of adjusting the buttons or associated small knobs (usually concealed when the set is being used) so that the set may be tuned to different channels. Occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the instruction leaflet. For the few viewers still waiting for Channel 4/S4C on their local relay, remember that a button will need tuning to the extra programme when it becomes available on the local relay transmitter.

BRIGHTNESS AND CONTRAST. These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour 'saturation' control to a minimum. Then adjust 'brightness' (or 'brilliance') and 'contrast' alternately so that you get reproduction of both 'highlights' and 'dark' areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey. Often only a single 'brightness' control needs adjusting.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes 'garish' – with the faces too red. So having set the

'brightness' – and 'contrast' controls, turn up the 'colour' control for natural colour. Some colour sets also have a 'hue' or 'tint' control as a further adjustment. This should be set after adjusting all other controls, to give natural 'flesh tones'.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change briefly to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

Maintenance

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials and downlead feeder cables exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, more poor reception is caused by old or faulty aerials than by faulty sets.

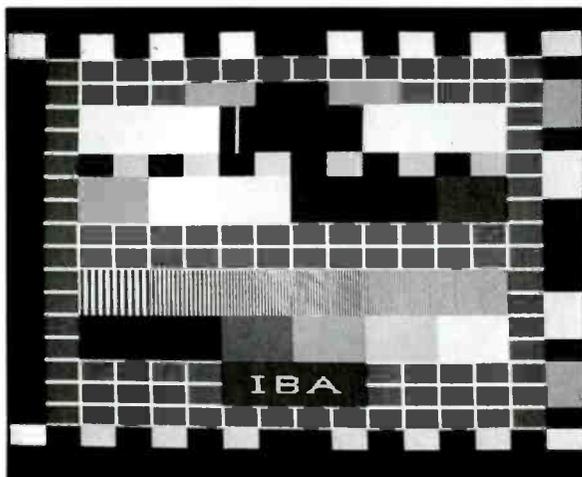
Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start

Below
The electronic test card helps the television engineer to adjust the set to obtain the best possible quality picture.



and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishing such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The 625-line Service

Sets sold in the UK are intended for use on the 625-line system, used by ITV since 1969. In January 1985 all 405-line services finally closed down.

Over 825 transmitting stations provide 625-line ITV transmissions on UHF (ultra high frequencies) and reach over 99% of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power to fill in a small gap of perhaps just one part of a small town or a few villages. Almost all the 625-line transmissions are in colour (using the PAL colour system) but they can be received in black-and-white. Channel 4 is available to almost all viewers.

Satellite Services

For Direct Broadcasting by Satellite (DBS) you will need a 'dish' aerial and a converter unit to permit reception on an existing set. The converter will need to be suitable for C-MAC-type transmissions. Suitable converter units are unlikely to be available in the shops during 1987 and the 'TVRO' systems for receiving current low-power 'distribution' satellites will not be suitable for future British or European DBS programmes. UK

DBS programmes are unlikely to be available until 1989 or 1990.

There is no intention to discontinue the existing terrestrial UHF transmissions and the four existing programme channels will not be carried on DBS which is expected initially to carry three entirely new programme channels.

Which Station Should I Receive?

When you first acquire a receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial.

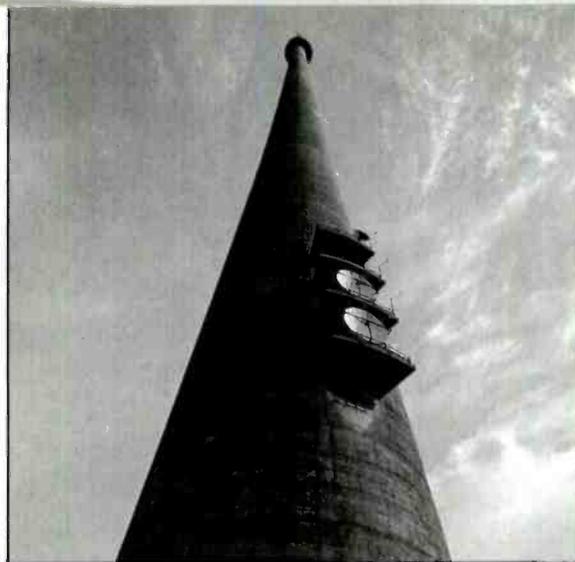
Basically, the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new TV transmitters are usually given in the local press, or you may check periodically with your local dealer, with your IBA Regional Office, or with the IBA Engineering Information Service, Crawley Court, Winchester, Hampshire, SO21 2QA. Telephone: Winchester (0962) 822444, (the London number, if more convenient, is 01-584 7011). You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The UHF band covers a large number of channels, and each transmitter is allocated a set of channels which falls into one of five groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black



Above
The IBA's main UHF transmitting tower at Emley Moor in Yorkshire.

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels (Group W).

The aerial must be mounted with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and as clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception is usually marred by the effects of people moving within the room, or cars passing by the house, producing unpleasant ghosting or smearing on the picture. Roof space or loft aerials are a little better than set-top aerials but in order to obtain the best possible pictures and teletext a good outdoor aerial is usually essential. The size of the aerial, i.e. the number of elements required, depends on various factors: the distance away from the transmitter; the power and radiating characteristics of the transmitter; the nature of the intervening ground; the height at which you mount the aerial.

In general terms, viewers within a few miles of a main transmitter or very close to a relay station require an aerial with about 6-8 elements. Those living towards the edge of the

designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements. If in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. In difficult reception areas it may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Not all aerials are manufactured to high standards and some, even if satisfactory at first, deteriorate quite quickly. Generally, branded aerials made by established manufacturers are more likely to prove satisfactory over a longer period than the cheaper aerials of unknown origin, that can prove more expensive in the long run. Similarly, aerials need to be carefully erected by skilled and experienced riggers, particularly in areas where reception is only marginal.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length, type and size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e. the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade the picture quality. Never fasten a feeder cable with staples that could deform the cable.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions, and is often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to

the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and careful mounting, adjusted for minimum ghosting on ITV and Channel 4.

The requirements for good Oracle teletext reception – that is to say the avoidance of 'errors' in the displayed characters – are more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, any aerial that provides good television pictures should also be suitable for Oracle.

Portable Receivers

The use of portable TV sets (in breakfast rooms, bedrooms, in caravans etc.) is now very common. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The attached aerial may not be satisfactory, for example, inside a metal-skinned caravan. Check beforehand whether you are taking your portable set to an area well served.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and it can be mounted for either a horizontal or vertical polarisation.

Receiving more than one ITV Service

For ITV programmes the country is divided into 14 areas and viewers normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is quite frequently possible to receive distant transmitters which carry programmes of other ITV areas.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system, usually a multi-element aerial at

the maximum possible height, clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second unit fitted near the TV.

Interference to the Picture

While television signals normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference). This type of interference does not last very long and may be unavoidable, although a more directional aerial may help.

Nearby electrical apparatus of many types can sometimes cause interference, including the thermostats used to control central heating and hot water systems, portable electric drills, CB transmitters, etc., although the Department of Trade and Industry (DTI) stress that 'nearly half of all reception problems are due to deficiencies or faults in the radio or television, the aerial lead or aerial'. Viewers who experience persistent interference to reception are strongly advised to obtain a 28-page booklet *How to Improve Television and Radio Reception* published by the DTI and available, free of charge, at main Post Offices. This provides explanatory advice for householders and technical advice for dealers, as well as a form for reporting interference to the DTI if you require assistance (for which a charge is made) from the official Radio Investigation Service.

Community Aerials, Wired Distribution and Self-help Transmitters

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA/BBC booklet *Self-Help Television for Small Communities* available from the IBA's Engineering Information Service.

RECEPTION TIPS FOR ILR

Independent Local Radio is proud of the good audio quality of its programmes. The modern equipment and the IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge.

Advantages of VHF/FM

Listeners who appreciate good audio quality are advised, wherever possible, to use the VHF/FM service rather than medium waves. The use of VHF/FM gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day or night; and a constant level of reception summer and winter.

The large number of stations and changes in the upper atmosphere at night (which brings in distant stations as 'interference') mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower 'background' noise, is less susceptible to electrical interference, and allows you to listen in stereo if you wish: something not available on medium waves.

ILR services are normally broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are designed to provide a local service.

The VHF/FM broadcasting band is in the course of being

expanded up to 108 MHz after many years in which only the segment 88 to 97.6 MHz was available. This means that many ILR stations have been changing frequency in readiness for a new international plan that is due to come into effect by July 1987. Under this plan most ILR transmitters will be found in either of two segments of the band – from 96.1 to 97.6 MHz and 102.0 to 103.4 MHz. There are also plans to provide an Independent National Radio service between 99.9 to 101.9 MHz (a part of the band still used for emergency communications services) in a few years' time.

Aerials for Medium Waves

Medium-wave receivers almost invariably have an in-built aerial in the form of a coil wound on a ferrite rod. This is a convenient and usually effective aerial. Such aerials are directional, and by turning the set it is often possible to minimise interference and/or obtain best reception.

The older style of outdoor or indoor wire aerial and earth is seldom used today except by enthusiasts seeking distant stations. However, where sets or tuners have an 'earth' socket then an earth wire may reduce electrical interference and sometimes reduce 'hum'.

Advice on aerials for MF and VHF/FM reception in difficult areas is available from the IBA's Engineering Information Service.

Stereo Reception

ILR provides local stereo broadcasts throughout the UK and most programmes on VHF/FM are in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more

susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an in-built set aerial: good 'hiss-free' stereo needs an outdoor or at the very least a loft aerial with two (sometimes more) elements properly installed. Even so, there are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo. A good outdoor aerial may also be advisable to help overcome 'multipath distortion' due to reflected signals. Some VHF/FM directional aerials do not work well above 100 MHz and it is worth asking any aerial installer to make sure that he is fitting one of the newer designs intended for use up to 108 MHz.



Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

IBA TELEVISION TRANSMITTERS

UHF Station

Channel 4	Channel 4	Channel 4	Channel 4
ITV	Channel 4	Polarisation	Service Date
	Channel 4	Aerial Group	IBA Target/Service Date
ANGLIA TELEVISION			
East of England			
Talcolneston	59 65	HC/D	Nov 82
West Runton	23 29	VA	86
Aldeburgh	23 30	VA	Mar 84
Thetford	23 29	VA	86
Little Walsingham	41 47	VB	87
Creake	49 42	VB	87
Wells next the Sea	50 -	VB	
Burnham	46 -	VB	
Norwich (Central)	49 42	VB	Sep 85
Bury St. Edmunds	25 32	VA	Jan 83
Linnet Valley	23 29	VA	Dec 84
Sudbury	41 47	HB	Nov 82
Woodbridge	61 54	VC/D	Nov 85
Ipswich (Stoke)	25 32	VA	87
Wivenhoe Park	61 54	VC/D	Nov 82
Felixstowe	60 67	VW	Mar 85
Sandy Heath	24 21	HA	Nov 82
Northampton			
(Dall Park)	56 68	VC/D	Mar 85
Luton	59 65	VC/D	Apr 83
King's Lynn	52 -	VC/D	

Channel 4	Channel 4	Channel 4	Channel 4
ITV	Channel 4	Polarisation	Service Date
	Channel 4	Aerial Group	IBA Target/Service Date
BORDER TELEVISION			
The Borders			
Caldbeck	28 32	HA	Nov 82
Kendal	61 54	VC/D	Mar 84
Windermere	41 47	VD	Jun 84
Coniston	24 31	VA	87
Hawkshead	23 29	VA	86
Whitehaven	43 50	VB	Nov 82
Keswick	24 31	VA	May 84
Threlkeld	60 53	VC/D	87
Ainstable	42 49	VB	87
Haltwhistle	59 65	VC/D	86
Gosforth	61 54	VC/D	Apr 84
Bassenthwaite	49 42	VB	May 84
Pooley Bridge	46 50	VB	Jul 84
Moffat	42 49	VB	86
Douglas	48 56	VC/D	Jan 84
Beary Park	43 50	VB	Feb 84
Port St. Mary	61 54	VC/D	Jun 84
Laxey	61 54	VC/D	Dec 84
Langholm	60 53	VC/D	Oct 84
Thornhill	60 53	VC/D	Feb 84
Barkskeoch Hill	59 65	VC/D	Nov 85
New Galloway	23 29	VA	86
Stranraer	60 53	VC/D	Jun 84
Portpatrick	61 54	VC/D	87
Cambert Hill	41 47	HB	Mar 84
Creetown	61 54	VC/D	87
Kirkcudbright	24 31	VA	87
Glencue	61 54	VC/D	Sep 84
St. Bees	61 54	VC/D	Dec 84
Workington	61 54	VC/D	Nov 84
Bleachgreen	60 53	VC/D	Nov 84
Dumfries South	46 50	VB	Nov 82
Dentdale	60 53	VC/D	87
Union Mills	52 42	VB	87
Lowther Valley	46 50	VB	May 84
Pinwherry	25 32	VA	Mar 84
Ballantrae	61 54	VC/D	Mar 84
Lorton	60 53	VC/D	Dec 83
Greystoke	60 53	VC/D	86
Kirkby Stephen	60 53	VC/D	86
Ravenstonedale	60 53	VC/D	Sep 83
Orton	43 50	VB	Nov 82
Sedburgh	43 50	VB	Apr 85
Grasmere	60 53	VC/D	87
Crosby Ravensworth	60 53	VC/D	86
Crosthwaite	60 53	VC/D	Nov 84
Selkirk	59 65	HC/D	Nov 82
Eyemouth	23 29	VA	86
Galashiels	41 47	VB	Oct 84
Hawick	23 29	VA	Feb 84
Jedburgh	41 47	VB	Aug 84
Bonchester Bridge	49 42	VB	Aug 85
Lauder	25 32	VA	87
Peebles	25 32	VA	Jul 84
Innerleithen	61 54	VC/D	Sep 84
Berwick-upon-Tweed	24 31	VA	Feb 84
Stow	23 29	VA	87
Yetholm	41 47	VB	Oct 83

Channel 4	Channel 4	Channel 4	Channel 4
ITV	Channel 4	Polarisation	Service Date
	Channel 4	Aerial Group	IBA Target/Service Date
CENTRAL INDEPENDENT TELEVISION			
(I) East Midlands			
West Midlands			
Waltham	61 54	HC/D	Nov 82
Ashbourne	25 32	VA	Mar 85
Ambergate	25 32	VA	86
Nottingham	24 31	VA	Feb 84
Belper	68 62	VC/D	May 85
Eastwood	23 29	VA	86
Stamford	49 42	VB	Oct 85
Parwich	24 31	VA	Feb 84
Stanton Moor	59 65	VC/D	Jul 84
Bolehill	53 60	VC/D	Jul 84
Matlock	24 31	VA	Jul 84
Ashford-in-the-Water	23 29	VA	87
(II) West Midlands			
Sutton Coldfield	43 50	HB	Nov 82
Klnver	56 68	HC/D	Feb 84
Kidderminster	61 54	VC/D	Nov 85
Brierley Hill	60 53	VC/D	Nov 83
Bromsgrove	24 21	VA	Dec 83
Malvern	66 68	VC/D	Jun 83

Lark Stoke	23 29	VA	May 85
Leek	25 32	VA	Mar 84
Fenton	24 21	VA	Aug 83
Hartington	56 68	VC/D	May 84
Over Norton	55 67	VC/D	Nov 82
Bretch Hill	55 67	VC/D	Nov 82
Icomb Hill	25 32	VA	Oct 85
Leamington Spa	66 68	VC/D	Jun 84
Allesley Park	25 32	VA	Nov 85
Cheadle	56 68	VC/D	May 85
Tenbury Wells	60 53	VC/D	Nov 85
Redditch	25 32	VA	86
Ironbridge	61 54	VC/D	Jul 83
Guiting Power	41 47	VB	87
Ipstones Edge	60 53	VC/D	Nov 82
Whittinglow	60 53	VC/D	87
Oakmoor	24 31	VA	87
Turves Green	62 68	VC/D	Dec 82
The Brailes	34 59	VW	Dec 85
Woodford Halse	25 32	VA	Dec 84
Winshall	56 68	HC/D	Nov 85
Winchcombe	61 54	VC/D	86
Oxford	60 53	HC/D	Nov 82
Charlbury	41 47	VB	Nov 82
Ascott-under-Wychwood	24 31	VA	Mar 83
The Wrekin	23 29	HA	Sep 83
Clun	59 65	VC/D	86
Ridge Hill	25 32	HA	Oct 83
Kington	49 42	VB	Dec 85
Garth Hill	60 53	VC/D	86
Ludlow	42 49	VB	Oct 85
Hazler Hill	41 47	VB	86
Oakeley Mynd	49 42	VB	Nov 85
St. Briavels	43 59	VB	Oct 83
Peterchurch	60 53	VC/D	Oct 83
Andoversford	59 65	VC/D	Oct 83
New Radnor	41 47	VB	May 84
Hope-under-Dinmore	60 53	VC/D	Nov 85
Upper Soudeley	43 50	VB	Feb 85
Eardiston	61 54	VC/D	Jun 85

Channel 4	Channel 4	Channel 4	Channel 4
ITV	Channel 4	Polarisation	Service Date
	Channel 4	Aerial Group	IBA Target/Service Date
CHANNEL TELEVISION			
Channel Islands			
Fremont Point	41 47	HB	Nov 82
St. Helier	59 65	VC/D	Jan 83
Les Touillets	54 52	HC/D	Sep 84
Alderney	61 68	VC/D	Jun 84
St. Peter Ports	24 31	VA	Sep 84
Torsteval	46 66	VE	Sep 84
Gorey	23 29	VW	Apr 84

Channel 4	Channel 4	Channel 4	Channel 4
ITV	Channel 4	Polarisation	Service Date
	Channel 4	Aerial Group	IBA Target/Service Date
GRAMPIAN TELEVISION			
North Scotland			
Durris	25 32	HA	Nov 82
Peterhead	59 65	VC/D	May 84
Gartly Moor	61 54	VC/D	Oct 85
Rosehearty	41 47	VB	June 85
Balgownie	43 50	VB	Feb 84
Tullich	59 65	VC/D	87
Braemar	42 49	VC/D	87
Tomintoul	43 50	VB	87
Banff	42 49	VB	Nov 82
Ellon	49 42	VB	86
Brechin	43 50	VB	Mar 84
Boddam	42 49	VB	May 85
Angus	60 53	HC/D	Nov 82
Perth	49 42	VB	May 84
Crieff	23 29	VA	Jun 84
Cupart	41 47	VB	Sep 84
Pitlochry	25 32	VA	Sep 84
Kenmore	23 29	VA	Sep 84
Blair Atholl	43 50	VB	87
Tat Bridge	41 47	VB	87
Killin	49 42	VB	Sep 84
Auchtermuchty	49 42	VB	Sep 84
Camperdown	23 29	VA	86
Strathallan	49 42	VB	87
Methven	25 32	VA	87
Dunkeld	41 47	VB	87
Keelylang Hill (Orkney)	43 50	HB	Jun 84
Pierowall	32 29	VA	Jun 84
Bressay	25 32	VA	Nov 84
Fitul Head	49 42	VB	87
Scalloway	59 65	VC/D	87
Swinstear	59 65	VC/D	87
Baltasound	42 49	VB	87
Fetlar	43 58	VB	86
Collafirth Hill	41 47	VB	86
Weisdale	61 54	VC/D	86
Burgar Hill	24 31	VA	86
Rumster Forest	24 21	HA	Feb 84
Ben Tongue	49 42	VB	87
Thurso	60 53	VC/D	Feb 84
Melvich	41 47	VB	Mar 84
Dunross	53 60	VC/D	86
Knock More	23 29	HA	Apr 84
Grantown	41 47	VB	Oct 84
Kingussie	43 50	VB	May 84
Craigellachie	60 65	VC/D	86
Balblair Wood	59 65	VC/D	86
Lairg	41 47	VB	87
Avoch	53 60	VC/D	86
Eilshal (Lewis)	23 29	VA	Aug 84
Scoval	59 65	VC/D	86
Cletraval	41 47	VB	86
Daliburgh			
(South Uist)	60 53	VC/D	86
Sknraig	24 31	VA	Aug 85
Penfilcr	49 42	VB	86
Duncairn	41 47	VB	87
Attadale	25 32	VA	Nov 85
Badachro	43 50	VB	87
Ness of Lewis	41 47	VB	Aug 84
Ullapool	49 52	VB	87

Rilbride (South Uist)	49 42	VB	87
Uig	43 50	VB	Aug 85
Ardintoul	49 42	VB	Aug 85
Tarbert Harris	49 52	VB	Aug 85
Bruernish	43 50	VB	86
Poolewe	47 41	VB	86
Lochinver	43 50	VB	86
Rosemarkie	49 52	HB	Jun 83
Auchmore Wood	25 32	VA	Jul 84
Fort Augustus	23 29	VA	87
Fodderdy	60 53	VC/D	Oct 84
Wester Erchite	24 31	VA	87
Glen Urquhart	41 47	VB	87
Tomatin	25 32	VA	Dec 83
Inverness	65 59	VC/D	Mar 85
Tomich	24 31	VA	86

Channel 4	Channel 4	Channel 4	Channel 4
ITV	Channel 4	Polarisation	Service Date
	Channel 4	Aerial Group	IBA Target/Service Date
GRANADA TELEVISION			
North-West-England			
Winter Hill	59 65	HC/D	Nov 82
Darwen	49 42	VB	May 84
Pendle Forest	25 32	VA	May 83
Haslingden	23 29	VA	Jun 85
Elton	24 31	VA	Dec 85
Saddleworth	49 42	VB	Jun 84
Storeton	25 32	VA	Jul 83
Bacup	43 53	VB	Mar 85
Ladder Hill	23 29	VA	Jun 85
Bidston	30 47	VW	Mar 85
Birch Vale	43 53	VB	Apr 85
Whitworth	25 32	VA	Jun 85
Glossop	25 32	VA	Sep 84
Buxton	24 31	VA	May 85
Trawden	60 67	VC/D	86
Whalley	43 53	VB	Jun 85
Littleborough	24 31	VA	Mar 85
North Oldham	24 31	VA	86
Macclesfield	25 32	VA	Jul 85
Congleton	41 47	VB	Sep 85
Oakenhead	60 67	VC/D	Sep 85
Whitehead	23 29	VA	86
Delph	24 21	VA	Dec 83
Lancaster	41 47	VB	Aug 84
Blackburn	25 32	VA	Nov 84
Millom Park	56 68	VC/D	

West of England		(Ch 4)	(Ch 4)
Mendip	61 54	HC/D	Nov 82
Crockerston	41 47	VB	Nov 82
Bath	25 32	VA	Apr 83
Westwood	43 50	VB	86
Avening	41 31	VA	87
Redcliff Bay	34 67	HW	Dec 82
Bristol KWH	42 52	VB	Aug 85
Bristol IC	43 50	VB	Mar 83
Washford	39 68	VE	Apr 85
Easter Compton	34 67	VW	Dec 83
West Lavington	24 31	VA	86
Seagry Court			
(Swindon)	41 47	VB	Apr 85
Coleford	45 39	VB	Nov 82
Monksilver	52 42	VB	86
Ogbourne St			
George	43 50	VB	Nov 82
Wootton Courtenay	25 32	VA	Nov 82
Stroud	42 52	VB	Jun 83
Cirencester	23 29	VA	May 84
Nailsworth	23 29	VA	Apr 85
Chalford	24 31	VA	86
Roadwater	24 31	HA	Apr 85
Marlborough	24 32	VA	Nov 85
Upton	23 29	VA	Dec 85
Porlock	42 52	VB	86
Countisbury	49 67	HE	87
Cerne Abbas	25 32	VA	87
Hutton	39 68	VE	87
Bristol (Montpelier)	23 29	VA	May 85
Box	43 50	VB	86
Dursley (Uley)	43 50	VB	86
Slad	23 29	HA	87
Frome	24 31	VA	May 83
Bristol (Barton)			
House	24 31	HA	86
Bruton	43 50	VB	86
Kewstoke	34 67	VW	Aug 83
Burrington	59 65	HC/D	Sep 85
Ubley	24 31	VA	Sep 85
Portishead	49 68	VE	Dec 82
Backwell	25 32	VA	Feb 85
Tintern	24 31	VA	Feb 86
Chiseldon	34 67	VW	Nov 82
Chepstow	24 31	VA	Jul 84
Blakeney	24 31	VA	May 83
Lydbrook	43 50	VB	87
Parkend	41 47	VB	Aug 84
Clearwell	68 56	VC/D	Dec 84
Woodcombe	24 31	VA	May 85
Exford	41 47	VB	86
Kilve	39 68	HE	86
Crewkerne	43 50	VB	Jul 86
Carhampton	30 56	VW	86

LONDON WEEKEND TELEVISION

THAMES TELEVISION			
Crystal Palace	23 30	HA	Nov 82
Guildford	43 50	VB	Oct 84
Hertford	61 54	VC/D	Feb 85
Reigate	60 53	VC/D	Feb 85
Hemel Hempstead	41 47	VB	Sep 83
Woolwich	60 67	VC/D	Jun 84
High Wycombe	59 65	VC/D	Jun 84
Woburn	56 68	VC/D	Mar 85
Henley-on-Thames	67 54	VC/D	Aug 84
Bishop's Stortford	59 49	VC/D	Sep 85
Chesham	43 50	VB	Mar 84
Welwyn	43 50	VB	Jun 83
Gt Missenden	61 54	VC/D	86
Mickleham	58 68	VC/D	Jun 85
Kenley	43 50	VB	Dec 82
Chepping Wycombe	41 47	VB	Feb 85
Hughenden	43 50	VB	87
Forest Row	62 66	VC/D	Sep 85
Chingford	52 48	VC/D	Jun 85
Hemel Hempstead (Town)	61 54	VC/D	Oct 85
Walthamstow North	49 68	VE	Jul 85
Marlow Bottom	61 54	VC/D	87
Cane Hill	56 58	VC/D	Jun 85
New Addington	43 67	VE	Nov 82
Otford	60 53	VC/D	86
Lea Bridge	39 54	VE	86
Micklefield	57 67	VC/D	Nov 82
Alexandra Palace	61 54	HC/D	Nov 82
Dorking*	41 47	HB	Jun 86
Caterham	59 65	VC/D	Dec 82
East Grinstead	46 67	VE	Dec 83
Croydon (Old Town)	52 67	VC/D	Mar 84
Skirret	41 47	VB	Jul 85
St Albans	57 67	VC/D	Mar 85
Gravesend	59 49	VC/D	Apr 85
Wonersh	52 67	VC/D	Dec 84
New Barnet	59 48	VC/D	86
Hammersmith	59 65	VC/D	Dec 85

SCOTTISH TELEVISION Central Scotland

Black Hill	43 50	HB	Nov 82
Kilmacolm	24 31	VA	May 85
South Knapdale	60 53	VC/D	Sep 85
Biggar	25 32	VA	Oct 85
Abington	60 53	HC/D	Feb 83
Glasgow WC	56 66	VC/D	Mar 83
Killearn	59 55	VC/D	Mar 85
Callander	60 53	VC/D	86
Cathart	60 53	VC/D	Nov 82
Torosay	25 32	VA	Aug 84
Cow Hill	43 50	VB	Dec 84
Netherton Braes	25 32	VA	Jul 85
Gigha Island	41 47	VB	Oct 85
Tarbert (Loch Fyne)	24 31	VA	86
Glengorm	48 54	VC/D	86
Mallaig	40 50	VB	87
Ballachulish	23 29	VA	87
Haddington	61 54	VC/D	Feb 85
Kinlochleven	59 65	VC/D	87
Onich	61 54	VC/D	87
Strachur	23 29	VC	86
Spean Bridge	24 31	VA	86

Oban	41 47	VB	86
Bellanoch	42 49	VB	86
Castlebay	24 31	VA	86
Dalrally	41 42	VB	87
Dollar	61 54	VC/D	86
Ravenscraig	24 31	VA	Mar 85
Kirkheldbank	60 53	VC/D	86
Tillcultray	60 53	VC/D	Nov 82
Fintry	24 31	VA	87
Finarty	43 50	VB	Sep 85
Tuechar	25 32	VA	Nov 82
Sirathblane	24 31	VA	Nov 82
Broughton	24 31	VA	Oct 85
Leadhills	61 54	VC/D	86
Glespin	61 54	VC/D	May 85
Crailkelly	24 21	HA	Mar 85
Penicuk	61 54	VC/D	Aug 85
West Linton	23 29	VA	86
Aberfoyle	61 54	VC/D	Jul 83
Darvel	23 29	HA	Sep 83
Murkirk	41 47	VB	Nov 85
Kirkconnel	61 54	VC/D	May 84
West Kilbride	41 47	VB	Dec 83
Lethanhill	60 53	VC/D	Mar 84
Campbeltown	60 53	VC/D	Apr 84
Port Ellen	25 32	VA	86
Bowmore	49 42	VB	86
Milburn Muir	42 49	VB	Nov 83
Rosneath #	61 54	VC/D	Mar 84
Milport	61 54	HC/D	87
Troil	61 54	VC/D	86
Rothsay	25 32	VA	Jun 85
Tighnabraich	49 42	VB	87
Lochwinnoch	60 53	VB	Feb 84
New Cumnock	43 50	VB	87
Rhodesay Town	59 65	VC/D	87
Clonaig	59 65	VC/D	86
Carradale	41 52	VB	87
Ardentiny	49 52	VB	87
Ardroch	24 31	VA	87
Ardnam	41 47	VB	Mar 84
Garelochhead	41 47	VB	Aug 84
Wanlockhead	47 41	VB	86
Kirkoswald	25 32	VA	87
Kirkmichael	49 52	VB	86
Dunure	43 50	VB	Mar 84
Holmhead	41 47	VB	Sep 85
Largs	42 49	HB	Jun 85
Sorn	43 50	VB	86

TVS TELEVISION South and South-East England

(i) South			
Rowridge	27 21	HA	Nov 82
Salisbury	60 53	VC/D	Jul 83
Till Valley	43 50	VB	87
Ventnor	49 42	VB	86
Poole	60 53	VC/D	Jun 83
Brighton	60 53	VC/D	May 83
Shrewton	41 47	VB	87
Findon	41 47	VB	Oct 85
Patcham	43 50	HB	Nov 82
Winterborne			
Stickland	43 50	VB	86
Corfe Castle	41 47	VB	86
Portslade	41 47	VB	May 83
Westbourne	41 47	VB	Dec 84
Ovingdean	44 68	VE	May 83
Saltdean	55 47	VE	May 83
Donhead	41 47	VB	87
Milbrook	41 47	VB	Apr 85
Brightstone	41 47	VB	86
Hangleton	49 42	VB	Nov 82
Lilwroth	59 65	VC/D	Feb 84
Piddletrenthide	49 42	VB	Nov 84
Winterbourne			
Steepleton	45 66	VE	Dec 84
Cheselbourne	60 53	VC/D	Feb 85
Brading	41 47	VB	Feb 86
Midhurst	58 68	HC/D	Nov 83
Haslemere	25 32	VA	Aug 85
Hannington	42 66	HE	Nov 82
Tidworth	25 32	VA	86
Chisbury	59 52	VC/D	87
Sutton Row	25 32	VA	Jun 85
Alton	59 52	VC/D	86
Hemdead (Caversham)	56 59	VC/D	86
Aldbourne	24 31	VA	Nov 82
Lambourn	59 52	VC/D	86
Luccombe (IOW)	59 34	VW	86

(ii) South-East

Dover	66 53	HC/D	Nov 82
Dover Town	23 30	VA	Sep 85
Hythe	24 31	VA	May 85
Chartham	24 31	VA	Feb 85
Faversham	25 32	VA	Jul 85
Rye	41 47	VE	Nov 82
Newnham	24 31	VA	Sep 84
Lyminge	25 32	VA	Apr 86
Horn Street	41 47	VE	Apr 85
Elham	23 30	VA	Apr 86
Heathfield	64 67	HC/D	Jul 83
Tunbridge Wells	41 47	VB	Aug 83
St Marks	60 53	VC/D	Aug 84
Newhaven	43 41	VB	May 83
Hastings	28 32	VA	Nov 83
Eastbourne	23 30	VA	86
Haywards Heath	43 41	VB	Apr 85
Wye (Ashford)	25 32	VA	Apr 85
East Dean	54 42	VE	86
Hamstreet	23 30	VA	Jun 84
Lamberhurst	62 58	VC/D	May 85
Mountfield	24 31	VA	Feb 86
Sedelscombe	23 30	VA	Jun 85
Steyning	62 56	VE	Jan 86
Bluebell Hill	43 65	HE	Dec 82
Chatham Town	61 54	VC/D	Aug 85

TSW-TELEVISION SOUTH WEST

South-West England			
Caradon Hill	25 32	HA	Nov 82
St Austell	59 65	VC/D	Jul 84
Looe	43 50	VB	87
Hartland	52 66	VC/D	Nov 82
Gunnislake	43 50	VB	87
Plympton			
(Plymouth)	61 54	VC/D	Sep 85
Downderry	59 65	VC/D	86
Tavistock	60 53	VC/D	Aug 84
Woolacombe	42 49	VB	Nov 82
Penaligon Downs	49 42	VB	Dec 85
Newton Ferrers	59 65	VC/D	86
Ilfracombe	61 54	VC/D	Feb 84
Combe Martin	49 42	VB	86
Okehampton	49 42	VB	May 84
Ivybridge	42 49	VB	Jun 84
Kingsbridge	43 50	VB	Nov 84
Penryn	59 65	VC/D	Dec 82
Plymouth			
(North Road)	43 50	VB	Dec 84
Slapton	55 68	VC/D	86
Truro	61 54	VC/D	87
Croyde	41 47	VB	87
Chambercombe	24 31	VA	86
Salcombe	44 30	VW	86
Polperro	60 53	VC/D	Nov 82
Mevagissey	43 50	HB	Nov 82
Lostwithiel	43 50	VB	Apr 84
Aveton Gifford	66 47	VE	Oct 85
Stockland Hill	23 29	HA	Nov 82
St Thomas (Exeter)	41 47	VB	Sep 83
Beer	59 65	VC/D	87
Tiverton	43 50	VB	Feb 84
Bampton	45 52	VB	86
Culm Valley	49 42	VB	86
Bridport	41 47	VB	Apr 84
Beaminstor	59 65	VC/D	Nov 85
Weymouth	43 50	VB	Oct 84
Crediton	43 50	VB	86
Dawlish	59 65	VC/D	Dec 83
Stokeinteignhead	41 47	VB	Mar 85
Dunsford	39 49	VE	Nov 85
Beacon Hill	60 53	HC/D	Sep 83
Dartmouth</			

PROGRAMME PRODUCTION AND OUTPUT

THE BROADCASTING Act requires the IBA to ensure that the programmes it broadcasts maintain a proper balance and a wide range in their subject matter. The programme statistics detailed in these pages provide a guide to the trends in ITV and Channel 4's output. The IBA uses both qualitative and quantitative information in its assessment of the output on its two channels and although the figures given here contribute to the evaluation of the services, they form only part of the information available to the IBA.

The following sections give details of three aspects of ITV and Channel 4's programming. Firstly, 'TRANSMISSION' analyses the different types of programmes available to each viewer. Secondly, 'SOURCES' describes where programmes shown on ITV and Channel 4 originated, and thirdly, 'PRODUCTION' deals with material made by the ITV companies themselves.

Programme Transmissions on ITV

The table below shows the balance between different types

PROGRAMME TRANSMISSIONS ON ITV*		
<i>(Weekly Average, Year Ended 30th March 1986)</i>		
	DURATION Hrs. Mins	PERCENTAGE %
News and news magazines	11:01	10 1/2
Current affairs and general factual	10:54	10 1/4
Arts	0:42	3/4
Religion	2:31	2 1/2
Adult education	1:51†	1 3/4
School programmes	6:50	6 1/2
Pre-school	3:35	3 1/2
Children's informative programmes	2:12	2
INFORMATIVE	39:36	37 3/4
Plays, series, TV movies	26:21	25
Feature films	8:18	8
NARRATIVE	34:39	33
Children's drama and entertainment	7:24	7
Entertainment and light music	14:29	13 3/4
Sport	9:00	8 1/2
TOTAL ALL PROGRAMMES	105:15††	100

*Excluding TV-am's 21 hours per week.
 †To this total should be added 13 minutes per week of general factual material shown at peak time which was accepted by the IBA as educationally valuable and supported by educational material and activities.
 ††Opening captions totalling 7 minutes per week are not specified above, but are included in the total.

PROGRAMME TRANSMISSIONS ON CHANNEL 4		
<i>(Weekly Average, Year Ended 30th March 1986)</i>		
	DURATION Hrs. Mins	PERCENTAGE %
News	4:02	5 1/2
Current affairs and general factual	14:18	19
Arts	2:17	3
Religion	1:39	2 1/4
Education	7:56	10 1/2
INFORMATIVE	30:12	40 1/4
Plays, series, TV movies	16:05	21 1/2
Feature films	11:45	15 1/2
NARRATIVE	27:50	37
Entertainment and light music	11:00	14 1/2
Sport	6:07	8 1/4
TOTAL ALL PROGRAMMES	75:16††	100

††Opening captions totalling 7 minutes per week are not specified above but are included in the total.

of programmes transmitted by ITV, expressed as an average of the output in all ITV regions during 1985-86. All programmes are included - new and repeats, those produced by the ITV companies and those acquired from outside the ITV system. In the average week, about 37% of total transmissions were informative, 33% narrative, 22% entertainment, music and sport, and 7% children's drama and entertainment programmes. In addition, TV-am transmitted a weekly average of 21 hours of which 17 1/2 hours were information and general interest programmes and 3 1/2 hours were programmes mainly designed for children. Taking TV-am's output into account, the proportion of informative material transmitted in a typical ITV region was 45%.

The figure given in the table for pre-school programmes combines series which were previously classified as pre-school education and pre-school entertainment, both of which contain educative elements. These programmes are shown in the midday slot and some are repeated in the afternoon.

Programme Transmissions on Channel 4

The earlier start of Channel 4's transmissions on weekday afternoons has resulted in a six-hour increase in transmission hours to an average of over 75

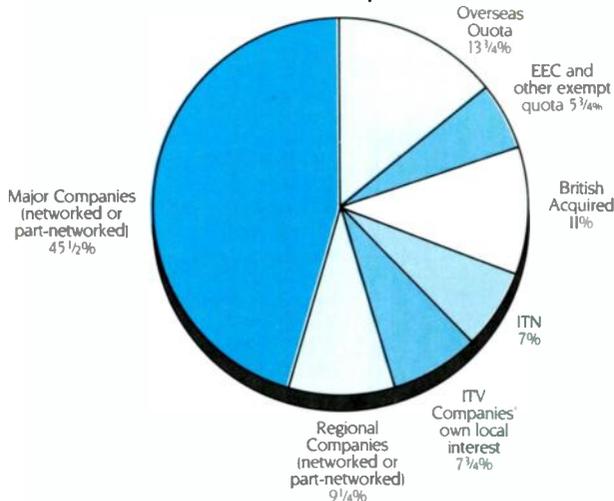
hours per week. The changes in the balance of transmissions due to the afternoon scheduling pattern, which began during the course of 1984-85, can now be seen in full as a result of an entire year's output. There were, for example, increases in the amount of feature films and sports programmes of 2 1/4 hours and one hour respectively. There was also an increase of 1 1/4 hours in the plays, drama series and serials and TV movies category, compared to the previous year. The religion and education categories showed less significant increases. In spite of a small reduction in the amount of programmes classified as arts, there continue to be many educational and general factual programmes which could also be categorised as such.

A small number of programmes for children were shown by Channel 4 during the year under review. These are not separately identified in the table above and have been included within the relevant categories, e.g. factual or entertainment.

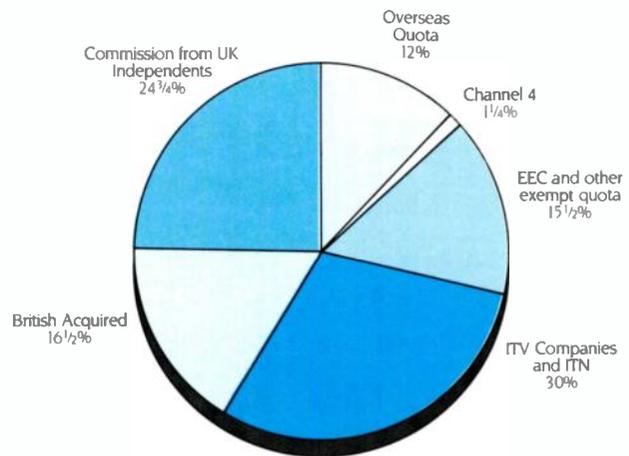
The Sources of ITV and Channel 4 Programmes

The majority of programmes transmitted by ITV are made by the companies themselves. This year, 73 1/4 hours of new and repeated programmes broadcast weekly were produced by ITV and ITN, and a further 19 1/4 hours by TV-am - accounting for around 73% of total transmissions on the ITV channel. About 81% of all transmissions (excluding TV-am) were new programmes. As the chart opposite shows, the five network companies provided 45 1/2%, ITN 7% and the ten regional companies 9 1/4% for transmission by all parts of ITV; and 7 3/4% of material was made by ITV companies for showing to their own local viewers. Programmes from other British sources accounted for a further 11%, overseas quota material 13 3/4% and EEC and other exemptions from the quota 5 3/4% of transmissions. In addition TV-am produced 19 1/4 hours a week itself and 1 3/4 hours were acquired, including short cartoons. Taking

**ITV Transmissions (excluding TV-am):
New and Repeat**



**Channel 4 Transmissions:
New and Repeat**



TV-am into account, the amount of British acquired material transmitted by the ITV system was 10%, overseas quota material 12% and EEC and other quota exemptions 5%.

The system by which Channel 4 commissions or acquires programmes from a wide variety of sources is designed differently from ITV. Channel 4 itself produces very few programmes. Programmes are commissioned from independent production companies and from the ITV companies. In addition, Channel 4 buys in 'ready-made' programmes both from within the UK and from many sources abroad.

In the year 1985-86, around 24 3/4% of all transmissions were provided by British independent producers and 30% from ITV and ITN; 1 1/4% were produced by Channel 4. The five largest ITV companies contributed a weekly average of just under 12 1/2 hours; the remaining ten 5 1/2 hours; and ITN almost 4 3/4 hours. Of the total of 22 3/4 hours of programmes produced by ITV and ITN and shown by Channel 4, 20 1/2 hours were new programmes and 2 1/4 hours had been broadcast previously on ITV.

Of the 'ready-made' programmes, material from British sources accounted for 16 1/2% of Channel 4 transmissions, overseas quota material 12% and EEC and other quota exemptions 15 1/2%. The proportion of EEC material has doubled since 1984-85 and is now almost 5% of the total transmission time. The amount of material from overseas outside the EEC exempted from quota regulations particularly because of its cultural value has

also increased and now forms almost 10% of total transmissions.

The IBA regulations apply a limit to the proportion of overseas material transmitted by the ITV companies and Channel 4. At least 86% of all transmissions must be from British sources or exempted from the quota regulations. In addition, the amount of overseas quota material permitted in peak viewing hours is limited to an average of 5 1/2 hours each week.

The ITV Companies' Production for the ITV Channel

The 15 ITV companies produce a wide variety of material both for network transmission on the ITV channel and for transmission in their own regions. The five largest companies provide programmes to form the main part of the ITV schedules for transmission throughout the country. The ten smaller companies also provide various amounts of material for network transmission on ITV, including peak time output, particularly at weekends. The smallest five companies produce fewer programmes for wider showing, their output being almost entirely devoted to material for their own viewers. In 1985-86 the largest five companies provided 36 hours a week of new networked material, ITN produced almost 7 1/2 hours and the other ten ITV area companies just over 8 3/4 hours. When locally shown material (detailed in the table right) is included, in the average week the ITV companies and ITN produced 166 hours of new programmes for the ITV

channel. These figures exclude the production by TV-am detailed earlier.

Each of the 15 ITV companies is required to produce a minimum number of hours of new programmes each week which appeal specifically to the tastes and outlook of the viewers in their own regions. The sizes of companies vary greatly as does the nature of the regions they serve, and the IBA's requirements therefore differ from region to region. The actual production and minimum requirements for the calendar year 1985 are given in the table below.

NEW PRODUCTION BY ITV COMPANIES FOR LOCAL INTEREST		
(Year Ended 30th December 1985)		
ITV Company	Weekly Average 1985 Hrs. Mins.	IBA Minimum Weekly Requirement 1985 Hrs. Mins.
Anglia	7:46	7:30
Border	4:20	4:00
Central - Total Production	11:06	10:30
For West Midlands only	4:01	3:30
For East Midlands only	4:01	3:30
Channel	5:14	3:30
Grampian	6:16	5:45
Granada	7:09	7:00
HTV West	6:33	5:30
HTV Wales	6:21	5:30
London Weekend	2:35	2:30
Scottish	9:50	9:00
Thames	5:19	4:30
TSW	7:56	7:00
TVS - Total Production	11:28	11:00
For the South only	4:08	4:00
For the South-East only	4:08	4:00
Tyne Tees - Total Production	8:12	8:00
For the North only	:39	:45
For the South only	:39	:45
Ulster	6:33	5:45
Yorkshire - Total Production	7:12	7:00
For the West only	:44	:45
For the East only	:44	:45

PROGRAMME AWARDS

Independent Broadcasting continues to enjoy enormous success at the various national and international television and radio festivals. Listed here are some of the major awards gained during the past year.

International Television Movie Festival (June 1985)

Best Action Adventure Production: 'Swords of Wayland' - *Robin of Sherwood* (HTV/GOLDCREST). Best Mini Series: *The Jewel in the Crown* (GRANADA). Best Actress in a Mini Series: Peggy Ashcroft for *The Jewel in the Crown* (GRANADA). Best Feature Educational: *A Language for Ben* (TYNE TEES). Best Short Subject in Music: *Walking to New Orleans* (TYNE TEES). Best Children's Mini Series: *Supergran* (TYNE TEES).

British Film Institute Awards (June 1985)

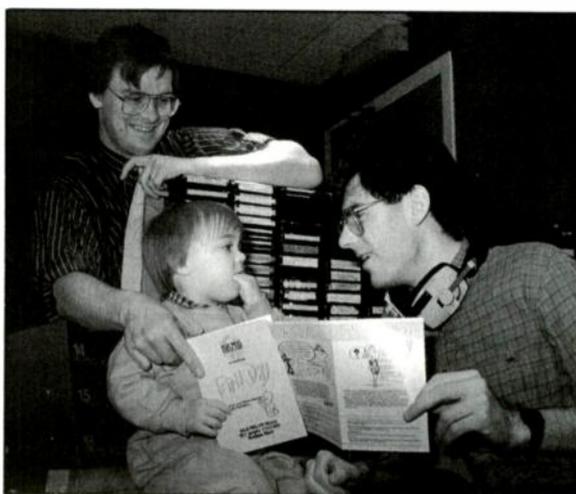
Fellowship of the BFI Lord Brabourne and Lord Olivier 'for their outstanding achievements in film and television'.

Portoroz Sports Film Festival (June 1985)

The Golden Shot *Lakeland Rock* (C4/BORDER).

27th Annual American Film Festival, New York (June 1985)

Red Ribbon. *Karl Marx - The Spectre of Marxism* (C4/THAMES).



Above
Birth Day. Honour in Japan - the young subject of the highly-acclaimed documentary. BRMB

Eduard Rhein Prize (September 1985)

Tom Robson, CBE, Director of Engineering. IBA

Prix Danube, Bratislava, Czechoslovakia (September 1985)

Best Dramatic Programme Award: 'Look at Me' - *Dramarama* (CENTRAL). Dramatic Programmes for Children and Youth, Honourable Mention: 'Look at Me' - *Dramarama* (CENTRAL).

National Academy of Television Arts and Sciences Primetime Emmy Awards, Los Angeles (September 1985)

Outstanding Limited Series Category: *The Jewel in the Crown* (GRANADA). Best Actress: Peggy Ashcroft in *The Jewel in the Crown* (GRANADA). Costume Design: Esther Dean and Diana Holmes for *The Jewel in the Crown* (GRANADA). Art Direction: Vic Symonds and Alan Pickford for *The Jewel in the Crown* (GRANADA). Writing: Ken Taylor for *The Jewel in the Crown* (GRANADA). Direction: Christopher Morahan and Jim O'Brien for *The Jewel in the Crown* (GRANADA).

UNESCO International Rostrum of Young Artists (October 1985)

First Laureate: Michael Collins, clarinettist, entered by CAPITAL RADIO for UKIB.

The American Academy of Television Arts and Sciences Primetime Awards (October 1985)

Primetime Emmy: John Tribe, Senior Graphic Designer, for his titles to *Partners in Crime* (LWT).

13th Annual International Emmy Awards (November 1985)

Children's Programme Award: *Supergran* (TYNE TEES). Documentary Award: *28 UP* (GRANADA). Popular Arts Award: *Spitting Image* (CENTRAL).

International Film and Television Festival of New York (November 1985)

Gold Award: 'Tina Turner Interview' - *The Tube* (C4/TYNE TEES). Gold Medal: 'A Very Difficult Client' - *The Art of*

Persuasion (HTV). Gold Medal: 'Heart and Sole' - *Scene South West* (TSW). Gold Medal: *Bradford City Fire Live OB Broadcast* (YORKSHIRE). Gold Medal: 'David Lean - A Life in Film' - *The South Bank Show* (LWT). Gold Medal: 'Olivier Messiaen - The Music of Faith' - *The South Bank Show* (LWT). Gold Medal: 'No Surrender' - *Dempsey and Makepeace* (LWT). Gold Medal: 'The Betrayal of Bhopal' - *World in Action* (GRANADA). Gold Medal: 'Palestine' - *End of Empire* (GRANADA). Gold Medal: 'Palestine' - *End of Empire* (GRANADA). Silver Award: *The Ganges Gharial* (C4/BEDI FILMS). Silver Award: 'The News Power' - *Television* (GRANADA). Silver Medal: 'Hostels Racket' - *The West This Week* (HTV). Silver Medal: *Blue Money* (LWT). Silver Medal: 'Emily' - *Dramarama* (TVS). Silver Medal: *A Breath of Fresh Air* (TSW). Silver Medal: *A Nip in the Air* (TSW). Silver Medal. *Bradford Disaster Special News Report* (YORKSHIRE). Silver Award: *The Tube* (C4/TYNE TEES). Silver Award: *The Road to L.A.* (TYNE TEES). Silver Medal: *Stookie* (SCOTTISH). Bronze Medal. *The Entertainers* (LWT). Bronze Medal. *Lakeland Rock* (C4/BORDER). Bronze Medal: 'The Highland Heartland' - *Tay Trilogy* (GRAMPIAN). Bronze Medal: *Aeroplanes Bite Fools* (HTV). Bronze Medal: *I Love You Because* (TSW). Bronze Award: 'York Mystery Plays' - *Highway* (TYNE TEES). Bronze Medal. *Glasgow's Miles Better - the Flower of Scotland* (SCOTTISH).

The Sandford St. Martin (Church of England) Trust Awards (November 1985)

Joint Winner of the Regional Award: *L'Arche: A Journey to the Heart* (THAMES). Peter Freeman Prize: *Contact* (CENTRAL).

Premios Ondas, Barcelona (November 1985)

Premios Ondas: 'To Love and To Cherish' - *Automania* (CENTRAL).

Banff Festival of Mountain Films, Alberta (November 1985)

Best of the Best Award, jointly: *Eiger* (CENTRAL).

The 15th Japan Prize (November 1985)

Certificate of Honour: *Birth Day* (BRMB RADIO).

1985 World Television Festival, Japan (November 1985)

Tokyo Prize: *Kitty - Return to Auschwitz* (YORKSHIRE).

Independent Radio Advertising Awards (December 1985)

Marketing Award for the Best Station-Produced Promotion: *County Classic* (SOUTHERN SOUND). Best Station-Produced Commercial: *Geordie Club Singer* (METRO RADIO).

Hollywood Press Association (January 1986)

Golden Globe Award for the Best TV Mini Series: *The Jewel in the Crown* (GRANADA).



Below
The Tube. Gold for Tina Turner in New York. C4/Tyne Tees

Monte Carlo International

Television Festival (February 1986) Silver Nymph: *Bradford City Fire Live OB Broadcast* (YORKSHIRE). Silver Nymph: 'Christmas Present' - *Film on Four* (C4/TELEKATION) Special Commendation: *World in Action* (GRANADA).

Medical Radio Award (February 1986)

Special Commendation (Discretionary Prize): *Tested to Destruction* (METRO RADIO).

Royal Television Society Awards Journalism (February 1986)

Regional Current Affairs: 'Southwark' - *The London Programme* (LWT). Current Affairs: International: *Maid and Madams* (C4/AFP). News Award: Home, jointly: *Tottenham Riots* coverage (ITN and BBC). Special Commendation: News Story: *The Bradford City Fire* (YORKSHIRE). News Award: Topical Feature: *The Manchester Air Crash Enquiry* (C4 NEWS/ITN). Cameraman of the Year: Sebastian Rich (ITN). Television Journalist of the Year: Ken Rees (ITN). Enid Love Award: *How We Used To Live* (YORKSHIRE).

Variety Club of Great Britain (February 1986)

Show Business Personality of 1985: Jimmy Tarbuck (LWT). Special Variety Club award for their 'outstanding contribution to television': Ian St John and Jimmy Greaves (LWT). Joint ITV Personalities 1985: Julia MacKenzie and Anton Rodgers for *Fresh Fields* (THAMES). Best Independent Radio Personality: Les Ross (BRMB RADIO).

San Francisco Film Festival (March 1986)

Golden Gate Award: *Walking to New Orleans* (TYNE TEES). Golden Gate Award: Unit 731: *Did The Emperor Know?* (TVS). Special Jury Award: 'Balcombe in January' - *Country Ways* (TVS). Special Jury Award: *Christmas Caryl* (HTV WALES). Special Jury Award: *Tales from Fat Tulip's Garden* (CENTRAL). Special Jury Award: *L'Enfance Du Christ* (THAMES). Special Jury Award: *A Better Class of Person* (THAMES). Special Jury Award: *A Little Bit of Magic Realised* (HTV). Special Jury Award: *A School in St. Paul's* (HTV). Distinguished Participation Prize: *Coming Through* (CENTRAL). Distinguished Participation Prize: *Mengele* (CENTRAL). Distinguished Participation Prize: *The Dragon Has Two Tongues. A History of the Welsh* (HTV WALES).

The British Academy of Film and Television Arts Craft Awards (March 1986)

Video Lighting: Luigi Bottoni and Andy Andrews for *L'Enfance Du Christ* (THAMES). Graphics: Rod Lord and Peter Tupy for 'Pilot' - *Max Headroom* (C4/CHRYSALIS). Sound Supervisor: Roy Drysdale and Dave Taylor for 'The Nativity' - *The Mysteries* (C4/LIMEHOUSE). Video Cameraman: Michael Lingard for 'The Nativity' - *The Mysteries* (C4/LIMEHOUSE).

British Academy of Film and Television Arts Production and Performance Awards (March 1986)

The Desmond Davis Award for outstanding creative contribution to

television. Leslie Woodhead (GRANADA). The Richard Dimbleby Award: Brian Walden (LWT). The Best Short Animated Film: Brian Cosgrove and Mark Hall for *Alias the Jester* (THAMES).

The Sandford St. Martin (Church of England) Trust Awards (April 1986)

Local Programme Award: *Bethlehem Radio - Newlines* (PICCADILLY RADIO).

Television and Radio Industries Club Award (April 1986)

Television Personality of the Year: Anne Diamond (TV-am). Television Programme of the Year (ITV): *Spitting Image* (CENTRAL). Sports Presenter of the Year: Jimmy Greaves (LWT). Radio Programme of the Year: *The Network Chart Show* (CAPITAL RADIO/IR NETWORK).

Sony Radio Awards (April 1986)

Outstanding Service to a Community: Pennine Radio in their response to the Bradford City Fire. Radio Personality of the Year: Douglas Cameron (LBC). Radio Reporter of the Year: Mark Jordan (CAPITAL RADIO). Sports Broadcaster of the Year: George Gavin (BRMB RADIO). Best Popular Music Programme: 'Howard Jones at the Manchester Apollo' (PICCADILLY RADIO). Best Community Service Programming: 'Clyde Action: CARS Week' (RADIO CLYDE). Best Children's Programming: *Say No to Strangers* (RADIO AIRE). Special Award for Services to Radio, joint award: IRN/BBC Parliamentary Units.

George Foster Peabody Award, Georgia, USA (May 1986)

'The Skin Horse' - *Link* (CENTRAL).

The Royal Television Society Awards (May 1986)

Gold Medal for 'outstanding services to television': *Survival* (ANGLIA). Children's Programme Award: *Look At Me* (CENTRAL). Original Programme Award: *Max Headroom* (C4/CHRYSALIS). Technique Award: Roger Pratt for *Dutch Girls* (LWT). Design Award: *Max Headroom* (C4/CHRYSALIS). Performance Award: jointly to David Suchet and Anna Massey for 'a range of brilliant performances' including *A Song for Europe* (C4/STERN TV) and *Sacred Hearts* (C4/REALITY PRODUCTIONS). Judge's Award: *Brookside* (C4/MERSEY TELEVISION).



Above

Look At Me This award-winning play helped to make young people aware that deafness is a disability which can be easily dealt with using patience and consideration
Central

Pye Awards (May 1986)

Best Writer of Original Drama for Children's Television: David Blake and Alan Banham for *Look At Me* (CENTRAL). Best Male Comedy Role Created by a Writer: John Thaw in *Home to Roost*, written by Eric Chappell (YORKSHIRE). Lord Ted Willis trophy for Outstanding Services to Television over the Years: Brian Tesler (LWT).

28th Annual American Film Festival, New York (June 1986)

Blue Ribbon: *Coming Through* (CENTRAL). Blue Ribbon: 28 UP (GRANADA). Blue Ribbon: *A Painful Reminder: Evidence for all Mankind* (GRANADA). Blue Ribbon: 'Claptrap' - *World in Action* (GRANADA). Blue Ribbon: *Sacred Hearts* (C4/REALITY PRODUCTIONS). Red Ribbon: *Clouds of Glory. William and Dorothy* (GRANADA). Red Ribbon: *The Secret Country: The First Australians Fight Back* (CENTRAL).

Shell UK Television Awards (June 1986)

Certificate of Merit: *Jobwatch* (GRANADA).

Banff Television Festival, Canada (June 1986)

Best Arts Documentary: 'Francis Bacon' - *The South Bank Show* (LWT).

Ninth International Christian

Television Week Awards (June 1986) One More River (SCOTTISH) Honorable Mention: *The Heart Has its Reason* (C4/JOURNEY COMMUNICATIONS).

Prix Jeunesse, Munich (June 1986)

A Prix Jeunesse and Special UNICEF Prize: 'Look at Me' - *Dramarama* (CENTRAL).

The International Radio Festival of New York (June 1986)

Gold Medal for Investigative Reporting: *No Go City - How Close?* - Mark Halliley and Mark Jordan (CAPITAL RADIO). Gold Medal for Traffic Reporting: 'Flying Eye' (RADIO CLYDE).

Monaco Radio Contest 1986 (July 1986)

Uncyclopaedia of Rock (CAPITAL RADIO)

PROGRAMME SALES OVERSEAS

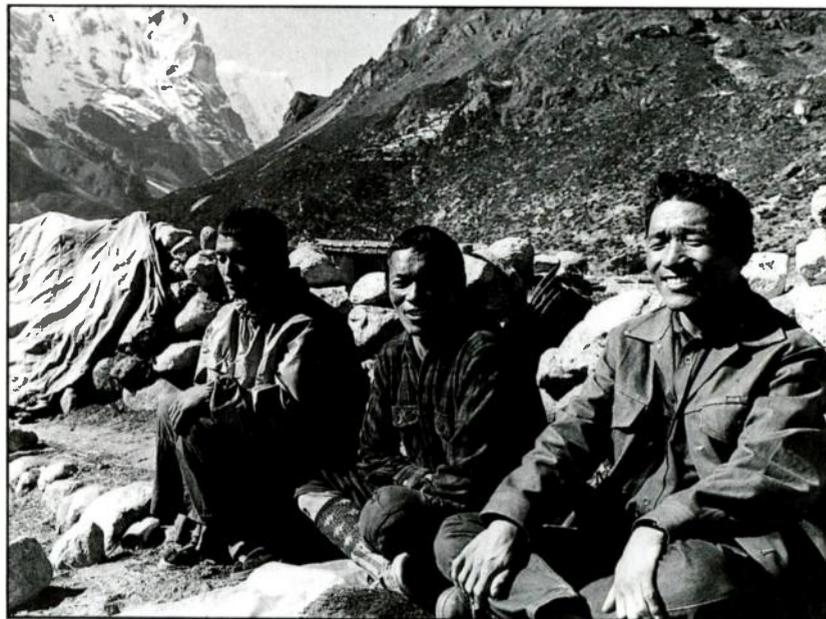
The success of Independent Television overseas can be measured not just by the number of prestigious awards won in foreign festivals but also by the volume of export orders for ITV and Channel 4 productions.

Granada Television International has offices in London, Paris and New York marketing such popular and award-winning programmes as *The Jewel in the Crown*, *Brideshead Revisited* and *World in Action* to around 113 countries. Granada holds the record for the largest single



Left
Survival. Cameramen risk life and limb to bring dramatic pictures like this to a world-wide audience. *Anglia*

Below
'The Sherpas of Nepal' - Disappearing World. A programme donated to Nepal Television. *Granada*



sale — 750 hours of *Coronation Street* — to the station NWS 9 Adelaide in Australia.

Illustrating the goodwill that can be created abroad through programme sales, Granada has donated *The Sherpas of Nepal - Disappearing World* to Nepal Television. This gesture marked both the start of broadcasting in that country (so far there are under 10,000 sets) and the Royal Visit in February 1986.

Anglia Television's Survival, in its 26th year and with more than 6,000 different programmes produced, has been sold to over 100 countries including Russia and mainland China.

A programme which, while relating to a UK environment, identifies with an issue of international significance, can in its sale abroad create important political repercussions. Yorkshire Television's *First*

Tuesday documentary 'Windscale: The Nuclear Laundry', which had already precipitated a government inquiry in Britain, also received close international attention.

In 1986 HTV won the Queen's Award for Export Achievement - awarded two years previously to Thames Television International. HTV sales doubled from 1983-85 to a total of £15,000 million and includes *Robin of Sherwood*, *Arch of Triumph* and *Return to Treasure Island*.

At Channel 4 a new distribution arm, Film Four International, exists to market the highly successful *Film on Four* feature-length productions.

Thames Television International, a market leader in overseas sales, has been involved in the co-production of series, based on Thames originals, for the North American market. One such

Through LWT International, London Weekend Television made its first drama sale to the USSR, when in 1986 Soviet Television bought *Why Didn't They Ask Evans?*. And *Mapp and Lucia* was so well-received on the PBS network in America that the whole series was repeated in a mammoth showing throughout a whole evening.

Central's controversial *Spitting Image* has been the subject of interest all over the world. Despite the essentially British sense of humour, 20 countries, including such unlikely ones as Swaziland and Japan, have bought the series.

While some of the larger ITV companies enjoy multi-million-pound drama production deals, the smallest station in the network has had its successes too. Channel Television concentrates its resources into factual programmes and a number of its documentaries

series is *Check It Out*, based on *Trippers Day*, produced in Toronto with Canada's CTV Network.

Another recent success in Canada is LWT's *The Square Mile*, a portrayal of the city of London and its institutions. A study pack, consisting of a video cassette, book and user's guide, has been of great value to UK schools and has also been bought for Canadian distribution.

have been screened abroad. Hong Kong were the first buyers when Pearl Channel acquired a series about *Island Life*. New Zealand has bought the award-winning *From Cow to Counter*, the story of Jersey milk.

The above examples represent but a small selection of the many programmes which have earned Independent Television its world-wide reputation.

USEFUL PUBLICATIONS

ADVERTISING RULES AND PRACTICE (RADIO)
Covering the amount and distribution of advertising. IBA. Revised 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.

CAREERS IN INDEPENDENT TELEVISION
Information sheets, including a typical job profile. Available from ITCA, 56 Mortimer Street, London WIN 8AN. £4.

THE IBA CODE FOR TELETEXT TRANSMISSIONS.
A folder giving guidance as to standards and practice for teletext transmissions. IBA. 1984.

THE IBA CODE OF ADVERTISING STANDARDS AND PRACTICE.
The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform. IBA. Revised 1986.

IBA TECHNICAL REVIEW.
A series of publications for broadcast engineers describing the technical activities and developments in Independent Broadcasting. IBA.

INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1984-85.
Available from HMSO. £4.50

INDEPENDENT RADIO ADVERTISING GUIDELINES.
To assist agency staff and others who may be concerned with radio advertising copy. IBA. Revised 1986.

INDEPENDENT TELEVISION AND RADIO: A POCKET GUIDE.
A booklet listing IBA and company addresses. IBA. 1985.

INDEPENDENT TELEVISION IN BRITAIN.
Vol. 1: Origins and Foundations, 1946-62. Vol. 2: Expansions and Change, 1958-68. B Sendall. Published by Macmillan, 1982-83. From bookshops, £20 per vol.

LOOK-IN.
The junior TVTimes, a magazine on TV programmes which are of interest to children. ITP, weekly. 24p.

THE PORTRAYAL OF VIOLENCE ON TELEVISION.
BBC and IBA guidelines. BBC/IBA. 1980.

TELEVISION PROGRAMME GUIDELINES.
Notes of guidance on a wide range of programme matters, designed for use by ITV and Channel 4 programme makers. IBA. 1985.

THIS IS INDEPENDENT BROADCASTING.
A general booklet describing the system and how it operates. IBA. New edition 1986.

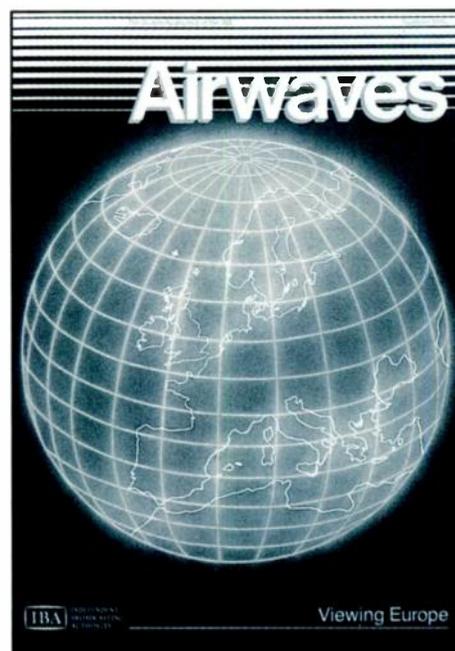
TRANSMITTING STATIONS: A POCKET GUIDE.
Full technical details of all ITV and ILR existing and proposed transmitting stations. IBA. 1985.

TV TAKE-UP.
Regular booklets giving advance information on the learning resources for adults available on ITV and Channel 4, and of supporting publications. IBA.

TVTIMES.
Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'). ITP, weekly. 30p.

WHO'S WHO ON TELEVISION.
Compiled by ITV Books and TV Times. ITV Books. 1985. £5.95.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, London SW3 IEY. Tel: 01-594 7011. Independent Television Publications and ITV Books are located at 247 Tottenham Court Road, London W1P 0AU. Tel: 01-323 3222.



CHANNEL 4



Channel Four Television Company Limited,
60 Charlotte Street, London
W1P 2AX Tel: 01-631 4444
Telex: 892356 FOURTV G

Directors. The Rt. Hon. Edmund Dell (Chairman); Sir Richard Attenborough, CBE (Deputy Chairman); Jeremy Isaacs (Chief Executive); Justin Dukes (Managing Director); Paul Bonner (Controller of Programmes); Sir Brian Bailey, OBE; Lord Blake, FBA; Ms Carmen Calli; Ms Jennifer d'Abo; Paul Fox, CBE; James Gatward; John Gau; Anthony Pragnell, CBE, DFC; Peter Rogers; Michael Scott; Dr Glyn Tegai Hughes

Executives. Gillian Braithwaite-Exley (Head of Programme Planning); Larry Coyne (Head of Business Development); Liz Forgan (Deputy Programme Controller); Ellis Griffiths (Chief Engineer); Colin Leventhal (Head of Programme Acquisition); Pam Masters (Head of Presentation); Frank McGettigan (Head of Admin & Industrial Relations); David Scott (Financial Controller & Company Secretary); Sue Stoessl (Head of Marketing)

Commissioning Editors. Mike Bolland (Senior Commissioning Editor, Entertainment); David Rose (Senior Commissioning Editor, Fiction); Naomi Sargant (Senior Commissioning Editor, Education); David Benedictus (Commissioning Editor, Drama Series); John Cummins (Commissioning Editor, Young People); Farrukh Dhondy

(Commissioning Editor, Multi-Cultural Programmes); Alan Fountain (Commissioning Editor, Independent Film & Video); Nick Hart-Williams (Commissioning Editor, Single Documentaries); Michael Kustow (Commissioning Editor, Arts); David Lloyd (Commissioning Editor, Current Affairs); Adrian Metcalfe (Commissioning Editor, Sport); Gwynn Pritchard (Commissioning Editor, Education); John Ranelagh (Commissioning Editor, Documentary series & Ireland); Caroline Thomson (Commissioning Editor, Finance, Industry & Science); Joyce Jones (Editor, Purchased Programmes).

Channel 4, launched on 2nd November 1982, provides a national service, networked to the whole country except Wales. Its programme schedule of 80 hours per week is planned to complement ITV's at all times.

The Channel Four Television Company Limited is a wholly-owned subsidiary of the IBA, charged with the responsibility of assembling the programme schedule for the channel but not with making programmes. Apart from a weekly 'answerback' show for viewers, *Right to Reply*, the channel makes nothing itself but commissions or buys programmes from a diversity of sources, including the ITV companies, programme suppliers and film distributors world-wide. But the company is also required to commission a 'substantial' proportion of programmes from independent production companies, which the existence of Channel 4 has encouraged to flourish.

The channel is financed by subscriptions from the ITV companies levied by the IBA and passed on to the Channel 4 company (and to the quite separate Welsh Fourth Channel Authority). In return for this, the ITV companies have the right to sell advertising time on Channel 4 in their own regions. Apart from Wales, the advertisements are the only regional differences in an otherwise completely national channel.

On the Sianel Pedwar Cymru service in Wales (S4C) the Welsh Fourth Channel Authority* is scheduling some 22 hours of Welsh language programming supplied by HTV Wales, the BBC and independent producers, so that all programmes in

CHANNEL FOUR TELEVISION

Welsh are concentrated on one channel. In addition, S4C relays most of Channel 4's programmes each week, either simultaneously or rescheduled.

Channel 4 has a team of Commissioning Editors who sift proposals for programmes, choose them and follow through their progress, while the company's Acquisitions Department negotiates contracts with the suppliers and its accountants monitor the flow of expenditure on many hundreds of projects simultaneously.

These programmes are then scheduled by the Chief Executive, Jeremy Isaacs, Programme Controller, Paul Bonner and Head of Programme Planning, Gillian Braithwaite-Exley, and are played out from Europe's most technologically advanced TV control centre at Channel 4's Charlotte Street headquarters. The channel's Presentation Department provides the continuity between the programmes and creates some coherent identity to link the channel's disparate sources of programming. It also produces promotional trailers to whet viewers' appetites.

From Charlotte Street the signal is passed via the nearby British Telecom Tower (better known as the Post Office Tower) to regional ITV stations, where local advertisements are inserted and thence to the IBA's network of Channel 4 transmitters, installed alongside the existing transmitters for ITV.

Programmes. Channel 4 is different not only in the process whereby programmes are produced and funded, but also in the range of programmes which are scheduled.

Channel 4 is fulfilling its charge to be distinctively different by innovating in the form and content of programmes across its range, from news and current affairs to comedy, and from religion to health. It is serving a whole range of tastes and needs which existing channels have been unable to accommodate with limited airtime – including programmes like *The Tube* and *Solid Soul* for the 15–24 age group, and regular programmes reflecting the life and culture of the ethnic communities that are now an established part of British society.

Channel 4 is providing more television news coverage with an hour of news each weeknight from ITN, going beyond the front page treatment of other TV news programmes to examine in depth the topics found on the inside pages of newspapers, such as industry, science and technology and the arts, and is supplementing the news with a *Comment* spot four times a week, and other current affairs series.

Channel 4 is required by the IBA to devote 15% of its airtime to educational programmes. None of these constitutes formal education in the existing sense; virtually all are for adults and designed to help people get more out of their lives. But there are one or two series for young children as well.

Beyond this, Channel 4 has a duty to entertain and aims to provide programmes 'for all of the people some of the time', attempting to serve those who may feel that at any time there is nothing for them on the other channels.

*Welsh Fourth Channel Authority, Clos Sophia, CAERDYDD (Cardiff) CF1 9XY Tel: 0222 43421

Below
Two of Channel 4's most popular presenters: Max Headroom... and Peter Sissons, of ITN's Channel 4 News.



EAST OF ENGLAND



Anglia House, Norwich NR1 3JG
Tel: 0603 615151 Telex: 97424
Brook House, 113 Park Lane, London
W1Y 4DX Tel: 01-408 2288 Telex: 25353
Macintosh House, Shambles Square,
Manchester M4 3AF Tel: 061-833 0688
Regional News Centres, Chelmsford
Tel: 0245 357676; Luton Tel: 0582 29666,
Peterborough Tel: 0733 46677;
Northampton Tel: 0604 24343

Directors. Lord Buxton* (Chairman); Philip Garner* (Programme Controller); P W Gibbings (Deputy Chairman); M J Hughes* (General Manager); D S McCall* (Group Chief Executive); Mrs J. Nutting, JP. David Puttnam; P. G. Sharman; T. P. Wootton* (Sales Director)

*Executive Directors

Executives. Mrs J Bailey (Public Relations Officer); A. T. C. Barnett (Chief Engineer); V. B. H. Birtles (Group Press Officer); H. S. Brooker (Head of Presentation); I. Bunyan (Production Controller); D. Dawson (Head of Stills); K. Elphick (Deputy Programme Controller/Programme Planning Controller); C. Ewing (Assistant Programme Controller); D. S. Little (Programme Business Manager); P. Meier (Personnel Controller); G. M. Rae (Group Financial Controller/Company Secretary); I. Rosenberg (Head of Drama); P. J. Waldron (Station Engineer); M. Wall (Sales Controller); H. J. A. Wilson (Head of News/Assistant Programme Controller); S. West (Promotions Manager); Canon I. Bailey (Religious Adviser); P. Stibbons (Education Officer)

International Television Enterprises Ltd. T. Buxton (Chief Executive); A. Macbean (Sales Manager).

Survival Anglia Ltd. (Natural History Unit) Lord Buxton (Executive Director); M. Hay (General Manager)

Electronic Facilities. Anglia Television's headquarters are in the centre of Norwich at Anglia House where there are two main production studios - Studio A, 3,224 sq.ft and Studio F, 1,980 sq.ft. A further studio, Studio B, 1,025 sq.ft. is available if required. There is also a continuity studio of 234 sq.ft. Situated approximately half-a-mile from Anglia House are further facilities which contain Studio E, 5,000 sq.ft. The central technical facilities area in Anglia House contains 16mm and 35mm telecine facilities, digital still picture equipment and colour photographic slide transmission facilities. The VTR facilities include 2in cartridge machines, 2in reel to reel and 1in reel to reel. There is also 3/4in ENG ployout and record facilities. Studio E also has its own VTR facilities. Post production facilities consist of two full broadcast 1in editing suites together with two synchronised audio suites. Off-line facilities are also provided. Electronic caption generator equipment is available at Anglia House and Studio E. The outside broadcast facilities consist of three mobile units together with 1in VTR recording equipment. There are, in addition, a Single Camera Unit which has a portable 1in VT recording facility, and two feature units equipped with portable electronic cameras and Betacam recorders.

Film Facilities. There are two film sound units serviced by a 16mm colour processing plant, using Kodak VNF

process. The Norwich studios are equipped with seven film cutting rooms. There are 11 more in London, handling the work of the Survival Natural History Unit. Both Norwich and London have a 16mm preview theatre and Norwich has 35mm projection, a nine-channel dubbing theatre, plus a film sound transfer suite.

News and Weather Facilities. Anglia operates five staff ENG units from Norwich and from county news centres at Chelmsford, Luton, Northampton and Peterborough. Editorial staff at these centres work direct to a purpose-designed news complex at Anglia House. There are direct vision links between these news centres and Norwich and the centres are also linked by remote terminals to the BASYS computerised news-system in

AND DISCUSSIONS *Anglia Reports*, *Cross Question*, *Farming Diary* (part-networked), *Live Wire*. DOCUMENTARIES *About Britain* (networked), *Eastern Approaches*, *English Heritage*. EDUCATION *Running* (networked), *Influences* (networked). FEATURE SERIES *Anything Goes* (leisure series), *Bygones*, *Folio* (arts magazine), *Gone Fishing*, *Heirloom* (networked antiques programme). CHILDREN'S *Animals in Action* (networked), *Get Fresh!* (networked). ENTERTAINMENT *City Sounds*, *Cambridge Folk Festival*, *Movie Memories* (networked), *Show Me!*, *Sweethearts* (networked). SPORT *Newmarket Racing* (networked), *Soccer* (networked), *Snooker - World Doubles Championship* (networked) and *English Professional Championship*; *Bowls*, *Cycling*, *Darts*, *Motocross*, *Speedway*, *Stock Car Racing*, *Truck Racing*. RELIGION *First Sunday*, *Highway*



Right Prince Charles on a visit to a residential workshop run by the Prince's Trust at Caister, Norfolk, is interviewed for the regional news/magazine programme *About Anglia*.

Norwich for transmission and retrieval of copy information and reference material. A dozen 'stringer' cameramen operate around the region, using electronic cameras. Anglia also has its own regional weather bureau and information service, operating the only computerised weather display system in regional television in the UK.

Programmes. NEWS AND MAGAZINES *About Anglia*; *Anglia News*; *Checkout*, *Countryman*; *Eastern Sport*; *Members Only*; *On Call*; *Patrick's Pantry*; *Read All About It!*; *Round Robin*, *Write Now!*. CURRENT AFFAIRS

(networked), *Morning Worship* (networked); *Reflections*. DRAMA The department, under Head of Drama John Rosenberg produces drama series and plays. Currently in production is *A Killing on the Exchange*, a six-part story of murder and intrigue set in the high-powered world of merchant banking, and a series of half-hour plays. NATURAL HISTORY The Survival Unit supplies the network and overseas stations, with half-hour series and one-hour specials. Anglia is also a partner in Oxford Scientific Films and includes their natural history productions in its catalogue.

THE BORDERS



Television Centre, Carlisle CA1 3NT
Tel: 0228 25101
33 Margaret Street, London W1N 7LA
Tel: 01-637 4363

Directors. The Earl of Lonsdale (Chairman); Melvyn Bragg (Deputy Chairman); James Graham (Managing Director); John Brewis; Mary Burkett; John C. Clucas; P. Corley (Director of Programmes); Timothy M. Glover (Sales Director); Dr June Paterson-Brown; J. I. M. Smail; M. Sutherland; David W. Trimble; John R. Wills; Peter Brownlow (Secretary & Director of Finance).

Officers. Eric Hadwin (Assistant Programme Controller (Planning)); D. Merrall (Regional Sales Manager); Cliff Walker (Operations Manager); Ron Dale (Chief Engineer); Ken De Vonald (Head of Corporate Affairs); Tracy Moreshead (Head of Sales).

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.

Studios. The Studio Centre, situated in Carlisle, includes two colour studios of 94 sq.m., and 58 sq.m., a colour presentation studio of 20 sq.m., with remotely controlled camera and a film interview studio of 16 sq.m. The complement of studio cameras includes two light-weight cameras which can be adapted to operate from normal studio pedestals, light-weight pedestals or shoulder mounts. The latest lighting control system and traversing barrel lighting grid have been installed. The Central Technical Area has been

completely redeveloped in order to update facilities and to cater for Channel 4 requirements. A new telecine suite houses two multiplexed photoconductive and two flying-spot machines with comprehensive magnetic sound follower systems. The new videotape area is equipped with two quadruplex video-cassette machines which can handle commercials for both channels and three lin. VT machines.

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelancers cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal lock facilities being incorporated in camera and sound recorders. PSC (Portable Single Camera) video cameras and editing will be in operation by 1987.

O.B. Border has taken delivery of a three camera outside broadcast unit.

Programmes. The past year has been one of almost unprecedented programme activity. Strong local programming has been complemented by the development of new strands for the network and Channel 4.

Border's involvement in the children's ITV network has been increased through its participation in the new network Saturday morning show *Get Fresh!* Three editions have been transmitted including the first edition of the network show live from Lake Windermere.

The Joke Machine returned with Basil Brush as presenter and has established its place in the network schedule.

BMX Freestyle riding which Border Television pioneered for the network has attracted even higher audiences, the second series of *BMX Beat* achieving an average rating of 2.2 million viewers in the mornings of the school Easter Holidays. Further series featuring the third UK Freestyle Championships and a new World Championships have been recorded for transmission on the ITV network at Christmas 1986 and Easter 1987.

Nature Trail is another format piloted locally and then transferred to the network. Featuring Cumbrian Tony Warburton and zoo vet David Taylor, *Nature Trail* included film reports of the giant pandas at Madrid zoo together with instructional items on wildlife photography and drawing.

A second series of *Krazy Kitchen* has also helped ITV pioneer children's programmes on Sunday mornings.

Another highlight of the year was *Hindsight*, Border's first current affairs programme for the ITV network. This series looked back at big news stories of the past and re-assembled some of the main people involved to see if hindsight had changed their opinions expressed at the time. The series of six transmitted in 1986 covered subjects ranging from the Lord Lambton scandal to the mini skirt and attracted an audience of 2 million viewers.

BORDER TELEVISION

Revelations transferred from Channel 4 and dealt in a powerful way with the religious experiences which had changed the lives of a wide cross-section of people ranging from the Dean of Guildford to comedian Terry Scott.

Border's involvement in the *Highway* programmes with Sir Harry Secombe has continued with local editions from England and Scotland, together with an Easter special from Rome.

The networked *About Britain* series also offered the opportunity to repeat 10 local documentaries illustrating the region. Subjects covered included the 800th Anniversary of Dumfries, George Bowman four-in-hand riding, Hadrian's Wall, the Isle of Man millionaires and the *China Connection* - a film following a Scottish knitwear trade mission selling cashmere to Hong Kong - a sort of coals to Newcastle mission.

LOCAL PROGRAMMES. One of the most ambitious local projects has been the commissioning of the *Lakeland Overture* from leading young composer Howard Goodall. This work was played by the Northern Sinfonia and recorded on OB in a church in Penrith.

Borderlive has also established itself as one of the local current affairs programmes that Border has produced. Two special editions in the autumn concentrated on unemployment.

The nightly news magazine *Lookaround* continues to be the flagship of our local programmes. Staff has been strengthened and the programme has also been taken out on OB during the year.

Children have also had the opportunity to compete in *Pick A Number*, a new local game show.

Channel 4. Border's involvement in Channel 4 productions has continued with two one-hour documentaries, *Land of the Eastern Borders*, featuring Melvyn Bragg, and *Sheepman of Ennerdale*, following a year in the life of a Lakeland shepherd.

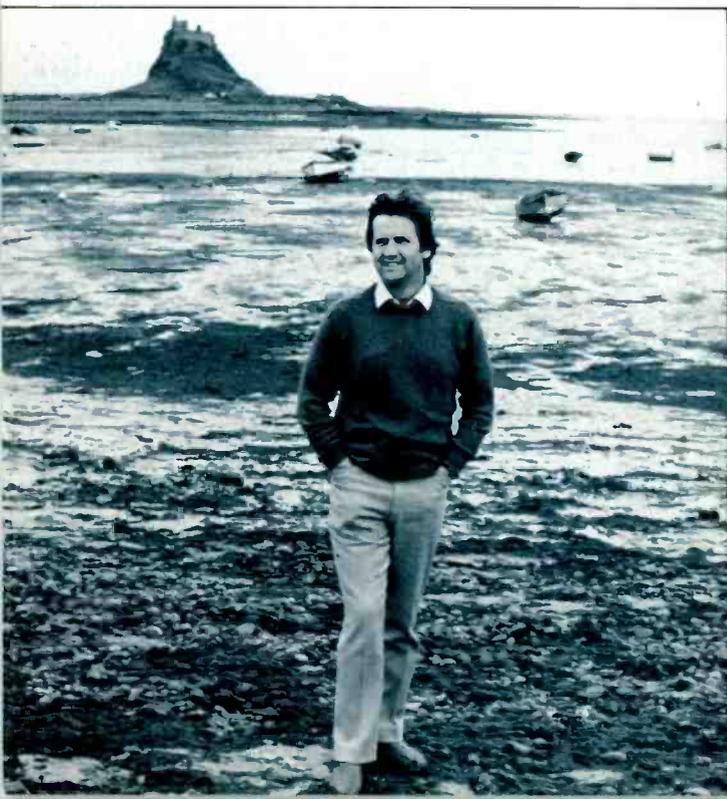
In *Land of the Eastern Borders* Melvyn Bragg traced the history and legends of one of the most beautiful and historic parts of the UK. The stories of Bede and St. Cuthbert mark the area out as one of the most important early influences in Christianity in this country, but like the western Borderlands, it was also a battlefield.

Sheepman of Ennerdale was a sharply drawn but sympathetic portrait of the battle against nature tending sheep in the higher fells of the Lake District.

The Gnostic Gospels is Border's biggest film project for Channel 4 and film crews have already been to Egypt, the South of France, New York and California tracing the history of one of the most interesting early Christian heresies. Gnosticism, from the Greek work gnosis reflecting an inner knowledge. Although it died out a few hundred years after Christ's death the ideas re-appeared again in the Albigensian heresy in 12th-century France and may also have influenced the Renaissance. Three one-hour films will trace the history and significance of this early branch of Christian thought.

Border also contributed to the 'Worldwise' series which brought together different programme makers in a series on the environment, leading up to European Environment Year.

Below
Melvyn Bragg in the
documentary *Land of the
Eastern Borders*, made for
the 'Worldwise' series
shown on Channel 4.



CENTRAL INDEPENDENT TELEVISION



WEST MIDLANDS
Central House, Broad Street,
Birmingham B1 2JP Tel 021-643 9898
OXFORD
Albion House, 1 Albion Place,
Oxford OX1 1SL Tel 0865 725358
EAST MIDLANDS
East Midlands Television Centre,
Nottingham NG7 2NA Tel 0602 863322

Directors. David Justham (Chairman); John Jackson (Deputy Chairman), Robert Phillis (Managing Director); Cliff Baty (Director of Finance); Andy Allan (Director of Programmes); Richard Emery (Director of Sales); Alan Pankhurst (Director of Personnel and Industrial Relations), Sir Richard Bailey (Chairman - West); John Madocks, CBE, DL (Chairman - East); Charles Denton, I R Maxwell, MC; Jean Parker, Sir Leo Pliatzky, KCB; Murray Thomson

Officers. Marshall Stewart (Director of Public Affairs); Peter Gardner (Director of Operations); Philip Jones (Director of International Sales and Marketing), Gerald Harris (Commercial Director), Ted Childs (Controller of Drama), Richard Creasey (Controller of Features Group), Philip Grosset (Controller, Education and Religion); Lewis Rudd (Controller of Young People's Programmes); Ion Scofield (Controller - Music and Entertainment); Robert Southgate (Controller of News and Current Affairs); John Terry (Controller of Programme Planning and Presentation); Keith Smith (Controller of Public Affairs); Gerry Kaye (Chief Engineer), Philip Gilbert (Controller, Programme Services), David Sanders (Controller, Business Development); Kevin Betts (Financial Controller); Tony Salmon (Head of Information Services), David Davidovitz (Studio Controller - West), Peter Pearson (Studio Controller - East), Ted Trimmer (Managing Editor, News); Steve Clark (Head of News, East), Mike Warman (Executive Editor, Central News), Gary Newbon (Head of Sport); Laurie Upson (Editor, Central News, West), Chris Robertson (Editor, Central News, East); Michael Taylor (Head of Company Promotion), Reg Harcourt (Head of Political Affairs); Ion Lander (Political Editor); Colin Campbell (Company Secretary and Legal Officer)

Central Productions. 46 Charlotte Street, London W1P 1LX Tel 01-637 4602

Zenith Productions Ltd. 8 Great Titchfield Street, London W1 Tel 01-637 7941

Sales Department. Anna Kelly (Regional Group Sales Manager), Central House, Birmingham, Nigel Emery (Sales Controller), David Sanders (Business Development Controller); 35-38 Portman Square, London W1 Tel. 01-486 6688

Studios. Central's dual region is served in the East Midlands from the East Midlands Television Centre in Nottingham, and in the West Midlands from studios in Birmingham. Together they reach an audience of nine million viewers. Work is continuing on a £2.2 million office facilities extension in Nottingham and is due for completion by autumn 1987. Each studio has its own News Department producing separate programmes, *Central News East* and *Central News West*, each weekday. The live, 90-minute Friday evening current

affairs programme *Central Weekend*, is broadcast from Birmingham with input from Nottingham

Central also has offices in Oxford, Derby, Leicester and Stoke-on-Trent, with regional reporters at each one

Central's *jobfinder*, providing job vacancy information and advice for the half-a-million unemployed in the East and West Midlands was launched in April 1986 for a 26-week period. This joint Central, MSC project, which has helped long term unemployed Midlandsers to find jobs, is transmitted each night from Birmingham

Programmes. Central have continued to produce a wide variety of regional and network programmes, ranging from comedy, documentaries, drama, religious, arts and children's programmes, sport, game-shows - to satire

Central Lobby, the weekly regional political programme, interviewed the leaders of all the main political parties, ending the summer season with a special programme with the Prime Minister at Downing Street

Central News covered all the major stories in the region, sometimes supplying inserts for the network news. During the Handsworth riots Central's schedules were re-arranged to take in up-to-the-minute news reports from the area. Later, *Central Weekend* included a special studio discussion about Handsworth, with the West Midlands Chief Constable and representatives from the Handsworth community taking part. *After the Riots*, a Viewpoint '86 regional documentary followed developments in the area for six months after the trouble flared

Central Sport covered Britain's first city centre car race, the Birmingham Super Prix, and ran features on Birmingham's bid for the 1992 Olympics, in addition to more traditional coverage of sport

The region was served with a variety of programmes ranging from *Eco*, the series dealing with environmental issues to *Venture*, which looks at business and industry. Other regional programmes included *Here and Now*, the topical religious magazine programme *Contact*, and *Streetslife*, a series of documentaries reflecting the contrasting moods and lifestyles throughout the Midlands

Two well established series, which are partially networked, are *Link*, the magazine programme for disabled people and their families, and *Getting On* for the elderly

Arts programmes have included the networked antiques and heritage series *Something to Treasure* and *Contrasts*, Central's regional arts series which also produces networked specials such as *The Noble Savage*; *Percy Grainger* featuring the life of the composer and pianist

Seal Morning and *The Ark* were children's programmes which met with acclaim. In a completely different vein, the anarchic *Your Mother Wouldn't Like it* starred youngsters from Central's Junior Television Workshop

Crossroads was filled with drama for both motel staff and guests, and the series remained high in the ratings

Blockbusters, *Bullseye* and *The Price is Right* continued to be as popular as ever. A series of *New Faces of 86* began in the autumn, hosted by comedienne Marti Caine, while *Girls on Top* returned for a

EAST & WEST MIDLANDS



welcome new series

Central's main network documentary strand Viewpoint '86 included powerful contributions from David Munro whose two programmes *The Four Horsemen* looked at the subject of war. Nigel Evans' *In the Name of Charity* which told the story of 22 adopted children and their remarkable mother; Robin Brown's *Sir Peter Scott*, John Pilger's study of modern Japan, *Behind the Mask* and David Cohen's film about the treatment of those on the receiving end of crime, *Victims*

Workout, a major documentary series on the changing face of employment, was backed up by supporting television and ILR programmes in many regions

In drama Diana Rigg and Tim Curry starred in an hour-long comic fantasy film, *The Worst Witch*, while Kenneth Branagh and Helen Mirren portrayed D H Lawrence and Frieda Weekley in the award-winning *Coming Through*. Top British writers, actors and directors were involved in *Unnatural Causes* - an anthology of seven domestic murder stories

A welcomed second series of *Auf Wiedersehen, Pet*, continued the adventures of the motley collection of brickies, this time mainly in Spain

Another highly acclaimed series starred Michael Elphick as *Boon*, an ex-fireman who finds the oddest jobs to do through advertising for work in the local paper. This led one paper to dub Tuesdays as 'Boon Night' and another to predict, correctly, that it would gather a 'large and loyal following'

Right
Bringing the local news
to the west of the
region...

... and to the east.

CHANNEL ISLANDS

CHANNEL TELEVISION



The Television Centre, St. Helier, Jersey, Channel Islands
Tel: 0534 73999 Telex: 4192265 CTV IY G

The Television Centre, St. George's Place, St. Peter Port, Guernsey, Channel Islands
Tel: 0481 23451

Directors. I. R. Riley (*Chairman*); K. A. Killip, OBE (*Managing Director*); I. P. Henwood (*Deputy Managing Director and Programme Controller*); M. I. Le Cocq (*Director of Sales and Marketing*); G. R. Dorey; Harold Fielding; Mrs M. Kay-Mouat; D. I. Le Marquand; J. C. Rowe.

Officers. Euan MacGregor (*Group Controller of Finance*); Andrew Hearne (*Technical Controller*); Rosie Tollow (*Company Secretary*); Gordon de Ste Croix (*Publications Manager*); Roger Bowns (*Guernsey Office Manager*).

Staff. The total staff of the company is 96.

Religious Advisory Committee. The Very Revd Canon John Foster, Dean of Guernsey (representing Anglican Church, Guernsey); The Very Revd Basil O'Ferrall, Dean of Jersey (representing Anglican Church, Jersey); 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

Channel Oracle. Channel Television operates a full regional teletext 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 live and recorded productions. The presentation studio has one camera for in-vision presentation. One multiplexed telecine unit provides facilities for transmission of 16mm film, 35mm film and 35mm slides and sepomag capability with 16mm film, and there is an ADSI 16/35mm telecine. There are four ENG units in the field equipped with Sony broadcast BVP3P cameras and BVV-1, BVW-25 and BVU-110 portable recorders. Editing is comprised of three suites, each consisting of four playback machines and one recorder giving dual format working in both BVU and Betacam, and two BVH-2000 recorders are also available. Audio post production is carried out using a Q lock synchroniser with BVU800P video-recorder and two Studer A810 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 used for live inserts during local programmes via microwave link to Jersey as well as recorded productions. There is one ENG unit in the field equipped in the same way as the Jersey units

correspondents who keep the news editor informed from day to day. When an important story breaks in one of the outer islands, Alderney for instance, an ENG crew is sent from the Jersey or Guernsey centre.

There are three daily news bulletins principal of which is *Channel Report* broadcast at 6 p.m. each weekday. The other bulletins, *Lunchtime News* and *Late News* are broadcast at 1.20 p.m. and 10.30 p.m. respectively adjacent to ITN's bulletins. *Channel Report* is the station's top rating show and all five weekly editions regularly feature in the region's top ten. It is a programme of distinct halves. The first contains hard news: illustrated coverage of the day's important events in all the islands. Up to five ENG units may be deployed and the material originating in the region's northern islands is frequently 'micro-waved' from Guernsey to Jersey via an IBA link. The programme is generally unrehearsed in the accepted sense of the word and there are no deadlines for acceptance of stories or pictures. In effect, the content of the programme is subject to change right up until the moment it comes off the air. The second half of *Channel Report* is given over to feature material. The region has a population of about 130,000 and is not large enough to generate a sufficient number of hard news stories every day to sustain a full half-hour. The Monday and Friday programmes feature sports coverage whilst on Tuesday the doings of the Jersey States (the Island's Parliament) come under scrutiny. Guernsey's States meet monthly rather than weekly, but its deliberations also feature regularly in *Report Politics*. Other second half elements of *Channel Report* include a monthly religious magazine, *Link Up*; reports specifically aimed at young people including *Video Club*; plus items on cookery, growing, health and, from time to time, music.

Channel's Lunchtime News is also a fully illustrated bulletin and it includes a weather forecast and *Jane's Diary*, listing the day's minor events for residents and holidaymakers

The *Late News* is a shorter, headline bulletin, but it is also illustrated with ENG reports. Channel makes a significant number of local documentaries, some of which appear in network series like *About Britain*. Recent contributions have included 'All the Fun', highlighting the principal carnivals of a Channel Island summer and 'Island Portraits' which study leading figures from local history including Sybil Hathaway, the Dame of Sark and Victor Hugo who spent 18 years exiled in Jersey and Guernsey

Channel has also contributed to the network religious series *Highway*, introduced by Sir Harry Secombe. These contributions include a Christmas Special made in collaboration with the Golden Lion Children's Trust and involved flying a group of severely disabled children to Santa Claus Park in Finnish Lapland, and an award-winning edition recorded in Normandy and broadcast on Remembrance Sunday. Other local strands include a weekly programme in the French language, *Les Français Chez Vous*; for younger viewers *Puffin's Platice*, when the station's mascot, Oscar Puffin, greets children on their birthdays; and *Starting Point*, a religious prologue.

Below Bernard Cribbins shows his catch to the camera during the making of *Life with a Capital Sea*.



Revd John Farley (representing Free Church, Jersey)

Programme Journal. *Channel TV Times* is published by Channel Islands Communications (Television) Ltd. Editorial address: The Television Centre, St. Helier, Jersey. Editor: Stuart C. Guilliard.

Programmes. News, current affairs and documentaries provide the bulk of Channel's local programme output. Newsrooms are maintained in Jersey, at the main studio complex, and also in Guernsey where there is a second studio. The other inhabited islands which make up the region are watched by resident

NORTH SCOTLAND



Queen's Cross, Aberdeen AB9 2XJ
Tel: 0224 646464
29 Glasshouse Street, London W1R 5RG
Tel: 01-439 3141
10 Manor Place, Edinburgh EH3 7DD
Tel: 031-226 3926
Albany House, 68 Albany Road,
West Ferry, Dundee DD5 1NW
Tel: 0382 739363
23/25 Huntly Street, Inverness IV3 5PR
Tel: 0463 242624

Directors. Iain M. Tennant, JP (Chairman); Calum A. MacLeod (Deputy Chairman); Alex Mair, MBE (Chief Executive); Robert L. Christie (Director of Operations); The Lord Forbes, KBE, DL, JP; Douglas F. Hardie, CBE, JP; Dr Fiona J. Lyall; Angus Stewart Macdonald; Alistair S. F. Mair; Sir George Sharp, OBE, JP; Donald H. Waters (Company Secretary); Neil R. Welling (Sales Director).

Officers. Alastair Beaton (Programme Planning Controller); Edward Brocklebank (Head of Documentaries); Sydney M. Clark (Administration Executive); Graham Good (Financial Controller); Alistair Gracie (Head of News and Current Affairs); Mrs Elizabeth Gray (Personnel Officer); John Hughes (Production Executive); Eric M. Johnstone (Production Services Executive); Christopher Kidd (Sales Controller); Michael J. McLintock (Publicity and Promotions Executive); Alec Ramsay (Chief Engineer); John R. Stacey (Sales Administration Manager); Michael E. Stubbings (Facilities Executive).

Religious Advisers. Revd Hamish Fleming (Church of Scotland); Revd Michael Crawford (Church of Scotland); Father Andrew Mann (Roman Catholic); Provost Donald Howard (Episcopalian); Mrs Edith Crum; John M. MacLeod.

Schools Advisory Committee. David Adams (Principal of Aberdeen College of Education); L. Ollason Brown (Educational Institute of Scotland); James R. Clark, CBE (Consultant); Nisbet Gallacher (HMI Chief

Inspectorate); Cllr. John Graham (Convention of Scottish Local Authorities); George MacGregor (Educational Institute of Scotland); Brian Marjoribanks (IBA); Robert B. Murdoch (Educational Institute of Scotland).

Staff. Total members of staff 320

Sales and Research. Grampian's service to advertisers is centred in sales offices in London, Aberdeen, Dundee, Inverness and Edinburgh, where a young professional team offers the benefits of advertising in one of Britain's most prosperous areas.

Studios. ABERDEEN: Two studios of 800 sq. ft. and 2,000 sq. ft. are at present in service, with a central technical area serving ITV, Channel 4 and production studios. Dedicated transmission facilities consist of: two Cintel Mk 3 telecines; two RCA TCR 100 2in. cart. VTRs; one Quantel DLS 6000 Electronic Slide Store. A 350 sq. ft. presentation studio with colour cameras is available for continuity. In addition the following equipment is available in support of production operations; one Ampex VPR2; four Marconi MR2Bs with Datatron Super Tempo Editing Suite; one Cintel Mk 3 telecine; one Quantel DLS 6000 Electronic Slide Store; one RCA TR600 2in. Quad VTR; one RCA TCR100 2in. cart. VTR; one NEC E-Flex; one Quantel DPB 7000/1 Paintbox. There is a modern suite of control rooms servicing the studios which operate three RCA TK47 colour cameras. Two Outside Broadcast vehicles are in use: Unit One equipped with four Ikegami cameras, a 24 channel Neve sound desk and a CDL vision mixer is supported by Unit Two equipped with two Sony BVH 2000 lin. VTRs. Unit Two which has an integral 10 KVA mains generator can be fitted with two Ikegami HL79 cameras and simple sound facilities to act as an Independent production unit. One production film unit and two ENG units are based in Aberdeen. These are supported by eight film and ENG edit suites and

GRAMPIAN TELEVISION

sound dubbing facilities. DUNDEE: Dundee is served by Albany House, an electronic studio centre with a 450 sq. ft. interview studio containing a remote-controlled colour camera electronically linked to Aberdeen, two reporters and an ENG unit. INVERNESS: Served by a studio centre on the banks of the River Ness containing a 420 sq. ft. studio with remote-controlled colour camera linked to Aberdeen, and a reporter and ENG crew.

Programmes. Britain's most northerly Independent Television company, Grampian Television, serves a population of 1.28 million viewers in an area which stretches from Fife to Shetland. It produces a wide range of programmes reflecting the diverse interests and needs of its audience.

With the help of studios and mobile crews in Aberdeen, Dundee and Inverness, the area's news and current affairs, leisure, and consumer matters as well as weekly reports on developments in the fishing and farming industries are featured at 6 p.m. in *North Tonight*. The lunchtime *North News* followed by *Afternoon Headlines* and late evening *North Headlines* also help to keep Grampian viewers informed. Wider political, economic and industrial issues in Scotland are covered weekly in *Crossfire*.

Light entertainment includes the quiz programmes *Shammy Dab*, where celebrity panellists try to identify Scots words and sayings; *Random Choice* which tests contestants' general knowledge and *The Video Luke Box* where celebrities answer questions on pop. Musical series include *A Touch of Music* introducing talented young musicians from the Grampian area and *Ceilidh on the Caledonian Canal* featuring popular Scottish singers and dancers while talented comedy trio *Scotland the What?* provide Hogmanay hilarity.

The documentary series *Out and About* journeys round towns in north Scotland while special documentaries include *Much Ado At Haddo* and *The Fioer o' Them A'* looking at the Haddo House Choral Society and the renovation of historic Fyvie Castle. *The Last of the Hunters* for broadcast on Channel 4 looks at the perils and profits of the fishing industry. *The Grampian Game Fair* covers a prestigious field sports competition and *Grand Prix at Gleneagles* follows the fortunes of Jackie Stewart's former colleagues at a shooting competition.

Gaelic-speaking children enjoy *Na Fgeylachdan: Aig Beatrix Potter* and *Beathaichean Neonach* while adults from Gaeldom are served by the current affairs magazine *Crann Tara*.

Home budgeting series *Pennywise* gives more handy hints to help make the housekeeping go further and sewing expert Leila Aitken encourages viewers to improve their dressmaking skills in *Gladrags*.

Among Grampian's religious programmes is *Personal View* in which guests talk about their beliefs 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, bowling, squash, shinty and boxing.

Below
Fisherman John
Andrews landing a Tay
salmon for the prize-
winning documentary
*Pertshire - The Highland
Heartland*.



NORTH-WEST ENGLAND



Granada TV Centre, Manchester M60 9EA
Tel: 061-832 7211
Albert Dock, Liverpool L3 4AA
Tel: 051-709 9393
White Cross, Lancaster LA1 4XQ
Tel: 0524 60688
36 Golden Square, London W1R 4AH
Tel: 01-734 8080

Directors. Sir Denis Forman (*Chairman*); Alex Bernstein (*Deputy Chairman*); David Plowright (*Managing Director*); Harry Coe (*Financial Director*); Lord Evans of Claughton; Donald Harker (*Director of Public Affairs*); Barrie Heads (*Managing Director, Granada International*); Bill Lloyd (*General Manager*); Nick Phillips (*Sales Director*); Andrew Quinn (*Managing Director, Granada Cable & Satellite*); Mike Scott (*Programme Controller*); Simon Towneley; Joyce Wooller (*Director, Programme Services*).

Members of the Programme

Committee. Brian Armstrong; David Boulton; Rod Caird; Michael Cox; Ray Fitzwalter; John Hamp; Stephen Leahy; Steve Morrison; Bill Podmore; Jack Smith; Leslie Woodhead.

Officers. Stuart Avison (*Head of Design & Location Services*); David Black (*Head of Presentation*); Barbara Blyth (*Head of Music*); Tony Brill (*Deputy General Manager*); Jules Burns (*Manager, Programme Services*); Richard Ellis (*Chief Engineer*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); Gerald Hagan (*Head of Scripts*); David Highet (*Manager, Liverpool*); Doreen Jones (*Head of Casting*); Alastair Mutch (*Company Secretary*); Don Raw (*Head of Technical Operations*); Jo Rigby (*Head of Programme Planning*); Ray Sale (*Regional Sales Manager*); John Williams (*Head of Film*); Ewart Wooldrige (*Head of Personnel*).

Studio and Technical facilities.

Granada is Britain's longest-established Independent Television company. The first Granada programme was transmitted from the Manchester TV Centre on May 3, 1956. Now Granada's studios and facilities extend over a 12-acre site in central Manchester. Four main TV studios range in size from 2,400 to 7,000 sq. ft. A 15,000 sq. ft. production stage (Stage One) is capable of seating audiences of 1,000 for televised entertainment and sports events and an historic Victorian warehouse has been converted into a modern production and location facilities centre. Alongside are two of the country's most famous streets - exterior set for *Coronation Street* and a reconstruction of Baker Street for the Sherlock Holmes dramas. Granada has Britain's most up-to-date computerised regional daily news

operation centred on Liverpool. Electronic news-gathering (ENG) crews from Liverpool, their satellite base at Lancaster, and the Manchester TV Centre can set up their kerbside news studios anywhere in Granadaland and be on the air instantly.

Programmes. REGIONAL. *Granada Reports* offers a daily North-West perspective on local, national and international news stories from the Liverpool News Centre and computer-linked newsdesks in Lancaster, Manchester and London. *The Week In View* takes a Friday lunchtime look at the week's big news. *Celebration* covers the lively world of non-metropolitan theatre, music and the arts. *Music Alive* brings the best of the region's music, from Schools Proms to the Liverpool Phil. and the Hallé.

This England captures the diversity of life in Granadaland on film. *Under Fire*'s panel of interrogators puts decision-makers on the spot. *Double Vision* offers contrasting views of a topical controversy. *Down To Earth* discusses country matters. *Seventeen Plus and Tomorrow Talking* give youth a voice. *Flying Start* provides cash prizes for regional business enterprise and job creating. *Scramble* helps the unlucky help themselves. *This Is Your Right*, with its Asian edition *Aap Kaa Hak*, is television's longest-running citizens' advice bureau of the air.

SPORT - everything from soccer to croquet.

CURRENT AFFAIRS. *World In Action* investigates on Mondays. *Union World* (C4) puts the workers' view on Thursdays and *What The Papers Say* (C4) reviews the press on Fridays.

DRAMA. 1986 was a dramatic year for *Coronation Street* with a controversial wedding and the destruction of the Rovers' Return as its highspots. The Street's stablemate, *Albion Market* - based on the lives of stall-holders in a northern town - entered its second year. Meanwhile a third twice-weekly serial *The Practice*, first seen in 1985, re-emerged as an hour-long series in the summer. All of these stories are set in and around Manchester, but Liverpool is the setting for *The Brothers McGregor*, a comedy series about two brothers, one black and one white. In *The Return Of Sherlock Holmes* the great detective emerged from his 'fatal' confrontation with Moriarty to tackle seven more puzzling cases. Other thrillers included *The Demon Lover* and Agatha Christie's *The Last Seance*. An imaginative children's series *The Return of the Antelope* used brilliant special effects to chronicle the adventures of three refugees from Gulliver's Lilliput. More episodes are already in production. Two major series were completed in 1986. *Lost Empires* is a lavish dramatisation of J. B. Priestley's story of the Edwardian music-halls. *First Among Equals* is based on the recent best-seller by Jeffrey Archer about the political careers and private lives of four MPs. These will be followed in 1987 by two new series and the return of an established favourite. *Game Set and Match* is Len Deighton's spy trilogy adapted into a 13-part series, shot on location in England, Europe and Mexico, with an international cast. *Flood Tide* is a 13-hour thriller serial about a doctor trying to track down a drug ring. The eccentric private eye *Bulman* and his assistant Lucy McGinty will re-appear in

seven more adventures.

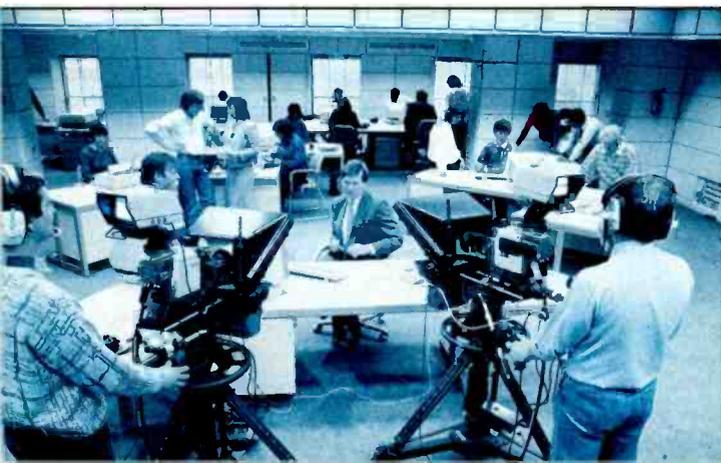
Future plans include: *Foreign Affairs*: A three-part adaptation of Alison Lurie's Pulitzer prize-winning novel about two American academics in London and their improbable love affairs. *A Wreath of Roses*: Elizabeth Taylor's novel about two girls on holiday with a former governess. One unhappily married, the other in love with a stranger she meets at a railway station. *Following Their Stars* by Willis Hall. A true story about two sisters who helped 29 Jews to escape from Germany prior to the Second World War. Other plays will be grouped into two series, one of romantic comedies, the other devoted to the pressures of contemporary life. Also in development is a drama special celebrating the 150th anniversary of Queen Victoria's accession to the throne. Angela Carter's intriguing story of a teenage girl's growing up, *The Magic Toyshop*, has been dramatised as a 90-minute film.

FEATURES. *On the Market* is ITV's weekly shopping and food advice programme. *Gardeners' Calendar*, *Gardeners' Calendar Roadshow* and *The Great Plant Collections* continue to make up Channel 4's horticultural contribution. *Jobwatch* explores developments in training and employment. *Socially Unacceptable* is an exploration by Ray Gosling for Channel 4 of changing attitudes towards human behaviour. *It Was Twenty Years Ago Today* is a major ITV documentary celebrating the 20th anniversary of the release of 'Sgt. Pepper's Lonely Hearts Club Band'. *Making It* is a documentary following the first year in the professional careers of young concert musicians. *Radical Islam* is a major documentary series describing the growth of fundamentalism in the Islamic world. *Victorian Values* is a series of six programmes presented by Bamber Gascoigne about the development of public spending and the welfare state. *Lake Titicaca* is a series of documentaries about the restoration on the shores of the world's highest lake in Peru of a steam ship originally built on Merseyside in the 19th century.

LIGHT ENTERTAINMENT. *The Grumbleweeds*, Britain's top comedy group, continue with their manic mix of sketches, music and impressions. *I Feel Fine* is a celebration of Scouse humour, hosted by Stan Boardman. *Punk '76* looks back over ten years of a particular style of music. *Robbins*, Liverpoolians Ted and Kate Robbins are joined by their sisters Amy, Emma and Jane in a fast moving comedy and song show. *Rock Around The Dock* is a series of summer extravaganzas with today's pop stars recorded live with lasers, fireworks and spectacular stages in Liverpool's Albert Dock. *Special Session*, a regional music series which gives talented bands a chance to play live in a night club.

SCHOOLS. New programmes include additions to *Chemistry in Action* and *The Micro at Work*, and a new GCSE Geography series *Place and People*. The established series such as *Let's Go Maths*, *Picture Box*, *History Around You*, *A Place to Live*, *Your Living Body*, *History in Action*, *Geography Today* and *Evolution* continue on transmission. Important microcomputer software packs have been produced to accompany many of Granada's schools programmes, and Granada Television is now a leading producer of such material.

Below
The Liverpool News
Centre.



WALES & WEST OF ENGLAND

HTV



HTV Wales, Television Centre, Culverhouse Cross, Cardiff CF5 6XJ
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HTV Limited, 99 Baker Street, London W1M 2AJ
Tel: 01-486 4311 Telex: 264357
Television Centre, Pontcanna, Cardiff CF1 9XL
Tel: 0222 590590 Telex: 498330
Civic Centre, Mold, Clwyd CG7 1YA Tel: 0352 55331

Directors. G. E. McWatters (Chairman and Chairman of the West of England Board); I. E. Symonds (Deputy Chairman and Chairman of the Welsh Board); R. W. Wordley* (Managing Director); P. S. B. F. Dromgoole* (Assistant Managing Director); C. R. M. Atkinson*; W. G. Beloe*; Mrs. R. W. Buchanan*; H. H. Davies (Director of Programmes, Wales); The Hon. J. H. Davies; T. G. R. Davies; Dr T. R. Edwards, OBE†; Sir Geraint Evans, CBE†; R. S. Evans* (Director of Programmes, West of England); R. A. Garrett*; Mrs M. Gwynn Jones*; T. Knowles; Lady Merrison*; The Lord Oaksey, OBE†; Dr G. O. Phillipst; C. D. Romaine (Sales Director); Sir Melvyn Rosser; E. L. Thomast*; M. R. Towers (Director of Operations); T. A. Walker*

† Member of the Welsh Board
* Member of the West of England Board

Officers of the Management Group. R. W. Wordley (Managing Director); P. S. B. F. Dromgoole (Assistant Managing Director); A. J. Burton (Chief Accountant); H. H. Davies (Director of Programmes - Wales); R. S. Evans (Director of Programmes - West); T. P. George (Technical Controller); C. D. Romaine (Sales Director); M. R. Towers (Director of Operations); G. S. Tovey (Company Secretary).

Studio and Technical Facilities. HTV has eight production studios, all in daily use making programmes for local transmission, the ITV network or for S4C. Of the four in Cardiff, two are at the new television centre at Culverhouse Cross, which opened two years ago. Two studios are within the Bristol Television Centre, which is currently undergoing extensive development and refurbishment. This work is due for completion by mid-1987, and will significantly improve production and post production facilities.

PROGRAMMES. Sir John Gielgud, Anthony Andrews, Michael Hordern, Twiggy and Mel Martin joined the ranks of international stars contributing to HTV's award-winning drama output. Brian Blessed was in swashbuckling form in *John Silver's Return To Treasure Island*, filmed mainly in Jamaica to follow *Robin Of Sherwood* into the network's Saturday adventure hour. Oscar Wilde's *The Canterville Ghost* produced a Gielgud *tour de force*. An enormous studio set was created for the spectacular musical fairy tale *The Little Match Girl*. *Adventures Of A Lady* seethed with 18th-century intrigue and romance. *Displaced Person* won HTV's second Emmy in three years. Children's drama included *Storybook International* and in the *Dramarama* series, 'Play Acting' and 'Flashback'. A new version of Hitchcock's

classic *Suspicion*, *Three Wishes For Jamie* and *The Honey Siege* went into production.

HTV West Programmes. HTV News continues to hold its place as the region's most popular news magazine. A re-styled studio and 'hi-tech' opening titles have given it a new look - but its success continues to be founded on a friendly presentation style, lively reporting and the regular features *Gardening With John Abrams*, *What's On*, *Police Five*, *Iobline* and the sport and leisure section *Out And About*.

Emulating the long-running *Good Neighbour Show* and the consumer advice series *Problems*, more programmes have been inviting viewers to phone in for information packs. Among them are HTV West *Helpline* and the networked *A New Way Of Living*.

The award-winning current affairs team have dug deep behind the headlines in *The West This Week* and *The West And Westminster* and viewers' opinions have been aired in *Your Say*.

The business life of the region has been reflected in *Made In The West*, *Exporter Of The Year*, *Industry Year - The Forecast And The Verdict*, *Meanwhile Back At Westlands*, *West Country Farming* and *You're The Boss*.

Along The Cotswold Way and *The Royal Forest Of Dean* continued the programming strand that over the years has produced a unique film record of the people and places of the West Country. Among other programmes catching the flavour of the region were *Sea Shanties*, a celebration of the music and history of Bristol's dockland; *Above The Severn*, *Below The Severn*; *Your Place*; *The Other Longleat*; *History On Canvas*; *Village Revisited*; *The Hanover Connection*; *Maritime Heritage*; *The First Fighter*; *Top Local*; *The Year Was ...*; *At Home*; *Stunt Pilots* and *Talk Of The West*. Peter West paid tribute to the great cricketer Wally Hammond in *Wally* and interviewed sporting celebrities in *Facing West*.

Light entertainment and arts programmes set out not only to entertain but to reveal what makes an entertainer. Among them were *Fred Wedlock And Friends*; Ray Alan's networked game show *Three Little Words*; Russ Conway taking us *To The Palladium And Back*; Henry Kelly's sporting *Extra Time*; *In Search Of Mother Kelly's Doorstep* based on the life of Bristol entertainer Randolph Sutton; *Recollections* with Mary Parkinson; David Jacobs asking *Where Are They Now?*; Bernie Winter's *Scribble* and celebrities revealing their *Hidden Talents*. *Scene* took its monthly look at regional arts and amateur drama had its chance of screen exposure in *Festival*.

Religious programmes included major series for the ITV network, *One God ... Three Gods* and *Thy Kingdom Come*, and the documentary *A Dying Order*.

Channel 4. The output featured *Hand In Hand*, an innovative series for the young hard of hearing; coverage of the wildlife film festival, *Wildscreen '86*; *The Middle Of The Road Music Show* with Sir Geraint Evans; *Redlegs*, the story of the 'poor whites' of Barbados; *Clem*, a play about an alternative comic; Leo Dickinson's parachuting experiences in *Adventures With A Camera*; *SuperFrank*, with Frankie Howerd; George Melly's art game *Gallery*;

Pets In Particular; *Dorset Steam*; and *David Harlech Democracy Prize*.

HTV Wales Programmes. In addition to its major drama productions, other HTV Wales networked programmes during the year included the documentaries *There Was A Crooked Man*, the story of Llewellyn Morris Humphreys - Murray the Hump - a Welshman who became Al Capone's chief lieutenant and one of the most successful criminals in US history - and *No Pay, No Prospects*, *Not Much Pleasure*, about the highly innovative sailor, mountaineer and explorer H.W. Tilman. HTV Wales also produced a series on healthy eating and lifestyle, *Ageless Ageing*, for the network, presented by Leslie Kenton, and also contributed to the networked series *Highway* and *Get Fresh!* with programmes from Wales. The series *Working Alternatives* was also networked.

With its award-winning news and current affairs programmes, *Wales At Six* and *Wales This Week*, HTV regularly attracts the largest audiences for this type of programming in Wales.

HTV Wales' other regular programmes serving the community include its fortnightly farming programme, *Farming Wales* and a new religious series, *Wales on Sunday*, and coverage of the club rugby scene in Wales.

The company continues to support national ventures such as the Welsh National Business Awards, which it co-sponsors with the Western Mail newspaper. A series of programmes *Does Wales Mean Business?* was made leading up to the competition final which was also screened. HTV Wales continues its strong association with national events such as the Royal National Eisteddfod, the Urdd National Eisteddfod, the Llangollen International Musical Eisteddfod and the Royal Welsh Agricultural Show. The company sponsored the Cardiff Festival of Choirs for the tenth year in succession and recorded some of the concerts for future screening.

The half-hour comedy drama *Very Small Business* starred Stan Stennett and was written by his son, Roger. *War Over Wales* was a two-part documentary series about Wales' role in World War Two, and *Christmas Caryl* was an hour-long show featuring Welsh pop star, comedienne and impersonator, Caryl Parry Jones.

Other programmes included: NEWS, CURRENT AFFAIRS *The Young Executives*; *The C.A.V.E. Student Film Awards*; *International Youth Year in Wales* (series); *In This Case* (series); *Workers of the Word Unite*. DOCUMENTARIES *The Stars Go Farrar Way*; *A Knight at the Table*; *A Family Day Out*; *Many Happy Returns*; *Tale of the Tiger*; *Side-Steps*; *Lisa Through the Looking Glass*; *The Dream That Kicks* (series). LIGHT ENTERTAINMENT *Elinor* (series); *Hooked By Elinor*; *About Face*. EDUCATION *Religion: Celebration* (series); *Looking Forward* (series); *Play It Safe*. SPORTS *Survival of the Fittest* (series); *Crown Green Bowls* (series); *Pool* (series); *Athletics - The Welsh Games*; *Sport Aid World Rugby Sevens* (for the network). MUSIC AND THE ARTS *Cardiff Festival of Remembrance*; *Choir of Peace*; *A Gala Opening of Newport Centre*; *Sevenside Schools Prom*; *One Thousand Voices*; *Rock Solid* (series). **Channel 4.** *Small World* (series).

Below
The Little Match Girl with Roger Daltrey, Twiggy and Natalie Morse in the title role in this production based on Hans Christian Andersen's story.



LONDON WEEKENDS



South Bank Television Centre, Kent House, Upper Ground, London SE1 9LT
Tel: 01-261 3434
Outside Broadcast Base: Units 1 and 2, Minerva Industrial Estate, Minerva Road, London, NW10 6HJ Tel: 01-961 3131
Regional Sales Office: 6th Floor, Adamson House, Shambles Square, Manchester M3 1RE
Tel: 061-834 6718

Directors. Brian Tesler, CBE (Chairman and Managing Director); John Birt (Director of Programmes); Peter Cazaly (Director of Production); Vic Gardiner, OBE (General Manager); Peter McNally (Group Finance Director); Ron Miller (Sales Director); Christopher Bland; Heather Brigstocke; Roland Freeman; Roger Harrison; The Hon. David Montagu; Jeremy Potter; Robin Scott, CBE.

Management Board. EXECUTIVE DIRECTORS, TOGETHER WITH Roger Appleton (Director of Engineering); Bernard Bennett (Controller of Research); John Donovan (Group Chief Accountant); Roy van Gelder (Director of Staff Relations); Craig Pearman (Sales Controller); Sydney Perry (Director of Programme Organisation); Judith Thomas (Company Secretary and Controller of Legal Services).

Below
LWT's headquarters on
the South Bank.



Executives. Linda Agran (Deputy Controller of Drama); Rod Allen (Controller of Development); Alan Boyd (Controller of Entertainment); Melvyn Bragg (Head of Arts); Warren Breach (Controller of Programme Planning, Presentation and Promotion); John Bromley (Controller of Sport); Ken Burley (Head of Publicity); Peter Coppock (Head of Press & Public Relations); Barry Cox (Controller of Features and Current Affairs); David Cox (Head of Current Affairs); Richard Drewett (Head of Specials - Entertainment); Nick Elliott (Controller of Drama and Arts); Alan Evans (Controller of Production Planning and Schedules); Philip France (Marketing Manager); Colin Freeman (Controller of Programme Resources and Finance); Brian Harris (Controller of Production Finance);

Suzanne Hatley (Head of Programme Research); Robert Healy (Controller of Studio Production); Derek Hemment (Sales Manager); Jane Hewland (Head of Features); Skip Humphries (Head of Music Services); Paul Kelly (Head of Planning and Installation); Stuart McConachie (Deputy Controller of Sport); Diana Parry (Head of Casting); Marcus Plantin (Head of Light Entertainment); Les Roworth (Controller of Production Engineering); Clifford Shirley (Chief Accountant); Christopher Turner (Head of Financial Planning); Alan Woolfson (Controller, Production Services).

LWTI Limited (for programme sales)
Directors. Vic Gardiner, OBE (Chairman); John Birt; Richard Leworthy; Peter McNally; Ron Miller; Sydney Perry; Richard Price; Brian Tesler, CBE.
London Office: Seymour Mews House, Wigmore Street, London W1H 9PE Tel: 01-935 9000
New York Office: Robert Shay, 444 Madison Avenue, 26th floor, New York, NY 10022 Tel: (212) 7513045
Los Angeles Office: Michael Clark, 1901 Avenue Of The Stars, Suite 285, Los Angeles, California 90067 Tel: (213) 5564418

The South Bank TV Centre. 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 22,050 sq. ft. of floor space.

Enquiries and Tickets for Programmes. Enquiries about artistes and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

Programmes. LWT broadcasts from 5.15 p.m. on Friday evening until closedown on Sunday, serving an area with a population of more than 10 million.

LWT's South Bank studios and outside broadcast units produce comprehensive programming for the whole ITV network as well as for the London region transmission area. Its programmes range across the spectrum of current affairs, entertainment, the arts, sport, religion, drama, adult education and community affairs. They cater for children and social and cultural minorities as well as for general audiences.

LWT assumes the principal network responsibility at weekends for entertainment, with programmes such as *Blind Dale* and *Live From Her Majesty's*; current affairs with the widely acclaimed *Weekend World*; sport with coverage of national and international events such as athletics, boxing and the World Cup; and the arts with ITV's major arts programme *The South Bank Show*, winner of BAFTA awards and many international prizes including three Prix Italia.

The company provides a large proportion of the network's drama and entertainment and is a major supplier of programmes to Channel 4. Among the thousands of hours of programmes pro-

LONDON WEEKEND TELEVISION

duced since the formation of LWT in 1968, those which have won awards, audiences, critical acclaim and worldwide sales include comedy series such as *Me & My Girl* with Richard O'Sullivan; *A Fine Romance* with Judi Dench and Michael Williams; *Hot Metal* with Robert Hardy and Geoffrey Palmer; *The Two Of Us* with Nicholas Lyndhurst and Janet Dibley; *Whoops Apocalypse!*; *No Problem!*; *Struggle*, and *Pig In The Middle*; entertainment shows such as *Cannon and Ball*; Cilla Black's *Blind Dale and Surprise, Surprise*; Michael Aspel's *Child's Play and Aspel & Company*; Jimmy Tarbuck's *Tarby & Friends* and the *Live From* series; Bruce Forsyth's *Play Your Cards Right*; Jeremy Beadle in *People Do The Funniest Things* and Beadle's *About*; *Copy Cats*; *Saturday Live* - ITV's entry in the 1986 Golden Rose of Montreux festival; a new comedy revue with Hale and Pace and Gary Wilmot; the Clive James programmes; Denis Norden's *I'll Be Alright On The Night*; *Club Mix*; Gloria Hunniford's *We Love TV*; and Michael Parkinson's *All Star Secrets*.

Plays and drama series from the same stable as *Upstairs, Downstairs*; *Lillie*; *Bouquet Of Barbed Wire* and *Cream In My Coffee* include *Dempsey And Makepeace* starring Michael Brandon and Glynnis Barber; the challenging *To Have And To Hold* with Amanda Redman and Brian Protheroe; *Mapp & Lucia* starring Geraldine McEwan, Prunella Scales and Nigel Hawthorne, and the gritty realism of life in a metropolitan fire station in London's *Burning*.

Melvyn Bragg's acclaimed *The South Bank Show* has won many national and international awards for its weekly features on art and artists. Recent special programmes have profiled Andrew Lloyd Webber, David Lean and Olivier Messiaen, the French composer - a *South Bank Show* film on his life represented ITV in the arts category at the 1986 Prix Italia.

The *Arts Review Of The Year* has been a successful development of LWT's interest in the arts while *Book Four* has paved the way for *Literary Conversations* and the ambitious *Great Writers* series.

The spectacular production of *Torville And Dean's Fire And Ice* is expected to captivate audiences around the world.

Factual and special programmes for ITV and Channel 4 audiences include the celebrated *Weekend World* under its new presenter Matthew Parris; the history of nuclear deterrents in *Our Bomb: The Secret Story*; a look at Britain's riches in *Fortune*; *Credo*; *The Trial Of Lee Harvey Oswald*; *Book Four*; *Saint And Greavsie*; *The Making Of Britain*; and *Once A Thief*?

The company's programmes for its London audience are equally varied. Its offerings include: Gloria Hunniford's *Sunday Sunday*; *The Late Clive James*; Michael Aspel's *The 6 O'Clock Show* with its lively coverage of local stories; *The London Programme*; *South Of Watford*; *Police 5*; *Wake Up London*; *City Safari*; *The Square Mile*; and *The Making Of Modern London*.

Through its London Community Unit and Community Information Service, the company involves voluntary groups in the London region in broadcasting offering them access to the screen, production facilities and editorial expertise to get their message across.

And, being one of Britain's leading exporters of television programmes, LWT's programmes are seen in more than 80 countries around the world.

CENTRAL SCOTLAND



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Directors. Sir Campbell Fraser (Chairman); *William Brown, CBE (Managing Director and Deputy Chairman); *Alan Chilton (Director of Sales); *Ferdinando Coia (Director of Facilities); *Hugh Henry (Chairman and Chief Executive, Airtime International); *Gus Macdonald (Director of Programmes); *Alan L. Montgomery (Finance Director); Sir Kenneth Alexander; Gavin Boyd, CBE; Revd Robin D. Buchanan-Smith; Mrs Dorothy Dunnett; Charles A. Fraser, CVO, DL; Gavin Laird.

*Members of the Executive Board

Executive Board. Shaun Clamp (Controller of Engineering); Don Kinloch (Company Secretary and Finance Controller); John Loch (Controller of Public Relations); Robert McPherson (Controller of Education, Religion & Children's Programmes & Edinburgh Controller); Colin S. Waters (Controller of Personnel and Industrial Relations).

Officers. PROGRAMME DEPARTMENT Peter Alexander (Head of Design and Graphics); Ken Blackie (Controller of Programme Development); Arthur Blake (Head of Music); Brian Durkin (Head of Presentation); Russell Galbraith (Controller of Features and Sport); Revd Dr Nelson Gray (Assistant Head of Religion); Ian Johnstone (Contracts Officer); Robert Love (Controller of Drama); Liz Moriarty (Head of Programme Administration); Michael Paterson (Assistant Head of Education); Sandy Ross (Controller of Entertainment); David Scott (Controller of News and Current Affairs); Cameron Slater (Head of Programme Planning); Michael Trotter (Head of Programme Sales). PRESS RELATIONS DEPARTMENT Brian MacLaurin (Press Relations Manager). SALES DEPARTMENT Rod Williams (General Sales Manager); Andrew Crumme (Sales Manager, Scotland). FINANCE AND ADMINISTRATION DEPARTMENT Douglas Odam (Chief Accountant); Geoff Smith (Administration Manager). FACILITIES DEPARTMENT Sean Magee (Assistant Controller of Facilities); Ian McDonald (Technical Facilities Manager); George Neilson (Studio Facilities Manager). PERSONNEL DEPARTMENT Douglas Hall (Industrial Relations Manager); John Paton (Recruitment and Training Manager); John Baxter (Personnel Administration Manager).

Staff. 785.

Education Advisers. Leslie Clark; Dr Ethel Gray, CBE; Richard MacGregor; Nicol MacNicol; A. W. Miller; A. Nicholson; George Paton; Ivor Sutherland; I. I. Wallace; Douglas Weir; A. F. Whyte; plus representatives of the Convention of Scottish Local Authorities

Religious Advisers. Revd Douglas Alexander; Mrs Mary Campion; Revd Tom Connelly; Revd Dr Ian B. Doyle; Revd Fergus Macdonald; Revd David Reid; Mrs Jean Smith.

Technical facilities. GLASGOW Studio 'A'

of 6,200 sq. ft. has permanent seating for an audience of 200. Studio 'C' of 3,600 sq. ft. is used principally for the production of day-to-day news, features and sports programmes. Scottish Television's outside broadcast facility comprises two OB units, a remote camera unit and an OB caption unit, plus three ENG units backed up by two ENG editing suites. The company's Research and Development department continues to be at the forefront of the industry's drive for greater technological refinement. EDINBURGH The 4,500 sq. ft. four-camera studio centre includes rehearsal rooms and a remote control news studio with permanent links to the main complex in Glasgow.

Sales and Research. Advertisers are offered a complete marketing service. Research, statistical and marketing information for the Central Scotland transmission area is available from sales offices in Glasgow, Edinburgh, London and Manchester.

Programmes. Scottish Television aims to make programmes which reflect the distinctiveness of Scotland – a country with a long history, lively contemporary culture, robust politics and its own systems of law, politics, education and, of course, sport. Encouragingly, an increasing proportion of Scottish programmes are seen throughout the United Kingdom on the ITV network and Channel 4.

The thriller featuring a gritty Glasgow detective *Taggart* has proved very popular with viewers everywhere.

The serial *Take The High Road* with its spectacular Loch Lomond setting has proved so attractive with afternoon viewers that ITV has asked for 104 episodes in 1987. In Scotland where it plays twice weekly in evening peak time, *High Road* regularly wins more viewers than *Coronation Street* or *EastEnders*.

Channel 4 viewers were recently guided by Diana Rigg round the glories of Scotland's stately National Trust homes in the series *Held in Trust*. Coming soon on Channel 4 is the story of *The Horse* galloping through history and across continents.

On the cultural front, Channel 4 transmitted the documentary celebration of the world's oldest continuous film festival *Hooray for Holyrood* to mark the 40th Edinburgh International Film Festival. A veteran Scottish film director now resident in California was profiled in *Alexander Mackendrick – A Tribute*.

The most recent *Masterclass* series was taken by trumpeter John Wallace, supported in the concluding concert by the Scottish National Orchestra. Young musicians starred in the *Scottish Piano Competition* and in *They Shall Have Music* about the exclusive St. Mary's School in

Edinburgh where pupils are seen tutored by their patron Sir Yehudi Menuhin. *Belle Stewart* was a musical biography of a travelling woman who is an outstanding traditional singer. Folk mingled with country and dance in two series of *Shindig*.

The fixed points in the nation's cultural calendar were marked with special programmes on Burns' Night, St Andrew's Day, Hogmanay, Mayfest in Glasgow and the Festivals of music, arts, TV, film, drama and jazz in Edinburgh – a richness reflected in nine one-hour programmes and two *Festival Cinema* previews.

Coverage of the *Gaelic Mod* in Edinburgh was augmented this year by a tribute to Gaelic poet *Sorley MacLean* on his 75th birthday. The Celtic heritage of Scotland was supported by such series as *About Gaelic* and *Cuart M'Un Ghaidhlig* which encouraged the learning of Gaelic words and phrases.

Our extensive factual coverage is led by the nightly magazine *Scotland Today* which has recently been given a new look, a strengthened reporting team and the most advanced facilities for on-screen graphics. The current affairs series *Scottish Report* roves widely, occasionally digs deep and does not flinch from controversy.

A notable service is also performed by *Christmas Helpline* which coped with several thousand appeals for help or information over the holiday period.

The existence of a separate national church means Scottish Television must produce from its own resources religious broadcasting of a quality and quantity to that shared by the English regions in ITV. Series made in 1986 include *Talkback*, *Platform* and *The Gods of War*.

Similarly, with sport. The national enthusiasm for football and other sports is served by twice-weekly editions of *ScotSport*. In the run-up to the World Cup four documentaries were screened on different aspects of Scottish football. In addition to ITV network coverage, Scottish sent its own commentators, reporters and film crew to Mexico.

Many other sports are covered in the course of our weekly programmes but Scottish is also unique now among ITV companies in covering two major golf tournaments – the Scottish Open and the SPGA event *Shinty and curling championships* are also covered annually and Scottish took responsibility for the Silver Broom World Curling Championship final in Canada transmitted by Channel 4.

The existence of a separate educational system means that Scottish Television must generate each year a number of new schools series seen only in Scotland. Recent series include *Take a Good Look* and *History at Hand*. Subjects in prospect include media studies, expressive arts and science.

Right
Mark McManus as
Taggart filming a new
series by the River Clyde
in Glasgow.



LONDON WEEKDAYS



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149 Tottenham Court Road, London
W1P 9LL
Tel: 01-388 5199
Teddington: Teddington Lock, Teddington,
Middlesex TW11 9NT
Tel: 01-977 3252
Regional Sales: Norfolk House,
Smallbrook Queensway,
Birmingham B5 4LJ
Tel: 021-643 9151
Mobile Division: Twickenham Road,
Hanworth, Middlesex
Tel: 01-898 0011

Directors. H.S.L. Dundas, CBE, DSO, DFC, DL (*Chairman*); Sir John Read (*Deputy Chairman*); Richard Dunn (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; John T. Davey; Ronald Denny; Peter Hayman; Harold Mourgue; Sir Ian Trethowan; Colin S. Wills; Derek Hunt (*Director of Finance*); Ben E. Marr (*Company Secretary and Director of Personnel*); Jonathan Shier (*Director of Sales and Marketing*); David Elstein (*Director of Programmes*).

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 OBs*); Paul Cheffins, MBE (*Controller, Sales Administration*); James Corsan (*Controller, Programme Administration*); Dave Cottrell (*Technical Controller, Euston*); Mike Coxill (*Technical Controller*); Patrick Downing (*Controller, Visual Services*); Catherine Freeman (*Controller, Features*); James Gilbert (*Head of Comedy Programmes*); William Goddard (*Head of Presentation*); Johnny Goodman (*Executive Director of Production, Euston Films*); Mike Harvey (*Controller, Press and Publicity*); Allan Horrox (*Controller, Children's and Education Dept.*); Ian Howard (*Controller of Contracts*); Philip Jones, OBE (*Controller of Light Entertainment*); Peter Kew (*Head of Central Planning*); Max Lawson (*Assistant Director of Finance*); Bob Louis (*Assistant Controller, Light Entertainment*); Geoffrey Lugg (*Head of Programme Liaison*); David Mansfield (*Controller, Marketing*); Jim MacDonald (*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 Stephens (*Labour Relations Adviser*); Douglas Thornes (*Controller, Sales Research and Development*); Brian Walcroft (*Assistant Controller, Drama*); John White (*Production Development Executive*); 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. Richard Dunn (*Chairman*); Brian Cosgrove (*Executive Director*); John Hambley (*Chief Executive*); Mark Hall (*Executive Director*); Ben E. Marr; Mike Robinson (*General Manager*).

Right
Thames News presenter
Andrew Gardner.

Euston Films Ltd. 365 Euston Road, London NW1 3AR. Richard Dunn (*Chairman*); John Hambley (*Chief Executive*); Johnny Goodman (*Executive Director of Production*); 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 Euston Road in Central London, and on the River Thames at Teddington, Middlesex, ITV's largest company produces major drama, entertainment, documentary, news and current affairs programmes. It also contributes a substantial amount of religious, children's and educational programmes. With its large outside broadcast units, Thames also masterminds much of ITV's coverage of sport as well as special events, such as the Royal Wedding and *Fanfare for Elizabeth*, which celebrated the Queen's 60th Birthday.

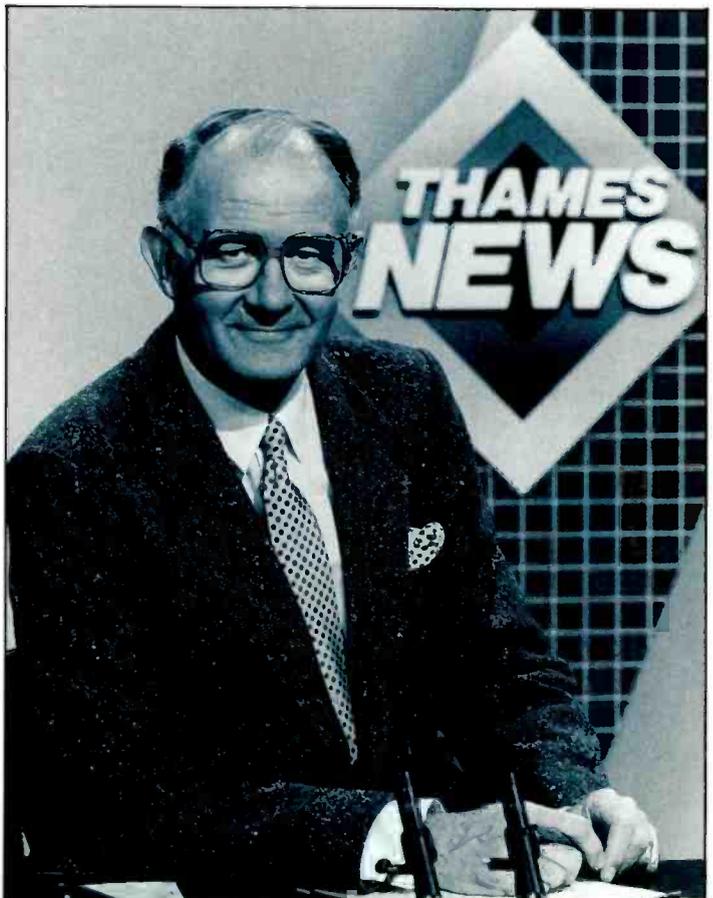
Two subsidiary companies – Euston Films making filmed drama, and Manchester-based Cosgrove Hall making model and drawn animation – complete Thames' programme team. A third subsidiary, Thames Television International, sells Thames' programmes around the world.

Earlier this year, Thames was able to persuade investors of its value, with a highly successful stock market flotation which broadened its shareholding to

include many of the viewers in its London area.

But the company's main commitment remains – as it has done for 18 years – to its programmes and its viewers.

DRAMA: *Minder*; *The Bill*; *The Secret Diary of Adrian Mole Aged 13³/₄*; *The Growing Pains of Adrian Mole*; *Rumpole of the Bailey*; *Paradise Postponed*; *King & Castle*; *Lytton's Diary*; *The Fourth Floor*. CHILDREN'S: *T-Bag Strikes Again*; *Flicks*; *Rainbow*; *Sooty*; *Bulton Moon*; *The Creepy Crawlies*; *Dangermouse*; *Wind in the Willows*; *Alias The Jester*; *Splash*; *Chocky's Challenge*; C.A.B. LIGHT ENTERTAINMENT: *Give Us A Clue*; *Jim Davidson*; *This Is Your Life*; *The Benny Hill Show*; *Looks Familiar*; *The TVTimes Top Ten Awards*; *Never The Twain*; *Mike Yarwood*; *Whose Baby?*; *Carry On Laughing*; *Chance In A Million*; *Mam's Best Friend*; *What's My Line?*; *The Kil Curran Show*; *Fresh Fields*; *Freddie Starr Special*; *All In Good Faith*; *Slinger's Day*; *Executive Stress*; *We'll Think Of Something*; *Full House*; *All At No. 20*; *Pass The Buck*; *Iulia & Company*. CURRENT AFFAIRS: *Thames News*; *Reporting London*; *This Week*. SPORTS AND OUTSIDE BROADCASTS: *Ice Skating*; *Gymnastics*; *Midweek & Bank Holiday Sport Special*; *Football*; *Racing*; *Snooker*; *Darts*; *Boxing*; *Athletics*. SPECIALS: *Miss UK*; *Miss England*; *Royal Film Premieres*; *Wish You Were Here...?*; *Miss World*; *The Royal Wedding*; *Fanfare For Elizabeth*; *Standard Drama Awards*. DOCUMENTARIES, FEATURES, EDUCATION: *A People's War*; *Broken Hearts*; *No One Speaks for the Dead*; *The Big Bang*; *British Cinema: Personal View*; *The Queen and the Commonwealth*; *To Us A Child*; *Buster Keaton*; *Daytime*; *A Plus 4*; *Cooking for Celebrations*; *Massage*; *The English House*; *Understanding Adolescents*; *Burning the Phoenix*; *Spin-offs*; *Help! Someone To Talk To*; *How to Survive The 9 to 5*; *4 What It's Worth*. RELIGION: *Night Thoughts*; *The Road to Damascus*; *Healing Power*.



SOUTH-WEST ENGLAND

TSW-TELEVISION SOUTH WEST



Derry's Cross, Plymouth, Devon PL1 2SP
Tel: 0752 663322
Bowater House, Knightsbridge, London
SW1X 7NN
Tel: 01-589 9755
The Colston Centre, Colston Street, Bristol
BS1 4UX
Tel: 0272 21131
95 High Street, Barnstaple EX31 1HR
Tel: 0271 76256

Directors. Sir Brian Bailey, OBE (Chairman); Sir John Colfox, Bt., DL (Vice-Chairman); Harry Turner (Managing Director); Pauline Shuker (Sales Director); John Roberts (Financial Director); Michael Reinhold (Director of Programmes); David Jenkin (Director of Engineering); Patricia Cookson (General Manager and Company Secretary); Fred Hain; Douglas Hale; The Earl of Iddesleigh, DL; David Johnstone; Gareth Keene; Ron Coomber (Staff Director); John Peters, MBE; Norman Thompson; Dr Jennifer Trusted; Bernard Webster

Officers. Richard Griffiths (Head of Contracts and Rights); David Atkins (Head of News and Current Affairs); Paul Stewart Laing (Head of Features); John Bartlett (Head of Religious Programmes); Thomas Goodison (Head of Education); Michael Boddy (Chief Accountant); David Sunderland (Head of Presentation and Publicity); Elizabeth Mahoney (Head of Programme Planning); Eric Kennaugh (Industrial Relations and Training Manager); Karen Woodward (Personnel Officer); Wendy Bowes (Head of Office Services); Brian Warner (Deputy Head of Engineering); Tony Smith (Presentation Manager); Bob Bounsall (Facilities Manager); Keith Lloyd (Operations Manager - Production Facilities); Peter Rodgers (Operations Manager - Central Services); Elayne Downing (Contracts Officer); Ann White (Programme Planning Officer); Sarah England (Community Education Officer); David Rasor (Sales Controller); Martin Bowley (New Business Development Manager); Derek Prosser (Regional Sales Manager - Bristol); Martin Morrall (Press and Publicity

Manager); Susan Rolling (Press Officer); Christine Collins (Viewer Liaison Officer)

Advisory Board Members. TSW has 108 members on six separate advisory boards covering agriculture, arts, education, industry, politics and religion. There are also fisheries and gardening and horticulture sub-committees.

Studio Facilities. TSW continued its expansion of technical facilities, bringing into service Sony Betacam Portable Single Cameras, refurbishing the telecine and videotape area with four new cartridge machines for commercials and promotions, and increasing to five the number of 1in video machines for transmission and studio use. TSW also enlarged its technical maintenance area and increased the videotape and cartridge libraries.

Anniversary Celebrations. TSW celebrated 25 years of Independent Television in the South West with an anniversary banquet for more than 300 guests at Plymouth on 29th April 1986. Other commemorative events included the publication of a 16-page colour newspaper supplement and production of *25 Today*, a programme which looked back at 25 years of South West commercial television.

Awards. In the four years since TSW took up the South West franchise, its programmes have won more than 30 awards, 18 of them for its highly-acclaimed documentaries. The last year brought medals from international film and television festivals in New York, Chicago, New Jersey and Houston.

Programmes. TSW's nightly news magazine *Today South West* has devoted much of the past year to ringing the changes. Award-winning journalist John Underwood became the programme's co-presenter when Kenneth MacLeod retired from *Today South West* to make a

series of programmes for TSW. Ruth Langford became the programme's regular news reader, and the Independent Television Companies Association acknowledged TSW as the best trainer of journalists on the ITV network. Four programme journalists joined the newsroom, where flexibility means they write, sub-edit, edit and report without the usual job demarcation. The introduction of Sony Betacam Portable Single Cameras in May brought better quality and faster pictures from throughout the region.

Network programmes from TSW included the five-part economic education series *The Search for Wealth* to mark 1986 as Industry Year; a new computer-based children's quiz *Treasures of the Mindlord*; a second series of the popular canine quiz *That's My Dog*; contributions to the *Highway* series from Dartmoor, Exeter and Land's End; the Easter Sunday *Morning Worship* from Plymouth's Roman Catholic Cathedral and *Morning Worship* from Newlyn, Barnstaple and Dartmouth; a five-part documentary series 'The Phoenix and the Leviathan' for *About Britain*; 'First and Last Love', a programme in memory of Sir John Betjeman and Cornwall for *About Britain*; the seven-part riders' education series *Horse Sense*; and, for Channel 4, the six-part flower arranging series *More Than Meets The Eye*.

TSW's long-standing commitment to the arts continued with the drama documentary on Stanhope Forbes and the founding of the Newlyn school of art, *A Breath of Fresh Air*, starring Nanette Newman and Michael Culver; a documentary on the making of a giant photo-collage by Vaughan Grylls, *The Mayflower Project*; and the late-night arts series *A View From This Side*.

In the areas of news and current affairs, TSW entered the arena of investigative documentaries with *In For A Penny*, a report on the leisure centre development company Module 2, and an investigation into the death of prisoner Mark Hogg, the subject of Britain's longest-ever inquest.

DOCUMENTARIES *Scene South West* series; *Two Acorns From Pre-History*; *A Knight Among The Cats of Venice*; *Hilda's Book*; *One In A Hundred*; *Glenthorpe - a Stage of Recovery*. **INVESTIGATIVE DOCUMENTARIES** *In For A Penny*; *Mark Hogg*. **NEWS AND MAGAZINES** *Today South West*; *The South West Week* (for the deaf and hard of hearing); *TSW Regional News*; *Fisheries News*; *Farming News*; *Action South West*; *South West Weather and Shipping Forecast*; *Newsport*. **SPORT** *Sportweek*; *Newsport*; *TSW Inter Pub '86*. **POLITICS** *Politics South West*; *Election Results*. **RELIGION** *Enthronement of the Bishop of Exeter*; *Postscript*; *Highway* (Exeter, Dartmoor, Land's End); *Morning Worship* (Plymouth, Exeter, Newlyn, Barnstaple, Dartmouth). **GARDENING** *Gardens For All*. **FEATURES** *Televiws*. **YOUNG PEOPLE'S PROGRAMMES** *Treasures of the Mindlord*; *Look and See*; *Gus Honeybun's Magic Birthdays*; *Get Fresh!* (Weymouth and Plymouth). **LIGHT ENTERTAINMENT** *Miss TSW*; *Mr TSW*; *That's My Dog*; *Lunchtime Live*. **EDUCATION** *The South West Week*; *Consumer Check*; *Getting On ... Plus*; *South West Link*; *The Search For Wealth*; *More Than Meets The Eye*; *Horse Sense*; *Workout Special* (Unemployment); and Public Service Announcements. **ARTS** *A Breath of Fresh Air*; *A View From This Side*; *The Mayflower Project*. **FISHING** *Fisheries News* (for commercial fishermen).

Right
Treasures of the Mindlord. A young competitor makes it through the maze of inter-galactic tricks to meet Enyon, Mindlord of 1,000 stars, in this computer-based networked children's quiz.



BREAKFAST TELEVISION

TV-am



Breakfast Television Centre
Hawley Crescent, London NW1 8EF
Tel: 01-267 4300/4377

Directors. Timothy Aitken (Chairman); Bruce Gyngell (Managing Director); Adrian Moore (General Manager); Tony Vickers (Director of Sales); Stratis Zographos (Financial Director); Jonathan Aitken, MP; Edwina Coven, JP; Michael Davies; David Frost; Ian Irvine; Deborah Fosbrook (Company Secretary).

Executives. Bruce Gyngell (Director of Programmes); Bill Ludford (Controller, News & Current Affairs); Nick Wilson (Producer/Director Children's Programmes); Ian Stuart (Controller, Operations); Chris Collingham (Chief Engineer); Paul Bushell (Sales Controller); David Keighley (Head of Press & Publicity); Deborah Fosbrook (Company Lawyer).

TV-am broadcasts an early morning television programme throughout the UK between 6.15 a.m. and 9.25 a.m. on weekdays, and between 6.55 a.m. and 9.25 a.m. on Saturdays and Sundays.

Programmes. The programme consists primarily of news, current affairs and news features. It is presented in a friendly style and is entertaining as well as informative.

The basic format of the programme is as follows:
WEEKDAYS 6.15 a.m. – 9.00 a.m. *Good Morning Britain*, comprising news, weather, sport, news features and current affairs including interviews with people in the news and celebrities from the world of politics and entertainment. 9.00 a.m. – 9.25 a.m. *After Nine*, dealing with issues of particular interest to housewives.

SATURDAY 6.55 a.m. – 7.30 a.m. News, weather, sport and regional reports on special events being held that weekend. 7.30 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 6.55 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 – who include Anne Diamond, Adrian Brown, Henry Kelly and Anneka Rice – there are a number of personalities who appear on the programme, such as Lizzie Webb with keep-fit, Jeni Barnett with her 'Postbag', Jimmy Greaves, Gyles Brandreth and Nigel Dempster. Regular items in the programme apart from news bulletins with Gordon Honeycombe, are keep-fit, pop and Popeye.

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 and account for a high proportion of total programme costs. The programme includes 10-minute news bulletins on the hour and 5-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 of news reporting and there is a team of 27 on-camera reporters. TV-am has 9 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 report every major news story – national and international.

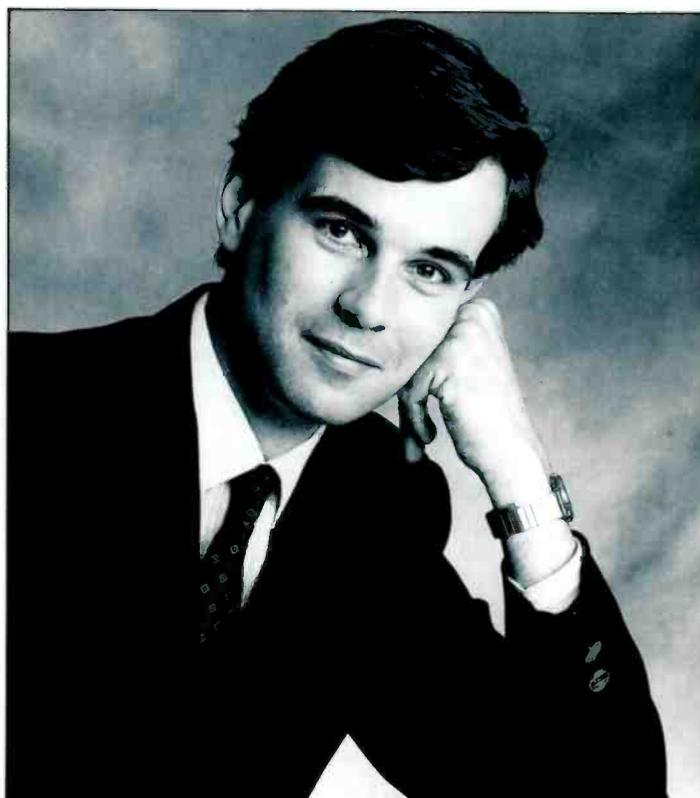
Microwave equipment links the ENG units or the outside broadcast unit to the main studios. This enables TV-am to broadcast live news material from these sources.

In the last year important events covered by TV-am's on-camera reporters have included the exchange at Gleineke Bridge in Berlin, when TV-am's coverage was shown 'live' by the major US networks; the collapse of the Marcos regime in the Philippines; and the bombing of Libya, following which TV-am had reporters in Tripoli, Washington and Cyprus. In the UK, TV-am's coverage of the Manchester Airport disaster was shown outside normal transmission hours – the only time this has happened.

The company also has agreements with Independent Television News (ITN) and Worldwide 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 un-manned studio in Birmingham.

Below
Anne Diamond and
Adrian Brown,
presenters of *Good
Morning Britain*.



SOUTH & SOUTH-EAST ENGLAND

TELEVISION SOUTH



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Tel: 0703 34211 Telex: 477217
Television Centre, Vinters Park, Maidstone
ME14 5NZ Tel: 0622 54945 Telex: 965911
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London SW1E 6AJ
Tel: 01-828 9898 Telex: 291602
The Old Plaza Cinema, Duncan Road,
Gillingham ME7 4JX Tel: 0634 572226
Queen's Walk, Reading RG1 7QS
Tel: 0734 502421
Poole Arts Centre, Kingland Road, Poole,
Dorset BH15 1UG Tel: 0202 684375
Brighton Centre, King's Road, Brighton
BN1 2GT Tel: 0273 29053
Peter House, Oxford Street, Manchester
M1 5AQ Tel: 061-236 2882

Directors. (TVS Television.) Lord Boston of Faversham (*Chairman*); James Gatward (*Chief Executive*); Anthony Brook (*Managing Director*); Greg Dyke (*Director of Programmes*); John Fox (*Director of Sales and Marketing*); Peter Thomas (*Director of Finance*); Malcolm Truempenny (*Managing Director*, TVS Production); Harry Urquhart (*Director of Production*).

Executives. *Peter Clark (*Chief Executive*, TVS International); *Hugh Johnson (*Controller of Marketing Services*); *Clive Jones (*Deputy Director of Programmes*); *John Kempton (*Chief Engineer*); *Anthony Stevens (*Director of Finance*, TVS Production); *Richard Triance (*Controller of Programme Business Affairs*); Andrew Barnes (*Controller, Reactive Sales*); Mike Baynham (*Controller, Production Planning*); John Kaye Cooper (*Controller, Entertainment*); Martin Cox (*Sales Controller*); Bill Guthrie (*Controller, Production Operations*); Nigel Pickard (*Controller, Children's Programmes*); Mick Pillsworth (*Controller, Corporate Development*); Mike Southgate (*Controller, Programme Finance and Administration*); Gordon Tucker (*Controller, Press and Public Relations*); Peter Williams (*Controller, Factual Programmes*); Mark Andrews (*Editor Coast To Coast South East*); Andrew Barr (*Head of Religious Programmes*); John Dale (*Head of Youth Programming*); Bob Gardam (*Executive Producer, Outside Broadcasts*); Philip Geddes (*Head of Science and Industry*); Anthony Howard (*Head of Local Documentaries*); Joe McMahon (*Northern Sales Manager*); John Miller (*Head of Features and Education*); Mike Regan (*Promotions and Publicity Manager*); John Robertson (*Regional Sales Manager*); Mark Sharman (*Head of News and Sport*); Patricia Sloman (*Regional Executive, Dorset*); Bev Smith (*Executive Producer, Community Affairs*); Simon Theobalds (*Public Relations Manager*); Vic Wakeling (*Editor Coast To Coast South*); Michael Warner (*Regional Executive, Sussex*).

*Member of Board of TVS Production

Studios. The larger of the two Southampton studios, with a floor space of 558 sq.m. was completely refurbished during the year. The project included the provision of a new production floor, lighting control, vision and sound mixing systems but was still accomplished in the remarkable time of 16 weeks. Southampton's second studio offers floor space of 279 sq.m.

The other studio facilities available to TVS programme makers are the total of 800 sq.m. at Vinters Park in Maidstone, and a further 500 sq.m. in the Gillingham Television Theatre, eight miles away.

Serving the requirements of the separate news services at Southampton

and Maidstone are five ENG camera units and four news film units. Documentary and feature programmes can call upon three sync-sound units. The company's three outside broadcast units are equipped with video records and links.

Programmes. The twin flagships of the company's regional output – the south and south-eastern editions of the nightly *Coast to Coast* programme – have continued under full sail throughout the year, appearing regularly in the top ten.

The new series of *Agenda* is now also split into south and south-eastern editions broadcast simultaneously.

Facing South, a programme providing an in-depth late-evening examination of regional news and current affairs topics, was well received by the viewers and a second series is in preparation. Also coming back – for its fourth series – is the ever popular *Questions* programme, presented by David Jacobs each week from a different town in the region.

The region's horse-lovers, yachting and small-boat enthusiasts, farmers, industrialists and gardeners have all enjoyed their own series of programmes and reaction has been favourable to the change in format for *Putting On The South*, which now appears in magazine style (rather than concentrating each week on one subject) for the arts lovers of the south and south-east.

Prominent people whose lives have been affected by controversy in one form or another shared their thoughts with viewers in *Regrets?*

The award-winning *Country Ways* series provided another selection of pictorial essays on life in widely-differing parts of the TVS region.

International acclaim came the way of the networked documentary *Unit 731 – Did The Emperor Know?* It told of Japanese scientists who performed hideous experiments on prisoners-of-war in Manchuria in World War II and got away scot-free because they made available their germ warfare secrets to the American occupiers at the end of hostilities. The programme broke new ground by being shown on American network television; it was also sold world-wide, including Russia.

Hello Campers! looked back to the holiday camp empire first established 50 years ago by the amazing Billy Butlin.

The Boys Of '66 also looked back – to July 1966 when England won the World Cup for the only time. A programme that received great critical acclaim traced those 11 Wembley heroes and discovered, among others, a man who has fought a running battle with cancer.

The Human Factor series of Sunday documentaries, linking people who have had to overcome massive obstacles in life or cruel twists of fate, won an international award. The 'Boy on a Skateboard' programme also won the rare honour of being shown coast to coast on Japanese television. A new series is in preparation for screening in the early autumn.

Mary O'Hara And Friends brought pleasure to millions of viewers with songs for the quiet, reflective part of Sunday and *Company* continued to bring a little spiritual comfort to viewers at the end of the day.

C.A.T.S. *Eyes* came back with guns blazing and tyres squealing for a second series of weekend all-action networked

drama. This time, Jill Gascoine and Leslie Ash were joined by newcomer Tracy-Louise Ward. Preparations are already in hand for a third series.

The accent was on action, also. In *92 Grosvenor Street* – the story of a desperate mission into enemy-occupied Norway to prevent a scientist unwittingly imparting to the Germans the secret of splitting the atom. The programme was also seen throughout America on the NBC network.

Contribution to the network in the realm of children's television ranged from the high-speed antics of the *Telebugs* – a brand new team of cartoon characters – to the totally unpredictable Saturday morning events behind the big red front door of No. 73. David Jensen whisked young competitors from London to Sydney and Hong Kong in the twinkling of an eye in the popular *World Wise* quiz game and Andrea Arnold took time off from No. 73 to team up with zoo vet David Taylor in a series of *Talking Animal* programmes.

Bobby Davro exploded back onto the network entertainment scene in style. His *Bobby Davro On The Box* series went straight into the Top 20 and stayed there; he will be back later in the year.

Catchphrase, the Sunday evening game where competitors take on the computer as well as each other, climbed steadily up the Top 20 throughout its first series and ended up with a loyal audience of more than 11 million viewers. Roy Walker will start work on the second series in Maidstone in the autumn. Regionally, TVS viewers responded to the easy-going style of Irish compere Gay Byrne in a successful game show series, *That's What You Think*.

Edna O'Brien, Alan Sillitoe and Anthony Powell were among the literary personalities who discussed the skills of their craft for daytime network viewers in conversation with Richard Hoggart in *Writers On Writing*.

Channel 4. *Murrow*, about the legendary American broadcaster, won the critic's plaudits on both sides of the Atlantic, with Daniel J. Travanti in the title role.

The Greek civil war of the late 1940s was looked at through the eyes of the people returning to their homeland after many years in exile in Communist Eastern Europe for the series *Greece – The Hidden War*. The three programmes aroused fierce debate that continued long after the last one had been transmitted.

The Perfect Lady was the description applied to this documentary on the most famous fighting machine of World War II – The Spitfire – and the men who flew her. *After The Dream* brought the story of flight right up-to-date with America's ill-starred space shuttle and the lives of the four Britons from whom Nigel Wood was eventually chosen to be this country's first man in space.

TVS Trust. The Trust has donated over £750,000 to a wide range of local charities and community projects since its inception four years ago. The Trust Governors, headed by Baroness Sharples, awarded grants this year from £50 to the Trust's largest grant yet of £105,000, given to Southampton University for the conservation and cataloguing of the late Lord Mountbatten's private papers. The Trust has a guaranteed minimum annual income of £100,000 from TVS and a sum equivalent to 15% of the company's distributed dividend.

Below
Roy Walker, host of the
Sunday evening game
Catchphrase.



NORTH-EAST ENGLAND



The Television Centre, City Road,
Newcastle upon Tyne NE1 2AL
Tel: 091-261 0181
15 Bloomsbury Square, London WC1A 2LJ
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Corporation House, Corporation Road,
Middlesbrough TS1 2RX Tel: 0642 219181
United House, Piccadilly, York YO1 1PO
Tel: 0904 647012

Directors. Sir Ralph Carr-Ellison, TD (Chairman), R H Dickinson (Deputy Chairman), D W Reay (Managing Director), A J Wonfor (Director of Programmes), C W Stoddart (Director of Resources), R Eagle (Sales Director), D S Hellewell (Director of Finance and Company Secretary), D C Eccles, Prof L W Martin, P D Nicholson, DL; Viscount Ridley, TD, H D Stevenson, CBE; G E Ward Thomas, CBE, DFC, I N Wilkinson, G O Worsley, TD

Executives. Anthony D Sandford (Chief Executive, International Sales); Peter Moth (Controller, Public Affairs); Howard Thompson (Head of Programme Planning and Presentation); Brian Lavelle (Technical Controller), John Brown (Production Controller), Janet Jacobson (Head of Staff Relations), Peter McArthur (Head of Business Affairs), Andrea Kinghorn (Education Officer), Malcolm Gerrie (Head of Young Peoples' Programmes); Michael Partington (Head of Current Affairs and Documentaries), Clive Page (Head of News and Sport), Heather Ging (Head of Arts), Royston Mayoh (Head of Light Entertainment); Maxwell Deas (Head of Religious Programmes), John Nicol (Deputy Technical Controller); Terry Hepple (Production Manager), William Cresswell (Production Services Manager), Brian Whitnall (Computer Services Manager), Mike Ranson (Finance Manager), Lindsay Dalton-Radley (London Sales Manager), Alan Phillips (Sales Operations Controller), David Brennan (Research and Marketing Manager), Brian Adcock (Northern Sales Manager), Laurie Taylor (Chief Press Officer)

Religious Advisers. Rt Revd Michael Ball, Bishop of Jarrow (Church of England), Father Thomas Towers (Roman Catholic), Revd Stanley O Jones (Free Church)

Technical Facilities. There are three main studios at Newcastle - a 220 sq m 3-camera studio, a 360 sq m and a 416 sq m studio which share four permanent cameras operated from a central production control room. The largest studio can accommodate seven cameras. These studios have dedicated 1in VTR machines and they can all access digital still storage facilities. There are comprehensive video and sound post production editing suites for ENG and VTR. Animation facilities are provided by a fully computerised rostrum camera. Location production is covered by a new 7-camera OB unit and a single camera (portable) unit, backed up by a 3-machine mobile VTR unit and 4 microwave link units. News gathering is accomplished electronically by five ENG units. Central Transmission Facilities include two 2in five 1in videotape recorders and two Bosch computerised multicassette VTRs, together with three MK3 Cintel telecine machines and one Bosch machine. Two of the ENG units are based at Middlesbrough where there is a small contribution studio

TYNE TEES TELEVISION



Right
Gudrun Ure in the Emmy
award-winning series
Supergran.

with links back to Newcastle. A further ENG unit is based at our new York office, together with a small contribution studio which is also linked back to both Newcastle and Middlesbrough.

Programmes. The company's programmes enjoyed a record year with eight major international awards including an Emmy for *Supergran*. The news programme *Northern Life* continued to appear regularly in the ratings. During the year it added an afternoon bulletin to its transmissions and a Sunday edition which has already earned a firm place in the viewers' affections. Recently its coverage of the south of its region was extended by the opening of a studio in York and an additional news crew.

CURRENT AFFAIRS *Redbrick*, the ambitious series about Newcastle University, was launched on Channel 4 along with a major project on Nasser. *Face The Press* made world headlines in its interview with the Prime Minister during the Westland crisis and the networked *Sayonara Pet* documented Nissan's European economic invasion. *A Language For Ben* was the moving story of the struggle to educate a profoundly deaf child, a documentary grown out of *Listening Eye*, a unique Channel 4 series for the deaf. *Locally*, *Nightline* achieved record ratings for a live current affairs series in the north-east region while *What Would You Do?* and *Farming Outlook* maintained their success and the *Jarrow March 50th anniversary* was appropriately observed for Channel 4. The company continued its contribution to adult education programmes with the introductory guide to politics, *Is Democracy Working?*

CHILDREN'S DRAMA *Supergran* returned

with a Christmas Special and series 2 is almost complete. 'Flyaway Friend' contributed to the *Dramarama* series.

YOUNG PEOPLES PROGRAMMES While *The Tube* went from strength to strength with a fifth series, the five-hour *EuroTube* marked another triumph, transmitting live to 12 European countries and also being fed to Australia and America. Specials included *Walking to New Orleans*, *Wham! Wrap!* and *Queen and Dire Straits concerts*.

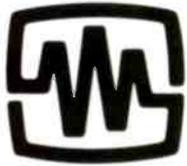
LIGHT ENTERTAINMENT Light Entertainment kept up the slapstick with *How Dare You!* and made a major contribution to the network's Saturday children's show *Get Fresh!* *The Mind Of David Berglas* went to Channel 4, followed by *The Great Trailer Show*. Philip Jenkinson's series for movie buffs *Crosswits* and *Razzmatazz* consolidated their popularity on the network.

ARTS *The Fancy* was a much-praised Channel 4 documentary about pigeon racing while *The Works* continued to break new ground as a radical northern arts magazine.

SPORT In its new Friday slot, *Extra Time* increased its share of the sporting audience while darts, racing, and bowls all had their place in the region's coverage. The company also made a grant to support David Sharpe, a young runner set to overtake his illustrious clubmate Steve Cram.

RELIGION Programmes ranged from a cheery start to the day in *Hello Sunday* to late-night discussions in *With Good Reason* and *Family Conciliation*. *Morning Worship* reflected the region and celebrated not only a variety of faiths but also the restoration of HMS *Warrior* while *Highway* opened up the region's character to the network.

NORTHERN IRELAND



Havelock House, Ormeau Road,
Belfast BT7 1EB Tel: 0232 228122
Fax: 0232 246695 Telex: 74654
6 York Street, London W1H 1FA
Tel: 01-486 5211

Directors. Dr R. B. Henderson, CBE (Chairman); J. B. McGuckian (Deputy Chairman); H. R. Catherwood (Vice-Chairman); Mrs Betty E. MacQuitty (Vice-Chairman); J. D. Smyth (Managing Director); J. A. Creagh (Assistant Managing Director); J. B. Waddell (Director of Programmes); P. Battle (Sales Director); R. E. Benner, OBE; Lord Dunluce; Capt. O. W. J. Henderson, OBE; DL; G. C. Hutchinson; Mrs A. McCollum; I. O'Driscoll.

Officers. E. Caves (Chief Engineer); K. F. Hamilton (Northern Ireland Sales Manager); Miss C. Boswell (London Sales Controller); N. J. McCafferty (Planning and Presentation Manager); J. McCann (Financial Controller/Company Secretary); J. O'Connor (Controller of Technical Operations); Mrs H. J. Clarke (Programme Finance Manager); G. P. Fleeton (Senior Education Officer); P. Hehir (Programme Services Manager); R. Kennedy (Information Officer); D. Hannon (Archive Manager).

Religious Advisory Panel. The Rt. Revd James Mehaffey (Bishop of Derry and Raphoe); The Most Revd Canon I. Maguire, DD; The Revd Dr A. L. McAloney; The Revd G. H. Good, MBE, OBE.

Educational Advisory Panel. A. C. Brooke; P. P. Gallagher; M. Murphy; W. McKay Kenny; Mrs J. Fitzpatrick; W. Sillery.

Staff. Ulster Television employs almost 300 of whom 45 are located in the London sales office.

Sales. The majority of the company's sales personnel are based in the York Street, London office. At Havelock House in Belfast, the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. The central technical area houses separate engineering and presentation control rooms and a continuity studio. The presentation control room contains a CDL MC990 24 input switcher. The VTR area has five Sony BVH 2000 machines, three TCR 100 Video cart machines and a 1In. three machine VTR edit suite with digital effects. A Harris Iris C slide store services production and presentation. The two production studios

are each equipped with three Ikegami HK381 cameras and Neve Sound desks. Lighting control is equipped with Strand duet consoles. The company has a four-camera outside broadcast unit equipped with Sony BVP330A cameras, Neve Sound desk, Grass Valley switcher and two BVH 1100 VTR machines. The 12KVA on-board generator has been supplemented by a 75KVA mobile generator.

Production on film has been almost totally replaced by the Betacam 1/2In. format, operated by four staff crews and two stringers, one based in Belfast and the second in Londonderry. The five 1/2in. editing suites have been supplemented by a sixth three-machine 1/2in. editing suite and a sound post-production suite capable of also servicing the 1in. VT editing suite. There is a contribution studio serving the north and west of the region in the city of Londonderry.

Programmes. The past programme year saw a prolonged period of activity, both in politics and on the streets of the province following the signing of the Anglo-Irish Accord in the Autumn of 1985. This required the newsroom to be on constant alert maintaining a 7-day service for Ulster viewers and working in close collaboration with ITN and other broadcasters from around the world.

The year also saw a major religious event with the Enthronement of the new Church of Ireland Archbishop of Armagh and Primate of All Ireland, an event that was transmitted live with pictures fed to the BBC in Northern Ireland and to Radio Telefis Eireann in Dublin.

Good Evening Ulster continued as the company's flagship, hosted by Eamonn Holmes, changing pace and apparel to become *Summer Edition*; while *Lifestyle* and *Advice* were popular features of the socially purposive strand of programmes. *Diary Dates*, a 10-minute newcomer, attracted an immense mailbag.

Apart from news coverage Ulster continued to produce a wide range of local interest programmes at an average of over 7 hours per week and to increase and develop our offerings to the network and Channel 4. The current affairs series, *Counterpoint*, paid particular attention to *Industry Year* events.

Sport was a particularly busy category being principally catered for by the weekly *Sportscast*. The company went to Mexico for Northern Ireland's participation in the World Cup and during the summer experimented with a new 15-minute Monday evening sports programme. In collaboration with RTE nightly coverage was provided over the six days of the

Circuit Of Ireland at Easter and later coverage of the *Galway International Rally*. Also in association with Ulster's broadcasting neighbour in Dublin a wide range of Gaelic Athletic Association games was covered. Additionally there was special coverage relating to badminton, basketball and moto-cross events. The OB unit joined the network in covering the *Ulster Games* for ITV and Channel 4.

A new quiz series *Password*, shown mid-afternoons Monday and Friday, established a very creditable following earning a repeat outing in the summer.

Specials, such as *Miss Northern Ireland* and the *Northern Ireland Tourism Endeavour Awards* justified their peak-time slots, while a one-hour documentary on the life of Ulster playwright Sam Thompson received considerable critical acclaim. The Feast of Ireland's patron, St. Patrick, was celebrated locally and on the network with special productions. *A Toast of St. Patrick*, transmitted locally, presented 60 minutes of traditional music, stories and verse, while for the network *Celebrating St. Patrick* was an hour-long spectacular hosted by Gloria Hunniford and featuring stars of stage and sport, including Frank Carson, Roy Walker, Jimmy Cricket, Barry McGuigan and Dennis Taylor. Also in the realm of light entertainment three programmes were produced under the title *In Concert With...* Among the 'specials' was *A Slow Walk Across No Man's Land*, a documentary on the 70th anniversary of the Somme, and a programme marking the 125th anniversary of the Belfast shipyard, Harland and Wolff, and two programmes on Irish railways.

Catering for the network and home markets further programmes reflecting aspects of life in Ulster were produced for the *About Britain* series. The company also contributed to the Saturday morning children's spectacular *Get Fresh!* from the North Antrim resort of Portrush.

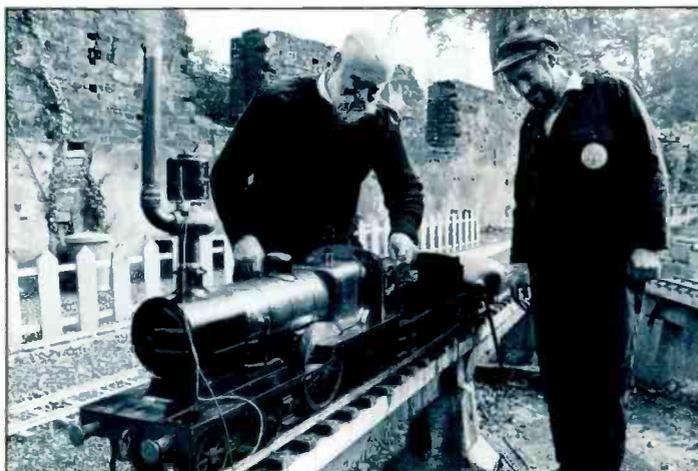
There were significant contributions to adult education, with a fully networked series on architecture, *A Heritage From Stone*, being repeated locally in the autumn; while two other series, *Model Magic* and *Make It Pay* attracted large audiences and follow-up interest on Channel 4. Channel 4 also transmitted the gardening series *How Does Your Garden Grow?* and repeated *Ulster Landscapes*, as well as the religious Interest series *Rejoice*.

For schools there was a new series for primary children *Swings And Roundabouts*, introducing two new personalities – presenter Jane Cassidy and friend Barney. A series for school leavers provided guidance on all aspects of *Life After School*. During the summer months *Which Way Now?* provided a series of programmes for students, school leavers and young unemployed looking for a summer job, waiting on exam results or returning to college.

Farming Ulster continued to rate highly with audiences on Sunday afternoon and was joined in the autumn by a new series on *Gardening*.

A busy production schedule also included a 10-programme series on country gospel music called *Sing Out*, and *Last Of A Dying Race*, an hour-long drama by Ulster playwright Christina Reid to be contributed to the Channel 4 series for new writers.

Right
Presenter Bob Symes gets up steam on a model locomotive for *Model Magic*, a series on model making.



YORKSHIRE



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Charter Square, Sheffield S1 4HS
Tel: 0742 23262
185 Ferensway, Hull HU1 3PH
Tel: 0482 24488
88 Bailgate, Lincoln LN1 3AR
Tel: 0522 30738
8 Bullring Lane, Grimsby, South
Humberside DN31 1DY Tel: 0472 57026
1 Queen Street, Ripon HG4 1EG
Tel: 0765 701551
8 Coppergate, York YO1 1NR
Tel: 0904 610066

Directors. Sir Derek Palmar (Chairman); Paul Fox, CBE (Managing Director); Paul McKee (Deputy Managing Director); John Fairley (Director of Programmes); Allan Hardy (Commercial Director); Clive Leach (Director of Marketing & Sales); Francis Baron; George Brotherton-Ratcliffe; Mrs Phoebe David; Stephen H. Hall; Sir Gordon Linacre, CBE, AFC, DFM; Nicholas G. W. Playne; Alan Whitaker; Edwin Wright (General Manager).

Executives. David Cunliffe (Controller of Drama); Vernon Lawrence (Controller of Entertainment); John Willis (Controller of Documentaries and Current Affairs); Geoff Brownlee (Controller of Corporate Affairs); Ralph Coyle (Company Secretary); Brian Harris (General Manager, Business Affairs); Bob Bairstow (Head of Programme Planning); Kenneth Bellini (Head of Programme Purchasing); David Bould (Deputy Commercial Director); Duncan Dallas (Head of Science & Features); Chris Jelley (Head of Education, Children's Programmes and Religion); Graham Ironside (Head of Local Programmes & Sport); Derek Stevenson (Controller, UK Regional Sales); Michael Thomhill (Head of Staff Relations); John O Rogers (Chief Engineer); John Smith (Head of Programme Administration); Peter Smale (Head of Technical Operations); Peter Rogers (Head of Production Operations); Neil Bramson (Head of Presentation and Promotion); Keith Morgan (Head of Music); Malcolm Drury (Head of Casting); Filip Cieslik (Contracts Manager); Michael Crossley (Head of Press & Public Relations); Sally Mason (Head of Publications and Merchandising); Sallie Ryle (Head of Publicity).

Programmes. As one of the 'Big Five' ITV network companies, Yorkshire Television has reached a new peak of activity over the past 12 months across the full range of programme making. It has been the company's most-travelled year with film crews covering the world from Australia to the North Pole, from numerous European locations to North and South America.

The drama highlight of the past year was Dirk Bogarde's first television appearance since his early days at Alexandra Palace. He starred in, and also wrote, his first screenplay for the memorable *May We Borrow Your Husband?*, based on Graham Greene's comedy of sexual manners. The film, shot on location in the south of France, introduced Charlotte Attenborough, daughter of Sir Richard, in her first television role.

In the diverse drama schedule, American star Marilu Henner and Daniel Massey featured in *Love with a Perfect Stranger*, filmed in Florence and first of six stylish romances being made over two years; and Art Malik headed the cast of

Michael I. Bird's latest swashbuckling adventure *West of Paradise*, filmed in the Seychelles.

In contrast, *Scab* was a 90-minute drama set in the miners' strike, the realism heightened by inter-cutting news footage. Five single plays made up the second series of the popular *Love and Marriage*, stars including Richard Pasco and Robin Ellis.

For its large army of appreciative followers, the Dales saga *Emmerdale Farm*, now in its 15th year, maintained its special appeal.

First Tuesday, the monthly documentary magazine edited by John Willis, continued to win immense prestige for the quality and variety of its output, and was honoured with the United Nations Association award. Notable films included 'Inside Britain's Bomb', 'The Peace People', the disturbing 'Guildford Time-Bomb' with its suggestion of a miscarriage of justice, and the moving 'Good Vibrations' on the extraordinary deaf girl scaling the musical heights.

The four-part series *Scales of Justice* made some uncomfortable revelations in examining the nuts and bolts of the legal system.

Through her skilful and sympathetic reporting Dr Miriam Stoppard continued to illuminate areas of human experience in a sixth series of *Where There's Life*. She also presented *You've Gotta Have Heart*, the innovative programme blending the harsh facts of heart disease with comedy and music. Her former *Where There's Life* colleague Dr Rob Buckman discovered some often bizarre attitudes to sickness and health on his tour of North America in *The Buckman Treatment*.

Jimmy Young conducted more lively debates on current issues in his television programme.

Standing out in an exciting year of light entertainment was *A Royal Celebration of Youth*, the gala concert recorded at the Harrogate Conference Centre in the presence of HM The Queen. Another impressive event in the region was the 150th anniversary concert of the

Huddersfield Choral Society in Huddersfield Town Hall.

Comedy writer Eric Chappell again showed his class with a third hugely popular series of *Duty Free* (written with Jean Warri) and a second series of *Home To Roost* which won Pye Colour Television awards for Chappell and its star John Thaw. New comedy successes saw writers Ray Galton and John Antrobus taking a tilt at television in *Room at the Bottom*, starring James Bolam and Keith Barron, and the prolific Dick Sharples finding another winning formula with *Farrington of the FO*, starring Angela Thorne.

Those two incomparable actresses, Mollie Sugden in *That's My Boy* and Thora Hird with *In Loving Memory*, each achieved a fifth series of these evergreen comedies.

Lyrics by Tim Rice was a handsome special featuring stars of the calibre of Elaine Paige and David Essex. The long-running game shows, *Winner Takes All*, hosted by Jimmy Tarbuck, and 3-2-1, featuring Ted Rogers, returned to reap more big audiences.

The enterprise of the daily news magazine *Calendar* continued to win the lion's share of the region's six million viewers, and the professionalism of the department in covering the Bradford City soccer disaster was honoured at the prestigious Monte Carlo international festival. The wide range of the regional programme output was again one of the company's strengths with such refreshing series as *Clegg's People*, *Sounds Good*, *Enterprise* and the window on Westminster, *Calendar Commentary*. The community service announcements also prove a valuable regional asset.

The high standard of the educational and children's programmes enhanced the company's reputation through such series as *A Sense of the Past*, *Baby & Co.*, *The Book Tower* and, for Channel 4, *A Question of Economics* and *The Marketing Mix*. On the fourth channel, the words and numbers game, *Countdown*, continued its extraordinary popularity, several times having all five weekly editions in the channel's Top 10.

Right
Dirk Bogarde and
Charlotte Attenborough
in *May We Borrow Your
Husband?*



ITN/ORACLE/ITCA/ITP

INDEPENDENT TELEVISION NEWS



ITN House, 48 Wells Street,
London W1P 4DE Tel: 01-637 2424
Telex: 22101
Room 800, 1705 De Sales Street NW
Washington DC 22036, USA
Tel: (202) 429 9080 Telex: 440260

Independent Television News provides the daily programmes of national and international news for the Independent Television network and a weekday news and news analysis programme for Channel 4. It also produces other programmes and services for the ITV companies.

Directors. Paul Fox, CBE (Chairman); Sir Alastair Burnet; Richard Dunn; James Gatward; Alex Mair, MBE; Paul Mathews (Deputy Chief Executive); Paul McKee; Daniel Moloney (Director of Business Affairs); David Nicholas, CBE (Editor & Chief Executive); Robert Phillis; David Plowright; Brian Tesler, CBE, Ronald Wordley

Senior Executives. Michael Batchelor (Deputy General Manager); James Lancaster (Head of Production); Michael Morris

(Managing Editor); Derek Murray (Deputy Editor), Stewart Purvis (Deputy Editor & Editor Channel 4 News); Norman Rees (Chief Assistant Editor), Derek Taylor (Head of Operations); Derek Walker (Staff Controller); Peter Ward (Director of Engineering), Hugh Whitcomb (General Manager).

Managers. Peter Banyard (Manager, Film & ENG Production); Don Cameron (Head of Electronic Maintenance); Dave Clark (Purchasing Manager); Arthur Clifford (Head of Audience Services); Peter Cole (Assistant Editor, Input); John Coplestone (Manager, Shipping & Transport); Derek Dowsett (Programme Editor, News at 5.45); Margaret Eales (Senior Foreign Editor); Diana Edwards-Jones (Head of Programme Directors); John Flewin (Input Editor, Channel 4 News); Jim Green (Head of News Information); Peter Hall (Oracle Manager); Nigel Hancock (Senior News Editor); Peter Hubbard (Deputy Manager, Production Planning); Ronnie Hubbard (Head of Assignments); Martyn Hurd (Manager, Production Planning); Michael Jessey (Manager, Hire of Services); Chris Long

(Manager, Computing & Graphics), David Mannion (Deputy Editor, Channel 4 News), Phil Marter (Head of Engineering Projects); Peter Marchant (Deputy Director of Engineering); Glyn Mathias (Assistant Editor); Ron Nelmes (Engineering Projects Manager); Roy Sharp (Head of Communications Engineering); Geoffrey O'Brien (Manager, Travel Department); Richard Patterson (Personnel Manager); Brian Pendry (Manager, Production Facilities); Russ Pipe (Manager, External Services); Lawrie Read (Manager, Studio Services); Bill Reay (Operations Controller); David Roycroft (Administration Manager & Company Secretary); Roy Sharp (Manager, Studio Services Maintenance); Geraldine Sharpe Newton (Head of Public Relations); Terry Shore (Head of Production Planning); Roger Simpson (Financial Controller); Dave Stuckey (Manager, Construction & Planning); Ted Taylor (Deputy Head of Production); Sue Tinson (Senior Editor, News at Ten & Special Programmes); David Warner (Manager, Film Library); Doug Wilkins (Manager, Operations Planning)

ORACLE TELETEXT



Craven House, 25/32 Marshall Street,
London W1V 1LL
Tel: 01-434 3121 Telex: 8813039

Organisation. Oracle provides the teletext service for ITV and Channel 4 and is owned jointly by all the ITV companies operating in Great Britain and Northern Ireland. Its national news 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 Paine, CBE, DFC (Chairman); Peter Bailey (Managing Director); Richard Brooke (Financial Director); David Klein (Editorial Director); Robbie Alexander (Sales Director); Sir Brian Bailey, OBE; James Gatward; Derek Hunt; Brian Tesler, CBE

INDEPENDENT TELEVISION COMPANIES ASSOCIATION



Knighston House, 56 Mortimer Street, London
W1N 8AN
Tel: 01-636 6866 Telex: 262988

Incorporated as a company limited by guarantee, ITCA is the trade association of the ITV companies. The organisation provides a central Secretariat to service those needs of the industry requiring a co-ordinated and centralised approach. The governing body is the Council, comprising all the Managing Directors, and its main task is to determine the joint policy of the companies over a wide range of industry matters.

Officers. David Shaw (General Secretary), Ivor Stolliday (Secretary), Colin Shaw (Director, Programme Planning Secretariat), Brian Sanctuary (Head of Marketing Services), John Calvert (Director,

Industrial Relations), John Jackson (Head of Copy Clearance), Norman Green (Co-ordinating Engineer)

The Programme Planning Secretariat serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

The Industrial Relations Secretariat is responsible for the overall co-ordination and direction of the network's IR policy. This involves the annual pay negotiations with seven trade unions, the resolution of disputes which reach national level, the interpretation of the national agreements and provision of advice to companies.

The ITV companies compete with each other

for advertising revenue, and although this means that each company must be free to determine its own marketing policy, there are nevertheless certain marketing issues which require a joint approach. The role of the Marketing Department is to co-ordinate this centralised approach.

The Engineering Department is responsible for co-ordinating research on technical matters and disseminating technical information throughout the network.

The Association has a special Copy Clearance Department which deals with the examination and approval of all television and radio advertisements before transmission to ensure that they conform to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.

INDEPENDENT TELEVISION PUBLICATIONS



247 Tottenham Court Road,
London W1P 0AU Tel: 01-323 3222

Constitution. Independent Television Publications Ltd is owned jointly by the fifteen ITV companies operating in Great Britain and Northern Ireland. It publishes TVTimes and Look-in.

Directors. George A. Cooper (Chairman), Alwyn Wise (Managing Director), Sir Brian Bailey, William Brown, CBE, Richard Dunn, James Gatward, I. Graham, Bruce Gyngell, Donald Harker, R. B. Henderson, CBE, I. P. Kalman, Clive W. Leach, Alex Mair, MBE, D. S. McCall, Peter McNally, Anthony Peagam, R. W. Phillis, David Reay, R. W. Wordley

Chairman's Committee. George A. Cooper (Chairman), Alwyn Wise (Managing Director), William Brown, CBE, Donald Harker, I. P. Kalman (Financial Director), Peter McNally, Anthony Peagam (Editor), R. W. Phillis

Senior Executives. Alwyn Wise (Managing Director), I. P. Kalman (Financial Director), Anthony Peagam (Editor TVTimes), Peter Barber (Production Director), Nigel Cole (Director of Promotion and Publicity), Ken Harrigan (Marketing Development Director), John Littlejohn (Sales Director), Frank Farmer (Advertising and Marketing Director), Look-in, Editor - Colin Shelbourn

INDEPENDENT TELEVISION BOOKS LIMITED
A subsidiary company of Independent Television Publications Ltd publishes books and other publications related to ITV.

Directors. Alwyn Wise (Chairman), I. P. Kalman, John Littlejohn, Anthony Peagam, Colin Shelbourn

PURSELYNN LIMITED
A subsidiary company operating as Independent Television Marketing Enterprises and providing marketing and ancillary publishing services to the parent company.

Directors. Alwyn Wise (Chairman), Nigel Cole (Chief Executive), I. P. Kalman, Anthony Peagam

THE ILR COMPANIES

INDEPENDENT LOCAL RADIO STATIONS ON AIR 1986



Key to maps on following pages

The ILR services are transmitted on both MW and VHF. The rays extend from the solid circle to show the total survey area (marketing area) for each station. The tinted area represents the general extent of good stereo reception on VHF/FM.

▲ Transmitters on air



Photo courtesy MBI Broadcast Systems





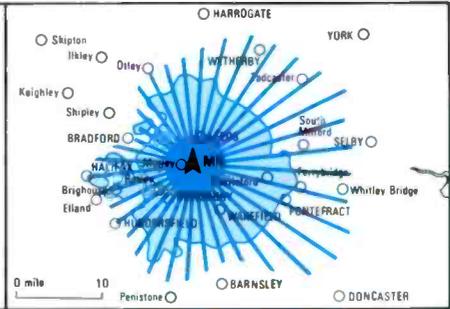
RADIO AIRE

Leeds
 PO Box 362,
 Leeds LS3 1LR
 Tel: 0532 452299

Directors. R.M. Walker (Chairman); O.J. Oyston (Deputy Chairman); D. R. Maker (Managing Director); L. H. Silver; Mrs M. R. Cooney; Mrs P. J. Landey; P. Salt (Sales & Marketing Director).

Executives. D. Thompson (General Manager); C. Ackroyd (Programme Controller); A. H. Wadson (Group Company Secretary & Financial Controller); D. Cockram (Group Chief Engineer); Lyn Chambers (Local Sales Manager).

828 kHz (362 metres), VHF 96.3 MHz AIR DATE: 1.9.81



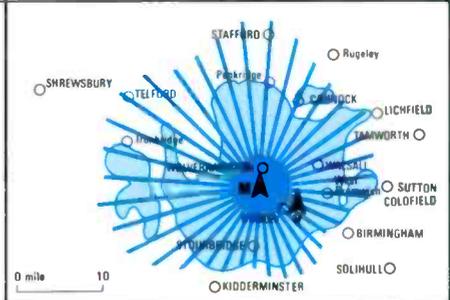
BEACON RADIO

Wolverhampton & Black Country
 PO Box 303,
 Wolverhampton
 WV6 0DD
 Tel: 0902 757211
 Telex: 336919

Directors. A. W. Henn (Chairman); R. H. Pierson (Managing Director); R. G. Caperton (Programme Director); M. G. D. Graham; H. J. Hill; L. Burrows; D. Haines; J. B. Plant (Financial Director); F. Selwyn; A. V. Mullett (Sales Director); The Rt. Hon. The Earl of Bradford; Mrs. P. Green.

Executives: T. Attwater (News Editor); B. Warburton (Chief Engineer).
 Service will be extended to include Shrewsbury & Telford during 1987.

990 kHz (303 metres), VHF 97.2 MHz AIR DATE: 12.4.76



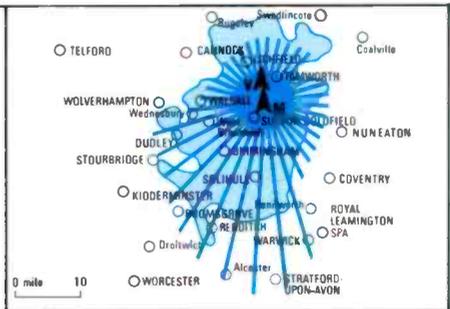
BRMB RADIO

Birmingham
 Radio House,
 PO Box 555,
 Aston Road North,
 Birmingham B6 4BX
 Tel: 021-359 4481/9
 Telex: 339707

Directors. A. J. Parkinson (Chairman); I. D. Rufus (Managing Director); G. N. Battman; Mrs M. A. Brown, CBE, JP; Mrs A. M. Coulson; R. S. Davies, TD (Sales); J. F. Howard; M. D. Ishmael, MBE; J. Patrick, JP; D. A. Pinnell, OBE; E. Swainson, CBE.

Executives. D. Bagley (Publicity & Promotions Manager); M. Owen (Programme Controller); B. Sheppard (News Editor); L. L. A. Trethewey (Company Secretary); D. Wood (Chief Engineer).

1152 kHz (261 metres), VHF 94.8 MHz (96.4 MHz, mid. 1987)
 AIR DATE: 19.2.74



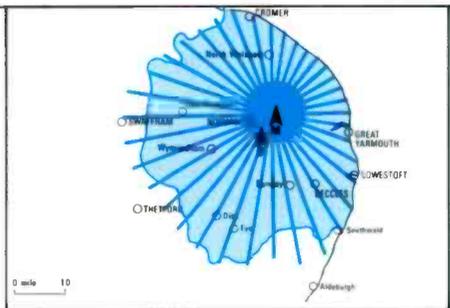
RADIO BROADLAND

Great Yarmouth & Norwich
 St. Georges Plain,
 47/49 Colegate,
 Norwich NR3 1DD
 Tel: 0603 630621
 Telex: 975186

Directors. D. H. Cargill (Chairman); G. R. Stuart (Managing Director); R. C. Frostick (Company Secretary); W. H. Beets; M. S. Bradbury; F. W. Cheetham; Viscount Coke; G. Copeman; R. Gawn; D. Hampson; J. C. M. Hardie; P. L. Hollis; A. Jeffrey; D. McCall; J. Myatt; W. Roy; I. G. Swinfield; M. Taylor.

Executives. B. Barr (Chief Engineer); J. Smith (News Editor); M. Stewart (Programme Controller); R. Young (Sales Controller).

1152 kHz (260 metres), VHF 97.6 MHz (102.4 MHz, mid. 1987)
 AIR DATE: 11.10.84



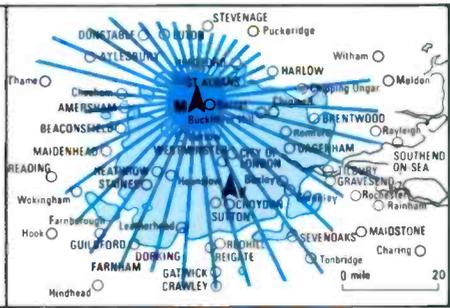
CAPITAL RADIO

London - General and Entertainment
 Euston Tower,
 London NW1 3DR
 Tel: 01-388 1288

Directors. Sir Richard Attenborough, CBE (Chairman); J. R. Storar (Deputy Chairman); N. Walmsley (Managing Director); B. Barclay-White; A. F. Bartlett; W. H. Beets; R. F. G. Dennis; B. Forbes; K. Gierme (Financial Director); D. R. W. Harrison; I. A. N. Irvine; Miss J. Lumley; P. Pinnegar (Sales Director); Lady Porter; Lord Romsey; Ms J. Sandilands (Programme Director); C. Stenham; R. A. Stiby; S. Tracy; Lord Willis.

Senior Executives. J. Lloyd (General Manager); J. Burrows (Controller of Promotions); P. Jackson (Chief Engineer); T. Hale (Head of Music); D. Lees (Sales Controller); Miss J. Reid (Press & Public Relations Officer).

1548 kHz (194 metres), VHF 95.8 MHz AIR DATE: 16.10.73



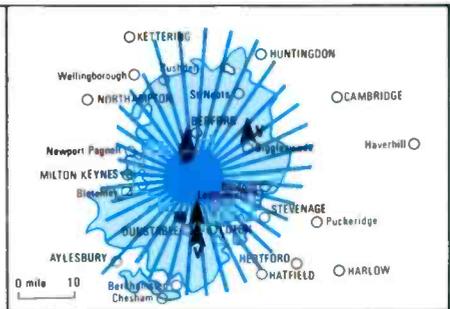
CHILTERN RADIO

Luton/Bedford
 Chiltern Road, 55 Goldington
 Dunstable Road, Road,
 LU6 1HO Bedford
 Tel: 0582 666001 MK40 3LS
 Tel: 0234 49266

Directors. P. L. Burton (Chairman); C. R. Mason (Managing Director); M. B. Blackledge; R. D. Clark; H. G. Darbon; P. W. Desborough; E. Francis; R. J. F. Howard; B. W. King; N. King; Mrs J. M. Moody; Mrs D. Nutting, JP; R. A. Stiby; J. Stollery.

Executives. P. K. Fothergill (Programme Controller); S. W. Reed (Financial Controller/Company Secretary); P. Poulton (Head of Sales and Marketing); R. Robinson (Chief Engineer); K. Balmforth (News Editor).

Luton: 828 kHz (362 metres), VHF 97.6 MHz
 Bedford: 792 kHz (378 metres), VHF 96.9 MHz
 AIR DATES: 15.10.81 (LUTON) | 3.82 (BEDFORD)



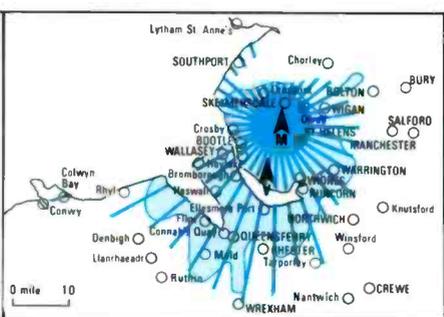


RADIO CITY
Liverpool
PO Box 194
Liverpool L69 1LD
Tel: 051-227 5100
Telex: 628277

Directors: G. L. Corlett (Chairman); G. B. Marsh (Deputy Chairman); T. D. Smith (Managing Director); W. H. Alldritt, JP; Miss R. Barrack; A. Bleasdale; K. A. Dodd, MBE; Mrs P. Marsden; Mrs M. G. Rogers; W. D. C. Rushworth; I. St. John; G. C. Thomas.

Senior Staff: B. Cook (Programme Controller); P. Duncan (Chief Engineer); Miss R. Garbett-Edwards (Marketing Manager); B. Harvey (Senior Producer); D. Lincoln (Head of Presentation); I. Mann (News Editor); G. Moffatt (Deputy Managing Director); W. Nelson (Financial Controller); Ms M. Spencer (PA to Managing Director); C. R. Tyldesley (Sports Editor).

1548 kHz (194 metres), VHF 96.7 MHz AIR DATE: 21.10.74

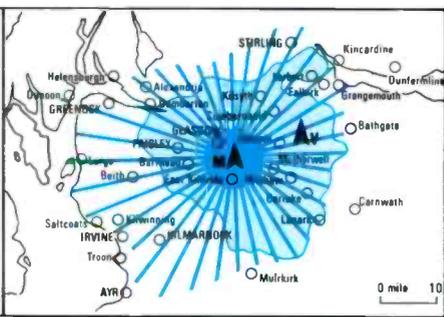



RADIO CLYDE
Glasgow
Clydebank Business Park
Clydebank
Glasgow G81 2RX
Tel: 041-941 1111

Directors: F. I. Chapman (Chairman); J. Gordon, CBE (Managing Director); W. Brown, CBE; A. Dickson; H. Grossart; Miss P. Hay; K. McKellar; A. R. MacMillan; A. J. Murray (Company Secretary).

Senior Executives: A. Dickson (Programme Controller); G. Allan (Chief Engineer); J. Bowman (Financial Controller); G. Holliman (Sales & Marketing Controller); C. Adams (News Editor); P. Cooney (News Editor); A. Dougan (News Editor).

1152 kHz (261 metres), VHF 95.1 MHz (102.5 MHz, mid. 1987) AIR DATE: 31.12.73

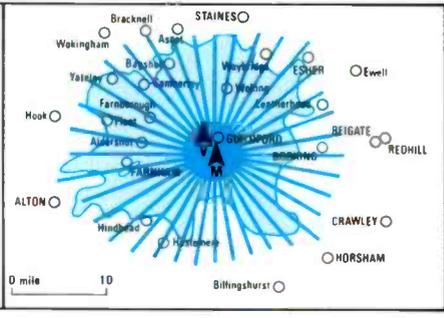



COUNTY SOUND RADIO
Guildford
The Friary
Guildford GU1 4YX
Tel: 0483 505566

Directors: J. N. Cunningham (Chairman); M. L. Powell (Managing Director/Programme Controller); K. Loughnan (Company Secretary); D. Bellerby, JP; J. Downham; Col. P. Drake-Wilkes, OBE; M. Gammon; R. Haynes; R. Hill, MBE; I. McKenzie; F. Muir, CBE; L. Reed; R. Symes-Schutzmann; P. Wannell.

Executives: A. Keen (Director of Sales); M. Deacon (Head of News/Deputy Programme Controller); P. Owens (Head of Music/Deputy Programme Controller); R. Lawley (Chief Engineer); D. Roberts (Accountant).

1476 kHz (203 metres), VHF 96.4 MHz AIR DATE: 4.4.83

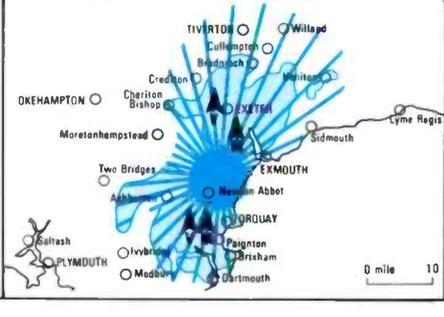



DEVONAIR RADIO
Exeter/Torbay
35-37 St. David's Hill
Exeter EX4 4DA
Tel: 0392 30703
Telex: 42496

Directors: Sir Ian H. Amory (Chairman); D. J. Cousins (Managing Director & Programme Controller); Mrs A. Devonport; M. F. Dobson; K. Fordyce; W. R. Gamble; J. Gibbons (Deputy Managing Director & News Editor); Mrs J. Goodson; K. E. Holmes; R. A. Hurst; A. I. Martin; A. Mollett; Dr W. Parker; H. M. Turner.

Senior Staff: David Moss (Chief Engineer); Gerri Jutsum (Features Producer); Steve Snell (Sales Manager); Ian Waugh (Head of Presentation).

Exeter: 666 kHz (450 metres), VHF 95.8 MHz (97.0 MHz, mid. 1987)
Torbay: 954 kHz (314 metres), VHF 95.1 MHz (96.4 MHz, mid. 1987)
AIR DATES: 7.11.80 (EXETER) 12.12.80 (TORBAY)

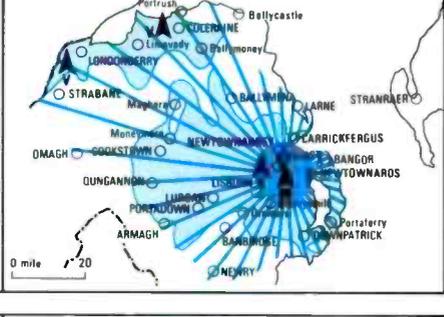



DOWNTOWN RADIO
Belfast/Londonderry
Newtownards
Co. Down
Northern Ireland BT23 4ES
Tel: 0247 815555
Telex: 747570

Directors: E. B. Walmsley (Chairman); I. T. Donnelly (Vice-Chairman); I. E. Tinman (Managing Director); The Duke of Abercorn; D. E. Alexander; D. Birley; R. Crane; I. P. Hinds; G. Lavery; H. A. Nesbitt; Ms F. O'Hara; G. D. Sloan (News).

Executives: K. A. Boyle (Sales Manager); G. W. G. Crothers (Company Secretary); B. McCusker (Chief Engineer); A. McDowell (Publicity/Promotions Manager); J. Rosborough (Head of Programming).

Greater Belfast: 1026 kHz (292 metres), VHF (97.4 MHz) AIR DATE: 16.3.76
Londonderry and Limavady: 102.4 MHz (Londonderry) 96.4 MHz (Limavady) AIR DATES: 16.3.76 (GREATER BELFAST) OCTOBER 1986 (LONDONDERRY AND LIMAVADY)

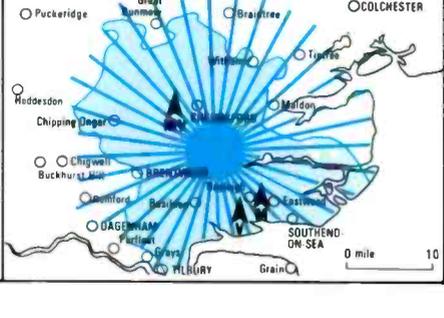



ESSEX RADIO
Southend/Chelmsford
Radio House, Clifftown Road, Southend-on-Sea, Essex SSI 1SX
Tel: 0702 333711
Telex: 995480
Radio House, 53 Duke Street, Chelmsford, Essex CM1 1SX
Tel: 0245 51141

Directors: David Keddie (Chairman); Eddie Blackwell (Chief Executive); Bill Beets (Vice-Chairman); Trevor Bailey; Jim Banville; Howard Garon; Dr Chris Green; Eric Moonman; Carol Reeve; Olga Rippon; Anthea Speakman; Howard Stone.

Executives: Jeff Bonser (General Manager/Programme Co-ordinator); John Manley (Sales Controller); Philip Hinton (Company Secretary); Steve Wood (Programme Manager); Bob Smith (Head of News); Don Scott (Chief Engineer); Trisha Snow (Promotions Manager).

Southend: 1431 kHz (210 metres), VHF 96.3 MHz
Chelmsford: 1359 kHz (220 metres), VHF 102.6 MHz
AIR DATES: 12.9.81 (SOUTHEND) 10.12.81 (CHELMSFORD)



RADIO FORTH

Close to you

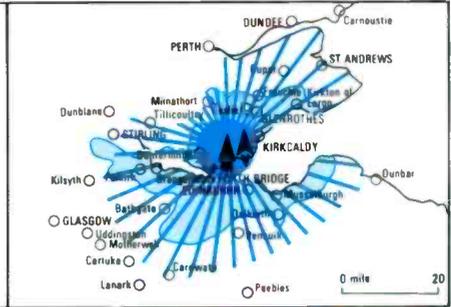
RADIO FORTH

Edinburgh
 Forth House,
 Forth Street,
 Edinburgh EH1 3LF
 Tel: 031-556 9255
 Telex: 727374

Directors. Sir Maxwell Harper Gow, MBE (Chairman); R. Findlay (Vice-Chairman and Chief Executive); L. Burrows; Mrs W. Blakey; Lady Dunpark; R. McPherson; C. Turner; D. Balfe; T. Steele (Programme Director); A. R. Wilson (Finance & Company Secretary).

Executives. D. Johnston (News Editor); I. Wales (Chief Engineer); G. Wilson (Sales Manager); S. Wilkie (Programme Co-ordinator).

154R kHz (194 metres), VHF 97.3 MHz AIR DATE: 22.1.75



GWR RADIO

LISTEN, WE'RE TALKING ABOUT YOU
 STEREO RADIO 24 HOURS A DAY

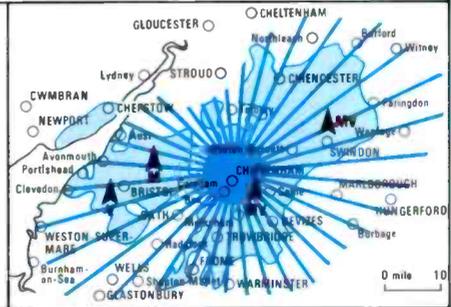
GWR RADIO

Bristol/Swindon/
 West Wiltshire
 PO Box 2000, Bristol BS99 7EX
 Tel: 0272 279900
 Telex: 449238
 Fax: 0272 279900
 PO Box 2000, Swindon SN4 7EX
 Tel: 0793 853222
 Telex: 444450
 Fax: 0793 853929

Directors. N. Tresilian & M. J. Hussey (Joint Chairmen); R. Bernard (Managing Director & Programme Controller); P. Angus (Sales Director & Deputy Managing Director); H. Cory; R. Banks; Dr Barbara Clay; Mrs J. Dann; P. Harford; Lord Kennet; Mrs Helen Klme; H. Meakin; R. Nethercott; G. Roberts; K. Savage; W. Wilder; R. Baldwin; J. Tidmarsh; W. Beloe; Grace Kitto; D. M. Parkes; Mrs Stella Pirie; J. Pontin; T. Turvey; A. Dann (Company Secretary).

Executives. Simon Cooper (Programme Organiser); Ouentin Howard (Chief Engineer); Jeremy Lewis (Financial Controller).

Bristol: 1260 kHz (238 metres), VHF 96.3 MHz
Swindon: 1161 kHz (258 metres), VHF 97.2 MHz
West Wilts: 936 kHz (321 metres), VHF 102.6 MHz
 AIR DATES: 27.10.81 (BRISTOL) 12.12.82 (SWINDON/WEST WILTS.)



RADIO HALLAM

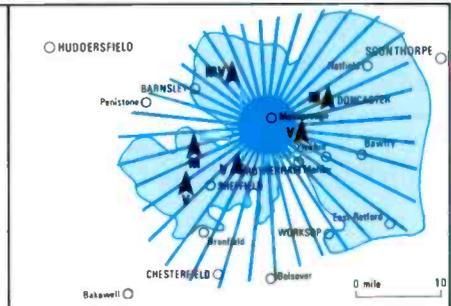
RADIO HALLAM

Sheffield & Rotherham/
 Barnsley/Doncaster
 PO Box 194,
 Hartshead,
 Sheffield S1 1GP
 Tel: 0742 766766
 Telex: 547338

Directors. M. J. Mallett (Chairman); W. S. MacDonald (Managing Director); Prof. F. A. Benson; Mrs. D. de Bartolome; J. J. Jewitt, OBE, JP; The Rt. Hon. The Lord Mulley, PC; R. K. Skues (Programme Director); T. P. Watson, JP; H. Whitham.

Executives. Audrey Adams (Sales Manager); Graham Blineow (Company Secretary); Derrick Connolly (Chief Engineer); Jim Greensmith (News Editor).

Sheffield & Rotherham: 1548 kHz (194 metres), VHF 97.4 MHz
Sheffield: 96.1 MHz (Rotherham)
Barnsley: 1305 kHz (230 metres), VHF 102.9 MHz
Doncaster: 990 kHz (303 metres), VHF 103.4 MHz
 AIR DATES: 1.10.74 (SHEFFIELD & ROTHERHAM)
 1.10.85 (BARNSELY AND DONCASTER)



HEREWARD RADIO

The station you can really call your own.

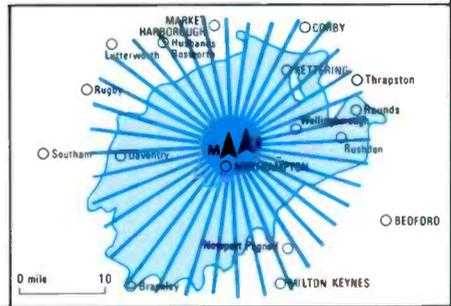
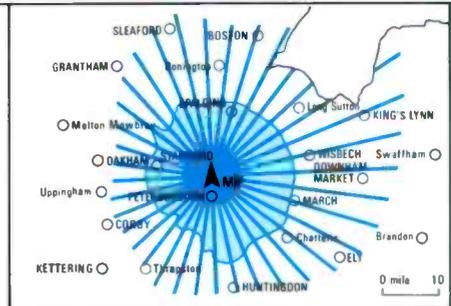
HEREWARD RADIO

Peterborough
 and Northampton
 PO Box 225,
 Bridge Street,
 Peterborough
 PE1 1XJ
 Tel: 0733 46225
 Telex: 32738
 PO Box 1557,
 Abington Street,
 Northampton
 NN1 2HW
 Tel: 0604 29811

Directors. Martin George (Chairman); William Gibbs (Deputy Chairman); Stewart Francis (Managing Director); Jean Barker; David Burrall; The Earl of Dalkeith; Harry Giltrap; Denizil How; Leslie Oldman; Tony Rounthwaite; Patrick Sharman; Dick Shaw; John Westcombe; Richard Winfrey; John Sharman (Secretary).

Senior Staff. David Lovell (Financial Controller); Andy Gillies (Programme Controller); James Warrack (Chief Engineer); Jane Wilson (Promotion Manager); Gerry Fay (Peterborough Sales Manager); Martin Spark (Northampton Sales Manager); Jonathan Craymer (Peterborough News Editor); Mike Day (Northampton News Editor).

Peterborough: 1332 kHz (225 metres), VHF 102.7 MHz
Northampton: 1557 kHz (193 metres), VHF 96.6 MHz
 AIR DATES: 10.7.80 (PETERBOROUGH) 1.10.84 (NORTHAMPTON)



INVICTA RADIO

HIGH ACROSS THE COUNTY

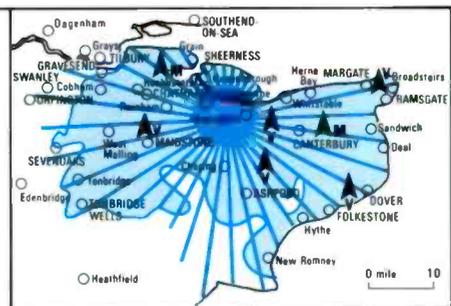
INVICTA RADIO

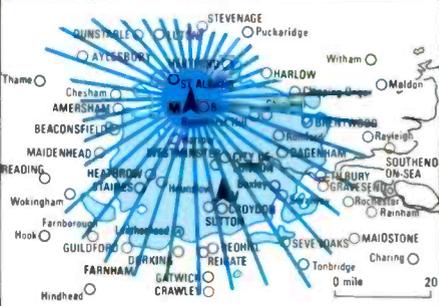
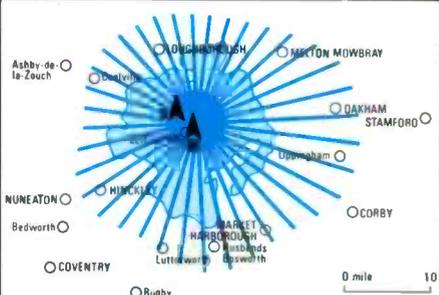
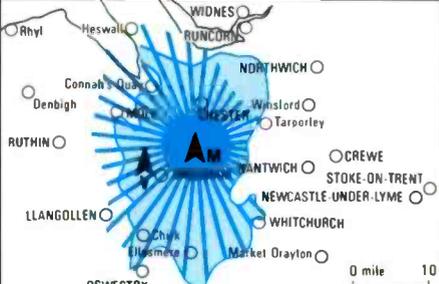
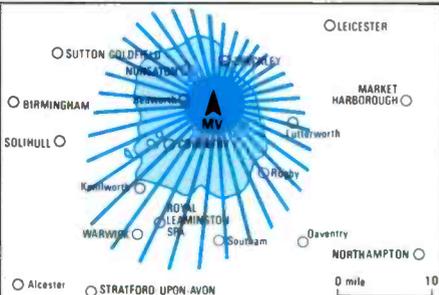
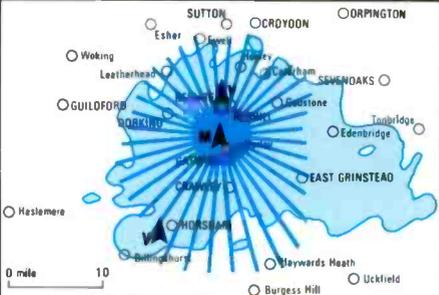
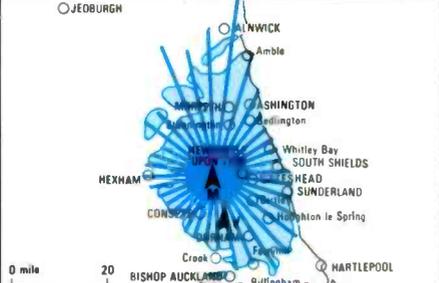
Maidstone & Medway/
 East Kent
 15 Station Road East,
 Canterbury
 CT1 2RB
 Tel: 0227 67661
 Telex: 965360
 37 Earl Street,
 Maidstone
 ME14 1PF
 Tel: 0622 679061
 Telex: 965464

Directors. R. H. B. Sturt (Chairman); H. P. Lambert (Deputy Chairman); G. W. Stewart (Deputy Chairman); M. Bukht (Managing Director); A. D. Brook; R. Francis; R. J. Harvey; The Hon. M.-J. Knatchbull; G. Leonard; R. Morris; The Lady Northbourne; K. W. Piper; N. Reeve (Sales Director); Prof. R. Scase; D. L. Shaw (Financial Director).

Executives. G. Bayne (Financial Controller); R. Day (Programme Manager); R. Lucas (Promotions Manager); J. Marland (Head of News); M. Schimmer (Chief Engineer).

Maidstone & Medway: 1242 kHz (242 metres), VHF 103.1 MHz
East Kent: 603 kHz (497 metres), VHF 102.8 MHz
(Canterbury), 95.9 MHz (Thanet), 97.0 MHz (Dover), 96.1 MHz (Ashford)
 AIR DATE: 1.10.84



 <p>LBC (London Broadcasting Company) News and Information Communications House, Gough Square, London EC4P 4LP Tel: 01-353 1010</p>	<p>Directors. Rt. Hon. Christopher Chataway (<i>Chairman</i>); Bill Copen-Gardner (<i>Managing Director</i>); George Bogle, CBE; John Bowman; Lawrence Burrows; William Gibbs; Roger Gilbert; David Haynes; Sarah Hogg; Gerald Margolis (<i>Director of Finance/Company Secretary</i>); Brian Nicholson; Peter Thornton (<i>Editorial Director</i>).</p> <p>Executives. Phillip Bacon (<i>Assistant Editor - LBC</i>); Roger Francis (<i>Head of Engineering</i>); Robin Malcolm (<i>Assistant Editor - LBC</i>); John Perkins (<i>Managing Editor</i>); David Wilsforth (<i>Editor - IRN</i>); Tom Hunter (<i>Head of Publicity and Promotions</i>); Alex Kempner (<i>Press Officer</i>).</p> <p>1152 kHz (261 metres), VHF 97.3 MHz AIR DATE: 8.10.73</p>	
 <p>LEICESTER SOUND Leicester Granville House, Granville Road, Leicester LE1 7RW Tel: 0533 551616 Telex: 341953 LESOND</p>	<p>Directors. G. H. Bromley (<i>Chairman</i>); R. I. Coles (<i>Managing Director</i>); J. P. Aldridge; G. B. Ball; G. Burton; F. E. Doherty; Miss B. B. Paton; Mrs A. Piper; T. Smeaton.</p> <p>Executives. C. C. Hughes (<i>Programme Controller</i>); J. T. Lockwood (<i>Company Secretary</i>); N. Mabe (<i>Sales Controller</i>); A. W. F. Cook (<i>News Editor</i>); G. E. Woodward (<i>Chief Engineer</i>).</p> <p>1260 kHz (238 metres), VHF 103.2 MHz AIR DATE: 7.9.84</p>	
 <p>MARCHER SOUND Wrexham & Deeside The Studios, Mold Road, Gwersyllt, Wrexham, Clwyd LL11 4AF Tel: 0978 752202 Telex: 63140</p>	<p>Directors. Lord Evans of Cloughton (<i>Chairman</i>); Martin Thomas, O.C., OBE (<i>Vice-Chairman</i>); The Duke of Westminster; J. P. B. Bell; N. Dickens; W. P. Griffiths; H. Martin; J. A. Ryland; Ian Stevenson; L. Burrows; J. Scott; G. W. Williams; C. J. Archer.</p> <p>Executives. Godfrey Williams (<i>Chief Executive</i>); Paul Mewies (<i>Programme Controller/Head of News</i>); C. I. Archer (<i>Company Secretary</i>).</p> <p>1260 kHz (238 metres), VHF 95.4 MHz (103.4 MHz, early 1987) AIR DATE: 5.9.83</p>	
 <p>MERCIA SOUND Coventry Hertford Place, Coventry CV1 3TT Tel: 0203 28451 Telex: 31413</p>	<p>Directors. Lord Butterworth (<i>Chairman</i>); S. Linnell (<i>Managing Director and Programme Controller</i>); Lady Butterworth; P. Davis; W. Everard; B. Gillitt; Lady Liggins; Cllr. E. Lloyd; Miss B. Price; A. J. de N. Rudge; Dr A. Singh; P. White.</p> <p>Executives. F. Bradford (<i>Financial Controller</i>); M. Foster (<i>Head of News</i>); L. Frayne (<i>Chief Engineer</i>); N. Rushbrooke (<i>Sales Controller</i>).</p> <p>1359 kHz (220 metres), VHF 97.0 MHz AIR DATE: 23.5.80</p>	
 <p>RADIO MERCURY Reigate & Crawley Broadfield House, Brighton Road, Crawley, West Sussex RH11 9TT Tel: 0293 519161 Telex: 87503</p>	<p>Directors. J. F. V. Christian (<i>Chairman</i>); R. I. Harris, JP; (Deputy Chairman); J. M. Aumonier (<i>Managing Director</i>); Mrs A. Ballard; E. Epton, OBE; Lord Ezra; N. Hague; R. Hall; K. Prichard Jones; Lord Romsey; Mrs S. Queenborough; R. Stiby, JP; R. Devereux; T. Quinlan.</p> <p>Executives. J. Wellington (<i>Programme Controller</i>); P. Perry (<i>Sales Controller</i>); M. Shaw (<i>Head of News</i>); M. Butler (<i>Company Secretary</i>); B. Monger (<i>Financial Controller</i>); A. Gemmell Smith (<i>Chief Engineer</i>).</p> <p>1521 kHz (197 metres), VHF 102.7 MHz AIR DATE: 20.10.84 Horsham: VHF 97.5 MHz</p>	
 <p>METRO RADIO Tyne and Wear Newcastle upon Tyne NE99 1BB Tel: 091-488 3131</p>	<p>Directors. Lord Elliott (<i>Chairman</i>); N. S. Robinson (<i>Managing Director</i>); J. Josephs (<i>Financial Director/Co. Secretary</i>); M. Johnson (<i>Programme Director</i>); M. J. Dobson (<i>Sales Director</i>); R. Baker; M. Davidson; K. Lister; Mrs I. R. Jacobson; D. S. Vernon; E. Ward; H. Whitehead.</p> <p>Executives. T. Cartledge (<i>News Editor</i>); C. Harrison (<i>Sports Editor</i>); M. Berslin (<i>Head of Commercial Production</i>); A. E. Johnson (<i>Chief Engineer</i>).</p> <p>1152 kHz (261 metres), VHF 97.0 MHz (97.1 MHz, mid 1987) AIR DATE: 15.7.74</p>	



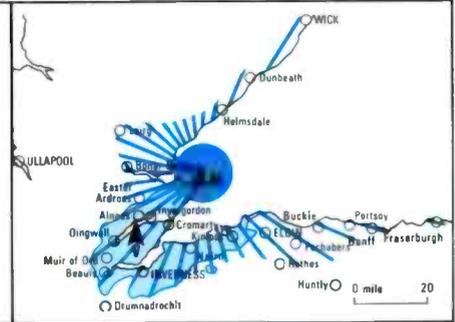
MORAY FIRTH RADIO

Inverness
 PO Box 271,
 Inverness IV3 6SF
 Tel: 0463 224433
 Telex: 75643

Directors. D. A. Gardner (*Chairman*); D. R. R. Graham (*Deputy Chairman*); Thomas G. A. Prag (*Managing Director*); R. Glen Grant; D. Henry; A. G. Mollett; C. I. R. MacRae; Dr S. G. Marshall; W. C. H. Phillips; D. H. Waters; Mrs C. G. MacWilliam, OBE; A. Cameron; A. Gillies.

Executives. Nell Shaw (*Head of Finance and Administration*); Rod Webster (*Head of Sales*); Brian Anderson (*Programme Controller*); Mike Hury (*Head of News*); Brian Smith (*Chief Engineer*).

1107 kHz (271 metres), VHF 95.9 MHz (97.4 MHz, early 1987)
 AIR DATE: 23.2.82



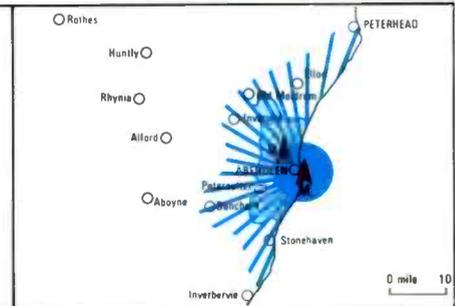
NORTHSOUND RADIO

Aberdeen
 45 King's Gate,
 Aberdeen AB2 6BL
 Tel: 0224 632234
 Telex: 739883

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*); R. Maclean (*Head of News*); L. Carnie (*Sales Manager*); G. Moreland (*Head of Music*); J. Trowsdale (*Senior Engineer*); Ms E. Stark (*Senior Producer*).

1035 kHz (290 metres), VHF 96.9 MHz AIR DATE: 27.7.81



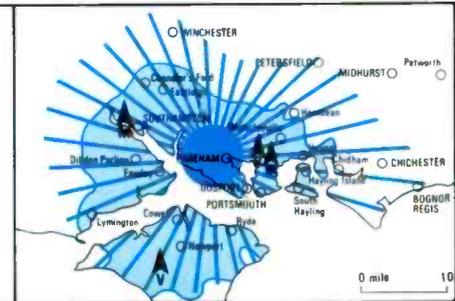
OCEAN SOUND

Portsmouth/Southampton
 Whittle Avenue,
 Segensworth West,
 Fareham,
 Hants.
 PO15 5PA
 Tel: 0489 589911

Directors. P. S. Pollock (*Chairman*); D. Lucas (*Managing Director*); Brig. J. A. Hunter (*President*); J. C. Clarfelt; M. G. Ackerley; F. G. L. Askham; B. Collins; M. Copp; E. Dennis; M. Drummond; E. Hudson Davies; J. Lear; L. Masters; J. Montgomery; M. Mort; B. Purkiss; M. Purvis; Lord Romsey; R. T. Sperring; I. Ward.

Executives. M. Betton (*Programme Controller*); Joseph Swain (*Sales Controller*); R. Tollerfield (*Chief Engineer*); C. Rider (*Head of News*).

Portsmouth: 1170 kHz (257 metres), VHF 97.5 MHz
Southampton: 1557 kHz (193 metres), VHF 103.2 MHz
 AIR DATE: OCTOBER 1986



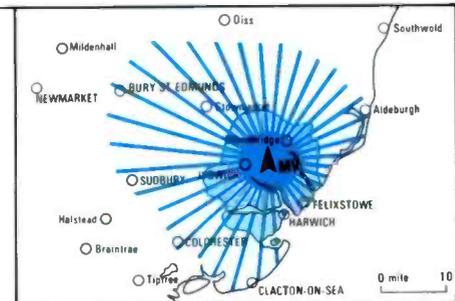
RADIO ORWELL

Ipswich
 Electric House,
 Lloyds Avenue,
 Ipswich IP1 3HZ
 Tel: 0473 216971
 Telex: 98548

Directors. Cdr. J. C. Jacob (*Chairman*); D. A. Cocks (*Managing Director*); D. H. S. Missen; D. Sheepshanks; Ms P. Hunt.

Executives. Sally Gordon (*Programmes Controller*); Simon Cornes (*Head of News*); Nigel Hunt (*Chief Engineer*); Chris Hollands (*Group Marketing Co-ordinator*); Wendy Robinson (*Promotions Manager*).

1170 kHz (257 metres), VHF 97.1 MHz AIR DATE: 28.10.75



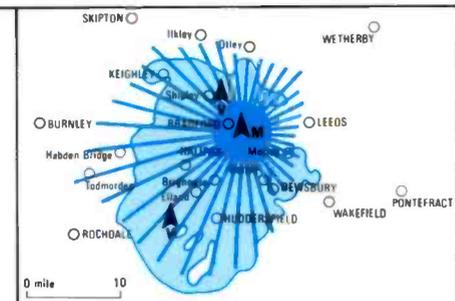
PENNINE RADIO

Bradford/Huddersfield & Halifax
 Pennine House,
 39 Well Street,
 Forster Square,
 Bradford BDI 5NP
 Tel: 0274 731521
 Fax: 0274 392236

Directors. K. Marsden (*Chairman*); M. S. Boothroyd (*Managing Director/Company Secretary*); S. Carter; R. J. Dickinson; S. W. Harris; S. Holland; R. J. Jameson; A. H. Laver; P. J. D. Marshall; D. Shutt; A. Sykes; J. S. D. Towler; N. F. M. Walker; E. N. Wood.

Executives. R. S. Bowley (*Chief Engineer*); L. Mortimer (*Sales Manager*); W. Venters (*Programme Controller*).

Bradford: 1278 kHz (235 metres), VHF 97.5 MHz and 103.2 MHz
Huddersfield & Halifax: 1530 kHz (196 metres), VHF 102.5 MHz
 AIR DATES: 16.9.75 (BRADFORD) 4.12.84 (HUDDERSFIELD & HALIFAX)



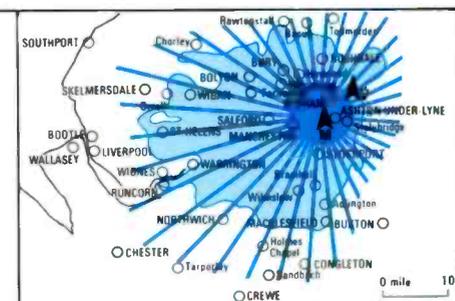
PICCADILLY RADIO

Manchester
 127/131 The Piazza,
 Piccadilly Plaza,
 Manchester M1 4AW
 Tel: 061-236 9913
 Telex: 667203

Directors. C. Walters (*Managing Director*); N. Quick, CBE (*Chairman*); P. T. Birch (*Deputy Chairman*); T. Arnold, MP; A. Blond; D. Boothman; Mrs K. Brandon; S. Friedland; D. May; Mrs J. Taylor; M. Peacock; Lord Winstanley.

Executives. B. Tatlock (*Sales Director*); S. Barnes (*Chief Engineer*); M. Briscoe (*Head of Programmes*); N. Howlett (*Marketing Development Manager*); Timothy Jury (*Finance Controller*).

1185 kHz (261 metres), VHF 103.0 MHz AIR DATE: 2.4.74





PLYMOUTH SOUND

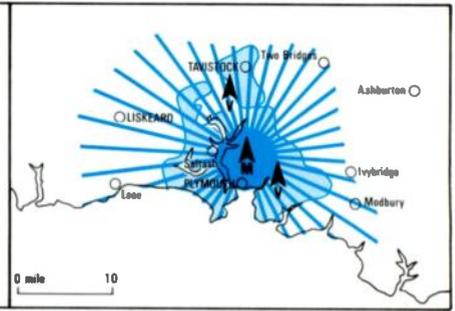
Plymouth

Earl's Acre,
Plymouth PL3 4HX
Tel. 0752 227272
Telex. 45682

Directors. The Earl of Morley (Chairman); R. B. Hussell (Managing Director); J.H. Trafford (Company Secretary); D. J. Cherrington; I. A. Constable; Mrs H. Day; R. Gilbert; W. H. Goffin; Mrs S. Grier; R. K. L. Hill, CBE; P. G. Vosper; N. Robins.

Executives. Miss L. Churchill (Head of Programmes); Howard Bowles (Head of Sales); Malcolm Carroll (Head of News); Jim White (Chief Engineer).

1152 kHz (261 metres), VHF 96.0 MHz (97.0 MHz, mid. 1987)
AIR DATE: 19 5 75
Tavistock: VHF 96.6 MHz



RED DRAGON RADIO

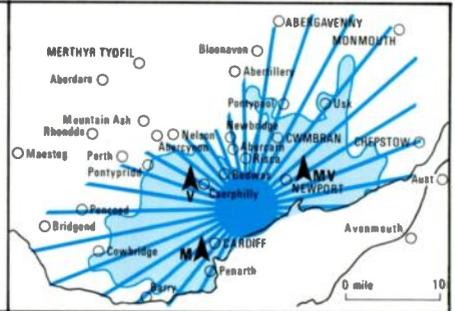
Cardiff/Newport

Radio House,
West Canal Wharf,
Cardiff CF1 5X1
Tel. 0222 384041
Telex. 497527

Directors. T. Sheppard (Chairman); D. R. Maker (Managing Director); P. Powell; N. Follis; A. Michael; V. Pollard; R. Fox; A. Babbidge; P. Salt (Sales & Marketing Director).

Executives. N. Jones (Sales Controller); M. Henfield (Group Programme Director); I. Hawkins (News Editor); A. H. Wadeson (Group Company Secretary & Financial Controller); D. Cockram (Group Chief Engineer).

Cardiff: 1359 kHz (221 metres), VHF 103.2 MHz
Newport: 1305 kHz (230 metres), VHF 97.4 MHz
AIR DATES: 11 4 80 (CARDIFF) 13 6 83 (NEWPORT)



RED ROSE RADIO

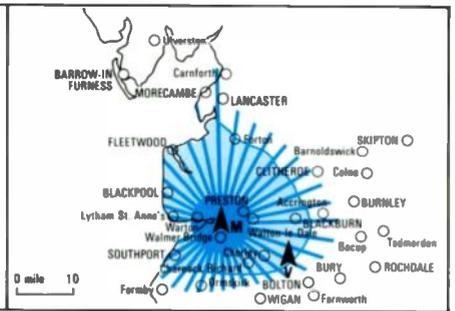
Preston & Blackpool

PO Box 301,
St Paul's Square,
Preston PR1 1YE
Tel. 0772 556301
Telex. 677610

Directors. Sir Frank Pearson (President); O. J. Oyston (Chairman); R. P. Gibrail (Deputy Chairman); D. R. Maker (Managing Director); W. B. Beaumont, OBE; I. Gibbs; R. Harty; C. Lloyd; D. Moore; Mrs P. Prevost; Mrs M. Taylor; P. Taylor; S. Wilkinson; Prof. G. Williams; Ms V. Wood

Executives. F. Sheppard (News Editor); D. Cockram (Chief Engineer); M. Henfield (Head of Programmes); P. Salt (Sales & Marketing Director); A. H. Wadeson (Company Secretary & Financial Controller)

999 kHz (301 metres), VHF 97.3 MHz AIR DATE: 5 10 82



SAXON RADIO

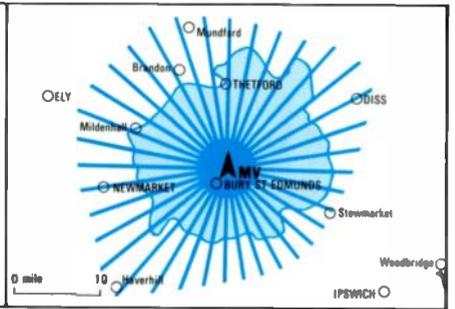
Bury St. Edmunds

Long Brackland,
Bury St. Edmunds,
Suffolk IP33 1JY
Tel. 0284 701511
Telex. 98548

Directors. R. Scott, CBE (Chairman); D. A. Cocks (Managing Director); S. Alper; Mrs K. S. Blanshard; N. C. Duval; Mrs P. I. Dyer; Cdr. J. C. Jacob; A. W. Mills; I. N. Murphy; D. G. Packham; A. R. P. A. Ullstein; B. W. H. Ullstein.

Executives. Sally Gordon (Programme Controller); Simon Cornes (Head of News); Nigel Hunt (Chief Engineer); Chris Hollands (Group Marketing Co-ordinator); Wendy Robinson (Promotions Manager); Christine Green (Sales Manager)

1251 kHz (240 metres), VHF 96.4 MHz AIR DATE: 6 11 82



SEVERN SOUND

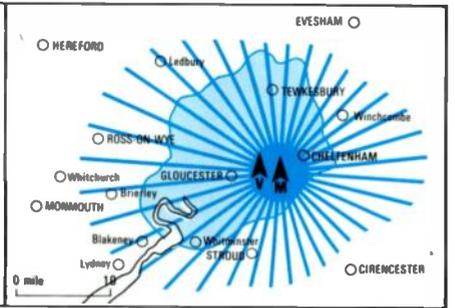
Gloucester & Cheltenham

PO Box 388,
67 Southgate Street,
Gloucester GL1 2DO
Tel. 0452 423791
Telex. 0437271

Directors. C. D. Lindley (Chairman); E. R. Vickers (Managing Director); O. Blizard; M. Davison; Miss S. Driscoll; Mrs J. Elliott; I. M. Hammond; R. A. Neale; M. F. Orchard, MBE; D. Potter; G. Sigsworth; Mrs S. Webster

Executives. E. R. Vickers (Managing Director/Programme Controller); F. B. Houben (Company Secretary); G. Miele (Head of Sales); G. Barratt (Head of News); M. Marshall (Chief Engineer)

774 kHz (388 metres), VHF 102.4 MHz AIR DATE: 23 10 80



SIGNAL RADIO

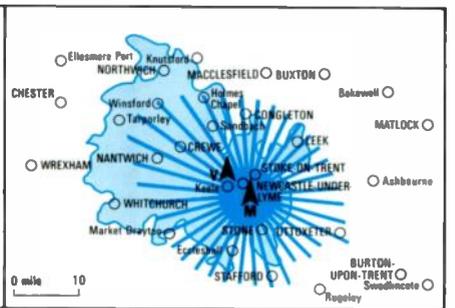
Stoke-on-Trent

Studio 257,
Stoke Road,
Stoke-on-Trent ST4 2SR
Tel. 0782 417111
Telex. 367444

Directors. S. H. Jerrett, OBE, DL (Chairman); P. Coates (Vice-Chairman); B. H. Machin (Chief Executive & Company Secretary); A. Cholerton, CBE; N. Demuth; M. A. Hallas; Miss C. Holder; D. G. Jones; Miss A. Linscott, JP; H. Lovatt; D. May; A. Richardson, OBE; A. W. A. Spiegelberg

Executives. G. D. Owen (Sales Controller); I. Evington (Head of Presentation); D. E. Donahue (Chief Engineer); C. Moore (Head of News)

1170 kHz (257 metres), VHF 102.6 MHz AIR DATE: 5 9 83





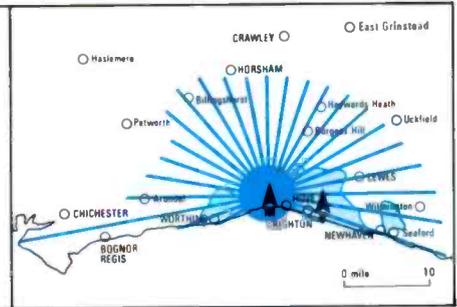
SOUTHERN SOUND

Brighton
Radio House,
Franklin Road,
Portslade,
East Sussex BN4 2SS
Tel: 0273 422288
Telex: 878246

Directors. Cdr. H. S. Marland (Chairman); J. King (Vice-Chairman); R. McLeod (Managing Director); R. Chandler; J. Spiers; J. Powell; R. Stiles; D. Kennedy; Lord Romsey; O. Barry; M. Plummer (Finance Director & Company Secretary).

Executives. M. Steer (Financial Controller); V. Geddes (Programme Controller); C. Beacher (Sales Manager); L. Borg-Cardona (Head of Music); N. Stuart (News Editor); T. Millard (Sport); N. Fairburn (Commercial Producer); A. Ivy (Features).

1323 kHz (227 metres), VHF 103.5 MHz AIR DATE: 29.8.83



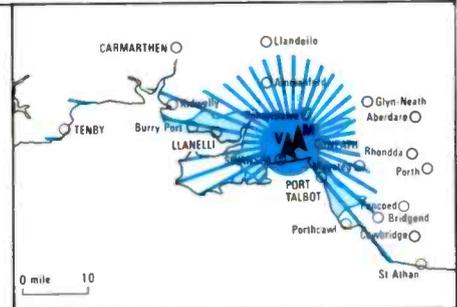
SWANSEA SOUND

Swansea
Victoria Road,
Gowerton,
Swansea SA4 3AB
Tel: 0792 893751/6
Telex: 48594

Directors. Prof. J. Howard Purnell (Chairman); Vernon Rees Davies, JP (Vice-Chairman); Charles Braham (Managing Director); Mrs M. Aeron-Thomas; John Allison, CBE, JP; David Goldstone; R. Leslie Rees; Selwyn Samuel, OBE.

Executives. David Thomas (Programme Controller); Colin Stroud (Company Secretary/Financial Controller); John Thomas (Sales & Marketing Controller); Hugh Turnbull (Head of News); Michael Winson (Chief Engineer); Garry Owen (Welsh Programmes Organiser).

1170 kHz (257 metres), VHF 95.1 MHz (96.4 MHz, mid. 1987)
AIR DATE: 30.9.74



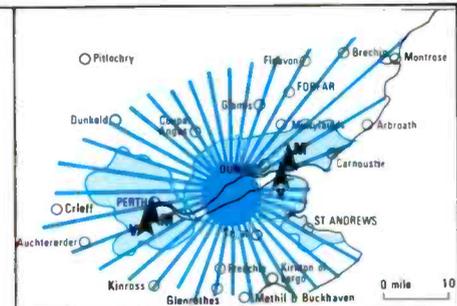
RADIO TAY

Dundee/Perth
PO Box 123,
Dundee DDI 9UF
Tel: 0382 29551
Telex: 76412 RADTAY

Directors. J. B. Pow (Chairman); A. R. Mackenzie (Managing Director); I. M. Large; P. Hattle; J. Anderson; R. Lindsay; D. Henry; J. Urquhart.

Executives. A. R. Mackenzie (Company Secretary); I. M. Large (Advertising Director); A. Ballingall (Programme Controller); K. Page (Music Controller); C. Moore (Chief Engineer); Mrs K. Codognato (Company Accountant).

Dundee: 1161 kHz (258 metres), VHF 95.8 MHz (102.8 MHz, mid. 1987)
Perth: 1584 kHz (189 metres) VHF 96.4 MHz
AIR DATES: 17.10.80 (DUNDEE) 14.11.80 (PERTH)



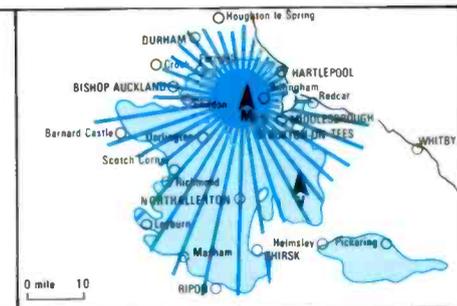
RADIO TEES

Teesside
74 Dovecot Street,
Stockton on Tees,
Cleveland TS18 1HB
Tel: 0642 615111
Telex: 587232

Directors. T. W. G. Jackson (Chairman); J. Blood (Managing Director); G. F. Williams (Sales); W. Allison; D. Cline; The Lord Crathorne; R. Crosthwaite; M. A. Heagney; D. S. Hellewell; P. A. Hill-Walker; M. E. Humphrey; K. Lister; Mrs R. Mackenzie; T. R. C. Willis.

Executives. Mrs H. Barber (Head of Administration); Ms H. Bawn (Promotions Manager); Mrs P. Hutchinson (Accounts Supervisor); D. Jamieson (Programme Controller); S. McGrath (News Editor); Mrs J. Verrill (Programme Administrator).

1170 kHz (257 metres), VHF 96.6 MHz AIR DATE: 24.6.75



RADIO TRENT

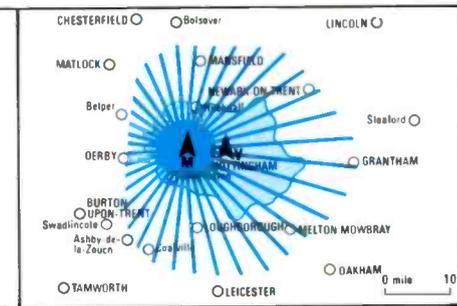
Nottingham
29/31 Castle Gate,
Nottingham NG1 7AP
Tel: 0602 581731
Telex: 37463

Directors. F. E. Doherty (Chairman); Mrs A. Stanley (Vice-Chairman); R. J. Coles (Managing Director); G. H. Bromley; J. R. Clayton; R. J. Godfrey; E. T. D. Leadbeater; Miss M. J. Lyon; A. G. Mollett; B. Porter; C. Wright.

Executives. C. C. Hughes (Programme Controller); J. T. Lockwood (Company Secretary); N. Mabe (Sales Controller); D. Newman (News Editor); G. E. Woodward (Chief Engineer).

Service will be extended to include Derby, Spring 1987.

999 kHz (301 metres), VHF 96.2 MHz AIR DATE: 3.7.75



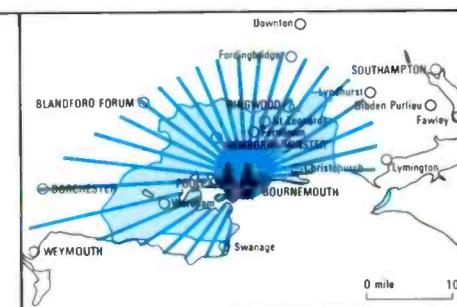
TWO COUNTIES RADIO (2CR)

Bournemouth
5/7 Southcote Road,
Bournemouth BH1 3LR
Tel: 0202 294881
Telex: 418362

Directors. L. Jackson (Chairman); D. J. Porter (Managing Director); Miss C. E. Austin-Smith; D. O. Gladwin, CBE, JP; A. R. Hartwell; Dr G. V. Jaffe; Mrs P. Seeger; D. J. Spokes; T. G. Stevenson; J. N. R. Wilson.

Executives. S. Horobin (Programme Controller/Chief Engineer); S. Bendell (Public Relations & Promotions); C. Kelly (News Editor); N. R. Curtis (Company Secretary).

828 kHz (362 metres), VHF 97.2 MHz AIR DATE: 15.9.80



INDEPENDENT BROADCASTING AUTHORITY

MEMBERS, STAFF, OFFICES, ADVISORY BODIES –
(AS AT AUTUMN 1986)

Members of the Independent Broadcasting Authority



Lord Thomson



Mr M. H. Caine



Mrs Y. Conolly



Prof A. L. Cullen



Mr R. A. Grantham



Mrs F. J. McIvor



Mr G. R. Peregrine



Mr J. R. Purvis



Mrs P. Ridley



Mr G. Russell

The Rt. Hon. The Lord Thomson of Monifieth, KT, PC (*Chairman*); To be appointed (*Deputy Chairman*); Mr M. H. Caine; Mrs Y. Conolly; Prof. A. L. Cullen, OBE, FRS; Mr R. A. Grantham; Mrs F. J. McIvor (*Member for Northern Ireland*); Mr G. R. Peregrine, JP, DL (*Member for Wales*); Mr J. R. Purvis (*Member for Scotland*); Mrs P. Ridley, JP; Mr G. Russell, CBE.

SENIOR STAFF OF THE IBA

John Whitney, Director General

K. W. Blyth, Chief Assistant (Director General)

Lady Littler, Deputy Director General

B. Rook, Secretary to the Authority
F. B. Symons, Head of Staff Administration
P. A. Marmion, Head of General Administration
C. F. Tucker, Data Processing Manager

D. Glencross, Director of Television

Miss E. C. Mulholland, Deputy Director of Television
J. F. X. Harriott, Chief Assistant (Policy) Television
R. M. Hargreaves, Chief Assistant (Television)
R. A. P. Duval, Chief Assistant (Television)
C. O. B. Rowley, Senior Television Scheduling Officer
Dr R. Moss, Head of Educational Programme Services
Dr R. C. Towler, Head of Research
Revd E. M. Shegog, Head of Religious Broadcasting

J. B. Thompson, CBE, Director of Radio

P. A. C. Baldwin, Deputy Director of Radio
P. C. Brown, Head of Radio Programming

Dr J. R. Forrest, Director of Engineering

A. L. Witham, OBE, Deputy Director of Engineering
R. C. Hills, Assistant Director of Engineering (Operations)
J. L. E. Baldwin, Staff Engineer (Development)
W. N. Anderson, OBE, Head of Long Range Studies
B. Salkeld, Head of Satellite Engineering

R. Wellbeloved, Head of Station Design and Construction Department
R. J. Byrne, Head of Radiowave Propagation and Planning Department
T. J. Long, Head of Experimental and Development Department
C. P. Daubney, Head of Engineering Information Services Department
B. T. Rhodes, Deputy Head of Engineering Information Services
B. R. Waddington, Head of Telecommunications Department
J. Buckley, Head of Quality Control Department
A. W. Reading, OBE, MC, TD, Head of Technical Training
S. G. Bevan, Chief Engineer (Transmitter Operations)
D. S. Chambers, Deputy Chief Engineer (Transmitter Operations)
J. A. Thomas, Head of Mast and Aerials Group

REGIONAL ENGINEERS

M. C. W. Gulliford, East and South
H. N. Salisbury, Midlands and North
L. Evans, Scotland and Northern Ireland
A. D. Campion, Wales and West
AREA ENGINEERS
A. V. Sucksmith, The Borders
D. M. Hancock, Central Scotland
W. D. Kidd, Channel Islands
P. T. Firth, East of England
A. B. Gee, London
W. A. Arnold, Midlands
E. Warwick, North and West Wales
R. W. R. Jones, North Scotland
D. E. Rider, North East England
W. G. Learmonth, North West England
G. Verity, Northern Ireland

E. Howarth, South Wales
A. N. Appleby, South of England
K. Archer, South West England
A. J. Parker, Yorkshire

P. B. Rogers, Director of Finance

M. W. J. Reid, Deputy Director of Finance
R. N. Rainbird, Chief Accountant
M. H. Stokes, Deputy Chief Accountant
J. V. C. Butcher, Head of Radio Finance

Miss B. N. Hosking, OBE, Controller of Information Services

J. Guinery, Deputy Controller of Information Services and Head of News Briefing
M. C. Melaniphy, Head of Publications and Publicity

H. G. Theobalds, Controller of Advertising

D. J. R. Coulson, Deputy Controller of Advertising

B. J. Green, Head of Satellite Broadcasting

National and Regional Officers

NATIONAL OFFICERS
A. D. Fleck, Officer for Northern Ireland
G. B. Marjoribanks, Officer for Scotland
E. T. Lewis, Officer for Wales and West of England
REGIONAL OFFICERS
Miss S. A. Thane, East of England
N. J. Reedy, Midlands
R. F. Lorimer, North-East England, The Borders and Isle of Man
D. M. Lee, North-West England
J. A. Blair Scott, South of England
M. I. Fay, Yorkshire

IBA OFFICES

HEADQUARTERS

70 Brompton Road, London SW3 1EY
Tel: 01-584 7011
Telegrams: IBAVIEW LONDON
Telex: 24345

ENGINEERING, STAFF ADMINISTRATION
AND SERVICES, FINANCE
Crawley Court, Winchester,
Hampshire, SO21 2QA
Tel: 0962 823434
Telegrams: IBAWIN WINCHESTER
Telex: 477211

National and Regional Offices

NORTHERN IRELAND
Royston House, 34 Upper Queen Street,
Belfast BT1 6HG
Tel: 0232 248733

SCOTLAND

123 Blythswood Street, Glasgow G2 4AN
Tel: 041-226 4436

WALES AND WEST OF ENGLAND

Elgin House, 106 St. Mary Street,
Cardiff CF1 1DX
Tel: 0222 384541/2/3
8th Floor, The Colston Centre,
Colston Avenue, Bristol BS1 4UB
Tel: 0272 213672

EAST OF ENGLAND

24 Castle Meadow, Norwich NR1 3DH
Tel: 0603 623533

MIDLANDS

Lyndon House, 62 Hagley Road,
Birmingham B16 8PE
Tel: 021-454 1068
10-11 Poultry, Nottingham NG1 2HW
Tel: 0602 585105

NORTH-EAST ENGLAND, THE BORDERS AND ISLE OF MAN

3 Collingwood Street,
Newcastle upon Tyne NE1 1JS
Tel: 0632 610148/323710
49 Botchergate, Carlisle CA1 1RO
Tel: 0228 25004

NORTH-WEST ENGLAND

Television House, Mount Street,
Manchester M2 5WT
Tel: 061-834 2707

SOUTH OF ENGLAND

Castle Chambers, Lansdowne Hill,
Southampton SO1 0EQ
Tel: 0703 331344/5
Ground Floor, Lyndean House,
Albion Place, Maidstone ME14 5DZ
Tel: 0622 61176

SOUTH-WEST ENGLAND, CHANNEL ISLANDS

Royal London House, 153 Armada Way,
Plymouth PL1 1HY
Tel: 0752 663031/662490

YORKSHIRE

Dudley House, Albion Street,
Leeds LS2 8PN
Tel: 0532 441091/2

Regional Engineers

EAST AND SOUTH
Castle Chambers, Lansdowne Hill,
Southampton SO1 0EQ
Tel: 0703 30461/2/3

MIDLANDS AND NORTH

Pennine House, Russell Street,
Leeds LS1 5RN
Tel: 0532 433711/2/3/4

SCOTLAND AND NORTHERN IRELAND

Copland House, Edmiston Drive, Ibrox,
Glasgow G51 2YP
Tel: 041-427 2261

WALES AND WEST

Albany House, Hurst Street,
Birmingham B5 4BD
Tel: 021-622 1635/6/7/8

THE IBA's ADVISORY BODIES

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 700 members of the public from different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

General Advisory Council

While some members of the General Advisory Council are chosen for their eminence in public life, the majority come from a wide cross-section of the viewing public and are chosen not as representatives of a particular organisation but as individuals who have or will develop a critical interest in broadcasting. The Council is concerned primarily with the general pattern and content of television programmes, but may also consider other matters affecting Independent Broadcasting referred to it by the Authority. The GAC meetings are attended by senior staff and a Member of the Authority is usually present. The Chairman of the GAC attends the subsequent Authority meeting to present the Council's minutes and to discuss points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

Members of the General Advisory Council are:

CHAIRMAN: Mrs D. Jackson (*local government officer, Twickenham*).
MEMBERS: P. G. Bell (*Regional Secretary, North Lancashire NFU*); P. J. M. Bell, JP (*Director, Australian Wool Corporation (Europe), Yorkshire*); Ms R. Bhavnani (*freelance consultant and trainer in research, London*); Mrs G. Brooke (*company director, member of the Mothers' Union National Executive and Chairman of their Media Department*); Mrs J. Bruce (*former member IBA Religious Advisory Panel, Hull*); L. Carter-Jones (*Labour MP for Eccles*); Viscount Chandos (*banker, Kleinwort Benson*); Ms A. Cosgrave (*freelance writer and voluntary worker*); D. Dellow (*Assistant Managing Director, Colts Winches Engineering Co., Northumberland*); Mrs E. French (*housewife, former computer programmer, Hampshire*); Dr K. Hampson (*Conservative MP for Leeds North-West*); Mrs R. Hawthorne (*former President, Coventry Business and Professional Women's Club*); R. Lewis (*Managing Director, Physiological Instrumentation Ltd., Carmarthen*); B.

Lymbery (*Deputy Director, Civic Trust*); Mrs M. Mooney (*barrister, Northern Ireland*); Ms J. Murphy (*law student, Edinburgh University*); Mrs C. Newman (*company director and charity fundraiser, Norfolk*); A. Parkes (*Superintendent, Devon and Cornwall Constabulary*); D. Ponting (*Lecturer in Media Studies, Bristol University*); E. Potter (*Greffier of the States of Jersey*); Mrs D. Randerson (*formerly actress and announcer/programme presenter with Grampian Television*); Dr D. Ray (*GP, official, ASTMS; and member, TUC Race Relations Committee*); A. Reeves (*Secretary of the Deaf Broadcasting Campaign, Coventry*); Mrs A. Robarts (*social worker and school governor, Merseyside*); Dr Sara Saqi (*researcher, Guildford University*); J. Shulman (*solicitor, Leeds*); Ms V. Stem (*Director of the National Association for the Care and Resettlement of Offenders*); A. Taylor (*Commercial Manager, McKechnie Metals Ltd., Birmingham*).

National Advisory Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to the Authority about the television services in their area, and to reflect the tastes and interests of those who live there. Members of each National Advisory Committee are:

ADVISORY COMMITTEE FOR NORTHERN IRELAND

Mrs F. J. McIvor (*Chairman*); Dr Hylda Armstrong, OBE; J. Eastwood; Mrs L. Eaton; The Very Revd Dr R. Fitzpatrick; B. L. Henderson; Miss A. M. Hillen; Mrs C. F. Jaffa; P. McCartan; The Revd J. McKeegney; Mrs I. S. Radford; C. Ward; Miss M. Williamson.

ADVISORY COMMITTEE FOR SCOTLAND

J. R. Purvis (*Chairman*); Mrs C. Blackstock; R. A. Byers; Mrs L. T. Dick; The Revd Dr K. W. Dupar; M. Flood, MBE; J. P. Fyfe; J. A. Groat; Mrs C. Haddow; Miss C. Mackenzie; J. Morton; J. B. Ramage; Mrs A. Slater.

ADVISORY COMMITTEE FOR WALES

G. R. Peregrine, JP, DL (*Chairman*); Mrs N. Baird Murray; Mr J. Brace; Mr L. Gibson; Mrs E. Griffith, JP; C. R. Jackson; Mr E. Jenkins; D. K. Jones; Mrs E. M. Jones; Cllr. H. J. Morgan, JP; Mrs J. Rowlands; P. G. Weekes, OBE.

Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of *The IBA Code of Advertising Standards and Practice*.
Members of The Advertising Advisory Committee are:
Prof. A. L. Diamond (*Chairman*); A. Bracking; E. Burleton; J. Ferguson; Dr G. Fryers; R. Gray; Mrs A. Harris, CBE; Prof. J. P. Quilliam, D.Sc., FRCP; Mrs A. Secker, LVO, B.Ed.; Mrs D. Whitworth.

Medical Advisory Panel

Eleven distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel.

Members of The Medical Advisory Panel are:

Sir Richard Bayliss, KCVO, MD, FRCP; Dr P. A. Emerson, MA, MD, FRCP, FACP; Prof. R. D. Emslie, M.Sc., BDS, FDS; Dr P. Evans, CBE, MD, M.Sc., FRCP; Miss D. Hollingsworth, OBE, B.Sc., FRIC, FIFST, F.I.Biol.; Prof. H. Keen, MDS, FRCP; T. L. T. Lewis, FRCS, FRCOG; Dr M. J. Linnett, OBE, MB, FRCGP; I. G. Robin, MA, FRCS, LRCP; W. B. Singleton, CBE, FRCVS; Dr P. A. J. Smith, MB, BS, FRCP.

Educational Advisory Council

The central source of advice on the education policy for the whole Independent Broadcasting system, the Council is divided into three specialist sections: Schools, Adult Education and Radio.

Members of The Educational Advisory Council are:

ADULT SECTION: Dr T. R. Bone (*Chairman*); Ms V. Bah; Mrs E. Dickie; Dr E. Gray, CBE, JP; D. J. Green; Ms S. Hawkins; T. J. Lacey; J. Rennie; Mrs A. Risman; Mrs M. A. Stamper; A. Stock; Dr D. Treharne; A. Wells.
HMI Assessors: Dr F. D. Duffin; M. Le Guillou; O. E. Jones; R. G. Wilson.
SCHOOLS SECTION: Dr T. R. Bone (*Chairman*); D. Banks; Mrs D. Bentley; M. H. Coles; Dr H. Dombey; G. L. Jones; Ms J. Lancaster; Ms A. McKenzie; R. A. Perry; Ms S. Popple; D. C. Reid; Miss L. Tumman.
HMI Assessors: I. M. Lewis; K. Parker; J. C. Rankine; T. J. Shaw.
RADIO SECTION: E. B. Burch (*Chairman*); J. Dawkins; Prof. T. Hawkes; Prof. A. Little; A. Mercer; Mrs H. Street.

Appeals Advisory Committees

The Central, Scottish and Northern Ireland Appeals Advisory Committees assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television.

Members of The Appeals Advisory Committees are:

CENTRAL APPEALS ADVISORY COMMITTEE

Lady Marre, CBE (*Chairman*); E. Adams; D. Baker, MBE; N. Barker; Mrs P. Bibby; M. Brophy; Prof. A. Buller; Miss J. Castro; R. Crosthwaite, JP, DL; Lady Goronwy-Roberts; N. Hinton, CBE; W. McStay; Mrs L. Marks; B. Natton; Mrs P. Russell; Prof. Olive Stevenson; F. Trinder.

SCOTTISH APPEALS ADVISORY COMMITTEE

Miss J. Castro (*Chairman*); M. Chakrabarti; Dr R. Drummond; C. Johnstone; Mrs F. Love; Prof. E. M. McGirr, CBE; Mrs M. Smith; Mrs B. Utenthal; Miss S. Verner.

NORTHERN IRELAND APPEALS ADVISORY COMMITTEE

W. McStay (*Chairman*); Dr Hylda Armstrong, OBE; Miss D. Cunningham; Mrs S. Gillen; Revd H. Good, MBE; Mrs A. McGinley; Dr A. Redmond; P. Sweeney; J. Tyrrell.

Central Religious Advisory Committee

The Authority has always shared with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy relating to matters of a religious nature in the programmes broadcast by the Authority. Six of the committee's members (representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales) form the Panel of Religious Advisers which provides the IBA with advice on matters of programme content. All the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Members of The Central Religious Advisory Committee are:

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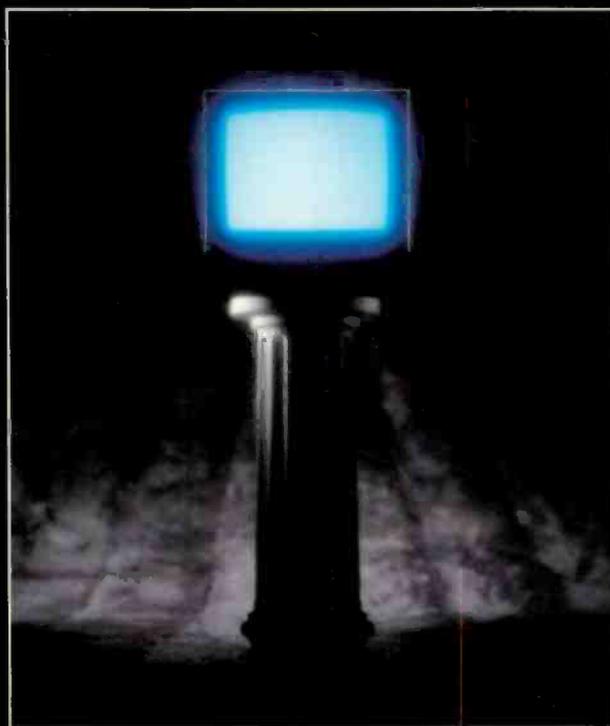
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TELEVISION & RADIO 1987



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