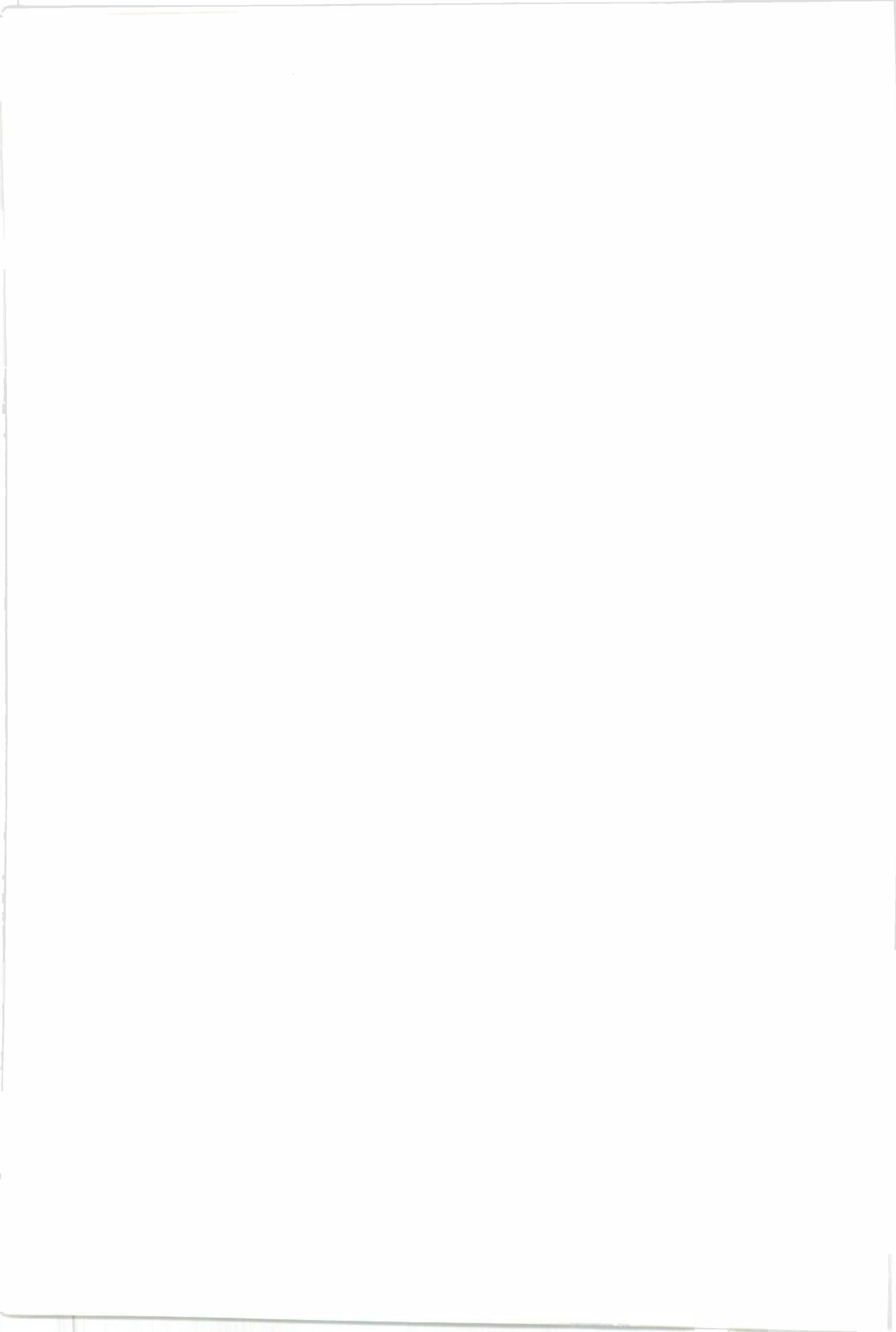


Television & Radio 1988



IBA

YEARBOOK OF INDEPENDENT BROADCASTING



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THE IBA'S YEARBOOK
OF INDEPENDENT
BROADCASTING

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INDEPENDENT BROADCASTING AUTHORITY

I B A Y E A R B O O K

Introduction



BY JOHN WHITNEY,
DIRECTOR GENERAL OF THE IBA

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

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

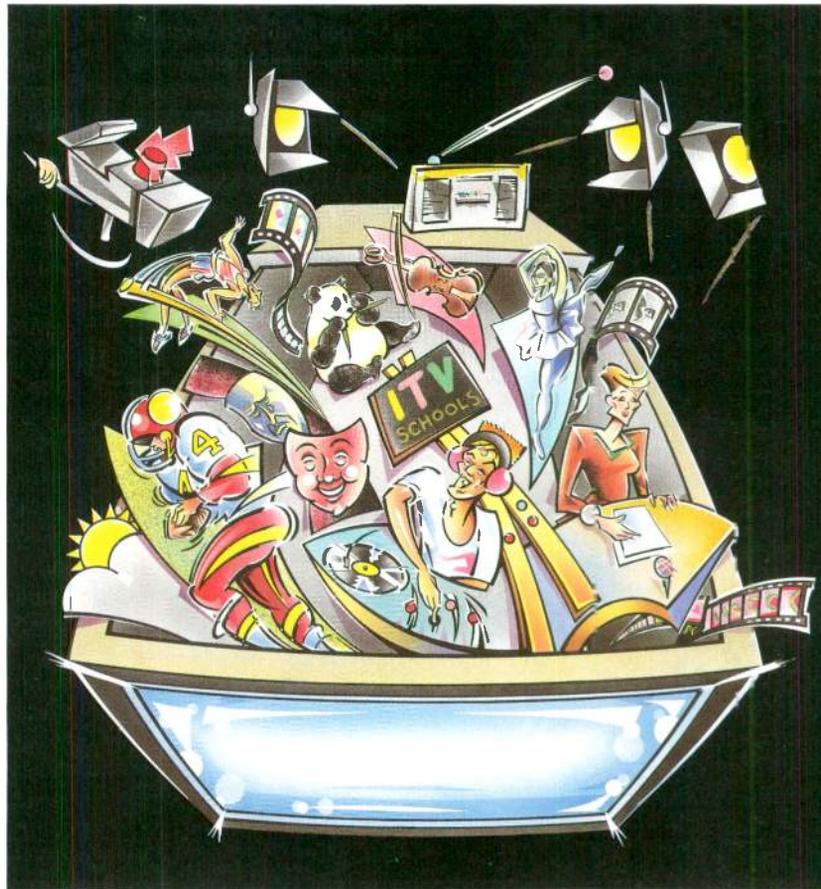
Next year sees the launch of British Satellite Broadcasting's three DBS channels and in the coming years we hope that new national, local and community radio stations will be set up.

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

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

Television & Radio 1988 shows the breadth of the Independent Broadcasting system. There is much to admire and, I hope, cherish in it as we move forward into a new and exciting era.

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

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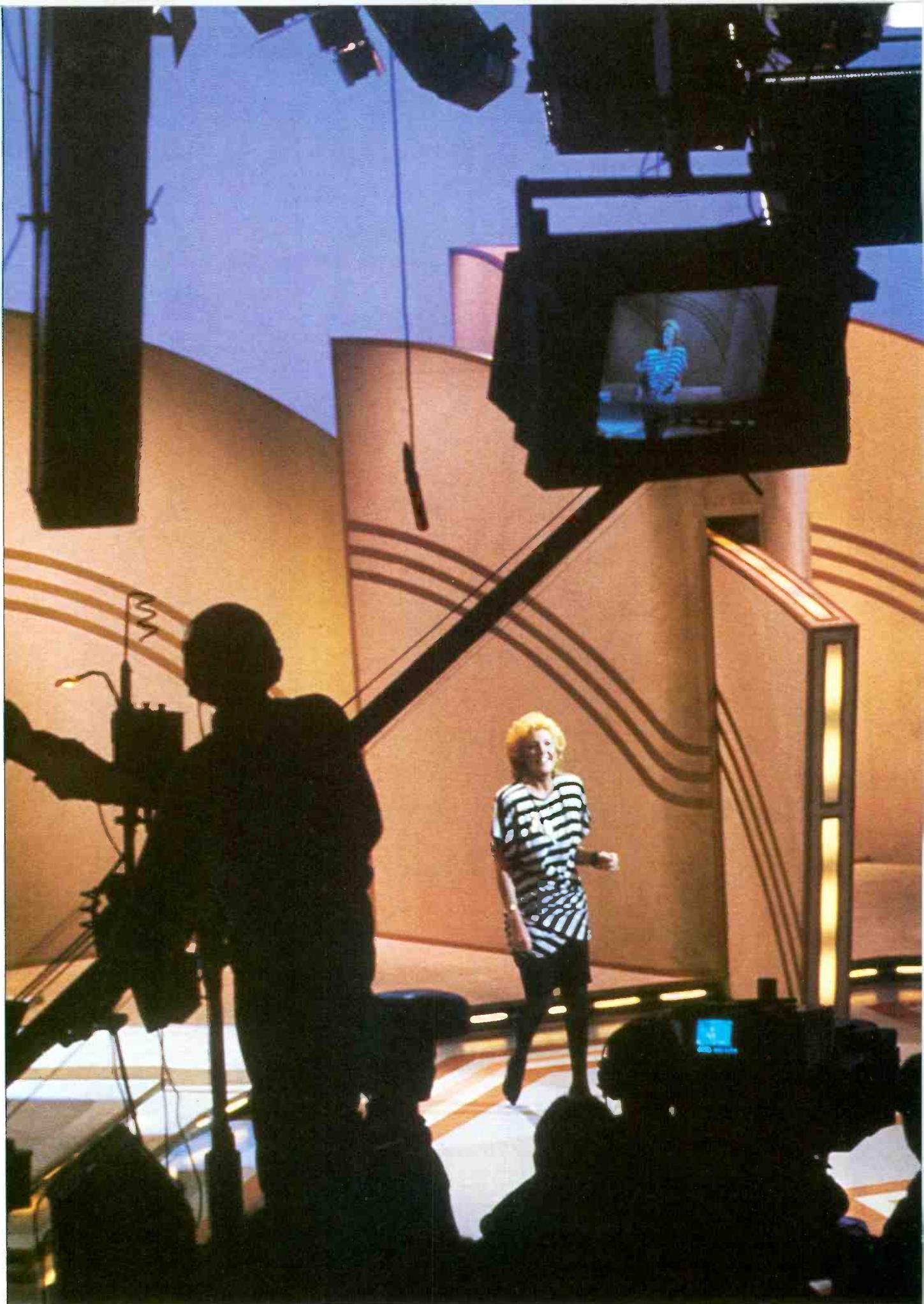
Programme features on news, current affairs, documentaries, weather forecasting, health matters, unemployment, the arts, science, religion, education, The Open College, multicultural interests, and consumer and community affairs.

150 ENGINEERING AND TECHNICAL SERVICES

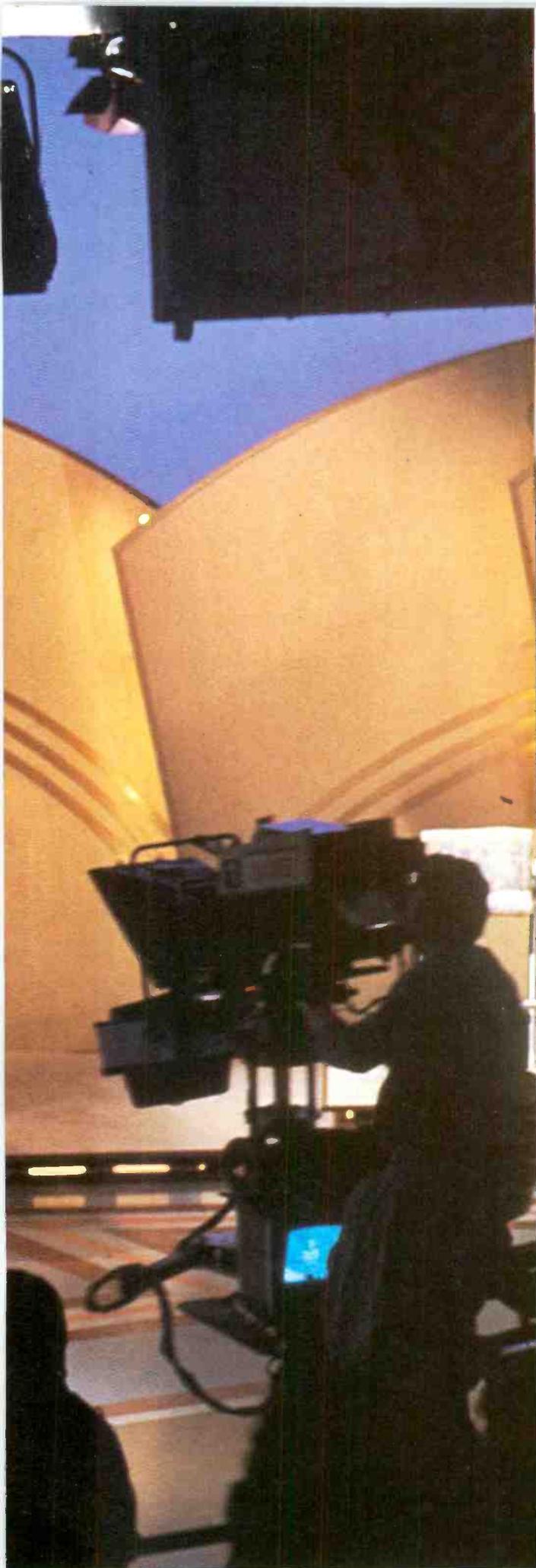
Planning for Tomorrow; Digits in Television; Radio Teletext; ENG; Technology and ITN.

160 REFERENCE SECTION

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Studio Scene: Light entertainment makes up an important part of the 70% of programming on ITV made by the ITV companies themselves. Although the five major companies – Central, Granada, LWT, Thames and Yorkshire – make the bulk of networked programmes, there will be increasing opportunities for outside independent production companies as well as the regional ITV contractors. LWT



The Independent Broadcasting System

I

ndependent Broadcasting brings to the public throughout the UK an ever-increasing number of hours of

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

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

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

The Independent Broadcasting Authority

The IBA 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 of the Fourth Channel programme services through separate subscriptions. Independent Broadcasting is thus entirely self-supporting.

The Chairman of the Authority and up to 11 Members are appointed by the Home Secretary. They are supported by some 1,400 IBA staff led by the Director General. More than 700 people also serve voluntarily on various IBA advisory councils, committees and panels. These range from the 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 both a 'regulator' and a 'publisher'. It has four main functions:

1. SELECTION AND APPOINTMENT OF THE PROGRAMME COMPANIES

Fifteen separate companies are under fixed-term contracts with the IBA to provide the ITV programme service in 14 areas (London being served by two companies; one for weekdays,

one for weekends). Each company is required to produce programmes of particular interest to viewers in its area. The ITV companies serving Northern Ireland, Scotland and Wales need also to reflect their distinct regional character and culture.

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

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

As with ITV, the ILR companies are under contract with the IBA to serve specific areas; and IRN supplies a complete national and world news service to the stations. Although ILR is primarily 'local', programmes of wider appeal are often exchanged between stations. A start has been made with the provision of Radio Teletext services in the London ILR area (see page 155).

Channel 4 is arranged differently. The Channel Four Television Company is a wholly owned subsidiary of the IBA. The directors of the company

are appointed by the IBA, which has ultimate responsibility for the service it provides. (The Welsh Fourth Channel Authority is responsible for S4C in Wales). The Channel 4 television service is designed to be complementary to that of ITV, offering a reasonable range of programmes with suitable common junction points between them. The character and nature of the separate ITV and Channel 4 services is highlighted in pages 12 – 15.

2. SUPERVISION OF THE PROGRAMME PLANNING

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

Every company within Independent Broadcasting must observe the provisions of the Broadcasting Act and IBA requirements that stem from them. The 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.

The IBA's Television Programme Guidelines, provided for ITV and Channel 4 programme-makers, reflects the outcome of discussions between the IBA and the companies over

the years. Areas covered include possible offence to good taste and decency, indirect advertising, accuracy, privacy, fairness and impartiality, technical quality, and the portrayal of violence.

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

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

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

A more detailed description of the IBA's role in television programming is given on pages 22 – 23. Audience research is covered on pages 26 – 28.

3. CONTROL OF THE ADVERTISING

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

There must be a clear distinction between programmes and advertisements, and the frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

Television advertising is

limited to seven minutes an hour, averaged over the day's programmes, with a normal maximum of seven minutes in any 'clock-hour' (e.g. 7 – 8 p.m.). In radio, the advertising is limited, normally, to a maximum of nine minutes in each hour.

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

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

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

4. TRANSMISSION OF THE PROGRAMMES

The IBA transmits all the Independent Broadcasting services: it builds, owns and operates the transmitters, allocating them to carry programmes presented by the various programme companies; arranges distribution links and

establishes technical standards. UHF television coverage, providing colour and compatible black-and-white pictures, now extends the Independent Television services to around 99% of the UK population. In addition, between 80% and 90% of the population can receive ILR services on medium waves; and the VHF stereo transmissions reach over 70%.

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

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

Family Viewing Policy

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

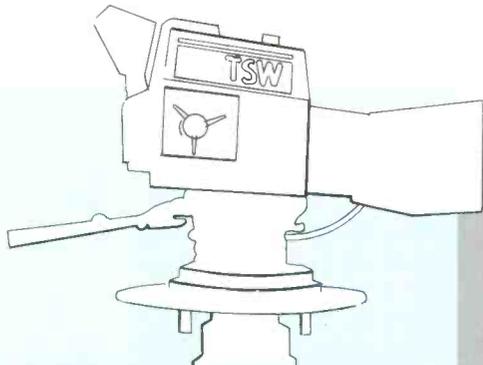
in the audience. The Authority expects that the earlier in the evening a programme goes out, the more suitable it should be for family viewing.

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

The IBA's Programme Services

DBS

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



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

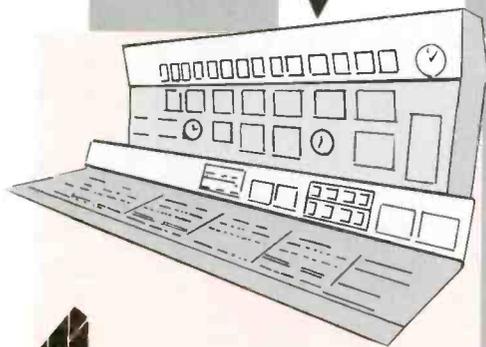


The IBA is the public body authorised by Parliament to organise and supervise the Independent Broadcasting system.

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

Both the ITN and the Oracle services are funded by the ITV companies.

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



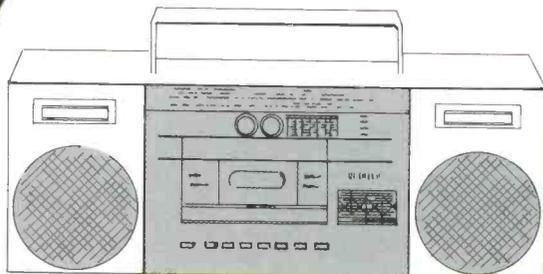
The Channel 4 national television service, complementary to that of ITV, is provided by the Channel Four Television Company. Financed by subscriptions

from the ITV companies which sell advertising time on the channel in their own areas, the company is a wholly owned subsidiary of the IBA.

S4C provides the Fourth Channel service in Wales.

From 1988, the main core of programmes from the new Open College will be carried on Channel 4.

Independent production companies are commissioned to supplement the programmes provided by ITV for Channel 4. Increasing opportunities will also arise on ITV.



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



ILR transmissions in London also carry radio teletext services.

4, Five Years On

On 2nd November 1982, a new national television company, owned by the IBA and financed by the ITV companies, was launched. Jeremy Isaacs, its Chief Executive, outlines the priorities that continue to define Channel 4's programming:

Five years ago, we were called Channel Bore, or even Channel Snore. Some newspapers, which ought to know better but never learn, were having a go at a new broadcast medium in its earliest, most vulnerable days. Now, with some 40 million viewers tuning in each week, and around 47 million viewers each month, we are here to stay.

Channel 4 was never, as early detractors suggested, a self-indulgent vehicle for the broadcaster's whim. It always aimed to serve audiences, which is what all broadcasting is for, and has always thought of the viewer as an individual, making an individual choice.

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

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

When we started, we tried to think not of what broadcasters wanted to do, but of what viewers needed. We thought they needed a longer, more serious news. ITN has provided that. We believed viewers would welcome an emphasis on the arts. They have let us know since how much they have enjoyed the music, drama, dance and operas we have

shown. We thought that younger viewers would enjoy having from us the sort of comedy and films and music they liked, and in a style that suited them, even if it drove their parents out of the room. (One of Channel 4's key decisions was to cater for households with more than one television set, and for viewers who watched not in a family group, but on their own.)

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

In series such as *People to People* and *The Eleventh Hour*, we have found space on the screen for different groupings in

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

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

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

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

Below: Jeremy Isaacs

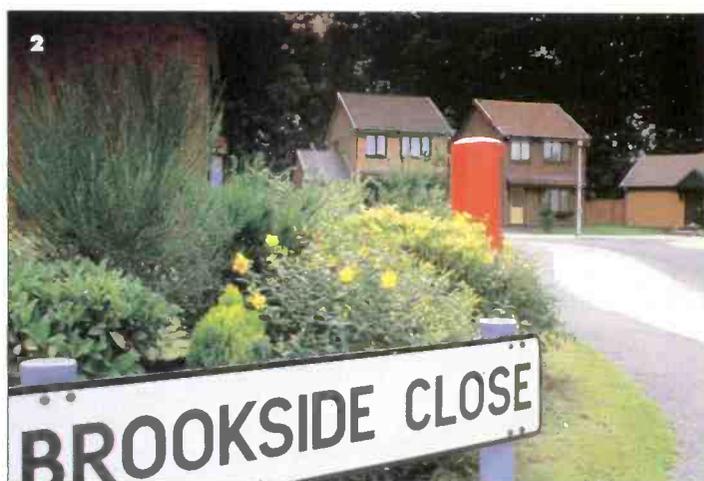
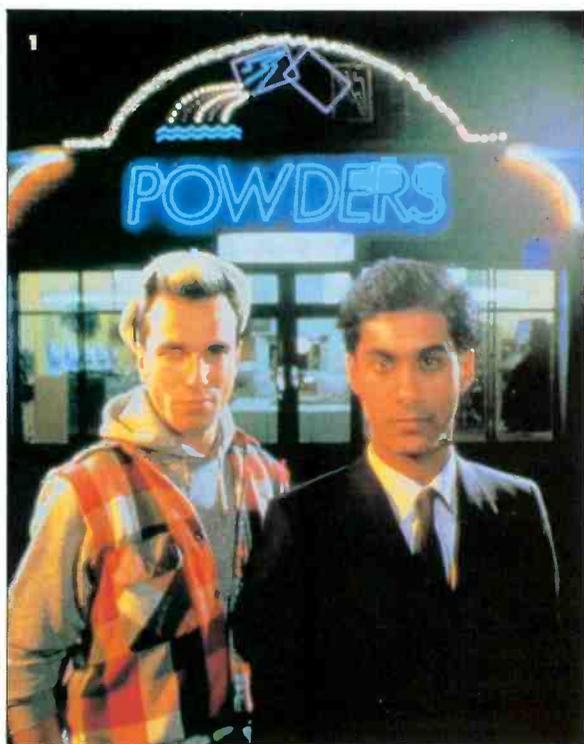


Channel 4

Channel 4, which celebrated its fifth birthday on 2nd November 1987, was established to provide a complementary service to ITV, with

programmes appealing to tastes and interests not generally catered for by ITV. The channel was required to innovate in the form and content of programmes, to devote at least seven hours a week to education

and to commission a 'substantial proportion' of its programming from independent producers. In the words of its Chief Executive Jeremy Isaacs, Channel 4 is 'for all of the people some of the time'.



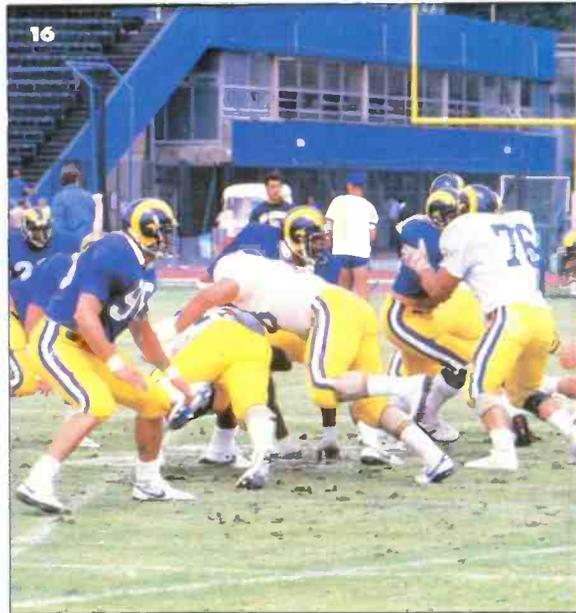
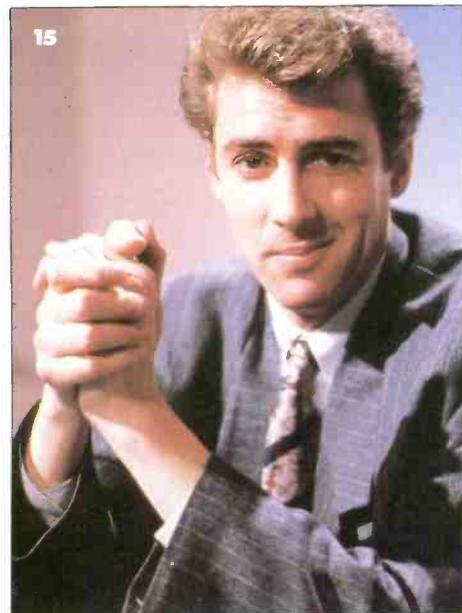
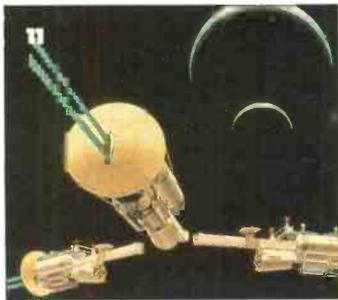
1,2,3. Fictional output has concentrated on three strands: Film on Four – over 100 feature films commissioned in five years, most of which have been successful in the cinema (like *My Beautiful Laundrette*) before their TV screening; *Brookside*, the twice-weekly serial from Merseyside that broke new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



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



6. Series like *Rude Health* bring a fresh approach to comedy.



7,8. There is an increasing number of programmes for children, such as The Pocket Money Programme, and regular provision for young people, with The Chart Show, and Network 7.

9. Britain's multicultural society is reflected in programmes from current affairs to drama. (Da Silva Da Silva).

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

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

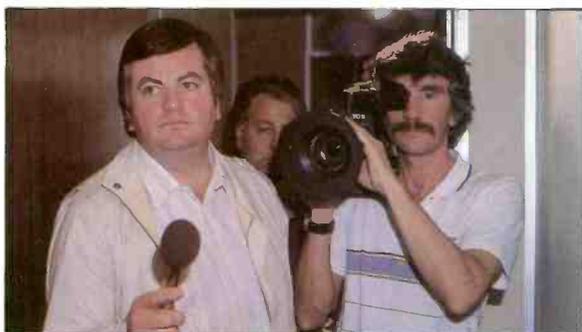
12. Fiction films, like Zina, are an increasing element in The Eleventh Hour which presents innovative material from outside the mainstream.

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

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

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

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



Above top: Investigative journalism often features strongly in ITV's documentary output which can probe and illuminate areas of public concern. (The Cook Report – Central.)

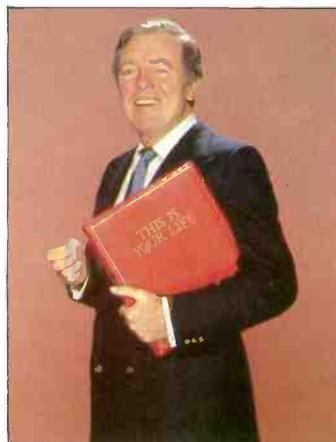
Above bottom: ITN reports national and international news with accuracy, fairness and impartiality.

Right top: Local issues are covered by the many regional news and news magazine programmes. (Wales at Six – ITV Wales.)

Right centre: Although the amount of sport has decreased on ITV there is still a large following for football, athletics, snooker, boxing and golf as well as many of the so called minority sports. (Scotsport – Scottish.)

Right bottom: Light entertainment on ITV does much to help viewers relax and unwind with a variety of formats from live spectacles, comedy shows, quizzes and contests to chat shows and long-running series such as Thames' This is Your Life.

Far right: Special provision is made for children – around 11 hours each week of entertainment, drama and informative programmes. (Emu's Pink Windmill Show – Central.)



ITV

For over 30 years ITV has provided a service of local and networked programmes

appealing to a wide variety of tastes and interests and containing a proper balance of information, education and entertainment.

Fifteen regionally-based ITV companies each present, on average, some 107 hours of programming each week, and an additional 24 hours of

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

ITV'S REGIONAL PATTERN

| Area | Company | Viewers* 000s |
|------------------------------|---|------------------|
| The Borders and Isle of Man | Border Television | 622 |
| Central Scotland | Scottish Television | 3,301 |
| Channel Islands | Channel Television | 120 |
| East and West Midlands | Central Independent Television | 8,603 |
| East of England | Anglia Television | 3,160 |
| London | Thames Television | 10,495 |
| | <i>(weekdays to 5.15 p.m. Friday)</i> | |
| | <i>LWT (weekends from 5.15 p.m. Friday)</i> | |
| North-East England | Tyne Tees Television | 2,872 |
| Northern Ireland | Ulster Television | 1,320 |
| North Scotland | Grampian Television | 1,087 |
| North-West England | Granada Television | 6,291 |
| South and South-East England | TVS Television | 4,739 |
| South-West England | TSW Television South West | 1,504 |
| Wales and West of England | HTV | 4,327 |
| Yorkshire | Yorkshire Television | 5,560 |

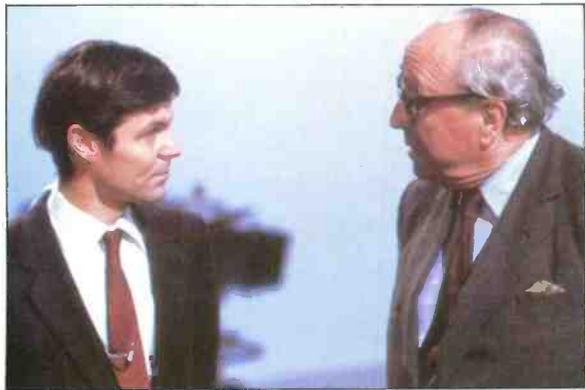
* Aged four and over in ITV homes Source: BARB March 1987





Far left top: With cumulative weekly audiences of over 14 million, TV-am provides a complete breakfast-time service of news, information and entertainment. Studio guests, feature items, keep-fit, travel and raoney matters are among the blend of ingredients presented in a friendly and informal style.

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



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



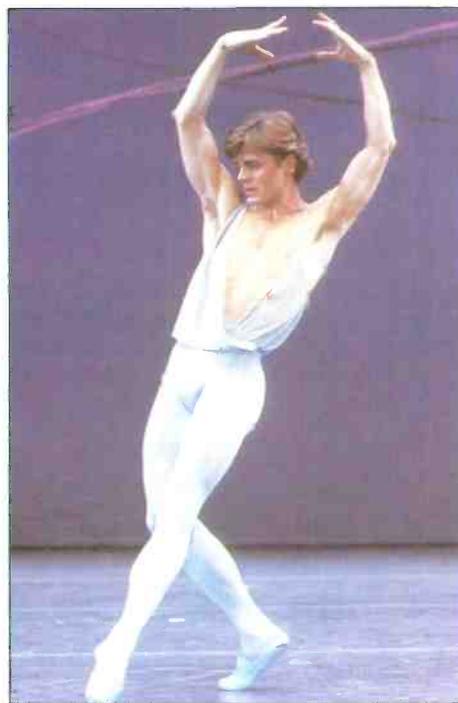
Far left centre bottom: Around 32% of ITV's output is devoted to drama series and serials, plays and feature films. (Rumpole of the Bailey - Thames.)



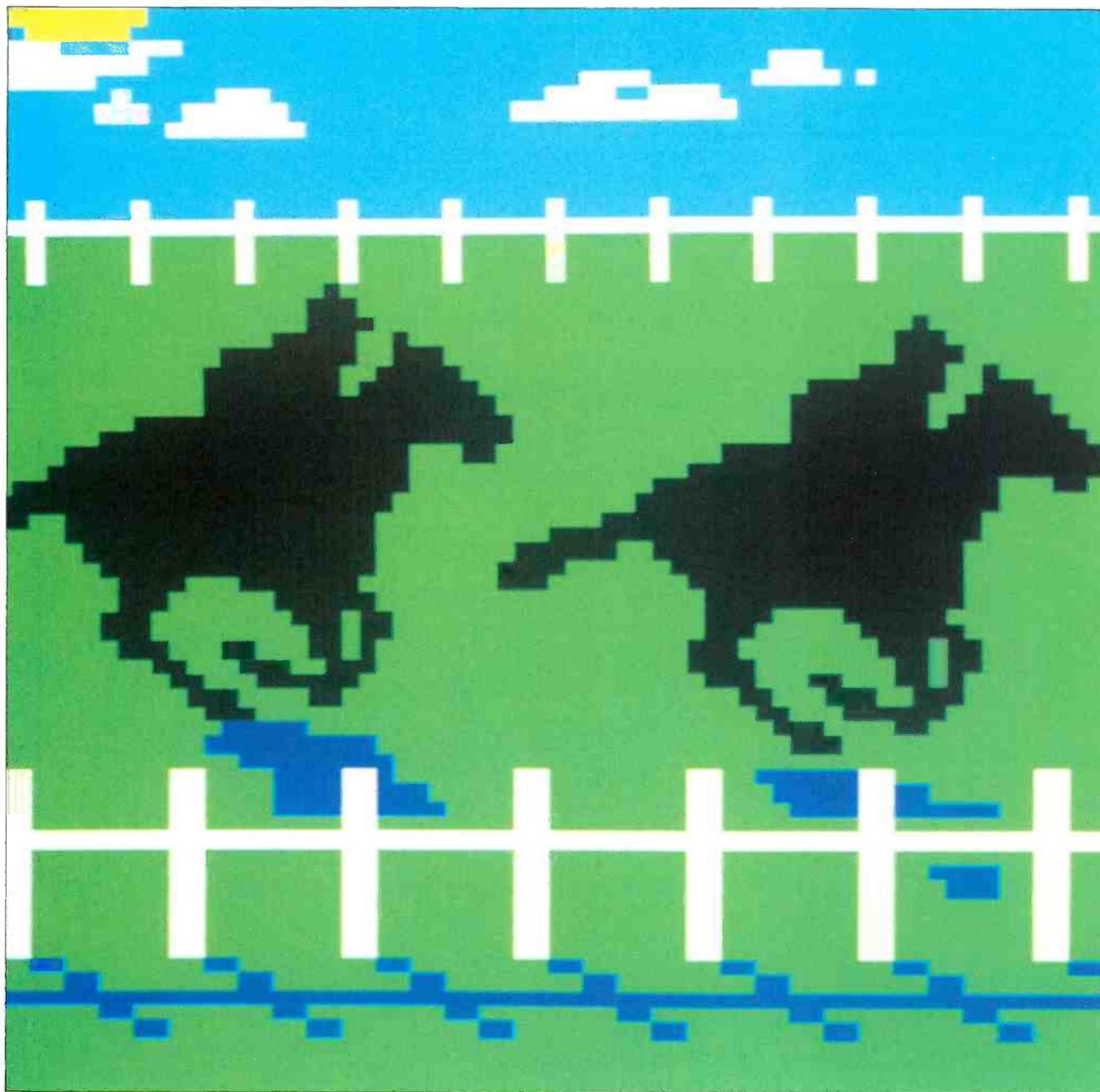
Left: The transfer of the morning schools programming to Channel 4 has opened up opportunities for ITV's daytime services to be greatly extended and diversified. (Santa Barbara - Granada/World Vision.)



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



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



Oracle Teletext

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

At present, the IBA's teletext contracts are held by the ITV companies (excluding TV-am) who jointly own the operating company – Oracle Teletext

Limited. Oracle stands for Optional Reception of Announcements by Coded Line Electronics.

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

EDITORIAL

About three-quarters of Oracle's staff are concerned with editorial or subtitling work. The number of 'pages' available to viewers has recently increased to 1,450. Some of the extra space is used to provide a

separate service for teenagers, *Buzz*. There has also been an expansion in the sports pages, a particularly popular service which, together with the much-read news pages, is provided by a team at ITN.

Another major development has been in the provision of regional information, much of which is inserted for each ITV company area at Oracle's headquarters in London. It covers local weather, road and traffic conditions, travel information, what's on in cinemas and theatres, and information about concerts, exhibitions and events in the

area, as well as TV programme listings. In addition to the central input of local information, eight companies now insert their own programme-related information. Additionally, TVS is joining Channel Television in providing a local news service on Oracle – a development which research has shown is particularly wanted by Oracle viewers and which Channel Television has shown can stimulate local advertising.

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

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

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

ORACLE SUBTITLING FOR DEAF VIEWERS

Subtitling is a labour intensive process and despite a variety of technical innovations, 20 people are needed by Oracle to subtitle

around 1,250 hours a year of ITV and Channel 4 programmes for the deaf and hard of hearing. This service continues to expand and now includes ITN's *News at 5.45* on ITV and *Channel Four News*. A major breakthrough in terms of technical skills and a facility which has been particularly requested by the deaf.

ADVERTISING

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

SUBSCRIPTION TELETEXT

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

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

DBS TELETEXT

Additional teletext services will be provided in association with the DBS television service, described on pages 20–21. A DBS Teletext contract has been offered by the IBA to BSB, the IBA's DBS programme contractor.

P235 ORACLE 235 Mon17 Feb LON HOLD 2/7

WHAT'S ON CINEMA

LONDON
WEST END AND INDEPENDENTS to 20 Feb

Academy Cinema, 165 Oxford St: 437 2981
1 Dangerous Moves (PG)
2 The Empty Table (PG)
3 The Wanderer (PG)

Regency Cinema, Camden Parkway 482 2232
Kings: Spies Like Us (PG)
Regency: Journey Of Natty Gann (PG)

Camden Plaza 485 2443
A Zed and Two Noughts (18)

Chelsea Cinema, King's Rd: 351 3742
Death in a French Garden (18)

Cannon, Panton Street 930 0632
1 Legend (PG)
2 Desperately Seeking Susan (15)
3 The Sure Thing (15)
4 My Beautiful Launderette (15)

more follows >

BRITISH AIRWAYS

WORLD CLOCK

| | | | |
|----------|-------|-----------|-------|
| AUCKLAND | 00.15 | BOGOTA | 06.15 |
| TOKYO | 20.15 | SINGAPORE | 19.15 |
| CARACAS | 07.15 | NAIROBI | 14.15 |
| DUBLIN | 11.15 | RIO | 09.15 |
| ROME | 12.15 | ABU DHABI | 15.15 |

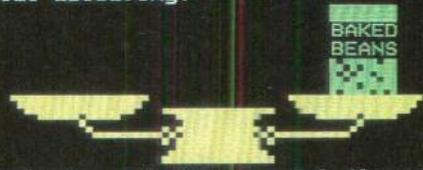
(accurate to the nearest minute)

The world's favourite airline

P195 ORACLE 195 Mon17 Feb ITV HOLD 2/2

CROSSE & BLACKWELL FOOD IDEAS

HEALTHY BALANCE BAKED BEANS
HIGH IN FIBRE .. each 7½oz serving provides about half your daily requirements. RICH IN PROTEIN ... each 7½oz serving contains more protein than half a pint of milk. No preservatives and no artificial colouring.



BAKED BEANS

All the taste with the special flavour of C&B Baked Beans. Try new "Healthy Balance" Baked Beans today.

PAGE 195 NEXT WEEK FOR ANOTHER GOOD FOOD IDEA FROM CROSSE & BLACKWELL

4-tel

Now See This

THE CURRENT D4 PROGRAMME

TOUR DE FRANCE 6pm to 6.30pm

Richard Keys presents highlights from the 1987 Tour de France as the world's top cyclists tackle a series of major climbs in the gruelling Stage 14 from Pau to Luz Ardiden.

It may be a national holiday in France, but it will be hard work for the riders.

With commentary by Phil Liggett and Paul Sherwen.

Latest news on 4 Sports Fans - p448
Map and stage details on 452

ILR

Independent Local Radio is listened to each week by around half the population living in those areas served by the ILR system, and ILR wins a larger share of listening time than any other radio service available in these areas.

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

Right: All ILR stations get out and about in their areas as much as possible, as here with DevonAir's 'Teddy Bears' Picnic' at Paignton Zoo.

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



Centre right:

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

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

Far right: Major charity appeals make excellent programming, and the ILR stations collectively raise over £3m. per year for local causes. This busy scene is at Moray Firth Radio's annual charity auction.

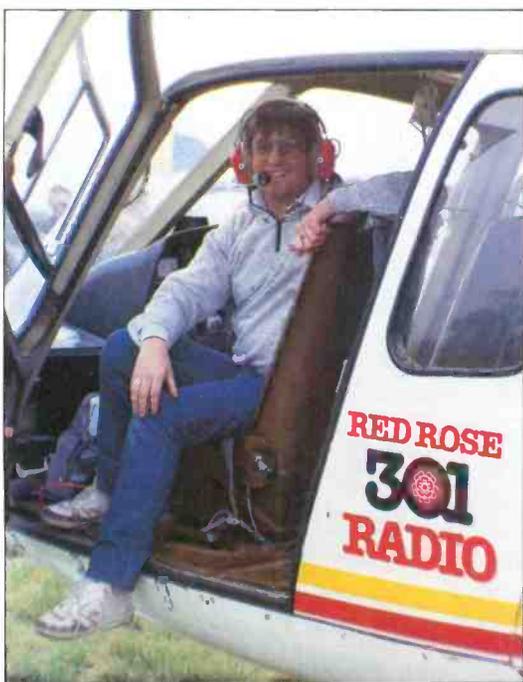




Left: ILR stations mount many live music events, such as Capital Radio's auditions for singing talent among the listeners in the London area.

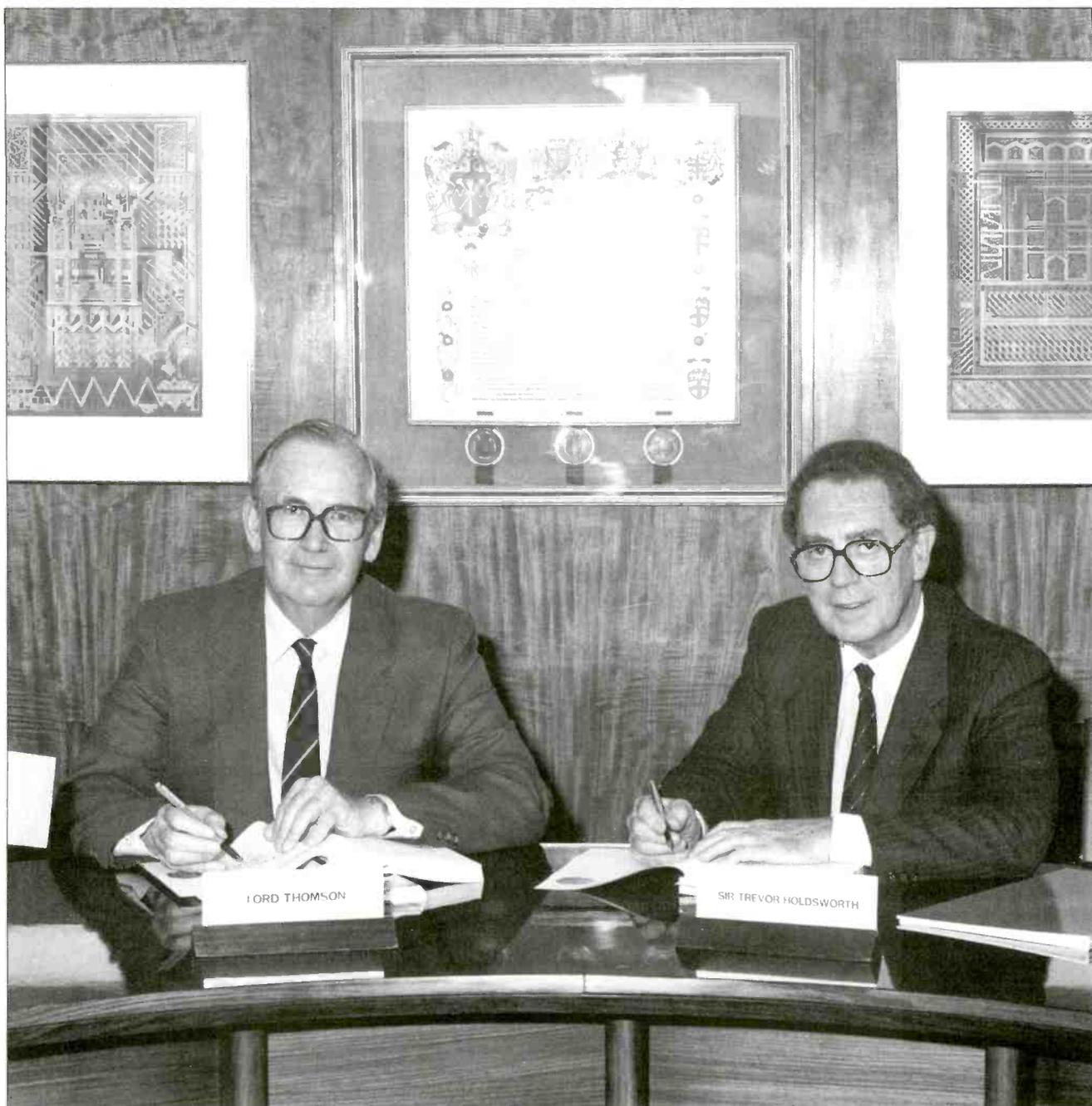
Centre left: Up-to-the-minute travel information is a vital service for listeners who often benefit from the station's own eye-in-the-sky aircraft such as Red Rose Radio's helicopter seen here.

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



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

Left: Most stations have community advice and support teams – often known as 'action desks' – providing listeners with information and advice, either on-air or off-air. These facilities come into their own particularly at times of local crisis, such as the snow and blizzards in Essex during Winter 1986-87.



Direct Broadcasting by Satellite

From late autumn 1989, the IBA's terrestrial broadcasting services will be supplemented by a range of new TV programme choices beamed down from a satellite over 22,000 miles above the earth.

Direct Broadcasting by Satellite, or DBS as it is generally known, came an important step nearer when, on 11th December 1986, the IBA announced its decision to offer Britain's first DBS contract to

the British Satellite Broadcasting (BSB) group. The consortium, whose contract will operate for 15 years, has plans for four distinct programme services on the available three channels:

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

series, serials and plays will predominate, as well as games and quiz shows.

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

Screen, an evening feature film service, including recent cinema releases and, with BSB's encouragement, at least 12 new productions a year.

It is planned that three of the four services will be free to viewers and supported by advertising, and that Screen will be subscription based.

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

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

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

Existing satellite television

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

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

Remembering the pessimism

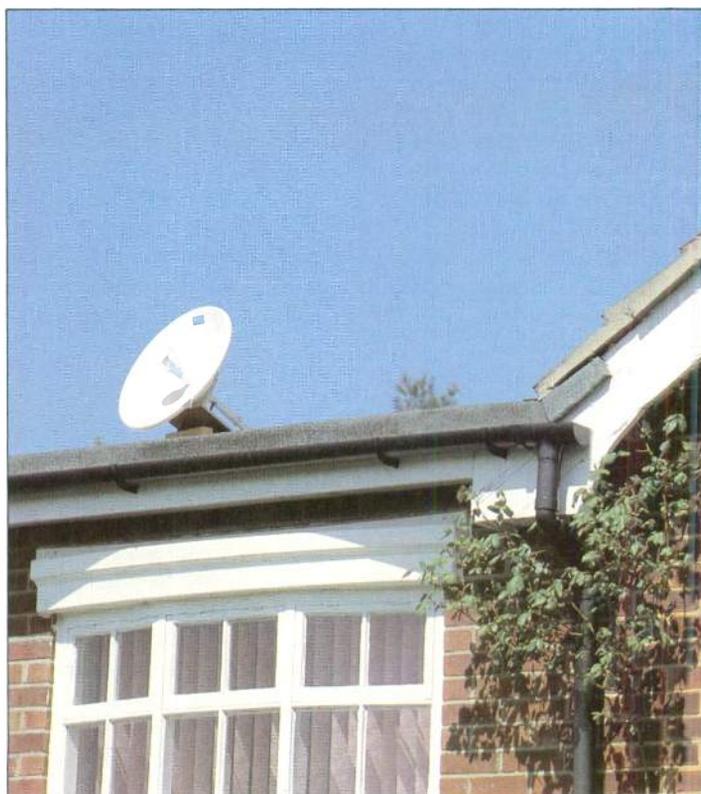
from certain quarters which greeted the introduction of ITV itself in 1955, the IBA is confident that DBS can make a positive contribution to the Independent Broadcasting system. As Lord Thomson said at the time of the signing of the contract between the Independent Broadcasting Authority and British Satellite Broadcasting: 'I am delighted that we are, in partnership with BSB, on target for Britain to provide the first national, privately-financed DBS service in the world, with all the opportunities that this will create for business enterprise, programme-making creativity and new jobs in the electronics industry.'

Opposite: Sir Trevor Holdsworth, Chairman of BSB (right), with IBA Chairman Lord Thomson, at the historic signing of the DBS contract in July 1987.

Below: The IBA's Chairman, Lord Thomson (right), with Director General John Whitney, announcing in December 1986 the winning contenders for the new DBS contract.



Left: For around the cost of a good video recorder, a 40 cm. receiving dish for British DBS and the associated electronic equipment will enable households throughout the UK to receive the new satellite services of the future.



Television Programmes: The IBA's Role

IBA BANS...' The image of censor is probably the one that springs most readily to people's minds when asked about the Independent Broadcasting Authority's role in television. Although there are very few occasions each year when the IBA makes use of its ultimate sanction of withdrawing a programme or requiring cuts, these invariably make the headlines and shape the public's perception of what the IBA does. The day-to-day reality of the IBA's work, however, has less to do with censorship and is more concerned with ensuring that viewers receive the high standard of television programmes they have come to expect.

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

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

The IBA is often described as the public 'watchdog' of television standards. It does not itself make programmes, yet everything that is shown on ITV

or Channel 4 is the responsibility of the IBA. With a total of well over 200 hours programming a week on ITV and Channel 4, and round-the-clock television already available in some parts of the country, the scale of the responsibility is readily apparent. So how does the IBA go about its work?

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

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

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

principles of the Guidelines can best be applied in these situations.

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

SCHEDULING

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

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

Once the basic core of the schedule has been agreed, it

Below: David Glencross, the IBA's Director of Television



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

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

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

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

service with the broadest possible appeal.

PROGRAMME CONTENT

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

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

Similar considerations apply to bad language and sexual behaviour. Viewers usually accept that authenticity justifies the use of strong language in certain situations by certain characters. In an appropriate context its use does not normally give rise to

complaint. Sexual behaviour likewise can play an integral part in the development of a story. The IBA has to satisfy itself that there are proper grounds for including scenes or language which might otherwise offend. Since public attitudes to what is acceptable differ considerably in an increasingly pluralistic society, it is not an easy balance to strike. It is all the more reassuring, therefore, when research surveys taken each year indicate that the majority of viewers are not offended by anything they see on television.

Allegations of political bias account for fewer complaints than on matters of taste. Yet impartiality is an area of some controversy since its critics sometimes suggest it is at best a fiction and at worst a bland illusion which neuters opinion.

The contrary viewpoint is not without its own weaknesses. Arguments which set out to court the viewer with a strongly-opinionated expression of a particular view often fail to do justice to the complexity of an issue or to present the full range of acts and opinion the audience needs in order to reach an independent assessment.

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

This must be achieved either within a programme or over a series of programmes. In Channel 4's case, there have been some valuable examples of different series providing a counterbalance to each other, thereby allowing a particular viewpoint to be developed in greater depth. In the process of ensuring impartiality, the IBA sometimes has to draw attention to views that may have been excluded or to inaccuracies which need correction. In the end what counts is fairness and a respect for truth; it is for this that the IBA must keep watch if the audience is to be best served.

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 190*).

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.

Seven years ago, Hereward Radio began live broadcasting from new studios

situated in a former public house in Peterborough's city centre – the Rose and Crown. It was an auspicious start but from a scarcely auspicious home. The pub was a warren of corridors and stairways, and while the studios were purpose built to the rear of the original building, all access to them was via the main newsroom. Journalists working on compiling news bulletins became used to their office doubling as a corridor.

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

Moving on Air

ensure the future of the radio station, whose then home in the former pub was to be the subject of a compulsory purchase order.

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

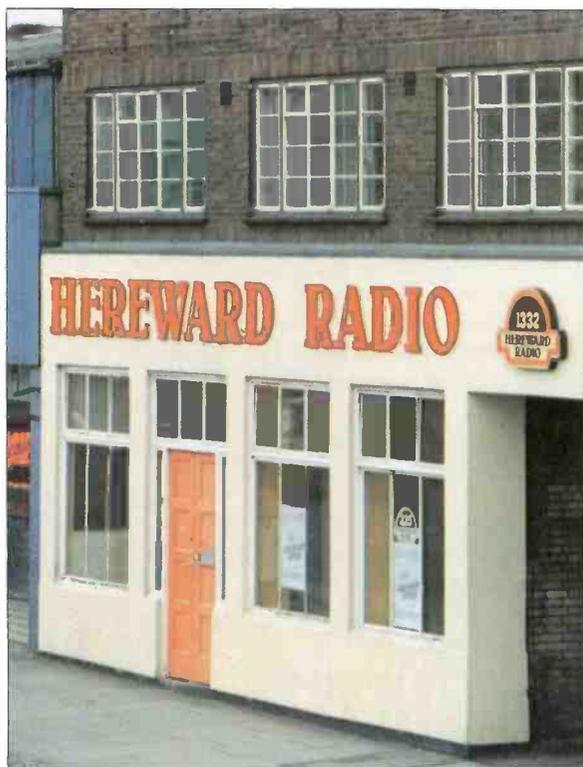
This gave staff at Hereward the exciting opportunity to be involved in the planning and construction of those new studios. At most new stations this would be the responsibility of an enthusiastic but

inexperienced board, and embryonic senior management. On this occasion, staff were able to look back at the good and bad experiences of seven years in its former pub, and then design a new complex, purpose built for operating in the late 1980s.

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

That was early in 1986. What followed were 12 remarkable

Below: Out with the old, in with the new. When Hereward Radio's former premises in a Peterborough pub (left) became subject to a compulsory purchase order, it heralded the start of an historic move to its bright new headquarters at the Queensgate shopping centre.



months during which the majority of Hereward's staff carried on working at the old studios, while a small group became involved in the new project.

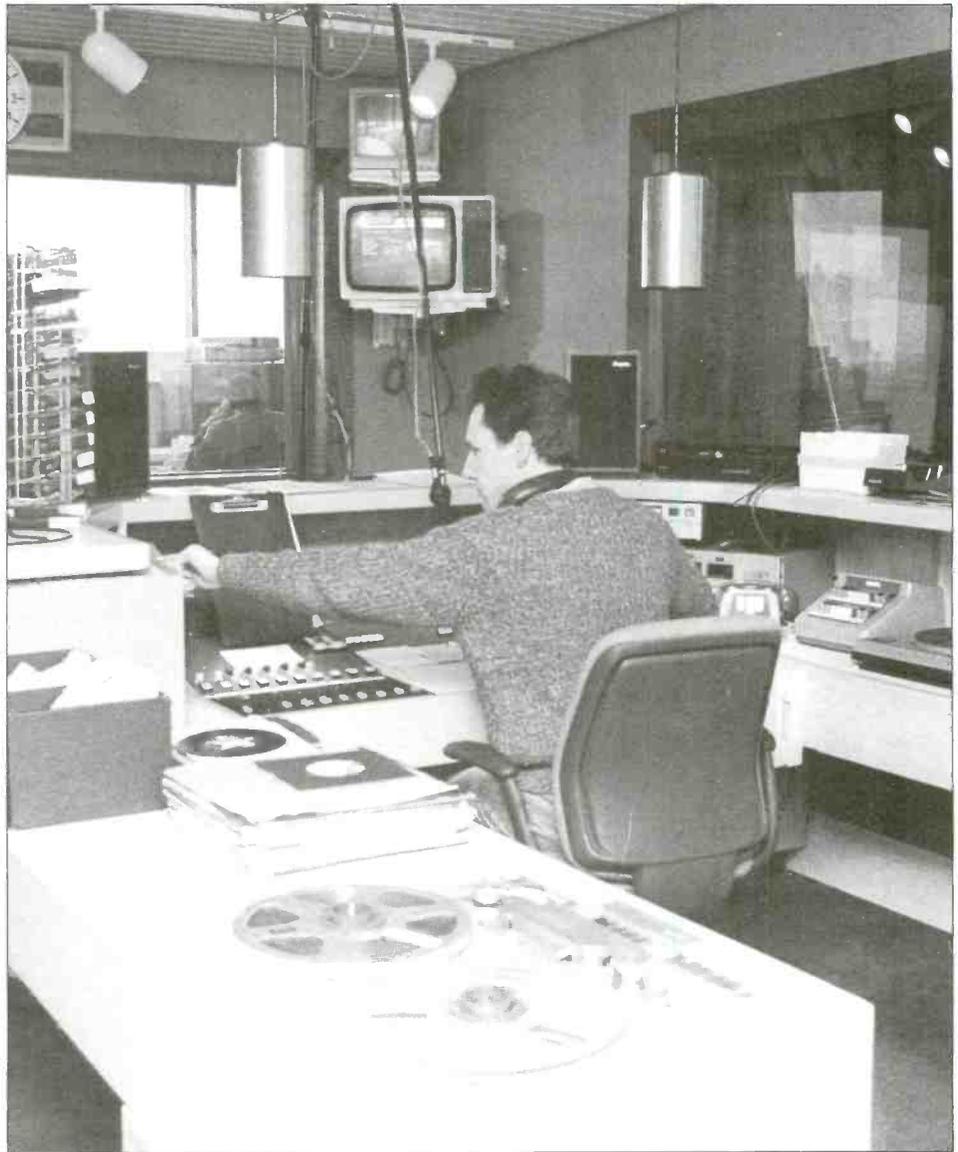
The engineers came up with new studio designs. They tried to eliminate the disadvantages of the original studios by locating the broadcasters' offices immediately adjacent to the studios. The broadcasters were to be on the top floor. Below them would be the administrative nerve-centre: sales and marketing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

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

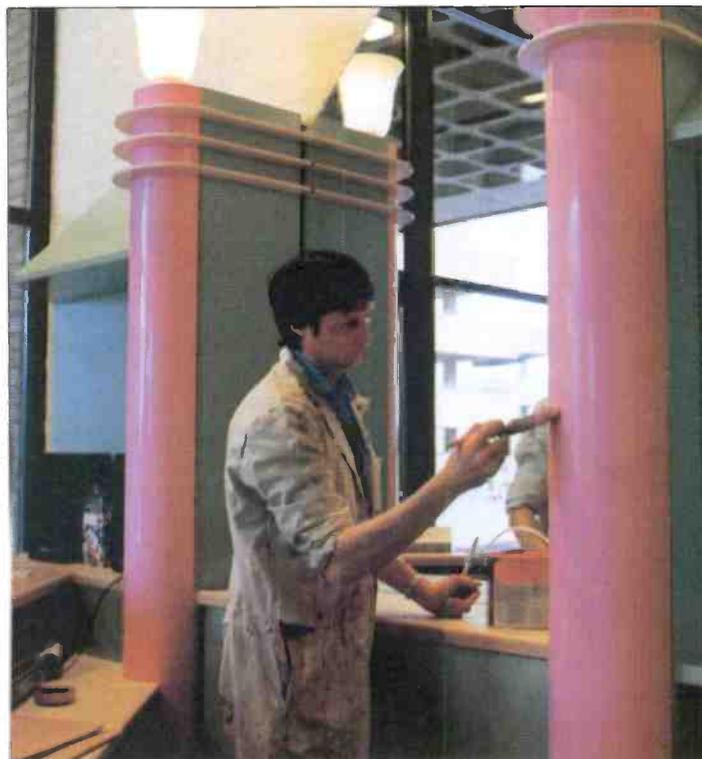
While the craftsmen constructed the studios, the opportunity was taken to create a new, modern image for what would be one of the most advanced radio stations in the country. Hereward created a new station logo. It was launched three weeks before the move to Queensgate in a mailshot and newspaper campaign,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

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

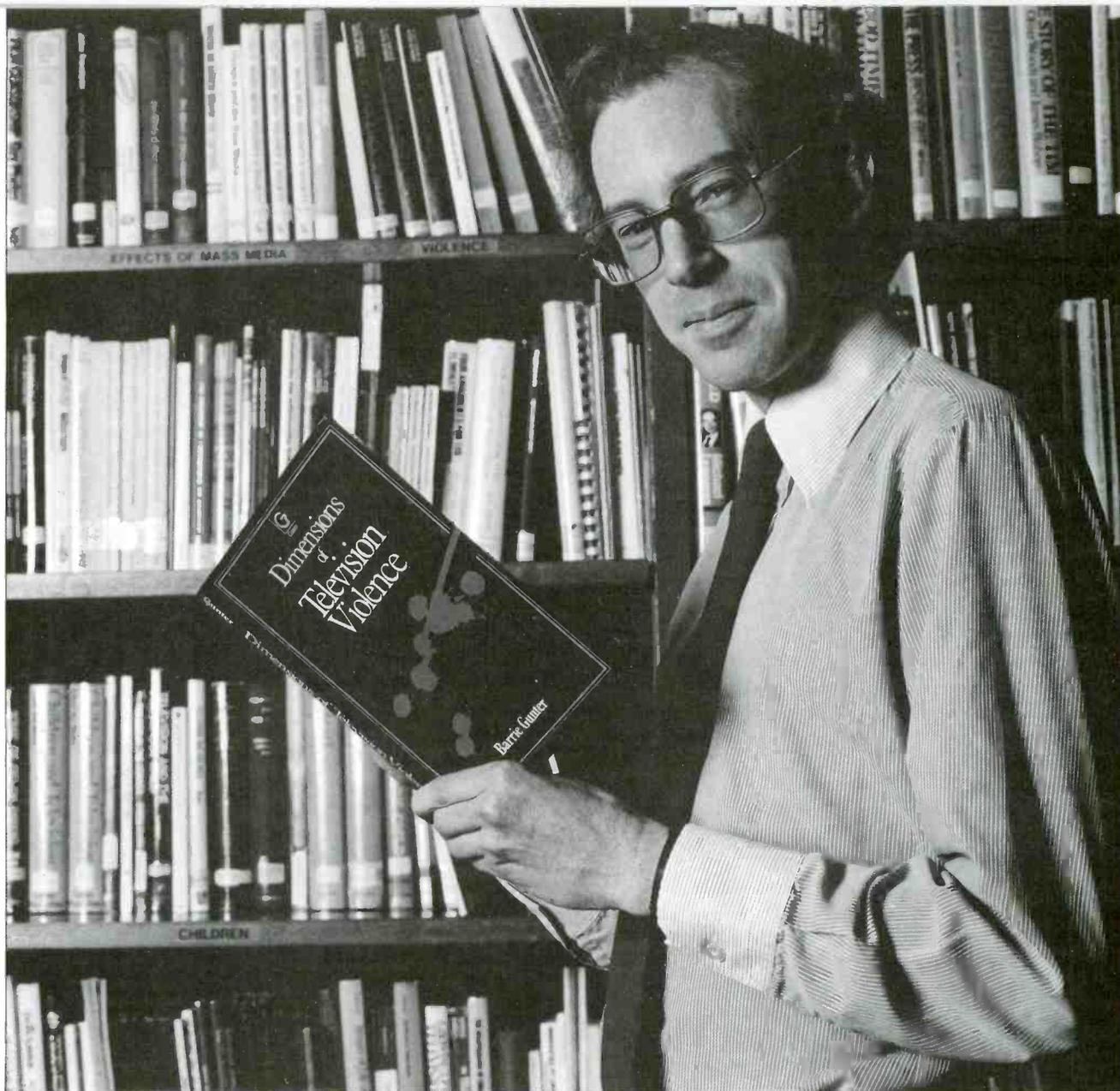
The new Hereward Radio was on the air!



Above: Engineers came up with advanced designs for the new studios.



Left: While Hereward's managers confidently talked to the press about the great move, builders, painters, studio engineers and architects worked round the clock to complete the new premises on time.



Audience Research

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

Public opinion can be tapped in a variety of ways. One way is through unsolicited letters and telephone calls to the IBA and

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

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

A variety of research tools are available to help cover all these issues adequately. Most research is based on surveys of representative samples of the population. The backbone of audience research consists of

the continuous surveys run for broadcasters by the Broadcasters' Audience Research Board (BARB, covering all television services in the UK) and the Joint Industry Committee for Radio Audience Research (JICRAR, covering Independent Radio only at present). Both these organisations provide useful data which give detailed information about the audiences, for each service.

One research agency contracted to BARB tracks the numbers of people who are viewing television each minute for each day of the year. This is achieved using a panel of around 8,000 people across the UK, selected to be representative of all areas. Each television set in the 3,000 participating homes has a small electronic meter attached which records details of when the set is on, and which channels are selected, while each person in the home uses a simple push-button handset to show when they are themselves viewing. From this information, a television audience size estimate (known as a TVR or television rating) is calculated for every programme shown anywhere in the United Kingdom. Because this research is based on a panel – the same people taking part all the time – patterns of behaviour over time can also be examined, such as finding out how many people

view all, some, or none of a given series of programmes. Similarly, the impact upon people's viewing behaviour by new developments in television, such as daytime ITV services and late-night programming can be assessed.

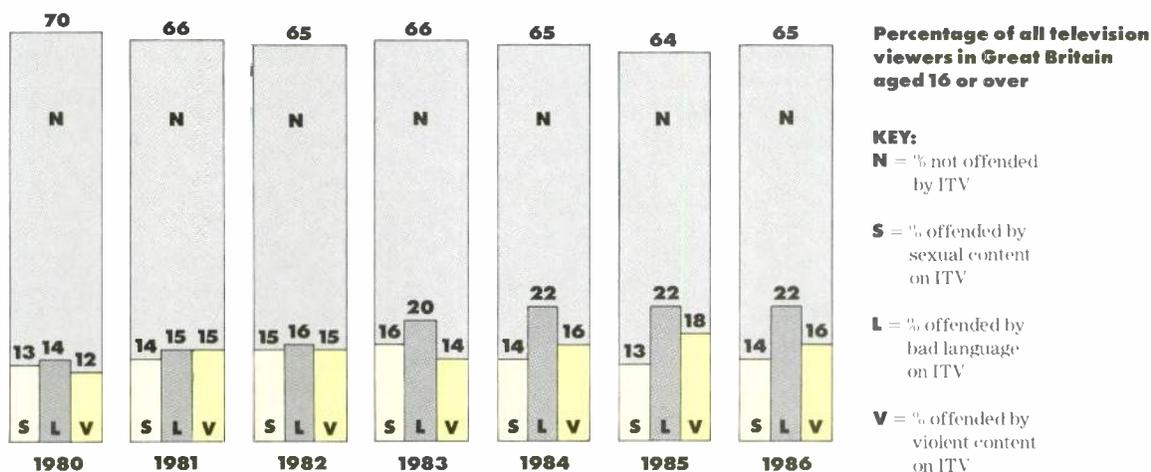
BARB is also responsible for the collection of information on viewers' appreciation of the programmes they watch. A second panel of some 3,000 people each week rate everything they watch on a simple scale to show how interesting or enjoyable they found it. From these individual 'votes', each programme can have an Appreciation Index calculated on a 0-100 range (the higher the Index, the better liked the programme). In many ways these are the most important data for the IBA, since public opinion is the touchstone enshrined in the Broadcasting Act. The sheer numerical size of a programme's audience is a reflection of the time, the day, the channel and the subject of the programme, as well as being related to the intrinsic quality of the programme itself. Thus in the case of many Channel 4 programmes, audience size is not a particularly useful measure when programmes are designed specifically for specialised tastes or minority groups – indeed a small audience is to be expected in these cases. By looking at what

the programmes' viewers thought of them, a more relevant measure is obtained.

JICRAR in its turn uses a system of 'rolling' surveys whereby samples of listeners in all the areas served by Independent Radio keep diaries in which they record details of all their listening over a week. Each week throughout the year a fresh sample is recruited, an improvement on previous techniques which relied on just two intensively-researched weeks each year. In addition, the IBA undertakes its own studies into listeners' opinions about each individual ILR station.

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

OFFENCE AND NON-OFFENCE ON ITV, 1980-86



Source: IBA Attitudes to Broadcasting, 1980-86

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

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

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

For example, the table below

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

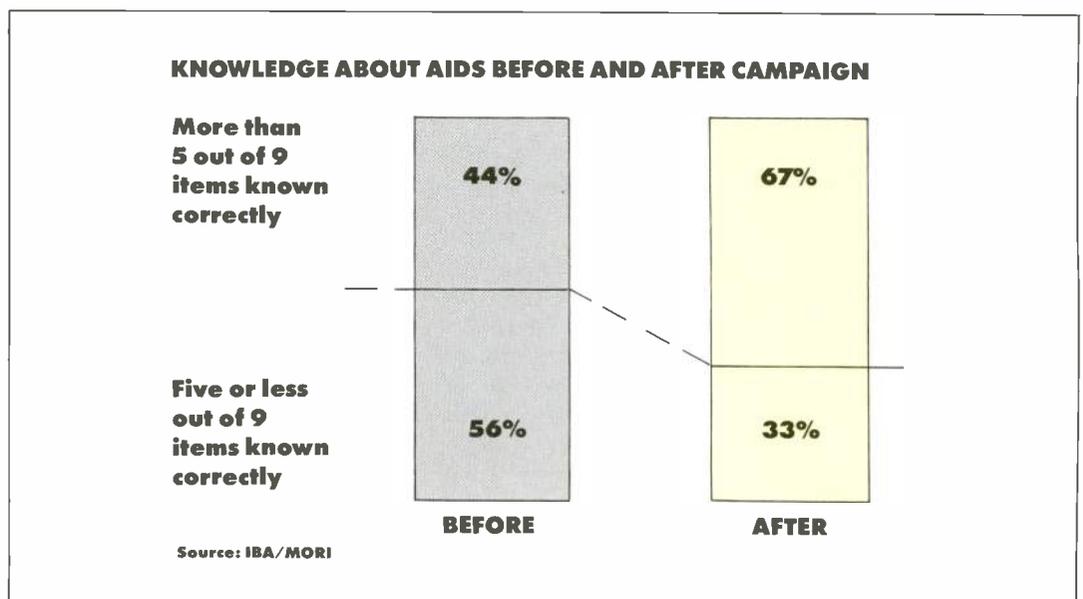
In 1986 broadcasters became particularly involved in one topic which concerned everyone – AIDS. The Government, in response to projections that AIDS could spread rapidly unless checked at an early stage in the UK, launched a massive publicity campaign using press and broadcasting. The campaign was specifically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

Wales), commissioned two extensive surveys of public opinion about the AIDS campaign – one survey before the main campaign and another following directly after.

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

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

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



Advertising Control

Advertising on Independent Television and Radio provides the principal source of income for the Independent Broadcasting system. Television and radio advertisers buy time on ITV, Channel 4, ILR and Oracle teletext just as they buy space in newspapers.

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.

ADVICE AND CONSULTATION

The Broadcasting Act 1981 is among the most powerful Acts of Parliament governing fair trade and consumer protection. It gives the IBA both the duty and the power to control standards and practices for advertising on television and radio. The IBA's Advertising control staff check advertisements with reference to the 'rule book' - *The IBA Code of Advertising Standards and Practice*.

The Advertising Advisory Committee takes part in the periodic review of the IBA's Code, and is composed of representatives of the advertising industry, medical and pharmaceutical interests and consumer interests. The Medical Advisory Panel is composed of distinguished consultants in a wide range of medical disciplines whose

advice is sought in both drawing up the Code and on the presentation of individual advertisements where a health claim is made, before they are accepted for broadcasting. Both these bodies are set up in accordance with the provisions of the Broadcasting Act 1981.

The Advertising Liaison Committee was created in 1980 to allow matters of principle to be discussed concerning commercial relationships between ITV, Channel 4 and the advertising business.

In applying the Code, the 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 19,000 original pre-production scripts a year, checking the substantiation for claims and discussing the overall impression that is given by an advertisement. About 80% of television scripts are passed as originally submitted. The remainder are returned for amendment and resubmission. The second check is a closed-circuit viewing of the finished film prior to transmission.

In radio advertising, the IBA Advertising Control Division oversees the clearance of copy through the ITCA/AIRC Copy Clearance Secretariat. Specialist staff at ILR companies are also authorised to clear local scripts, referring potentially controversial scripts and certain categories of advertising to the ITCA/AIRC Copy Clearance Secretariat.

THE AMOUNT OF ADVERTISING

On Independent Television, an average of seven minutes advertising is allowed per hour, over the day, with a normal maximum of seven minutes in any clock-hour. Advertisements may only be shown at the beginning and end of programmes and during 'natural breaks' in them. No advertising is permitted during

certain programmes, such as half-hour current affairs documentaries, formal Royal ceremonies, half-hour children's programmes, religious programmes of a devotional character, and programmes for schools. Free air time is given to Government departments for the transmission of public service films covering health, safety and welfare. On Independent Local Radio, nine minutes of advertising is normally the maximum allowed in any clock-hour.

COMPLAINTS AND COMMENTS

Members of the public are invited to comment on advertisements. Anything between 1,500 and 3,000 letters or calls are received by the IBA each year, all of which receive personal replies. Placed in the context of a huge number of transmissions and a large viewing population, there are very few complaints; many are personal views rather than breaches of the Code. Nevertheless, if the IBA does uphold a complaint, changes must be made to the advertisement.

SPONSORSHIP

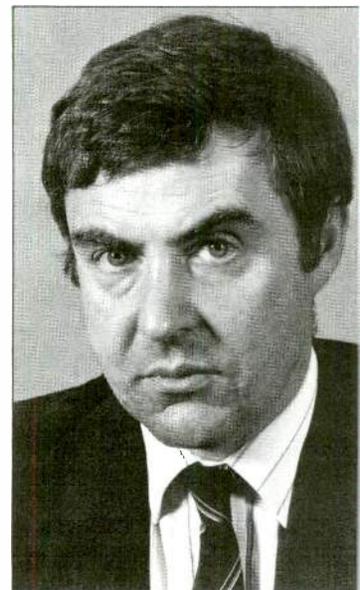
A fundamental principle of Independent Broadcasting is the separation of programmes and advertising. The British public are accustomed to public service broadcasting which is free from Governmental or commercial pressure. The subject matter of any programmes funded by a non-broadcaster must be of intrinsic interest or instructiveness and must not comprise an undue element of advertising. The IBA has published guidelines on programmes funded by non-broadcasters. Recently, funders of programmes have been allowed to advertise in and around programmes they fund provided that there is no link in content or style of the advertisement with the programme.

ORACLE

The advertiser on Oracle can choose between a fractional page, a full page, a multi-page or an interleaved page which slots between editorial pages.

*NB: The ITCA is now renamed the ITV Association.

Below: Frank Willis, the IBA's Controller of Advertising.





Working in Independent Broadcasting

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

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

production companies and ancillary organisations associated with the industry.

THE INDEPENDENT BROADCASTING AUTHORITY

Of the IBA's staff, 220 are located at Brompton Road in London, 530 at Crawley Court, near Winchester in Hampshire, and the remainder in the UK regions. The IBA's Engineering Division, the largest of its seven divisions, designs, constructs, operates and maintains the complex transmitter system throughout the UK and has staff involved in experimental and development projects, network planning and operations, radiowave propagation planning, satellite broadcasting, engineering information

services and technical training. IBA Consultancy Services is a new part of the Engineering Division which promotes consultancy and engineering services using the substantial staff resource and experience in UHF television, satellite broadcasting, radio and data broadcast systems. Television and Radio Divisions oversee the programme output of Independent Television and Radio and the Advertising Division oversees the advertisements on both television and radio. Other divisions handle contractual relationships with the programme companies, financial affairs, communications services and administration.

Staff training at the IBA is

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

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

THE INDEPENDENT TELEVISION COMPANIES

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

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

management or editing; others have worked in the theatre or film production.

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

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

This collective industry effort has largely been stimulated by the ITCA Training Committee, on which all companies are represented by senior executives with decision-making powers, by joint working

parties on particular aspects of training and by the increasingly effective role of the ITCA Training Division. There are now nearly 50 courses a year run by the ITCA, mainly in response to the companies' collective and individual requirements. Among them are those for directors/producers run in conjunction with Bristol University, HTV and TVS, and the very popular personal effectiveness courses for women. The ITCA also gives grants to institutional training centres such as Ravensbourne College of Design and Communication, the National Film and Television School and the Actors Centre.

INDEPENDENT LOCAL RADIO

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

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

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

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

*NB: The ITCA is now renamed the ITV Association.

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

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

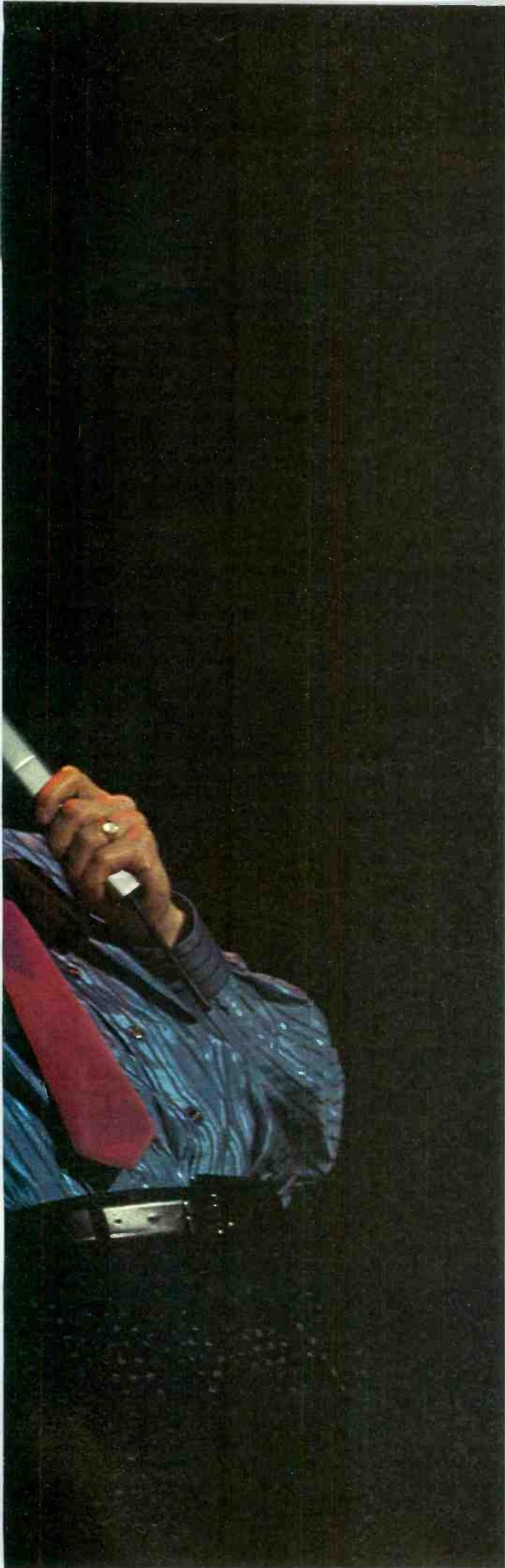


Below: Production Assistants practise making continuity notes from behind the camera as part of a special ITCA/Thames Course.

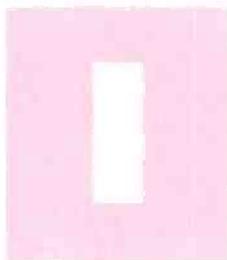




Above: Bobby Davro's TV Weekly. *The highly talented duo Bobby Davro & Jessica Martin return for a new series of fresh impressions. TVS*



Entertainment and Leisure



Independent Television and Radio continue to play a major role in helping the audience at home to unwind and relax.

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

It is often in the area of television drama and light entertainment that occasional complaints can arise in relation to the degree of violence, sex and bad language on television. However, the IBA's most recent survey has shown a decrease in the level of viewer dissatisfaction relating to these three areas and confirms that a clear majority have never personally seen or heard things on television which they have found offensive.

100 Years of Sherlock Holmes

Sherlock Holmes – like one other highly prominent figure – has two birthdays. Most of his admirers agree that he was born first on 6th January 1854; the day of the month was established by his fondness for quotation from Shakespeare's play *Twelfth Night*. But it is his 'official' birthday which is being celebrated in December 1987. One hundred years ago in Beeton's Christmas Annual for 1887 there appeared a story

the great greetings in Victorian history – a fitting counterpart to 'Dr Livingstone, I presume' – it sets the whole tone of a sequence of stories which combine human warmth and excitement with the scientific art of deduction.

Granada Television's Executive Producer of the series, Michael Cox, writes: When we set out to make a Sherlock Holmes series for the 1980s, dramatist John Hawkesworth and I agreed on two targets. Of course, we wanted to make the

icler of Holmes' success but an essential part of it. There have been memorable portrayals of Holmes without a memorable doctor. Who can remember who played Watson for the great original, William Gillette? And the most brilliant Holmes of his generation – Basil Rathbone – had a Watson whom most of us agree was more of a buffoon than Doyle ever intended. But how much more satisfactory it would be, we concluded, to present Watson realistically as a decent, sensible fellow who may be outclassed by the sage of Baker Street but is a credible companion for him.

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

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

*'How are you?' he said cordially, gripping my hand...
'You have been in Afghanistan, I perceive.'*

called 'A Study in Scarlet'. It contained this momentous exchange:

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

This is not only perhaps one of

best possible film versions of these classic tales, but also the most faithful and accurate.

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

We were aware from the beginning that we were not only making a series of mysteries but also recording one of the great friendships in literature. Dr Watson is not simply the chron-

Below: Jenny Seagrove as Mary Morstan with Holmes and television's 'new' Watson, Edward Hardwicke, on the Baker Street set for *The Sign Of Four*.



wrongly, we placed it on the east side because this was best suited to natural lighting conditions for daylight shooting.

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

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

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

Similarly, the activities of Holmes which lead to Moriarty's final fury are never made clear on the printed page. At the beginning of 'The Final Problem' we learn that Holmes



'had been engaged by the French Government on a matter of supreme importance'. This, we decided, was another Moriarty plot against the French: the theft of the Mona Lisa from the Louvre. It is Holmes' success in foiling this scheme which leads him on his fateful journey to the Reichenbach Falls.

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

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

Above: Holmes (Jeremy Brett) confronting Moriarty (Eric Porter) on his fateful journey to the Reichenbach Falls.



SUPERGRAN

THE REALITY BEHIND THE IMAGE

The setting is a bleak and chilly beach off the windswept coast of Northumberland – where a camera crew are filming a tropical desert island scene. Not that any viewer would ever spot the reality behind the on-screen image in that idyllic sequence from the spectacular comedy fantasy series *Supergran II*.

During the filming of the scene, Tyne Tees Television director Tony Kysh was forced to cope with numerous weather problems... not least the fact that a palm tree kept keeling

over in a 60 mph gale.

And the near zero temperatures did not help either as leading lady Gudrun Ure, playing the invincible Supergran, and Iain Cuthbertson, as her arch enemy the Scunner Campbell, gritted their teeth and got on with the sunsplashed illusion.

The weather is just one of the many hazards a production crew must overcome in creating that fantasy world of the television drama. The fact that the viewer rarely suspects the

true situation behind the on-screen illusion is a tribute to their skill and ingenuity.

As for that desert island out in the bleak North Sea, which was featured in the episode 'Supergran and the Chisleton Street Blues', it was the result of highly imaginative planning and sheer photographic trickery. The scene was filmed in the dunes at Seaton Sluice, Northumberland, overlooking a chill grey sea. But what the viewer saw was something completely different. For the

desert island itself was an image painted on an eight foot square sheet of glass by graphic artist Jon King and mounted in a sand dune.

'We shot the scene on a very cold autumn day,' says Tony Kysh. 'But, with the help of some careful graphics and clever photography, what the viewer saw was a tropical blue sky and sea – even though the actors were shivering in their thermal underwear!'

In another dramatic scene from the series, viewers thought they saw a white transit van careering along North Shields fish quay before plunging into the River Tyne. What they actually saw were two vans!

The first was filmed driving to the edge of the quayside. It was then replaced by a second van without an engine for the shot of it diving into the river. This second van had to be hastily modified on the day, for when it arrived on the location site the crew discovered that it was not an exact replica of the van seen hurtling along the waterfront.

After an urgent quayside conference with the director, designers Ashley Wilkinson and Tim Putnam set about a remarkable transformation job on the spot with a painter, carpenter and props men to change the immobile vehicle into an exact replica of the original van.

In the space of two hours the old, disposable van was transformed by the team working frantically with nothing more than a sledgehammer, a pair of tin snips, a claw hammer and any bits of cardboard and plastic they could find.

As Ashley Wilkinson explains: 'We had to virtually change its shape from windscreen to bumper bars, re-position headlights and indicator lights and re-paint the van. And as it was a Sunday afternoon there were no car repair centres open in the area where we could have bought any spare parts.'

'When it eventually plunged into the river for the last shot in the day's filming we simply held our breath hoping that the fresh

coat of paint wouldn't leave a telltale slick on the water. To our relief, the whole operation went off without a hitch!'

Supergran II presented a challenge to that same ingenuity throughout the production from everyone involved in the creation of this acclaimed series for children of all ages. Not least in the wardrobe and make-up departments where they created such ingenious illusions as a swarm of mini-sized penguins (performed by a swarm of very small children in cunningly devised costumes by wardrobe supervisor Tom

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

Robson). And when the script introduced a character called Fingers Fay with six fingers on each hand, Gillian Stanford and Nadia El-Saffar rose to writer Jenny McDade's challenge, after several painstaking hours in the make-up department, with an illusion that stood the crucial test of camera close-ups.

Nothing, in fact, is quite what it appears on screen, especially when it comes to transforming buildings. In one episode, for example, *The Scunner*, trailing clouds of wartime glory, decides to join the Paddleton air force with his bone-headed cohorts Muscles (Alan Snell) and Dustin (Brian Lewis).

The location used for the air force training camp was the jockey accommodation quarters at Gosforth Park Race Course which became a military billet complete with trick bunks. The construction team provided realistic plastic barbed wire fencing and specially built gates for the shot requiring comedy actor Bernard Cribbins to drive through them in a tank.

And in several episodes an empty shop in Front Street, Tynemouth was used for no less than eight different locations. It cropped up variously as an RAF recruiting office, a cake shop, a cobbler's shop, a job centre, dress shop, bank manager's office, gents outfitters and a clock and antique shop. And as

an encore, it served as a useful base for wardrobe and make-up and artists standing by for their next call.

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

close-ups. What they are looking at is a three-foot long replica of the real thing suspended on nylon lines and operated by two men in a basket swinging from the arm of a small crane.

As for the special effects featuring actress Gudrun Ure as the invincible *Supergran* performing seemingly impossible feats (vaulting over buildings, leaping off a lighthouse, somersaulting through windows), they are yet another triumph for the crew and Denise Ryan co-ordinating a team of skilled stunt artists who take the whole thing in their highly professional stride.

Opposite: *The familiar Flycycle takes to the air again – with a little help from a crane and Tyne Tees Television film crew.*

Below: *The Scunner (Iain Cuthbertson) clambers up a telegraph pole cunningly disguised as a palm tree.*





ENTER THE ROSS-GIFFORDS

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

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

For the four actors involved – Jan Waters, Michael Browning,

Tamara Kennedy and Richard Greenwood – their on-screen appearance in *Take the High Road* was the beginning of a new chapter in their careers. But for the production team the Ross-Giffords' television debut was the final stage of a long process of planning, inventing and casting an entire TV family.

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

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

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

The decision to bring the new family to the Manor House – which had latterly been run by the Lady Laird, Elizabeth Cunningham and her daughter

Fiona – was taken early in 1986. Says Mahoney: 'We had reached a situation where we had only two residents in the Manor House. It was difficult for the characters to sustain all the plots arising from this important centre of the drama. We decided we needed more vitality – a bit of glamour and excitement from the outside world.'

Once the decision was taken, and ratified at the highest level, script editors and producers



went to work, creating the new family and discussing how to introduce them into the on-going plot.

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

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

Having established the family on paper, the producers began the process of finding the right actors to fit the roles. 'Casting an entire family for a drama serial is much more difficult than casting an individual for a one-off play,' says Mahoney. 'They must fit together and have a believable physical similarity. It is impossible to decide on one character in isolation, you have to think in

terms of families.

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

Most of the actors for *Take the High Road* are recruited from Scotland, but since the Ross-Giffords were to be English educated – like many of the real Scottish landed gentry – the search was nationwide. In Scotland, major acting agencies

were contacted, while in London a professional casting director was recruited to help sift through thousands of possible candidates.

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

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

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

some fine-tuning of the characters.

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

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

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

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

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

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

Opposite: The new Lairds of Glendarroch in front of the Big House: (left to right) Joanna Simpson (Tamara Kennedy), Sir John Ross-Gifford (Michael Browning), Lady Margaret Ross-Gifford (Jan Waters) and Eric Ross-Gifford (Richard Greenwood).

Left: Producer Brian Mahoney (left back) and director David Andrews (right back) during a read-through of the script with some of the cast: (front, left to right) Norman Bird, Jan Waters, Michael Browning and Michael Sheard.

Below: The bad weather conditions hamper filming for director Paul Kimberley (far left) and his crew.





Tailored for Andy Capp

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

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

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

it is quite often nothing like as cheering as the same film seen in front of a full house. We like to laugh together.

So why did I, instinctively and logically, feel that *Andy Capp* would be better off made on film? Well, most directors of fiction would, I submit, prefer to use it, not only to provide a springboard into feature film making where some ambitions may lie, but because film gives greater freedom and more possibilities in which to excel. Historically we've all been part of the creative double helix of film and television. Television drama has quite properly evaluated and aped what is best in the cinema and often surpassed it.

Comedy, with its more stringent disciplines of a studio audience and limited time, has manfully tried to keep abreast. If comedy is to be good, it is frequently argued, it must reflect the same production values as the best of drama. And

to emulate current affairs in programmes like *This Week* and *World In Action*. It can create mood and pace for period drama. It is fully developed as a medium in its interpretation of light, and has the ability to focus the eye deliberately on a part of a frame.

There are also many other advantages. Separate sound, albeit crystal locked, makes any final mix possible. Indiscernible speed changes, film emulsion, and particularly lighting controls, and so on, can produce seemingly endless flexibility. Sometimes to our cost, it retains that most desirable quality of change right up to the point of transmission.

The electronic camera is a very different animal. It seems to be more inhibited by the laws of physics. It has rapidly developed a high engineering standard – jumping from 405 to 625 lines, and from monochrome to colour with

'...laughter, judiciously used and well balanced, enhances a comedy programme...'

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

Film enhances a feeling of topicality and reality when used

deceptive ease. Using it as a substitute for film, however, depends on why you want to use it. For instance, if news and current affairs programmes, as I am sure they will, go totally



Above: James Bolam as Andy Capp.

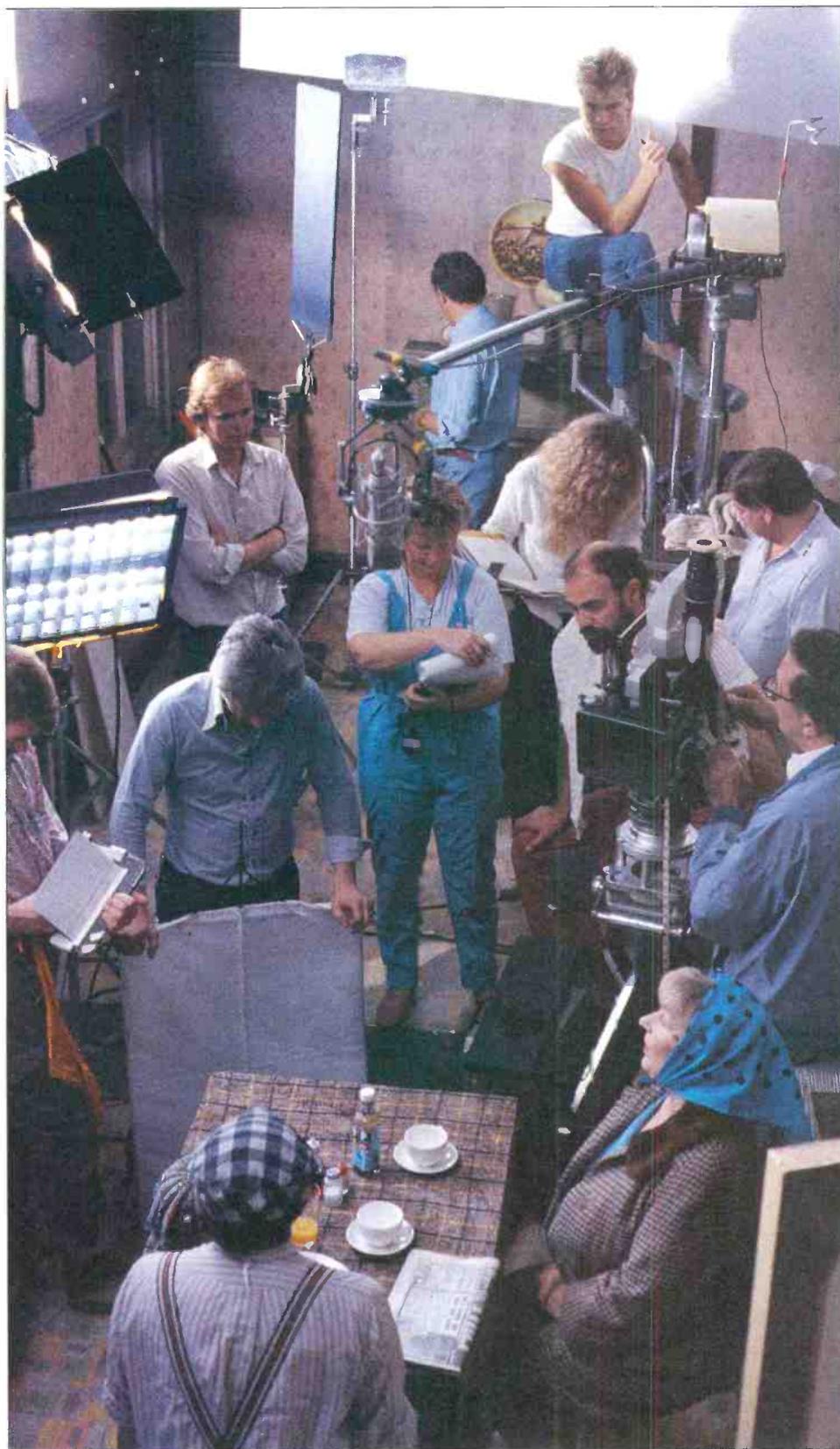
Right: 'What hour do you call this?' Paula Tilbrook plays the long-suffering wife – Flo.

down the electronic video road, it may well be that fiction will have to copy that style of picture to achieve a kind of artistic topicality. The dirty news pictures on film of the past could not be recreated without looking odd or *passé*. While *The Naked Civil Servant* might have been artistically undesirable on tape, *The Bill* works a treat.

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

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

The film camera has now been developed over half a century and we know precisely what we can do with it. The medium hasn't changed, nor has the standard, but we have different lenses and different filters, and we can run it at different speeds. As I said earlier, we can separate the



sound from the picture and start at any time, and change the picture right up until the last moment. With the video camera, none of these subtleties is apparent. To create a mood is almost impossible but, when used as a multi-camera technique, it can show a marvellous flow of performance

to its full potential.

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

Above: All set for action.

Dear Coronation Street...

When the postman walks down Coronation Street, he is bringing a mixed bag of mail.

Letters from fans ask for autographs, for details of the clothes worn in the show, for advice with personal problems. There are letters from Members of Parliament, teachers, clergymen and organisers of national campaigns. They may ask for support for causes, accuse the programme of setting bad examples or come up with suggestions for the storyline or for how they believe the characters should behave...

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

The break-up of Gail and Brian's marriage was just one of the storylines which had viewers reaching for pen and paper to add their opinions to the heavy mailbag received each day by Granada's *Coronation Street* production

office. The actors, too, have a constant flow of mail. And when their characters are involved in a controversial storyline, the flow can become a torrent.

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

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

Weddings always trigger off extra mail. Viewers write for invitations, slices of wedding cake, or decorations from the

top of it to keep as a souvenir. Parents offer their little daughters as bridesmaids. And girls planning their own weddings want to know where the *Coronation Street* bride bought her dress as 'It's exactly the sort of thing I've been looking for.'

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

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

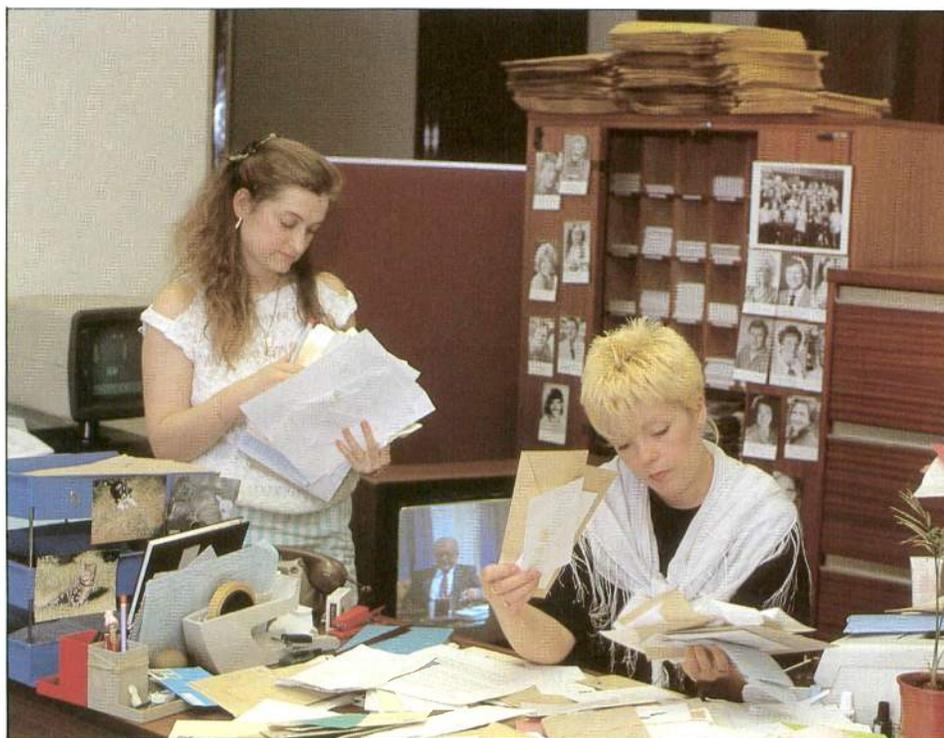
From Blackpool came the information: 'My Afghan hound Claude has always, since he was born, sung to the theme tune of *Coronation Street*.'

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

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

When barmaid Gloria Todd was confronted by her Canadian half-brother, who wanted to reconcile her with their mother, a viewer called Gloria wrote: 'That episode knocked me for six. You see, I was adopted in Canada and brought to England when I was three years of age. During the war I met my brother, who located me, I don't know how.

Below: Fan mail, requests, criticism: Coronation Street secretaries Denise Barker and Clare Cadman sort through the daily postbag.





My mother sent me a birthday cable when I was 33, but I never had any wish to see her. I felt my real mother was the person who brought me up and loved me.

'Your story has proved to me why *Coronation Street* is top of all the "soaps". Your storylines are believable.'

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

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

In these job-starved days, viewers are also quick off the mark to apply for any vacancy in *The Street*. One wrote: 'Regarding your vacancy in Alf Roberts' corner shop, could you

please send me details or an application form as I have considerable experience of stacking shelves and dealing with the general public.'

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

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

But perhaps the most unusual letter came from a lady who already had the sort of job that most people would envy. She wrote to *The Street's*

executive producer: 'I work as a personal assistant to an English millionaire in Monte Carlo, dine at the best hotels, drive the Corniche and Lamborghini and commute between my apartment on the Avenue Princess Grace and my employer's villa at Port Grimaud.

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

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

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

Above: Weddings in *The Street* always trigger a large mail from viewers of ITV's most popular drama serial.

PUTTING IT TOGETHER

HOW A MUSIC PLAYLIST WORKS

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

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

Each alphabetically labelled list is updated weekly and contains records representing a certain category of music. In ILR, for example, the 'A' list is predominantly made up of current 'hit' singles. The 'B' list is usually new releases and chart 'climbers'. Some stations operate a 'C' list which might contain selected albums or

releases at the more extreme ends of the musical spectrum. The 'oldies' are listed separately and are often referred to as 'golden oldies' or 'gold' for short. This list might be further subdivided (*see diagram*). Each list has a predetermined 'priority' which means each disc will be guaranteed a minimum number of 'plays' over the course of a day or week. 'A' listed records invariably have more frequent plays than those on the 'B' or 'C' lists.

The order in which records from each list appear in the output is then drawn up. The diagram illustrates the running order in a typical clock hour. This discipline not only determines the exposure of all listed records but also the musical balance across the day.

Strict rotation ensures that records are not repeated too frequently. The number of times a particular record, say the current No. 1, will appear in a day's output will vary from station to station. But it is unusual to hear the same record

more than once in any three-hour sequence.

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

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

Information about the

Opposite top: *Wet Wet Wet.*

Opposite below: *Curiosity Killed the Cat.*

Below right: *Swing Out Sister.*

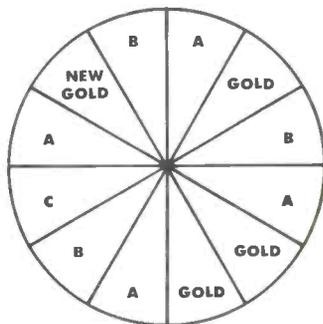
Below: *Pepsi and Shirlie.*



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

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

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



KEY:

A - current 'hit' singles

B - new releases and 'climbers'

C - album tracks/'specialist' music

GOLD - 'golden oldies'

NEW GOLD - recent 'gold' tracks



THE 1988 OLYMPICS

A TV SPECTACULAR FOR THE WORLD

first served basis and therefore time has to be booked as soon as a venue for the event is known.

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



Right: An athletics event at the Los Angeles Olympics in 1984.

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

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

The Olympic Games is no longer a supreme sporting

festival enjoyed only by participants and those able to get tickets. What was once an event for the privileged minority, is today a TV spectacular for a worldwide audience.

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

It comes as a surprise to many people that there is not an inexhaustible supply of satellites in space just waiting to be used when an Olympics comes along. TV satellite-time is generally allocated to broadcasters on a first come,

the exact date and time of bookings received as this can determine who gets a satellite and who does not.

For ITV and other broadcasting organisations there is a vast amount of work to be done in the build-up to the Seoul Games, both on the production and engineering sides. Considerable recruiting of specialist staff has to be done in the UK and Seoul as no permanent team of experts is available to be used every fourth year at the Olympics.

Within ITV, no one region can provide the teams of about 80 and therefore specialists are chosen from all around the ITV network. These people may be strangers to each other when

first recruited, but – if past experience is any guide – by the end of the Games they will be friends for life. Working and living together for four weeks somehow develops a relationship which cannot be



recreated back in the UK.

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

The Koreans have chosen to house all the foreign broadcasters in their new TV centre, currently being built adjacent to a large six-lane highway which formed the main airport runway during the Korean war. The new TV centre will not be equipped by the Koreans by the time of the

Games so it will be necessary for ITV to ship into Korea some £2m. of equipment in order to build a temporary ITV centre containing camera tape machines necessary to produce the programmes.

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

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

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

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

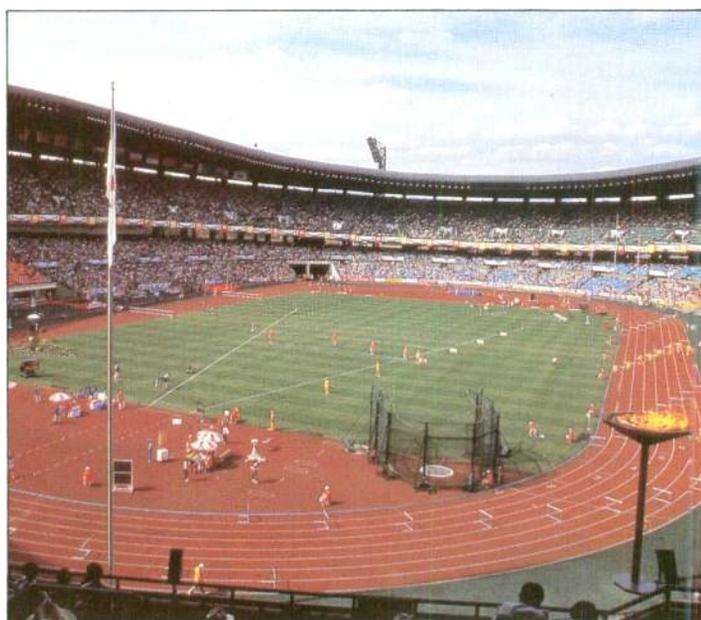
In the last 20 years we have seen the event become more of a TV spectacular with ITV

having its own satellite during the Games in order that it can provide the full coverage that is now expected.

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

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

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



Left: The Olympic stadium in Seoul, setting for the 1988 games.

FILM ON FOUR

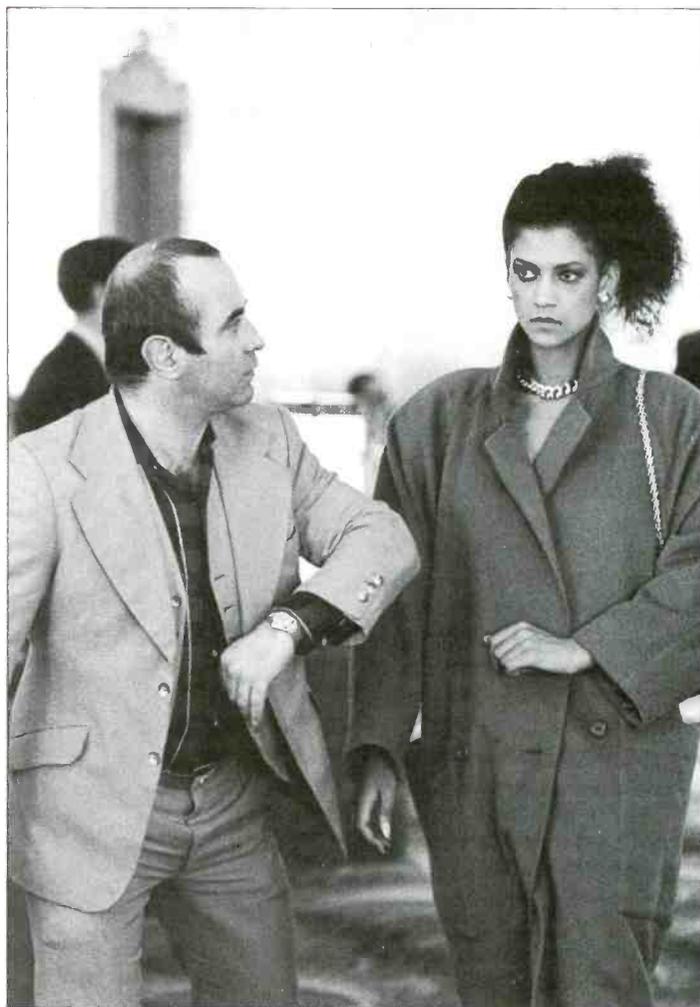
THE VERY BEST OF BRITISH

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

Channel 4 consistently commissions and finances (in whole or part) at least 15 feature films each year, many of which are successfully released in cinemas before their TV screening, and very few would have been made at all without the channel's involvement. The channel's fifth year on air, 1987, has proved the most auspicious to date for *Film on Four*. The 100th feature started filming in January. And there was the longest and most successful season on TV, with 14 films, including *My Beautiful Laundrette* and *Caravaggio*, and the three most popular,

Right: Neil Jordan's *Mona Lisa*, his third film to be backed by Channel 4, starring Bob Hoskins and Cathy Tyson. Hoskins received an Oscar nomination for his performance as George, the soft-hearted ex-con.

Below: Channel 4 continually encourages new filmic talent. Outstanding playwright David Leland was given the first chance to direct one of his own scripts with *Wish You Were Here*.



Letter to Brezhnev, *The Company of Wolves*, and *She'll Be Wearing Pink Pyjamas*, whose 7.6 million viewers was not only the highest audience for *Film on Four*, but one of the ten best audiences ever on the channel.

Film on Four was conceived by Chief Executive Jeremy

BBC or ITV house agreements. So Rose and Isaacs realised that by augmenting the budgets, sometimes modestly, sometimes with co-production money – and enhancing the films' visual appeal – Channel 4 had the opportunity to raise their status so that they could be seen and reviewed in film festivals, and

Film on Four was conceived... as a pioneering attempt to bridge the gap between television and the cinema.

Isaacs and David Rose, the channel's Senior Commissioning Editor for Fiction, as a pioneering attempt to bridge the gap between television and the cinema. David Rose favoured film for the channel's output of one-off fictions. Shooting on film is expensive, but the channel is committed to relying extensively (and for *Film on Four* that means more than 90%) on independent producers, whose working agreements do not restrict them to TV in the same way as the

distributed in cinemas before their eventual TV screening. Cinema screening may sometimes seem a matter of prestige rather than financial benefit – these films often come trailing clouds of glory from cinema reviews, and viewers show a readier willingness to view those marked as 'feature films' rather than those simply billed as single plays. However, the money that the channel's film distribution arm, Film Four International, earns around the world is hardly an unwelcome



accompaniment for all the plaudits.

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

'Above all, we have the privilege of offering talented writers and directors the chance for adventure and risk.'

because it is all too easy to find oneself on familiar ground.'

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

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

But many film-makers have made combined professional debuts as both writers and directors, notably young Irish novelist Neil Jordan, whose debut as director on *Angel*, was one of the first commissions and whose subsequent two films, *The Company of Wolves* and *Mona Lisa*, were both backed by Channel 4. Recently,



two outstanding playwrights have had the first chance to direct their own scripts, David Leland with *Wish You Were Here* and Stephen Poliakoff with *Hidden City*.

Peter Greenaway, already an avant-garde director, came to mainstream attention as a feature director – while retaining his distinctive style – with three films co-funded by Channel 4, *The Draughtsman's Contract*, *A Zed and Two*

Noughts and his latest, *The Belly of an Architect*. But David Rose has also welcomed many experienced TV and film directors; besides Stephen Frears they include Jerzy Skolimowski, Richard Eyre, Jack Gold, Philip Saville and Michael Apted.

David Rose confirms that Channel 4 will continue its commitment to 'helping film-makers produce the films they want to make.'

Above: The jewel in the crown of Channel 4: the multi-Oscar-winning *A Room with a View*. Critically acclaimed on both sides of the Atlantic, it is a creation of the celebrated Merchant-Ivory team of film-makers.



Left: Colin Firth (left) and Kenneth Branagh in the elegant *A Month in the Country*. Channel 4 has backed a number of successful adaptations as well as original material.



THE 'MAGIC' ARTS OF THE GHOST-MAKERS

Above: Sir Simon, the restless, wicked spectre from Oscar Wilde's classic story, played by the redoubtable Sir John Gielgud. The 'transparent' effect is achieved by superimposing two synchronised film takes.

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

Now a sophisticated armoury of optical and mechanical wizardry can create effects that the mind rejects as unbelievably fantastic

but the eye accepts as totally real.

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

under the direction of HTV Programme Designer John Biggs.

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

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

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

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

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

How was it all done?

The head of Sir Simon on its parsley bed was achieved by building a special table with a hole in it, below which Gielgud could crouch on a turntable-style chair. He thrust his head through the hole and through another one in the base of the special serving dish. A neck ruff helped to conceal the illusion.

The dinner table itself was specially built. Each leg had a valve spring set into its foot; an electric motor of variable speed started the table vibrating as gently or as violently as required. The elegant china and glassware with which the table was laid was not all it seemed. First, the cameras recorded the table set with the genuine article – cut glass, bone china and silver cutlery. Then all was replaced with carefully made copies. Moulds were made of each plate then plaster replicas were created and carefully hand-painted to resemble exactly the original pieces. The beautiful cut glass was replaced with goblets of sugar glass – the material which looks real enough but which shatters without cutting those unlucky enough to be close at hand.

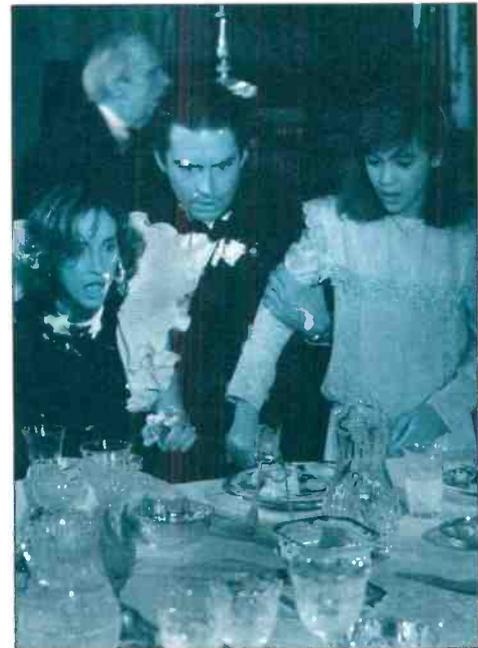
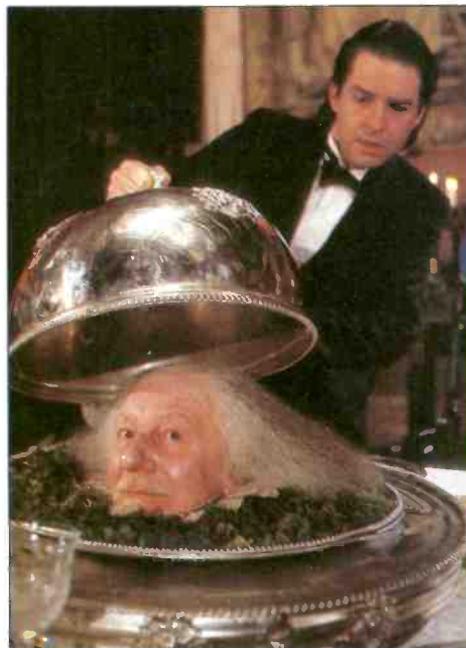
And the dancing knives and forks?

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

And the self-emptying and self-refilling decanters?

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

The *pièce de résistance* was the mayhem created by the flying jellies. Again, explosive charges set within the jellies and trifles and operated by



remote control were used. For an extra effect, designer John Biggs employed air mortars – miniature cannons loaded with jelly which were fired electronically and aligned so that they discharged the glutinous stuff directly into the faces of the cast. Who said acting was all fun?

Many of the ghostly effects were achieved through optical means. The sequence showing a transparent Sir Simon descending the castle staircase was realised as follows: First the empty staircase was filmed with the camera timed as it was focused on each step. A second take recorded Sir Simon himself walking down those same steps

and during the film's processing the desired degree of definition was obtained. Both sequences were timed to match precisely when overlaid. In this instance, the sequences were shot on 35mm film, rather than the customary 16mm, because the alignment of sprocket holes make the overlay more precise. Hey presto, the ghost walks!

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

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

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

Above right: One of the most startling and ingenious supernatural sequences in *The Canterville Ghost* featured 'dancing' cutlery and 'flying' food. The special effects wizards at Pinewood Studios helped realise this scene.



GUS

HOPS TO NEW HEIGHTS

There cannot be many non-speaking personalities who have survived 26 continuous on-screen years, and gone from strength to strength with viewers. Augustus J. Honeybun – Gus to his fans – continues both to enthral children and maintain his cult status with adults.

And Gus is more than just a regional rabbit. After visiting the South-West of England, holidaymakers and servicemen have written to TSW asking for Gus postcards with the autographed paw-print and badges and stickers. With a fan club in Ulster and letters from

Aberdeen, MSV Tharos in the North Sea, Hull, Stoke-on-Trent, Nottingham, Manchester, Birmingham and Port Stanley, it can truly be said that Gus's fame spreads not just from Land's End to John o'Groats, but to the South Atlantic as well.

It's all a far cry from the time

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

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

Of greatest fascination for the youngsters was the slow

announcer friend in a studio behind the burrow wall, so that any child who decided to disgrace his parents got a sharp rebuke from Gus!

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

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

Opposite: Gus Honeybun celebrates 25 years of Independent Television in the South West of England with a giant birthday cake, appropriately decorated with carrots.

Below: A young fan meets Gus in his magic grotto at the Devon County Show where two-way video sound allows the superstar rabbit and a TSW personality to take special requests from visitors.

Below left: Gus does more than hop, wink and wiggle his ears these days. At the press of a magic button the scene behind Gus and his announcer partner.

It's all a far cry from the time Gus was found wandering, lost and alone, on Dartmoor by a Westward Television crew on 29th April 1961.

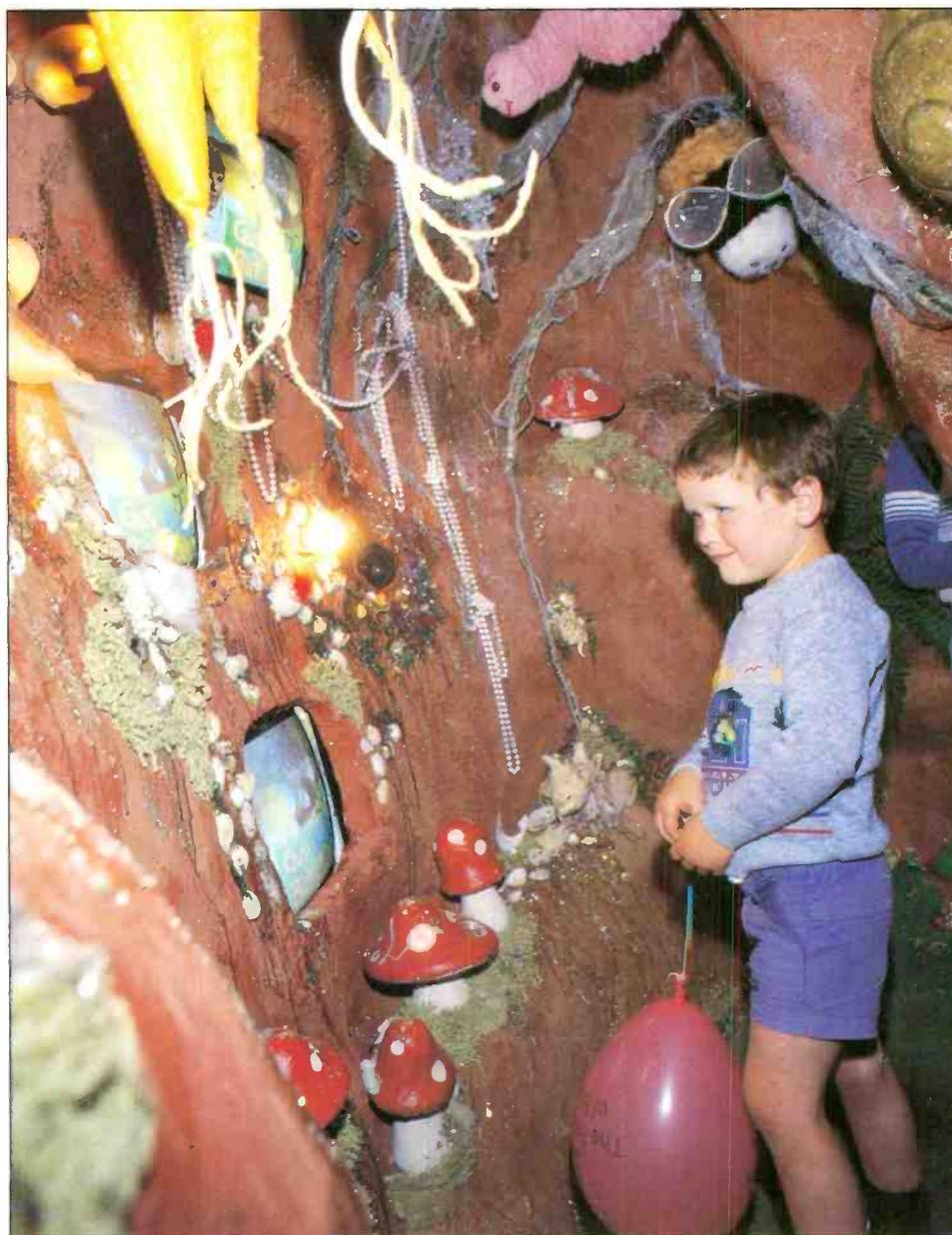
for bunny hops – three for a third birthday, and so on – winks and wagging ears.

An adaptable rabbit, Gus managed to change the colour of his fur from brown to grey to accommodate the introduction of colour television to the South West in 1972. And the advance of technology meant that TSW could introduce Gus Honeybun's Magic Birthdays in 1982. In addition to Gus's gymnastics, these days children can ask for a magic button to be pushed which will immediately transform the scene behind Gus and his announcer partner.

realisation that Gus, who appeared on a television monitor in the burrow's wall, could also see and hear the children. Hidden microphones and cameras transmitted the child's image to the rabbit and his



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



LIVING DANGEROUSLY COUNTDOWN TO CURTAIN UP

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



Above: All right on the night: Shirley Bassey and the Brian Rogers Dancers at the Palladium.

watched by up to 15 million viewers:

Five days, come Easter, May Day or Epiphany, in which to get the material and music shaped, timed, orchestrated and arranged. Dance rehearsals, stealing half an hour for a heavily booked artiste to be whisked to the dance studio, routined, and returned. A tight camera script, with every lyric in, none of your 'as directed' for us. Well, that's the idea, but the 'instant flares of creative immediacy' – (eh?) – must be catered for, should they be delivered. Forewarned is definitely forearmed on live shows. The production assistant could get an active post in NATO any day.

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

Flying Fergie.

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

The players have gone, the technical scenery run finished. It's Sunday already.

The orchestra is tuning up, a sound which always clothes even an empty theatre with reality. This group of musicians is undoubtedly among the

'Jimmy Tarbuck... has an amazing knack of absorbing, then delivering, material which has been written only moments before...'

world's best, used to supporting the Royal Ballet or Tom Jones with equal brilliance.

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

Tea break: 200 gannets to be fed and watered. If you're hungry, get there before the orchestra – music-making stimulates the appetite.

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

At the request that the hedge of hair be raised slightly to

show the eyes a trifle more clearly, a diatribe ensues, casting aspersions on my parentage and including a suggestion to do impracticable things with the make-up box. After a few deep breaths it is explained, quietly, that if the fringe isn't lifted, the director can't use the high cameras and will have to rely on the low angle camera down on the orchestra rail – which isn't good for the neck, of course. We manage to make the door as, fringe a-bristle, ammunition is reached for. But later in the day, the make-up girl and I exchange conspiratorial grins when we

see that the fringe has been lifted and a now visible basilisk eye is being kept on the low angle camera.

Jimmy Tarbuck is closeted with the scribes going through the Sunday papers; the material is kept up-to-date until we go on air. He has an amazing knack of absorbing, then delivering, material which has been written only moments before as though it had been rehearsed for a week. On almost every show there is the added complication of a special guest, who quite often arrives just before we go on air. No time to rehearse, the team prime whoever it is, and push them on, leaving the rest to Jimmy Tarbuck.

Crisis! The central stage lift has jammed. The dry ice machines have continued to pour out their mist during the pause, so by the time we get the pop group raised and into vision, the stage is so slippery we could do a re-run of *Fire and Ice*. There are heavy thuds as dancers disappear beneath the swirling ice vapour. Nurse, nurse, the screens!

The half-hour has been called – we're in a proper theatre not a television studio. Soon the warm-up man will go out in front of those famous red tabs and literally get the audience into the right frame of mind.

'Mr Ainsworth into the pit

please.' Right, here we go!

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

Nearly there. The constant time checks – 'one minute forty-two seconds, please Jim.' 'Sure

you don't want one minute forty-three?' he replies. But he delivers.

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

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

The next show is only seven days away.

NO SAFETY NET FOR ROSS

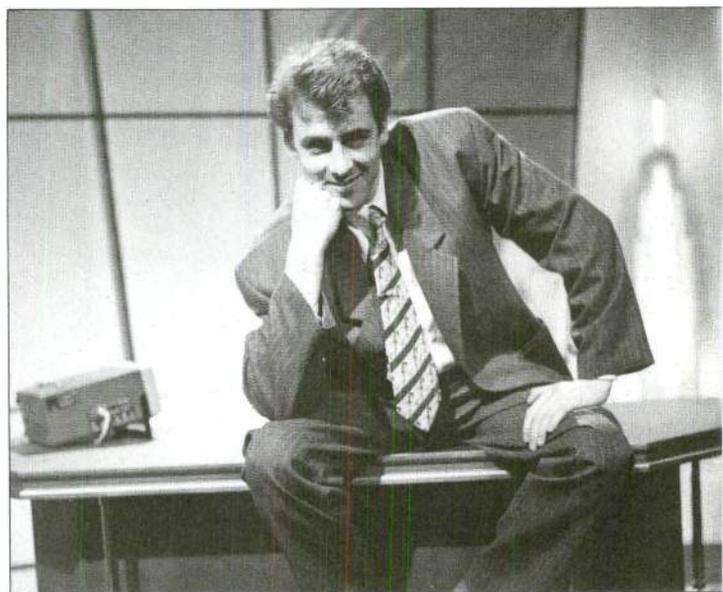
The problems of 'going live' are not confined to entertainment spectaculars from variety theatres like the Palladium. Indeed, studio-based programmes such as *The Last Resort with Jonathan Ross* (Channel 4/Callender) can also have their fair share. There are advantages, however, as Ross, presenter of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

When we first started producing *The Last Resort* it was recorded at about 7.30 p.m. on a Friday and transmitted at 12.30 a.m. the same night. The time in between could be, and occasionally was, used to tighten up the show and, in the unlikely circumstances of a guest or (perish the thought!)

12.30 a.m. It was decided to move the show to 10.30 p.m. which meant that overtime costs were suddenly manageable, and the chances of attracting guests were greater.

I was never actually scared of going live. I knew I couldn't be any more petrified of presenting than I was already. But I doubted if being live would add anything to the show.

I was wrong. It is hard to explain, but there is a massive difference in just about every aspect of the show. There is the wonderful knowledge that you mustn't stop. If something goes wrong, you have to cover it. If the sound dies on you, write your questions on a board. If something falls off the set, pick it up and make a joke about it. If the cameras stop, go home and



Above: Jonathan Ross

'I have no doubt that guests performing live are much sharper and more entertaining than those appearing on a recorded show.'

the host misbehaving, the offending sentences or gestures could be neatly edited out.

If we had been live at 12.30 a.m. the overtime costs would have been enormous. We also anticipated problems in finding guests willing to turn up at midnight on a Friday and, finally, we couldn't really imagine how we would benefit from being live. As it was, we tried never to stop when recording, and rarely edited. We thought we had the best of both worlds, a show that looked as though it were live with the 'safety net' of editing time.

The decision to go live was largely prompted by the audience or, rather, lack of it at

start drinking heavily. There are few disasters that cannot be survived with some quick thinking.

Everyone, including the guests and the audience, feel so much more on edge. I have no doubt that guests performing live are much sharper and more entertaining than those appearing on a recorded show. It's almost as if the knowledge that it can be edited encourages people to relax, take it easy, and let someone else – in this case, the director – worry about making the show work. The studio audience also behaves differently. People seem to feel more a part of the whole thing, more aware of the crucial role

they play. And I think they respect the fact that we are live. It is odd, but I'm sure audiences feel duped by an edited show, as though the programme makers are pulling a fast one.

It was only when I had a chance to present a recorded programme again that I really noticed the difference. There were stops and starts, with the cameras not moving quite correctly or the lighting not exactly right. The audience got restless, and I made several more mistakes than I normally would have. Live TV really demands that everyone should give their best.

The final advantage is probably the most selfish. If you record a show that really is dreadful, you then have to live with it and try to make it work. With a live show, once it's done it's done, and there's no use crying over wasted videotape. You simply learn by your mistakes and get on with the next one.

THE MAKING OF A HIT SHOW

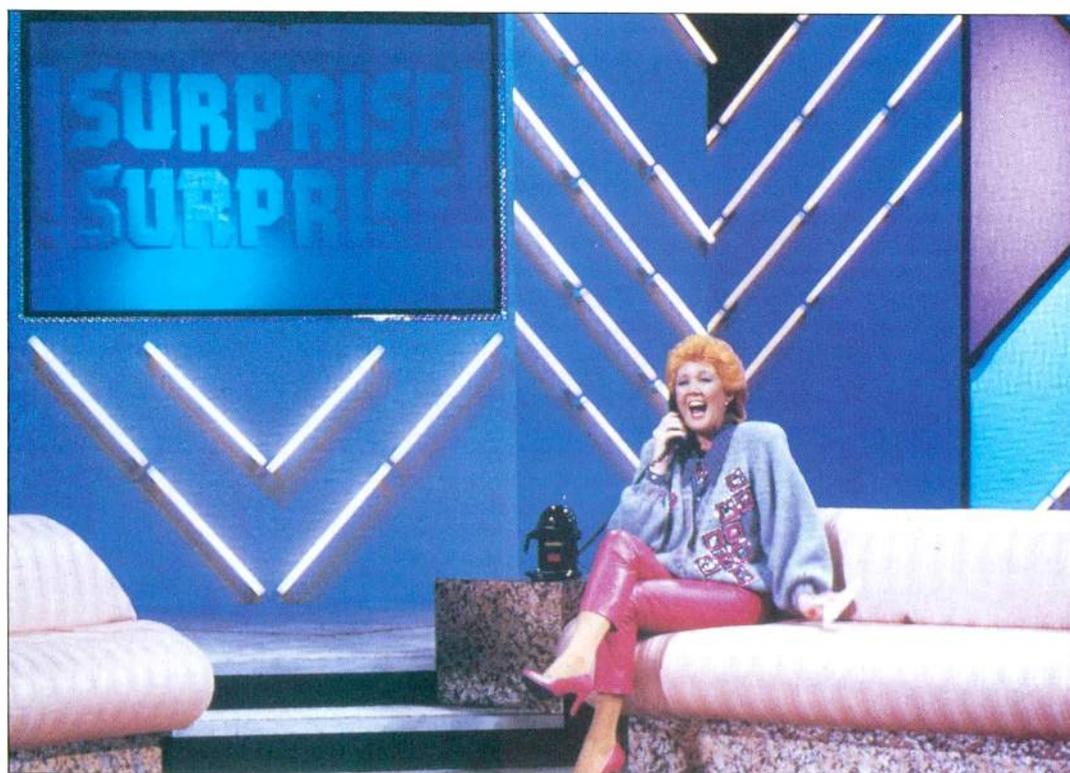
It is 8 a.m. on a cold, damp December day at Heathrow Airport. On a flight from the Far East, two passengers, an elderly Fijian couple, are nearing the end of a long and emotional journey.

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

the 1960s, is now in her forties, firmly established as a top TV presenter with two current successes: LWT's *Surprise*,

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

CILLA'S SURPRISES



Right: Cilla Black calls another unsuspecting victim with an invitation to join her on the following week's show.

place on Cilla Black's hit show *Surprise, Surprise*.

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

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

Cilla, the 'girl-next-door' singer who made her name in

Surprise and Blind Date. 'I love both my shows,' she says. 'I have great fun doing them. But *Surprise, Surprise* is my baby. We invented it in this country and we've built it into what it is. I'm very proud of it.'

For Cilla and her team it is a gruelling schedule. This is a typical week on the show, which in 1988 goes into its fifth series:

Monday. Read through the script. Cilla learns all the background stories of the participants – ten times more information than is ever broadcast. Researchers brief her throughout the day. Hardly anything can be put on autocue because people in the audience about to be surprised would

9 p.m. Cilla is still at work, discussing the fine-tuning of the show with producer Brian Wesley and writer Vince Powell. **Tuesday. 10 a.m.:** A full studio rehearsal with director John Gorman. During the day, Cilla meets all those members of the public 'in the know' who will appear on tonight's show, reassuring them and making them feel at home in the alien environment of a television studio.

1 p.m.: A working lunch with her team discussing up-coming items for next week's show.

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

3 p.m.: A dress rehearsal. *Surprise, Surprise* runs 'as live' with the very minimum of

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

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

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

9.30 p.m.: The show is 'in the can'. For an hour or more afterwards Cilla is in the

policy on the show to take Cilla to all parts of Great Britain.

Usually it is a very early start to surprise the recipients and get in a full day's filming for the complicated sequences which will end up as three minutes on screen. At the same time, Bob Carolgees is off with another crew to record his 'hit', giving some unsuspecting member of the public the chance to have their dream come true.

Friday. 11 a.m.: Cilla is back at the studios for a script meeting on next week's show.

Meanwhile, reunions are still being set up, film editors are preparing yesterday's material for next week's show and John Gorman is editing the videotape of Tuesday night's show for Sunday's transmission.

Saturday. Cilla is at home in

can take a year to set up. People tend to turn to *Surprise, Surprise* as a last resort when all other avenues have been exhausted.

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

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

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

And that sums up the magic of *Surprise, Surprise*.

'There is a sense of urgency and excitement that we all feed off... Some of the reunions can take a year to set up.'

hospitality suite, which often contains up to 100 people all anxious for a personal word with the star.

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

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

Thursday. 7 a.m. call again. A long car journey or sometimes a plane trip to the location of a Cillagram. There is a positive

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

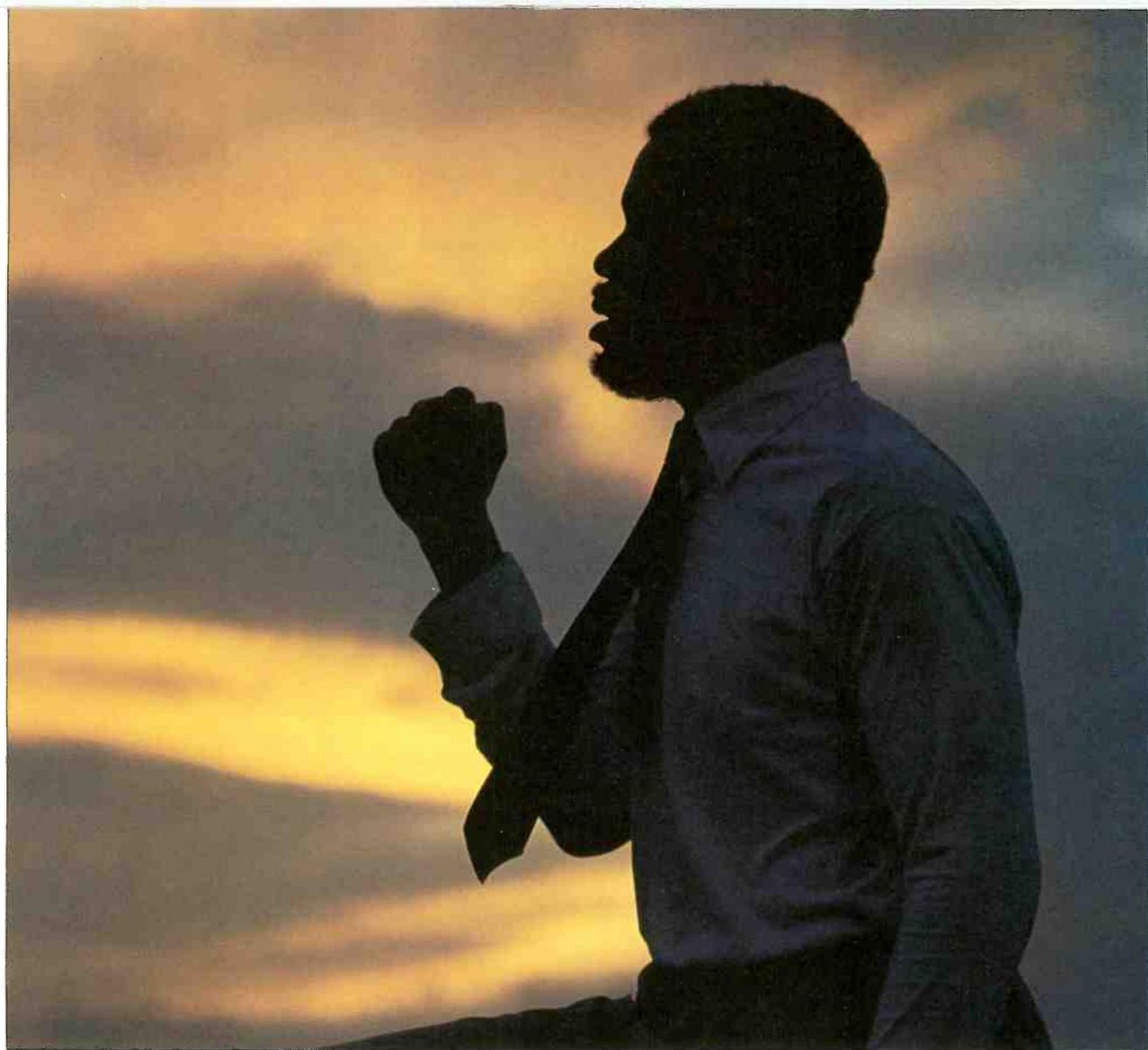
Sunday. Cilla tries to have her one day off a week with her family at their country home. But it does not always work out that way and, during the run of *Surprise, Surprise*, Cilla often spends her Sundays filming another item for the show.

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

The result is a show that delights 15 million viewers every Sunday and attracts well over 200,000 letters a series - two full mail bags each day. These are all read and filed under a complicated cross-indexing system. Some of the reunions

Below: A birthday guest on Cilla's show about to be given the surprise of his life.





MANDELA

THE LIFE, THE STRUGGLE – AND WINNIE

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

Producer Dickie Bamber firmly believes that drama can tell a story far better than a documentary, and this film is consciously a 'movie' account of Nelson Mandela's life since 1952. Both he and Ronald Harwood, who wrote the screenplay, wanted not only to tell the story of Mandela's fight against apartheid, but also to reveal

something of the extraordinary bond between Mandela and his wife Winnie. Mandela has himself said that during his incarceration it has been his love for Winnie that has kept him alive.

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

Many of the 70 parts were played by black South African

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

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

consciousness of people about South African politics.

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

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

and then transferred to the screen.'

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

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

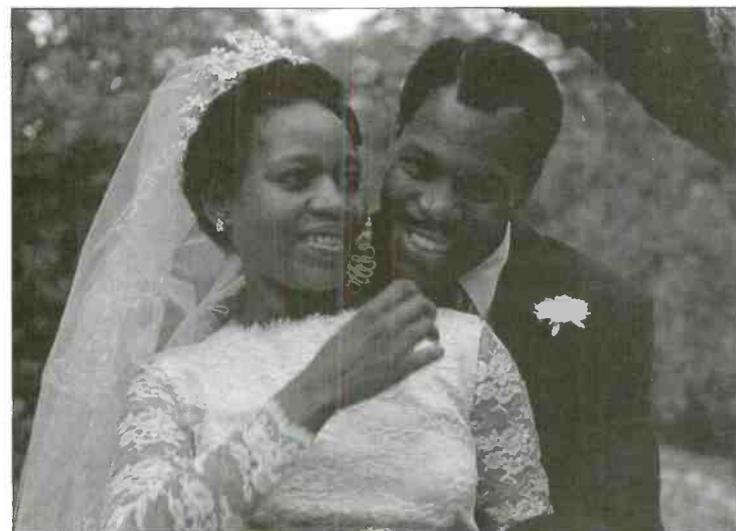
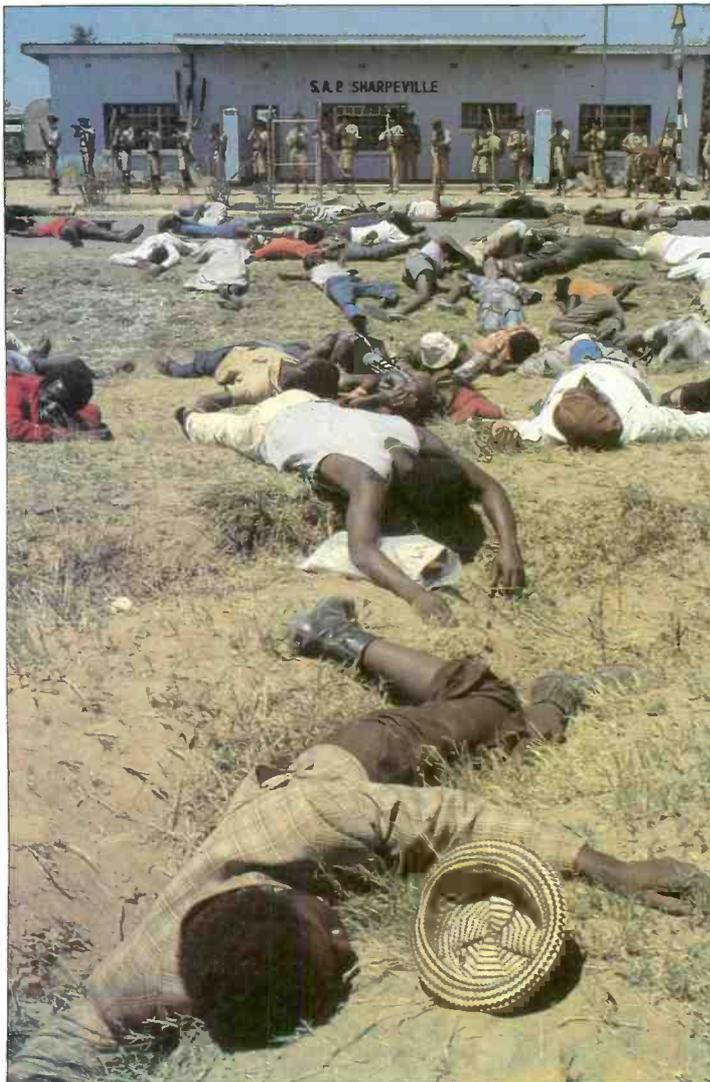
Philip Saville needs no introduction as the director of *Mandela - Boys from the Blackstuff* and *The Life and Loves of a She Devil* speak for themselves. Dickie Bamber, the producer, was co-producer of *Woman of Substance*, and producer of *The Praying Mantis* and *Murrow* - it was while collaborating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

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

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

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

Below bottom: Winnie (played by Alfre Woodard) knew she had 'married the struggle...' when she became the wife of Nelson Mandela (played by Danny Glover).



Below: The Bretts – an everyday story of showbusiness folk, set in the heady atmosphere of 1920s London. Production Designer Jeff Tessler had four months to prepare for the series.



Above: 'I was working from bare scripts without knowing who would be playing the roles': it was up to designer Jeff Tessler to decide in advance how stylish and how fashionable the characters would be, and to fix the whole 'look' of the series.

Right: Shooting *The Bretts*: the books in Charles Brett's library are all genuine articles. The camera has an eagle eye for picking up any 'cheating' on the set.

Reproducing reality for a television drama is one of the most painstaking processes in the industry. Everything has to be just right, from the colour of the wallpaper in the Georgian dining-room to a Victorian brooch on a lady's crinoline. With millions of viewers scrutinizing costumes, sets and props, there is just no room for mistakes.

Period drama produces its own special set of problems for designers. Crusty colonels from Hampshire have been known to froth at the mouth over their whiskies-and-soda at the unforgivable sight of a misplaced button on a military uniform, so months of

DESIGNING PERIOD DRAMA

meticulous research into the styles and fashions of the time is needed to maintain the illusion of reality. Visits to museums, reference libraries and costumiers are an essential and challenging part of a designer's job, quite apart from the actual creative business of designing the clothes themselves.

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

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

NO ROOM FOR MISTAKES

To help him in that vital decision-making, Tessler compiled photographs, magazine adverts, and materials from that elegant era to form a scrapbook full of ideas of how the Brett house and the Princess Theatre should look. Research took place in old bookshops, fabric shops, libraries and theatre museums, and involved endlessly leafing through pictures of homes and theatres of the day. Films depicting the late 1920s were

wanted. Jeff had key props, such as the carpets, three-piece suite and wallpapers, specially made and printed: 'I designed the fabrics using original scraps of material I found on my travels and using motifs I had seen in photographs.' The luxury champagne, peach and lilac carpet in the garden room of the Brett home was taken from a French art deco design. The wallpaper design came from an original roll of silk wallpaper designed for the *Ile de France* ocean liner, with the colours changed to suit the set.

The famous Garrick Club was re-created in the studio for several scenes. The paintings on the set were the results of colour slides of the original paintings printed on canvas then over-painted and varnished to give the right texture. And a close look at the bookshelves in Charles Brett's library reveals genuine books you would expect to find in a stage actor's collection – such as plays by Shaw in their distinctive bindings. 'It may seem like an indulgence,' says Tessler, 'but I find it easier to get the genuine articles. If you cheat you are



always worrying about whether the camera is seeing something it should not.'

LWT's two recent dramas, *The Charmer*, set in 1920s England and starring Nigel Havers, and *A Little Princess*, a Victorian tale starring Amelia Shankley and Maureen Lipman, both involved a lot of research, imagination and attention to detail. Sue Thompson, one of the nine costume designers at LWT, was responsible for all the clothes used in *The Charmer*. When she designs the garments,

out for sharp suits, raffish ties and handkerchiefs, and stylish hats.

Often a certain amount of cajoling by the designer is necessary to satisfy the tastes of the actor. This happens more in modern drama, where the performer can have strong views about what he/she should wear; in period drama, the designers can impose their views on the actor to some extent – after all, they have done their research and should be acquainted with the correct

bustles and bodices completely alter a person's shape and it's as well to get those fitted before designing a costume itself.

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

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

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

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

So next time you settle down to watch a drama, period or modern, spare a thought for the hard work and talents of the Costume Design, Wardrobe and Props Departments. Because without their skills and professionalism, the illusion of reality would be impaired and viewers' credibility strained.

Left: Get it right: the viewers' ability to spot errors in period dress and design is legendary. Victorian dress is particularly challenging in that there is so much to one costume.

Below left: Painstaking research in old book shops, fabric shops, libraries and theatre museums was required to achieve the authentic 'period feel' for The Bretts.



Above: Alan Gibson, director of *The Charmer*, wanted the series to have a 'black and white' feel to it, so designer Sue Thompson chose contrasting colours like black, white, cream, grey and sepia to achieve this effect.



she always bears in mind the persona of the character portrayed. Some of the costumes are hired straight from a theatrical costumiers, but those for the main characters have to be made from scratch. 'Nigel (Havers), the 'Charmer' of the title, fortunately has looks that are just right for the period,' explains Sue Thompson. 'He has an enormous amount of style, which the character of Ralph Gorse required any way. So, thanks to him, it was relatively simple to design his wardrobe.' His role, as a power-mad manipulator of women, cried

form of dress for the period.

In a production like *A Little Princess*, the basic rules still apply – read the script, do your research into the period, obey the laws of colours (reds and whites often produce badly on the TV screen) and make sure that the performers are satisfied with their costume design. But Victorian dress is far more complex than modern dress, inasmuch as there is so much to one costume.

The first thing is to get the underwear right – it's a question of starting at the bottom, as it were, and work your way outwards. All those corsets,

BORN TO BE A DETECTIVE

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

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

As a Granada Television producer in 1975, Richard Everitt encountered Bulman in Royce’s novel, thus ending the search for a new crime series. The result came in 1977 with 13 episodes based on three books starring Stephen Yardley as reformed cat-burglar ‘Spider’ Scott, whose talents were used for clandestine work with

British Intelligence, and Don Henderson as Detective Sergeant Bulman, whose efforts to bring Scott to justice were continually thwarted. In 1978 Granada conceived a new format for the now established character of Bulman and *Strangers* charted his police career for what became 32 one-hour episodes over the next four years.

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

Henderson himself.

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

The plastic carrier bag is pure Henderson. He used it to carry his personal belongings, including scripts, and it became easier to write this into the role than to persuade Don to leave the bag outside camera shot on location. The nasal inhaler first crept into the script when Don

Below left: In 1985, Bulman finally got a series named after him – and re-emerged as a private detective-cum-antique-clock mender. Lucy McGinty (Siobhan Redmond) plays Watson to his Holmes.

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



was filming an episode with a heavy cold. The Shakespeare quotations were introduced by scriptwriter Murray Smith, who has been responsible for some two-thirds of the writing. It was also a private joke with Don Henderson who lives

criminologist, Lucy McGinty (Siobhan Redmond) determined to play Watson to his Holmes. Lucy's tactics – 'You wrote the book on detection in this City, George' ... 'You were born to be a detective ... not a clock mender' – eventually ground

not mixed. However, with the advent of lightweight electronic cameras, tape could arguably be used to equal effect on the series.

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

Below top: And in the beginning there was *The XYY Man*. The Bulman character first appeared in Granada's 70s crime series, starring Stephen Yardley (right), with Don Henderson as Bulman (left), and Dennis Blanch.

The plastic carrier bag is pure Henderson. He used it to carry his personal belongings, including scripts.

in Stratford-upon-Avon and was a member of the Royal Shakespeare Company.

Murray Smith also gave Bulman a believable background which makes his eccentricities acceptable. Murray's research into the essentially masculine worlds of the police, military, security and intelligence services, knitted with a hard-edged sense of humour, makes Bulman feel more authentic than other detective stories. During the series, Bulman evolved a catholic taste in music, playing records of Wagner, the Beatles and Joe Cocker, whilst playing modern jazz on clarinet, saxophone and piano.

These quirks set Bulman apart from other TV detectives who are much less likely to carry out an arrest riding a motor-cycle and sidecar or flying upside down in a bi-plane and would little dream of hiding from villains in a Chinese commune.

TV audiences reacted to the mixture of good detective yarns and inherent humour which became an essential ingredient and prevented Bulman – character and series – from ever taking itself too seriously. But in 1982 Granada felt it had mined *Strangers* to its fullest and steered Bulman, then Detective Chief Inspector, to resign from his police career and set up as a clock repairer and antique dealer. So another series, simply titled *Bulman*, emerged in 1985.

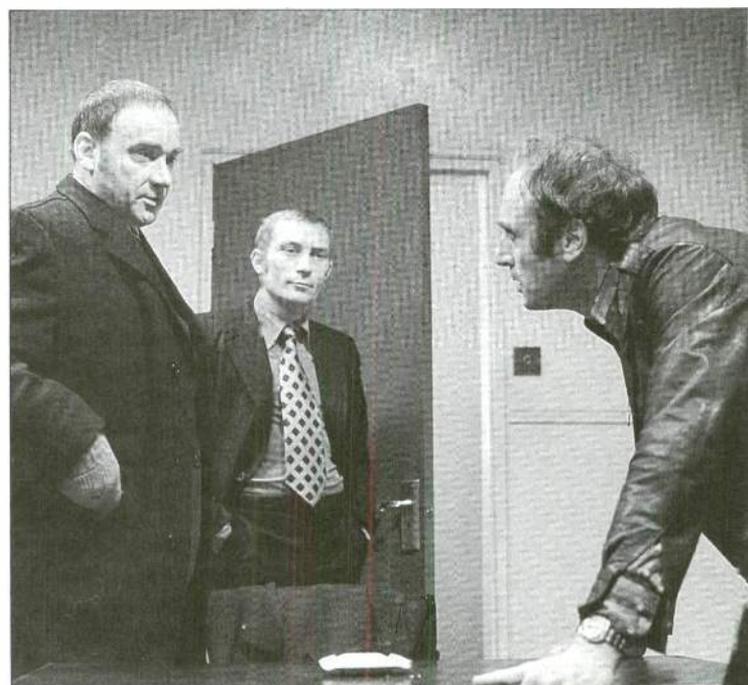
The transition from a career in a male-dominated environment proved less difficult to withstand than the persuasions of a University-drop-out-turned

down his grudging reluctance to take on the role of a private eye.

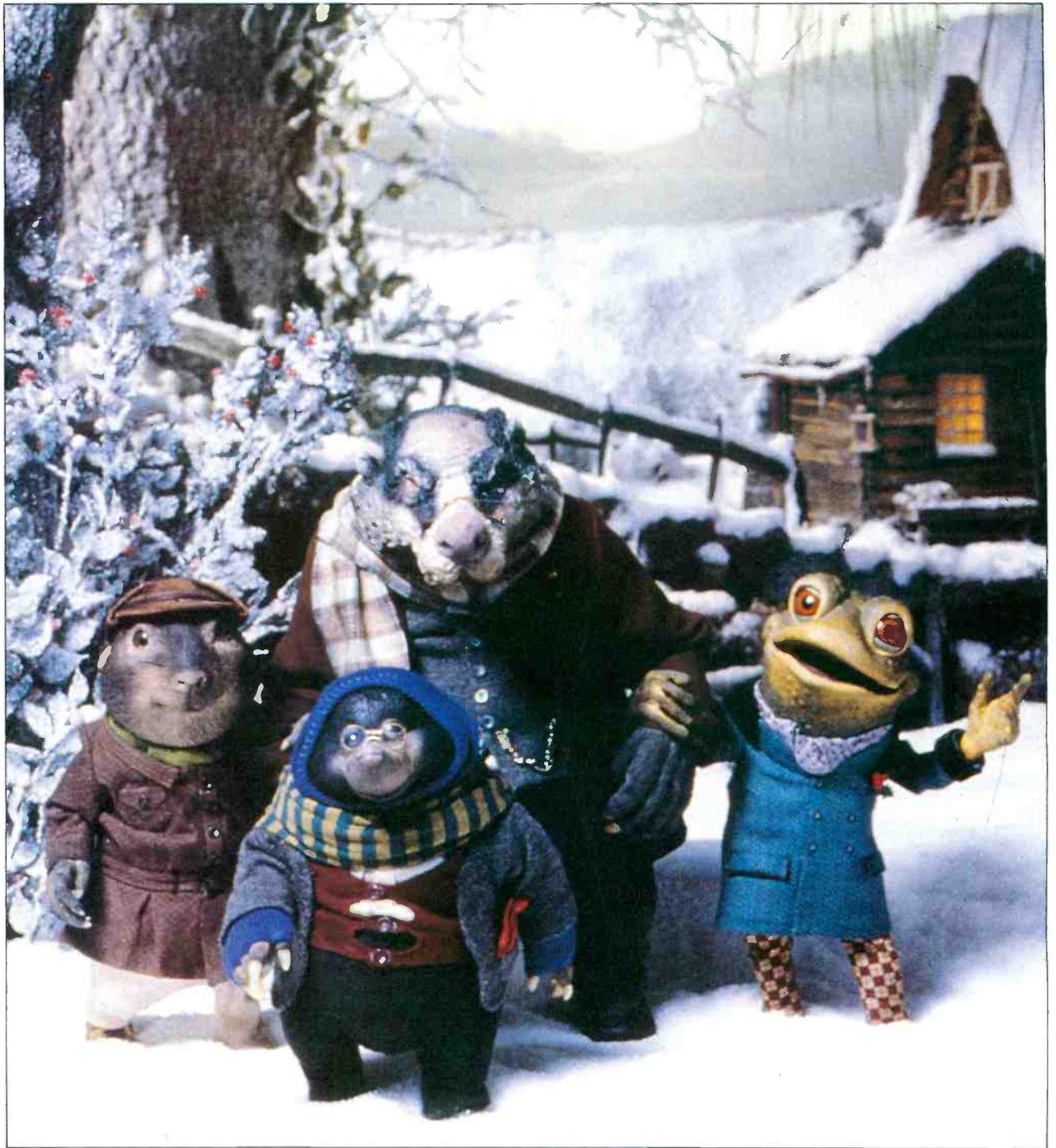
He was now free from the restrictions of police ethics and practice and could go where policemen could not, but he was unprotected by 'The Job' and had not the back-up facilities of a large organisation. He was on his own. His selfish bachelorhood also had to be adapted to a relationship with a surrogate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

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

A major factor in the programme's success was the decision to film entirely on location from the second series onwards. The magazine *Broadcast* explained its own assertion that *Bulman* was a superior thriller by pointing out that it was 'made entirely on film with first-class lighting' as opposed to mixing 'location film with electronic studio'. It could be said that, subconsciously, TV audiences accept thrillers more readily when the two media are



Below bottom: Tricky-dicky: only Bulman would dream of hiding out from villains in a Chinese commune. Don Henderson plays the enterprising private 'dick' with Siobhan Redmond as his sidekick.



THE WILDWOOD COMES ALIVE

It is early summer, and the gentle morning sun is spreading a warm glow on Ratty as he dozes peacefully in his beloved rowing boat. On the riverbank Mole peers over Badger's shoulder as he begins to sketch the calmly flowing river. This gentle countryside idyll is only shattered when Toad arrives on the scene with

yet another madcap idea.

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

For each journey back through Edwardian England the settings and costumes are as detailed as any period drama. Each item of Willow pattern crockery seen at Mole End will have been hand-painted, even though the saucer's diameter measures a mere half inch. All of the sets and props – ranging from tiny cameras to thumbnail leatherbound books – are made in the studio workshops and are

researched thoroughly to ensure their authenticity. The miniature costumes are designed, hand-printed and painstakingly sewn by a costume designer, who knits Mole's scarf from men's socks! Producer Mark Hall and his team are meticulous in their attempts to recreate the stylish era inspired by Kenneth Grahame's classic.

The basis for animation

Toad can be seen as he tumbles down the staircase at Toad Hall.

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

Once the actors have recorded the dialogue, the film editor plays the soundtrack through

the words. If the script calls for Ratty to smile, the animator turns a small key in Ratty's left ear. The same key inserted into his right ear will operate his nose.

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

But it is a lengthy process. One week's work at Cosgrove Hall results in just two-and-a-half minutes of action on television.

Opposite: *Ratty, Badger, Toad and Mole: the voices are provided by Peter Sallis, Sir Michael Hordern, David Jason and Richard Pearson respectively. The narrator is Ian Carmichael.*

Below left: *Every detail of the set for Wind in the Willows is produced in Cosgrove Hall's studio workshops.*

Below right (top): *Trouble at Toad Hall: an animator helps Toad to sort out a problem among the golfers.*

Below right (bottom): *Ratty's winter clothes: the costume designer has a meticulous task in designing and hand-sewing each miniature set of clothes.*

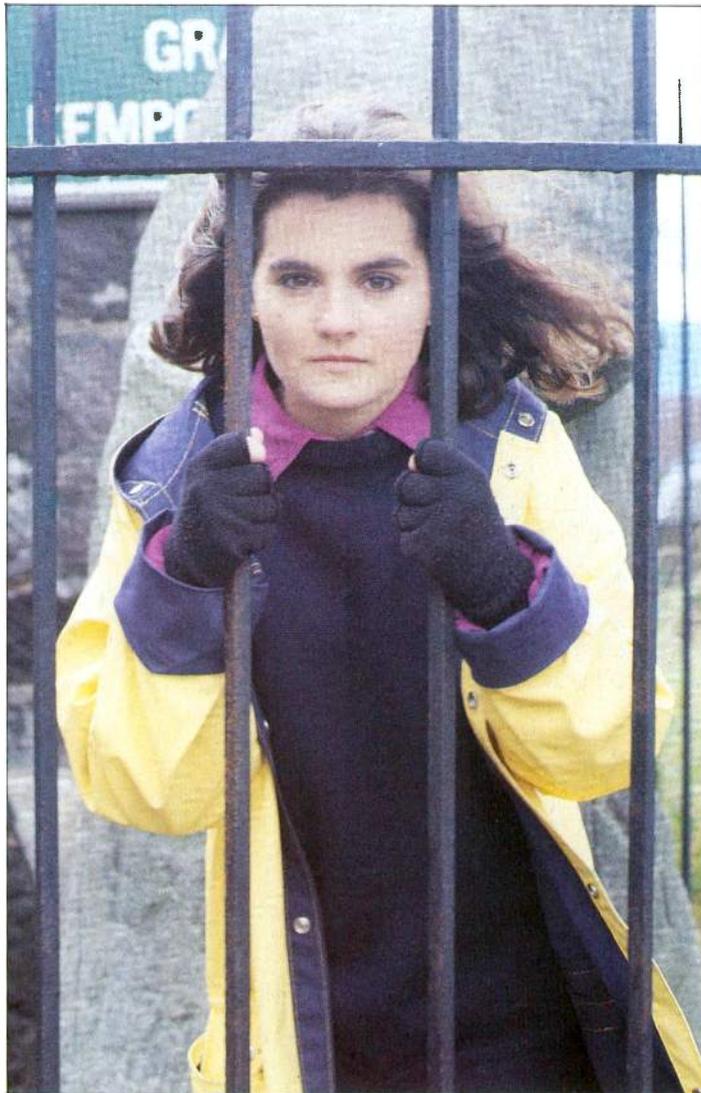
One week's work at Cosgrove Hall results in just two-and-a-half minutes of action on television.

involves taking one frame of film at a time. For a scene at Toad Hall, the animator moves Toad a fraction before he is filmed for a frame or two by a special stop-motion camera. He is then moved a fraction more, filmed, and so on. When the film is projected at normal speed, the continuous movement of

a special machine, frame by frame, and marks where each sound starts and finishes. This information is transferred to a bar-sheet where the dialogue is broken down into vowels and consonants. It is from these phonetic bar-sheets that the animators can synchronise the model's lips exactly in time to



Right: Shirley Henderson stars in the mystery adventure serial *Shadow of the Stone* as Elizabeth Finlay, a young girl obsessed by the past.



DRAMA ON THE FLOATING FILM SET

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

and highly-acclaimed *Stookie* series – a six-part adventure story about a gang of kids caught up in a major art theft.

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

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

'We were committed to making an all-film quality drama, with the same polished, professional look as an adult drama such as *Taggart*. We

filmed on location in Glasgow, Gourock and the Clyde estuary. Obviously with the sea and sailing being such a major part of the storyline, we faced special problems above and beyond the usual ones you find working on location.

'One of the biggest difficulties was filming action sequences on the water. While the viewers only see one boat,

'There is no reason why children's drama should be treated any differently from adult drama.'

the *Marie Lamont*, on screen, we actually had a veritable armada of vessels behind the camera.

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

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

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

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



Left: Producer/director Leonard White (far left) prepares to shoot a scene aboard the Marie Lamont on one of the few calmer days for filming.

'Naturally, when you are working with a "floating film set", as we were, keeping to the schedule can be a problem. Retakes, for example, can become a nightmare. Instead of everyone walking back to their original positions for another take, I had to wait while the boats were manoeuvred into their proper places. And we were filming three miles offshore in the estuary, which made our days longer because we still had to sail back to base on shore once the filming was completed.'

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

Strong winds made it difficult to keep the *Marie Lamont* and the camera boat going at the same speed.

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

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

'The one day bad weather was required, for a scene where a young boy had to be rescued from a choppy sea, the sun shone and the water was as calm as a duck pond. Although the weather was mild, the sea was still quite cold and the scene had to be shot very quickly.

'Basically we had a lot of

work to do before filming started, in order to anticipate what the problems would be. In the end, we were fairly lucky and had a relatively trouble-free shoot.'

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

'There is no reason why children's drama should be treated any differently from adult drama. I'm happy to see us getting away from the idea that children's drama has to be studio based and produced with as little expense as possible.

'*Shadow of the Stone* required an extensive amount of tricky location filming as well as a strong financial commitment from the company. I would be happy to see that trend continue.'

IT'S AMAZING WHAT YOU CAN DO IN A BED...

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

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

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

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

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

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

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

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

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

During the three weeks of broadcasts many celebrities called in to be interviewed. They included the Duchess of



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

While Simon actually fronted the programme, Mark Chivers was in the studio at Guildford effectively 'driving' the show. He played-in the music and commercials and set up telephone callers, and was in



Left: Many local celebrities dropped in to be interviewed at Simon's bedside at the Lord Mayor Treloar Hospital, Alton. They included Major Ronald Ferguson, the Duchess of York's father, and, here, Frank Allen of The Searchers.

Below top: Deputy Programme Controller Malcolm Deacon checks the day's programme with radio presenter Simon Cummings, who spent up to 23 hours a day in traction, but would not give up on the job.

Below bottom: While radio presenter Simon Cummings fronted his programme from his hospital bed, Programming Assistant Mark Chivers controlled the broadcast from 20 miles away at County Sound's Guildford studios.



constant touch with Simon on what's known as 'talkback.' Mark's job was difficult enough – Simon's much more so. It is not unusual for presenters to front their programmes on outside broadcasts while an engineer or technical assistant works the studio many miles away. In fact in County Sound Radio's case it is very common. 'But there were several times in the first few days when we wondered whether Simon really could carry on,' says Malcolm Deacon. 'He was in a great deal of pain at times and it was as much as he could do to talk for a few seconds, introduce a record, read a dedication or whatever

and then lie back during the music'.

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

'Everyone at the hospital was fantastic,' says Simon. 'They

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

Simon was released after three weeks, his legs much straighter and stronger, although he still has to undergo regular physiotherapy. And he still chuckles over a get-well card sent by the newsroom. One message on it read: 'You can come back – no strings attached!'

SHEER INSPIRATION

It can be borne out of personal experience, or by a pure flight of the imagination. It can happen in the bath, at a bus stop, whilst lying in the sun on a Greek island, or, as in the case of Nicholas Hyde, while tending the roses.

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

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

'I do most of my writing at work,' he says. 'I am there from 7.30 in the morning and ideas come to me at the oddest moments. So it's hardly surprising that events around me at work inspired *Valentine Park*.' Nicholas left school at 16 with 'absolutely no qualifications' and took up gardening soon afterwards. Some 10 years later, a period during which he had hardly lifted a pen even to write a letter, he suddenly felt he had some good ideas and wanted to write. 'Basically, I was bored,

with a lot of time on my hands, so I took up writing. At first, my grammar was appalling but I went along to my local library and studied English and eventually felt a bit more confident.' He sent Central a script and, on the strength of that, was asked to write a comic love story. Thus *Valentine Park* was born.

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

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

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

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

From grim reality we pass

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

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

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

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

Below: The complacency and hypocrisy of a group of Edinburgh businessmen fired Alma Cullen's imagination when she penned the AIDS drama *Intimate Contact*.





Above: Like his notorious namesake, writer Nicholas Hyde leads a double life. As well as co-authoring the comedy series *Valerine Park* he works as a council gardener in South London.

Above left: Actor/writer Alex Norton's *Extras*, about the steamy extra-curricular activities in a Glasgow sauna. When the *Muse* strikes, Norton jets off to a Greek island to mull over his ideas.

Left: Personal experience coupled with a witty imagination helped produce Janice Hally's children's comedy, *My Mum's a Courgette*.

Norton has written three plays for Scottish Television: *Waiting for Elvis*, about Elvis Presley's one and only five-minute visit to Britain, *Stan's First Night*, and *Extras*, shown on Channel 4 in July 1987, about the goings-on in a Glasgow sauna.

Norton, who is probably still best known as an actor, explains: 'Quite often, I hear an interesting fact which I might think to be the basis of a play. But I always need something else, another complementary element, to make the idea work as a story. For instance, for a

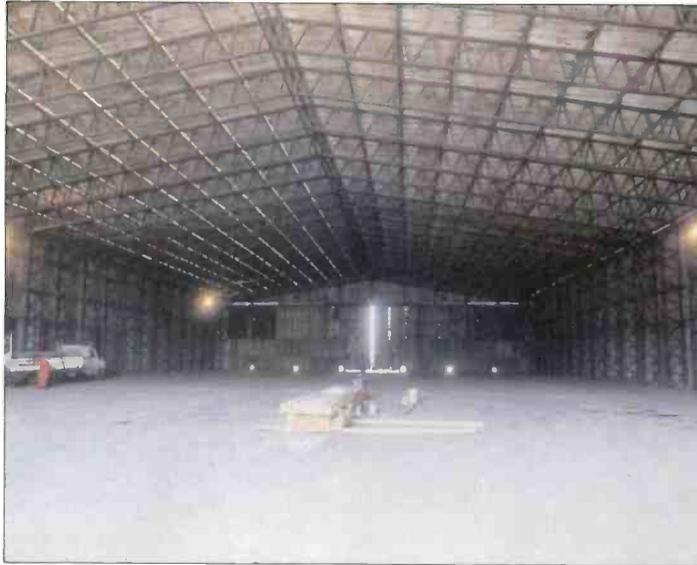
long time I've wanted to write a play about variety theatre in Glasgow but I couldn't think of where or when to set it or how to write it. Then someone sang me an old music hall song performed during the war called "Santa Claus is in the RAF". The whole idea for the play just clicked together and I decided to set it in Glasgow during the War using the song as a title.'

The next stage in Norton's creative process is probably the most unique – and certainly the most enjoyable. 'Once I've decided to write a particular

play I try to get away on holiday for a couple of weeks, maybe the Greek Islands or the South of France. I like to go where there are no distractions, no telephones and no television. The sun and sea also help the ideas to flow and I jot down notes on characters and storylines.' When it comes down to the serious business of writing, however, Alex tries to discipline himself to a 9-5 routine. 'At the end of the day you've got to face the hard grind. Writing is hard work, but worth it in the end when you have a play you are proud of.'

THE SLEEPING BEAUTY – ON ICE

Right: Inside the empty wartime aircraft hangar.



Right: The prince and princess – Robin Cousins and Rosalynn Summers.



Opposite top left:

Left to right: Vision mixer Jill Shaw, director Tom Gutteridge, choreographer Lar Lubovitch and production assistant Sonia Lindqvist.

Opposite top right:

Laying the plastic freezer pipes.

Opposite centre

right: Spraying cobwebs in the palace.

Opposite bottom

right: The scenery construction shop.

A wartime aircraft hangar at Snetterton in Norfolk, once the base for B17 Flying Fortresses of the United States Air Force 96th Bomb Group, was the unlikely setting for television's biggest ever ice show, *The Sleeping Beauty*.

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

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

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

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

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

Lighting the production and running the ice freezing plant was one of the biggest operations ever mounted in British television outside a



studio. It required more than one million watts of electricity, enough to power 10,000 ordinary light bulbs. In addition to the mains supply, the bulk of the power was provided by five generators consuming 400 gallons of diesel a day. They included the country's most powerful generator, nicknamed the Grey Ghost.

One bank of lights alone was powerful enough to light part of a football pitch. Apart from using all our own available

and around the hangar to accommodate the costume department, make-up, workshops, canteen, rest rooms, medical centre and a limbering-up gym for the skaters. The cameras, sound, lighting and video recording machines were controlled from a mobile outside broadcast unit adjacent to the hangar.

The production is a completely new version of the famous classical ballet. It was adapted for television by

Lighting the production... required more than one million watts of electricity, enough to power 10,000 ordinary light bulbs.

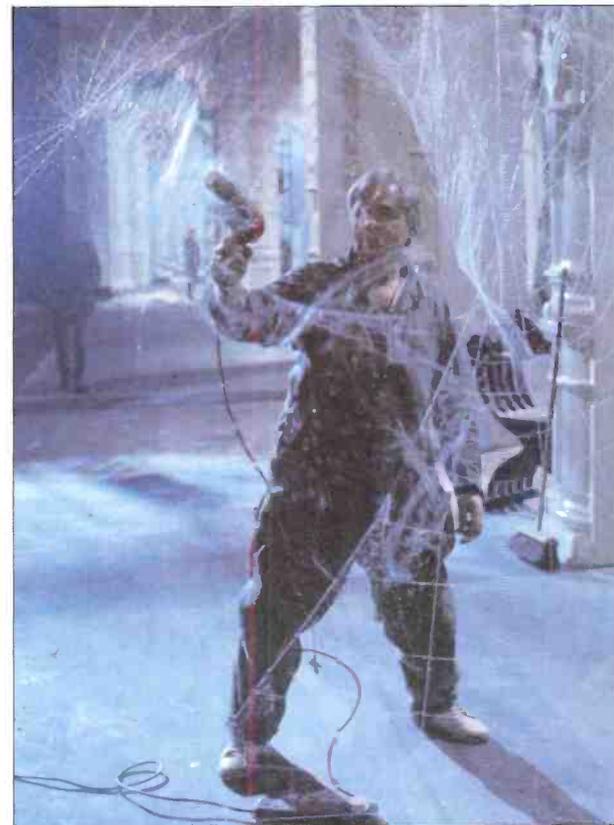
lights, we stretched to the limit the resources of one of the world's biggest television lighting contractors,' says lighting director Roger Law.

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

Producing such a technically complex programme on location meant that all the usual studio back-up facilities had to be provided on site. A village of 12 Portacabins was erected in

director Tom Gutteridge from the original French fairytale with Tchaikovsky's music arranged by Bramwell Tovey, principal conductor of Sadler's Wells Royal Ballet and recorded by the London Symphony Orchestra. The choreography is by Lar Lubovitch, one of the leading contemporary dance choreographers in the United States.

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



THE SLEEPING BEAUTY - ON ICE

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

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

The cast of 50 included 16 principal skaters from Britain, the United States, Canada and Germany, many with a string of championship honours. But *The Sleeping Beauty* was the first

occasion the world's two top professional skaters had been brought together in a unique partnership. Both Cousins and Summers agree it was 'a very special magical event' in television entertainment. 'I doubt if any country in the world could have produced a show of such quality,' says Cousins.

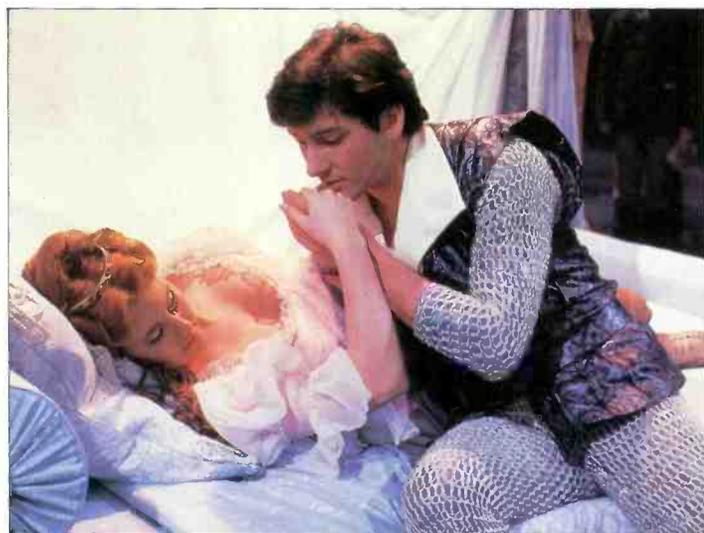
It was a view endorsed by Bunny Olenick, the producer representing the show's American backers, WGBH of Boston, and Anglia's executive producer Colin Ewing. 'I really cannot speak too highly of the Anglia production team and the exceptionally high level of technical expertise,' says Olenick.

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

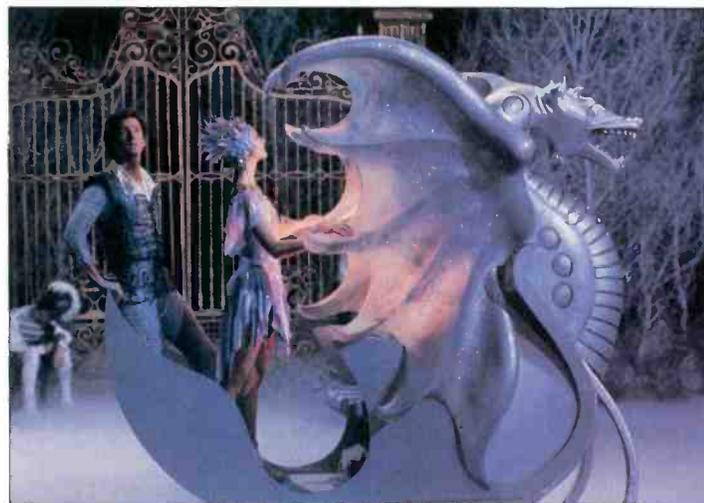
Below: The evil fairy Carabosse guards the enchanted forest.



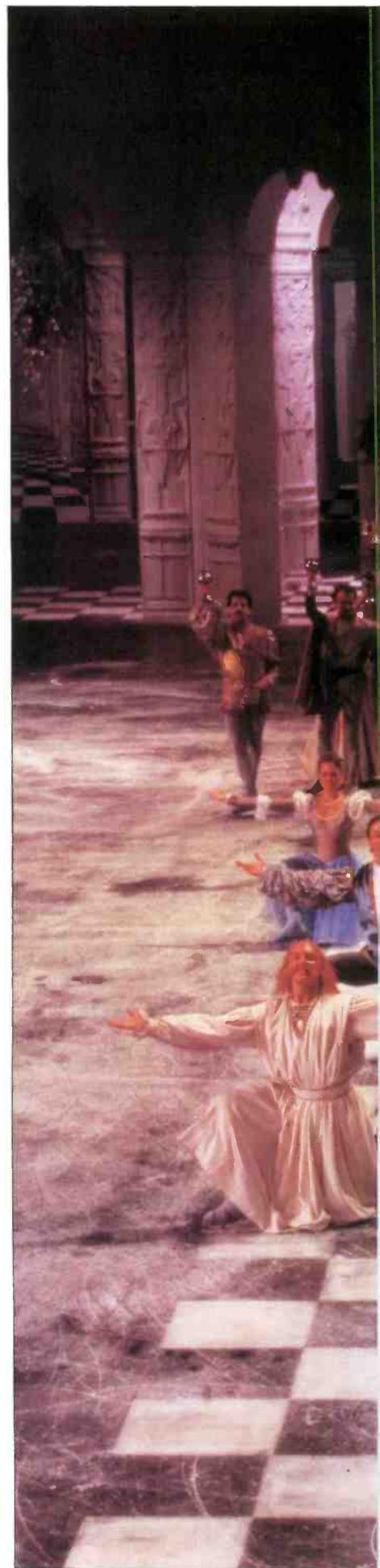
Opposite:
A happy ending...



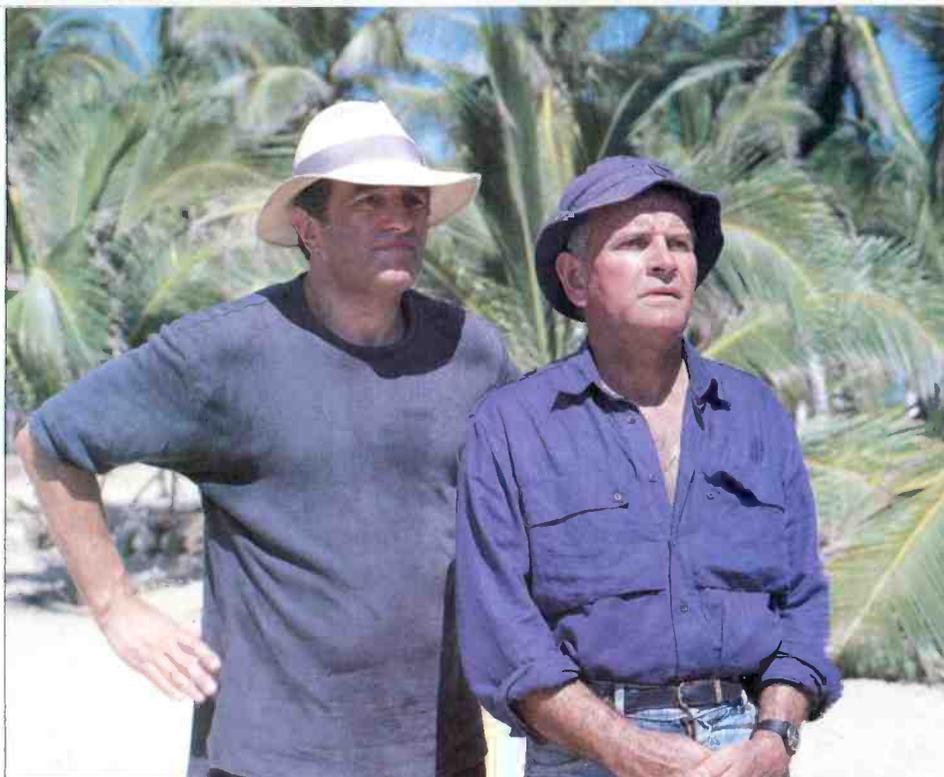
Right: The prince discovers his sleeping beauty.



Right: The prince arrives at the castle gates on the fairy gondola.







FROM ACAPULCO TO CHECKPOINT CHARLIE



'P1307 – Take one, slate one'.

With those familiar words from the clapperboard operator, a Granada drama unit began the filming of Len Deighton's epic spy story *Game Set and Match* in early November 1986.

Producer Brian Armstrong writes:

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

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

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

The series was made 'non-sequentially' – meaning that neither cast nor crew filmed chronologically, completing one episode and moving on to the next. A production like *Game*

Set and Match, which calls for extensive – and expensive – travel to widely separated locations, a complex web of narrative and the involvement of a huge cast, must be filmed location by location. All the scenes in Berlin, for instance, were filmed *en bloc* – no matter in which episode they appeared. Thus, one morning might see director Ken Grieve recording a scene from episode five, and the afternoon a scene from episode 11, this time under the control of fellow director Patrick Lau. Understandably, the questions of continuity loom large. Did the agent have his cigarette in his right or left hand when he walked down that corridor in January in Manchester, because he is now exiting from the door in July in Berlin?

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

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

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

inside the National Palace – the last being equivalent to a Mexican drama unit being allowed to stage fiction inside Buckingham Palace.

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

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

Thus the series married evocative newsreel footage of Lech Walesa’s Solidarity movement in Poland in 1980 with a meticulously re-created Solidarity march and meeting using the rear of Bolton Town Hall, posing as Gdansk. The *front* of the same building, on the same day, was dressed as

the commercial centre of East Berlin, complete with fake underground station and Russian war memorial.

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

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

It is a world which took a year and many journeys – near and far – to capture.

Opposite top: *Wish you were here?* Actors Michael Degen and Ian Holm had to endure searing temperatures of 110°F while filming on location in Mexico.

Opposite bottom: *The great East-West divide:* Ian Holm and Michael Degen stand by the Berlin Wall. Guards on ladders kept an alert watch on sequences filmed right up against the graffiti-strewn, 12-ft. barrier.

Below: *In Berlin, suspicious gun-toting East German border guards photographed every member of the film unit at point-blank range.*





ALL THE WAY WITH DUNDEE UNITED AND ITV

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

for coverage from other European countries.

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

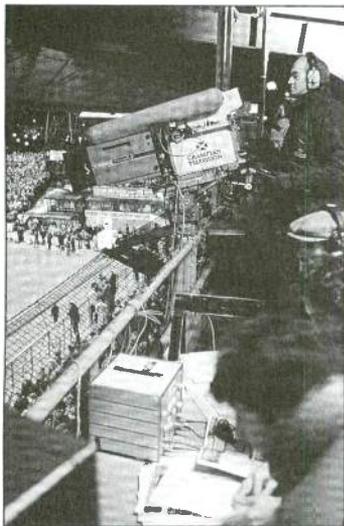
Scottish Television, which negotiates football coverage on behalf of the ITV companies in Scotland, reached agreement for live screening of the first tie

and asked Grampian Television, whose area includes Dundee, to mount a four-camera outside broadcast from Tannadice, Dundee United's ground.

First to make contact was Thames Television which required a picture feed to edit for *Midweek Sport* highlights throughout the UK. It sent its own commentator, Martin Tyler. Then three Spanish television companies enquired if

they could have live match coverage. Two – TVE, the national service based in Madrid, and TV3, the regional Barcelona station – also sought facilities to send back build-up stories on the days leading to the match. The third, the Basque station Euskal, arranged for its coverage to be routed via the independent company Visnews.

In Dundee, Grampian Television's Albany House is a remote-controlled electronic news studio linked by British



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

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

transmitters to viewers throughout Scotland.

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

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

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

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

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

Viewers in the Grampian, Scottish and Border areas were able to sit back comfortably and enjoy Dundee United's famous 2-1 victory over Terry Venables'

mighty Barcelona. Spanish viewers may not have liked the result, but at least they benefited from the planning, co-operation and technology which brought the football into their homes.

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

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

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



Opposite: Grampian reporter Alan Saunders and an electronic news gathering team record a story in Barcelona's stadium.

Left: A Grampian OB camera captures the action at Tannadice, Dundee.

Below top: Dundee United and Barcelona captains exchange pennants.

Below bottom: Grampian's outside broadcast vehicles at Tannadice Park, Dundee. The microwave link on top of the crane to the rear beamed live pictures for transmission throughout Scotland, the rest of Britain and through Europe to Spain.

PUTTIN' ON THE ROXY

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

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

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

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

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

'... we've created a pop paradise, a place where viewers are welcome – a show where they really feel at home.'

in a major broadcasting event.

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

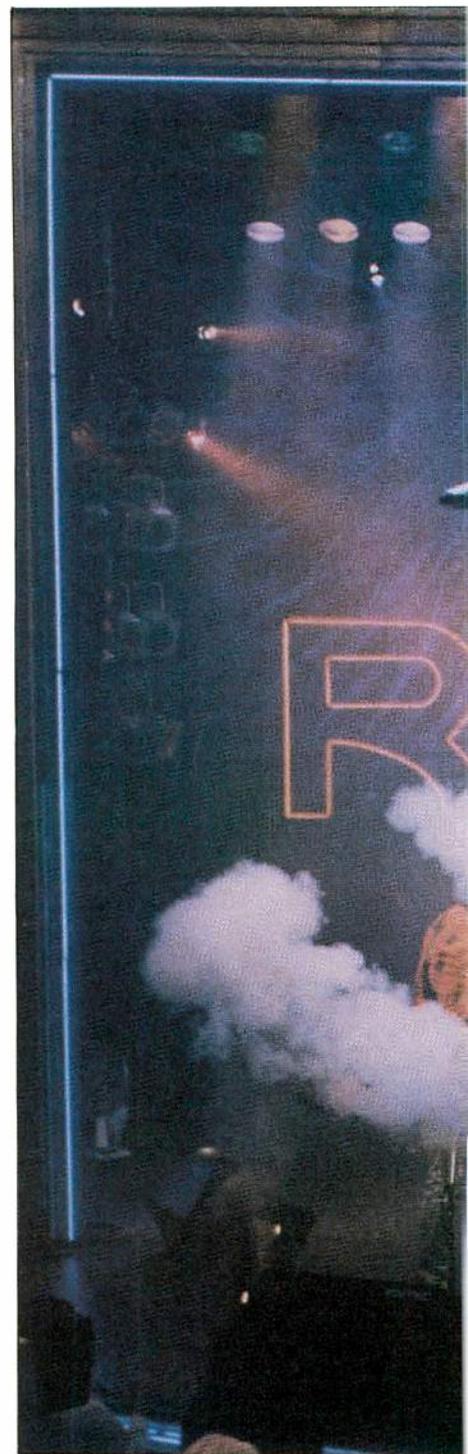
The exciting show from Tyne Tees Television, which had been on the drawing-board for nearly three years, was an instant success. Immediately after the first programme ended, hundreds of pop fans from all over the country jammed the switchboard at Tyne Tees in Newcastle requesting tickets for television's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

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

British television. Only a year before *The Roxy* went on air, Kevin was working as a cleaner in London. He had been spotted by *Roxy* producer Alastair Pirrie when he was presenting a successful pop show on Irish TV called *Megamix*. '*The Roxy* is a fantastic break for me,' says 25-year-old Kevin, who comes from the tiny fishing village of Killybegs in Co. Donegal. 'There can be no better way to launch my career in England.'

In the first few weeks on air, *The Roxy* boasted some of the biggest names in rock and pop, including top stars like Boy George, Cliff Richard, Curiosity Killed the Cat, Shakin' Stevens, Siouxsie and the Banshees and Marillion. In fact, there was every kind of pop music, from the haunting instrumental music of saxophonist Kenny G to the hard rock sounds of heavy metal supergroup Def Leppard, who chose *The Roxy* to make their first TV appearance in three years.

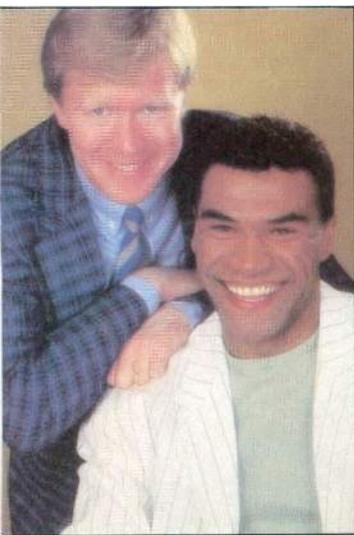
There were exclusive interviews, too. Actor/singer Bruce Willis gave *The Roxy* his first-ever British TV interview, and there was a chat to A-Ha – live from Japan. The show concentrates on performances



on *The Roxy's* stage, but has also developed a reputation for exclusive video showings.

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

Below: Star presenters: top DJ David Jensen (left) with newcomer Kevin Sharkey host *The Roxy*, the series which celebrates the best on the national and international pop scene.





Television Festival of New York.

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

show,' he said.

The man behind the show, Alastair Pirrie, has a wide experience of radio and television, editing 150 editions of *Razzmatazz* as well as producing the programme for a number of years. 'We have brought a new dimension to music on television,' he says. 'Not only have we proved there is an audience for a fresh, fast-moving music show – we have broken down barriers in the fields of presentation and introduced new talent to the network screens.' He points out

that although the biggest names are always on *The Roxy*, there is also room for exciting new bands who have made it to the Network Chart's top 75.

'Another exciting development has been the birth of real co-operation between ITV and the Independent Local Radio Network. ILR has provided invaluable support, and we are looking at ways of developing that broadcasting partnership even further. We are bang up to date with today's pop charts, but our eye is always fixed on tomorrow.'

Above: *In concept, The Roxy set is a deserted, run-down 1930s' dance-hall which is suddenly transformed into a stunning pop palace of the 1980s with a heady blend of music and hi-tech magic.*

DRAMA ON THE STREETS OF LONDON



Right: On location for *The Bill*, the uniformed actors are often asked for directions, or the time, by passers-by who mistake them for real policemen.

Below: An old electrical factory in North London serves as the exterior face for the 'Gems' shop, a fictional London fashion design company.



Summer 1987 was a busy time for Thames Television – the ITV company responsible for week-day programming in the London area. Four major Thames drama series were being shot on the streets of the capital simultaneously. Shooting just one drama on the streets of London can have its problems, let alone four at the same time. But it was achieved and Londoners hardly noticed the production crews at work.

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

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

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

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

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

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

The Bill was serviced by an Outside Broadcast unit providing the essential technical hardware, supported addition-

ally by a unit developed by Thames technicians specially for this production – a converted Volkswagen Kamper providing a battery-powered single camera video record facility. It offered not only the

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

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

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

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

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

For one scene an empty corner shop was used. It had its windows smashed and was then burnt out – all for the sake of the camera. But the scene (not included in the script) that gave the cameraman his biggest thrill was in Old Compton Street, Soho, when a girl rushed out from a strip club and straight

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

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

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

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

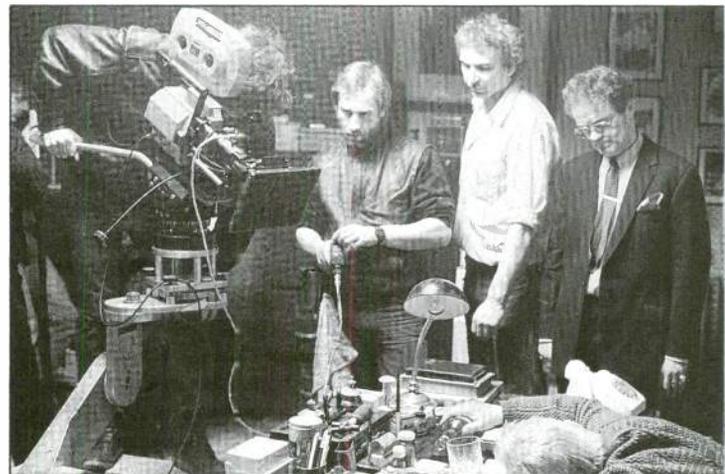
When it was agreed to record exterior American Embassy scenes in Grosvenor Square on a Sunday, a problem arose. It looked like a Sunday: there was too little traffic. However, by importing three London taxis, 12 cars and six motor bikes, with instructions to keep going round and round, Thames managed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

of flats in Battersea had scaffolding erected for repairs it was considered visually unsuitable for an exterior location. The block next door was used instead – but the camera was sited across the street as the Residents' Association of the building refused permission for cameras to enter the front door. For a shot requiring the star to be seen entering the building, a replica front door had to be constructed and the scene recorded in Thames' Teddington Studios.

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

Below top: An obliging 'corpse' poses for the setting up of a camera shot during filming of the new gangster serial, *The Fear*.

Below bottom: Filming in Grosvenor Square for *The London Embassy*. Sometimes cheating is necessary: the interior of the American Embassy was re-created in a Surrey office block to facilitate filming.



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

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

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

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

'Probably 60% of the acts on *New Faces* of '86 and *New Faces* of '87 came from showcases organised by showbusiness agents. The rest came from open auditions organised by

Stepping up to Stardom

Central and through our spending six months visiting as many pubs, clubs and cabaret venues as possible.'

Richard Holloway is possibly the most travelled producer in

Ireland watching various acts when a group of men came in and started removing the tables and chairs. They claimed the furniture was being taken in lieu of money owed. The only

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

the UK, clocking up some 25,000 miles a year in search of potential stars – and the venues are not always the best in town.

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

I was also in a hotel in

thing that saved me from having to stand to watch the final acts was the owner coming along and writing a cheque.'

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

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



Right: The Kenny Warwick dancers take 'the next step'.

Manchester, Leeds, Newcastle, Edinburgh, Cardiff, Southampton and Norwich.

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

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

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

'Our main aim is for the acts to be given the chance to perform to the best of their ability. They come to the theatre

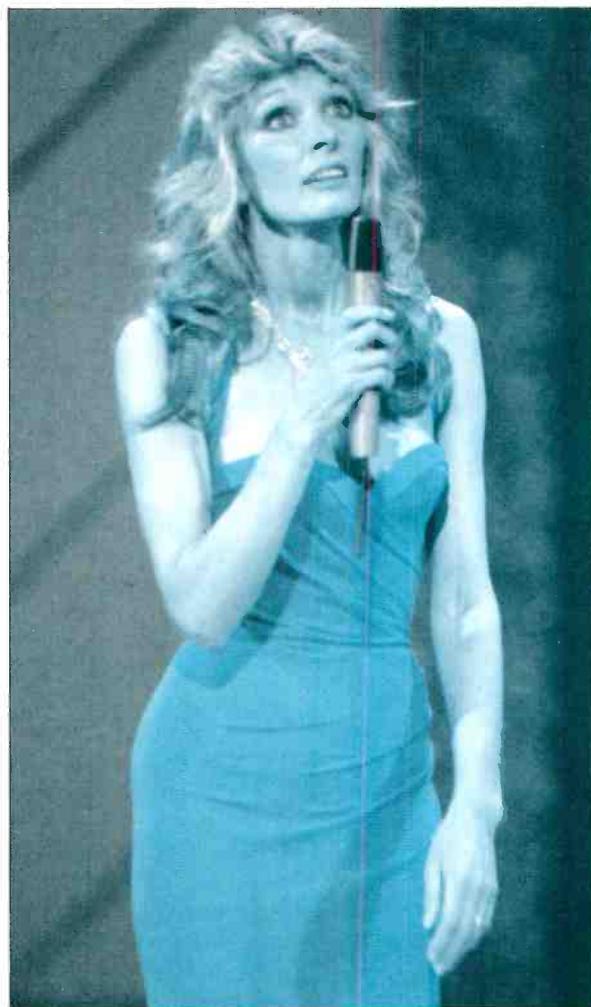
the day before the shows are recorded, get to meet one another and we try and create the atmosphere of a variety show rather than a talent contest.

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

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

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

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



Above: Marti Caine.

Left: Duggie Small (centre), jockey-turned-comedian, beat hundreds of hopefuls to win *New Faces* of '86, and led the best of the acts from the series through a 60-minute spectacular: *New Faces* Winners - *The Next Step*.





Above: Michaela Strachan in 'make-up'.

'I want children to forget all about school,' says Nick Wilson, TV-am's Head of Children's Programmes and

the man responsible for the hugely popular *The Wide Awake Club* (broadcast on Saturdays from 7.30 a.m. – 9.25 a.m.).

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

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

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

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

One of the means by which *WAC* achieves this pace is to

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

WAC aims to introduce

are subjects that most children will already have heard something about, but what we do is give the background to the news and make it more comprehensible to them.'

WAC certainly does not shy away from the 'difficult' subjects its audience wants to understand. For example, last year's 'Song For Christmas' competition – in which viewers

KEEPING THEM WIDE AWAKE

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

So, viewers find themselves watching a popular cartoon series such as *The Shoe People*,

were asked to compose a song for the festive season – culminated in a concert at the Royal Albert Hall, in the presence of the Duchess of York, to raise money for leukaemia research. Tying in with this, *The*

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

followed by a *WAC* news special, or have an episode of *Batman* before a serious item on ecology or politics.

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

'We try to cover the main news items that have appeared on television and in the papers that week,' he explains. 'They

Wide Awake Club broadcast a special feature on leukaemia and interviewed children who suffer from it.

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

'There are very few issues which we would not tackle,' says Wilson. 'Overt violence is

Below left: Presenter Tommy Boyd in the sound dubbing suite recording a voice-over.

Below right: *WAC* presenters and researchers meet with Nick Wilson, Head of Children's Programmes at TV-am (fourth from the right).



obviously one, but that doesn't exclude us from doing items on war. We have covered the Iran/Iraq conflict, Nicaragua and Northern Ireland, not from the standpoint of the violence but in a way that explains why these things are happening.'

Drug abuse is another problem area. The danger is that

dissuade them from using drugs. In addition to sponsorship of the Mobile, WAC features its work on the show.

WAC is also concerned that children should not regard television viewing as a passive occupation. Games such as the weekly 'Bed-making Competition' – where experts

can do that,' says Wilson. 'For example, our spelling quiz 'Bonk 'n' Boob' has proved to be so successful, schools are now using it as a teaching aid. And even when we don't offer prizes, and just ask children to make something or paint a picture for us to see, the response is tremendous.'



Left: The Wide Awake Club team (left to right): Timmy Mallett, Arabella Warner, Tommy Boyd, Michaela Strachan and James Baker.

in warning children against drugs, television can generate an interest in them. WAC believes it has overcome this

'It's important to stimulate children's creativity, and good television can do that.'

dilemma by co-sponsoring the work of Britain's first Life Education Mobile. A kind of touring classroom trailer, the Mobile travels around the country teaching children to understand and respect how their bodies function and so

come in to the studio to demonstrate a skill and the young contestants then have a go themselves – are so popular

the WAC production offices are inundated by requests to take part in them.

'We would never run a competition that requires only a one word answer. It's important to stimulate children's creativity, and good television

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

The Skill of the Make-up Artist

It's ironic, but when television was black and white, make-up was more colourful. Or at least it was for men. The masculine five o'clock shadow, for instance – apparently more prominent in monochrome – had to be disguised with pale pink foundation. The forehead, always

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

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

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

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

make-up.

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

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

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

'Actually,' she says, 'you are looking as much for personality

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

apt to shine, needed an orange base and powder. The eyes, with a tendency to sink into the skull thanks to powerful overhead lights, were ringed with white to blot out dark shadows. Even the ears did not escape the attentions of the rigorous make-up artist in those days. The conservative short-back-and-sides of the times meant even the humble lugs got a coating of brown panstick – to stop the light shining through them.

'Now,' says Yorkshire Television make-up artist Mary Griffiths, 'the average man would get no more than a powdering.' Which must come as a relief to all concerned.

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

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

'We're not there to make

'... it is still the male celebrity who poses the biggest single problem for make-up. The reason? The tricky subject of thinning hair.'

If they have qualifications in art, English and history and have learned hairdressing at college, then they may be lucky enough to be one of dozens called for interview. If successful, they'll join a department which is involved in every stage of a production.

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

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

as skill when you pick a candidate. A make-up artist has to be someone who puts people at their ease. When you are getting your team together to do a drama, for instance, you would try to balance up the actors with someone they'd get on with. People can come into make-up terribly nervous and you want them to lose the jitters before they get into the studio.'

Mary is reminded of her proudest professional moment, when she was preparing Sir John Gielgud for a TV costume drama set in the 18th century. The play demanded heavy make-up and wigs, and as she worked away, the great man found the whole business so relaxing that he dozed off.

'That's it,' says Mary, 'you get the job if you can send someone to sleep!'

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



Below: Members of the cast for *The Bretts* receiving attention from the make-up artists at the studios of Central Independent Television.





Heroes of the Death Camp

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

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

This massive bid for freedom forms the core of the action in

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

The mass uprising and break-out sent shockwaves of incredulity through the Third Reich. In a desperate effort to cover up the episode, the Nazis razed the camp to the ground

and destroyed all records of its existence. For nearly 40 years, the world knew nothing of the events which took place at Sobibor.

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

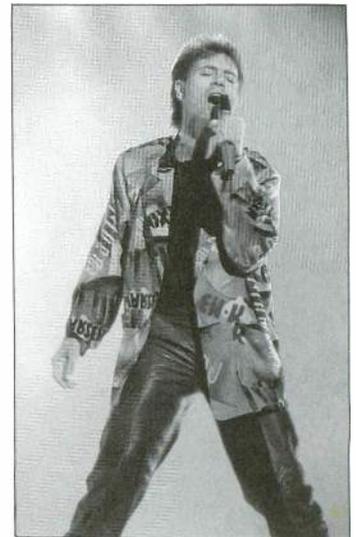
Above: Bid for freedom: the mass breakout from the notorious Sobibor death camp. The Nazis desperately covered up the escape and for 40 years the world knew nothing of the events at Sobibor.

Below: International stars Alan Arkin, Rutger Hauer and Joanna Pacula play the leads in this amazing film directed by award-winning film-maker Jack Gold.



ITV'S SUMMERTIME SPECIAL

Right: Cliff Richard soaking in the Bournemouth sunshine and thrilling the 3,000-strong audience at the resort's International Centre (top).



They call them the 'blank piece of paper' shows. Because almost up to the last, the script is more gaps than writing, and the cameras roll on a wing and a prayer.

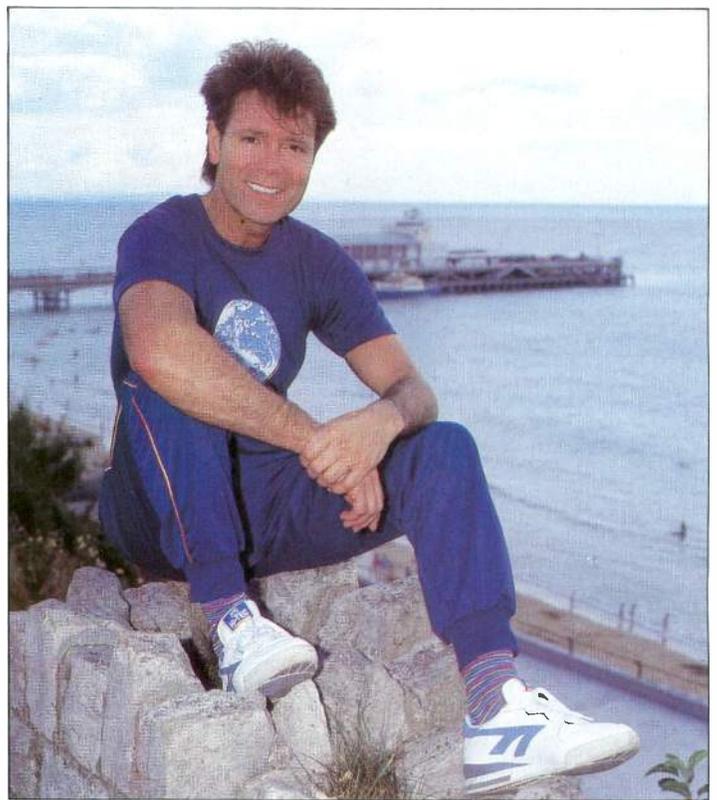
But John Kaye Cooper, director for TVS of two series of *Summertime Special*, thrives on these live variety shows. And for him, it is the most rewarding sort of television there is, as well as the most demanding.

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

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

'The comments that really make me mad are those that say

it's another of those end-of-the-pier shows,' says Cooper. 'I sometimes wonder if they've ever seen an end-of-the-pier show, because there's no comparison. As much time, effort and money goes into producing *Summertime Special* as anything. Production



Below: No end-of-pier show – *Summertime Special*. Barbara Dickson was one of the top stars to appear in the 1987 series.



standards are extremely high, and the stage and set, which we built for use by the BIC summer show as well, were way above standard. The critics may tire of shows like this, but it's what the ITV audience want on a Saturday night.'

The ratings figures reflect these comments. 'They tend to go up and down with the weather. For the first week of the 1987 season, which turned out to be the first fine weekend of the summer, only eight million viewers watched. But the following weekend, when there was rain and cloud about, there was more than a two million jump in the audience.'

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

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

was a need for some new entertainment shows during the summer, and we set out to present some original variety entertainment.

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

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

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

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

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

the names and the place, it was down to the detailed week-by-week planning.

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

As each Sunday came, the



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

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

'Warm-up man Dave Lee, who actually earned himself a spot on one of the shows this year, takes the stage at about 7.15 p.m., and promptly at 7.30 the host is announced and the show begins. By 9 p.m. it's all over for another week.'

Above top: Making an impression on TV's Television's seaside variety show is Bobby Davro.

Above bottom: Production standards were high, with imaginative sets complementing the talents of such artistes as Gary Wilmot.



Captain of the Team The TV Writer

When Alan Plater wrote the much-acclaimed drama series, *The Beiderbecke Affair*, he followed its success with a best-selling, equally entertaining book of the same title, billed in typical tongue-in-cheek style as 'his first and finest novel' after the publishers had turned down his earlier suggestion of 'You've got it on video, now read the book...'

Two years later the process was reversed. The sequel, *The Beiderbecke Tapes*, had already been published when Yorkshire Television decided to bring back James Bolam as woodwork teacher and jazz fanatic Trevor

Chaplin, and Barbara Flynn as his colleague/lover Jill Swinburne, fervent champion of all things conservationist.

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

Since becoming a full-time writer in 1961, Alan Plater has notched up over 250 credits in television, radio, theatre and films. But, surprisingly perhaps

for such a prolific writer, he had never attempted a novel before, an experience which required him to use 'a different set of muscles' but one which he enjoyed enormously – 'probably because I was new to the job and it was all fresh to me,' he says modestly.

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

In *The Beiderbecke Tapes*, as in its predecessor, Plater has managed once again to indulge

his passions for jazz, comedians, soccer, detective stories and the North East.

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

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

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

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

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

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

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

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

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

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

PITT: Charlie Parker!

PITT IS A MAN TRANSFORMED.

TREVOR: Yes.

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

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

And the end result? The three-hour, two-part film is a beguilingly witty story which begins when Trevor and Jill (who are now co-habiting on a 'probationary basis') visit a pub where the barman plays jazz

instead of muzak and promises to let Trevor have some Bix Beiderbecke tapes. The cassettes are duly delivered, but five contain jazz and the sixth is a clandestine recording of middle-aged men with plummy voices discussing the dumping of nuclear waste in the beautiful Yorkshire Dales.

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

And the last word from Plater: 'The trouble with writing a novel is that when it's finished there's only you to go to the end-of-production party. That's not as much fun as when you have worked with a team on a film shoot. I think I'm a team man really, but I do like to be captain and take my own ball!'

Opposite:

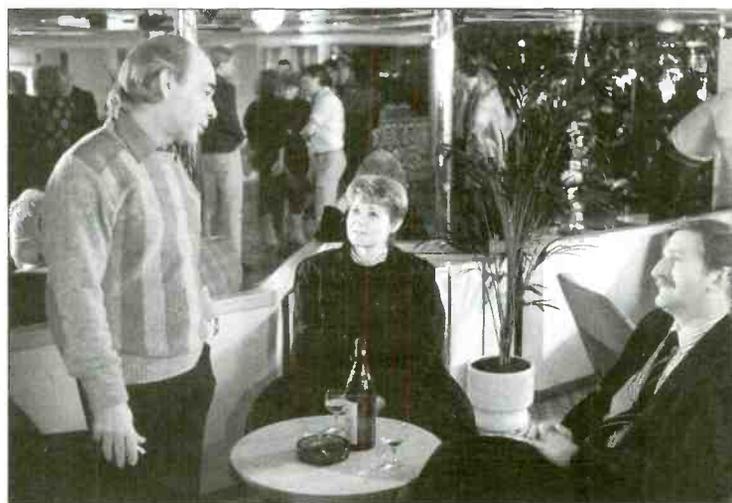
Screen-writer Alan Plater (right) and James Bolam, who stars as jazz fanatic Trevor Chaplin in *The Beiderbecke Tapes*, on location in a drizzly Edinburgh.

Below Top:

Alan Plater (left) talks to actress Barbara Flynn and actor Malcolm Storry aboard the North Sea Ferries' ship *Norstar*, on location in Hull.

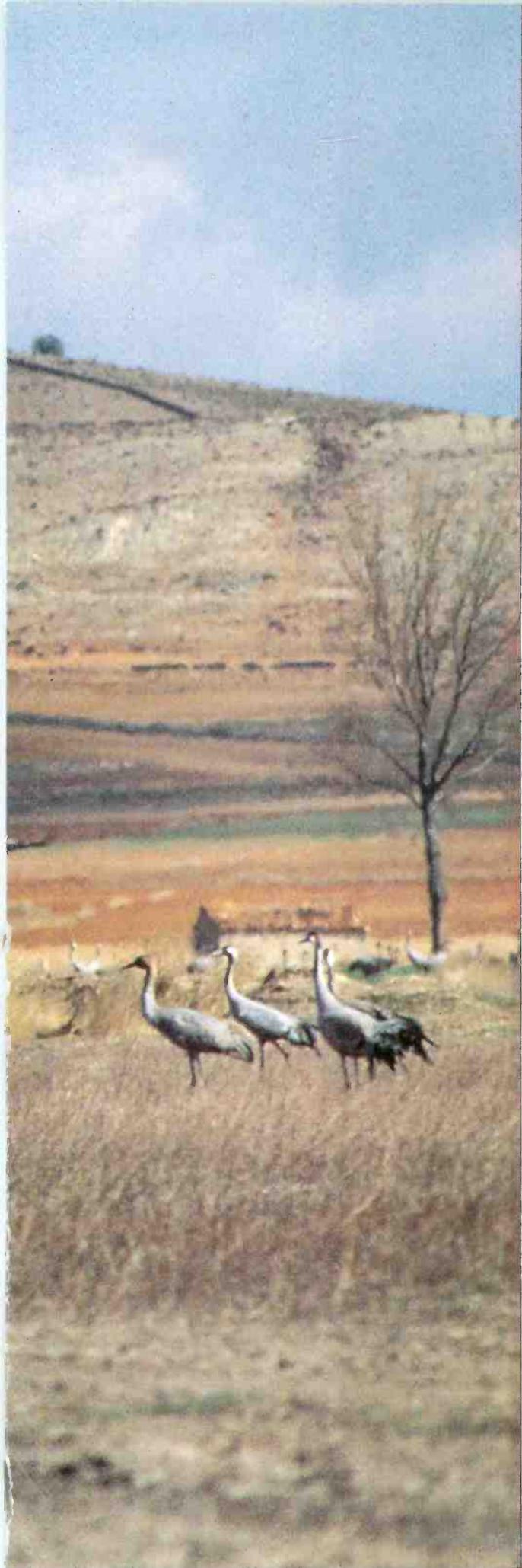
Below Bottom:

The gregarious Alan Plater particularly enjoys the team-work involved in filming a TV series. Here, he watches lighting cameraman Peter Jackson (seated) operate the controls of the 'hot head' camera.





Above: Standing as tall as a man, the majestic crane is Europe's largest bird. The many hazards it faces on its annual 2,500-mile migration are revealed in *'The Winged Messenger'*, a Survival Special documentary for ITV to mark European Year of the Environment. Anglia



Factual and Educational Programming

F

ast, accurate and impartial coverage of local, national and international news has helped to gain Independent Television

an enviable reputation in the area of factual programming. Backed up with a diverse range of current affairs and documentary series, the audience is well placed to increase its knowledge and awareness of an infinite variety of issues and topics, seen from a number of angles and viewpoints.

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

In addition, programmes of outstanding inventiveness and merit can be found in the areas of the arts, education and religion. Breakfast television and extended programming during the daytime and late-night schedules have encouraged new ideas; and the output will be enriched by the programmes carried for the new Open College in 1988.



Above top: Studying form. At the age of 86 the Queen Mother agreed to talk for the first time about a major part of her private life: her passion for National Hunt racing.

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

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

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

Central's Controller of Sport,

ROYAL CHAMPION

Gary Newbon, with his racing correspondent Terry Biddlecombe, had the idea to make *Royal Champion* five years before it came to fruition. 'The first time we started on the project, we really fell at the first hurdle,' says Newbon. 'Our

the film crew at ease, was even prepared to pose for team photographs with us and was quickly suggesting shots to use that she thought might be interesting. The Queen Mother was also amazingly punctual when filming. She was always

The Queen Mother was also amazingly punctual when filming. She was always on time, never early or late...

initial preparation wasn't right and we then felt that before our next attempt we had to make sure there was no chance of failure. The story we had to tell was just too good to miss a second time.'

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

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

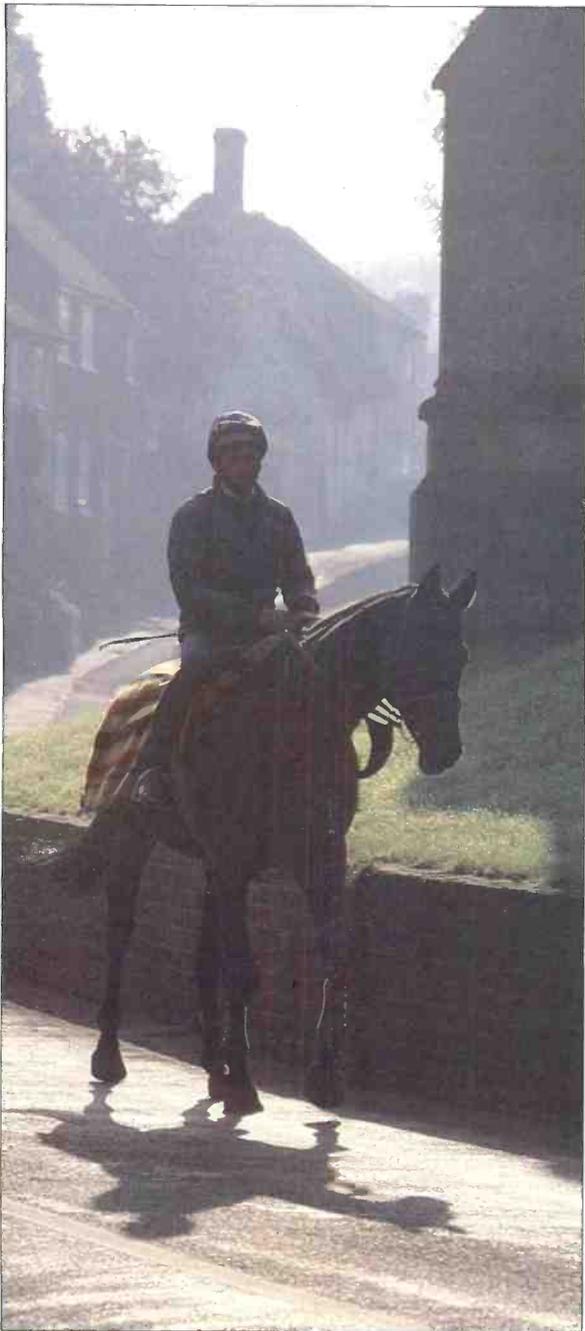
As director Gerry Harrison says: 'The most important factor was the enthusiasm and energy which the Queen Mother put into the filming. She put all

on time, never early or late, to such an extent that I started to think her car was waiting round the corner for the appropriate time to arrive.'

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

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

'She made it obvious during the filming,' says Gerry Harrison, 'that it is the characters to be found in the sport and also, because they are in training for a greater number of years than on the flat, the relationship she built up with her horses, which she enjoys. There is also an informality



about steeplechasing, rubbing shoulders with all the regular racegoers, that I think she finds so appealing.'

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

The Queen Mother's relationship with her jockeys over nearly 40 years of National Hunt racing was always something special. To highlight

that personal contact, Central hosted a party attended by more than 30 of her former jockeys. 'It was a very informal occasion even though we were filming,' recalls Harrison, 'and it was a chance for her to reminisce with the jockeys about the successes and disappointments of the past.'

There were few taboo subjects during filming, but one was the Queen Mother's greatest racing disappointment – Devon Loch's inexplicable collapse only yards from winning the 1956 Grand National for his Royal owner. Her Majesty has never discussed the incident and has never had a runner in the race

since. But in the film, jockey-turned-best-selling-novelist Dick Francis described her reaction immediately after the race. 'We went to see the Royal Family and they were all as flabbergasted as everyone else. But there could not have been anyone more philosophical than the Queen Mother. She just said, "well that's racing".'

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



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

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

Above bottom: At the races, the Queen Mother's relationship with her jockeys has always been special. Central Television hosted a reunion party for more than 30 of them.

'Are you there ITN?... This is Mike Hanna calling from Johannesburg.' The scene is the master control-room at ITN House, the nerve-centre for receiving and transmitting all news pictures. The time is 6.30 p.m. London-time and Angela Frier, Deputy Foreign Editor of *Channel Four News*, is waiting to see the latest reports from South Africa. It is a scene which is repeated many times in any given 24 hours and one which never fails to excite – the power

network which has steadily and progressively built up ITN's reputation for being where the major news stories break throughout the world. In addition to its own correspondents abroad, ITN also has 'stringers' or freelance reporters gathering news, as well as reciprocal arrangements with many foreign television news organisations.

Washington, inevitably, is an important conduit of international news. It is not only

ITN'S OYSTER

of transmitting pictures from any corner of the world and receiving them virtually instantaneously.

Wherever a story occurs – from Belfast to Belize, Sunderland to Seoul – ITN has on call its team of correspondents world-wide to

what flows out of the White House and Capitol Hill, but also the stories which flood from the whole of the United States, Canada, South America and the Caribbean. The presence of three permanent correspondents (two for ITV and one for *Channel Four*

ITN has on call its team of correspondents world-wide to ensure viewers get the most up-to-date news.

ensure viewers get the most up-to-date news. Less than 24 hours after the sudden and unexpected outbreak of violence in Sri Lanka, ITN's roving Far Eastern correspondent was in Colombo filing stories on a rapidly developing political crisis. In the case of the Reagan-Gorbachev summit in Reykjavik, sprung upon the world only ten days before it happened, the ITN team was able to join forces with Worldwide Television News (WTN), the American Broadcasting Corporation (ABC) and Cable News Network (CNN). In sub-zero temperatures they erected a temporary studio in an aircraft hangar.

ITN has established bureaux in the key news centres of the world including the United States, Southern Africa, the Middle East, the Far East and the USSR. These are supplemented by a team of reporters at ITN's London Headquarters, ever-ready to be flown to any country to cover breaking news stories.

The company over the years has developed a foreign news

News) ensures that ITN can cover both the major political stories of the American week as well as any other more general news items breaking in the region as a whole.

Operating in foreign countries can pose major difficulties for reporters, as events in South Africa showed when the authorities, under the State of Emergency Law, decided to expel one of ITN's correspondents. This has not altered ITN's commitment to covering the region, which includes the whole of Southern Africa.

During 1987, the year of *glasnost*, ITN opened up its own offices in Moscow. Whilst coverage of the political scenario is obviously an important element for the Moscow correspondent, the brief is also to cover aspects of life in the USSR as a whole and the Soviet bloc countries. The worth of such a bureau has already been demonstrated in the extensive coverage by ITN of the Prime Minister's recent trip to the Soviet Union. Another major coup for the Moscow correspondent was his



Right: An ITN crew went behind the lines of the Iran-Iraq war for exclusive pictures like this.

visit to Chernobyl when it was opened to Western journalists for the first time since the disaster occurred.

In the trouble spots of the volatile Middle East there is another correspondent with a commission to report on the latest and unexpected developments in what has become one of the most dangerous areas of the world for a journalist to cover. This was graphically demonstrated earlier this year when reporter Brent Sadler, risking his life, made an undercover entry into the beleaguered Bourj El Barajneh refugee camp in Lebanon. The exclusive pictures he brought out of the work of the British surgeon Pauline



Cutting and nurse Susan Wighton, and of the conditions inside the camp, were a prelude to massive world-wide coverage.

The person with the largest area to cover is ITN's roving Far Eastern correspondent, Jeremy Thompson. Countries within his brief stretch from India and Pakistan through China and Japan to Malaysia, Singapore, The Philippines and Australasia. Amid the controversy of *Spycatcher* it was Thompson who delivered in person the first copy of the now published book its author, former M15 officer Peter Wright, had seen.

ITN's foreign operations have grown steadily since it first came on air in 1955. One of the

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

Eurovision News, or EVN as it is known, is a key element of ITN's foreign coverage. It is a news exchange service by



which subscribing broadcasters from around the world can offer their stories for syndication. On one day, for example, EVN carried stories used by ITN ranging from a President Reagan news conference in Washington to the first women's cycling tour in Colombia.

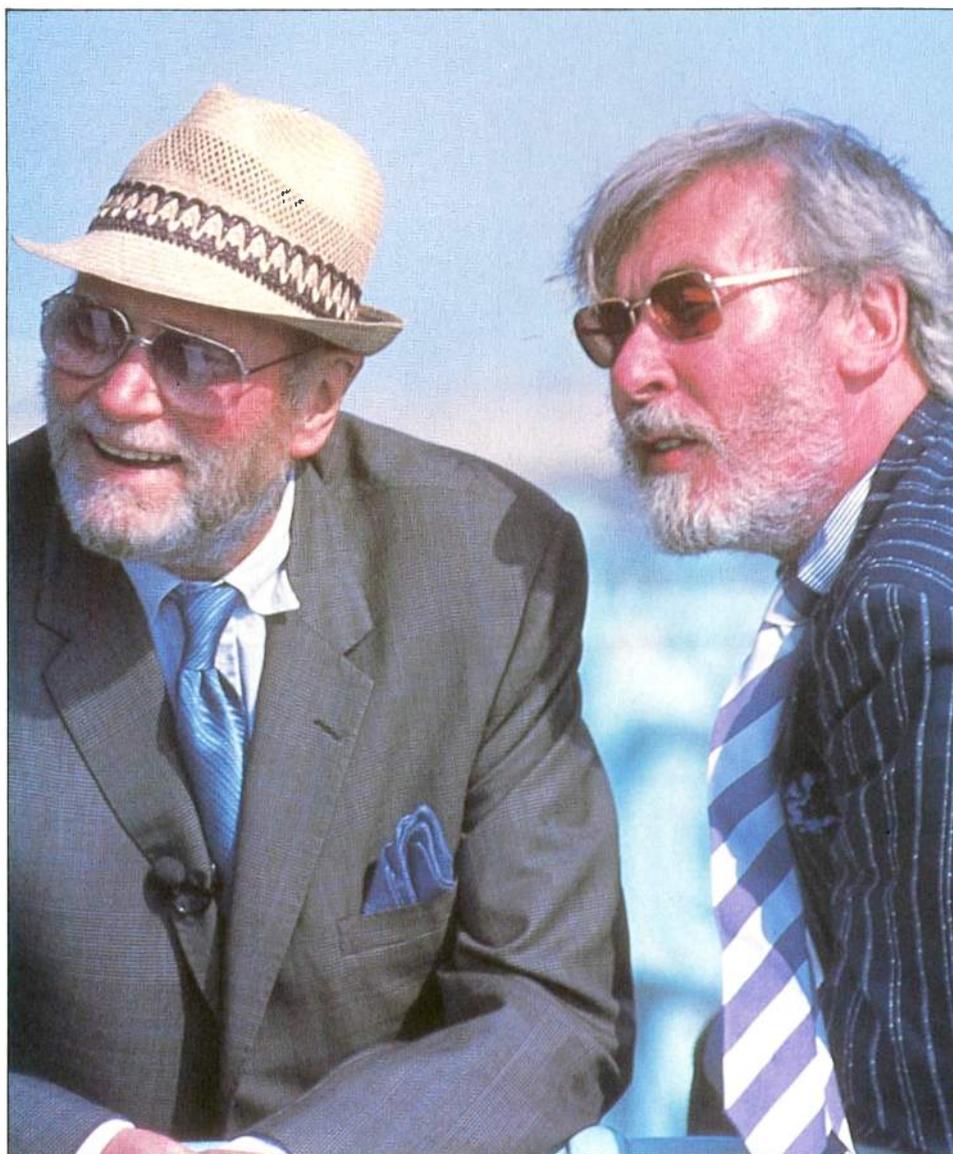
With the advent of ITN's *World News* programme on Super Channel with its world-wide audience, the need for comprehensive foreign news input is essential. And clearly, as satellite broadcasting takes hold, the role of ITN's foreign desks will grow.

With its bureaux and contacts world-wide ITN is well placed to meet the challenge of a new television age.

Above top: British surgeon Pauline Cutting had been working under a state of constant siege for more than a year at the Bourj El Barajneh refugee camp in Lebanon. Middle-East correspondent Brent Sadler was the first independent witness to gain entry to the camp.

Above centre: Britain's Prime Minister visiting the studio of ITN's world news programme, ITN Super Channel News.

Above bottom: Ian Glover-James (left) editing a report for ITN in his Moscow hotel room.



Above: Discussing past glories: The South Bank Show's 'special' on Sir Laurence Olivier reunited the great actor with playwright John Osborne (right). Olivier scored a notable hit as sedy music-hall star Archie Rice in Osborne's *The Entertainer*.

South Bank Special

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

A good excuse, then, for a few toasts and boasts. The first toast is to LWT which has gone to the trouble and the expense of building up a proper Arts

Department capable of sustained high-quality work year in, year out. This is not to be compared with the occasional 'prestige production' – however welcome and admirable those might be. LWT has set up a substantial department and training schemes, and carefully nurtures talent. All the current *South Bank Show* producer/directors were first hired as researchers – some eight or nine years ago – and at present we have one of the youngest teams anywhere on the networks. I also think they are the most inventive and hard-working: but then I would. Besides *The South Bank Show* they make contributions to Channel 4. The Booker Prize is probably the

most prominent of our programmes there. The series *The Modern World: 10 Great Writers* coming up in January 1988 is the most ambitious. Others are off the drawing-board and into pre-production.

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

The South Bank Show continues to engage the interest of a considerable number of viewers in our serious treatment of the contemporary arts. By any relevant standards – other arts programmes, arts pages in newspapers, radio arts programmes, theatre-goers – our audiences are satisfactory. We have brought to the screen – uncompromisingly and at length – some of the greatest artists in the world and they, in turn, have often been willing helpers and contacts in leading us to other subjects. The programme's roll-call reads like an Honours List of great contemporary artists.

We have earned the commendation of our professional peers in almost embarrassing profusion – three Italia Prizes (the only programme ever to achieve this), two RAI Awards, three BAFTA Awards, two Emmys (one a Prime Time Emmy), two Banff Festival Awards, more than a dozen New York Film Festival Golds, Silvers and Bronzes – the gongs go on. *Spitting Image* has also paid its

tribute. And as I write this *The South Bank Show* – under one name or other – is being shown in New York, in Australia, Germany, Sweden, New Zealand, Eire, Holland... meanwhile we are keeping a keen watch on the satellites and stand by to go galactic.

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

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

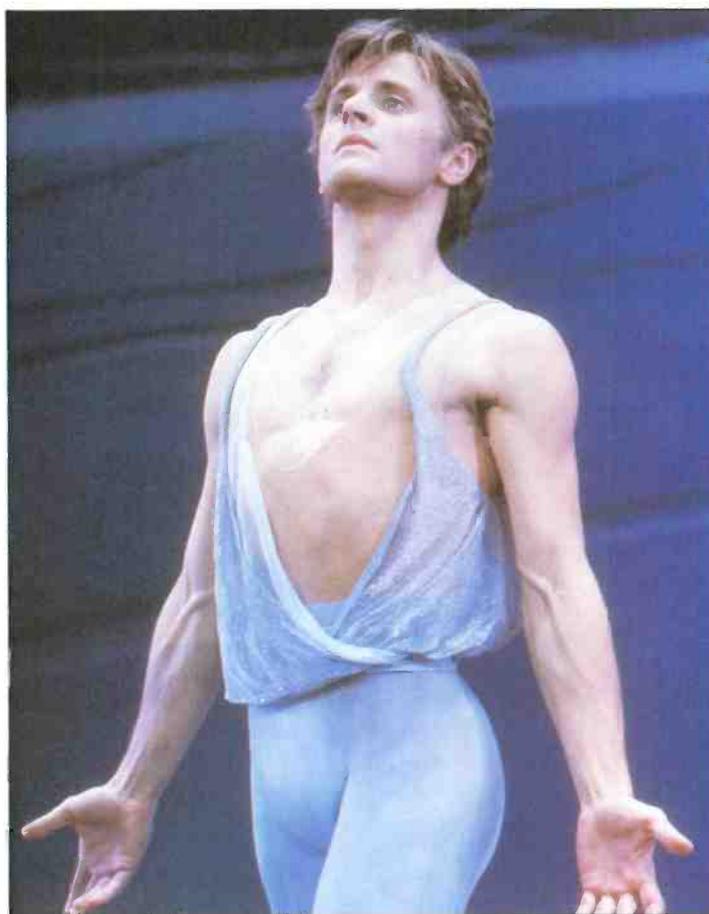
We have, of course, failed to do good programmes from time to time and the critics have rightly rapped our egos. They will admit, though, I trust, that we failed in pursuit of a fresh approach, an awkward subject, a misjudged but decently ambitious essay. If we did not exercise our right to fail we would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

series rises from the cutting room and reaches for the air.

The arrival of Channel 4 gave us the opportunity to develop and we have forged useful partnerships here. Our own long 'specials' have given us the chance to consider the possibilities of length and longer productions and we are building on that. Our ambitions have always outreached our income and in order to square the budget – which we have done in ten seasons out of ten – we have learnt not to shoot first and ask questions afterwards

but to spend on forward planning (inexpensive) and pull out all stops through filming (expensive). Reiner Moritz has been a greatly valued friend and aid, every year placing the programme in more countries.

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



Above top: Scenes from the ballet. One programme examined the music of Stravinsky, the 20th century's greatest composer for the ballet.

Above left: Jazz giant Oscar Peterson. The South Bank Show's brief embraces all areas of the arts.

Above: Presenter Melvyn Bragg (left) on location with film director Sir David Lean during the filming of a programme devoted to Lean's extraordinary life and work.

Left: The great Russian dancer Baryshnikov. The South Bank Show's roll-call of subjects reads like an Honours List of great contemporary artists.

Success of a Consumer Watchdog



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

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

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

Instant feedback comes from letters and phone calls telling us what viewers think about the programme and what is of current concern to them. Many stories featured on-air start from a single letter or phone call. Examples from a recent series include an investigation into a double glazing 'rip-off', a warning about a spate of chain letters and an investigation into a

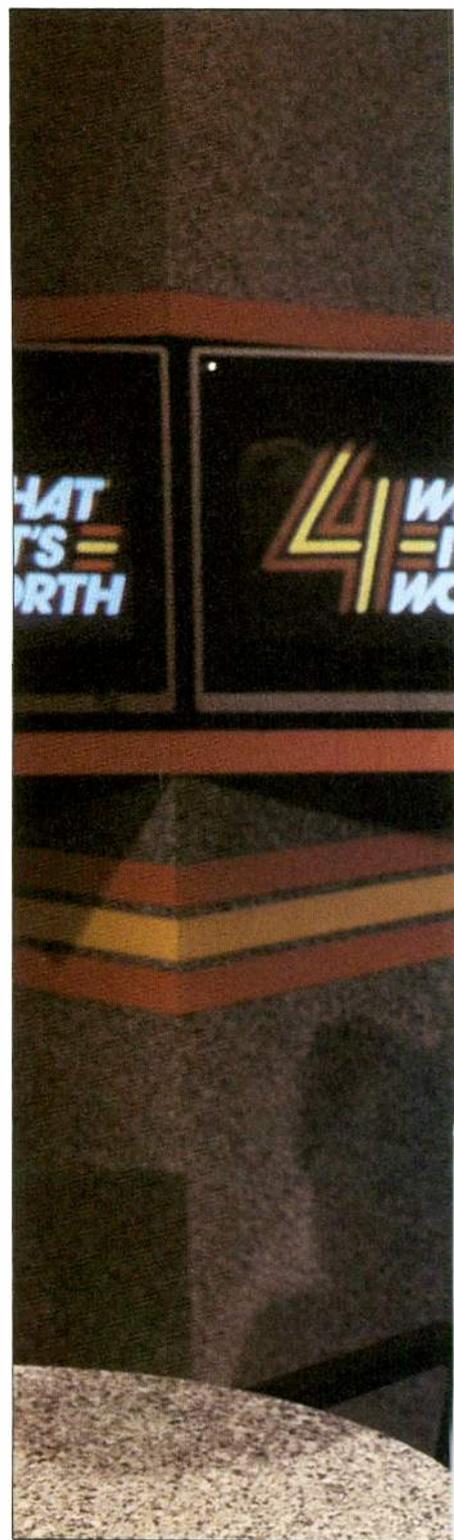
second-hand car fiddle involving the falsification of the milometer. All these were triggered by individual correspondents, as were feature reports on what to do with noisy neighbours; a suggestion that motor cyclists should be required to ride with dipped headlights; and an examination into the effectiveness of the newly-established Solicitors Complaints Bureau.

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

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

That is a typical scenario from one of the 25 or so routine investigations made each year by the *4 What It's Worth* team. Sometimes larger subjects are selected. A few years ago we made several short items about the dangers of certain

pesticides. Recently we decided to put all this information into one whole programme about the dangers to all the different people involved in the pesticide chain: to certain factory workers, to some agricultural workers, to some unfortunates who had been sprayed accidentally while they were in the countryside and to consumers who ate certain produce. This programme has already won international





awards at television festivals in West Germany and Czechoslovakia.

But a story does not finish once it has been researched, recorded and transmitted. Sometimes viewer reaction is so strong that it is harnessed to a further campaign. For example, reaction to a news item about a car recall led to demands for a telephone hot-line listing all car recalls. *4 What It's Worth* continued to pursue this

campaign actively in 1987.

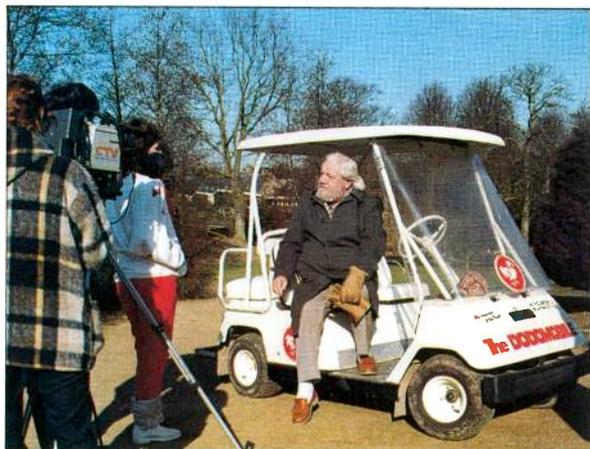
One successful campaign originated from a report highlighting the shortcomings of Britain's artificial limb fitting service. The suggestions voiced in the programmes have been taken up by the Government and the artificial limb fitting branch of the National Health Service is to be reorganised.

Such 'behind the scenes' activity on *4 What It's Worth*,

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

Above: The regular team of presenters – Penny Junor and Bill Breckon (seated) with John Stoneborough and David Stafford (standing).

WILDLIFE WITH A CONSCIENCE



Above: Gerald Durrell, founder of the Jersey Zoo, filming for *The Dodo Club*. He perches on his 'Dodomobile', a quick and convenient method of transport around the animal enclosures.

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

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

Against this background of

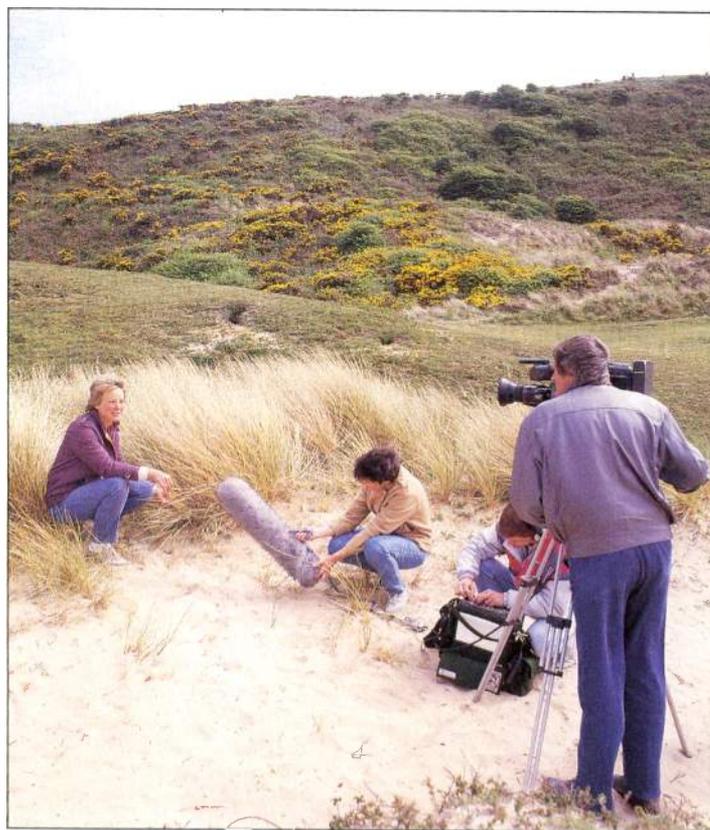
'growing up together' it was no surprise when in 1984, to mark the 25th Anniversary of Jersey Zoo and the 21st of the Trust, Channel Television embarked on a major documentary reflecting the achievements of those years: *Durrell and the Dodo*. This much admired programme seemed to have a strong appeal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

Wild animals, even in captivity, are not performers and collecting material for a dozen programmes requires an enormous amount of time and endless patience. During the summer of 1986, hour upon hour was spent filming all the important, endangered species at the zoo. It is not just the

cuddly 'photogenic' creatures which face extinction; in *The Dodo Club* even reptiles, perhaps the most unloved of all creatures, would share the limelight.

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

An amateur cameraman captured the whole incident on videotape and later offered his pictures to Channel Television.



Right: Penny Anderson, botanist, geographer and ecologist, filming for *Wildabout on Jersey's threatened west coast* which boasts some of the finest dune systems in Europe.

They formed an important part of the documentary *Jambo – The Gentle Giant*, which ITV screened at Christmas in 1986.

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

Whilst one of the station's teams has been working with exotic creatures gathered from all over the world, another unit has been concentrating on

began to suffer serious erosion, expert advice was sought. Enter Penny Anderson, botanist, geographer and consultant ecologist.

She spent many weeks surveying the problems of Jersey's west coast and assessing how best to tackle the problems, most of which were created not by the natural elements but by man. To Penny, the island seemed to be a microcosm of many British and European eco-systems. She found animals and insects rare or extinct in mainland Britain and plants which were completely unknown to her including a delicate and beautiful wild orchid. Some plants, which have long featured



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

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

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

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

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

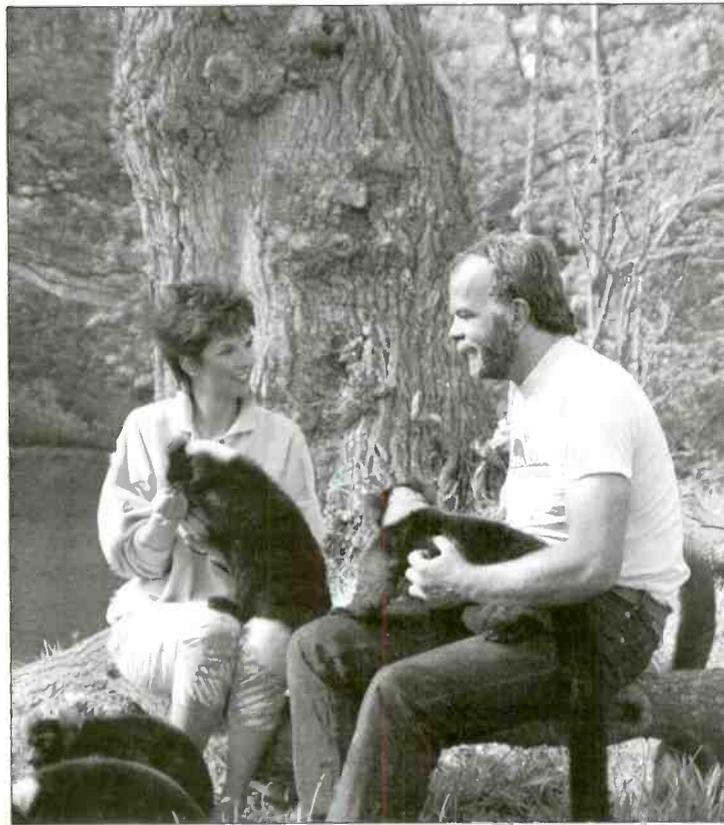
The fate of the dodo should not be allowed to befall any creature again.

aspects of nature much closer to home.

Jersey is just 45 square miles of land, but it contains an amazing variety of habitats. Fortunately, the States of Jersey (the island's government) is sensitive to ecological issues and when the fine sand dune systems of Jersey's west coast

in the *Red Data Book* of rare and endangered species, flourish in Jersey unknown or unnoticed by locals and visitors. Anderson was commissioned by Channel Television to distil the essence of Jersey's nature into a series of programmes. Thus *Wildabout* was born.

The project was designed to



How do human beings set about understanding the world? One response would be that they turn to religion to provide some answers, or at least to help them start to ask the right questions. Similarly the arts have often played an important part in this religious quest. Both art and religion, it could be argued, are an expression of our need to

BELIEF IN ART FORM

create meaning out of our human experience. The Egyptian pyramids, elaborately decorated and full of treasures to accompany their occupants into the after-life, or the Book of Kells, an exquisite and intricate example of illuminated Christian scriptures, are just two eloquent examples of the closeness of the relationship between religion and art.

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

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

The Vision of Stanley Spencer, also on Channel 4, attempts to recreate the visionary world of a painter whose work frequently adapted biblical themes – the resurrection of the dead, for example – and translated them into the setting of the English



Right: People Get Ready has a unique black gospel setting, in keeping with the Christian tradition of sharing a meal.

Far right top: Robert Powell, narrator, and Rick Wakeman, composer, for Central's *The Gospels*.

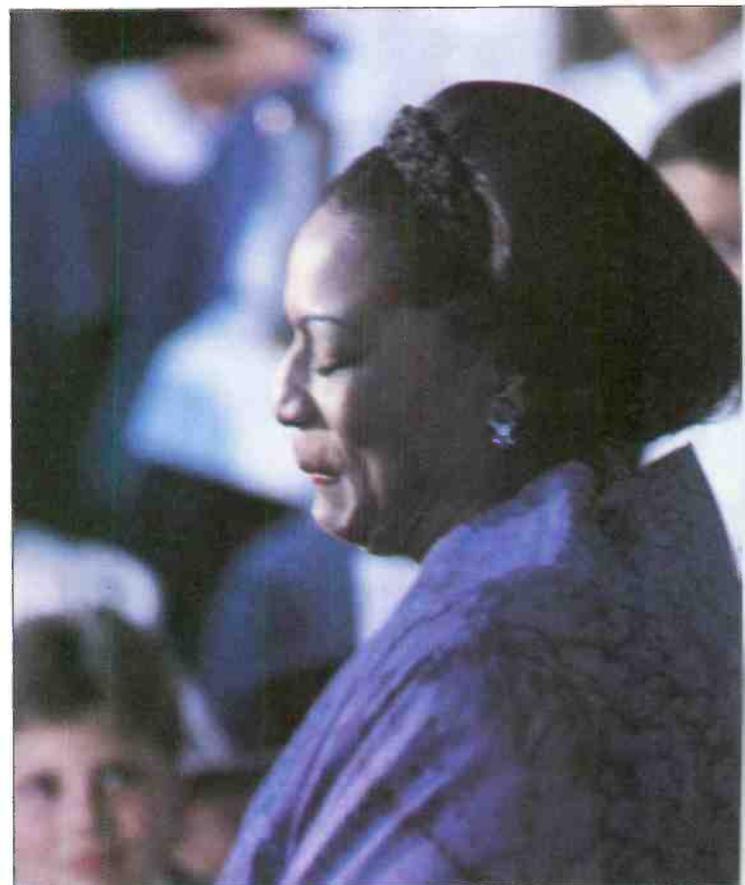
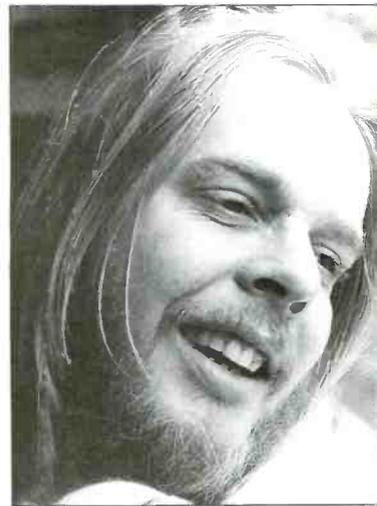
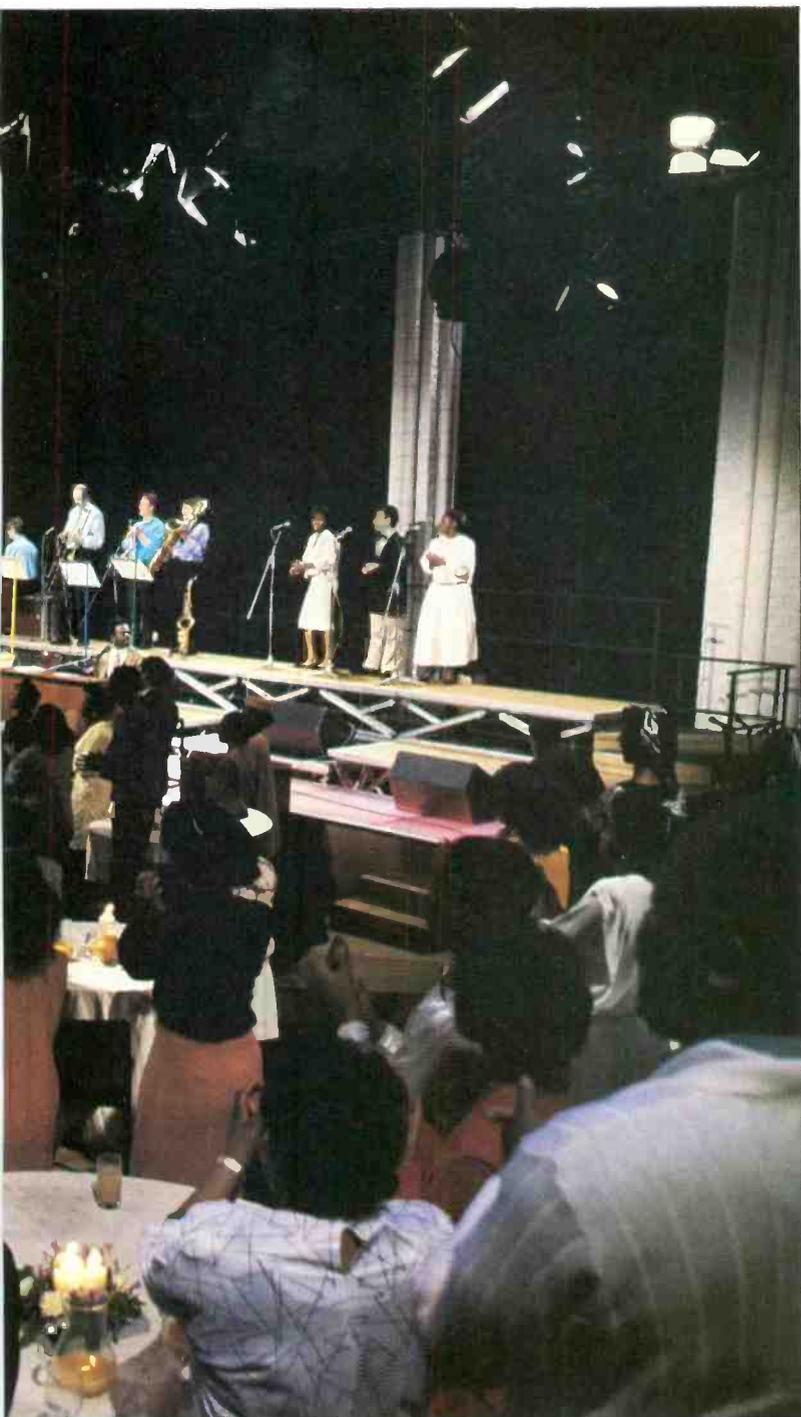
Far right centre & bottom: A glorious celebration of religion in the art of Jessye Norman's Christmas Symphony, recorded by Thames Television in Ely Cathedral.

village of Cookham. In other paintings Christ is depicted walking through the streets of Cookham. Actor Ben Kingsley takes the part of Spencer, with the painter's own writings and specially written music being used to suggest the sources of his inspiration.

The festivals of Christmas and Easter provide opportunities for broadcasting a variety of artistic performances with religious themes, often featuring famous faces. *Jessye Norman's Christmas Symphony* (Thames) is a joyous celebration of this major

Christian festival with one of the outstanding singers of our time. For this programme, traditional carols have been arranged by composer Donald Fraser into four symphonic movements for soloist, choirs and orchestra. The recording takes place in Ely Cathedral, a building which provides an unparalleled example of medieval craftsmanship

'Why should the Devil have all the best tunes?' asked General William Booth, founder of the Salvation Army. In Booth's day the answer to that question was provided by



adapting popular music-hall songs and giving them religious words. Anglia Television's *Shout Aloud Salvation* tells the story of the Salvation Army with the help of one of today's popular entertainers, Roy Castle.

Pop music, rather than music-hall songs, would probably represent the modern equivalent of Booth's 'best tunes'. Just as the Salvation Army adapted the music of its time for religious purposes, so today a thriving 'Christian rock scene' has developed. Rick Wakeman, best known as a member of the pop group 'Yes',

has produced his own version of *The Gospels*, now featured in a production for Central Television with performances from opera singer Ramon Remedios, actor Robert Powell, the Eton College Choir and the Haifa Orchestra.

Black gospel music has achieved enormous popularity recently with a proliferation of black gospel choirs, some enjoying success in the charts. Capturing the excitement of a live performance by these choirs on television is difficult, but *People Get Ready*, a black gospel series made by TVS for

Channel 4, plans to put that right. Featuring choirs and soloists from Caribbean Christian churches, the series introduces singers and songs which previously have been enjoyed only by specialist audiences.

Just as religious programmes reflect a diversity of experience and beliefs, so the arts, when they are celebrated in this strand of programming, offer a variety of styles, both familiar and innovative. Whatever form they take, however, they are clearly an important means of expressing religious beliefs.





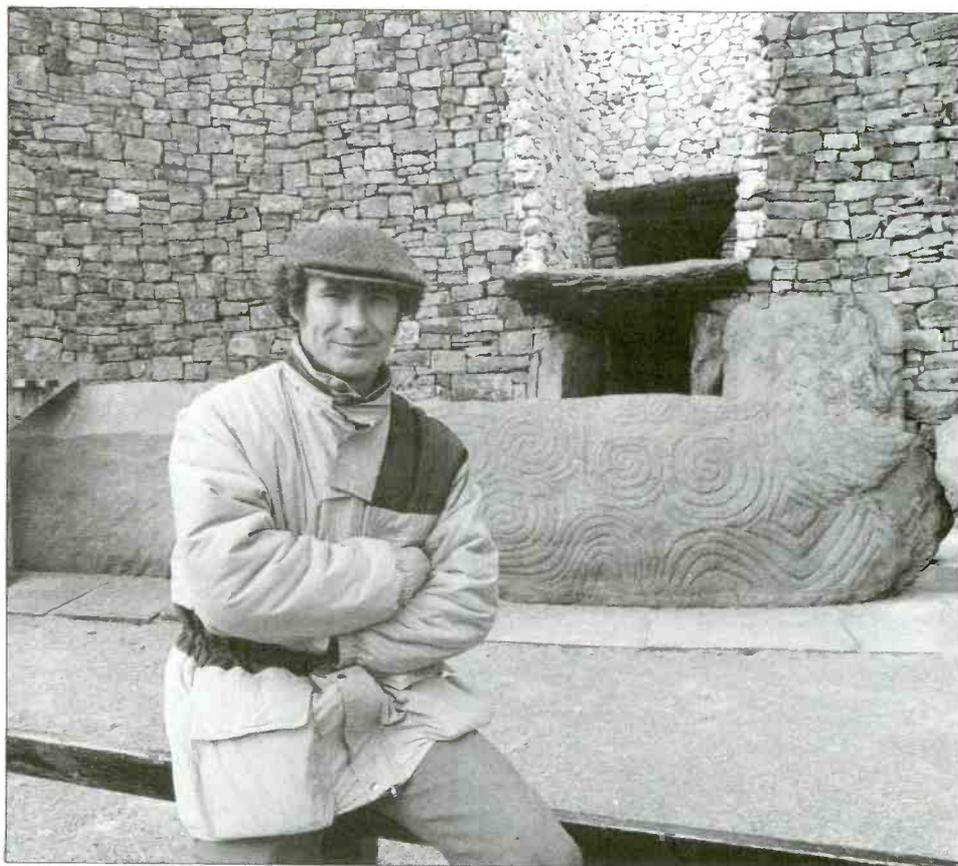
he glens of County Antrim are famed worldwide for their beauty, and the stunning landscape has been celebrated both in song and on film.

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

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

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

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



From Stone to Stone



Top: Professor Peter Woodman, writer and presenter of *From Stone to Stone*, on location at the Newgrange neolithic burial monument.

Above: Archaeologists at work in the Glencloy region of County Antrim.

A Source Of Innocent Merriment



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

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

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

In watching Thames Television's recording of *The Mikado*, ITV viewers can

discover for themselves the undoubted attractions of the tuneful, vivacious and, above all, funny production that Jonathan Miller has wrought from the classic.

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

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

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

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

The road from Japan to England is followed in a 45-minute film about the production's staging – a sort of trailer to the full production – which follows rehearsals from the first week until the show

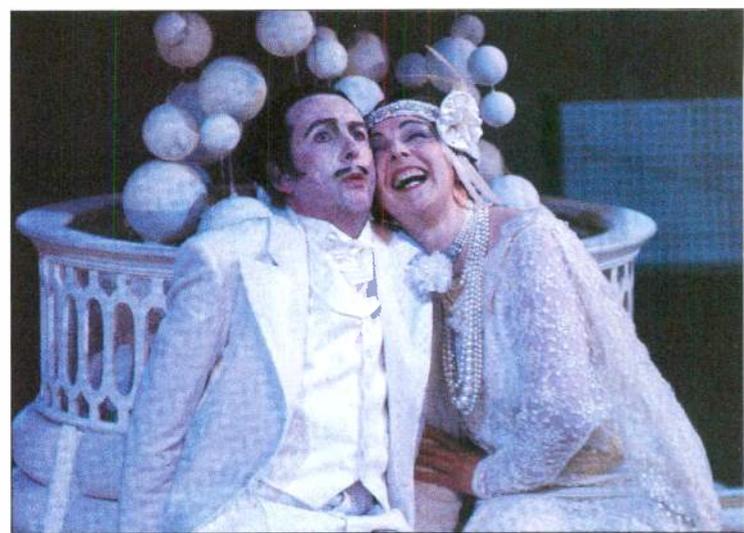
gets into the Coliseum Theatre in London's West End, home of the ENO.

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

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

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

But ITV's network transmission offers, in one evening, a chance for more people to share its wit, its music, its spectacle and its sheer fun than could be provided by 10,000 such performances at the Coliseum.

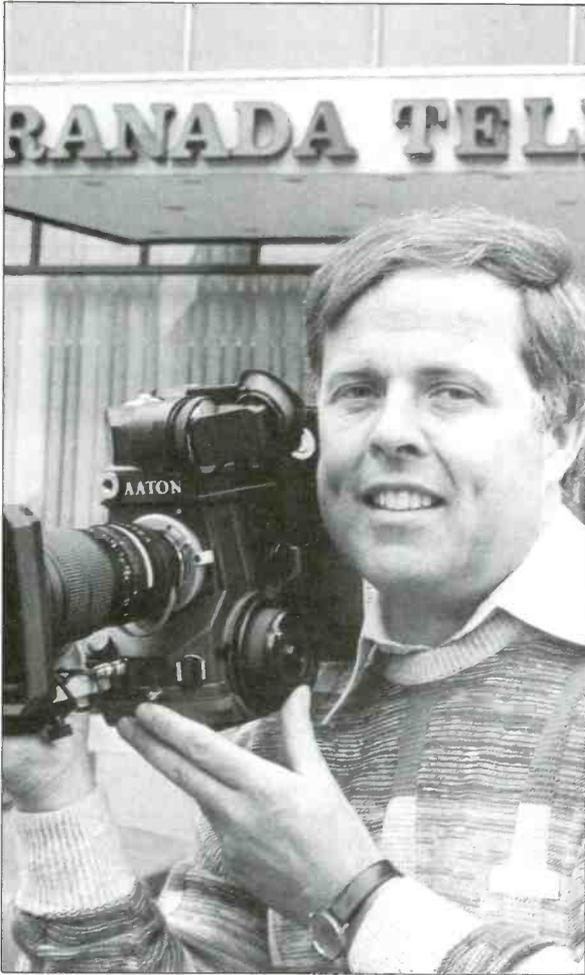


Above: With Jonathan Miller in charge, rehearsals were always amusing – sometimes riotous.

Left: The action has been transferred from Japan in the 1880s to England in the 1930s, with its flappers and boaters.

Below: Felicity Palmer and Eric Idle led the cast in an enthusiastic performance.

Action Men – and Women

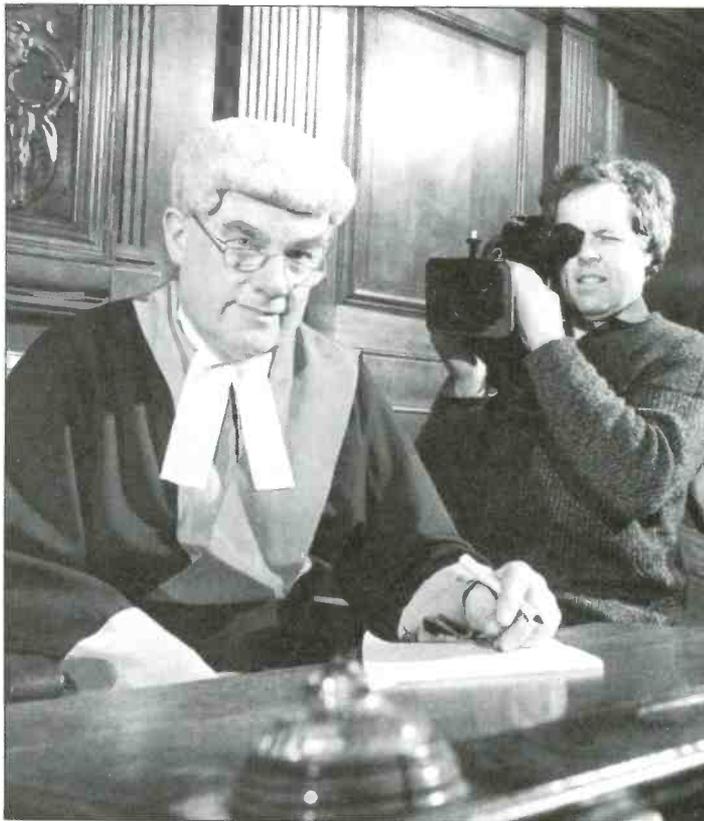


Above: After 18 seasons with *World in Action*, cameraman George Jesse Turner has filmed in over 60 countries. Since starting work as a freelance in 1966, he has filmed over 300 complete programmes for *World in Action* and worked on another 100.

Most viewers accept that television dramas have, in addition to their sometimes long cast lists, an army of essential craftsmen, technicians and staff who play vital roles behind the scenes. However, the audience can be forgiven for not necessarily recognising that factual programmes, with perhaps a single narrator or reporter, require an equally

impressive team of back-up specialists.

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

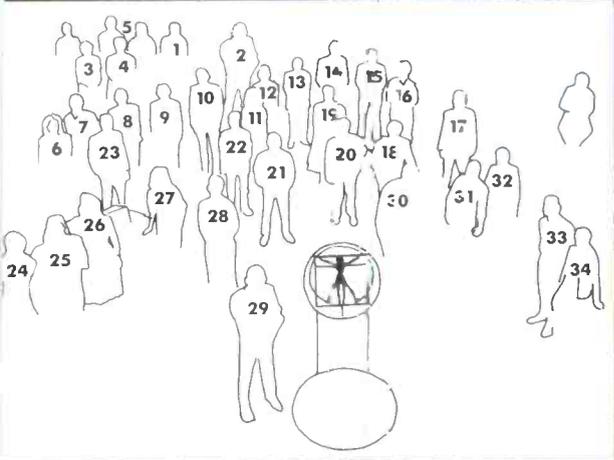


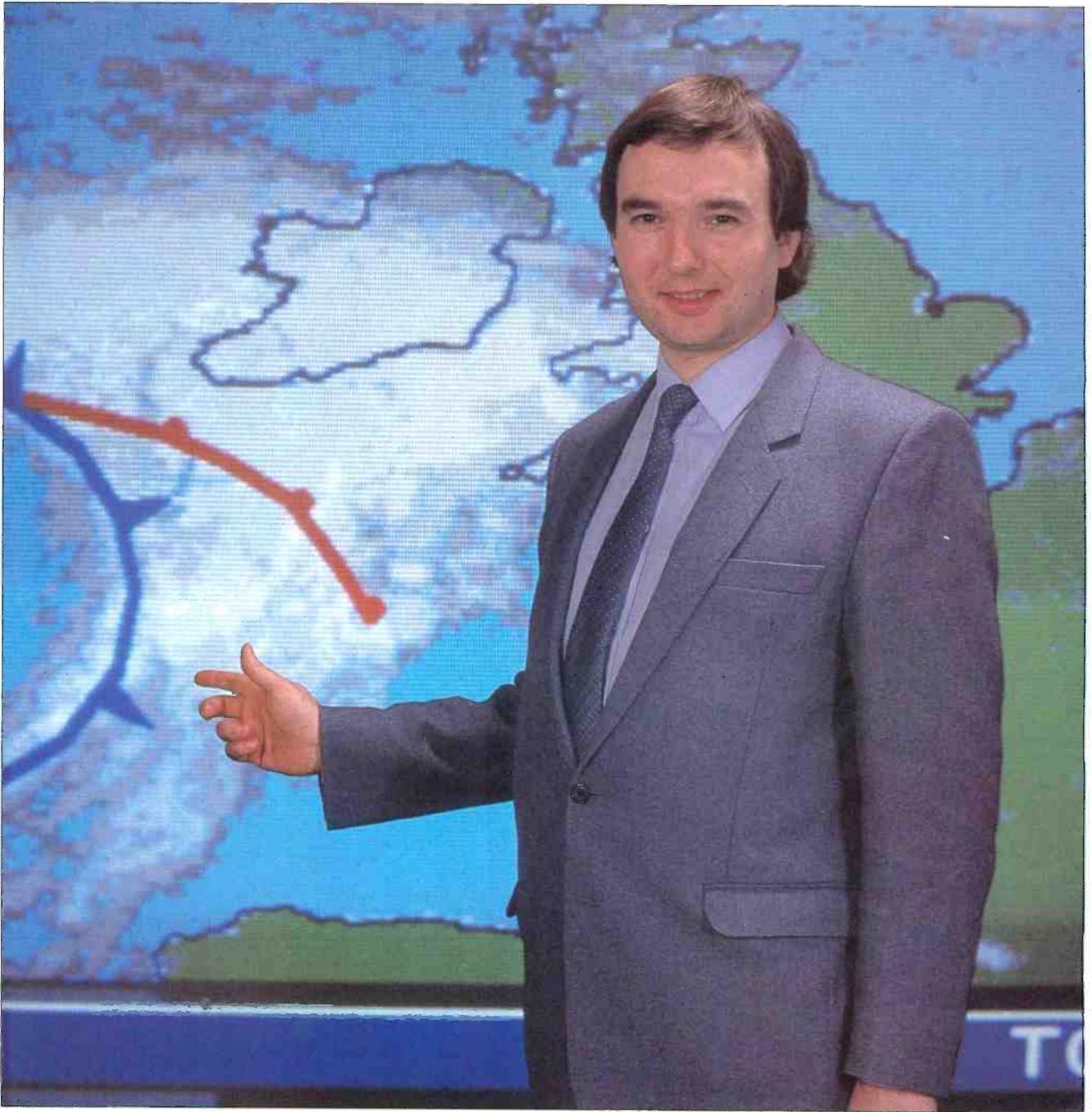
Above right: Bono (right) singer with U2, one of the most successful rock bands of recent years, talks to Paul Greengrass, producer of a special one-hour documentary on the Irish supergroup.

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

Right:

1. George Turner (Film Cameraman)
2. Phil Taylor (Sound Recordist)
3. Hilda Miller (Production Assistant)
4. Judith Fraser (Production Assistant)
5. Electricians
6. Dorothy Byrne (Researcher)
7. Steve Boulton (Researcher)
8. Jeff Anderson (Researcher)
9. Ian McBride (Producer)
10. Stuart Prebble (Editor)
11. Dianne Nelmes (Researcher)
12. Vyvian Simson (Producer)
13. David Mills (Producer)
14. Simon Berthon (Producer)
15. Brian Blake (Producer)
16. Tarlach O'Conner (Researcher)
17. Stephen Clarke (Producer)
18. Tony Watson (Researcher)
19. Jenny Rathbone (Researcher)
20. Roger Corke (Researcher)
21. Andrew Jennings (Researcher)
22. Don Jordan (Researcher)
23. Charles Tremayne (Producer)
24. Joanna Sutcliffe (Secretary)
25. Barbara Cummins (Secretary)
26. Marian Woods (Secretary)
27. Anna Ainscough (Secretary)
28. Chris Malone (Production Manager)
29. Ray Fitzwalter (Executive Producer)
30. Mark Ryan (Assistant Film Editor)
31. Roland Coburn (Film Editor)
32. Clare Howarth (Assistant Film Editor)
33. Clive Maltby (Film Editor)
34. Carole Ricketts (Graphic Designer)





THE WEATHER FORECAST GETTING IT RIGHT

Today's TV weatherman is a high-tech 'boffin' as well as an on-screen personality. The business of compiling forecasts is now one of the most scientifically sophisticated operations in television, employing the latest satellite and computer technology.

Anglia Television, the first ITV company to set up its own weather department 27 years ago, was also the first regional company to present forecasts

using computerised graphics. 'In the past two years, forecasting has experienced a technical revolution,' says Anglia's chief forecaster, David Brooks.

Brooks and his two assistants, Jim Bacon and Peter Walker, are responsible for producing five forecasts a day 365 days a year using information supplied by computer and chart facsimile machine from the

Meteorological Office at Bracknell, Anglia's own satellite picture receiver and a network of 80 part-time correspondents reporting in daily from towns and villages throughout the East of England.

Much of the information is from hourly observations taken by land stations, ships, lighthouses and oil and gas rigs throughout the British Isles and Europe. The skill of the forecaster is to interpret this

mass of data and predict the likely effect on the region. 'It's like piecing together a huge jigsaw of constantly changing facts and figures,' says Brooks. 'To most people it's just a jumble of hieroglyphics. But the viewer wants to know if that cold north easterly will bring snow, or will the rain reach Cambridge or Northampton by morning or will it be too windy

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

In presentation terms, the new technology has made the

'It's like piecing together a huge jigsaw of constantly changing facts and figures.'

for sailing or crop spraying? The weather influences so much of what we do.'

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

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

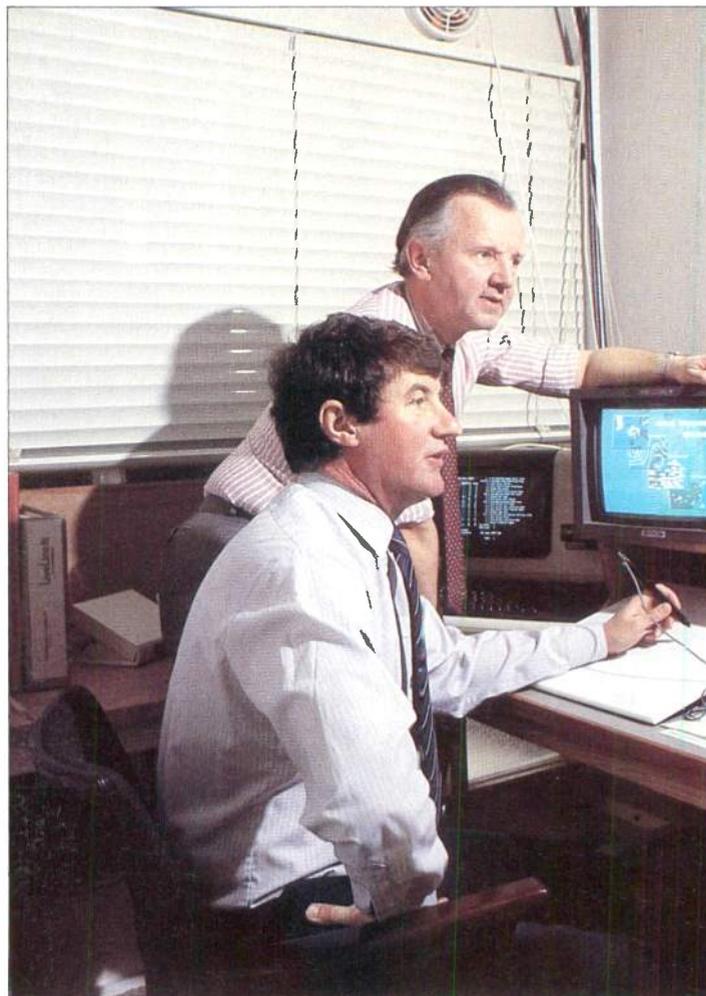
Pressure centres – the 'highs' and 'lows' – fronts and isobars are drawn on the computer and laid over the satellite picture. The electronic chart is then illustrated with symbols, some animated, depicting sun, cloud, fog, ice, rain and snow. Temperatures and wind strengths are added and the finished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

'In the old days the charts were drawn on paper in

forecaster's job easier, but using computer graphics is more time consuming because of its greater capacity and flexibility. 'The viewer also expects greater accuracy,' says Brooks. 'We can't claim to be right all the time but we reckon we're about 85% accurate which isn't a bad average considering the unpredictable nature of the British climate.'



Above: Forecasters Peter Walker (left) and David Brooks with the satellite receiver dish linked to Meteosat, a geostationary satellite some 22,000 miles above the Equator.



Opposite: State of the art: Jim Bacon explains all, with the aid of a computer graphics forecast chart.

Left: David Brooks (seated) and Peter Walker preparing a forecast on the graphics computer.

Right: Now available from closedown until the start of breakfast television, Central Jobfinder gives details of job vacancies and training opportunities for the unemployed.

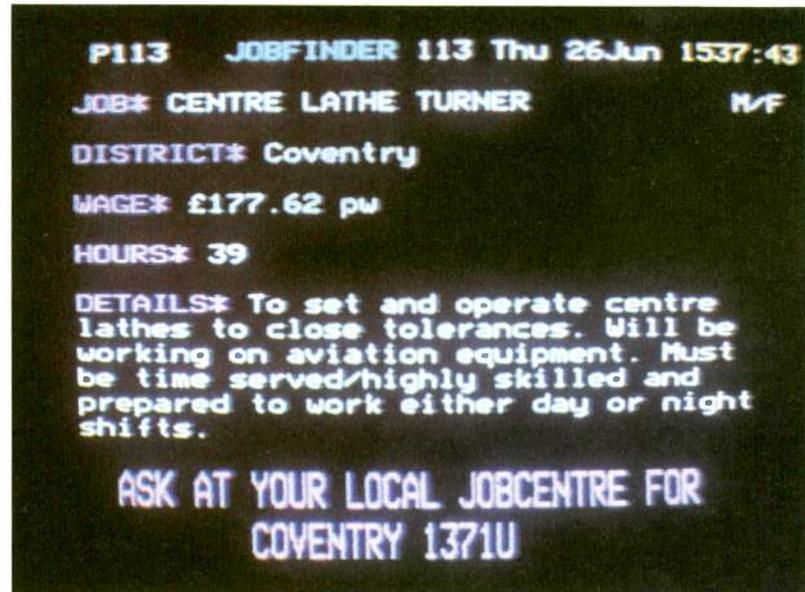
Unemployment has been part of the staple diet of television news and current

affairs programming for much of the first half of the 1980s. ITN's Jobs Survey has become a well-established feature of Friday night's *News at Ten*. And regional ITV companies, particularly in areas where manufacturing jobs in their thousands have been replaced by service industry jobs in their hundreds, have produced a wide range of programmes examining work, the search for it and the loss of it. But until Central Television's *Jobfinder* was launched on 2nd April 1986, there was no daily programme on British television devoted to job opportunities, training schemes and information aimed specifically at people looking for work.

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

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

Marshall Stewart, Central's Director of Public Affairs, recalls: 'We spent a good deal of time talking to unemployed people, both in their homes and at jobcentres, about what they needed from television. It quickly became clear that a seven-day service of news about jobs, drawn mainly from the East and West Midlands, but with opportunities in other parts of the country too, would



Switch on for a Job

provide a facility which simply did not exist.'

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

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

By the summer, audiences were rising in the smallest of small hours to nearly 50,000, and more and more employers with hard-to-fill vacancies were realising that skilled and qualified unemployed people were turning to *Central Jobfinder*. A Derby service engineer landed a job in Brighton; a Burton-on-Trent man came off the dole to get a job as a pub cook in Warwickshire. Two women, who had been unemployed for

four and five years respectively, each won places on an adult course in clerical skills run by Project Fullemploy, after seeing details on *Jobfinder*.

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

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

Since extended broadcasting began in April, *Jobfinder* now runs for three hours. With more than 200 people back at work, the experiment has been taken up elsewhere and Yorkshire *Jobfinder* has already proved its worth. And officials of the European Parliament are studying how the *Jobfinder* project might work on a broader scale across the European Community.

Below: Back to work: ex-Royal Air Force chef Andrew Darwood was the 50th person to find a job through Britain's first daily TV programme for the unemployed.



Earlier this year, Plymouth Sound, the Independent Local radio station in South-West England, had the imaginative idea of linking its listeners to another community on the other side of the Atlantic. An obvious choice was its namesake: Plymouth, in the state of Massachusetts, New England. So for nine days in May 1987 the two stations agreed to link up for a 'simulcast' via satellite 18 hours a day – a unique effort to bring together listeners from both sides of the Atlantic at the same time.

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

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

A wide range of topics was aired. A representative from the British Law Society drew on contacts at Harvard University to provide a useful insight into the very different legal systems of the two countries. Presenter Ian Calvert visited two schools in Massachusetts, and promoted *Pond Pals*, an updated pen-pal scheme, designed to bring together individuals, families, sports clubs and charity associations. Civic leaders from



FROM PLYMOUTH SOUND TO PLYMOUTH, MASS.

Plymouth (Devon) accompanied the Plymouth Sound broadcasters. The publicity was a particular benefit in the year preceding the Armada 400 celebration.

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

On the final day, Louise Churchill hosted a transatlantic discussion with the senior US Senator from Massachusetts, Edward Kennedy, who professed himself impressed by the ambitious project. 'It is a wonderfully innovative idea in terms of a better understanding between our people, this radio link between Plymouth,

Massachusetts and Plymouth, England,' he said. Among the many topics discussed with Senator Kennedy were nuclear energy, *détente* and fishing.

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

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

Below: Quite a coup: Louise Churchill hosts a transatlantic discussion with Senator Edward Kennedy, who declared himself impressed by the ambitious simulcast project.





BATS IN THE BELFRY

A JOYOUS EVOCATION OF ARCHITECTURAL ECCENTRICITY

Above: Work in progress: artist Graham Ovenden relaxes in his 'polychromatic Gothic castle' in the middle of Cornwall. His aimed-for completion date for this magnum opus is sometime in the next 40 years.

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

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

Some of the houses visited were indeed eccentric. The Chantry at Sidmouth was formerly the chancel of the local parish church, rescued and turned into a house by a

Victorian eccentric who purchased the whole plot for £55. Then there were the round houses at Veryan, Cornwall, designed by the local vicar to look like mud huts to remind him of his African missionary days. Oldway Mansion at Paignton is a miniature Palace of Versailles, designed by the male members of the Singer sewing-machine family to impress the ladies of their *entourage*. They modestly called the enormous replica of a royal palace their 'wigwam'!

The Hermitage at Bicton Park near Exeter was put up in the late 17th century, complete with a floor made of knuckle bones, and a hermit! He provided the after-dinner entertainment for guests – but these spectators kept their distance, since this 17th-century hippy grew his hair, sported a beard, refused to cut his

fingernails and made no effort to have a bath.

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

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

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

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

With such a wealth of the unusual, director John Phillips sought the best possible visual treatment. The inaccessibility of many of the locations ruled out the use of TSW's Mobile Recording Unit and its 11-tonne

chassis. And Phillips' decision to use portable single cameras for the entire five-programme series came as a surprise to cameraman Roger Edwards:

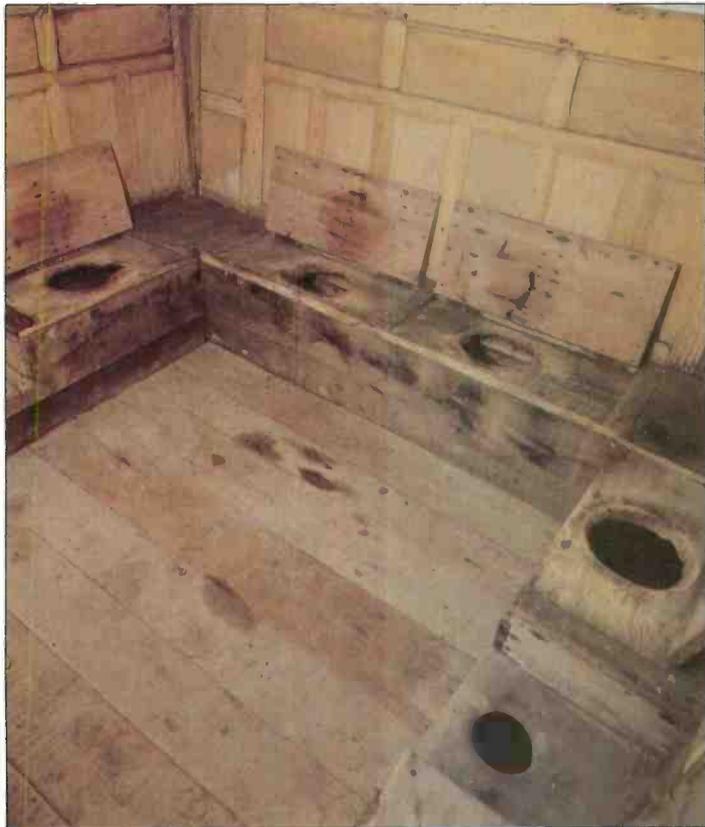
'As a "film man" through and through, I viewed the prospect with some trepidation,' said Edwards. 'I was only just coming to terms with using

Having solved the problems of narrow streets and tall buildings, Roger Edwards admits he had to adapt more than his equipment: 'I shrank back in horror when the director insisted it would be a good idea to carry a six-inch colour monitor around with us so he could keep a critical eye

though, I did find it useful for checking colour balance on interiors where I was using mixed light sources.

Architecture can look very flat and uninteresting if photographed in dull light, so I took care to ensure the sun was shining at all times.'

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

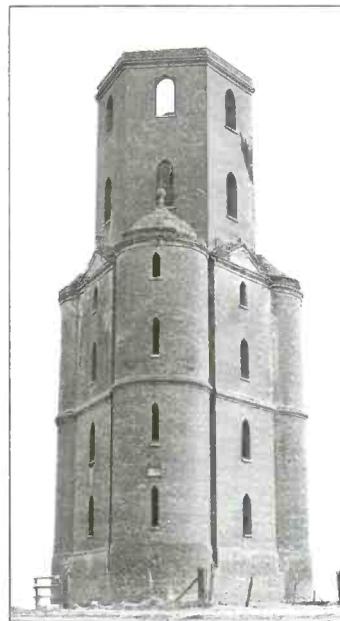


portable video cameras for news coverage, let alone a full-blown documentary series.'

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

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

on my shots. To an ex-film cameraman, who jealously kept the contents of his viewfinder a closely-guarded secret, this was a red rag to a bull. 'Seriously,



Left: A six-seater conversation piece: the Georgian lavatory at Chilthorne Domer Manor in Somerset.

Below right: English eccentrics: Ed Prynne has erected a stone circle in his garden. Each stone is named after a woman in Ed's life – from his first girlfriend to his Auntie Hilda.

Below left: A tower with a view: Humphrey Sturt built it – now derelict – at Horton in Dorset to view the deer on his surrounding estate.

Bottom: The longest grave in the world: 19 crew-members of a shipwrecked German barque are buried head-toe in the 130ft-long grave at Veryan in Cornwall.



Religion's Voice in Daily News

One of the new developments at TV-am has been the recent appointment of the company's first Religious Editor. The post comes under news and current affairs, because the company wants to make religion part of



Above: Rowanne Pasco, TV-am's Religious Editor, talking to studio guest Martin Phillip from the Children's Programmes department.

the general programming wherever relevant, as the new editor, Rowanne Pasco, explains:

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

TV-am, with its emphasis on personality interviews on 'the couch', is ideal for presenting religious ideas and values. Nothing communicates more effectively than personal experience and commitment. Over the years that I have been in religious journalism, in broadcasting and newspapers, the most successful stories I remember are those when all sorts of people have talked about their personal beliefs and philosophy. Two individuals

who stand out for me as examples of this on television are Mother Teresa of Calcutta and General Booth's daughter, Catherine. They were also great examples of the happiness that religion and its values can bring to life.

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

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

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

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

Then there are the moral and spiritual aspects of many news stories. Religious figures, whether churchmen or not, often have as much to say about

what is happening in the world as other specialists. They can offer a wider perspective. They can also be in a unique position to help when something terrible happens and there is a need for the compassion and care that religion should be able to show. After the Zeebrugge disaster, a Bishop came into the *Good Morning Britain* studio to broadcast a message of comfort to the bereaved families.

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

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

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

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

It was when the cleaners stopped him in the corridor to ask what had happened to a woman patient in *Emergency 999* that Executive Producer Mark Sharman was certain that TVS had a winner on its hands.

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

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

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

'The nearest equivalent I can think of would be really big sports events such as the Olympics with so much feeding in from all directions.'

'It proved that ITV can work together and really do it well.'

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

Michael Aspel, at the British Telecom Tower in London, linked on-the-spot reports of a whole range of human dramas,

and introduced guests including World Boxing Champion and full-time fireman, Terry Marsh.

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

As well as the TV companies involved, the team included British Telecom, which sponsored the back-up to the programmes, providing a Linkline and 200 operators for four days to deal with the

Emergency 999

anticipated public response. It was nowhere near enough. Instead of the expected 20,000 requests for further information, there were about 120,000 and the switchboard was jammed solid for the four days.

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

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

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

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



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

But behind the scenes, work had begun many months previously, as researchers began to build up a comprehensive picture of the 999 service since the first call was made in 1937. They tracked down people who

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

were at work and could remember those first days of the new service. Among them was Mrs Eileen Hartley, now 84, who was an operator at Finchley exchange when the London service began, the first of its type anywhere in the world.

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

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

Below: Television cameras followed the work of the fire brigade in Glasgow.



The Blood is Strong

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

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

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

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

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

After Channel 4 had commissioned the Grampian *Oil* series, it was suggested in 1985 that the Channel would be interested in a programme which looked at the threats to

Gaelic and which drew parallels between the past and the present.

Though heavily engaged in *Oil*, Ted Brocklebank squeezed in time to read as many relevant books as he could and to talk to Gaelic leaders. He collated all his material and prepared a treatment for Channel 4. After agreement was reached, a

set sail with his congregation for America but was blown back by a storm to Cape Breton where he settled. But severe winters and a potato blight prompted another move, this time the daunting journey to Australia, where his arrival coincided with the gold rush and a way of life contrary to his strict religious principles. On he

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

budget was prepared for the three one-hour programmes. Some research continued while another Channel 4 documentary, *Last of the Hunters*, was being filmed but it was only when the latter moved to the editing stage that



concentrated work could begin for *The Blood is Strong*. In the first two months of January 1987, Terry Wolsey read 30 books. Her aim was to follow up historical stories which would lead to location filming.

Between 1790 and 1850, more than 25,000 people from the Gaelic-speaking areas of Scotland were cleared off their land and sent overseas. There were many characters amongst them – men like the Revd. Norman McLeod, who emigrated to Nova Scotia to find freedom of religious expression. Dissatisfied, he then

sailed with his 'Normanites' to finally settle in Waipu, New Zealand.

Telexes and telephone lines buzzed steadily as this and many other similar stories were followed up before embarking on the location research. It was found, for example, that Gaelic societies, whose names could be obtained from various consulates, were a very good contact and led to many more people.

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

He would look for traces of people like Bonnie Prince Charlie's saviour, Flora

Right: Before she could jet off to the 'glamour' of location work, researcher Terry Wolsey was required to spend many hours at her desk in planning the series *The Blood is Strong*.

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

Ideas arose along the way. Travelling through Canada, it was possible to come across places like Strathglass, Iona and Castlebay, all familiar Scottish place-names. At one time, Strathglass in Scotland was the home of the Chisholm clan.

Today, few, if any, can be found there but walking down the street of Strathglass in Canada, row upon row of mailboxes with the Chisholm family name could be seen. A nice shot for the camera and a good story to pursue.

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

Only by visiting the actual

country could the state of the Gaelic language, the culture and the economy be judged.

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

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

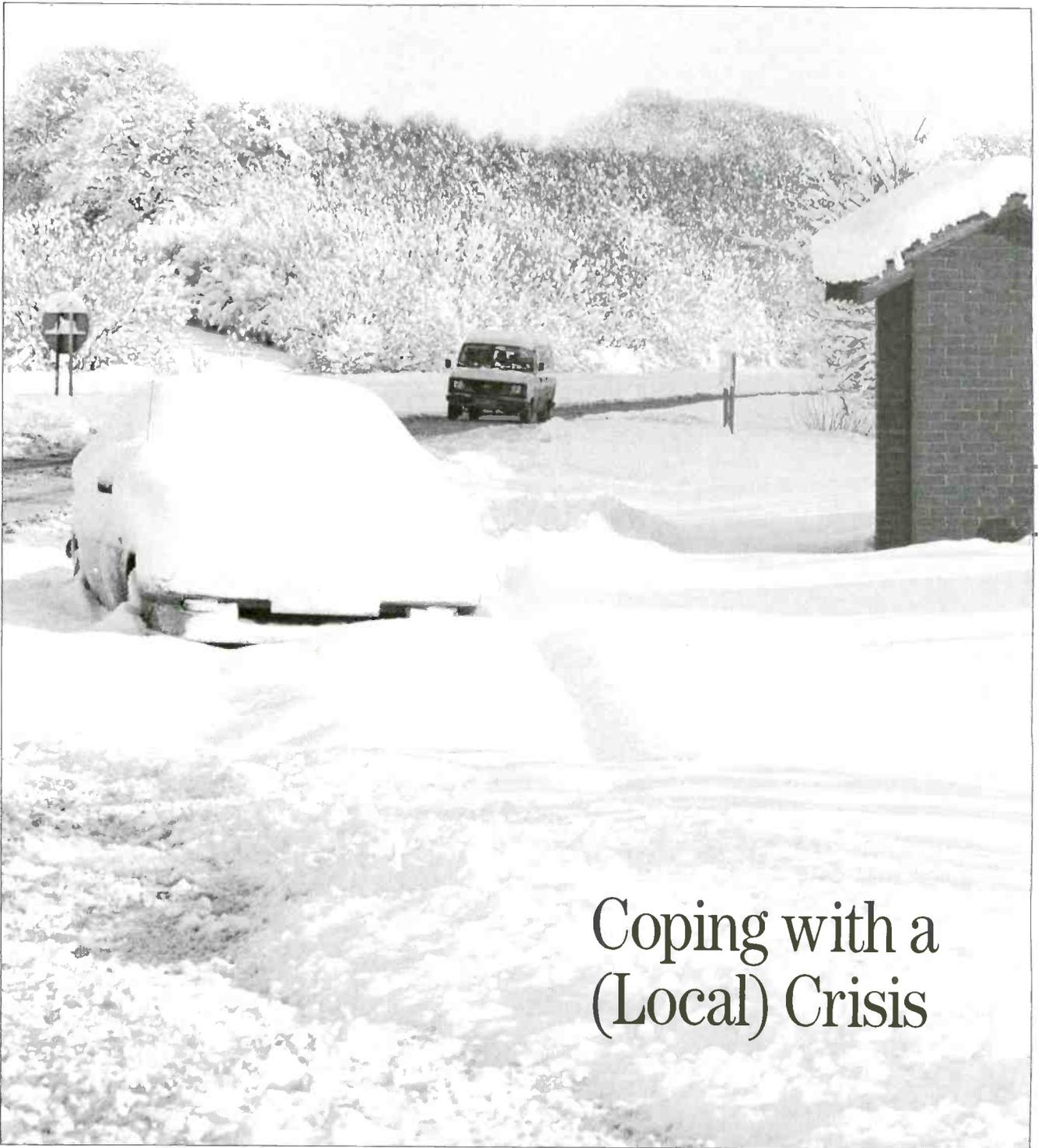


Left: Women from the Gaelic community on the remote Scottish island of St. Kilda. An archive still from 'the George Washington Aberdeen Collection Aberdeen University.

Below: Death in a far country: the final resting place of the Revd. Norman McLeod, who led his followers from Canada to Australia then finally to Waipu, New Zealand.

Below left: The Last of the Clan: Fael's famous painting from the Glasgow Art Gallery and Museum poignantly captures the feelings of those about to leave Scotland for the last time.





Coping with a (Local) Crisis

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

any subject. Subjects range from matters of a highly personal nature and information on social security through to providing detailed information to what's on in the county.

'We don't try to set ourselves up as experts on everything,' stresses Victoria Ewart. 'That would be foolish and impossible. What we try to do is point people in the right direction or, in the case of 'what's on' enquiries, we'll deal with them ourselves. We're very aware that many callers are

after advice and help on serious personal crises and emotional matters and so the whole team works very closely with people like the Samaritans, DHSS, services such as Victim Support, Disabled Information and Advisory Line, the police and the Citizens Advice Bureau.'

To provide this level of service, the Helpline's list of contacts of over 30,000 names and addresses is stored on computer. The files and contacts are continually updated with details of

organisations from drugs and drama to charities and catteries.

Helpline really 'came of age' in January 1987 during Kent's worst snow conditions in living memory. In one week over 23,000 calls were received requesting help and information of every conceivable variety. This was in addition to the thousands of calls received via the station's phone-in lines and reception numbers. The worst situation was on Wednesday, 14th January when Invicta, being the only station in Kent on air for 24 hours, found itself in a potentially 'life and death' situation. One hundred motorists were cut off from both directions on the A20 at Lenham, and Invicta Radio was able to reassure the motorists that the Army were trying to dig their way through to rescue them. They finally got through in the early hours of Thursday morning and luckily there were no casualties.

The Helpline – which became the 'Snowline' for this period – also organised two helicopter drops of essential supplies to the Isle of Grain, chartered a trawler to take food to the Isle of Sheppey, organised food to be distributed to farm animals, and arranged for a young bride to be flown by helicopter from Surrey to Canterbury so that her wedding could proceed as planned!

Many situations cropped up throughout the week which were competently and compassionately handled by the Invicta staff – some of whom worked continuous 36-hour shifts. Three missing people were found at New Romney; bus/train and road information was continuously updated and broadcast round the clock, with dual presenters 'double heading' throughout the day. Appeals for help were constantly put out on air – results were swiftly forthcoming – and a 'Foodline' was started which made distributors and the public aware of the availability of food supplies around the county.

The Zeebrugge ferry disaster saw the Helpline shift into overdrive again. When the news



broke, Invicta was first to get on the air, at 7.40 p.m., with preliminary details. By the time of the 8 p.m. bulletin, with further information broadcast nationally by Independent Radio News, Invicta was already making arrangements to help. Until more permanent numbers were set up, the Invicta Helpline number was the preliminary source of information in conjunction with Maidstone Police. The police later took over the operation, and set up their own information centre. The Helpline still continued to

operate, directing calls and providing information where possible. As the disaster gradually unfolded, Invicta had news reporters covering many aspects around the county, often being first on the spot with up-to-the-minute news.

With journalists and Helpline staff based in Maidstone and Canterbury, a radio car, a fleet of mobile telephones, and co-ordination between the various departments 24 hours a day, Invicta is always ready and able to cope with any crisis which unfolds, however sudden.

Above: Manning the phones at Invicta Radio's Helpline office: Alison Parvin (above) and Janet Buchanan (below).

Opposite: Spot the car. During the arctic conditions which beset Kent during January 1987, Helpline fielded some 23,000 calls in one week alone requesting help and information of every conceivable variety.

ALIVE AND KICKING

USING THE AIRWAVES TO HELP LOOK AFTER THE NATION'S HEALTH

Below: Along with all the other ITV companies, Granada Television screened a series of health education programmes on AIDS. In one, a fork-lift truck carrying £1m. of gold, and a wrecked car were brought into the studio, the significance being that those who are faithful to one partner are more likely to win a million pounds on the pools than to catch AIDS.

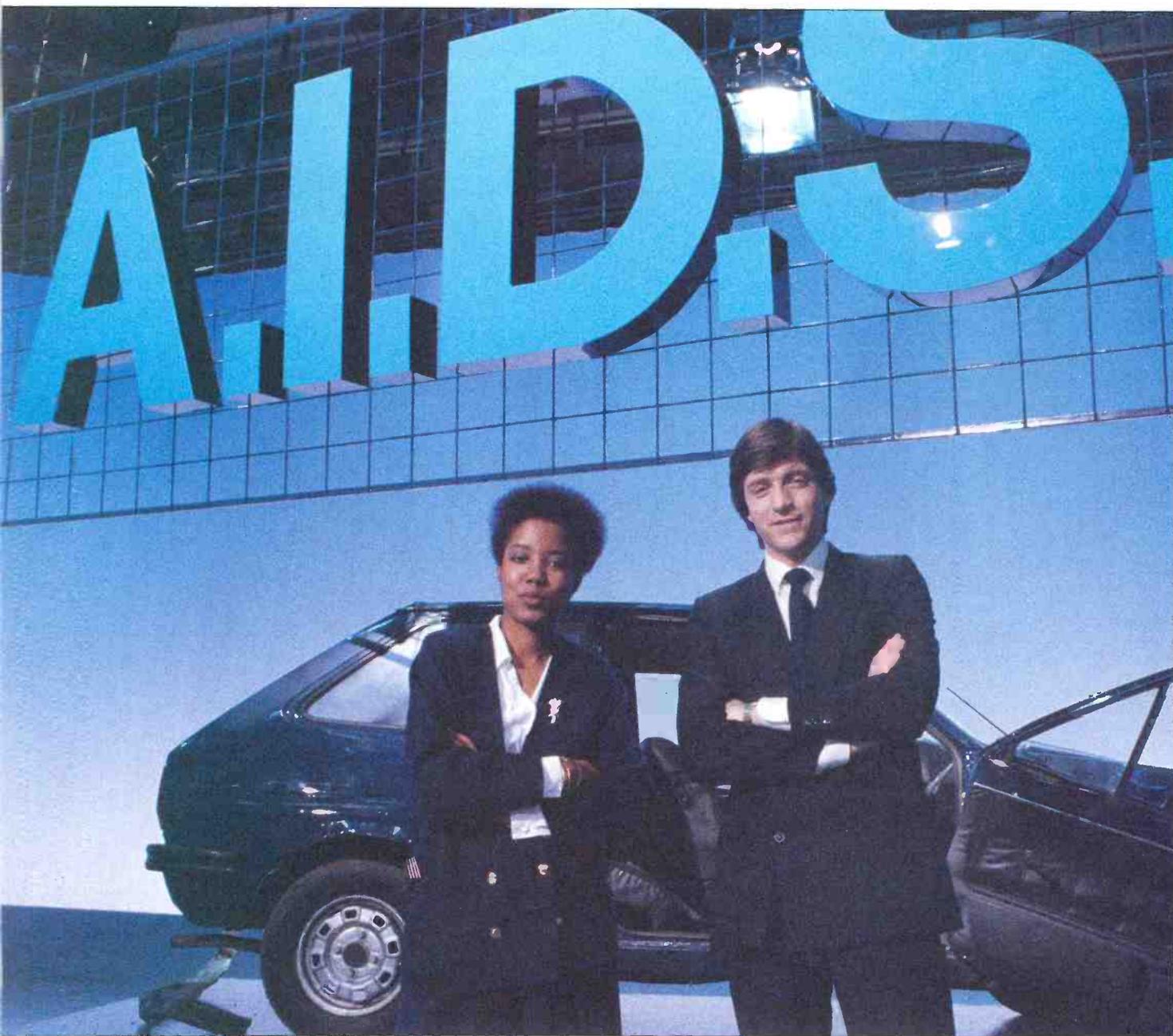
Increasing public interest in personal health and fitness has been fed – and in many ways led – by television and radio.

Audience research shows that people appreciate programmes that inform them about healthier lifestyles and how to improve their own physical well-being.

Broadcasting has a wider role, though, in offering programmes about *every* aspect of health – whether these

are current affairs investigations of national or local health services, basic health education series for primary schools, or high-profile health information campaigns like that mounted in 1987 on AIDS. Because health is vitally important at a national, local and personal level, it provides a rich source of material for broadcasters and often calls for a specially creative mix of

information, education and entertainment. Audiences have come to expect a high standard of accurate and impartial information about health trends, hazards and services; taking action on a healthy personal lifestyle depends on developing or changing one's own attitudes through a process of education; and assimilating information and deciding to make changes are helped if the messages are



attractively and entertainingly packaged.

ITV, Channel 4 and ILR have, in their different ways, all made exciting contributions to health programming. This will continue into 1988 with major documentaries from Channel 4 on AIDS, a project on *Healthy Cities* that has been in preparation for two years, a continuing health strand on ITV during the day, as well as evening features and current affairs documentaries. These will be supplemented by the many educative items and short health campaigns on ILR that have proved so popular with listeners.

1987 was the year that AIDS

hit the screen – through the television campaign on ITV, Channel 4 and the BBC, and through many other television and radio programmes. In 1988 programmes on AIDS still aim to inform audiences, but are designed to appeal particularly to different groups of people with different needs and interests.

Granada Television's four-part unit in the *Facts for Life* series for secondary schools, for example, will set AIDS in the context of infectious diseases, bacteria and viruses and how the human body and medicine combat these. Channel 4's major documentary contribution early in the year takes the form of a

four-part series looking at different aspects of the AIDS epidemic, and two single documentaries – one on AIDS in the Third World, and one on the present state of the scientific knowledge about the disease. Current affairs programmes on ITV and Channel 4 bring news and analysis of the latest developments and contribute to our understanding of this international health crisis.

Popular daytime programmes on healthy living are currently a hallmark of the ITV schedule. *The Miriam Stoppard Health and Beauty Show* (Yorkshire) aims to provide sensible advice and accurate information on taking



Far left top: Lizzie Webb of TV-am joined presenters Alan Rustad and Elin Haydn for *Fit for the Family*, HTV Wales' Sunday afternoon fitness and recreation series.



Far left centre: Sylvia Horn and Dr. Simon Smail, presenters of the HTV Wales' health-eating series, *When the Chips are Down*, with the series' cooking expert Hazel Thomas.



Far left bottom: Schoolchildren's diet comes under close scrutiny in Scottish Television's education series, *You can Manage*. This particular programme, 'Fit to Eat', examined the problems faced by Britain's ethnic minorities. A film crew visited an Asian household to discuss the difficulties they have in retaining their special dietary customs in this country.



Left: Thames' *Broken Hearts* looks at the background to the modern epidemic of coronary heart disease. Here, at a City of London gym, a carefully supervised programme of exercise promotes fitness and encourages the physical confidence so often lacking after a heart attack.

care of your health and looking good, a theme echoed in Central's daytime series *Look Good, Feel Great*. The afternoon magazine show *The Health Programme* (Thames) tackles medical stories and features on personal and emotional health. Elsewhere in the ITV schedule, two programmes from Central, *Getting On*, the magazine series for the elderly, and *Link*, for disabled people, continue to include specialist items on health for their audiences. Individual series such as *Stress* (HTV Wales), *Food – Fad or Fact?* (TSW), which covers nutrition, and the return of a helpful series on *Doctors and Patients* (Central) are among other ITV networked series on offer.

Channel 4 makes a distinctive contribution in 1988 with its *Healthy Cities* project, produced in collaboration with European and North American broadcasters who are marking the World Health Organisation project 'The Healthy City' about urban public health policy. Three *Kill or Cure* 'specials' on the pharmaceutical industry, vivisection, and nutrition in Africa offer viewers investigative documentaries that look behind current health issues. Later in the year, *Intensive Care* gives the consumer's-eye view of health education and community care in the NHS.

ITV can call on its regional resources to mount local education, features and current affairs programmes. *The London Programme* (LWT), *Nightline* (Tyne Tees), *Lookaround* (Border) and *Central Weekend* (Central) are some examples of popular local current affairs programmes that have given national health issues an important local focus. Information booklets and telephone helplines add impact and educational value to these and many other broadcasts on ITV, Channel 4 and ILR.

Health programming is one area where these services are at a premium. The public's thirst for information, help and advice is only partly met by the broadcast; take-up of print materials

and telephone helplines on health topics is often very high and these services are increasingly integrated into the planning and budgeting of the programmes, rather than as an afterthought. An essential component of the 1987 AIDS television and radio information campaign, for example, was the DHSS-funded National Advisory Service on AIDS telephone helpline. This was promoted after almost every broadcast, attracting and advising many thousands of anxious callers.

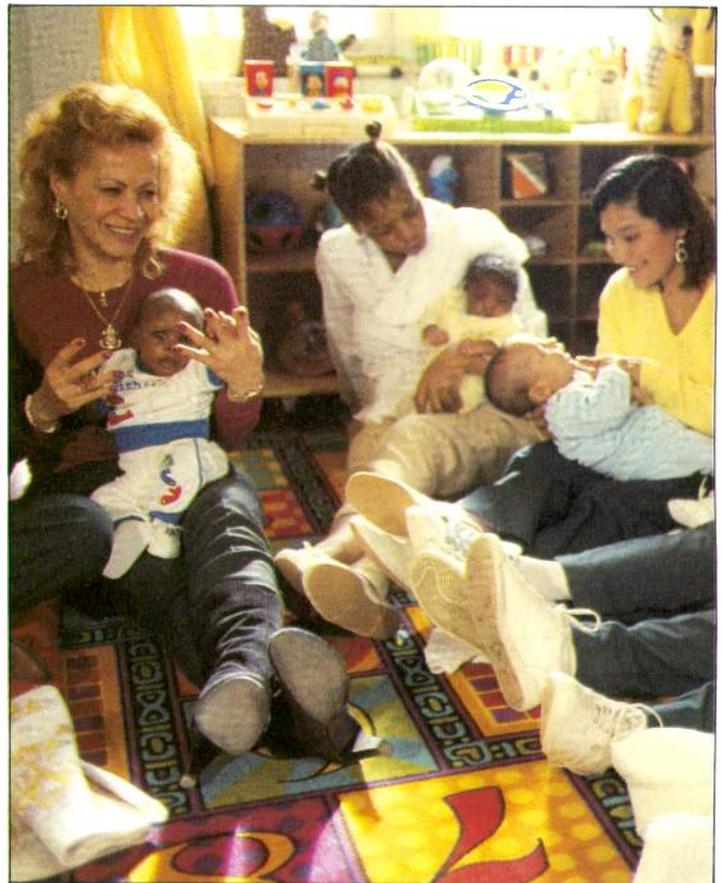
Independent Local Radio is close to its audience and is trusted by listeners for its friendly approach and valuable local information. Radio is most effective at this 'micro' level in presenting health education messages and information in a way that audiences will accept and value.

During the AIDS campaign, for example, Metro Radio produced five days of programming, including a documentary, and took over 500 calls on its telephone advice line. Both Mercia Sound and Severn Sound distributed free condoms with information

packs to listeners.

Great Western Radio has launched a daily one-hour special, produced by women, on women's health issues which not only contains health education features but campaigns for better provision in the area. Southern Sound launched a 'light-a-laser' appeal for laser treatment equipment to treat cervical cancer, whilst Radio 210 ran a week-long campaign – including an on-air exercise regime, to encourage its listeners to beat heart disease. Health education is a continuing element of all ILR stations' annual output, and its local, lively approach to health topics will continue to be evident during 1988.

Through its mainstream informative programmes, television news, current affairs, documentaries, features and 'spots' on ILR, and its educational programmes for both schools and adults, Independent Broadcasting both reflects and stimulates the audience's interest in personal and public health issues, and plays its part in promoting a healthier Britain.



Right: Inmates of a high-security women's prison in New York with their children, from the TVS adult education series *Are Mothers Really Necessary?*

Living and Growing

When schoolchildren throughout Britain view Grampian Television's sex education programmes *Living and Growing* in 1988, they will be watching a brand-new series – the sixth that the station has produced since the late 1960s when it pioneered this type of programming and won an international award for doing so.

Given that the biology of reproduction has not varied for centuries, why should Grampian invest repeatedly in new series over less than two decades? The answer, of course, is that while the 'mechanics' remain constant, there have been enormous changes in social patterns, economic

pressures, educational approaches and in the attitudes towards sexuality and discussion of the subject.

Previous series have continually broken new ground with more descriptive biological detail and a wider range of subjects covered. When the latest series was planned, considerations included the emotional and social health requirement of young people to have a positive and wholesome image of themselves and their ability to cope with their sexuality. There was the changing role of women; the break-up of traditional family patterns arising from social and economic pressures; and there were new approaches to

education being developed.

It was decided, therefore, to broaden the approach by providing a comprehensive sex, social and health education series to serve young secondary, as well as senior primary, pupils. The final two programmes would deal with adolescent relationships and problems, including sexually transmitted diseases – a decision dramatically reinforced by the arrival of AIDS.

But *Living and Growing* will still cover basic biological and emotional developments, culminating in the birth and post-natal care of a baby. It can take months of painstaking research to find a mother and father willing to have the birth of their first child filmed. Consultant gynaecologist Dr. Marion Hall makes an initial assessment of the prospective mother's emotional and physical suitability before any approach is made by the producers. There then follow detailed interviews and visits in the home to establish a friendly relationship with the family and to talk through the project.

Even if the family seems suitable, there are many reasons why it may decide not to become involved. With a series of *Living and Growing* being repeated annually for five years, it is vital that everyone is equally committed to the project. This means, for example, that a prospective mother who is a teacher needs to think very hard about the possible embarrassment involved in returning to work within this period. Children sometimes shrink from seeing their family highlighted in this way and grandparents, too, frequently have their say!

But once agreement has been reached with a suitable family, every effort is made to ensure that the television crew gets to know them very well before delivery day. And when a safe delivery is recorded, everyone can relax and have just cause to celebrate.

Left: Recording the first birthday party of baby Hannah, 'star' of the fifth series of Grampian Television's *Living and Growing*



Left: Finding a suitable mother and father for *Living and Growing* can be a lengthy and painstaking process. Here we see the mum and dad who co-operated for series 4.

In the spring of 1987, there was a joke circulating around the Wells Street offices of ITN: its election coverage plans and innovative ideas were so far advanced that ITN was going to have an election in June whether Mrs T. called one or not.

Such was the state of politics in the spring, but in the final analysis the proof of the detailed planning was in the viewing: 'ITN decisively beat the BBC with the speed of its results service and its poll of 20,000 voters was closer to the real result than the BBC' was the election night judgement of the *Sunday Times*.

ITN AND THE GENERAL ELECTION

The election presented ITN with the most exacting task in the company's history, according to David Nicholas, ITN's Editor and Chief Executive. 'It was the most extensive television campaign of all time, and the most travelled,' he said. 'Several of our 'Target Teams' clocked up 6,000 miles in three weeks.' ITN had pioneered these 'Target Teams' in the 1983 election. Their brief: send back the latest news of the party leaders' sayings and doings.

The election results programme was the most ambitious and comprehensive ITN had ever attempted – it included 70 outside broadcast operations – and turned out to be a triumph for both journalists and technicians; but a lot happened before the polling stations closed and the results came flooding in.

There was the election campaign itself, during which ITN deployed its experienced 'Target Teams' consisting of a reporter, a 'fixer' (field producer), and two ENG (electronic news gathering)

crews, who followed the four main party leaders around the country. Other teams covered the daily media conferences and were present wherever the political action was unfolding.

Out in the field, ITN reporters used portable 'news desks', equipped with Basys computer terminals, so that they could keep abreast of the day's

Etrick Bridge home, and Dr and Mrs Owen enjoying a relaxed day at their seaside home and on their boat.

And ITN produced an *Election Factbook*, packed with political data and edited by Glyn Mathias, which was running off the presses less than 24 hours after the general election announcement. It made

RAISING THE GAME



running order through a direct link with ITN's computer, and have immediate access to the fast-flowing news on the wire services.

Even before its 'Target Teams' had 'hit the campaign trail', ITN quickly moved into top gear as soon as the Prime Minister had called the election.

There were exclusive, revealing, off-duty interviews with the party leaders, showing them in a relaxed mood in their constituencies or at home: Mr and Mrs Thatcher talking in the grounds of Downing Street, Mr and Mrs Kinnock and their friends in his constituency, Mr and Mrs Steel taking it easy before the general election campaign started in their

the paperback bestseller lists.

As reporters were covering the latest developments up and down the country, questioning leading politicians on the latest turn of political events, interviews were being conducted on all four news programmes, reporting the news and getting reactions. *Channel Four News*, which shortly before the election had been given a BAFTA award for its news coverage, put into action its long-planned survey of three 'battleground marginal constituencies' which were seen to mirror the fluctuating political mood of the country as the election campaign gained momentum. These constituencies were



Above: The Prime Minister and Dennis Thatcher at home in the garden of No. 10 for ITN's unique behind-the-scenes profile of the party leaders.

Opposite top: A team of 14 results' co-ordinators type the telephoned results into the main computer. They helped make Vote '87 the fastest results programme ever.

Right centre: Vote '87, ITN's election results programme. Derek Dowssett, Programme Editor of the News at 5.45 is copytasting the results for presenters Alastair Burnet and Peter Sissons.

Opposite bottom: Neil Kinnock talks with voters from three marginal constituencies for Channel Four News's special election debates.



Cheltenham, Calder Valley and Dudley West, which were polled and profiled each week, culminating in a unique television event when Mrs Thatcher, Mr Kinnock and Mr Steel were cross-examined, on separate nights, by a cross-section of 45 voters drawn from the three constituencies. It was the first time party leaders were to come face-to-face with the electorate on television during the campaign.

In its developing tradition of giving in-depth analysis to the news, *Channel Four News* got behind the campaign by showing a series of evocative features: 'The Body Language of Politicians' was one, 'Party Political Broadcasts' was another, and, as a third example, because the politicians were gearing their campaigns to the impact power of the camera rather than the written word, there was a candid look at so-called 'Photo-Opportunities'.

ITN's Oracle teletext service not only carried the latest news, but also included features written by the party leaders on their policies. On election night, Oracle carried the result from every constituency shortly after it was declared, making use of information fed directly from ITN's election computer. In another part of the building, ITN's *Super Channel News*, which had started earlier in the year as a nightly news programme beamed to eight million homes in Europe, was reporting on the general election campaign.

And, in a major television 'first', on election night viewers throughout the world were able to watch coverage of the results of a British general election through a unique venture planned by ITN using satellite distribution facilities supplied by British Telecom International. Broadcasting organisations which took the programme were in Australia, Singapore, Japan, Hong Kong, Taiwan, New Zealand, Cyprus, Gibraltar, United States, Canada, the Caribbean, and the 15 European countries serviced by Super Channel.

While this world-wide operation was being put into place, preparations were being made for the climax of the election campaign – polling day – with ITN's *Vote '87*.

In a phrase, ITN hit hard with the software, but not before over 50 people had put in 2,500 man-hours equipping five temporary areas and ITN's two permanent studios. ITN hired 300 additional monitors as well as keeping tabs with the 70 outside broadcast units dotted around the United Kingdom. It was the largest ITV network production ever mounted.

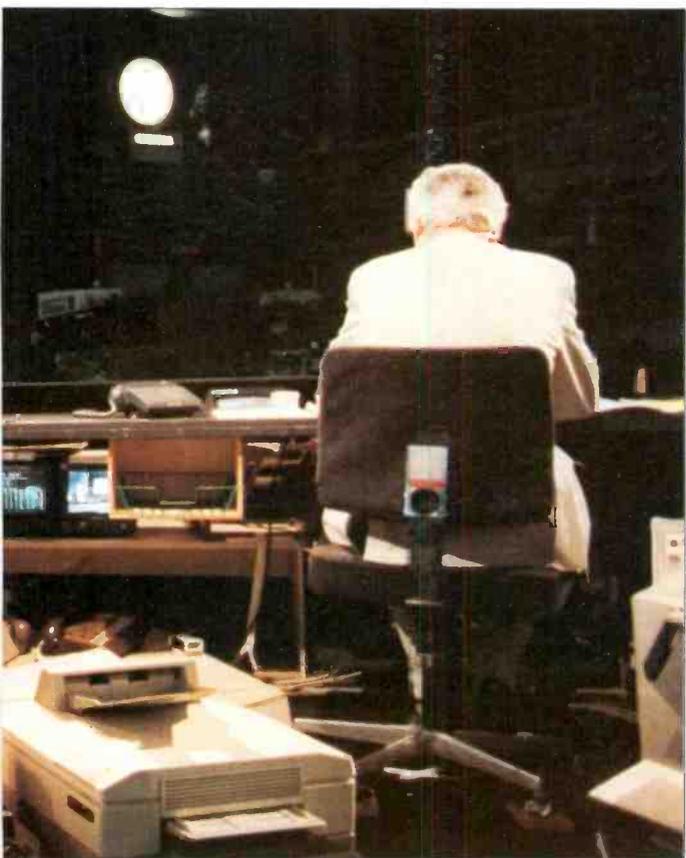
And on the night, there it all was: the fastest results flashed on to the screen, backed by computerised graphics giving a visual display on the state of the parties throughout the night, as well as other information, interpreted by Peter Sissons.

Sissons, together with Sir Alastair Burnet, the veteran anchorman who 'fronted' his ninth election night programme, and Alastair Stewart, were before the cameras for nearly 15 hours. It was these three who, in the view of one of the television critics, 'put a bit of zip' into the results, 'cutting down on the waffle...'

In getting the results on the screen first, ITN employed its own 'stringers' in the constituencies; their brief was to telephone the result as soon as it was announced, the calls picked up by the computer for instant transmission to the screen.

It was a night, and an early morning, which went off with hardly a hitch – including the forecasting of ITN's specially commissioned exit poll of 20,000 voters who were questioned on how they had voted on leaving the polling booths. Within seconds of the polls closing at 10 p.m., viewers were told the outcome and given an accurate indication that Mrs Thatcher was being returned for a third term.

Any lessons to be learned have been logged. As David Nicholas says, 'ITN is never better than when it is under pressure. That was certainly true of election month. Everybody's game was raised.'



COMMUNITY COMMITMENT

ITV demonstrates its commitment to public service broadcasting by helping the community in a number of ways. The federal nature of the system means that each ITV company has a distinct regional identity and can reflect local issues and priorities in its output. Some examples will illustrate the benefits of this diversity.

Below: Bob Greaves, presenter of *Scramble*, Granada's weekly live magazine programme, aimed mainly at people out of work, takes a look at his postbag.

Granada's *Scramble* is a weekly live magazine programme, presented by Bob Greaves and aimed chiefly at those out of work. Calls for help,

competitions, a 'swap-shop' and free or low-price offers make up this lively programme, and there are direct benefits to be gained from regular viewing.

Central's *Jobfinder* service, which has now been taken up by Yorkshire Television, is an unusual and innovative way of employing ITV's Oracle teletext service to help those looking for work. From closedown until the start of TV-am, Central screens text details of vacancies and training opportunities. Further details of the service are given on page 114. Another Central venture, the *Find a Family* series, used six 15-minute programmes to ask Midlands families if they would consider fostering or adopting children featured in each programme.

ILR, too, helps the local community as an integral part of its programming. A particularly innovative way of fund-raising was devised by Great Western Radio, in partnership with the YMCA. A sponsored disco, involving 9,000 teenagers, was organised on Clifton Downs in Bristol. Participants had to dance to the Top 40 records to complete their sponsorship pledges. On a very hot Saturday, over £40,000 was raised for a local drug project.

Christmas Line has been helping Londoners over the holiday period for the past four years. A unique partnership between LWT, Thames and Capital Radio, with the support of Community Service Volunteers and the Samaritans,

this 24-hour telephone information and advice service has helped thousands of callers. They may need public transport information, have a domestic emergency on their hands or be going through a personal crisis. During Christmas 1986, more than 100 volunteers took 9,436 calls over five days and, sadly, the 28 Samaritans on duty took many from those in distress. The comprehensive database of London information compiled by *Christmas Line* workers for the service will be a resource for the capital for years to come.

Another successful partnership, between Thames Television, British Telecom and the National Westminster Bank, resulted in Thames' Telethons, the second of which, a 24-hour non-stop live fundraising entertainment programme, took place in October 1985. Through the voluntary effort of several hundred telephonists and bank tellers, and the generosity of viewers, over £2m. was raised for children and young people in London.

The first ever ITV national Telethon will take place on 29th/30th May 1988. This 24-hour live programme, with contributions from all the ITV companies and a 'local' broadcast segment every hour, together with massive volunteer support (over 600 telephone lines in London alone), aims to raise money for disadvantaged people. The telethon exploits television's entertainment power to the full, and ITV's federal organisation means that its viewers all over Britain will be able to see – and contribute to – worthwhile causes in their own communities.

YOUR CHANCE TO BE HEARD

If you are involved in voluntary or community work, ITV and ILR can help you get your message across to viewers and listeners in your area. ITV's Public Service Announcement (PSA) schemes offer local voluntary, statutory and community organisations short publicity slots transmitted free of charge between programmes.

PSAs can be used to recruit volunteers or members, publicise services or set up self-help groups. Most ITV companies now run these schemes and find them very successful. ILR stations, too, have developed similar services designed to meet the needs of the local community, giving local groups access to listeners and strengthening links between broadcasters and their audiences.



SERVICING LONDONERS

Malcolm Southan, Head of the London Community Unit at LWT, gives a personal view:

When it was launched in 1982, the London Community Unit at LWT was the first community unit to come into existence within the ITV network. To be fair, there had already been two or three significant developments in what has come to be called 'social action television' – the *Help!* programme (Thames), *Reports Action* (Granada) and the Public Service Announcements (PSA) scheme (Central), for example – but nobody had concentrated all their 'social action' into a specific unit. The brief I received to set up the LCU consisted of one sheet of paper listing three excellent ideas from Nick Elliott, now Controller of Drama at LWT.

First, LWT wanted to establish a system of announcements, interspersed between programmes, which would be made in association with local voluntary groups working in the field of social welfare.

Second, came the idea of 'occasional public meetings', which would monitor the response of viewers to programming. Although audiences may be sparse and unrepresentative,' said LWT modestly, this was nevertheless a 'valuable experience for the programme maker and offers reassurance to the viewer.'

And lastly: 'Another function of the London Community Unit will be to work with schools and youth organisations to sponsor competitions of various kinds both in the arts and in sport. It is planned that some of these competitions will be televised.'

On the cold page it did not look promising. In reality, it could not have been more exciting. As we started work on these projects, each one took on a life of its own and spawned further developments.

First the announcements, or PSAs (Public Service Announcements), as they have come to be called. Central

Television was the first to introduce the scheme to Britain, but it had its origins in the United States. However, we felt that the American approach was rather sombre and dull and not suitable for an English audience. After all, PSAs were going to appear between some of the most expensive and best television in the world – British advertisements. The result was that a new TV form – the Community Service Announcement (our rather stylised version of the PSA) – hit Londoners' screens. LWT allocated prime-time viewing to the spots and we began to get the sort of response for voluntary organisations which they wanted, sometimes in thousands.

Target one was achieved, but we realised that there were other needs staring us in the face. The old were having an unprecedentedly bad time, long-term unemployment seemed here to stay, there was a lot of loneliness at Christmas, and so on. The fabric of society in the 1980s was in some disrepair. We had just the weapon to help.

Our unemployment campaigns are probably one of the best examples of our work. First we asked ourselves what we could usefully do for the unemployed in London. Clearly we were not in a position to find them jobs. Gradually we inched our way back from such nihilism, first by using our imagination and experience of what it was like to be unemployed and, secondly, by research. Maybe, we reasoned, education and training might be of some interest to unemployed people. Gingerly we developed a detailed dossier, built up area by area, of what education and training was available for unemployed people. But was there a demand? Apprehensively we put our first announcements of the campaign on air, asking unemployed people who were interested in education and training to ring. The switchboard was jammed.

The eagerness and appetite in the voices of those who did get through was plain to

everybody on our end of the phone. We took 8,000 calls on this first campaign and ran another in 1987 – directed at the over-40s – which had the same sort of impact. We are planning more and want our campaign to go on as long as unemployment is with us.

But the Community Information Service is only one of the things we provide. We also set about establishing 'occasional public meetings'. These turned into a programme as well: *London Talking*, chaired by Melvyn Bragg. And that led to LWT's series of public meetings held twice a year in different parts of the region.

Then came the idea of promoting competitions of various kinds in the arts and sport. Melvyn Bragg presented three arts festivals in which the stars were the children themselves, aged 5 to 18, who competed in painting, writing, music and dance, and were judged by experts in their field. Some reached the televised finals, but thousands competed in the untelevised but equally memorable heats. And adults from the entire LWT area took part in sports events, competing on television for the 'Go for Goal' prize.

Running the London Community Unit has been a unique experience for me. The arts, sports, entertainment, even the children's programming *Wake Up London*, have all emerged from one co-ordinated stable. There have been many people involved in the story of the unit, but my aim here has been to get a little of the magic of LWT's community programming back on to the cold printed page where, after all, it had its birth. ►

Below: Malcolm Southan (left), Head of LWT's London Community Unit, discussing plans for the unemployment campaign with presenter John Stapleton.



GETTING INVOLVED (continued from page 131)

Viewing and listening are traditionally regarded as passive pastimes, but in recent years broadcasters have placed increasing emphasis on involving their audience.

There are already plenty of opportunities for direct involvement in programming both on television and radio. In particular, Channel 4's commissioning policy means that a much wider range of ideas, attitudes and subjects are now seen on screen and that particular groups of viewers – the disabled, for example – are catered for. *Same Difference*, a Channel 4 magazine series for and about disabled people, takes viewers' news and opinions from its phone-in after each programme to help inform the next week's edition. About three-quarters of the series' production team are disabled, as are the staff at the end of the phone, so viewers can have direct contact with the programme makers and know

that they share common ground.

Persuading people to become involved in broadcasting is one of the early skills learnt by radio presenters, though it can prove unnecessary when groups come forward with their own ideas. International Youth Year '86 encouraged one such group to approach Swansea Sound. The result – a Sunday afternoon programme – is still serving young people in Swansea. Quite a different approach, by an Inverness amateur dramatic group to Moray Firth Radio, resulted in a very professional performance of a radio play based on the abdication of Edward VIII.

ITV, too, involves its viewers. For the past four years LWT has mounted an oral history competition based on its local series *The Making of Modern London*. Over 1,000 Londoners have been involved in local history group projects which have encouraged people of all ages to become aware of

London's past.

In Autumn 1987 LWT launched an essay competition which posed the question 'How can we improve our schools?' to pupils, teachers, parents and employers. Linked to its series *Educating Britain*, the winning essays were published in *The Observer*. In the South of England, TVS mounted an extensive anti-drugs campaign, Action on Drugs, while Yorkshire Television ran a number of local features entitled *You and EYE* and generated an 'Operation EYE sore' competition to tackle some of the less attractive aspects of its region.

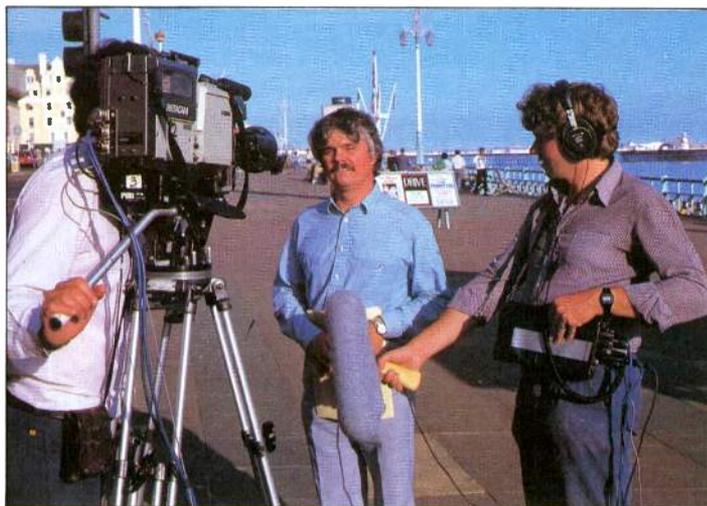
A further way of getting viewers involved is to encourage them to watch a TV series in a group and discuss what they have seen after the programme. Such groups are becoming a more familiar element in educational broadcasting and can often provide valuable feedback to programme makers. Over 130 groups, not all in Wales, followed the HTV Wales/Channel 4 series on Welsh history *The Dragon Has Two Tongues* and a repeat broadcast in 1987 proved that many of them were still active two years on. HTV Wales is now planning to encourage viewing groups in strategic areas of Britain to follow and respond to its 1988 series *The Divided Kingdom*.

ITV companies also arrange occasional seminars and workshops which help to forge links with agencies, organisations and individuals in their region. These may be to discuss unemployment issues (Tyne Tees TV in association with REPLAN, an organisation concerned with improving educational opportunities for unemployed adults) or to encourage adult education and health agencies to 'make more' of ITV programmes (Yorkshire). The network of ITV Community Education Officers plays a key role here in providing a bridge between broadcasters and viewers, and they are always looking for opportunities to extend the value and effectiveness of their companies' programmes.

Right: Billy Ocean, Jaki Graham and John Entwistle were among the stars who gave their services for *When the Going Gets Tough*, a live show during the TVS Action on Drugs campaign.



Right: Radio journalist Peter White from Channel 4's *Same Difference*, a topical magazine programme made by and of special interest to disabled people, on a visit to Brighton Pier.



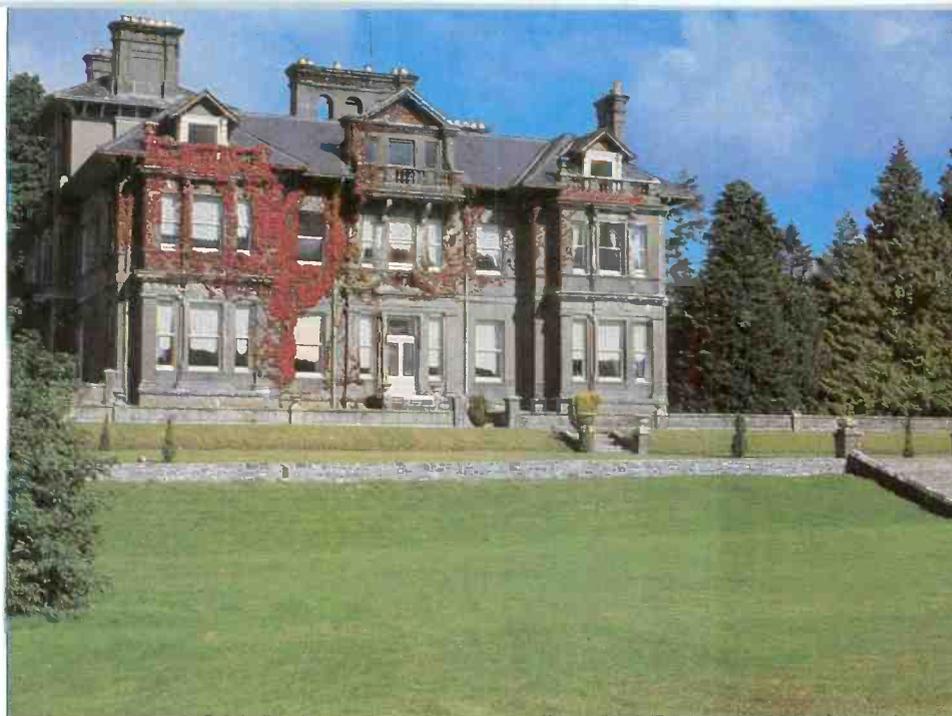
H

ow many people are familiar with the paintings of Roderic O'Connor – or have even

heard of him? This neglected Irish painter (1860–1940) has now been rediscovered and his splendid paintings are being enjoyed by a new generation.

Producer/Director Bob Brien first became interested in O'Connor on seeing the retrospective exhibition of the painter's work staged at the Barbican in 1985, prior to its UK tour. The driving force behind the retrospective was Roy Johnston, an Ulster teacher and painter who had spent five years painstakingly tracing the paintings and discovering the background of a man who was a solitary and somewhat mysterious figure.

Very quickly, Johnston and



those years ago.

The weather was kind and the finished 60-minute drama documentary production, *Shadow in a Landscape*, captures something of this elusive Irish artist and the rugged Brittany landscapes he

Painted so well.

Concludes producer Bob Brien: 'For me, Peter Mahon's screenplay has brought to life the fascinating period of the Post-Impressionists in France – a world of colour and light – and romance.'

Above: The stately Clonalis House – family home of Roderic O'Connor – one of the production locations.

Below: O'Connor at work on a Brittany landscape.

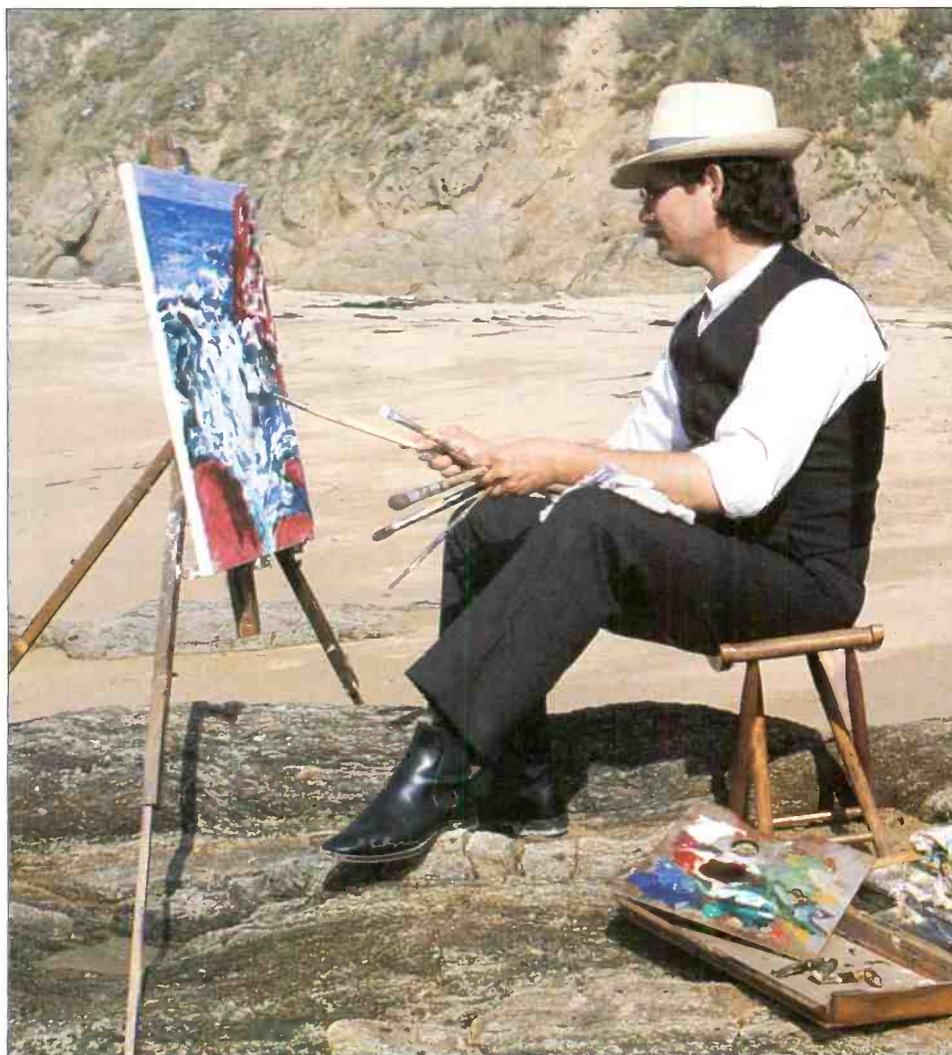
SHADOW IN A LANDSCAPE

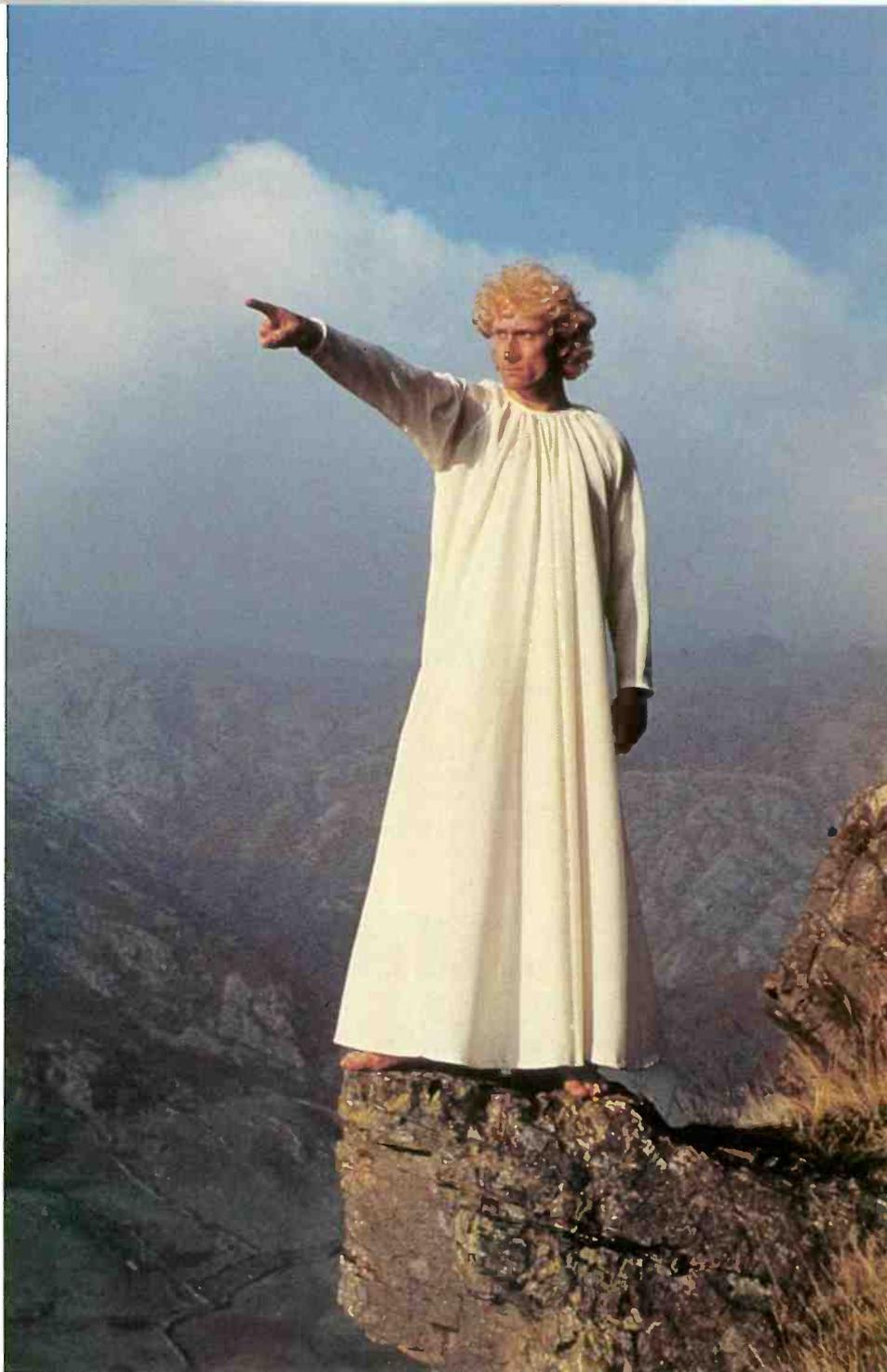
Bob Brien drafted a television script and Ulster Television commissioned a modest low budget documentary (one of an Arts series of three), using one actor in a non-speaking part as O'Connor.

That was in April 1986. From that point on things progressed at a hectic and often confusing pace.

O'Connor had been born into a wealthy Roscommon family and was educated at Ampleforth College in Yorkshire where his talent for painting emerged. He spent all his adult life painting in France, befriended Gauguin and after many affairs married his mistress, Renne Honta.

As the first 'rushes' from Yorkshire and Roscommon were screened, Ulster Television's Director of Programmes became more and more enthusiastic. In quick succession, a screen writer was appointed and one more actor became a cast of 5, all speaking roles. The Irish scenes were reshot with enlarged cast, and over 30 people arrived in France to spend three weeks filming in the actual locations where O'Connor and Paul Gauguin painted all





History of a Heresy

Above: ...examine yourself, so that you may understand who you are.' Actor Nigel Harrison portrays Jesus Christ in *Gnostics*.

In December 1945, an Egyptian peasant named Muhammad Ali al Samman made an historic discovery. While digging in the Nile Valley, near the town of Nag Hammadi, he uncovered a large earthenware pot. Inside were 13 leatherbound volumes of papyrus – the largest collection of Christian scriptures ever found. They had been buried at the end of the 4th century, a time when the teaching they contained also 'went underground'. That teaching was Gnosticism, rejected by the Church as heresy.

Gnostics, a series of four

programmes made for Channel 4 by Border Television, traces the history of the gnostic tradition from its early days, when the Nag Hammadi scriptures were written, to modern times.

Four of the texts found in 1945 are known as the Gnostic Gospels. Their essence is to be found in the words of the 'living Jesus', a Jesus who offers knowledge, rather than faith, to those who follow him. In the television series, the 'living Jesus' is played by actor Nigel Harrison. He is seen speaking the words of the Gnostic

Gospels amid the scenery of the Lake District. In a later programme, he appears in New York City, a modern setting which appropriately highlights a central theme of Gnosticism: the alienation of the spirit from the material world.

The four programmes include interviews with scholars who have devoted their careers to the study of Gnosticism – and with Muhammad Ali al Samman, now nearly 70, whom the producers finally traced after a long search. Virtually unknown in his village, his name is known to Biblical scholars the world over.

From Egypt, the programmes take the viewer to France where, in the 13th century, a new Gnostic heresy arose in Languedoc and came under the scrutiny of the Inquisition. From France the scene shifts to Italy and 15th-century Florence where the powerful Medicis ruled and gnostic ideas flourished in the artistic and intellectual climate of the Renaissance.

In modern times, the psychologist, Carl Gustav Jung, was one of the first thinkers to take note of Gnosticism. In rare archive film he is seen speaking about what he has in common with the early Gnostics in their quest for the truth about man's spiritual nature and his unconscious. Bringing the story right up to the present, the final programme visits Palo Alto in California where, ten years ago, a Gnostic Church was founded. It is a Church of heretics, with a woman bishop, a mass open to all people – of whatever religion – and a range of scriptures incorporating the Nag Hammadi texts.

Gnosticism – dangerous heresy or essential complement to traditional Christianity? One thing is clear; the message of Gnosticism lives on. The Gnostics' rejection of dogma, their sense of alienation from the material world, and their quest for salvation through self-knowledge still touch a chord in the modern consciousness – just as they did 2,000 years ago.

W

hen ILR stations merge, what happens to their local programming? Chiltern Radio has shown that bigger can mean better at a local level.

In November 1986, Chiltern began to serve Northampton as well as Luton/Bedford. Chiltern already had studios in Dunstable and Bedford with facilities to broadcast separate programming to each area, but there was no large scale splitting of output at that stage. Northampton had previously been served by another ILR station, and when Chiltern took over responsibility for this area it recognised that a separate identity would need to be maintained. The question was how to achieve this and at the same time make essential cost savings? Another concern was what effect the expansion into Northampton would have on the service for Luton/Bedford?

The first step was to give the Northampton station its own name, 'Northants 96', after the shorthand version of its FM frequency. Then the Chiltern team examined the news operation and decided that a day-long news presence in Northampton was essential. However, as music programming sounds the same whether it comes from Dunstable, Bedford or Northampton it was decided to share most of the daytime output with the exception of the 10 a.m. to 2 p.m. segment. This is locally originated in the Northampton studios and highlights that 'change of pace' where interviews, features and audience participation come to the fore. The breakfast show is networked but, by utilising a whole range of opt-out points, this has been made into a well-rounded programme of local news, views and information. An umbrella title was introduced for the network – 'The Hot FM'.

Chiltern realised that what was being done for Northampton could surely be done for Dunstable and Bedford. By using the three sets of IBA transmitters to provide separate information, the three

THREE INTO ONE WILL GO



Above: Outside the studios of 'Northants 96'.

stations could offer editorial coverage much closer to street level. The 'network' programmes had already been structured to allow for opt-outs and split commercial breaks. The point was how quickly could the three stations develop their programme support units to utilise the opt-outs fully?

The first test came at the end of January 1987 with the snow crisis. 'Northants 96' and the two Chiltern stations began opting out of 'network' programmes to provide round-the-clock Snowline information specifically for their own areas. This was a success and the concept was quickly developed to provide individualised sports bulletins, local newspaper reviews and community billboard features.

The two Chiltern stations emulated their Northampton sister by offering separate local news bulletins at specific times. On Sundays all three stations broadcast separate morning shows complete with outside broadcasts and localised audience participation. Recently, each station received its own new radio car.

The addition of Northampton to the Luton/Bedford ILR operation has brought many benefits to radio station and listeners alike. Not only has it given added zest to the staff and management but the redistribution of resources, personnel and equipment has created not a remote 'regional' operation but three highly professional local radio stations.

INDEPENDENT INNOVATION

Avant-garde art; films about Freud; a series shot on Super 8 film; documentaries about Ireland; a satirical entertainment from the point of view of women prisoners, ironically entitled *Sex and Violence in Women's Prisons*; seasons of films about Latin America, politics in Poland, and the experience of miners' wives; not to mention a feature film named after Don Quixote's horse Rocinante. These are just some of the many subjects featured each Monday night around *The Eleventh Hour* in a slot that, ever since Channel 4's first week on air in November 1982, has exemplified its requirement under the Broadcasting Act to innovate in the form and content of programmes.

The Eleventh Hour has held to its innovatory stance with unique tenacity, partly because its specific brief is not defined by any overt notion of content and genre (like current affairs or fiction) or of audience (like youth or multicultural programmes), but by a commitment to a particular kind of programme-maker. Its commissioning editor, Alan Fountain, is termed editor for 'Independent Film and Video'. This could seem strange, given all the publicity surrounding the proliferation of 'independent production' across the whole of Channel 4's output, now also extending into other channels. But there are several kinds of 'independent' producer: the difference lies in what producers are independent of or from.

It is true that Channel 4 was required to commission a 'substantial proportion' of its output from producers outside established broadcasting. This led to the rise of a whole industry of small independent production companies that can make programmes with freshness and efficiency and had given the channel so much that is distinctive. Most of these

producers are people who would have continued to work on the staff of existing broadcasting companies if the channel's opportunities had not arisen. They are independent of the financial and staff obligations of the large broadcasters, but they share many of the attitudes of professional broadcasters.

There is another constituency of independent film and programme-makers, however. Because they work outside the industry, on a small scale, innovating radically in the content and style of film and video and the industrial method of production, often operating cooperatively or in workshops and relying on local authority or arts grants, they can escape the commercial imperatives that govern the industry. At the same time their distribution also lies outside the industry, giving them little access to ordinary cinemas and none to broadcast TV.

This was the tradition on which *The Eleventh Hour* was based and which it has transformed, allowing some remarkable work its first opportunity to reach a wider audience. Eight hundred thousand people may not be a lot by peak-time TV standards, but it can seem astronomic to film-makers outside the mainstream. Not only that, but *The Eleventh Hour* is able to commission many people who have never before had access to mainstream television.

The slot was launched with *So That You Can Live*, a documentary about a family in South Wales by one of the leading and longest-established of these cooperative groups, Cinema Action. Now Channel 4 has underwritten the group's feature debut, *Rocinante*, named after Don Quixote's horse, which won cinema release, several international prizes and a screening at the Cannes Film Festival.

The commitment is to people

and organisational styles of film-making far removed from that of traditional TV or the film industry. Their different subjects and treatments give *The Eleventh Hour* its freshness. Last year's Super 8 season, for instance, featured a body of work celebrating and exploiting all the technical limitations that mainstream film-makers avoid. Super 8 film-stock is intended for home movie-makers who cannot afford better, but some film-makers actually find artistic virtues, both in the creative freedom that working such cheap stock affords and also in the very limitations of harsh, grainy colour that it imposes. Derek Jarman, whose *Angelic Conversation* was screened during the season, takes this approach.

Some of these people form themselves into production companies akin to independents working elsewhere for Channel 4, notably the two young veterans of student film-making who collaborated on the six-part series about *Commodities*. This had not just a polemical amalgam of history and contemporary economics, but a combination of fiction and documentary typical of the most controversial characteristics of *The Eleventh Hour*. This mix has also been seen in some outstanding material from Amber Films in Newcastle, the Berlin prize-winning *Seacoal*, *Double Vision - Boxing for Hartlepool*, and most recently in *T. Dan Smith*. The latter, which uses a film-outside-a-film framework, with fictional film-makers seen taking different documentary stances about the central character and the real scandal of corruption in the North East, was seen in cinemas before its eventual *Eleventh Hour* screening.

Amber Films and Cinema Action were well established as workshops, but Channel 4 has developed a policy of funding - along with local authorities and other sources - a score of such workshops around the UK, from Belfast to Brighton. This assures their future and allows

Below: Video from Russia - *Genia*, age 8, Ulyanovsk: "We used to have a hamster, but he ate through the walls and ran away."



Below: *Old Man at Market*, Moscow: "It depends not on us, but on the leaders. They have to talk together."



Below: *Dangerous Characters - Enidio Recchiani*. (centre) Owner of the King Banaba delicatessen in Soho, where attempts against the life of Mussolini were planned.



them to upgrade their facilities, particularly in the case of video, to the technical standards required of broadcasters.

Many *Eleventh Hour* programmes also receive special exemption from the IBA's strict technical standards for making programmes. Thus Channel 4 nurtures – in whole or part – what a workshop makes, but without the close financial and editorial strings that bind other producers who are commissioned in a straightforward manner. If the channel is happy with a workshop production, Channel 4 will then exercise an option to purchase the programme, but at a price that acknowledges the company's substantial contribution to production costs.

In addition to the radically diverse approaches of Monday night's *The Eleventh Hour*, the same Channel 4 team also commissions annual series under the title *People to People*. These programmes come from many different sources (even on occasion ITV companies) and

focus on different communities. They range from the comparison of village life in the Frovence and Dorset, to TV History Workshop's histories of car factories, hospitals, and women workers on London Transport. For *What They're Telling Us It's Illegal For*, an investigation into the attempts to curb home taping of music, the facilities were handed over to the young people of Birmingham Film and Video Workshop. On another occasion it is a matter of backing a programme-maker who reports on a community from outside out with a particular sympathy for it, as was the case with Dimitri Devyatkin in *Video from Russia*, and his more recent video portrait of a North Russian village.

The most recent *People to People* season has included two programmes about the history of the Italian community in London between the wars, *Dangerous Characters*, and a programme about an increasingly common phenomenon, *Desperately Seeking Nannies*.

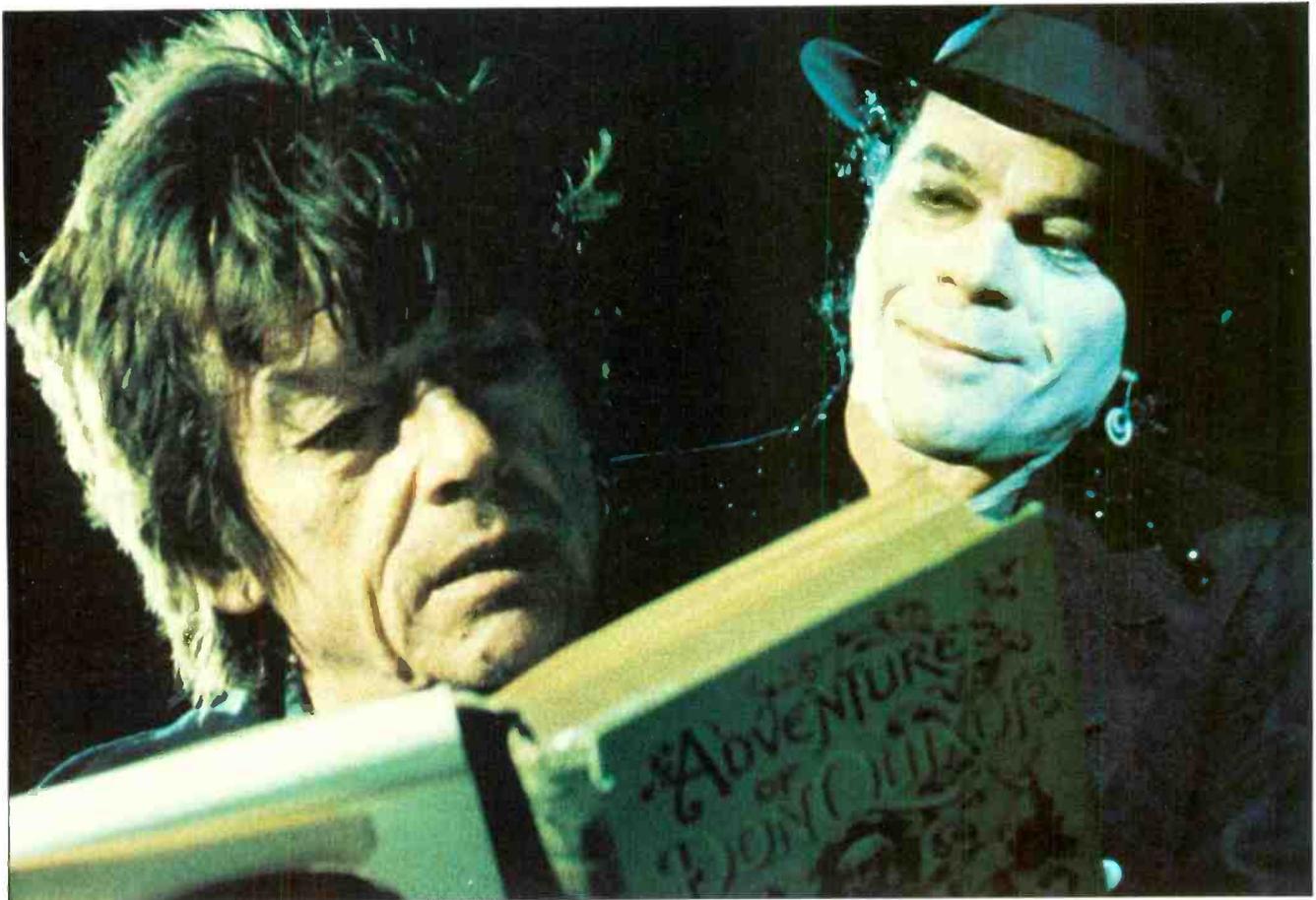


Left: *Domestic Bliss*.



Left: Decio Anzani. Anti-fascist who was arrested and regarded as a 'Dangerous Character.'

Below: Rocinante, a prize-winning feature film named after Don Quixote's horse and made by Cinema Action, a well established cooperative group of independent film-makers whose documentary about a Welsh family, *So That You Can Live*, was the first production to go out on Channel 4's *The Eleventh Hour* slot.



TV-am is unique in the ITV network in that it is the only company with a franchise that allows it to broadcast all its output to the whole of the United Kingdom.

Its aim is to bring viewers a comprehensive and fast-moving package of all the latest news and current affairs, and it does this through its own newsroom headquarters in London.

Regional news is an essential

regions,' says Bill Ludford, TV-am's Director of News and Current Affairs.

'We are constantly striving to look for regional angles to our stories and try hard never to fall into being too London-based.'

The material the regional reporters gather goes into news bulletins and also the main part of *Good Morning Britain*, either as videotape reports or as

to people in Manchester is obviously not always going to capture the attention of viewers in Glasgow.

Great care, therefore, has to be taken in the choice of material covered by the regional studios, to ensure that it is of maximum interest to all TV-am's viewers, regardless of where they live. Rather than have an 'opt-out' programme policy – with different parts of the country leaving the main programme for a set period of time to have their own local news updates – TV-am prefers the 'opt-in' approach, whereby the studios cover stories which are of major regional – and national – importance. These can be anything from the Belfast studio's coverage of latest developments in Northern Ireland, to the renewed search for the graves of the Moors Murders victims, reported on for *Good Morning Britain* by Paul Newman, one of TV-am's Manchester-based journalists. Other contributions might include special reports on the north-south divide or the role of the Church in Britain today.

The overall approach in finding and broadcasting these essentially regional features is to find the right type of issue – be it housing, the role of the police, or the decline of industry – and then analyse it and present it through the right regional cities or people.

In this fundamental way, TV-am aims to ensure that viewers are given the clear impression that their region is being brought into the news. It is also felt that this approach enriches and strengthens regional coverage of the issues that matter. In other words, viewers know that their region is not being ignored – but such features are not parochial, and therefore of interest only to people who live there.

One of the big problems of any London-based media organisation is that it is easy to become 'metropolitan' – that is, to use London-based guests, and discuss London-based issues – and thus to fall into the trap of being mainly a London programme.

BALANCED DIET FOR



BREAKFAST NEWS

Above: BELFAST: Gerry Foley reporting from the RUC Headquarters.

part of this service, and is provided principally through TV-am's five regional studios – in Birmingham, Belfast, Cardiff, Glasgow and Manchester. In addition, crews based at TV-am's main studio in London cover stories throughout the country.

Each of the regional studios, except Birmingham, is manned by a team of two senior journalists together with a camera crew and administrative back-up. On average they provide 90 items a month for the programme, totalling many hours of broadcasting across the year.

'This is a tremendous amount of material, and it shows the importance we place on covering and reflecting the

live inserts or interviews from the regional studios.

During the 1987 General Election, for example, TV-am's regional crews gathered special reports in marginal constituencies up and down the country. They gave daily updates, when merited in the news, on the latest campaign developments in the regions, while politicians such as George Younger and Cyril Smith were interviewed live in local studios in Glasgow and Manchester.

But the fact that TV-am broadcasts to the whole of the UK presents a basic dilemma when it comes to regional news. Surveys show that most people enjoy and expect items in *Good Morning Britain* about their region – but what is of interest

TV-am constantly strives to avoid this in several ways.

One is to have presenters who are from outside London such as Caroline Righton from Cornwall, Anne Diamond from the Midlands, Kay Burley from Wigan or Jayne Irving from Sheffield.

Another approach is to bring in guests from the regions whenever they can contribute to a story, either by bringing them directly into the London studio, or via live links to the regional studios. At least 50% of TV-am's guests are from outside London.

Says Bill Ludford: 'We try wherever possible, when following up major stories such as a national report on housing or health, to go to the regions and find regional spokesmen and regional illustrations of what is being said. This is vital to avoid looking too metropolitan.'

The regional studios also contribute to the major programme 'strands' that are a feature of *Good Morning Britain*. 'Strands' are stories that are covered over several days or weeks and can vary from the serious – such as coverage of the plight of the 'Old and Cold' during the 1986/87 winter – to the light-hearted, as in the 'Cod War', a nationwide search for Britain's best fish 'n' chip shop.

The regional studios also themselves provide whole programme strands – for example the Belfast studio's examination of the pressures on the role of the RUC in Northern Ireland.

Bill Ludford says: 'We feel that our regional studios have a vital role both for reflecting life in the regions into its programming, and also for reflecting the company back into the areas it serves.'

'With this in mind, we are constantly looking to improve on regional coverage. For example, we will establish more regular live links with the studios both for guests to be interviewed on *Good Morning Britain* and for regional round-ups on anything from the weather to the local perspective on major national issues.'



Left: MANCHESTER: Peter Sharratt reporting from the G-Mex Exhibition Centre.



Left: GLASGOW: Lorraine Kelly reporting from George Square.



Left: CARDIFF: Mike Voss reporting from Cardiff Arms Park stadium.

A highly popular ITV Schools' series is Yorkshire's celebrated *How*

We Used To Live. Through dramatised stories, teachers and children have explored the lives of families in the Victorian era and in the 20th century. Teachers welcome the accuracy of the production team's research and the care with

Below: The Aldermaston March is one of the events recalled from the 1950s.



which every detail of a past community's life is recreated. Children find that the lively story-lines help to bring history to life for them. The interest that is aroused encourages classes to set up their own projects to find out how their community used to live.

The latest series looks at more recent years, from 1954 – 70. The children for whom the series is intended were not even born when the period to be studied came to an end and, although these may seem very recent years to today's parents, for children the 1950s and 1960s are history. Pupils will find plenty to surprise them!

The programmes bring together some of the characters established in two previous series, and follow their adjustment to the brave new world of post-war Britain through the years when we 'never had it so good'. A pupils' workbook is available for children to enter their own record of historical findings. They can research into the key events listed in the book and

study the photographs in it, which (like the programmes themselves) are rich in clues to the fashions, hopes and fears of the era. There is also (as with a number of ITV Schools series) an accompanying computer programme to help groups of children to understand some of the budgeting and other problems a family had to face at that time.

As before, *How We Used To Live* is set in the imaginary Yorkshire manufacturing town of Bradley where, by the 1950s, Albert and Bertha Selby are running a cafe and bakery. The series documents their lives, and also shows the arrival of new families from Commonwealth and other countries, as well as the development of the first motor ways and of many massive public housing projects.

Perhaps pupils who follow the series will have their own views about Harold Macmillan's cautious question, 'Is it too good to last?' which he added to his 1959 claim, 'You've never had it so good!'.

Bringing History to Life



Right: The consumer boom was continuing when Prime Minister Harold Macmillan told the nation, 'You've never had it so good!'

It's the great murder mystery of the century. Lee Harvey Oswald: was he President Kennedy's assassin – or just a fall-guy? He was accused of the killing but was shot dead before he could be put on trial. But television has now offered viewers a rare opportunity to hear the evidence and make up their own minds. Producer Mark Redhead describes how the trial-that-never-was has finally been staged: 'So who's playing Oswald?' This was a question which the production team on *The Trial of Lee Harvey Oswald* (C4/LWT) had to answer a hundred times.

build up the cases for and against Oswald.

We anticipated great difficulty in persuading witnesses to take part in the programme. But our success rate was very high. Americans are more at home with television than are the British and are used to the great issues in their society being debated in full public view. The witnesses were also profoundly sensitive to the historical impact of Kennedy's assassination and we were able to convince them that, though a trial might be tough, at least it would be even-handed. The British reputation for quality television and for fair play also weighed in our favour.

Spence sees himself as championing the little man against the powers of corporate America. When we hired him he had not lost a case before a jury in 17 years.

It was our intention to recreate as accurately as possible a real Texas trial. We recruited a jury from the Dallas Federal Court rolls and a sitting judge from the Texas federal bench by the name of Lucius D. Bunton. And in our London studios the design department reconstructed a Dallas courtroom which was correct down to the last water jug.

The 18 months of hard work finally came together in three extraordinary days in the

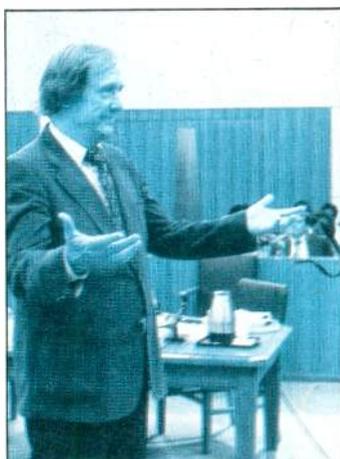
Everyone in the studio was spellbound as they observed this ferocious battle over the dramatic testimony of the witnesses.

THE TRIAL THAT NEVER WAS

The courtroom drama is a film and television staple, often good, occasionally brilliant, but not often that surprising. What made *The Trial* so unusual and so difficult to explain was the fact that we were not doing a play; there would be no script; all the witnesses, the judge, jury and lawyers were genuine; and no one would be playing Lee Harvey Oswald. President Kennedy's alleged killer had been shot dead by Jack Ruby and we were attempting to give him the trial he never had.

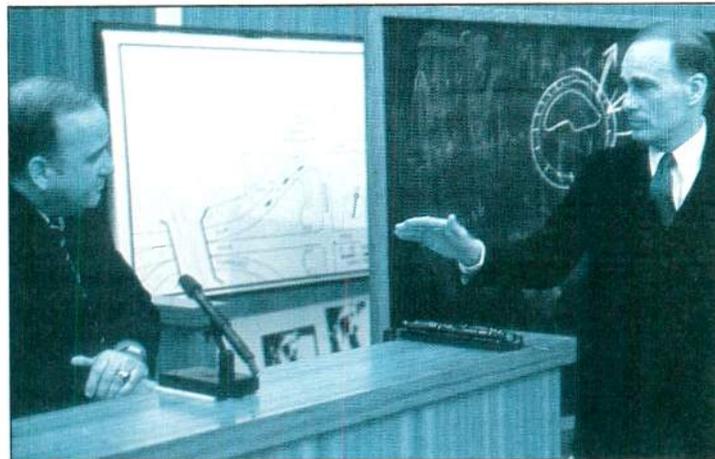
We had already in a previous programme put Richard III on trial for the murder of his two nephews, and the formula was a remarkable success. When Channel 4 asked for a follow-up, Lee Harvey Oswald was the obvious if rather ambitious choice.

Such an epic undertaking demanded historical, detective and diplomatic skills to identify the key elements of a very complex case and to track down the witnesses and persuade them to take part. The two researchers and I spent months chasing up out-of-date addresses and hacking through the jungle of official and unofficial literature. We travelled across America, following up leads, talking to doctors, shoe salesmen, cops, FBI agents and housewives to



As well as finding and selecting the witnesses there was the question of which lawyers should try the case. After much thought, we finally approached two attorneys we felt were prominent enough for such a trial, and whose opposing styles would contrast dramatically in court. To prosecute we chose Vincent T. Bugliosi, most famous for successfully convicting Charles Manson for the murder of Sharon Tait. Bugliosi developed a fanatical devotion to the project, dropping all his other commitments and doing nothing else for four months.

His opponent was Gerry Spence, a giant from the Rocky Mountains of Wyoming. He achieved public recognition for winning \$10m. for the estate of nuclear worker Karen Silkwood.



courtroom. The grumbling hostility between the two lawyers erupted into open warfare as they struggled for the hearts and minds of the jury. Everyone in the studio was spellbound as they observed this ferocious battle over the dramatic testimony of the witnesses.

On the 23rd anniversary of President Kennedy's death – 23rd November 1986 – viewers in five countries about the world saw a five-and-a-half-hour edited programme and heard the jury's verdict that Lee Harvey Oswald was guilty of the President's murder.

Is that the truth? Many people disagreed with the verdict. But the television trial did offer viewers a rare opportunity to hear the evidence and make up their own minds.

Above: The trial of Lee Harvey Oswald *Against: 'Rocky Marciano throwing rocks'* – that's how prosecuting attorney Vincent T. Bugliosi describes himself. Here Bugliosi questions police scene-of-crime expert Cecil Kirk.

Above left: The trial of Lee Harvey Oswald. *For: flamboyant defence attorney Gerry Spence, undefeated in court in 17 years, states his case on behalf of Lee Harvey Oswald.*

AN ASSEMBLY OF SCOTS



It is Friday afternoon in Edinburgh and 100 men and women from all over Scotland settle into their seats in the grand oval debating chamber of 'Scottish Assembly.' Just half a mile from the site ear-marked for a Scottish parliament, title music heralds a unique venture in public access broadcasting from Scottish TV. *Scottish Assembly* is a

regular, televised gathering of 100 people representing every class, age and creed from the length and breadth of Scotland. The series has broken the mould of current affairs television by wresting the spotlight away from politicians and shining it on the public. Instead of MPs and councillors arguing about policy, ordinary men and women now have a say. The public are the stars of *Scottish Assembly* with a prime-time chunk of

Friday night television devoted to airing their views.

Before the series began, MORI, the opinion pollsters, interviewed people throughout Scotland to produce a 'pool' of 1,000, representing a cross section of the population. Now a computer selects 100 from this group to take part in the hour-long assembly. Background notes are sent out in advance allowing participants to collect their thoughts on topics under

discussion. They then travel from cities, towns, villages and farms all over Scotland to gather for the recording.

Members of the assembly shrug off suggestions that the commitment is an inconvenience for them. Having been given the chance to

touch of a button. National newspapers use the poll results as *Scottish Assembly* increasingly becomes an important indicator of the climate of opinion in Scotland. The results often surprise, but politicians know they represent the views of the electorate and

The results often surprise, but politicians know they represent the views of the electorate and as such deserve attention.

appear, they see it as their responsibility to take part and to make their views known.

The programme uses the biggest current affairs set ever built in Scotland and since it is recorded only hours before transmission, the subjects under discussion are topical and close to the hearts of the people. Presenter Malcolm Wilson introduces the programme and ensures fair play but the course and content of each assembly is decided by the 100 participants.

Nuclear defence, AIDS, trade unions and rape have all been discussed with the thorough mix of social and political backgrounds ensuring lively debate and compulsive viewing.

The *Scottish Assembly* on AIDS was the first public discussion of the subject on British television. Before the programme, members of the assembly knew little about the disease but on-air they talked honestly and openly about their fears. At a time of widespread panic the assembly produced a sympathetic response and urged a frank approach to education and information. Scottish Television followed this up with a sustained campaign of coverage including a special edition of *Scottish Assembly*, gathering 100 religious representatives in an Edinburgh church. Every religious denomination in Scotland was represented and discussed the response to AIDS in a marathon two-and-a-half-hour debate, screened over a weekend.

Using the latest computerised voting equipment, the *Scottish Assembly* can instantly register opinions at the

as such deserve attention.

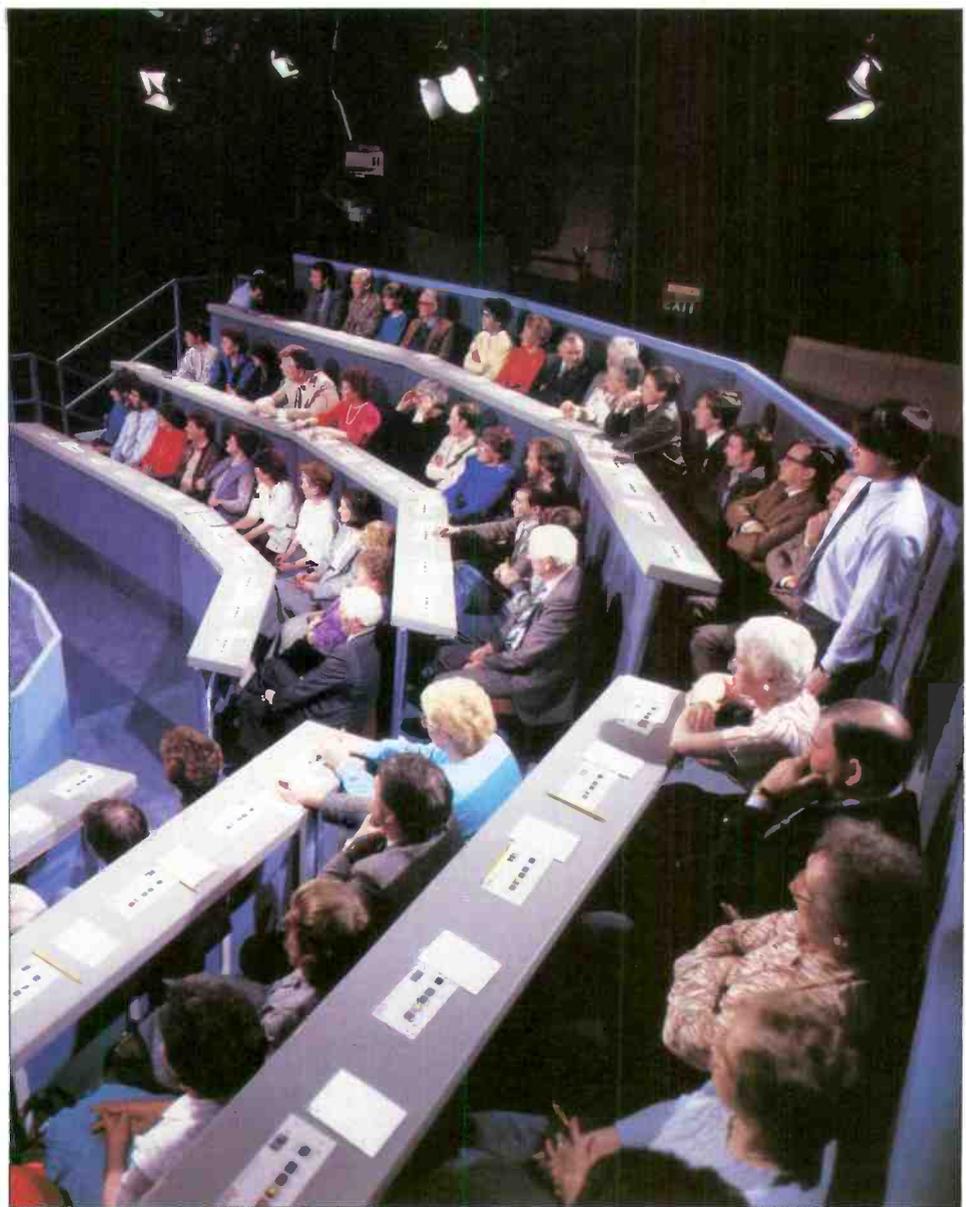
During the General Election, *Scottish Assembly* came into its own. In the intense three-week build-up to polling day, the Assembly met eight times to debate the crucial issues. Special Assemblies, consisting of 'don't knows' and first-time

voters, expressed their particular viewpoints and the Scottish political leaders twice faced the Assembly to defend their policies. John Brown, Producer of *Scottish Assembly*, believes it is about time television put politics back in the hands of the people. 'Those taking part in the programme bring a critical ingredient. They come armed with their own views and the perceptions of friends and family. Often the topic of the day has been vigorously discussed in homes, pubs and even on factory floors.'

And John Brown admits the arguments sometimes become quite heated: 'But that's fine because it's what the people really believe and it's their programme!'

Opposite & below:

Every fortnight at 10.30 p.m. on Fridays, 100 Scottish electors prepare to voice their opinions on a topic of importance and current interest in Scottish Assembly, presented by Malcolm Wilson.



Channel Four News was transmitted for the first time at 7 p.m. on Tuesday, 2nd November 1982. Peter Sissons, Associate Editor and main presenter of the programme, sums up the first five years: The introduction of *Channel Four News* was the boldest step in broadcast news since ITN launched *News at Ten* 15 years earlier. Back in 1967, few believed a half-hour news could

THE BEST NEWS OF ALL

succeed. Now Channel 4 was asking ITN to fulfil an even more demanding prospectus.

The Chief Executive of Channel 4, Jeremy Isaacs, and his commissioning editor for news and current affairs, Liz Forgan, wanted Western Europe's first hour-long television news programme. They pledged to schedule it as the pivot of Channel 4's evening menu and they made uncompromising demands about what it should contain, and what it should set out to achieve. Above all, it should, like Channel 4 itself, offer a distinctively different approach to television news, one that set a new agenda, asked new questions, explored new topics, and put a new priority on lucid explanation as well as strong reporting. The new programme was to combine the hard cutting edge that had become ITN's hallmark, with the kind of quality 'inside page' material that was on offer in the best newspapers. No one demurred when I observed that what was being asked for was a 'new generation of news programme'.

It was easier said than done. The early weeks and months of *Channel Four News* were not a success. Reviews were derisive, though the principal target was Channel 4 itself. But the



broadcast shared in the kind of Fleet Street onslaught that happens when suddenly the popular press decides to declare open season. The staff of *Channel Four News*, who included some of the most talented print and television journalists who could be assembled, became bewildered and depressed – the more so as many knew in their bones that much of the criticism of their programme was deserved. The ratings were a joke, even though Channel 4 made it clear – as it still does – that the programme's ratings were never to be the benchmark against which it would be judged.

But Jeremy Isaacs, Liz Forgan, and the Editor of ITN, David Nicholas, kept their nerve. At no stage was it apparent to the *Channel Four News* team that they had stopped believing in the programme. Changes were made – among key staff, to the set, to the titles, to the graphics, to the style. Morale began to grow. Above all, the programme began to evolve with a new purpose.

Although the sum of the changes was quite large, on the screen the principal difference was, simply, that *Channel Four News* became more interesting and more viewable. And this was achieved without jettisoning the principles on which the programme had been founded. Two years after its launch, in December 1984, *The Guardian* voted *Channel Four News* its Programme of the Year. Four months later, the *UK Press Gazette* referred to '...the brilliant *Channel Four News* which is by far and away the best news available on either TV or radio.... It is one of the great successes of British television.'

And then...

running story – hard news judgement, innovative reporting, strong interviewing; and all in the context of winning the trust and respect of the principal adversaries in the struggle. It was the only programme to bring the NUM president Arthur Scargill and the chairman of the Coal Board Ian MacGregor together to debate the dispute. It was also the only programme to persuade both men to make their own video reports of the issues at stake.

So what is the basic task that *Channel Four News* sets out to fulfil? Above all, it is a news programme, that aims to give a comprehensive picture of the main events of the day. That said, it acknowledges that there are some topics on which there is no shortage of coverage in other news broadcasts – so, for instance, *Channel Four News* will not usually major on 'tabloid' crime, or the daily activities of the Royal Family. And its coverage of natural or man-made disasters will invariably move rapidly from the sensational initial impact to the underlying reasons for the tragedy.

But these differing news reflexes are not restraints. On the contrary, they are the motivation of *Channel Four News* – the reason that the programme led the field with its award-winning analysis of the causes of the Manchester air disaster, and the lucidity and correctness with which it quickly pieced together the reasons for the loss of Townsend Thoresen's *The Herald of Free Enterprise*. For *Channel Four News*, the issue must never be more than a pace behind the event.

There are other distinctive characteristics which were specified by Channel 4 in the original negotiation with ITN, and which the two companies review informally from time to time. There is a particular emphasis on economic and financial news, and on science and technology. The frontiers for foreign news coverage are pushed as far as possible beyond the limitations of the

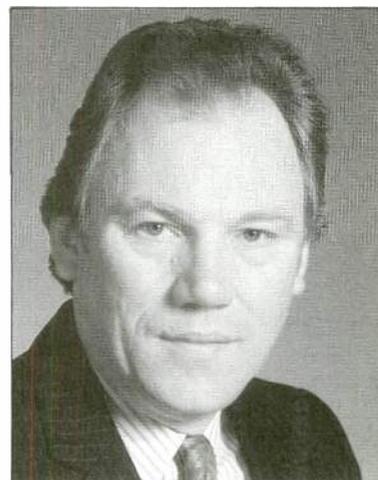
availability of pictures, and the boundaries of unfettered reporting. And *Channel Four News* has a strong arts department – indeed, is the only networked news programme in Britain with a full-time arts correspondent.

The production challenge in filling 50 minutes of editorial time is to ensure that the length of an item never becomes a substitute for its depth. The bonus for the viewer who looks for more from his TV news, is that *Channel Four News* not only has the time to do justice to the principal events of the day, but also has access to the comprehensive fire power of the parent ITN newsgathering organisation.

At the same time, *Channel Four News* is definitely not stuffy! When we covered the Royal Engagement of Prince Andrew and Sarah Ferguson, *The Listener* wrote: 'In the circumstances, one was very grateful indeed for *Channel Four News*, the only news programme to keep its head and maintain professional standards. It did of course put the engagement at the top of its "gongs". It did also cover it thoroughly later on. But first it tackled the real news of the day... I should say that its sterling performance merely confirmed what must now be obvious to everyone, namely that it has become easily the best news programme available in Britain.'

When *Channel Four News* was launched, I was asked why there should be a new 'News' at all. I answered: 'We have a belief that the technology of modern news gathering is in danger of advancing at the cost of comprehension. It tells viewers of events, but not what they mean, what's caused them, or what they might lead to. *Channel Four News* is committed to putting that right.' It still is.

And in March 1987 this commitment was further endorsed when *Channel Four News* won the top award for a news programme from the British Academy of Film and Television Arts.



Above: Peter Sissons, Presenter and Associate Editor of ITN's Channel Four News.

Opposite top: Arts Correspondent Stephen Phillips interviews Dame Edna Everage (alias Barry Humphries) for *Channel Four News* about her latest *West End Show*.

Opposite centre: With Peter Sissons in the chair, the Prime Minister debates with voters from three marginal constituencies on *Channel Four News*. It was the first time she came face-to-face with the electorate on television during the 1987 election campaign.

Opposite bottom: Trevor MacDonald, whose coverage of the Philippines during the overthrow of President Marcos helped earn *Channel 4 News* its BAFTA award, is pictured interviewing Afghan refugees in Pakistan for a series of special reports about the continuing war in Afghanistan.

Window on Science

When the ITV Schools' service started transmissions in May 1957, sixth-form science programmes featured in the first term. Thirty years on, a new series called simply *Science – Start Here* (Central) is aimed at helping teachers in junior schools to start up activities that will help eight-year-old children understand better how scientists explore problems. A teacher who uses the series can work with his or her class on aspects of the weather in the Autumn Term, on animal habitats in the Spring and the variety of living things and animal movement in the Summer. The aim throughout the series is to suggest ingenious ways of using materials readily available in the classroom.

We all realise how valuable it is for children to gain an interest in science from an early age. As

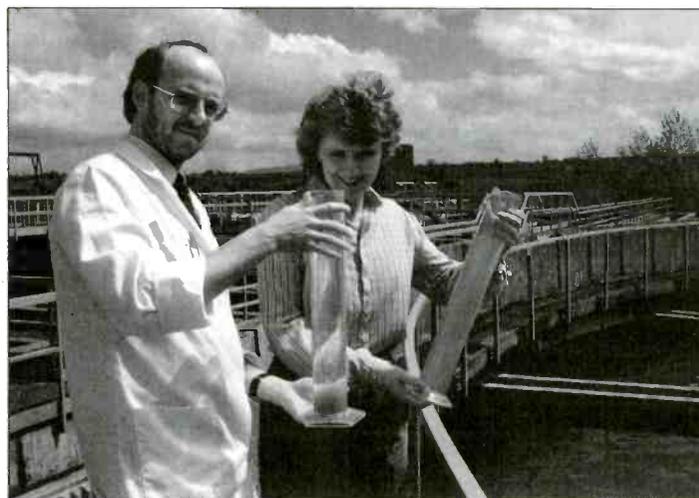
well as several series that aim to help teachers in teaching science as a subject, many other more general series introduce scientific ideas in a matter-of-fact, unafraid way. Even so, too many schoolchildren – as recent IBA research shows – think of scientists like this 14-year-old: 'er, old people with glasses, nearly always men... in white coats'. For this reason ITV Schools programmes try to show girls as well as boys at work on science projects, and women scientists carrying out research.

For older children, two series – *Science and Technology* (Central) and *Craft, Design and Technology* (Thames) – are being repeated. All of these programmes try to break down the outdated idea that science is too hard to be interesting to anyone except the most brainy. Far from it! The CDT series

Right: The development of scientific ways of thinking among children is the aim of *Scientific Eye* from Yorkshire Television.



Right: An area of vital importance for everyone – water – is one of the subjects covered by *Science and Technology* (Central), which shows how science is for all.



forms a major resource for children approaching GCSE examinations in that subject and, in a new move, some special programmes for teachers will be transmitted. At all levels the overall purpose is to spark off children's enthusiasm for these vital subjects. *Scientific Eye* (Yorkshire), too, as so repeated in 1988, is all about developing scientific ways of thinking and giving children skills and confidence they can use all their lives.



A theme as broad and far-reaching as 'science' rightly spreads into much wider areas than the traditional subjects like physics, chemistry and biology. So ITV Schools series for 7–9-year-olds such as *Going Places* (Central) include scientific topics in their study of how to care for the environment or how humans save and use water, in India as well as Britain. For slightly older children, *Good Health* (Central) aims to promote healthy living among primary and middle

school children, applying and quoting scientific principles to do so. *Animals in Action* (Anglia), already broadcast on children's television, reappears in schools format, with three computer discs available to teachers to generate information, pictures and maps concerning birds, mammals and marine life in Britain.

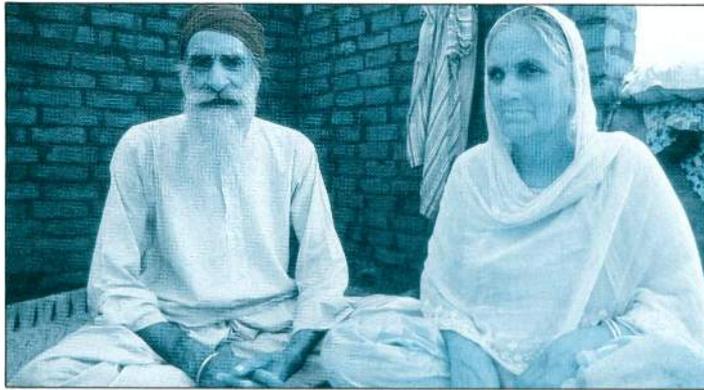
ITV Schools science and technology also serves sixth-form work; the famous *Experiment* (Granada) series is still available, together with

Evolution (Granada), a series of films shot in three continents and studying the evidence for the most modern interpretations of the theory. For GCSE, too, there are a wide range of programmes and support materials. As the pace of change quickens in schools and as Britain's continuing need for better training for young people is further underlined, so too is the value of television in offering a window on the world of science and technology and as a springboard for learning.

Above: The Grand Canyon was among the places in three continents where filming took place for Granada's *Evolution*. The series examines the latest interpretations of the theory of evolution.

A MULTICULTURAL PLOT

Right: Division of Hearts, part of the programming associated with the 40th anniversary of Indian/Pakistani/Bangladeshi independence, tells the story through the eyes of the ordinary people of the sub-continent.



Part of Channel 4's brief was to provide programmes 'for all of the people some of the time'. Farrukh Dhondy, Channel 4's Commissioning Editor for Multicultural Programmes, explains how this has been achieved in his area:

Black philosopher C.L.R. James, who agitated with Kwame Nkrumah and others for colonial independence in the 1930s, once remarked: 'If a feller had told us at that time that in ten years India would be independent, that 20 African countries would be flying national flags, that in 25 years' time there would be movement towards West Indian self-government, we would have thought he was an *agent provocateur* from the Colonial Office trying to disrupt things.'

Similarly, five years ago, if someone had claimed that British television would establish Asian and black current affairs programmes at peak time, that there would be distinct black and Asian comedy series, black feature films, a black drama series, 40 black and Third World documentary programmes a year, regular Hindi film seasons, two black music shows, serialised Pakistani drama, an Asian chat show, it may have been seen as a plot to disrupt TV schedules or to take the steam out of the tug-boat of frustration plaguing Britain's minorities – or both.

Of course there was a plot. It is called Channel 4. But saying that Channel 4 discovered multicultural or ethnic minority programming in Britain is like saying Columbus discovered

America. There are claims that people were there before, some of which can even be substantiated. And various ITV companies also have long and honourable records in the field.

The distinctive element in Channel 4's commitment to multicultural programming is more akin to Columbus's trick in finding the Caribbean and calling it India: we rediscovered monocultural programming of different monocultures and called it multicultural. It was to be diverse – all sorts of programmes from light entertainment and comedy to heavy arts and current affairs. It was to be continuous – to last the year in the schedule with varied intensity rather than blowing itself out in one 'ethnic' week.

To fulfil Channel 4's brief this programming had to break new ground. It may be new ground by definition, but you apply the old shovel or you takes your pick. Channel 4 presently has at least 35 companies producing programmes with 'multicultural' content all over the schedule. They comprise teams of people from ethnic minority backgrounds, mostly in creative partnership with people who do not have such a background. In some cases it is just one black or Asian writer working with a black director and a white production team. In other instances, editors, researchers and technical personnel from Asian, Afro-Caribbean or Chinese backgrounds are working with equally skilled people sympathetic to the style and

content of what they want to bring to the screen. In this way a sector which is in no sense 'ghettoised' has been constructed.

Within the profile of general programming it is possible to point to two distinctive features of the year. The first was the 40th anniversary of Indian/Pakistani/Bangladeshi independence – a theme of truly multicultural dimensions. Two programmes commemorated the event on Channel 4.

The first was *Division of Hearts*. Made by Peter Chappell and Sati Khanna, it is the story of the general population of India which suffered the trauma of being partitioned. Britain already knows what Mountbatten and Nehru and Jinnah and Gandhi thought of the experience; Britain should also know what the Hindus, Muslims and Sikhs felt, caught in the most brutal division of 20th-century history.

Partition, scripted by Tariq Ali and Ken McMullen (who directed it), gave inventive stature to the reconstruction of the event. We go back 40 years to a lunatic asylum in Lahore. The set was built in the docklands of London's East End. Several actors with high profiles as Britain's leading Asian actors – Zia Mohyeddin, Saeed Jaffrey, Roshan Seth, Zohra Segal – are for once taken from their roles as a supporting cast to British greats and instead given scope on the screen in Britain's first Asian 'art' film. What is interesting is that several stars of the Bombay film industry – who are normally working on at least three kitsch films simultaneously – contacted the makers of *Partition* to ask if they could be in the next such Channel 4 Asian film.

A second aspect of our multicultural programmes which may be highlighted with pride is the development of drama by black British playwrights on Channel 4. The best of this refuses to follow the prescriptions laid down by considerations of political protest and instead emerges as evidence of the inventive growth of part of a nation.

Below: Saeed Jaffrey was one of several Asian actors in Britain given a rare opportunity to play a leading role in Channel 4's *Partition*, a reconstruction of the events of 1947.





1988 sees the first full year of Britain's new educational venture, the Open College. This initiative aims to bring together broadcasters, tutors and industry to provide education and training for a mass

the year, Channel 4 is carrying special Open College programmes. These will provide the core of the College's transmissions in its first year, although it is hoped that there will also be occasional

opportunities available. Courses on a wide range of subjects are on offer, through a combination of broadcasts, work books, video and audio cassettes. Local back-up will be provided by colleges, at work, or through

OPENING UP OPPORTUNITIES

audience. It is a bold objective. The IBA expects to be playing a major part in opening up these new opportunities as one element in its long-standing support for 'open learning'.

Each weekday between 1 p.m. and 2 p.m., for 30 weeks of

programmes and announcements on all television and radio channels.

The idea behind this kind of broadcasting is to attract people who have never thought that education or training is for them and to advise them on the

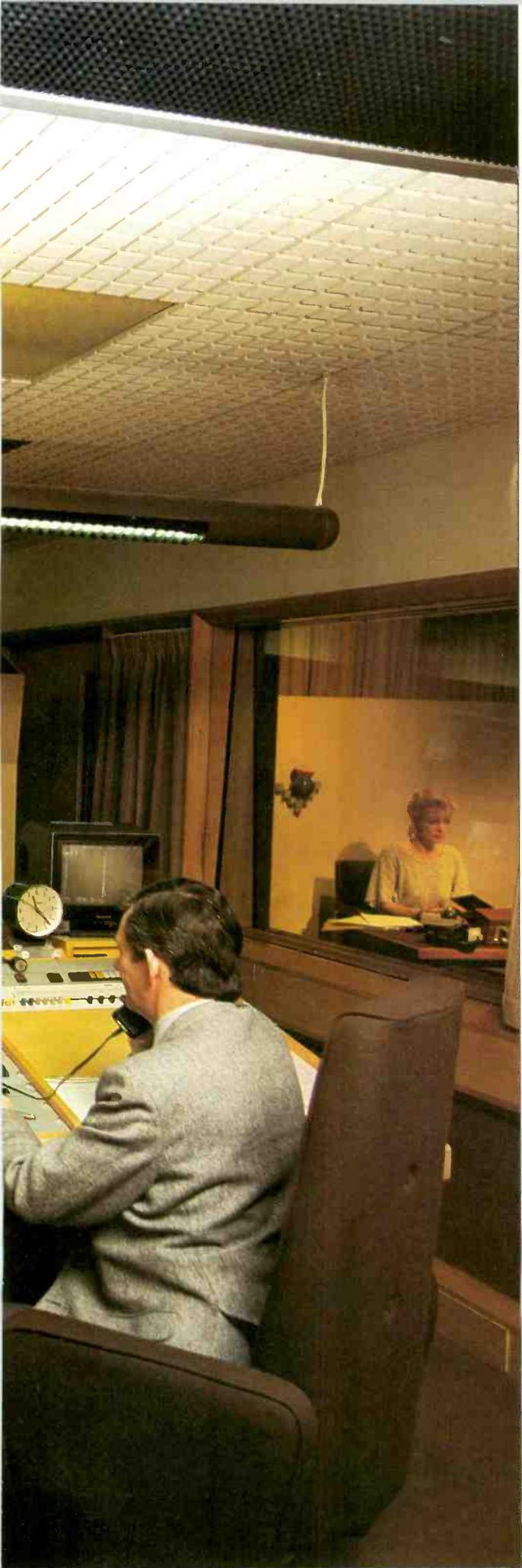
special tutors. The aim is for radio and television to lead the way in helping British employers and the British public to help themselves and to take advantage of the open learning possibilities around them.



Left and above: Two of the Open College programmes are Basic Electronics (*Blackrod*), for those completely new to the subject, and Catering with Care (*Videotel*) which focuses on food hygiene and is aimed at the catering industry.



Above: This new improved presentation control room at Scottish Television's Glasgow studios represents just one example of the industry's continuing commitment to the latest technology.



Engineering & Technical Services



Channel 4 and S4C (Wales) recently celebrated their first five years of broadcasting.

With the completion of the IBA's £50m. engineering project to extend the Fourth Channel service to more than 850 existing transmitting sites, coverage now equals that of ITV. For the past four years, additional equipment has been installed at the local fill-in relay stations at the rate of about two a week, building up national coverage much faster than has been achieved for any other equivalent television service, certainly in the UK and possibly the world. The final 100 low-power television relays, built as three-channel stations before December 1981 and each serving a few hundred people, were equipped for the Fourth Channel during 1987.

The IBA is responsible for building and operating all the transmitters for both Independent Television and Radio, ensuring that new technological developments are harnessed to the benefit of viewers and listeners. The studios and programme-making facilities, which are the responsibility of the individual companies, have also been transformed to keep pace with recent technological advances.

Independent Broadcasting has good reason to be proud of its position at the forefront of broadcasting technology.

PLANNING FOR TOMORROW

The future will undoubtedly offer the viewer an ever increasing choice of programming, brought into the home not only by means of conventional terrestrial broadcasting, but also by cable and satellite. The video recorder (VCR) has become commonplace, used by many for 'time-shifting' broadcast programmes. Many VCRs are equipped with 'hi-fi' sound of extremely high quality. Further developments will lead to a new generation of VCRs giving improved picture quality. Digital sound has already arrived in the home, with the compact disc continuing to oust the conventional LP record. The introduction of the digital audio tape (DAT) cassette means that the quality of recordings made in the home can equal those of

professional recording studios in terms of fidelity of sound reproduction, albeit at a price.

One of the IBA's key engineering roles is in establishing technical standards, to ensure the best quality of pictures and sound are available from existing and future services. In 1981, the IBA initiated development of the MAC (multiplexed analogue component) system for satellite broadcasting, giving clearer pictures and high quality multi-channel digital sound. As a result, international agreement has been reached on a family of MAC systems for use on satellite and cable systems. This culminated in the development of D-MAC, which has all the features of earlier MAC systems; up to eight high-quality sound channels with sharper pictures, while allowing more straightforward receiver design and enabling these benefits to be passed more easily to viewers subscribing to cable systems. IBA engineers have also been investigating reception techniques for satellite television, including the possibility of flat panel receiving aerials that could offer an alternative to the dish aerial. When DBS begins, in time for Christmas 1989, many viewers will be able to use a dish aerial that is compact and unobtrusive – typically around 30cm in diameter. This is much smaller than had been thought possible a few years ago, and is due in part to the choice of the MAC system for transmission. MAC also opens up the way for future transmissions of wide-screen pictures and even better definition, designed to keep pace with advancing technology that will eventually lead to the 'picture on the wall, large-screen television.

Another advance in television broadcasting will be the introduction of stereo digital sound. Not only will this be a feature of DBS television, but plans are under way for stereo to be introduced progressively on ITV and the

Fourth Channel starting in 1990, while a preliminary service could begin in some areas during 1989. Television sound has often been regarded by members of the public as the 'poor relation' when compared to pictures, in spite of the fact that domestic 'hi-fi' audio systems of good quality have been available for many years.

Great attention is paid by the programme makers and broadcast engineers alike to ensure that the sound broadcast along with the pictures is of high quality. However, many more sets are now equipped with better quality speakers more able to reproduce faithfully television sound. And viewers who feed the audio output available on some televisions into their hi-fi systems can benefit even more from the improved quality of reproduction.

Considerable development work has taken place on the introduction of digital techniques for the audio side of television broadcasting. A logical extension of the work on digital sound for satellite broadcasting was the development of a system of digital sound to add to the existing terrestrial networks. The UK standard that emerged has the great advantage that it preserves the existing analogue monophonic transmissions, ensuring complete compatibility with existing receivers. It offers a quite separate stereo transmission system of very high quality.

A number of television sets already include the two speakers needed for stereo, although special digital stereo decoders would be needed to receive the new transmissions. An add-on box could be incorporated in the aerial feed to existing sets, while it is likely that some VCRs will become available equipped with digital stereo decoders. Feeding the digital stereo sound to the domestic 'hi-fi' system would allow the full quality to be obtained – and stereo sound to

Below: The television relay station at Gunnislake in Cornwall, where the installation of Channel 4 transmitting equipment (in December 1987) marks the completion of a major five-year engineering project to give Channel 4 and S4C the same national coverage as for ITV.



enhance the pictures so long as the 'hi-fi' speakers are arranged symmetrically either side of the television set.

The terrestrial 625-line UHF transmissions will continue to be the mainstay of Independent Television for many years to come. Now broadcast from more than 850 transmitters, ITV and the Fourth Channel are available to well over 99% of the population. ITV transmissions first began in colour in 1969. Since that time the transmitter network has grown to 51 high-power main stations, together with many hundreds of fill-in relay stations, some serving populations of as few as 200-300 people. The development of new techniques for satellite broadcasting has not been at the expense of the terrestrial network. For the next few years, new low-power relays are expected to continue to be added to the network at the rate of one a fortnight.

The first high-power UHF transmitters were commissioned in 1969. To produce the high radio frequency powers needed, special 'klystron' power amplifiers are used in the final output stage of the transmitter.

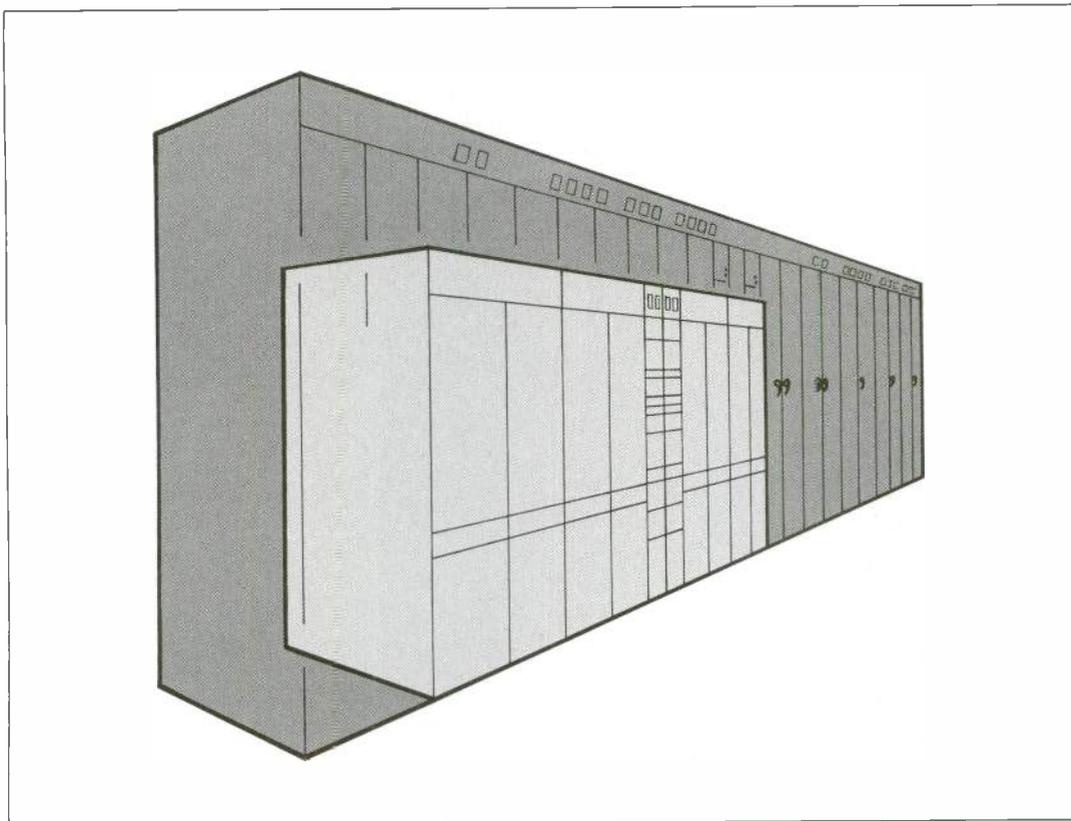
The klystrons used in existing ITV equipment are electrically rather inefficient; for example, to generate 10kW of power at UHF, a single klystron alone requires about 36kW of electrical power. The surplus power is dissipated as heat, so that the main stations require massive cooling systems with steam used to remove the surplus energy. At the time of commissioning the Fourth Channel transmitters, the typical efficiency of klystrons had improved from 28% to over 40%. More recently, modern equipment using 'pulsed' techniques offers even greater efficiencies in excess of 60%. The same improvements apply to the associated sound transmitters, so that taken in conjunction with a wider use of solid-state techniques, present day high-power transmitter systems can be much smaller, while electrical running costs are reduced.

A programme of replacement of the earlier UHF main station transmitters is now under way, with the first 14 stations planned to be completed by the spring of 1990. Following this it is anticipated that work will continue in order

to re-engineer all ITV main transmitters by 1996. A similar programme is planned at a number of older relay stations, where valved equipment will be replaced by modern solid-state amplifiers, thus ensuring reliable and efficient operations well into the 21st century.

Oracle Teletext has recently introduced Fastext, a facility to make it easier for the viewer to find their way through the teletext magazine without necessarily having to know the numbers for individual pages. A Fastext receiver displays an extra row of text at the bottom of each teletext page, giving a choice of four pages that can be accessed straight away by pressing an appropriate colour-coded button on the remote control unit. This can not only save time, but also makes teletext easier to use for many viewers.

At the same time, all Oracle viewers benefit from the greater number of data lines now being used to carry teletext. This enables Oracle either to increase the number of teletext pages, reduce the 'waiting time' before pages are displayed, or a combination of the two.



Left: Improvements in design have led to a significant reduction in the size of transmitters so that two modern transmitters can now be accommodated in the space previously occupied by one of two sets of the older equipments.

DIGITS IN TELEVISION

During 1986, the Independent Television Companies Association (ITCA) developed the first digital video studio suite working entirely on the 'world standard' for studios and video recorders. The system was temporarily installed at Thames Television's studios at Teddington, where it was used experimentally to record and edit complete television programmes using digital techniques in place of the conventional PAL studio.

The main reason for using digital technology is to make a complex and difficult job easier, or perhaps just possible! Digits can offer precise and reliable solutions to complex technical problems such as automatically recording a purchase in a supermarket by using beams of laser light to detect the bar

codes marked on sales items. One of the earliest applications of digital techniques to the signals used in broadcasting was to allow television programmes to be exchanged between Europe and the United States and Japan, where the television systems use different numbers of lines and picture frames. More recently, a whole range of special effects devices has allowed television pictures to be manipulated in ways that were never thought possible in pre-digital days. But as more and more different items of equipment were produced that handle signals in digital form, it became increasingly important to define the standards to which they should operate. Both the IBA and the ITCA have been very active in the area of digital signal processing, helping to

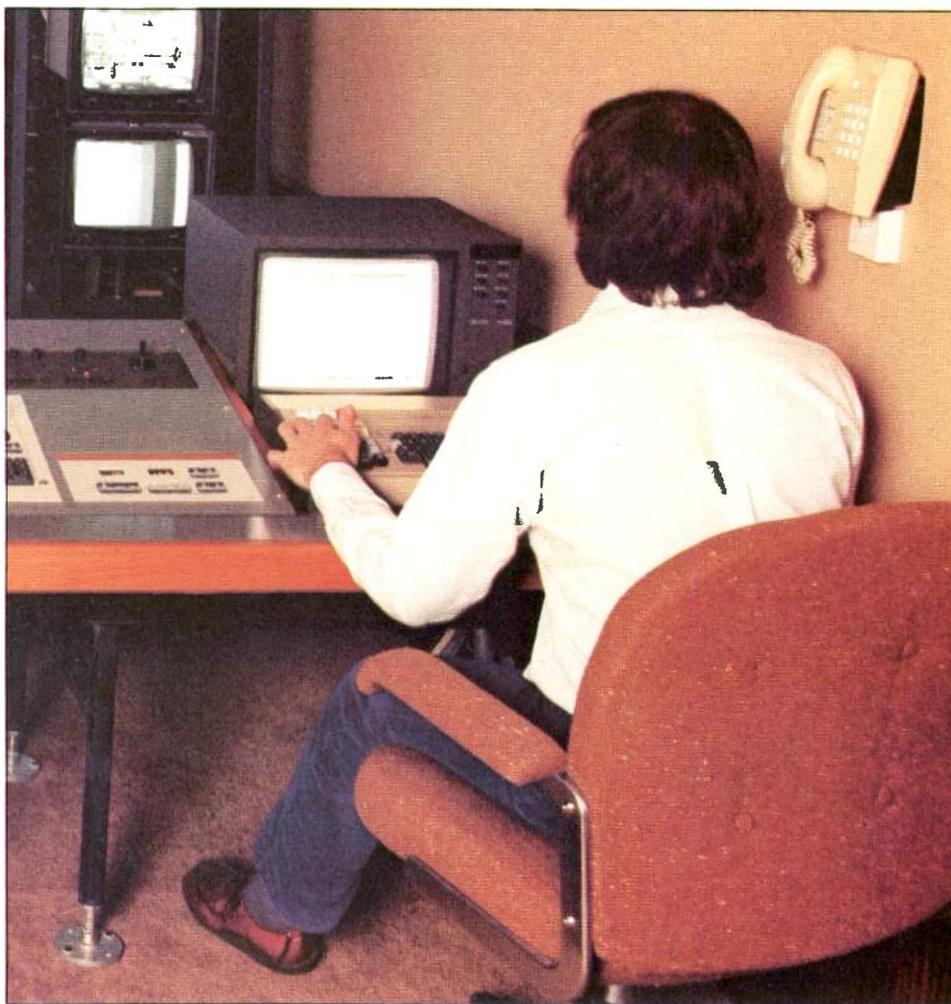
formulate the standard that emerged as a result of discussions between the broadcasters worldwide.

The digital signals passing through the various items of equipment are in a format called 'components'. The camera produces component electrical signals representing the proportions of the three primary colours in the scene being viewed. The luminance (brightness) signal is produced electronically from these red, green and blue signals. In the conventional PAL television system, two other signals known as 'colour difference' signals are combined together with the luminance signal. The digital component standard represents the separate luminance and colour-difference signals by a series of numbers at very high speed, rather like computer data. Unlike PAL, the luminance and colour-difference components are kept separate, so that they do not interfere with each other.

Digits can do more than merely create new and more stunning effects; they can be used to carry the television picture throughout its various stages of processing in a studio while maintaining the highest quality without any perceptible degradation. An important part of the digital studio is the digital video tape recorder (DVTR). This can be used not only for recording the final output, but also as a source of pre-recorded material for further processing. The big advantage is that re-recording of the same material can be carried out many times without impairing the original quality.

Only recently has it become possible to create a television studio that handles the signal in digital form throughout. Many new techniques have to be developed when putting together a complete studio from individual items of digital equipment. But the valuable experience gained by the ITCA paves the way for digits to be used increasingly in the future, providing consistently higher quality images to the benefit of the viewer.

Below: ITCA's experimental digital studio. The development team won the 1987 Geoffrey Parr Award, presented by the Royal Television Society for an outstanding contribution to television engineering.



HOT TIPS FROM INDEPENDENT RADIO

Since last spring, a valuable new service, pioneered in the United Kingdom by the IBA with Independent Radio, has been offered to the financial community of London. City bankers, brokers and dealers – wherever they are within the London area – can now have instant access to up-to-the-moment financial data from around the world. By means of a convenient hand-held receiver, they can obtain crucial information whenever they are out of the office – at meetings, over lunch, or while travelling. On a piece of equipment rather like an electronic calculator, a visual display provides a simple read-out of all the relevant facts and figures from the financial markets.

Radio teletext, as this new system for transmitting information is known in Britain, operates on a broadly similar principle to the televisual teletext – ITV's Oracle and the BBC's Ceefax – with which most people are already familiar. Within the bandwidth allocated for a broadcast signal, there is some spare capacity which is not required for transmitting the programme service. This sub-carrier, as it is known, can be utilised to convey additional signals, quite distinct from the stereo radio programme service.

In the USA, this use of sub-carriers for non-programme services, known under the grander title of Subsidiary Communications Authorisation, or SCA for short, is already widespread. In Los Angeles alone there are now 34 SCA services operating on the spare capacity of local radio station frequencies. Originally, radio teletext in the United States was used mainly for the playing of 'muzak' in public places – something which the British broadcasting legislation does not permit. However, in the past few years it has taken on an important new role, as a means of providing financial data. And

it was this financial application that was seized upon when the IBA advertised the first two radio teletext contracts in this country, both in London.

The first phase of IBA planning has allowed for a radio teletext service to be superimposed on each of two VHF/FM frequencies allocated to Independent Local Radio in London – 95.8 MHz (Capital Radio) and 97.3 MHz (LBC). On LBC's frequency, one of the successful applicants – a joint operation run by APDJ Telerate, a company which already runs

signal to provide automatic radio tuning, station identification and an accurate clock-timing for listeners possessing the sophisticated radio receivers now coming on to the market.

Where next for radio teletext? At the moment it is confined to the VHF coverage area of the London ILR stations, but the IBA hopes soon to extend it elsewhere in the UK. Edinburgh, for example, is second in importance only to London as a financial centre within the EEC, and could



Left: Using spare capacity on the VHF/FM frequencies allocated to ILR in London, Radio teletext services can provide the latest financial information from the City, via a hand-held receiver.

similar systems in the USA and the Far East, and by LBC itself – has provided a financial data service to subscribers since April. This gives in-depth, real-time coverage of foreign exchange, money markets, prices of precious metals and related information. The other franchise, making use of Capital's frequency, has been awarded to a group which plans to specialise in supplying information about shares and commodity markets.

Radio teletext will also be compatible with the Radio Data System (RDS), which can use another subcarrier of the radio

clearly benefit from having this facility. And when City financiers commute back to their homes around London in the evenings and at weekends, radio teletext services transmitted on ILR frequencies in other Home Counties areas would enable them to stay constantly in touch with international market information. The day may come when the golf courses of Britain are dotted with bankers and brokers, routinely checking their radio teletext receivers to make sure that no crucial piece of information passes them by. . . .

ENG – FIRST WITH THE NEWS

Below: From the scene of the crime: a solitary police officer stands guard outside the ground floor flat in Bradford where a girl has just been murdered, as Yorkshire Television's *Calendar* reporter Robert Hall outlines the case for viewers.

Little more than five years ago, these three initials became common parlance in television jargon. Today, what they stand for plays an increasingly important role in regional television news coverage. But say 'ENG' to most viewers and they will probably think it is a subject on a school curriculum.

In fact, ENG stands for Electronic News Gathering. It

North Yorkshire, and there are others in Lincoln and Hull as well as in Sheffield.

In the course of a day, an ENG team can cover up to half a dozen items, depending on how busy the news diary is and how quickly they can be got 'in the can'.

A typical day with the West Yorkshire ENG crew of Yorkshire's *Calendar* news

front door of a ground floor flat, and the crew were not allowed inside. But a task force was due to start house-to-house enquiries. While he waited for it to arrive, Robert Hall recorded 'voice-overs' to accompany the story.

More pictures were taken when the task force eventually materialised an hour later, and a despatch rider was summoned from Leeds to take the videotape cassette back to base so the ENG crew could go directly to another assignment in Dewsbury.

A re-creation of the Taj Mahal was being set up in the Town Hall in Dewsbury as the highlight of a programme of festival events arranged by Enterprise Dewsbury.

The crew arrived to find only scaffolding. No Taj Mahal. 'Looks like a "no-no" story, lads,' declared Robert Hall, and went to telephone base. But then a vast backcloth was unfolded and, after some preparation, the eighth wonder of the world rose some 30-40 feet up the scaffolding. A few more trimmings, an interview or two, and a piece was conjured up for the next edition of *Calendar*.

A fairly straightforward day, certainly quieter than usual. Sometimes an ENG crew can be called upon to deal with anything up to half a dozen news items in one day. And that is why good communications between the crews and the *Calendar* News Desk are vital.

Yorkshire Television originally recorded ENG on the U-matic format, a reliable system which required minimal adjustment and little engineering expertise on location. Three years ago the company went over to Betacam equipment – considerably more sophisticated and costly than the home video cameras now available in high street shops, but lighter than U-matic and offering technical and picture quality advantages.

'It was a bold decision, but we wanted to expand our operation and going over to the



means, in effect, that pictures captured by the camera go to video tape instead of film. That alone means a saving of one or two hours in getting news pictures on to the screen, because film processing is no longer involved.

But ENG has also changed the whole face of regional news coverage, with speed and efficiency improving all the time. And nowhere more so than at Yorkshire Television, whose widely-varied region extends from the Pennines to the East Coast, as far south as Cromer and northwards to Scarborough, the North Yorkshire Moors and the northern Dales.

ENG came to Yorkshire Television in 1982, when two camera units began operating from the main base in Leeds and from a regional office and studio in Sheffield. Now two are

Leeds-based, serving West and magazine begins around 9 a.m., when the cameraman, sound recordist and electrician muster over a cup of tea in the canteen.

On one particular morning they were expecting that their first job would be a piece on some children singing in a local park. But when the call came from the news desk, something rather more sensational had come up. There had been a murder in Bradford.

Calendar reporter Robert Hall joined the crew and, after a quick briefing, they were on their way to Bradford Police headquarters.

After a quick interview with a chief superintendent, the camera, sound and other gear were stowed into the back of the camera car, and the unit was off to the murder scene.

It was not very inspiring. Just a PC on guard outside the

new system made good sense,' says Chief Engineer John Rogers. 'I saw no penalties, because the new cameras fitted in with all our existing equipment,' he explains.

An initial ENG seminar took place at Leeds Polytechnic in 1979. Now special training courses are held regularly, away from the studios, for those who use the equipment, including former film cameramen and editors.

Yorkshire is on its second generation of ENG vehicles. These have been specially adapted to the company's own design with considerable guidance from those who use them.

Five special ENG editing suites have been set up at the Leeds studios, as well as a recording area where items from ENG crews can be received by radio links or British Telecom circuits. A new sound dubbing suite has proved extremely successful in enhancing the impact of news and feature items and enabling superior sound quality and the addition of sound effects, music and commentary.

Good communications are crucial, and the ENG vehicles are equipped with cellular phones as well as a sophisticated radio talkback system, linked through the Emley Moor transmitter, which covers the whole region. This allows crews to talk directly to the news room, studios and other facilities at base.

The vehicles are also equipped with walkie-talkie handsets which have their own battery charging units and are independent of mains supplies. A monitor and playback facilities enable tapes to be checked and logged to speed up the editing on arrival at base.

Using despatch riders to take pictures to Leeds will become obsolete once more convenient ways are introduced. There has long been a permanent direct circuit to Sheffield, and other Yorkshire Television regional offices will have permanent microwave links via the IBA's Emley Moor tower. Lincoln will use a dish which once fed

Yorkshire's programme signals to the Belmont mast in Lincolnshire; York, Hull and other sites around the region will be able to use a new steerable microwave dish on the Emley tower.

The ENG units cannot transmit 'live' into programmes unless they are accompanied by heavy links vehicles. Such broadcasts usually have to be planned in advance. Yorkshire Television is now planning to build mobile link vehicles

carrying modern lightweight equipment. More manoeuvrable and efficient, they will give better service and, in conjunction with the ENG units, will be able to present the news as, when and where it happens at much shorter notice.

Below top: Robert Hall reports back to base between stories; ENG vehicles are equipped with cellular phones, a radio talkback system and walkie-talkie handsets to ensure that there are no time-wasting breakdowns in communication.

Below bottom: Sound recordist Terry Ricketts checks through the tape in the ENG vehicle to speed up editing time back in Leeds.



TECHNOLOGY AND ITN

New technology has brought massive advancements over the past 10 years in the way ITN covers the news. And it will bring still more changes during the next decade.

It has often been said that television offers 'a window on the world'. Nowhere is that more true than in the coverage of news. Indeed, it might be argued that television, the most sophisticated form of communication ever known, was made for news. It can take the viewer right to a scene of an event, whether it be a riot or a royal visit, a disaster or a dog show. Before the 1980s there were sometimes problems in

getting news to viewers as quickly as ITN journalists would have liked. Although the miracle of television itself was there it tended to rely on what were, by comparison, somewhat old-fashioned technologies to feed it.

For instance, until about 10 years ago television newsmen had to rely mainly on celluloid film to capture pictures of events. This meant scenes filmed abroad could take days to get on the air. The pictures, unprocessed, had first to be taken to the nearest airport (often miles away) and flown to London on the first convenient flight (maybe next day) where they would then have to be processed. Editing them meant cutting the film in strips and sticking the selected scenes together with film cement before a story was ready for transmission. Even local news events could take several hours – and there was always the very real risk that the film might be scratched, or the scenes ruined by a piece of dirt on the lens, maybe the developing spoiled... none of which would be discovered until processing was finished.

Although it did not stop ITN providing the best television news service in the world – everyone faced the same problems – such delays frustrated newsmen. But now there is ENG – Electronic News Gathering – and satellites to bring the news in minutes instead of hours – or even instantaneously.

Instead of recording on film, all ITN news during the 1980s has been shot on cameras using videotape. Not only can the tape be viewed immediately but it can also be edited electronically (virtually on the spot if the story warrants it) and transmitted to London instantly down a landline or via satellite. This brings deadlines closer. Material from ITN reporters both at home and abroad can therefore be fed in just minutes before bulletins go on air, allowing those reporters to

cover the latest angles on their stories. Indeed, pictures of a news event may – and often do – arrive in the ITN studios while a bulletin is actually being transmitted. But still viewers will see them before the end of the programme. When the Space Shuttle Challenger exploded, ITN had pictures on the air within minutes. A speech by Mr Gorbachev can be on the air as quickly. Extensive use of satellites to bring those pictures in is regarded as the norm by ITN.

But now ITN is one step ahead of its rivals, with the facility to receive pictures at high speed from remote locations, helped by special extra-sensitive receiving equipment developed by IBA engineers. It does this with British TV's only mobile earth station, a small satellite dish that can beam pictures straight into London from almost anywhere. When the Queen walked the Great Wall of China it was ITN's dish that beamed both ITN and BBC pictures back to viewers in Britain. It has even been used here in Britain to save delays and provide live links in remote areas: the aerial set up to bounce the pictures off a satellite into ITN's London headquarters.

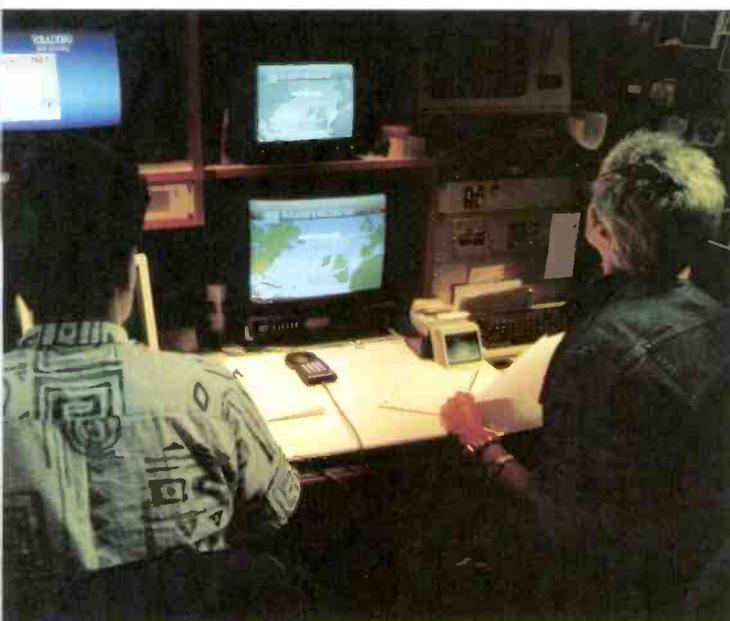
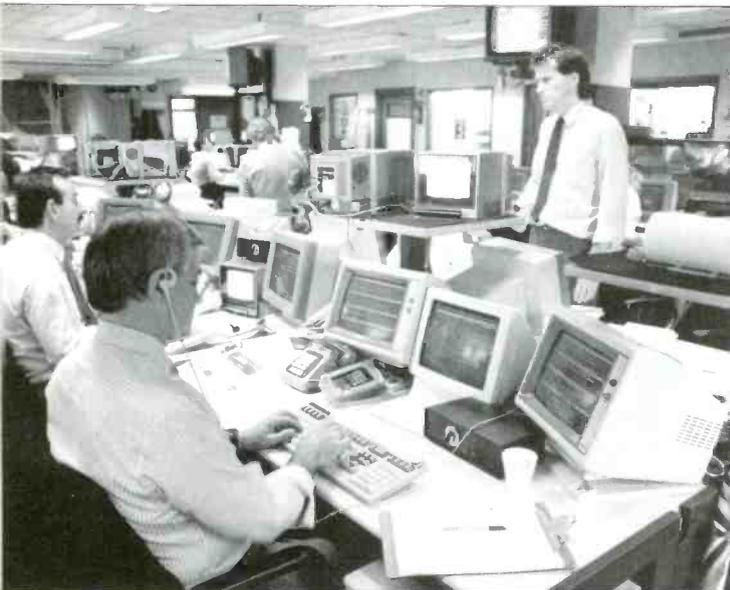
The state-of-the-art of news gathering technology already provides the ability to bring viewers news at any time of the day, all day and every day.

So much for news gathering. The actual production of news bulletins has vastly changed in the past few years. Typewriters in newsrooms have gone. In their place are highly sophisticated computers. Every journalist has a terminal which provides, minute by minute, the latest news from the major wire services – Press Association, Reuters, Associated Press.

Journalists write their stories on to video screens: they check sources, back-up facts, running orders of bulletins; they raise queries, exchange messages, pass their copy to news editors or programme

Below top: ITN's main newsroom, where the copytaster for the News at 5.45 works entirely by computer.

Below bottom: All ITN's graphics are electronically created. Here, the designer works with a computer programmer on VT80, ITN's own animation machine.



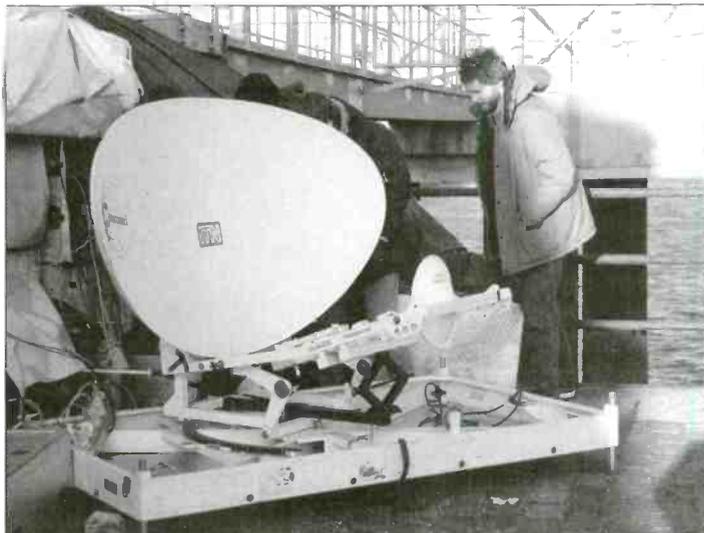
producers using those terminals. All this has cut down phone calls and speeded up the passage of information.

Other hi-tech tools available are electronic graphics. ITN can claim to have been a pioneer in this field. There are three outstanding types of graphic generators in ITN: one, VT-80, created by ITN engineers, is used daily to provide a huge variety of vivid animated graphics, from an explanation of what caused a plane to crash to the way votes have been cast in an election. A second, Paintbox, is a kind of sophisticated video drawing board on which the artist creates images directly on to a screen, using electronic 'brushes' and with a potential of four million colours in his palette. And Aston, a machine that, at its simplest, provides instant captions but which has been developed to record and replay at the touch of a button a massive variety of symbols, from company logos to weather symbols.

And the future?

Satellite news delivery is perhaps the major stride. ITN's World News has been transmitted by Super Channel since February 1987 and is received daily by cable and satellite viewers in 20 countries throughout Europe. It is also sold to Japan and the Caribbean. By the early 1990s British Satellite Broadcasting (BSB) will provide Britain with its first direct satellite channels. One of these, the 'NOW' channel, will be a 24-hour news and live events service with a major input from ITN.

ITN looks toward eventually providing constant news, 24 hours a day, seven days a week using technology second to none. Cameras will become still more compact, satellites more powerful – allowing receiving dishes to become small enough to be quite inconspicuous in the average home. It is recognised that television provides the perfect medium that a really first-class news service needs. And a first-class professional news service backed by high technology is what television, and viewers, deserve.



Left: ITN's mobile satellite ground station is used in remote areas to provide live transmission links.

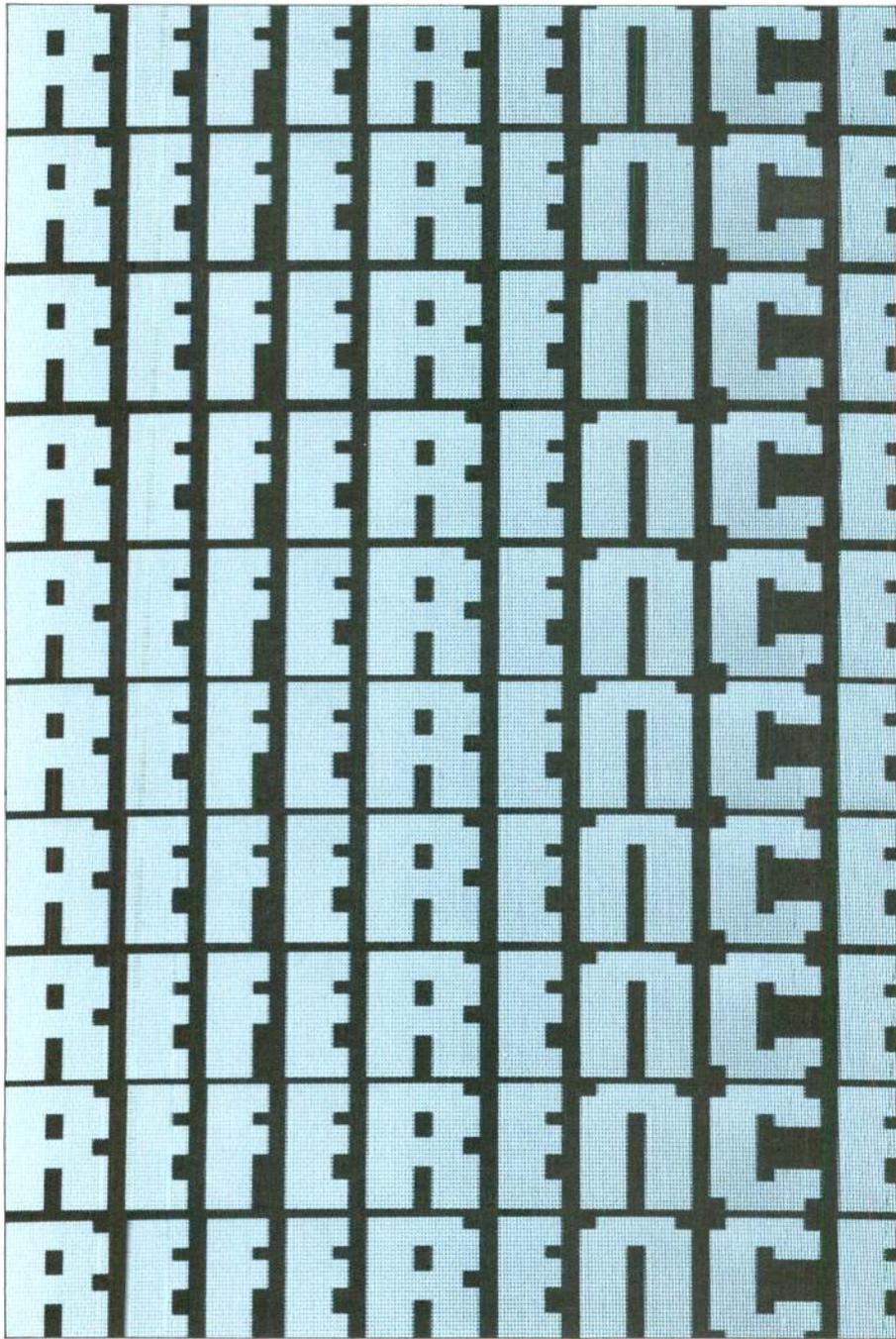


Left: The Stillstore has the power to freeze moving pictures and store them for design work and transmission.



Below: Quantel Paintbox, a sophisticated video drawing-board on which the artist creates images directly on to the screen using electronic 'brushes' and a potential palette of four million colours.





REFERENCE SECTION COMPILED AUTUMN 1987

I B A Y E A R B O O K



CHANNEL FOUR TELEVISION

Channel Four Television Company Limited, 60 Charlotte Street, London W1P 2AX
Tel: 01-631 4444
Tele.c: 892356 FOURTV G

Directors Sir Richard Attenborough, CBE (*Chairman*); George Russell (*Deputy Chairman*); Jeremy Isaacs (*Chief Executive & Director of Programmes*); Justin Dukes (*Managing Director*); Sir Brian Bailey, OBE; Ms Carmen Callil; Ms Jennifer D'Abo; Paul Fox, CBE; James Gatward; John Gau; Anthony Pragnell, CBE, DFC; Peter Rogers; Michael Scott; Professor David Vines; Mrs Eleri Wynne Jones.

Executives Liz Forgan (*Deputy Director of Programmes*); Mike Bolland (*Assistant Director of Programmes*); Gillian Braithwaite-Exley (*Head of Programme Planning*); Ellis Griffiths (*Controller of Technical Operations*); Colin Leventhal (*Head of Programme Acquisitions & Sales*); Pam Masters (*Head of Presentation*); Frank McGettigan (*Head of Administration & Industrial Relations*); David Scott (*Controller of Finance & Company Secretary*); Sue Stoessl (*Head of Marketing*).

Commissioning Editors Adrian Metcalfe (*Senior Commissioning Editor, Sport*); David Rose (*Senior Commissioning Editor, Fiction*); Naomi Sargant (*Senior Commissioning Editor, Education*); Peter Ansorge (*Commissioning Editor, Drama Series & Serials*); 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*); Gwynn Pritchard (*Commissioning Editor, Education*); John Ranelagh (*Commissioning Editor, Documentary Series, Ireland*); Rosemary Shepherd (*Commissioning Editor, Children's Programmes*); Caroline Thomson (*Commissioning Editor, Finance & Industry, Science & Technology*); Bob Towler (*Commissioning Editor, Religion & Open College*); Joyce Jones (*Editor, Purchased Programmes*).

Channel 4, launched on 2nd November 1982, provides a national service, networked to the whole country except Wales. Its programme schedule of around 112 hours per week is planned to complement that of ITV 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, from 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

Above right & right: Since its inception, Channel 4's fictional output has been dominated by Brookside (which celebrated its 500th edition in 1987 with a wedding), and Film on Four, which has produced over 100 feature films - one of the latest screened at Cannes and in the cinema, still awaiting its TV première, is *Wish You Were Here*.

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 25 hours of Welsh language programming supplied by ITV Wales, the BBC and independent producers, so that all programmes in 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, and other senior executives 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



CHANNEL 4

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 Chart Show* and *Network 7* 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 to devote a

considerable proportion of its airtime to educational programmes. It has always transmitted more than seven hours a week of programming that is not 'formal education' but is designed to help people get more out of their lives. From autumn 1987, it has also allocated an hour each weekday lunchtime to programming for the Open College and the Channel 4 network has now taken over transmission of ITV's service for schools, freeing ITV to mount a morning-time schedule on its own network.

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) CFI 9XY Tel: 0222 43421.

ANGLIA TELEVISION

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

Ipswich Tel: 0473 216572

Directors Lord Buxton, MC, DL
(Chairman); P.C. Gibbins (Deputy
Chairman); D.S. McCall (Chief
Executive); P.C. Garner (Programme
Controller); M.J. Hughes (General
Manager); T.P. Wootton (Marketing
Director); Dr Mary Archer; T. Colman;
Mrs J. Nutting; D. Puttnam;
P.G. Sharman.

Executives Mrs J. Bailey (Public
Relations Officer); A.T.C. Barnett (Chief
Engineer); V.B.H. Birtles (Group Press
Officer); J. Bunyan (Production
Controller); D. Dawson (Head of Stills);
C. Ewing (Assistant Programme
Controller); G. Jenkins (Head of
Presentation); D.S. Little (Programme
Business Manager); P. Meier (Controller,
Staff Relations); R.J. Pincock
(Administration Controller); G.M. Rae
(Group Financial Controller/Company
Secretary); J. Rosenberg (Head of
Drama); P. Stibbons (Education
Officer); I. Stuart (Schedules
Controller); P.J. Waldron (Station
Engineer); S. West (Programme
Planning Controller); H.J.A. Wilson
(Head of News/Assistant Programme
Controller); M. Wall (Sales Director); R.
Whitlam (Chief Accountant); Canon I.
Bailey (Religious Adviser).

International Television

Enterprises Ltd T. Buxton (Chief
Executive); A. Macbean (Sales Director).

Survival Anglia Ltd (Natural History
Unit) Lord Buxton, MC, DL (Chairman);
M. Hay (General Manager); J. Bradshaw
(Senior Writer/Producer).

Studio and Electronic Facilities

Anglia Television broadcasts
programmes seven days a week from its
headquarters in Norwich to the fastest
growing region in Britain. It serves a
population of 4.7 million people in an
area stretching from the Wash to the
Thames and inland to Peterborough,
Northampton, Milton Keynes and Luton.
More than 500 hours of programmes are
produced a year including 100 hours for
the national network and overseas
broadcasters. Among the best-known
internationally are the award-winning
Survival wildlife programmes, plays and
drama series including the P.D. James
murder mysteries and *Tales of the
Unexpected*.

The company operates one of the
most technically advanced electronic
news gathering operations in
independent television. The flagship
nightly news magazine *About Anglia* is
equipped with a BASYS computer system
and produces illustrated bulletins
throughout the day. Five staff ENG units
operate from Norwich and a network of
regional news centres at Chelmsford,
Ipswich, Luton, Northampton and
Peterborough supported by a dozen
'stringers' equipped with electronic
cameras. All the news centres have
vision, sound and computer links to the

main newsroom. The Northampton
centre also has a remotely controlled
studio which can be used for both live
and recorded transmissions. Anglia has
its own regional weather bureau and
information service operating a
computerised graphics display system
using information received direct from a
weather satellite.

The company has three main
production studios, three mobile outside
broadcast units and a portable 1in. VT
recording facility. The company has
converted three film units to electronic
cameras and Betacam recorders but
retains three 16mm units. Post production
facilities include two three-machine lin.
editing suites together with two
synchronised audio suites, and three
Betacam editing suites with a full range
of film editing and dubbing facilities. A
Quantel Paintbox has also recently been
brought on line.

Programmes

NEWS AND DAILY MAGAZINES: *About
Anglia*; *Anglia News*; *Eastern Sport*;
Checkout; *Countryman*; *Members Only*;
On Call; *Round Robin*; *Write Now!*;
Patrick's Pantry.

CURRENT AFFAIRS AND

DISCUSSIONS: *Anglia Reports*;
Frontiers; *European Year of the
Environment*; *Cross Question*;
Backchat; *Live Wire*; *Farming Diary*
(part-networked).

DOCUMENTARIES: 'Heritage in the
East', *About Britain* (networked); *East
Coast Ports*; *Keep Off the Grass*
(networked); *Rupert Brooke - Poet*;
Woburn at War; *Desert Garden*; *Farming
USA*; *Humphrey Repton - Landscape
Gardener*.

EAST OF ENGLAND

FEATURE SERIES: *Anything Goes*
(leisure magazine); *Bygones*; *Bygones
Specials* (part-networked); *Folia* (arts
magazine); *Heirloom* (networked); *Go
Fishing*.

EDUCATION: *The Running Programme*
(networked); *Influences* (networked);
Leadership (networked).

CHILDREN'S: *Knightmare* (networked);
Get Fresh (networked).

ENTERTAINMENT: *The Sleeping
Beauty* (networked ice ballet); *Lucky
Ladders* (networked); *Show Me*
(networked); *Sweethearts* (networked);
City Sounds; *The Stocks and Shares
Show* (Channel 4).

SPORT: *Channel 4 Racing from
Newmarket* (networked); *World Doubles
Snooker Championship* (networked);
Cycling; *Motocross*; *Speedway*; *Stock
Cars*; *British Truck Grand Prix*; *Bowls*;
*British Artistic Rollerskating
Championships* (networked); *British
Matchplay Darts*.

RELIGION: *Highway* (networked);
Tuesday Topic; *Personal View*; *Shout
Aloud Salvation* (networked series on
the Salvation Army).

DRAMA: The department, under Head
of Drama John Rosenberg, produces drama
series and plays. Currently in production
is *A Taste for Death*, the latest P.D. James
murder mystery, a topical 3-part thriller
on computer crime, and a new series of
the popular *Tales of the Unexpected*.

NATURAL HISTORY: The *Survival* unit
supplies the network and overseas
broadcasters, with series and one-hour
specials about wildlife, ecology and the
environment. Special natural history
programmes are also produced in
association with Oxford Scientific Films
in which Anglia is a partner.



Below: Cause Célèbre,
the famous Terence
Rattigan play of the real-
life murder trial at the
Old Bailey in 1935 of Alma
Rattenbury, was adapted
into a two-hour television
drama starring Helen
Mirren and David
Morrissey.





Border Television

BORDER TELEVISION

Television Centre, Carlisle CA1 3NT
Tel: 0228 25101
18 Clerkenwell Close, London EC1R 0AA
Tel: 01-253 3737

Directors The Earl of Lonsdale (*Chairman*); Melvyn Bragg (*Deputy Chairman*); James Graham (*Managing Director*); John Brewis; Robin L. E. Burgess; Mary E. Burkett; John C. Clucas; Paul Corley (*Director of Programmes*); Timothy M. Glover (*Sales Director*); Dr June Paterson Brown; J. I. M. Smail; Muir Sutherland; David W. Trimble; John R. Wills; Peter Brownlow (*Secretary and Financial Director*).

Officers Eric Hadwin (*Assistant Programme Controller (Planning)*); Douglas Merrill (*Regional Sales Manager*); Cliff Walker (*Controller of Operations*); Ron Dale (*Chief Engineer*); Eddie Brennan (*Personnel and Industrial Relations*)

Script Requirements Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work apart from notes before their ideas have been fully discussed. Suggestions should be addressed to the Director of Programmes in Carlisle.

Programme Journal A special Border edition of *TVTimes* gives full details of all the programmes.

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 or shoulder mounts. Modern character generating and electronic prompting equipment are included. A lighting control system and barrel lighting grid are installed.

The central technical area has been completely updated in order to cater for Channel 4 requirements. The telecine suite houses two multiplexed photoconductive, two flying spot machines with comprehensive magnetic sound follower systems, and two betacam transmission/recording machines. The new videotape area is equipped with two quadruplex video-cassette machines which can handle commercials for both channels and three, 1in. VT machines.

Film and Video Facilities The company is self-sufficient in the film and video fields. Two staff crews cover all the company's film feature commitments, one crew working on features with the

other operating as a video unit, a further video unit being provided from studio staff. The extensive coverage of the Border area by the video units are supplemented by the use of six freelance film cameramen around the region. Processing laboratories for 16mm film will continue to be provided until the freelance film units are re-equipped with video in the near future. Single and double system film shooting is undertaken, full crystal lock facilities being incorporated in camera and sound recorders. Film editing is carried out using modern multiple dual picture head editing machines, while video is edited on the latest Sony Beta equipment.

O.B. Border Television has a three camera outside broadcast unit with 1in. VTR facilities.

Programmes Border Television's presence on the ITV network and Channel 4 has continued to show a marked increase in a wide variety of strands, including a new departure - the company's entry into children's drama. During the year, Border produced its first output for the *Dramarama* series, 'Badger on the Barge', filmed on a canal on the edge of the Lake District.

The introduction to drama was followed by another play for children, *The Alien*, about a child's encounter with a visitor from outer space. This departure brought Border into contact with northern writers and is a further development of the company's policy in encouraging creative talent and making use of the locations available in one of the most attractive television regions in Britain.

Last year the company moved into the field of orchestral music with a specially commissioned work, the *Lakeland Overture* by Howard Goodall, again intermixing creative talent and the beauty of the region.

Border's development of its links with Channel 4 and the ITV network have permitted the development of a growing centre of television production at one of the country's smallest stations. It has resulted in attracting to Border the skills of freelance producers to work with Border's established staff in following the industry trend towards harmonising independent production with ITV company output.

The Everest Years - a documentary made for Channel 4 with its roots firmly in the Lake District but its theme the challenge of climbing the world's highest mountain, examines the motivation and personal commitment of Britain's best known mountaineer, Chris Bonington, who has for many years lived in Cumbria.

Other documentaries include *Burns Boots* in which writer and broadcaster David Bean follows the footsteps of Robert Burns on his journey through the Borders 200 years ago; and *The Drover* which recreates the epic journeys made by cattle drovers from Galloway in Border's South-West Scotland area to London's Smithfield Market in the 18th century.

Border Television has played a major role in ITV's top-rated children's outside broadcast series *Get Fresh*. In addition to producing several of the two-hour, live Saturday morning shows, Border produced all ten of the *Get Fresh Sunday* shows screened during the early summer.

The third series of *Joke Machine* has become a firm favourite. Presenter Andrew O'Connor - a young comedian/impressionist/magician - had the

THE BORDERS

difficult task of following the previous, established hosts The Krankies and Basil Brush. Stu Francis hosted the slapstick sit-com *Krazy Kitchen* which is being followed by a completely new programme entitled *Crash A Grape*. Border has provided exclusive coverage of bicycle freestyle with *BMX Beat*. The latest of these programmes is based on the sport's world championships held in Carlisle and featuring the top 130 riders from eleven countries.

Border was the only ITV company to contribute to Channel 4's two-hour current affairs programme *Network 7*. Border produced 22 inserts for the series *This Is Me*, profiles of teenagers throughout Britain, which proved a fascinating social documentary aimed at teenagers.

Religious output has continued with a third series of *Revelations* in which a wide variety of people from public life talk to Eric Robson about moments of spiritual awareness which somehow changed their lives. Contributors included the Bishop of Durham, former Ulster terrorist Billy McCurrie, Lord Soper and Mary Kenny. The company provided two editions of *Highway*, with Sir Harry Secombe, from the Isle of Man and West Cumbria, which included the Sellafield nuclear plant and its Lake District background.

Local programming continues to be dominated by the news magazine programme *Lookaround* which has proved so popular with viewers that it has even topped *EastEnders* and *Coronation Street* in the audience ratings. *Lookaround* has benefited this year by the introduction of the latest lightweight electronic cameras, Sony CCD's with their sharper picture quality. The *Lookaround* team, under editor Lis Howell, lost Fiona Armstrong to ITN earlier this year. Penny Smith has now joined the team. Lis Howell is also one of the presenters of Border's live Friday night magazine *Borderline*.

Melvyn Bragg, whose fifth documentary in the *Land of...* series - *Land of Man* - has been completed for transmission, chaired a studio series *Border Question Time*. The series drew questions from a regional audience for such national figures as Lord Whitelaw, Tony Benn, David Steel, Denis Healey, Nicholas Fairbairn and the Moderator of the Church of Scotland.

Daytime television has created opportunities for a variety of programmes. *Hindsight*, presented by Christian Dymond is a studio-based current affairs series in which public figures look back on past news events and the lessons to be learned for the present day with the benefit of hindsight. Those taking part have included Michael Grade, Paul Fox and Clive James in a programme dealing with 30 years of television; and Denis Law, Jimmy Hill and Ian Wooldridge on the changing face of football.

Derek Batey's *Mr & Mrs*, the longest-running television quiz show in Britain has gained a new lease of life with a 9.30 a.m. transmission time.

Border Television's major religious documentary for Channel 4, *Gnostics*, led Border camera crews around the world. This series of four one-hour films traces the history of this elusive movement and its alternative view of Christ's teachings. Filming was completed during the year and led to a further commission from Channel 4 for a major documentary on the life and work of the psychologist, Carl Jung.

Below: The principal players in *Badger on the Barge*, Rosalie Crutchley and 12 year-old Rachel Griffiths.



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

London

35/38 Portman Square, London W1A 2JZ
Tel: 01-486 6688

USA

Central Independent Television (USA)
Inc., 610 Fifth Avenue, Suite 401, New
York, NY 10020, USA.
Tel: 212 582 6688
Kevin Morrison (President).

Australia

Central Independent Television Pty. Ltd.
50 Bridge Street, Sydney, New South
Wales 2000, Australia.
John Jackson (Director).

Directors David Justham (Chairman);
Leslie Hill (Managing Director); Andy
Allan (Director of Programmes); Cliff
Baty (Director of Finance); Richard
Emery (Director of Sales); Peter Gardner
(Director of Operations); Alan
Pankhurst (Director of Personnel &
Industrial Relations); Marshall Stewart
(Director of Public Affairs); Sir Richard
Bailey (Chairman - West); John
Madocks, CBE, DL (Chairman - East);
Charles Denton; I. R. Maxwell, MC; Jean
Parker; Robert Phillis; Sir Leo Pliatzky,
KCB; Murray Thomson

Officers Gerald Harris (Commercial
Director); Philip Jones (Director of
International Sales & Marketing); Colin
Campbell (Legal Adviser/Company
Secretary); Ted Childs (Controller of
Drama); Richard Creasey (Controller,
Features Group); Philip Grosset
(Controller, Education & Religion);
Gary Newbon (Controller of Sport);
Lewis Rudd (Controller of Young
People's Programmes); Jon Scofield
(Controller, Music & Entertainment);
Robert Southgate (Controller of News &
Current Affairs); John Terry (Controller
of Programme Planning &
Presentation); Keith Smith (Controller
of Public Affairs); Kevin Betts
(Financial Controller); Philip Gilbert
(Controller, Programme Services);
Gerry Kaye (Chief Engineer); Ian
Grainger Clemson (Head of Information
Services); Peter Booth (Studio
Controller - West); Peter Pearson (Studio
Controller - East); Sim Harris (Head of
Film & ENG); Phil Jordan (Head of
Production Operations); Mike Snalam
(Head of Technical Operations); Ted
Trimmer (Managing Editor, News);
Steve Clark (Head of News - East); Mike
Warman (Executive Editor, Central
News); Laurie Upshon (Editor, Central
News - West); Chris Robertson (Editor,
Central News - East); Jon Lander
(Political Editor); Michael Taylor (Head
of Company Promotion).

Filmfair Ltd. 1/2 Jacobs Wells Mews,
London W1
Tel: 01-935 1596

Sales Department Anna Kelly
(Regional Sales Group Manager),
Central House, Broad Street,
Birmingham
Tel: 021-643 9898

David Sanders (Head of Sales); Bill
Harrison (Head of Marketing); Nigel
Emery (Sales Controller); 35/38 Portman
Square, London W1A 2JZ
Tel: 01-486 6688.

Studies Central's dual region is served
in the West Midlands from studios in
Birmingham and in the East Midlands
from studios in Nottingham which have
recently been enhanced by a £2.2 million
office and support facilities project.
Together they reach an audience of nine
million viewers. Each studio has its own
News Department producing separate
programmes, *Central News West* and
Central News East, each weekday.

Central has increased the number of
ENG crews to report in greater depth
across the whole of the Midlands to
support the work carried out in its
centres in Oxford, Derby, Leicester and
Stoke-on-Trent, each with its regional
reporter.

Programmes. With new ideas on and
off screen, Central enjoyed a year of
continuing success in Britain and around
the world. It was the only television
company to receive the Queen's Award to
Industry for Export Achievement, selling
a range of documentaries, drama and
light entertainment to 80 countries, as
diverse as Australia and Iceland, America
and Kuwait.

The Queen Mother featured in her
first television profile, *Royal Champion*,
which explained her love of horse-racing.

A Couple of Charlies, a children's
drama shown twice during the year, first
alerted public attention to child abuse,
and won awards from the Royal
Television Society and at the Chicago
Film Festival.

Central was the first television
company to examine seriously the threat
of AIDS in Britain, in the regional *Central
Weekend* programme which was
subsequently shown throughout the
country. The first British drama series to
deal with AIDS, *Intimate Contact*, also
came from Central, with Claire Bloom
and Daniel Massey earning praise for
their sensitive performances.

It was the first company to offer its
own schedule of varied programming for
extended night-time broadcasting until
three and four in the morning. The mix of
films, drama, music and documentaries
was immediately successful.

The unique *Jobfinder* teletext service
was taken up by Yorkshire Television, and
won a Royal Television Society Award for
the most significant television
contribution to the region.

For the first time, the European
Environmental Film Festival came to
Britain, when film makers from 14
countries arrived in Birmingham for an
event sponsored by Central, whose *ECO*
series is the only regular regional series
on European television dealing with the
environment.

The *Spitting Image Election Special*
- a highly successful example of Central's
involvement with independent
programme producers - broke new
ground in programme production by
going live for a substantial amount of the
show, and the series achieved the
distinction of winning an International
Emmy for the second successive year.

There were other prestigious awards.
Coming Through with Kenneth Branagh

EAST & WEST MIDLANDS

and Helen Mirren as D.H. Lawrence and
Freida Weekley, won awards at the
Chicago Film Festival and American
Film Festival. *Look at Me*, a play for
children, won the Prix Jeunesse in
Germany and *Tales From Fat Tulip's
Garden* picked up honours in Chicago
and San Francisco and the regional
magazine *Central Lobby* won an award
in Austin, Texas, for its coverage of
women in politics.

At British awards ceremonies,
Central's Junior Television Workshop's
revue series *Your Mother Wouldn't Like It*
won a British Academy Award, while
TVTimes readers voted *Blockbusters*
most popular quiz, for the second
successive year.

Other programmes won the acclaim
of critics and audiences. Zenith's *Escape
From Sobibor* was number three in the
British top ten, while in America it gained
CBS its highest rating of the year at the
time it was shown. Paul Freeman and
Judy Loe starred in a story of rekindled
love, *Yesterday's Dreams*. Michael
Elphick was back as *Boon* and *The
Bretts* featured Norman Rodway and
Barbara Murray - a second series is now
in production - and there will be more
from John Thaw as the thoughtful
detective *Inspector Morse*.

Three *Viewpoint* Specials examining
third world aid enhanced Central's
reputation as a world leader in
environmental programming.

In light entertainment Central
revived two shows which became hits
again, with Marti Caine hosting *New
Faces* and Les Dennis presenting *Family
Fortunes*.

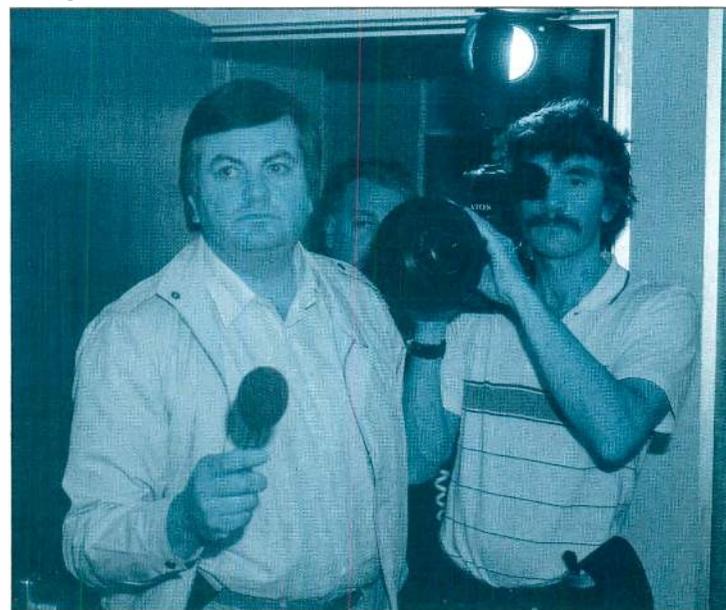
There was also a tribute to Elvis
Presley, *Love Me Tender*, marking the
tenth anniversary of his death and
featuring Boy George and The Pet Shop
Boys.

Off screen, Central's involvement
with its region was underlined by support
and sponsorship of more than 80
community organisations during the
year. The Prince of Wales praised
Central's community support, when he
spoke at a conference for leading
businessmen at the East Midlands
Television Centre.

Two new initiatives to help the young
unemployed were *Youthline*, a telephone
extension of *Jobfinder* and *Bl9* and inner
city drama project in Lozells in
Birmingham.



Below: New from
Central, The Cook
Report, with Roger Cook.





CHANNEL TELEVISION

The Television Centre, St. Helier, Jersey, Channel Islands
 Tel: 0534 73999
 Telex: 4192265 CTV JY G
 Fax: 0534 59446

The Television Centre, St. George's Place, St. Peter Port, Guernsey, Channel Islands
 Tel: 0481 23451

Directors John Riley (*Chairman*); John Henwood (*Managing Director and Director of Programmes*); Michael Le Cocq (*Director of Sales and Marketing*); Euan MacGregor (*Director of Finance*); Geoffrey Dorey; Martine Kay-Mouat; David Le Marquand; John Rowe.

Officers Andrew Hearne (*Technical Controller*); Rosemary Mathew (*Company Secretary*); Michael Lucas (*Head of Local Programmes*); Gordon de Ste. Croix (*Publications Manager*); Roger Bowns (*Guernsey Officer Manager*); Bob Evans (*Head of Production*); Gillian Le Cornu (*Head of Programme Planning, Presentation & Promotion*).

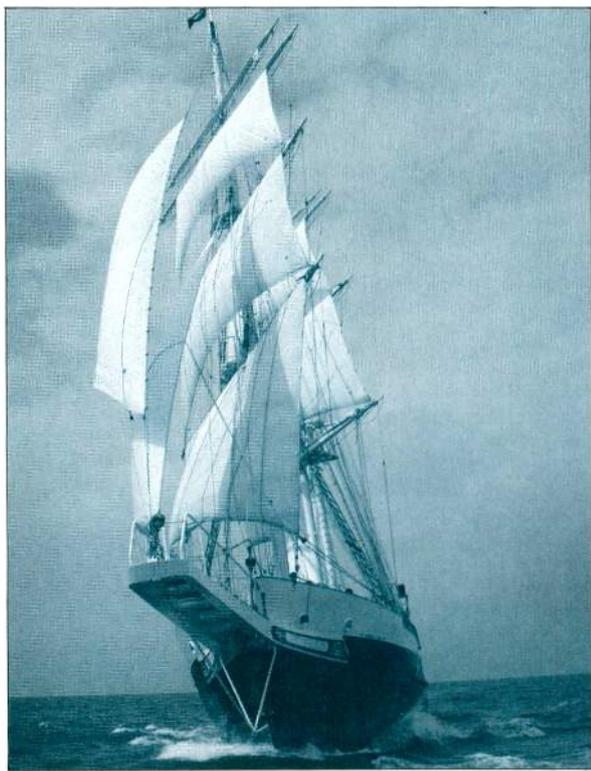
Staff Total staff of the company is 102.

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 Revd John Farley (*representing Free Church, Jersey*).

Programme Journal *Channel TV Times* is published by Channel Television Limited.

Editorial address: The Television Centre, St. Helier, Jersey. *Editor:* Stuart C. Guilliard.

Below: The square-rigger Lord Nelson featured in Channel TV's About Britain programme 'One Man's Dream'.



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 ADS1 16/35mm telecine. There are five ENG units in the field equipped with Sony Broadcast BWP3P and BWP5P cameras and BVV-1 and BVW-25 portable recorders. Editing comprises 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, Sony 8 track and two Studer 2 track audio recorders. There is a preview theatre with video viewing facilities from the technical area. **GUERNSEY:** The studio is 500 sq. ft. with facilities for two cameras and is 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.

Programmes News, current affairs and documentaries provide the bulk of Channel's local programme output, but in Channel's 25th anniversary year, nostalgia, too, has been the order of the day. There have been a variety of programmes made up of material drawn from the archives, material which was produced in Channel's early years. Channel went on air on 1st September 1962, and on 1st September 1987 a week of *Channel Report* 'Birthday Specials' was launched. *Channel Report* remains the region's top rating show - the six o'clock review of news and views from the islands.

Other anniversary programmes included *This Month, That Year*, a monthly review of the events of our first full year of broadcasting. *Memories* reminded viewers of early features from the archives, musicians who had entertained the audience of the 60s were returned to the screen, and early documentaries were re-edited and re-broadcast. It all underlined how much the Islands have changed over 25 years, but proved popular programming in small communities where memories are shared by many and, more often than not, cherished.

In the middle two weeks of September, further *Channel Report* 'Specials' were mounted to reflect four important events being staged simultaneously in Guernsey - the first ever Festival, the second ever staging of the Island Games, an International Powerboat Competition, and the Battle of Britain air display. *Channel Report* is flexible in format so that it can most effectively reflect what's happening in the Islands. However, its most usual form is a hard news first part followed by special interest second part - highlighting subjects ranging from sport, politics, religion and drama and the arts, to the latest video releases and gardening. The other main regional news bulletins are the *Lunchtime News* and the *Late News* at 22.30 - both following the ITN News.

CHANNEL ISLANDS

Major technical advances in the last year have meant that our Guernsey reporters have, for the first time, been able to regularly present *Channel Report* from our Guernsey studio. And a newsroom computer, with terminals in Jersey and Guernsey, has brought Guernsey stories to the attention of the news editor in Jersey as quickly as those of their Jersey counterparts.

Also in 1987, coverage of the smaller islands - Alderney and Sark - was improved with the basing of a television camera in both islands, so that moving pictures can be incorporated within all bulletins as soon as anything important happens. Resident correspondents who have been the traditional news gatherers now work alongside the cameramen - and reporters and crews from the Jersey or Guernsey bases continue to make frequent visits to the smaller islands to ensure full coverage.

Documentaries provided this year as part of Channel's increasing contribution to the ITV network have included 'Announcing the Arrival' and 'One Man's Dream' - both in the *About Britain* series. The first traced 50 years of Jersey Airport, the second the inception and development of what is likely to prove an international trust dedicated to enabling the physically handicapped to sail a square rigger, the *Lord Nelson*, alongside able-bodied companions.

Sir Harry Sccombe took to the *Highway* with Channel on visits to Alderney, Sark, St. Helier and Mont St. Michel on the nearby coast of Normandy.

One of Jersey's most famous assets, Gerald Durrell's zoo, featured in *The Dodo Club*, a series of 12 programmes for children's ITV presented by Sue Robbie, which told the story of how Gerald Durrell and his staff are helping to save animals in danger of extinction. The series has led to a special programme later in the year, *The Dodo Christmas Club*, which continues the story and gives advice to children who receive pets for Christmas. Jambo, the patriarch of Jersey zoo's gorilla family became an international 'personality' after people around the world saw pictures of the caring way he protected a young boy who accidentally fell into the gorilla complex. By dipping into our archives the zoo's progress over 25 years and using new footage, Channel produced *Jambo, The Gentle Giant*, in a half-hour documentary which proved how wrong some film-makers and writers were in depicting gorillas as terrifying, ferocious creatures. Animals at the zoo also starred in *Get Fresh*, and Channel provided several different items for this popular Saturday morning children's programme.

Channel cameras did not spend much time in their cages during the year. Apart from recording the happenings at Jersey zoo over twelve months, they followed the life cycle of island wildlife for the same period in producing *Wildabout*, an adult education series of five programmes. Adult education and leisure were the themes of two series commissioned by Channel 4. *Valued Opinion*, presented by Max Robertson, gave advice to retired people with the time to browse round antique markets or start a collection of their own. *Great British Isles*, currently in production, is Channel's most ambitious project to date. Written and presented by Leslie Thomas, the series features six of Britain's islands as viewed by Leslie, who has been an island enthusiast for most of his life.

GRAMPIAN TELEVISION

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29 Glasshouse Street, London W1R 5RG
Tel: 01-439 3141
6 Manor Place, Edinburgh EH3 7DD
Tel: 0382 739363
Albany House, 68 Albany Road, West
Ferry, Dundee, DD5 1NW
Tel: 0382 739363
23/25 Huntly Street, Inverness IV3 5PR
Tel: 0463 242624

Directors Sir Iain Tennant, KT
(*Chairman*); Dr Calum A. MacLeod
(*Deputy Chairman*); Donald Waters
(*Chief Executive*); Robert L. Christie
(*Director of Television*); The Lord
Forbes, KBE, DL, JP; Douglas F. Hardie,
CBE, JP; Dr Fiona J. Lyall; Angus Stewart
Macdonald, CBE, DL; Alistair S. F. Mair
MBE, Sir George Sharp, OBE, JP; Neil R.
Welling (*Sales Director*).

Officers Sandra Arnold (*Education
Officer*); Edward Brocklebank (*Head of
Documentaries*); Graham Good
(*Company Secretary*); Richard Gow
(*Area Sales Manager*); Alistair Gracie
(*Head of News and Current Affairs*);
Elizabeth Gray (*Personnel Officer*);
Brian Hay (*Chief Accountant*); Marian
Hepworth (*Community Education
Officer*); John Hughes (*Production
Executive*); Eric M. Johnstone
(*Production Services Executive*);
Christopher Kidd (*Sales Controller*);
David Leslie (*Property Services
Officer*); Gladys McLeish
(*Administrative Services Officer*);
Michael J. McLintock (*Publicity and
Promotions Executive*); Alan Pacitti
(*Senior Transmission Controller*); Alec
Ramsay (*Chief Engineer*); John
Robertson (*Senior Technical
Supervisor*); John R. Stacey (*Sales
Administration Manager*); Pat
Swinborn (*Programme Planning
Officer*).

Religious Advisers Revd Michael
Crawford (*Church of Scotland*); John M.
MacLeod; Father Andrew Mann (*Roman
Catholic*); Provost Donald Howard
(*Episcopalian*); Revd Hamish Fleming
(*Church of Scotland*); Revd E. Shegog
(*IBA*); Brian Marjoribanks (*IBA*); Mrs
Helen M. Macfarland.

Schools Advisory Committee David
Adams (*Principal of the Northern
College of Education*); L. Ollason Brown
(*Educational Institute of Scotland*);
Nisbet Gallacher (*HMI Chief
Inspectorate*); Cllr. Hamish Watt
(*Convention of Scottish Local
Authorities*); Cllr. Jack MacArthur
(*Convention of Scottish Local
Authorities*); George MacGregor
(*Educational Institute of Scotland*);
Brian Marjoribanks (*IBA*); Robert B.
Murdoch (*Educational Institute of
Scotland*); Mrs Sheila Denoon
(*Educational Institute of Scotland*).

Staff Total members of staff: 326.

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 TC'R 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 TC'R100 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 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.

NORTH SCOTLAND

Crossfire.

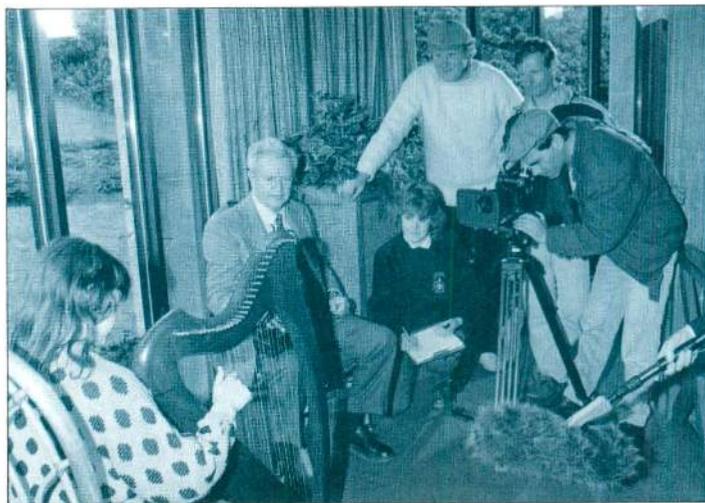
Light entertainment includes *A
Musical Journey* featuring songs from
musicals and shows recorded against
Scotland's most beautiful scenery. Top
comedy trio *Scotland the What?* present
their favourite songs and sketches, the
New Year is welcomed in traditional style
in *A Happy Hogmanay!* and talented
young musicians have their television
debut in *A Touch of Music*.

The children's quiz series *Pick a
number* tests contestants' knowledge of
pop music, while three champions
compete for the title of 'The World's
Strongest Man' in *Pure Strength*.

At Aberdeenshire's Craigievar Castle
top shepherds and their dogs compete for
the Grampian Television trophy in *The
Grampian Sheepdog Trials*, while trials
of a different kind are dramatised when
common legal problems come to court in
the advice series *That's The Law*.

Documentaries include *The Blood is
Strong* for Channel 4, contrasting the
success of Gaelic Scots emigrants abroad
with the decline of their homeland. A
Dundee engineer is *The Man Who Wants
to Change the World* with his remarkable
invention, and American publishing
magnate Malcolm Forbes returns to his
Aberdeenshire roots in another
documentary. Robbie Shepherd goes *Out
and About* to meet interesting people in
six north Scotland towns while Jackie
Stewart hosts a second charity clay
pigeon shooting competition for his
former motor racing colleagues in
Gunfire at Gleneagles.

Sixth formers from Aberdeen,
Dundee and Inverness question experts
on a range of controversial subjects in



Left: A Grampian
Television documentary
crew films millionaire Ellice
MacDonald watching a
clarsach (harp) player at
the Clan Donald Centre,
Skye, for a Channel 4
series *The Blood is
Strong about Gaelic
Scots*.

Programmes Britain's most northerly
Independent Television company,
Grampian Television serves a population
of 1.23 million viewers in an area which
stretches from Fife to Shetland. It
produces a wide range of programmes
reflecting the diverse interests and needs
of its audience.

With the help of studios and mobile
crews in Aberdeen, Dundee and
Inverness, 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

Sixth Sense, and sewing expert Leila
Aitken shows how to make attractive
items for pleasure and profit in *Pin
Money*.

The weekly current affairs
programme *Crann Tara* provides items
of interest for Gaelic viewers while
younger viewers can enjoy the Saturday
morning magazine *Siudan*.

In the religious discussion series
Church and Change leading clerics and
theologians debate contemporary issues
facing the church, while *First Thing* and
Reflections provide a word of comfort,
morning and evening.

Local sport features prominently on
Grampian with reports in the nightly
magazine and outside broadcast
coverage of football, curling, ice-hockey,
darts, bowling, squash, shinty, swimming,
indoor hockey and boxing.



GRANADA TELEVISION

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 White Cross, Lancaster LA1 4XQ
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 36 Golden Square, London W1R 4AH
 Tel: 01-734 8080

Directors David Plowright (*Chairman*); Alex Bernstein (*Deputy Chairman*); Andrew Quinn (*Managing Director*); Harry Coe (*Financial Director*); Prof. John Ashworth; Lord Evans of Cloughton; Donald Harker (*Director of Public Affairs*); Alastair Mutch (*Company Secretary*); Nick Phillips (*Sales Director*); Simon Towneley; Vivien Wallace (*Chief Executive, Granada International*).

Programme Board Steve Morrison (*Director of Programmes*).
 Commissioning Executives: *News and Current Affairs*: Ray Fitzwalter, Andrew McLaughlin; *Drama*: Michael Cox, Steve Hawes; *Features, Arts, Education*: David Boulton, Rod Caird; *Entertainment*: Stephen Leahy, David Liddiment; *Sport*: Paul Doherty.

Officers Stuart Avison (*Head of Design and Location Services*); Carolyn Bartlett (*Head of Casting*); Roger Beck (*Head of Film*); David Black (*Head of Presentation*); Barbara Blyth (*Head of Music*); Tony Brill (*General Manager*); Jules Burns (*Head of Programme Services*); Richard Ellis (*Chief Engineer*); Alan Gilbert (*Chief Accountant*); Gerald Hagan (*Head of Scripts*); David Highet (*Head of Public Affairs*); Mandy Patchett (*Manager, Personnel*); Don Raw (*Head of Technical Operations*); Stephen Reid (*General Manager, Liverpool*); Jo Rigby (*Head of Programme Planning*); Ian Ritchie (*Head of Production Services*); Ray Sale (*Regional Sales Manager*); Brenda Smith (*Head of Studio and Lightweight Operations*); Richard Wilson (*Manager, Labour Relations*).

Below: Filming in West Berlin for *Game Set and Match*, Len Deighton's epic spy story.



NORTH-WEST ENGLAND

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 facilities include four main TV studios ranging in size from 2,400 to 7,000 sq.ft., a 15,000 sq.ft. production stage (Stage One) capable of seating audiences of 1,000 for televised entertainment and sports events, and an historic Victorian warehouse converted into a modern production centre. A new visitors' tour facility opens in 1988. 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. Granada is a leading participant in the British Satellite Broadcasting consortium awarded the IBA's satellite-TV franchise from 1989, and shareholders in Super Channel, providing a pan-European TV service.

Programmes REGIONAL: *Granada Reports* offers a seven-days-a-week North-West perspective on local, national and international news stories from the Liverpool News Centre and computer-linked newsrooms in Manchester, Lancaster and London. *The Week In View* takes a Friday lunch-time look at the week past and the week ahead. *You're Telling Us!* gives North-West viewers a voice. *Celebration* covers the lively world of non-metropolitan arts. *Music Alive* brings the best of the region's music. *Quartet* covers masterclasses by the Lindsay String Quartet. *This England* captures on film the diversity of life in Granadaland. *Down To Earth* looks at life on the land. *Greenprint* documents a five-year ecological experiment in the region's environmentally sensitive areas. *State of the Region* analyses the North-South divide. *New North* celebrates regional innovations and enterprise. *Members Only* gives MPs their own free comment slot. *Flying Start* runs business enterprise and job creation competitions in the region's four principal counties. *Scramble* helps the less fortunate help themselves. *This Is Your Right* with its Asian edition *Aap Kaa Hak*, is TV's longest-running citizens' advice bureau of the air. *Billboard* offers voluntary organisations a platform.

SPORT - everything from soccer to bowls.

CURRENT AFFAIRS: *World In Action* investigates on Mondays and *What The Papers Say* (C4) reviews the British press on Fridays. *What The European Papers Say*, on ITV and for Super Channel.

ARTS: *The Trojans* - documentary on Opera North and Welsh National Opera's co-production of the Berlioz epic (C4). *Prometheus* - Vladimir Ashkenazy, John Ogdon and the Royal Philharmonic Orchestra in Scriabin's music-and-light show. *Andalucian Serenade* follows the Liverpool Phil. to Granada, Spain. *Festival of Non-Metropolitan Arts* - the best of ITV's regional arts coverage. *View From Mount Westall* - bicentenary celebration of Australia's first landscape artist.

DRAMA SERIES: *Small World*, adapted in six parts by Howard Schuman from David Lodge's novel, is a story of love in a

university setting. Len Deighton's *Game Set and Match*, a 13-part film shot in Mexico, Berlin and the UK, is the story of a British agent enmeshed in intrigue on both sides of the Iron Curtain. *After The War* was written for television by Frederic Raphael, author of *The Glittering Prizes*. To celebrate the Sherlock Holmes centenary, Granada's first 35mm and stereophonic movie for television is *The Sign Of Four* filmed on location in Malta, London, Yorkshire, Norfolk and Manchester. The second series of *The Return of Sherlock Holmes* will comprise 'Silver Blaze', 'The Devil's Foot', 'Wisteria Lodge', and 'The Bruce Partington Plans' at one hour each and a two-hour screenplay of *The Hound of The Baskervilles*.

SINGLE FILMS: *The Magic Toyshop* is an 'adult fairy-tale' by Angela Carter about a young girl trapped between fantasy and reality in her uncle's puppet theatre. *Every Breath You Take* is based on a script by Nell Dunn about the emotional effect on a mother when her 12-year-old son is diagnosed as diabetic.

FEATURES: *All Our Yesterdays*, presented by Bernard Braden. *Socially Unacceptable*, a Channel 4 series presented by Ray Gosling about changing attitudes towards human behaviour. *Jobwatch* continues its exploration of training and employment. *Plants For Free*, *Village Roadshow* and *Gardeners' Calendar* make up Channel 4's gardening programmes. *Making It* follows a year in the life of a young professional conductor and *The Audition* recorded a dance competition for aspiring youngsters. *Pravda* tells the inside story of the world's largest circulation newspaper. *The Ten Quid Tourists* is the story of people who took advantage of cheap fares to emigrate to Australia. *Voices From The Kalahari* records the extra contribution made by an American family to the survival of the bushmen in South West Africa. *Disappearing World* films will continue to chart the head-on collision of rural communities around the world with the 20th century. *Trading Place* looks at the state of Europe, using commerce and trade as its starting point.

LIGHT ENTERTAINMENT QUIZZES: *The Krypton Factor*: Gordon Burns presents television's toughest quiz as it enters its 11th season. *Busman's Holiday*, the occupations and travel quiz; *Connections*, Sue Robbie's lateral thinking daily quiz; and *Runway*, a new 'dirty tricks' and general knowledge daily quiz.

VARIETY: *Kate & Ted's Show*. Talented sister and brother Kate and Ted Robbins sing, dance and laugh their way through their first comedy series. *The Funny Side*. Starring members of the public, great British Institutions come under scrutiny in this new series. *The Grumblewoods*. The manic five star in their own series. *Special Session*. Dynamic new bands recorded live in concert.

SCHOOLS: *Chemistry in Action* provides an important package of resource material for GCSE. *Geography's Place and People* looks at Egypt and the Netherlands, as well as Britain. *History in Action* provides unique raw material. *Picture Box*, *Your Living Body* and *Geography Today* continue to be used in a large number of schools. An important new series, *The Countryside*, comprises 14 programmes for 9- to 11-year-olds.

HTV

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Telex: 498330 Telefax: 590759
HTV West, The Television Centre, Bristol BS4 3HG
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Tel: 01-486 4311
Telex: 264357 Telefax: 01-935 6724
The Civic Centre, Mold CG7 1YA
Tel: 0352 55331
Telefax: 0352 55465

Directors G. E. McWatters (*Chairman and Chairman of the West of England Board*); I. E. Symonds (*Deputy Chairman and Chairman of the Welsh Board*); P. S. B. F. Dromgoole* (*Managing Director*); C. R. M. Atkinson*; W. G. Beloe*; Mrs R. W. Buchanan*; H. H. Davies† (*Chief Executive and 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*); Mrs M. Gwynn Jones†; T. Knowles†; Lady Merrison*; The Lord Oaksey, OBE*; Dr G. O. Phillips†; C. D. Romaine (*Sales Director*); E. L. Thomas†; M. R. Towers (*Director and General Manager*); T. P. George (*Director of Engineering*); A. J. Burton (*Director of Finance*).

† Member of the Welsh Board

* Member of the West of England Board

Officers of the Management Group

P. S. B. F. Dromgoole (*Managing Director*); A. J. Burton (*Director of Finance*); H. H. Davies (*Chief Executive and Director of Programmes, Wales*); R. S. Evans (*Director of Programmes – West of England*); T. P. George (*Director of Engineering*); C. D. Romaine (*Sales Director*); M. R. Towers (*Director and General Manager*); G. S. Tovey (*Company Secretary*).

HTV West Programmes Regional news broadcasts have been extended still further during the year and the award of the MBE to senior news journalist, Bruce Hockin, is a matter of special satisfaction for the HTV team. The news output was complemented by such current affairs programming as *The West This Week*, *Weekend Outlook*, *Election Special*, *Review of the Year* and *West Country Farming*.

Gardening with John Abrams now holds the record as television's longest-running series of its kind, and *Police Five* reached a major milestone when the value of stolen goods recovered through the help of viewers reached and passed the magic £1 million mark.

Community programming remains a significant strand in the output with the series *The Good Neighbour Show*; *Problems*; *Helpline* and *Your Say* maintaining their valued service. New York Film Festival awards for Best Newscast and for Consumer Journalism (*Problems*) were other landmarks of the year.

DOCUMENTARIES Included *Great Dorset Steam*, a nostalgic look at the steam driven mechanical monsters of yesterday; *The South West Export Awards*, a happy collaboration with industry; *Along The Cotswold Way*, in which Clive Gunnell explored the byways of Gloucestershire; *At Home*, where Bruce Hockin meets

West Country personalities; *You're the Boss*, our annual search for the business leaders of tomorrow; *The Year Was*, leading figures look back on a critical year in their lives; *Cavalry of the Clouds*, profile of the Royal Flying Corps; *Wally Hammond*, a revealing study of the West Country's legendary batsman; *Severn Tunnel* and *A Bridge Too Few*, engineering feats that made regional history.

LIGHT ENTERTAINMENT New ground was broken with a series that offered an exciting hour of live television, *The Weekend Starts Here*. Also screened: *Three Little Words*, and *Something's Coming*, a musical treat for Christmas.

DRAMA Productions included *The Honey Siege*, the tale of schoolboys who stage a rebellion; *Displaced Person*, the Emmy-winning story of an orphan in search of a father; *Man on the Screen*, a compelling murder mystery; *Adventures of a Lady*, a serial set in England, France and the wilds of Canada; *Flashback* and *Tam*, dramas for younger viewers; *The Canterville Ghost*, a charming romp with Sir John Gielgud as the spectre; and *Suspicion*, starring Anthony Andrews and Jane Curtin.

MUSIC AND THE ARTS *In Search of Mother Kelly's Doorstep* explored the life and music of Randolph Sutton; through *Scene '87*, we kept viewers in monthly touch with the world of the arts; *Bath Festival*, a taste of the region's premier musical event; *Pulling Together*, sea shanties; *A Long Time Ago*, musical nostalgia.

SPORT *Facing West*, commentator Peter West talks to leading figures from the world of sport; *Club Rugby* featured exciting games from a championship-winning season; *Extra Time*, sports quiz; *The Big Match*, soccer coverage; *Sports Personality of the West*, the search for the region's outstanding sports person.

RELIGION, CHILDREN'S, ADULT EDUCATION *One God, Three Gods*; *A Dying Order*; *Highway, Wide Awake*; *Thy Kingdom Come*; *Get Fresh*; *Video and Chips*; *Against the Odds*; *Manscape* and *Storybook International*.

CHANNEL 4: *Pets in Particular*, another series with James Allcock and Lesley Judd; *A Little Bit of Magic Realised*, gold award-winning documentary; *Gallery*, arts series; *Harlech Democracy Prize*, a student production; *Wildscreen '86*, Peter Scott Lecture; *Stacking in the Sky*, daredevil skydiving; *Great Dorset Steam*; *The Middle of the Road Show*, Sir Geraint Evans introduces music for everyone; *Superfrank*, Frankie Howerd entertains; *All Muck and Magic*, a series on a new approach to gardening; *Clem*, a drama which starred Frances de la Tour and her brother Andy.

HTV Wales Programmes The news and current affairs programmes are the flagships of the service. Over the past year, HTV has been improving and extending its daily news service for Welsh viewers with the introduction of extra bulletins, news features in its nightly news programme, *Wales at Six*, and better visual coverage in all its news programmes. The introduction of electronic news gathering (ENG) has facilitated many of the changes. The advent of ENG has also meant a more comprehensive coverage of Wales in

WALES & WEST OF ENGLAND

HTV's news programmes and much later deadlines for news material from West and North Wales.

The weekly current affairs programme, *Wales This Week*, has won many awards and has established an excellent reputation for in-depth coverage of Welsh affairs and for investigative reporting. During the General Election the *Wales This Week* team produced a series of 'Election Specials'. The importance of agriculture to Wales is reflected in the fortnightly farming magazine programme, *Farming Wales*.

HTV Wales jointly sponsors the Welsh National Business Awards with the Western Mail newspaper. The final of this business achievement competition is televised from HTV's studios at Culverhouse Cross, Cardiff. The 1986 final was preceded by a weekly series of programmes about Welsh business and industry, *Wales Means Business*. In addition to programmes shown on its own channel, on the ITV network and on Channel 4, HTV Wales makes nine hours a week for S4C, the Welsh Fourth Channel.

DOCUMENTARIES Networked documentaries included *To Ride a Wild Horse*, about horse trainer Lucy Roes; and *The City of War*, a drama documentary in which the actor Peter Florence played the part of First World War poet, Wilfred Owen. Other documentaries were *Lord Harlech 1918 – 1985*, a tribute to HTV's founding chairman; *Wynford Vaughan-Thomas 1908 – 1987*, a tribute to another of HTV's founders; the series, *A Week In The Life Of...*; *Cledwyn*, about the Leader of the Opposition in the House of Lords; *The Fate of the Language*, also shown on Channel 4; *Bewitched by a Dolphin*; and *1927 – When Cardiff Won the Cup*.

LIGHT ENTERTAINMENT Programmes included *Showbiz* which featured acts new to television from North Wales; *Your Number's Up*, a new quiz show; and *Elinor*, the chat and music show hosted by Elinor Jones.

DRAMA Included the highly-acclaimed networked series, *John Silver's Return to Treasure Island*, starring Brian Blessed, and the Christmas musical, *The Little Matchgirl*, with Twiggy and Roger Daltrey.

MUSIC AND THE ARTS: *The Story and the Song* featured operatic music from different countries presented by Sir Geraint Evans. Other programmes included *Festival Choice*; *Words and Music*; *Whom the Gods Love*; *One Thousand Voices* and *Prelude at the Castle*.

SPORT Regular coverage of rugby and programmes on soccer, athletics and other sports. The series *Survival of the Fittest* featured eight men in a test of courage and stamina in Snowdonia.

RELIGION, EDUCATION, HEALTH AND FAMILY MATTERS *Highway* from Aberystwyth, Port Talbot and Swansea for the network; *Wales on Sunday*; *Wales Festival of Remembrance*; *Looking Forward*; *It's in Wales*; *Parents and Education*; *Welsh Learner of the Year*; *When the Chips are Down*; *Fit for the Family* and *Play it Safe*.

CHANNEL 4: *The Dragon Has Two Tongues*, a Welsh history series; *The Dream that Kicks*, a documentary series; and *The Fate of the Language*.



Bruce Hockin, the HTV newscaster, who received the MBE in the Queen's Birthday Honours, interviews Somerset cricket veteran Bill Alley.





LONDON WEEKEND TELEVISION

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 Manchester M3 1RE Tel: 061-834 6718

Directors Brian Tesler, CBE
 (*Chairman and Managing Director*);
 Greg Dyke (*Director of Programmes*);
 Peter Cazaly (*Director of Production*);
 Peter McNally (*Group Finance
 Director*); Ron Miller (*Sales Director*);
 Roy van Gelder (*Director of Personnel
 and Administration*); 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*); Craig Pearman (*Sales
 Controller*); Sydney Perry (*Director of
 Programme Organisation*); Judith
 Thomas (*Company Secretary and
 Controller of Legal Services*);
 Christopher Turner (*Group Chief
 Accountant*).

Executives Linda Agran (*Deputy
 Controller of Drama*); Rod Allen
 (*Controller of Corporate Development*);
 Sid Blumsom (*Controller of
 Engineering Services*); Melvyn Bragg
 (*Head of Arts*); Warren Breach
 (*Controller of Programme Planning,
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 Burley (*Head of Publicity*); Jeremy
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 (*Controller of Features and Current
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 Special Programmes, Entertainment*);
 Nick Elliott (*Controller of Drama and
 Arts*); Alan Evans (*Controller of
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 Philip France (*Marketing Manager*);
 Colin Freeman (*Controller of
 Programme Resources and Finance*);
 Brian Harris (*Controller of Production
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 (*Sales Manager*); Jane Hewland (*Head of
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 Music Services*); Tony Kay (*Chief
 Accountant*); Paul Kelly (*Controller of
 Project Engineering*); Stuart
 McConachie (*Deputy Controller of
 Sport*); Diana Parry (*Head of Casting*);
 Marcus Plantin (*Controller of
 Entertainment*); Les Roworth
 (*Controller of Production
 Engineering*); Clifford Shirley
 (*Financial Controller*); Alan Woolfson
 (*Controller, Production Services*).

LWT Limited (*for programme sales*).

Directors Christopher Bland
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 Brian Tesler, CBE.
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Los Angeles Office: Michael Clark, 1901
 Avenue Of The Stars, Suite 285, Los
 Angeles, California 90067 Tel: (213)
 5564418.

The South Bank Television 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 6.00 a.m.
 on Monday morning, 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, late-night television and
 community affairs. They cater for
 children and social and cultural
 minorities as well as for the general
 audience.

LWT assumes the principal network
 responsibility at weekends for current
 affairs with the widely acclaimed
Weekend World; sport with coverage of
 national and international events such as
 athletics, football and boxing; and the
 arts with ITV's major arts programme
The South Bank Show, now celebrating
 its tenth birthday and winner of BAFTA
 awards and many international prizes
 including the Prix Italia on three
 occasions.

The company provides a significant
 proportion of the network's drama and
 entertainment and is one of the largest
 suppliers of programmes to Channel 4.
 Among the thousands of hours of
 programmes produced 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; *The Two of
 Us* with Nicholas Lyndhurst and Janet
 Dibley; and *Running Wild* with Ray
 Brooks; entertainment shows such as
Cannon and Ball; Cilla Black's *Blind
 Date* and *Surprise, Surprise*; Michael
 Aspel's *Child's Play* and *Aspel &
 Company*; *The Dame Edna Experience*;
 Jimmy Tarbuck's *Live From...* series;
The Royal Variety Performance; *Night
 Of A Hundred Stars*; *Bruce Forsyth's
 Play Your Cards Right*; Jeremy Beadle in
People Do The Funniest Things and
Beadle's About; *The Late Clive James*
 and Clive James specials such as *Clive
 James on Safari* and *Clive James at the
 Playboy Mansion*; Denis Norden's *It'll Be
 Alright On The Night*; *Copy Cats*;
Saturday Gang; and, for Channel 4,
Saturday Live; *Club Mix*; *The
 Management*, with Ilale and Pace; and
An Audience With...

Plays and drama series from the

LONDON WEEKENDS

same stable as *Upstairs, Downstairs*,
Lillie, Bouquet of Barbed Wire and
Cream In My Coffee include *Dempsey
 And Makepeace*, starring Michael
 Brandon and Glynis Barber; *To Have And
 To Hold*, the controversial series on
 surrogate motherhood; *Mapp & Lucia*,
 starring Geraldine McEwan, Nigel
 Hawthorne and Prunella Scales; the tense
 realism of life in a metropolitan fire
 station in *London's Burning*; *Bust*,
 starring Paul Nicholas; *Scoop*, William
 Boyd's film dramatisation of Evelyn
 Waugh's novel; *Dutch Girls*, also by
 William Boyd, the highest rated single
 ITV play of its year; *Wish Me Luck*, a
 wartime series based on the SOE; *The
 Charmer*, starring Nigel Havers;
Troubles, a love story set against the
 turbulent background of Ireland in 1919;
 and *Piece of Cake*, which tells of the
 lives of a squadron of World War II fighter
 pilots.

Melvyn Bragg's *The South Bank
 Show* is ten years old in 1988. It has won
 many national and international awards
 for its weekly features on the arts. Recent
 special programmes have profiled
 Andrew Lloyd Webber, Maria Callas,
 David Lean and Georg Solti. *The Arts
 Review of the Year* has been a successful
 development of LWT's commitment to
 the arts, while *Book Four* paved the way for
Talking To Writers and the ambitious
The Modern World: 10 Great Writers
 series for Channel 4.

The spectacular production of Torville
 & Dean's *Fire & Ice* was the 1987 winner
 of the Bronze Rose of Montreux.

Factual and special programmes for
 ITV and Channel 4 audiences include
Weekend World, with Matthew Parris;
Our Bomb: The Secret Story, the history
 of the nuclear deterrent in Britain;
Fortune; Credo; The Making of Britain;
*The Trial Of Lee Harvey Oswald; Once
 A Thief, Evil; Whitehall; and Educating
 Britain. Christmas Past* looks at the
 changing way in which Christmas has
 been celebrated over the years; and *The
 World This Weekend* talks to influential
 figures in the arena of world political
 affairs.

The company's programmes for its
 London audience are equally varied.
 They include: Gloria Hunniford's *Sunday
 Sunday; The 6 O'Clock Show; Danny
 Baker's Londoners; Go For Goal*, a
 multi-sport regional series; *The London
 Programme; South of Watford; Concrete
 & Clay*, a series on urban environment;
Police 5, which reached its 25th
 anniversary in 1987; *Wake Up London*,
 with Rabbitt and Doon; *The Square Mile;*
*The Making of Modern London; The
 Good Life Guide; and What Ever
 Happened to Punk*, investigates what
 became of the punks of ten years ago.

A new venture for LWT is *Night
 Network*, launched in Autumn 1987 with a
 blend of music, reviews, entertainment
 and gossip for the young adult audience.

At the weekend LWT is responsible
 for coverage of local news in the London
 region. The London Community Unit
 provides an opportunity for voluntary
 public service groups throughout the
 region to put across their messages on
 television, participates in major
 campaigns on social issues such as
 unemployment, encourages viewers to
 take part in regional activities in sport
 and the arts, and provides background
 information and follow-up material to all
 the programmes in LWT's output.

LWT is one of Britain's leading
 exporters of television programmes. Its
 programmes are seen in more than 80
 countries around the world.

Below: LWT's
 headquarters on the
 South Bank.



SCOTTISH TELEVISION

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 The Gateway, Edinburgh EH7 4AH
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 Tel: 061-834 7621

Directors Sir Campbell Fraser (Chairman); *William Brown, CBE (Managing Director and Deputy Chairman); *Alan Chilton (Director of Sales); Ferdi 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, Public Relations); Brian MacLaurin (Controller, Press Relations); Robert McPherson (Controller of Education, Religion and Children's Programmes and Edinburgh Controller); Colin S. Waters (Controller of Personnel and Industrial Relations).

Management Group and Officers

Peter Alexander (Head of Design and Graphics); John Baxter (Personnel Administration Manager); Ken Blackie (Controller of Programme Development); Arthur Blake (Head of Music); Andrew Crumme (Sales Manager, Scotland); John Dunlop (Chief Engineer); Brian Durkin (Head of Presentation); Russell Galbraith (Controller of Sport); Douglas Hall (Industrial Relations Manager); Ian Johnstone (Contracts Officer); Robert Love (Controller of Drama); Ian McDonald (Technical Facilities Manager); Sean Magee (Assistant Controller of Facilities); Liz Moriarty (Head of Programme Administration); George Neilson (Studio Facilities Manager); Douglas Odam (Chief Accountant); Michael Paterson (Assistant Head of Education); John Paton (Personnel Administration Manager); Sandy Ross (Controller of Entertainment); David Scott (Controller of News and Current Affairs); Cameron Slater (Head of Programme Planning); Geoff Smith (Administration Manager); Peter Smithson (General Sales Manager); Michael Trotter (Head of Programme Sales); John Warren (Head of Business Development); Rod Williams (General Sales Manager).

Staff: 811

Education Advisers Frank Adams; Wolesely Brown; Leslie Clark; Andrew Currie; Julia Durkin; Dr Ethel Gray, CBE; Joseph Hendry; Dr Elizabeth Leonard; Richard MacGregor; A.W. Miller; A. Nicholson; George Paton; Ivor Sutherland; J.I. Wallace; Douglas Weir; A. F. Whyte; plus representatives of the Convention of Scottish Local Authorities.

Religious Advisers Revd Douglas Alexander; Ann Allen; Professor Tom Carbery; Revd Tom Connelly; Revd Maxwell Craig; Mary Cullen; Fergus Macdonald; Brian Marjoribanks; Lizz Spence; Canon Kenyon Wright.

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 programmes are distinctively Scottish - including those networked on ITV and C4. Indeed, these network programmes are increasingly important in showing all aspects of Scotland to the rest of the UK. The results of the 1987 General Election confirmed that Scotland can be different, a country which still sustains its own distinct forms of law, education, religion, politics, culture and sport.

Among networked programmes, the two *Taggart* series proved so popular that a film for television was also produced. The 104 episodes of *Take the High Road* have become a keystone of the afternoon schedules on ITV. *Extras*, a one-hour comedy for C4, showed the serious side of life in a Glasgow massage parlour. In the Sunday family slot, our six-part film series *Shadow of the Stone* told the story of a young girl possessed by an ambition to sail. Also for family viewing, another series of *The Campbells* was completed.

Factual programmes networked on C4 included a feature documentary on Glasgow's great designer Charles Rennie Mackintosh with Kara Wilson and her husband Tom Conti in *Dreams and Recollections*. In Scotland, factual programming increased significantly in 1987. More resources helped *Scotland Today* win a larger audience than its rival BBC early evening magazine. More *Scottish News* bulletins were incorporated in the new daytime schedules. The current affairs series *Scottish Report* included two international investigations of alleged war criminals in Britain. The new political series *Scottish Questions* and *Scottish Assembly* prepared the way for full and distinguished coverage of the Election in Scotland.

Crime Desk was revamped and Scottish news teams contributed to the network special *Emergency 999*. Community service ads have been introduced and the Christmas *Helpline* service dealt with thousands of calls for advice. Our *Aids Campaign* was commended in two major broadcasting awards.

Educational series included *Take a Good Look; You Can Manage and Let Yourself Go* for Scottish schools and an adult education series *Easy* for the network.

The work of Gaelic speaking playgroups was supported in the series

CENTRAL SCOTLAND

Trang Trang and the future of Celtic culture was raised in a documentary *Tartan Past, Chequered Future* and in coverage of the *Mod*.

Religious series in 1987 included *Cross Current; Come Wind; Come Weather; Chapter and Verse; Tell the Story; Late Call; Songs of Celebration* and a twelve-part series for C4 *Gods of War*. A special Papal Mass was broadcast live to the joy of the large Catholic community in Scotland.

In sport, Scottish Television offered exclusive coverage of boxing, tennis, athletics, shinty, golf and the Women's World Netball Championships. Football is of course the main attraction in the weekly magazine *Scotspost*.

In arts and entertainment, *The Hogmanay Show* broke with old style entertainment and featured young talents from a new generation of Scottish entertainers. Burns Night was marked by two programmes: *Tree of Liberty and Burns - In Search of the Auld Sings*. A troupe of handicapped youngsters performed Homer's epic in a moving documentary *An Edinburgh Odyssey*.

The 30th birthday of Scottish Television was celebrated with a month of specially-made productions. *What's on Channel Ten, Hen?* recalled Scottish TV's early pioneering years. Birthday celebrations began in spectacular style with a broadcast by the *Bolshoi Theatre Orchestra* live from Edinburgh to Eastern Europe, the Soviet Union and Scotland. The Edinburgh Festival was fully covered by *Festival Live; Festival Cinema* and the anarchic fringe review, *Acropolis Now*.

The Terry Neason Show featured the best of young Scottish talents in a late-night series. Traditional musicians got their opportunity in the series *Aly Bain and Friends*. The special demands of a 'National' region and the ambition to get more Scottish Television productions on network television, encouraged creative co-operation with Scottish independent production companies which promises further advances in the future.



Below: Mark McManus as Detective Chief Inspector Jim Taggart (right) and James MacPherson as Detective Sergeant Mike Jardine on the trail of a killer in *Taggart*.



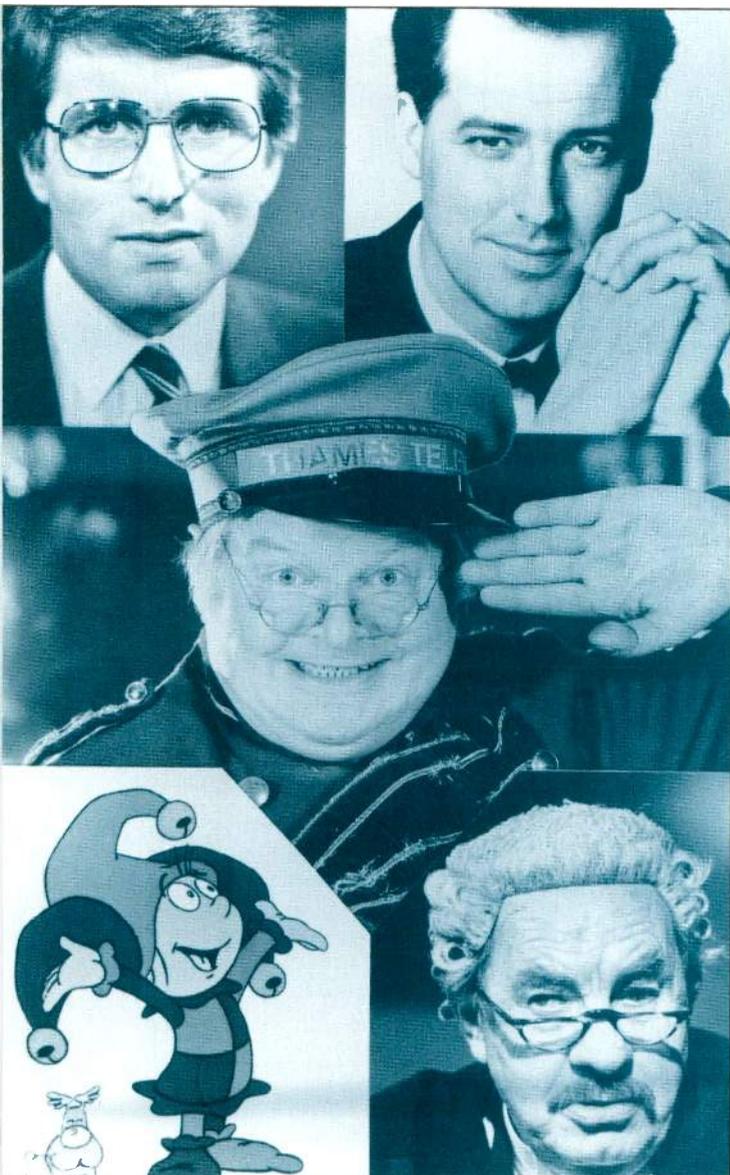


THAMES TELEVISION

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W1P 9LL
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Smallbrook Queensway,
Birmingham B5 4LJ
Tel: 021-643 9151
Mobile Division:
Twickenham Road,
Hanworth, Middlesex
Tel: 01-898 0011

Directors Sir Ian Trethowan (Chairman); Sir John Read (Deputy Chairman); Richard Dunn (Managing Director); Mrs Mary Baker; Timothy Gold Blyth; The Lord Brabourne; John T. Davey; Ronald Denny; Peter Hayman; Harold Mourgue; 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).

Below: Thames Television is responsible for a wide variety of programmes on the ITV network.



Executives Roy Addison (Press and Publicity Director); Ronald Allison (Director of Corporate Affairs); Fred Atkinson (Director of Production); Derek Baker (Assistant Company Secretary); Bob Burrows (Controller; Sport and OBs); Paul Cheffins, MBE (Controller; Sales Administration); James Corsan (Controller; Programme Administration); Dave Cottrell (Technical Controller Euston); Mike Coxill (Technical Controller; John Howard Davies (Controller of Light Entertainment from March 1988); Patrick Downing (Controller; Visual Services); Catherine Freeman (Controller; Features); James Gilbert (Head of Comedy Programmes); William Goddard (Head of Presentation); Mike Harvey (Controller; Press and Publicity); Alan Horrox (Controller; Children's and Education Dept.); Ian Howard (Controller of Contracts); Philip Jones, OBE (Controller of Light Entertainment until March 1988); Peter Kew (Head of Central Planning); 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 (Director of Staff Relations); Douglas Thornes (Controller; Research and Marketing Services); Brian Walcroft (Assistant Controller; Drama); John White Jones (Production Director; Teddington);

Thames Television International Richard Dunn (Chairman); Mike Phillips (Managing Director); Derek Hunt; Philip Jones, OBE; Ben E. Marr; Roger Miron (Sales Controller).

Cosgrove Hall Productions Albany House, 5 Albany Road, Chorlton-cum-Hardy, Manchester M21 1BL. Richard Dunn (Chairman); Brian Cosgrove (Executive Director); John Hambley (Chief Executive); Mark Hall (Executive Director); Ben E. Marr; Mike Robinson (General Manager).

Euston Films Ltd 365 Euston Road, London NW1 3AR. Richard Dunn (Chairman); John Hambley (Chief Executive); Lord Brabourne; Derek Hunt; Mike Phillips; Lloyd Shirley; Colin Wills.

Programmes From Monday to Friday each week, Thames Television transmits to more than 10 million people in and around the London area.

Since 1968 Thames has produced thousands upon thousands of hours of programming for its viewers in London, as well as for millions of others around the ITV network, and its substantial audiences throughout the world.

Thames contributes to every programme category offered by ITV. From its studios on the 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

LONDON WEEKDAYS

masterminds much of ITV's coverage of sport as well as special events, such as Royal Weddings 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 saluted in New York by the American television industry, to mark the quality and range of its programmes. But the company's main commitment remains – as it has done for 18 years – to its programmes and its viewers at home.

DRAMA: *Minder; The Bill; The Secret Diary of Adrian Mole Aged 13¾; The Growing Pains of Adrian Mole; Rumpole of the Bailey; Paradise Postponed; King and Castle; The London Embassy; Gems.*

CHILDRENS: *Sooty; Button Moon; Wind in the Willows; Cockleshell Bay; The Gemini Factor; The Finding; Rainbow; Splash.*

EDUCATION: *A Woman's World; Catherine; Brief Lives.*

CURRENT AFFAIRS: *Thames News; Reporting London; This Week; The City Programme.*

SPORTS AND OUTSIDE BROADCASTS: *London Sports Personality of the Year; ice skating; gymnastics; Midweek Sport Special; football; snooker; darts; boxing; athletics; Cockney Classics. Sports World Extra.*

SPECIALS: *Miss UK; Miss England; Miss World; Royal Film Premières; Wish You Were Here ... ?; Standard Drama Awards.*

LIGHT ENTERTAINMENT: Eric Sykes; Benny Hill; Mike Yarwood; Des O'Connor; Jim Davidson; Michael Barrymore; TVTimes Top 10 Awards; *This Is Your Life. Give Us A Clue; Strike It Lucky; Looks Familiar; Name That Tune; Whose Baby?; What's My Line?*

SITUATION COMEDIES: *Andy Capp; Never The Twain; All In Good Faith; Slinger's Day; Executive Stress; All at No. 20; Ffizz; Home James; After Henry; Fresh Fields; Full House.*

DOCUMENTARIES: *Attack On The Liberty; Earth; Murder At The Farm; Witness: On The Margin; The Grand Tour; Another Side of London; Buster Keaton: A Hard Act to Follow; Smith's Dock; Luddites; Korea; The Theatre of Rex Harrison.*

MUSIC: *A Source of Innocent Merriment; The Mikado; Jessye Norman's Christmas Symphony.*

FEATURES: *Daytime; Help!; Centreak; In the Same Boat; Understanding Families; Compulsion; Kids Work Out; Beginners Please!; Single In London.*

CHANNEL 4: *Mavis on 4; 4 What It's Worth; Take Six Cooks; Citizen 2000; Alternatives to Prison.*

RELIGION: *The Jews In London; Friday Morning; Two Cathedrals.*

TSW-TELEVISION SOUTH-WEST

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Bowater House, Knightsbridge, London SW1X 7NN
Tel: 01-589 9755
The Colston Centre, Colston Street, Bristol BS1 4UX
Tel: 0272 21131
5 Frederick Place, Quedam Centre, Yeovil BA20 1LD
Tel: 0935 20607

Directors Sir Brian Bailey, OBE (*Chairman*); Sir John Colfox, Bt., DL (*Vice-Chairman*); Harry Turner (*Managing Director*); Martin Bowley (*Sales Director*); John Roberts (*Financial Director*); Michael Reinhold (*Director of Programmes*); David Jenkin (*Director of Engineering*); Patricia Cookson (*Director of Facilities and Services*); David Sunderland (*Director of Presentation and Public Relations*); Fred Hain; Douglas Hale; The Earl of Iddesleigh, DL; David Johnstone; Gareth Keene; Pat Morris (*Staff Director*); John Peters, MBE; Norman Thompson; Bernard Webster.

Officers Richard Griffiths (*Head of Contracts and Rights*); David Atkins (*Head of News and Current Affairs*); Paul Stewart Laing (*Head of Features*); Frank Wintle (*Head of Documentaries*); John Bartlett, (*Head of Religious Programmes*); Thomas Goodison (*Head of Education*); Michael Boddy (*Chief Accountant*); 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*); Elaine Downing (*Contracts Officer*); Ann White (*Programme Planning Officer*); Sarah England (*Community Education Officer*); Tess Alps (*Sales Controller*); Adrian Corbin (*Business Development Manager*); James Cavanagh (*Senior Group Sales Manager*); Jane Williams (*Group Sales Manager*); Derek Prosser (*Regional Sales Manager - Bristol*); Robert Clilverd (*Regional Sales Manager - Plymouth*); Martin Morrall (*Head of Press and Public Relations*); Susan Rolling (*Press Officer*); Christine Collins (*Viewer Liaison Officer*).

Advisory Boards 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 After completing a \$4.5 million expansion and re-equipment programme, TSW this year started construction of additional administrative accommodation. The company also took the opportunity to redesign the reception area, enlarge the staff restaurant and to increase the TSW social club facilities.

Training In September, TSW took on the first four apprentices ever to be trained by ITV in the South West. In addition the company had five trainees from the Youth Training Scheme and two general engineering trainees.

Regional Offices In addition to its regional sales office in Bristol and a representative in North Devon, TSW opened a new regional office in Yeovil at the new Quedam shopping complex. This new office is the base for two journalists and news crew, and it affords the public the opportunity of making enquiries about TSW and its programmes and purchasing TSW merchandise. In addition to its regional offices, TSW was represented by its 1200 sq. ft. exhibition vehicle at events throughout the South West, including the Devon County Show, Royal Bath and West Show, Royal Cornwall Show, Stithians Show, Yeovil Festival of Transport, Exeter Air Days, Plymouth Navy Days, North Devon Show, Cornwall Gardens Festival and the Dorchester Show.

Awards 1987 brought TSW's total number of awards to more than 40 in five years. The Houston International Film Festival alone gave nine awards to TSW programmes, including gold awards for local news and religion and ethics, a silver award to the *Tuesday View* consumer affairs programme, and bronze awards for the documentaries *Two Acorns From Pre-History*, *One Per Cent of Us*, *Hilda's Book*, and *War At Sea* and the experimental video poetry programmes *The Silver Trail*.

Programmes TSW's nightly news programme *Today* benefited from last year's introduction of portable single cameras by increasing the number of regional news items in programmes. The use of PSC also meant increased visual

SOUTH-WEST ENGLAND

coverage of news in TSW's four daily news bulletins. Friday's *Today* Programme was expanded from 30 minutes to the hour-long *The Friday Show* with Kenneth MacLeod, where the regional news is followed by a light-hearted look at local events. Tuesday evenings provided an early-evening slot for *Tuesday View*, a monthly current affairs programme; *Consumer File*, *The Boat Show* and the natural history magazine *Wild About the West*.

Network programmes from TSW included the seven-part instructional riding series *Horse Sense* with former Olympic medallist Mary Gordon-Watson; the natural history quiz *Amoebas to Zebras* with Nigel Rees; the five-part *Bats in the Belfry* series for *About Britain*; another series of *That's My Dog* with Derek Hobson, the hour-long documentary *Surcouf: Diving to Disaster*; the health education series *Food - Fad or Fact?* with Joan Shenton, which launched the health and family strand of ITV's daytime schedule; *Get Fresh* (Yeovil, Plymouth and Newquay); *Morning Worship* (Dartmouth and Torquay) and *Highway* (Cornwall and the Isles of Scilly). TSW productions for Channel 4 included a second seven-part series of *Robinson Country*; and *Some Day Man*, an hour-long play by Barbara Angell for the 'First Sight' series of plays by writers new to television.

TSW's continuing commitment to the arts was realised in the nationwide TSWA-3D art exhibition, the most ambitious public art event ever staged in Britain. On nine sites throughout the country, 12 artists produced three dimensional work. Dartmoor's Believer Tor, the only rural site in the project, was the subject of the regional documentary *There Are No Plugs On Dartmoor*. The emphasis on arts continued in *The Silver Trail*, two programmes which offered eight poets the challenge of representing their work in visual form.

DOCUMENTARIES: *Glenthorne - A Stage of Recovery*; *A Head of Time*; *One Per Cent of Us*; *Surcouf: Diving to Disaster*; *Hilda's Book*; *War At Sea*; *Bats in the Belfry*; *Hurried Into Eternity* (Exeter Theatre Royal Fire); *Ward's World*. **NEWS AND MAGAZINES:** *Today*; *The Friday Show*; *TSW News and Weather: The South West Week* (for the deaf and hard of hearing); *Fisheries News*; *Farming News*; *Action South West*; *South West Weather and Shipping Forecast*; *Newsport*; *Tuesday View Current Affairs*; *Consumer File*. **SPORT:** *Newsport*; *TSW Inter Pub '87*; *Surfing Championships*; *Rugby*; *Soccer Specials*. **POLITICS:** *Today Election Specials*; *More Than A Simple Cornishman* (A tribute to David Penhaligon). **RELIGION:** *Postscript: Look and See*; *Highway* (Cornwall and the Isles of Scilly); *Morning Worship* (Dartmouth and Torquay); *And the Word Was God*; *Michael Tony Ralls: Out of His Darkness*. **GARDENING:** *Gardens For All*. **FEATURES:** *Televiews*; *The Boat Show*. **YOUNG PEOPLES PROGRAMMES:** *Gas Honeybun's Magic Birthdays*; *Get Fresh*. **LIGHT ENTERTAINMENT:** *That's My Dog*; *Amoebas to Zebras*; *Miss TSW*; *Mr TSW*. **NATURAL HISTORY:** *Wild About the West*. **EDUCATION:** *Horse Sense*; *Food - Fad or Fact?*; *The South West Week*; *Getting On ... Plus*; *South West Link*; and Public Service Announcements. **MUSIC:** *Jazz Cafe*; *Young Baroque*. **ARTS:** *Tuesday View Arts*; *There Are No Plugs On Dartmoor*; *The Silver Trail*. **FISHING:** *Fisheries News*; *Tightlines*.



Left: Robert Robinson gets a check-up from the 'doctor' of the Mummings of Symondsburry in one of TSW's seven-part series of *Robinson Country* for Channel 4.



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 (*Deputy Managing Director*); Tony Vickers (*Director of Sales*); Stratis Zographos (*Financial Director*); Bill Ludford (*Director of News & Current Affairs*); Jonathan Aitken, MP; Edwina Coven, JP; Michael Davies; David Frost; Ian Irvine; Penelope Hughes (*Company Secretary*).

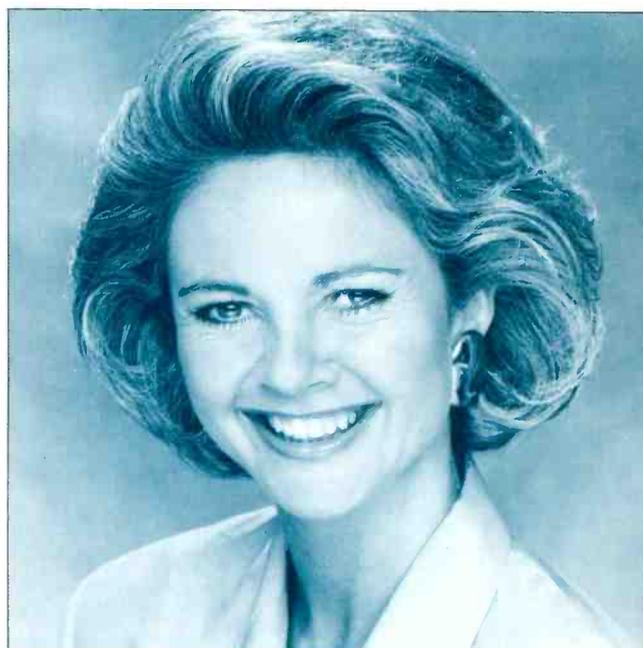
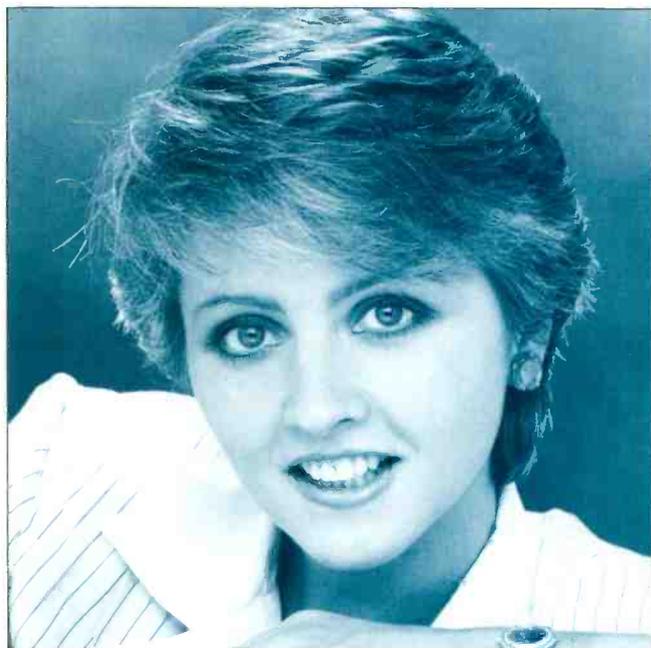
Executives Bruce Gyngell (*Director of Programmes*); Bill Ludford (*Director of News & Current Affairs*); Jeff Berliner (*Controller, News & Current Affairs*); Nick Wilson (*Producer/Director, Children's Programmes*); David Davidovitz (*Director of Production & Operations*); Chris Collingham (*Chief Engineer*); Paul Bushell (*Sales Controller*); David Keighley (*Controller of Public Affairs*); Penelope Hughes (*Company Solicitor*); Paul Vickers (*Company Lawyer*).

TV-am broadcasts an early morning television programme throughout the UK between 6.00 a.m. – 9.25 a.m. seven days a week.

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: 6.00 a.m. – 7.00 a.m. TV-am sets the agenda for the day with a comprehensive look at all the main news stories plus weather, sport, 'Money Matters', daily reviews of the newspapers, and interviews. 7.00 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, with regular personal advice from Claire Rayner and astrological forecasts with Russell Grant.

Below: Presenter Anne Diamond and weather girl Trish Williamson.



BREAKFAST TELEVISION

SATURDAY: 6.00 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: 6.00 a.m. *Open College: The Open Exchange*. 6.55 a.m. – 7.00 a.m. *Sunday Comment*, a short religious feature followed by children's programmes. 8.30 a.m. – 9.25 a.m. *The Sunday Programme*, comprising a review of the important news events of the week, together with interviews with major political or public figures.

The weekday programme features regular presenters who appear five-days-a-week and are, therefore, familiar to the viewers. Apart from the main presenters – Anne Diamond, Mike Morris, Richard Keys, Jayne Irving and Kay Burley – there are a number of personalities who appear on the programme, such as Lizzie Webb with a twice daily keep-fit routine, Trish Williamson with regular weather forecasts throughout the programme, Jimmy Greaves, with highlights of the week's viewing on TV, and Gyles Brandreth with *Postbag*. Regular items in the programme, apart from news bulletins on the hour and half-hour with Gordon Honeycombe, are *Popeye* and birthday requests set to music in 'Popshot Snapshots'.

The lively and friendly atmosphere which characterises the programme is one of the principal reasons why TV-am has captured and retained a major share of the early morning television audience across the UK.

NEWS News and current affairs are central to the programme, providing 70% of the content of *Good Morning Britain*, accounting for a high proportion of total programme costs. The programme includes ten-minute news bulletins on the hour and five-minute bulletins on the half-hour. Most of the news material included in the programme is produced by TV-am itself.

The senior news editors all have considerable experience of news reporting and there is a team of 27 on-

camera reporters. TV-am has nine four-man ENG crews each comprising a journalist, a cameraman, a sound recordist and an electrician. In addition, there is an outside broadcast unit with a three-camera capability for coverage of events which are too extensive to be carried out by the ENG crews. TV-am's policy is for an on-camera TV-am reporter to cover every major news story – national and international. Microwave equipment links the ENG units or the outside broadcast unit to the main 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 included the Queen's visit to China, when live reports were featured daily on *Good Morning Britain*, the Zeebrugge ferry disaster, and the Irangate hearings in Washington. In the UK, TV-am mounted its largest ever news operation to cover the 1987 General Election. It involved 20 senior journalists, 11 news crews, three senior reporters following the main party leaders throughout the campaign, extensive reports from TV-am's regional studios, leading political guests appearing every morning on the programme, and a daily rolling opinion poll, the first to be commissioned by television.

On Election results day, June 12th, TV-am presented a specially extended edition of *Good Morning Britain*, beginning at 6.00 a.m. and running through until 9.25 a.m. It featured ten outside broadcasts from around the country, a panel of politicians and political experts and hourly and half-hourly news bulletins from ITN.

The company also has agreements with Independent Television News (ITN) and 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.

TVS TELEVISION

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 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 Lord Boston of Faversham (Chairman); James Gatward (Chief Executive); Anthony Brook (Managing Director); Alan Boyd (Director of Programmes); John Fox (Director of Sales & Marketing); Malcolm Truempenny (Managing Director, TVS Production); Harry Urquhart (Director of Production).

Executives *Hugh Johnson (Controller, Marketing Services); *Clive Jones (Deputy Director of Programmes); *John Kempton (Chief Engineer); *Anthony Stevens (Director of Finance, TVS Production); *Richard Triance (Controller, Programme Business Affairs); Alan Hargraves (Company Secretary); Andrew Barnes (Controller, Reactive Sales); Mike Baynam (Controller, Production Planning); Graham Benson (Controller, Drama); John Kaye Cooper (Controller, Entertainment); Martin Cox (Controller, Assertive Sales); Tony Everden (Controller, Presentation, Planning & Promotions); Bill Guthrie (Controller, Production Operations); Nigel Pickard (Controller, Children's Programmes); Mick Pilsworth (Executive Assistant to the Chief Executive); Mike Southgate (Controller, Programme Organisation & Finance); Gordon Tucker (Controller, Press & Public Relations); Peter Williams (Controller, Factual Programmes); Mark Andrews (Editor, Coast to Coast, South East); Andrew Barr (Head of Religion); Philip Geddes (Head of Science & Industry); Anthony Howard (Head of Regional Documentaries); John Huins (Public Relations Manager); Joe McMahon (Regional Sales Controller); John Miller (Head of Features and Education); Mike Regan (Promotions & Publicity Manager); John Robertson (Regional Sales Manager); Mark Sharman (Head of News and Sport); Bev Smith (Executive Producer); Simon Theohalds (Regional Executive, Reading); Vic Wakeling (Editor, Coast to Coast, South); Michael Warner (Regional Executive, Sussex).

*Member of Board of TVS Production

Distribution Telso Communications:
 Tel: 01-925 0040 Peter Clark and Peter Thomas (Joint Managing Directors); Anne Harris (Controller, International Production, Telso International).

Programmes Local news coverage increased considerably during the year with separate editions for the South and South East. While nightly *Coast to Coast* continued to feature regularly in the region's top ten and the introduction of

rolling news has brought regular updates during the daytime and late evening, as well as increasing news for the region during the weekend.

Questions with David Jacobs; *Problem Page*; *Farm Focus*; *Country Ways*; *That's Gardening* and *A Taste of the South* all returned, while *Facing South* offered 26 half-hour programmes with in-depth analysis of topics affecting the South. A new series, *Art Beat*, introduced a regular review of people and events in the region from the world of the Arts.

The Community Unit also increased its output in *Action*; *Employment Action* and community commercials, for example in the highly successful *Action on Drugs* campaign. All of these carry extensive support literature.

Nationally, TVS instigated and co-ordinated *Emergency 999* which followed the activities of the emergency services nationwide with live programming across a weekend.

Frocks on the Box, ITV's first ever fashion show, enjoyed two series hosted by Marie Helvin and Muriel Gray. TVS also made *The Television Show* for network transmission.

Sports from rallycross to soccer were covered, and for Channel 4 18 half-hour programmes brought the excitement of the Americas Cup to UK viewers in *Down for the Cup*.

Richard Branson's crossing by balloon of the Atlantic yielded two-and-a-half hours of ITV programming, plus a one-hour special for Channel 4.

Promises and Piecrust reviewed the state of our educational system on ITV with a Channel 4 repeat, and there were 14 further *Human Factor* episodes about people facing problems or crises in their lives.

In *An Idea of Europe* Richard Hoggart visited 12 countries in Western and Eastern Europe in search of the continent's heritage and cultural unity. Single documentaries included *The Princess and the Children*, which featured HRH Princess Anne, and for the first time cameras were allowed inside the Bank of England and in Parkhurst prison. Further afield, a film showed the launching of Noddy in America, and *Tahiti Witness* looked into the effect of French nuclear testing on the natives of the island.

In music, *Easter Together* piloted a novel idea with viewers phoning in to request their favourite hymn; and the *Candlelit Carol Service* at Winchester Cathedral was recorded for Christmas transmission on the network. The Bournemouth Symphony Orchestra featured with outstanding soloists and vocalists in *Owain Arwel Hughes Conducts*. 1987 also saw the return of TVS to Glyndebourne, recording Sir Peter Hall's production of *La Traviata* as the first of a long-term commitment to coverage of Glyndebourne productions.

In drama, *C.A.T.S. Eyes* returned with another successful series and *Wolf to the Slaughter*, adapted from the detective novel by Ruth Rendell, went straight into the national top ten. Two further Rendell series are being made for television in the current year. *Exclusive Yarns*, with Maureen Lipman and Patricia Hodge, was an important contribution to Channel 4's drama season. Also for Channel 4, Danny Glover starred as *Mandela*, with Alfre Woodard as his wife Winnie in one of the year's outstanding television dramas. Jack Rosenthal's *Day to Remember*, a bitter-sweet comedy with George Cole in the

SOUTH AND SOUTH-EAST ENGLAND

lead role, was acclaimed by critics and audience alike.

The highly talented Bobby Davro and Jessica Martin returned in another series, and the first series of *Five Alive* introduced five exciting new comedians led by Peter Piper and Brian Conley. *Summertime Special* from the Bournemouth International Centre returned to the nation's screens, and the national top ten, with guest stars including Cliff Richard, Rita Coolidge and Lulu, and many top stars of British and international entertainment. TVS made a special contribution to the region's theatre with the star-studded *TVS Salutes the Mayflower* which was subsequently re-edited for network transmission.

No. 73, the network's flagship programme for children, was expanded to two episodes a week. *Do It* presented a fascinating range of practical activities, while *Running Loose* was a documentary series portraying the reactions of a group of urban children when transported to a country setting. Four plays were contributed to the *Dramarama* series. The *Worldwise* game show enjoyed another successful run and *Panic Station* used the novel technique of puppets to present a new series for children about popular science.



Below: The drama series *Wolf to the Slaughter* featured George Baker (right) as Detective Chief Inspector Reg Wexford and Christopher Ravenscroft as his assistant Detective Inspector Mike Burden.



TVS TRUST The Trust has donated over £1,250,000 to a wide range of local charities and community projects since its inception five years ago. The Trust Governors, headed by Baroness Sharples, awarded grants this year from £25 to £21,000 over three years to the Cancer Relief Macmillan Fund for an educational project involving Southampton University and the Countess Mountbatten House, a Macmillan continuing care home within the city. 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.



TYNE TEES TELEVISION

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Directors Sir Ralph Carr-Ellison, TD (Chairman); R. H. Dickinson (Deputy Chairman); D. W. Reay (Managing Director); G.T. Davies (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; G. E. Ward Thomas, CBE, DFC; J. N. Wilkinson; G. O. Worsley, TD.

Executives Anthony D. Sandford (Chief Executive, International Sales); Peter Moth (Controller, Public Affairs); Trish Kinane (Controller of Entertainment Programmes); Michael Partington (Assistant Programme Controller); Brian Lavelle (Technical Controller); Lindsay Dalton-Radley (Sales Controller); Alan Phillips (Sales Operations Controller); David Brennan (Research and Marketing Controller); Terry Hepple (Production Controller); Janet Jacobson (Head of Staff Relations); Peter McArthur (Head of Business Affairs); Howard Thompson (Head of Programme Planning and Presentation); John Nichol (Deputy Technical Controller); Mike Ranson (Finance Manager); Clive Page (Head of

News and Sport); George Courtice (Head of Features); Andrea Kinghorn (Education Officer); Margaret Fay (Production Services Manager); William Cresswell (House Services Manager); Brian Adcock (Northern Sales Manager); Laurie Taylor (Chief Press Officer).

Religious Advisers Rt. Revd Michael Ball (Church of England); Bishop of Jarrow; Father Thomas Towers (Roman Catholic); Revd Stanley O. Jones (Free Church).

Technical Facilities There are three main studios at Newcastle of 220 sq.m., 360 sq.m. and 416 sq.m. respectively. The largest studio operates with seven cameras. Each studio has dedicated lin. VTR facilities and digital still storage. There are comprehensive video and sound post production editing suites for videotape and film, including a two-channel digital effects system. Animation facilities are provided by a fully computerised rostrum camera. Outside broadcast production is covered with a seven-camera OB unit, a three-machine mobile VTR facility and four microwave link units. News gathering throughout the region is accomplished electronically with five ENG units. Central Transmission Facilities include five lin. videotape recorders and two Bosch computerised multicassette VTRs together with three Mark 3 Rank Cintel telecine machines and one Bosch telecine machine. At Middlesbrough, where two of our ENG units are based, there is a small contribution studio with links back to Newcastle. A further ENG unit is based at our York premises, together with a

NORTH-EAST ENGLAND

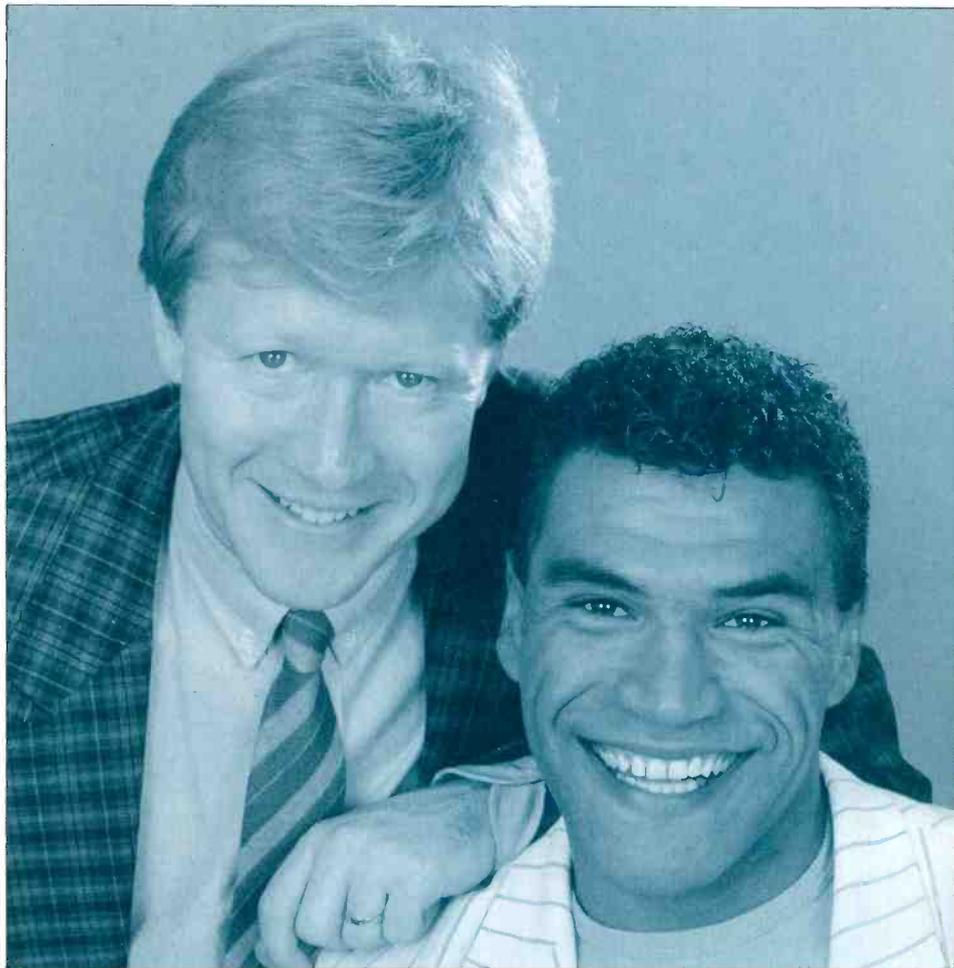
further contribution studio which is also linked back to Newcastle and Middlesbrough.

Programmes

FACTUAL: *Northern Life* continued its unparalleled coverage of daily life in the region from its studios at Newcastle, Middlesbrough and York. It was the first to carry the news of the Teesside child abuse crisis and scored a notable triumph with the half-hour special *Freedom and Friendship* covering the visits of the Duke and Duchess of York and ex-President Jimmy Carter to the region. It was also *Northern Life's* uncovering of new evidence which led police to re-open the files on the Angus Sibbett murder. David Bellamy's controversial networked series *Turning the Tide* explored the social and economic realities behind major environmental issues; while *Father Tom*, celebrated the life and work of a Tyneside-born priest who raised £35 million for the Third World with the help of Frank Sinatra and a host of show business celebrities. Regional programmes included *Face the Press*; *Nightline*; *First Edition*, a new series covering arts, politics and industry; and *What Would You Do?* introduced the first blind presenter on a mainstream consumer programme. *Cross Your Fingers and Go For It!* provided a documentary portrait of two brothers who built their own racing yacht and competed in the Carlsberg '86 transatlantic race. *Farming Outlook* continued to win awards and produce reports on major issues as well as a colourful Channel 4 documentary on legendary rock star Ian Anderson of Jethro Tull who runs a successful salmon farming enterprise in Scotland. The Channel 4 series *Listening Eye* took the theme of equal rights for deaf people, while in the daytime schedule *At The Works* viewed 19th-Century Middlesbrough through the eyes of women on a New Opportunities course. *Morning Worship* came from Bishop Auckland, Bamburgh, Pittington, Durham and Newcastle. Other religious programmes ranged from the cheerful *Hello Sunday* to late-night epilogues and four programmes for Sir Harry Secombe's *Highway*. Religious and moral leaders faced searching issues in the new series *Inquisition*, and *Straight Talk* discussed topical teenage issues. In sport, *Extra Time* continued to increase its audience and mounted major OB coverage of international darts, racing and bowls, featured first class cricket and league soccer and branched out with extensive coverage of ice hockey.

ENTERTAINMENT: Tyne Tees scored another first when *The Roxy* opened its doors in June, with David Jensen and Kevin Sharkey as the hosts and a chart which united both Independent Radio and Television. Emmy award-winner *Supergran* hit the screens again in a new series, *Supergran II*, which has even been sold to China. *Chain Letters* with Jeremy Beadle launched ITV's daytime viewing and *Crosswits* provided a battle of wits for word game addicts and viewers alike. Arts programmes included the radical arts magazine *The Works*; the networked Easter story musical *Behold the Man*; Channel 4's documentary on local born Thomas Allen, internationally renowned opera baritone; the award winning *Wild About Liszt* and a wide range of documentary specials. *How Dare You!* remained Britain's craziest children's networked game show.

Below: David Jensen and Kevin Sharkey, presenters of *The Roxy*, ITV's chart show.



ULSTER TELEVISION

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Officers E. Caves (Chief Engineer); K. F. Hamilton (N.I. Sales Manager); Miss C. Boswell (London Sales Controller); N. J. McCafferty (Planning & Presentation Manager); J. McCann (Financial Controller/Company Secretary); Mrs H. J. Clarke (Programme Finance Manager); G. P. Fleeton (Senior Education Officer); B. Hehir (Programme Services Manager) A. Crockart & M. Beattie (Assistant Programme Controllers); R. Kennedy (Information Officer); J. J. Hutchinson (Personnel Manager).

Religious Advisory Panel Rt. Revd Dr James Mehaffey (Bishop of Derry and Raphoe); Most Revd Canon Dr J. Maguire; Revd Dr A. L. McAloney; Revd G. H. Good, MBE, OBE.

Educational Advisory Panel Dr G. Beveridge; P. P. Gallagher; M. Murphy; W. McKay Kenny; Mrs J. Fitzpatrick; W. Sillery; Sir Peter Froggatt.

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 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, a 1 in three machine VTR edit suite with digital effects and an Aston Mk4 caption generator. 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 two Sony BVP330A cameras, two Ikegami HK323 cameras, Neve Sound desk, Grass Valley switcher and two BVH 2000 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 five staff crews and two stringers, one based in Belfast and the second in Londonderry where Sony BVP5P CCD cameras are now in use. 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. VTR editing suite. There is a contribution studio serving the north and west of the region in the city of Londonderry.

Programmes Ulster Television's contribution to the network and Channel 4 reached an all-time high during 1987, with a selection of programmes which appealed to audiences of all ages and interests. They ranged from *Morning Worship* church services and *Highway* to two contributions to the Saturday morning *Get Fresh* series for young viewers from Fermanagh's Lakeland and the Ulster Folk Museum; children's and adult drama; dramatised documentaries and music, both classical and religious. *Sing Out* was a series of concerts featuring religious music and songs. Presented by international star Roger Whittaker and featuring other top artists, it took over the normal *Highway* slot during the summer.

Christina Reid's *The Last of a Dying Race*, a comedy about the changing attitudes to funeral rites, was seen in Channel 4's 'First Sight' series.

After the Gold was an hour-long profile of Belfast-born pianist Barry Douglas and his many travels and triumphs after winning the Tchaikovsky Gold Medal in Moscow, shown on the network in August. There was also a *Barry Douglas Plays Brahms* concert special on Channel 4 during the same month.

Shadow in a Landscape was a dramatised documentary on the life and work of Irish impressionist painter Roderic O'Connor, who had lived and worked with the French school which included Paul Gauguin and whose work has only recently been re-discovered. *Password*, a word association quiz, with Gordon Burns as host and a selection of top TV names and faces as celebrity guests, had a 20-programme afternoon run on the network.

Some earlier Ulster Television programmes featured in the awards lists at several prestigious festivals. The drama *The Hidden Curriculum* was awarded the Samuel G. Engel International Drama award at the fifth International Conference on Television Drama at Michigan State University, while the Medical Journalists/Pearl award for the best medical programme was won by one of the programmes in the *Medicine Matters* series, 'On The Move Again', which dealt with reconstructive medicine and particularly hip replacement as a treatment for osteoarthritis.

The company undertook sponsorship in association with five education and library boards in the province to promote a major Schools' Science and Technology Exhibition in November 1987. This was in addition to other regular sponsorship of science and the arts to a total of more than £50,000.

The new daily news and features flagship *Six Tonight* was launched in the autumn, with hour-long programmes on Mondays and Fridays, presented by the new team of Kate Smith and Ronan Kelly. This replaced the earlier long-running *Good Evening Ulster. Summer Edition* kept up with all the local news during the holiday months. Additional news programmes were introduced in mid-morning and afternoon in addition to the regular midday *Ulster Newstime*

NORTHERN IRELAND

after the ITN evening news; and in *Bedtime* at close-down. There are also lunchtime and afternoon bulletins on Saturdays and Sundays.

Following on the earlier *Kelly's People*, Gerry Kelly went *On Tour* around the province with the OB unit for eight weeks meeting people and entertainers on their home ground. To mark 'European Year of the Environment' there were two major film documentaries. One looked at Strangford Lough with all its unique tidal and marine life qualities, while *Shark Hunters of Achill Island* offered another chance to study the characters of a dying breed - the men who hunt the great basking sharks in frail coracles. Other regular programmes during the year included *Ask Anne*, and *Advice*, which looked at consumer and social action matters; *Counterpoint*, the station's main current affairs programme and the fortnightly *Farming Ulster* magazine for the agricultural community. *Spectrum* featured a series of six film documentaries dealing with the arts, books, theatre and films, including a look at the world of James Bond, and one on actor James Ellis. Top names in Irish folk music, supported by artists from Scotland and England, featured in *Shamrock, Rose and Thistle*, while pop music was the priority of *Finding Far Future* in which fans introduced their own special choices.

Religious programmes included further contributions to the networked *Morning Worship* and *Highway* series, as well as the regular local Friday evening *Witness* slot.

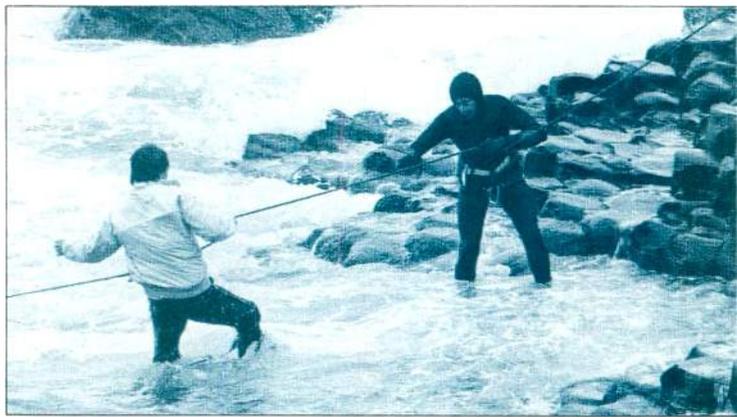
Sports coverage included some of the main GAA finals; showjumping from the Royal Dublin Society; the main Irish car rally events; and European Cup Football.

Programming for schools included *Swings and Roundabouts*, for the 6-to-7-year-olds and *Life After School* for the 14-to-18-year-olds to help them understand some of the choices, challenges and opportunities as they approach school leaving age. *Make it Pay* was a series giving advice to those interested in the possibility of turning a creative hobby into a source of income, while *Police Six* continued its role advising the public on crime prevention and detection.

The production schedule included work on a major drama-documentary, *God's Frontiersmen*, about the influence of the Scots-Irish in America; six half-hour documentaries about a small town or village in each of the six counties of Northern Ireland; a history of dance in many countries, *Those Dancing Years*; and a new series of *Sing Out* based on material recorded for the earlier network series.



Below: Filming using stuntmen for 'Undertow of the Armada' made for Dramarama on location at the Giant's Causeway.





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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); Bob Bairstow (Controller, Planning and Presentation); Ralph Coyle (Company Secretary); Brian Harris (General Manager, Business Affairs); Derek Stevenson (Controller, UK Regional Sales); Michael Thornhill (Controller, Personnel and Staff Relations); 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); John Q. Rogers (Chief Engineer); John Smith (Head of Programme Administration); Peter Smale (Head of Production Division); Peter Rogers (Head of Post Production Division); Michael Crossley (Head of Press & Public Relations).

Programmes Yorkshire Television consolidated its position during the past year on the business front with a Stock Exchange flotation which was 51 times

over-subscribed, and as programme makers by winning several notable awards.

Perhaps the most significant achievement was the selection of Yorkshire Television to represent the ITV network in both documentary and drama at the prestigious Prix Italia television festival. A Gold Award went to the comedy series *Room at the Bottom* at the international festival in Banff, Canada. The Prix Italia documentary was 'The Falklands War - The Untold Story', the two-hour *First Tuesday* special transmitted on the fifth anniversary - April 1987 - of the outbreak of the conflict. It was later shown across the United States on the 'Discovery' channel and honoured with special screenings at New York's Museum of Broadcasting. *First Tuesday* continued to produce consistently thought-provoking documentaries under its editor John Willis which included 'The Leftover Children'. The cameras of this monthly documentary magazine ranged the world from Eastern Europe to South America. Among the most memorable images were the armies of homeless in 'New York: The Quiet Catastrophe' and the inmates of 'Death Row' at Virginia State Penitentiary.

Barry Cockcroft discovered more original characters for his *Lone Farrow* series, and there were some spectacular pictures from the South Pole as a British-based team followed *In The Footsteps of Scott*, 75 years later.

Olivia O'Leary, who took over as presenter of *First Tuesday*, conducted a transatlantic General Election debate and also interviewed the leaders of the three main parties in special pre-Election programmes.

Another documentary series was Peter Gordon's four-part *On the Manor*, focusing on the realities of life on a sprawling housing estate in Sheffield. Realism was also the keynote of the twice-weekly *Jimmy's* from the country's biggest general hospital St. James's in Leeds.

There was wide variety in Yorkshire Television's drama output. The play *Seab*, based on the miners' strike, won prestige for the department by winning the Prix Futura in Berlin and selection as ITV's drama entry at the Prix Italia. Award-winning writer Alan Plater again showed his invention in the comedy-thriller, *The Beiderbecke Tapes*, a sequel which again starred James Bolam and Barbara Flynn and was filmed in Amsterdam, Edinburgh and Yorkshire.

The Yorkshire Dales were shown to great effect in the beautifully filmed *1914 All Out*, the poignant film of the tragic impact of the Great War on the life of a close-knit Dales community. Anna Massey and Simon Callow starred in the touching drama *The Christmas Tree*, while romantic escapism was to be found in *Dreams Lost, Dreams Found*, starring American film actress Kathleen Quinlan and David Robb in Scotland, and in *Cloud Waltzer*, featuring Kathleen Beller, François-Eric Gendron and a host of impressive hot-air balloons in the Dordogne. Audiences enjoyed the gentle style of the series *Flying Lady*, starring Frank Windsor with his up-market taxi service using a Rolls-Royce bought with his redundancy money. Anne Stallybrass was equally impressive as his wife.

The twice-weekly serial set in the Yorkshire Dales, *Emmerdale Farm*, maintained its special appeal, and celebrated its 15th anniversary.

YORKSHIRE

Michael Parkinson presented his first interview series for Yorkshire Television with personalities such as Jack Lemmon, Walter Matthau, Billy Connolly and Elton John. In comedy, Rik Mayall introduced a new character, the unscrupulous MP Alan B'Stard, in *The New Statesman* written by Laurence Marks and Maurice Gran. Award-winning Eric Chappell wrote a third successful series of *Home to Roost*, featuring the polished partnership of John Thaw and Reece Dinsdale. Mollie Sugden launched a new series, *My Husband and I*, to be joined by her real-life partner William Moore, and Angela Thorne found more humour in the diplomatic manoeuvrings of *Farrington*, somewhere in South America.

A popular new show was *Through the Keyhole* in which David Frost chaired the panel striving to deduce the identities of the mystery celebrities around whose homes Loyd Grossman acted as guide. Anne Diamond led the celebrations in *The Birthday Show*. Jimmy Tarbuck launched his new words show, *Tarby's Frame Game*, and *3-2-1*, blending games and variety, celebrated its 10th anniversary.

The science department produced an innovative peak-time series, *Fun and Games*, showing that maths can be entertaining, and in the seventh series of *Where There's Life* Dr Miriam Stoppard presented a sensitive treatment of difficult subjects.

On Channel 4, the words and numbers game *Countdown* maintained its popularity with regular top ten appearances. Yorkshire Television produced notable documentaries with Simon Callow's study of Charles Laughton and the film on the controversial Zambian prelate Archbishop Milingo. An illuminating if painful documentary series was *The Politics of Food*. A new comedy for Channel 4 was *The Refuge*, a haven for male-dominated women created by writers Carole Hayman and Sue Townsend, of Adrian Mole fame. On *7 Days*, which passed its 150th edition, Robert Kee continued to examine the moral and religious dimensions of current events, aided by guest interviewers Jan Leeming and Brenda Dean.

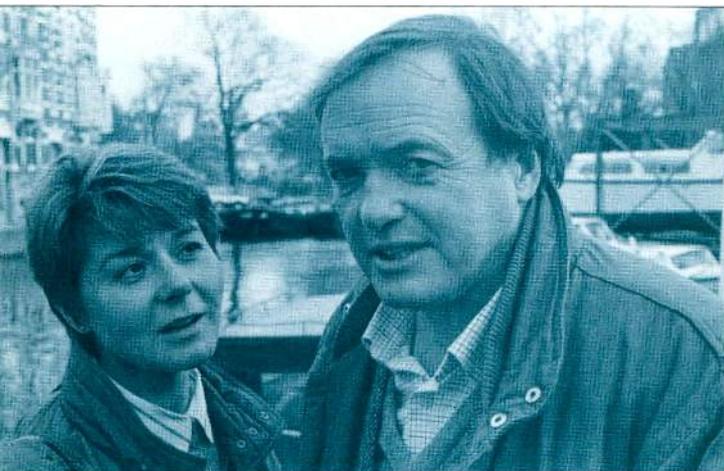
The output of the education department was wide-ranging and spanned *Baby and Co*; *Farmhouse Kitchen*; *So We Bought a Computer*; *Write On*; *Why Couples Break Up*; and *How We Used to Live*.

Children's programmes continued to inform and entertain. *Bellamy's Bugle* journeyed to the Middle East; *Puddle Lane* encouraged young readers, and tiny tots delighted in *The Raggy Dolls and Ragdolly Anna*.

Calendar in its lunchtime and early evening editions continued to provide a comprehensive news and information service throughout the region of six million viewers, especially during the General Election campaign with the touring 'Roadshow' and a succession of special programmes.

Local series which were particularly enjoyed by viewers included *Enterprise*, encouraging young entrepreneurs; *Sounds Good*, providing a showcase for young musicians; and Michael Clegg on his informative travels for *Clegg's People*. Of particular community value were the continuing series of community service announcements; *Help Yourself*; and the *Jobfinder* service for the unemployed.

Below: James Bolam and Barbara Flynn star in Alan Plater's comedy-thriller *The Beiderbecke Tapes*.



INDEPENDENT TELEVISION NEWS

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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.

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ORACLE TELETEXT

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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 ASSOCIATION

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Incorporated as a company limited by guarantee, the ITV Association 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 (*Director*); Ivor Stolliday (*Secretary*); Paul Bonner (*Director, Programme Planning Secretariat*); Brian Sanctuary

(*Head of Marketing Services*); John Calvert (*Director, Industrial Relations*); Uisdean Maclean (*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

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Constitution Independent Television Publications Ltd. is owned by the fifteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TV Times* and *Look-in*.

Directors George A. Cooper (*Chairman*); Alwyn Wise (*Managing Director*); Anthony Peagam (*Editor, TVTimes*); Jeffrey Kalman (*Financial Director*); Frank Farmer (*Advertisement Sales & Marketing Director*); William Brown, CBE; Richard Dunn; Don Harker; Peter McNally; David S. McCall; Leslie Hill; David Reay; Sir Brian Bailey; James Gatward; Bruce Gyngell; James Graham; Desmond Smyth; Donald Waters; Patrick

Dromgoole; Clive Leach.

Chairman's Committee George A. Cooper (*Chairman*); Alwyn Wise (*Managing Director*); Anthony Peagam (*Editor, TVTimes*); Frank Farmer (*Advertisement Sales & Marketing Director*); William Brown, CBE; Donald Harker; Peter McNally; Richard Dunn.

Senior Executives Alwyn Wise (*Managing Director*); Jeffrey Kalman (*Financial Director*); Anthony Peagam (*Editor, TVTimes*); Frank Farmer (*Advertisement Sales & Marketing Director*); Peter Barber (*Production Director*); Nigel Cole (*Director of Promotion and Publicity*); Kelvin Taverner (*Sales Director*); Ken Harrigan (*Marketing Development Director*); Colin Shelbourn (*Editor*).

INDEPENDENT TELEVISION BOOKS LTD

A wholly-owned subsidiary company of Independent Television Publications Ltd, based at Tottenham Court Road, which publishes books and other publications related to ITV.

Directors Alwyn Wise (*Chairman*); Jeffrey Kalman; Anthony Peagam; Colin Shelbourn; Kelvin Taverner.

PURSELYNN LTD (Independent Television Marketing Enterprises.) A wholly-owned subsidiary company of Independent Television Publications Ltd, based at Tottenham Court Road, which provides marketing and ancillary publishing services to the parent company.

Directors Alwyn Wise (*Chairman*); Nigel Cole (*Chief Executive*); Anthony Peagam; Jeffrey Kalman.



The ILR Companies



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828 kHz (362 metres), VHF 96.3 MHz AIR DATE 1.9.81

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Executives D. Thompson (*General Manager*); C. Ackroyd (*Programme Controller*); A. H. Wadeson (*Group Company Secretary & Financial Controller*); D. Cockram (*Group Chief Engineer*); Lyn Chambers (*Local Sales Manager*).



BEACON RADIO
Wolverhampton & Black Country/
Shrewsbury & Telford

267 Tettenhall Road, Wolverhampton WV6 0DQ
Tel: 0902 757211 Telex: 336919
The Music Hall, The Square, Shrewsbury SY1 1LH
Tel: 0743 232271

Wolverhampton: 990 kHz (303 metres), VHF 97.2 MHz Shrewsbury & Telford: VHF 103.1 MHz
AIR DATES: 12.4.76 (Wolverhampton & Black Country), 14.7.87 (Shrewsbury & Telford)

Directors A. W. Henn (*Chairman*); A. V. Mullett (*Managing Director*); H. J. Hill; L. Burrows; D. Haynes; J. B. Plant (*Financial Director*); F. Selwyn; The Rt. Hon. The Earl of Bradford; Mrs P. Green.

Executives T. Attwater (*News Editor*); B. Warburton (*Chief Engineer*); P. Wagstaff (*Programme Manager*).



BRMB RADIO
Birmingham

Radio House, PO Box 555,
Aston Road North,
Birmingham B6 4BX
Tel: 021-359 4481/9 Telex: 339707

1152 kHz (261 metres), VHF 96.4 MHz AIR DATE 19.2.74

Directors A. J. Parkinson (*Chairman*); I. D. Rufus (*Managing Director*); D. Bagley (*Sales Director*); G. N. Battman; Mrs M. A. Brown, CBE, JP; Mrs A. M. Coulson; J. F. Howard; M. D. Ishmael, MBE; J. Patrick, JP; D. A. Pinnell, OBE; E. Swainson, CBE; L. L. A. Trettheway (*Company Secretary*).

Executives J. Fair (*Sales Manager*); M. Owen (*Programme Controller*); B. Sheppard (*News Editor*); D. Wood (*Chief Engineer*).



RADIO BROADLAND
Norwich & Great Yarmouth

St. George's Plain, 47/49 Colegate,
Norwich NR3 1DB
Tel: 0603 630621 Telex: 975186

1152 kHz (260 Metres), VHF 102.4 MHz AIR DATE 1.10.84

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. Hampton; J. C. M. Hardie; P. L. Hollis; D. McCall; J. Myatt; W. Roy; J. G. Swinfield.

Executives B. Barr (*Chief Engineer*); J. Smith (*News Editor*); M. Stewart (*Programme Controller*); R. Young (*Sales Controller*).



CAPITAL RADIO
London - General and
Entertainment

Euston Tower, London NW1 3DR
Tel: 01-388 1288

1548 kHz (194 metres), VHF 95.8 MHz AIR DATE 16.10.73

Directors Sir Richard Attenborough, CBE (*Chairman*); N. Walmsley (*Managing Director*); B. Barclay-White; A. F. Bartlett; W. H. Beets; B. Forbes; K. Giemre (*Finance Director*); D. R. W. Harrison; A. J. Iloy; R. A. Hurst; I. A. N. Irvine; Miss J. Lumley; P. Pinnegar (*Sales Director*); Lady Porter; Ms J. Sandilands (*Programme Director*); C. Stenham; R. A. Stiby.

Senior Executives J. Loyd (*General Manager*); J. Burrows (*Controller of Promotions*); P. Jackson (*Chief Engineer*); D. Lees (*Sales Controller*); M. Whitehill (*Press & Public Relations Officer*); R. Park (*Head of Music*).



CHILTERN RADIO
Luton/Bedford

Chiltern Road, Dunstable LU6 1HQ
Tel: 0582 666001
55 Goldington Road, Bedford MK40 3LS
Tel: 0234 49266

Luton: 828 kHz (362 metres), VHF 97.6 MHz
Bedford: 792 kHz (378 metres), VHF 96.9 MHz AIR DATES 15.10.81 (Luton) 1.3.82 (Bedford)

Directors P. L. Burton (*Chairman*); C. R. Mason, TD (*Managing Director*); M. B. Blackledge; R. D. Clark; H. G. Darbon; P. W. Desborough; E. Francis; R. J. F. Howard; N. King; Mrs J. M. Moody, JP; 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*); A. Diprose (*News Editor*).



RADIO CITY
Liverpool

PO Box 194, Liverpool L69 1LD
Tel: 051-227 5100 Telex: 628277

1548 kHz (194 metres), VHF 96.7 MHz AIR DATE 21.10.74

Directors G. L. Corlett (*Chairman*); G. B. Marsh (*Deputy Chairman*); T. D. Smith (*Managing Director*); W. H. Aldritt, 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. Burgess (*Sales Manager*); T. Ingham (*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*); W. Nelson (*Financial Controller*); Mrs M. Duncan (*PA to Managing Director*); C. R. Tyldesley (*Sports Editor*).



**RADIO CLYDE
Glasgow**

Clydebank Business Park, Clydebank,
Glasgow G81 2RX
Tel: 041-941 1111

**1152 kHz (261 metres), VHF 102.5
MHz** AIR DATE 31.12.73

Directors F. I. Chapman (*Chairman*);
J. Gordon, CBE (*Managing Director*);
J. Bowman (*Company Secretary*);
W. Brown, CBE; A. Dickson; H. Grossart;
Miss P. Hay; K. McKellar; A. R. MacMillan;
A. J. Murray.

Senior Executives A. Dickson
(*Programme Controller*); G. Allan
(*Chief Engineer*); J. Bowman (*Financial
Controller*); G. Holliman (*Sales &
Marketing Controller*); P. Cooney (*Public
Relations Manager*); C. Adams (*Head of
News & Current Affairs*); K. McRobb
(*News Editor*); A. Dougan (*News
Editor*).



**COUNTY SOUND RADIO
Guildford**

The Friary, Guildford GU1 4YX
Tel: 0483 505566

**1476 kHz (203 metres), VHF 96.4
MHz** AIR DATE 4.4.83

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;
E. 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. Bruce (*Financial
Controller*).



**DEVONAIR RADIO
Exeter/Torbay**

35-37 St. David's Hill, Exeter EX4 4DA
Tel: 0392 30703 Telex: 42496

**Exeter: 666 kHz (450 metres),
VHF 97.0 MHz
Torbay: 954 kHz (314 metres),
VHF 96.4 MHz**

AIR DATES: 7.11.80 (Exeter) 12.12.80
(Torbay)

Directors Sir Ian H. Amory
(*Chairman*); D. J. Cousins (*Managing
Director & Programme Controller*); Mrs
A. Devonport; M. F. Dobson; K. Fordyce;
W. R. Gamble (*Australia*); J. Gibbons
(*Deputy Managing Director & News
Editor*); Mrs J. Goodson; K. E. Holmes;
R. A. Hurst; A. J. Martin; A. Mollett;
Dr W. Parker; H. M. Turner; N. Walmsley

Senior Staff David Moss (*Chief
Engineer*); Gerri Jutsum (*Programme
Administrator*); Steve Snell (*Sales
Manager*).



**DOWNTOWN RADIO
Belfast/Londonderry/Enniskillen
& Omagh**

Newtownards, Co. Down, Northern
Ireland BT23 4ES
Tel: 0247 815555 Telex: 747570

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), 96.6 MHz (Enniskillen & Omagh)**

AIR DATES: 16.3.76 (Greater Belfast) 1.10.86 (Londonderry and Limavady) late 1987 (Enniskillen & Omagh)

Directors E. B. Walmsley (*Chairman*);
J. T. Donnelly (*Vice-Chairman*); I. E.
Tinman (*Managing Director*); The Duke
of Abercorn; D. E. Alexander; D. Birley;
K. A. Boyle; R. Crane; J. P. Hinds; Ms M.
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*).



**ESSEX RADIO
Southend/Chelmsford**

Radio House, Clifftown Road,
Southend-on-Sea SS1 1SX
Tel: 0702 337111 Telex: 995480

**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)

Directors David Keddle (*Chairman*);
Eddie Blackwell (*Vice-Chairman &
Chief Executive*); Bill Beets; Trevor
Bailey; Jim Banville; Dr Chris Green;
Allan Hoy; Eric Moonman; Carol Reeve;
Olga Rippon; Anthea Speakman;
George Walker.

Executives Jeff Bonser (*General
Manager/Programme Co-ordinator*);
John Manley (*Sales Controller*); Philip
Hinton (*Company Secretary*); Bob Smith
(*Head of News*); Don Scott (*Chief
Engineer*); Geoff Cullen (*Head of
Music*); John Hayes (*Head of
Community Affairs*).



**RADIO FORTH
Edinburgh**

Forth House, Forth Street,
Edinburgh EH1-3LF
Tel: 031-556 9255 Telex: 727374

**1548 kHz (194 metres), VHF 97.3
MHz** AIR DATE: 22.1.75

Directors Christopher Turner
(*Chairman*); R. Findlay (*Vice-Chairman
and Chief Executive*); R. Walker; Mrs W.
Blakey, Lady Dunpark; R. McPherson;
Sir Maxwell Harper Gow, MBE; D. Balle;
T. Steele (*Programme Director*); A. R.
Wilson (*Finance & Company Secretary*)

Executives D. Johnston (*Head of News*);
I. Wales (*Chief Engineer*); I. Sewell
(*Sales Manager*).



**GWR RADIO
Bristol/Swindon/West Wiltshire**

PO Box 2000, Bristol BS9 7EX
Tel: 0272 279900 Telex: 449238
PO Box 2000, Swindon SN4 7EX
Tel: 0793 853222 Telex: 444450
PO Box 2000, Bath BA1 1LA

**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 Bath: VHF 103.0 MHz**
AIR DATES 27.10.81 (Bristol), 12.10.82 (Swindon/West Wilts)

Directors J. Pontin (*Chairman*);
N. Tresilian (*Deputy Chairman*);
R. Bernard (*Managing Director &
Programme Controller*); P. Angus (*Sales
Director & Deputy Managing Director*);
H. Cory; P. Harford; Mrs Helen Kime;
H. Meakin; J. Tidmarsh; D. M. Parkes;
Mrs Stella Pirie; R. Hussell; J. Trafford.

Executives Simon Cooper
(*Programmer/Organiser*); Quentin
Howard (*Chief Engineer*); Jeremy Lewis
(*Financial Controller*).



RADIO HALLAM
Sheffield & Rotherham/Barnsley/
Doncaster

PO Box 194, Sheffield S1 1GP
Tel: 0742 766766 Tele.r: 547338
Fax: 0742 738909

Directors M. J. Mallett (*Chairman*);
W. S. MacDonald (*Managing Director*);
Prof. F. A. Benson; M. Boothroyd (*General
Manager – Commercial Operations*);
R. Brooks (*General Manager – Station
Operations*); Mrs D. de Bartolome; J. J.
Jewitt, OBE, JP; The Rt. Hon. The Lord
Mulley, PC; R. K. Skues; T. P. Watson, JP;
H. Whitham.

Executives Graham Blineow
(*Financial Controller/Company
Secretary*); Derrick Connolly (*Chief
Engineer*); Audrey Adams (*Sales
Manager*); Dean Pepall (*Presentation
Controller*); Jim Greensmith (*News
Editor*).

Radio Hallam, part of the Yorkshire Radio
Network.

**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 (Barnsley and Doncaster)



HEREWARD RADIO
Peterborough

PO Box 225, Queensgate Centre,
Peterborough PE1 1XJ
Tel: 0733 46225 Tele.r: 32738

Directors Martin George (*Chairman*);
William Gibbs (*Deputy Chairman*);
Stewart Francis (*Managing Director*)
Jean Barker; David Burrall; The Earl of
Dalkeith; Harry Giltrap; Denzil How; John
Sharman; Patrick Sharman; Dick Shaw;
Richard Winfrey; David Lovell (*Company
Secretary*).

Senior Staff David Lovell (*Financial
Controller*); Andy Gillies (*Programme
Controller*); James Warrack (*Chief
Engineer*); Gerry Fay (*Sales Manager*).

**1332 kHz (225 metres),
VHF 102.7 MHz**
AIR DATE: 10.780



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 Tele.r: 965464

Directors R. H. B. Sturt (*Chairman*);
H. P. Lambert (*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 N. Brickwood (*Financial
Controller*); R. Day (*Programme
Manager*); J. Marland (*Head of News*);
M. Schimmer (*Chief Engineer*);
E. Longdon (*Head of Outside
Broadcasts*).

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



**LBC (London Broadcasting
Company)**
London – News and Information

Communications House, Gough Square,
London EC4P 4LP
Tel: 01-353 1010

Directors Rt. Hon. Christopher
Chataway (*Chairman*); Bill Coppen-
Gardner (*Managing Director*); George
Bogle, CBE; John Bowman; Lawrence
Burrows; William Gibbs; Roger Gilbert;
David Haynes; Sarah Hogg; Gerald
Margolis (*Finance Director/Company
Secretary*); Brian Nicholson; Peter
Thornton (*Editorial Director*).

Executives Philip Bacon (*Assistant
Editor – LBC*); Roger Francis (*Head of
Engineering*); Robin Malcolm (*Assistant
Editor – LBC*); John Perkins (*Editor
IRN*); Tom Hunter (*Head of Publicity and
Promotions*).

**1152 kHz (261 metres), VHF 97.3
MHz** AIR DATE 8.10.73



LEICESTER SOUND
Leicester

Granville House, Granville Road,
Leicester LE1 7RW
Tel: 0533 551616 Tele.r: 341953

Directors G. H. Bromley (*Chairman*);
R. J. Coles (*Managing Director*); J. P.
Aldridge; G. B. Ball; G. Burton; F. E.
Doherty; Miss B. B. Paton; Mrs A. Piper;
T. Smeaton.

Executives. C. C. Hughes (*Pro-
grammer Controller*); J. T. Lockwood
(*Company Secretary*); N. Mabe (*Group
Sales Manager*); H. Purdey (*Head of
News*); G. E. Woodward (*Chief
Engineer*).

**1260 kHz (238 metres), VHF 103.2
MHz** AIR DATE 7.9.84



MARCHER SOUND
Wrexham & Deeside

The Studios, Mold Road, Gwersyllt,
Wrexham,
Clwyd LL11 4AF
Tel: 0978 752202 Tele.r: 63140

Directors Lord Evans of Claughton
(*Chairman*); Martin Thomas, QC, OBE
(*Vice-Chairman*); The Duke of
Westminster; J. P. B. Bell; N. Dickens;
W. P. Griffiths; Ian Stevenson; L. Burrows;
J. Scott; G. W. Williams; C. J. Archer

Executives Godfrey Williams (*Chief
Executive*); Paul Mewies (*Programme
Controller/Head of News*); C. J. Archer
(*Company Secretary*).

**1260 kHz (238 metres), VHF 103.4
MHz**
AIR DATE 5.9.83



MERCIA SOUND
Coventry

Hertford Place, Coventry CV1 3TT
Tel: 0203 28451 Tele.r: 31413

Directors Lord Butterworth
(*Chairman*); S. Linnell (*Managing
Director and Programme Controller*);
Lady Butterworth; P. Davis, B. Gillitt;
Lady Liggins; Cllr. E. Lloyd; Miss B. Price;
A. J. de N. Rudge; Dr A. Singh; P. White.

Executives F. Bradford (*Company
Secretary*); C. Palmer (*Head of News*);
L. Frayne (*Chief Engineer*);
N. Rushbrooke (*Sales Controller*).

**1359 kHz (220 metres), VHF 97.0
MHz** AIR DATE 23.5.80

**RADIO MERCURY****Reigate & Crawley**

Broadfield House, Brighton Road,
Crawley,
West Sussex RH11 9TT
Tel: 0293 519161 Tele.r: 87503

1521 kHz (197 metres), VHF 102.7 MHz

AIR DATE 20.10.84

Horsham: VHF 97.5 MHz

Directors J. E.V. Christian (*Chairman*);
R. J. Harris, JP; (*Deputy Chairman*);
J. M. Aumonier (*Managing Director*);
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

Executives J. Wellington (*Programme
Controller*); P. Perry (*Sales Controller*);
A. Mitchelson (*Head of News*);
D. Burstow (*Company Secretary*);
B. Monger (*Financial Controller*);
A. Gemmill Smith (*Chief Engineer*).

**METRO RADIO****Tyne & Wear**

Newcastle upon Tyne NE99 1BB
Tel: 091-488 3131

1152 kHz (261 metres), VHF 97.1 MHz AIR DATE 15.7.74

Directors Lord Elliott (*Chairman*);
N. S. Robinson (*Managing Director*);
J. Josephs (*Financial Director/Co.
Secretary*); M. Johnson (*Programme
Director*); M. J. Dobson (*Sales Director*);
R. Baker; A. J. Hoy; Mrs I.R. Jacobson;
D. S. Vernon.

Executives T. Cartledge (*News Editor*);
C. Harrison (*Sports Editor*); M. Bersin
(*Head of Commercial Production*);
A. E. Johnson (*Chief Engineer*).

**MORAY FIRTH RADIO
Inverness**

PO Box 271, Inverness IV3 6SF
Tel: 0463 224433 Tele.r: 75643

1107 kHz (271 metres), VHF 97.4 MHz AIR DATE 23.2.82

Directors D. A. Gardner (*Chairman*);
D. R. R. Graham (*Deputy Chairman*);
Thomas G. A. Prag (*Managing Director*);
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 Neil Shaw (*Head of Finance
and Administration*); Rod Webster
(*Head of Sales*); Brian Anderson
(*Programme Controller*); Mike Hurry
(*Head of News*); Brian Smith (*Chief
Engineer*).

**NORTHANTS 96
Northampton**

71b Abington Street, Northampton,
NN1 2HW
Tel: 0604 29811

1557 kHz (193 metres), VHF 96.6 MHz AIR DATE: 30.11.86

Directors P.L. Burton (*Chairman*);
C. R. Mason, TD (*Managing Director*);
S. W. Reed (*Company Secretary*);
P. W. Desborough; L. Cowling.

Executives R. Robinson (*Manager*); S.
Harris (*Senior News*); P. Poulton (*Head
of Sales & Marketing*); C. Wilsher
(*Senior Programmer*).

**NORTHSOUND RADIO
Aberdeen**

45 King's Gate, Aberdeen AB2 6BL
Tel: 0224 632234 Tele.r: 739883

1035 kHz (290 metres), VHF 96.9 MHz AIR DATE 27.7.81

Directors A. D. F. Lewis (*Chairman*);
P. Stevenson (*Managing Director*);
Miss M. Hartnoll; Prof. A. G. Kemp;
W. McKinlay; G. Simpson; J. Wheeler;
D. H. Young.

Senior Staff J. Martin (*Head of
Finance*); Vacant (*Head of News*); Miss S.
Morrice (*Sales Manager*); G. Moreland
(*Head of Music*); J. Trowsdale (*Senior
Engineer*); Ms E. Stark (*Head of Speech
Programmes*).

**OCEAN SOUND
Portsmouth/Southampton**

Whittle Avenue, Segensworth West,
Fareham, Hants PO15 5PA
Tel: 04895 89911

Portsmouth: 1170 kHz (257 metres), VHF 97.5 MHz
Southampton: 1557 kHz (193 metres), VHF 103.2 MHz
AIR DATE 12.10.86
Winchester: VHF 96.7 MHz AIR DATE Late 1987

Directors P.S. Pollock (*Chairman*);
D. Lucas (*Managing Director*); Brig. J. A.
Hunter (*President*); J. C. Clarfelt;
M. G. Ackerley; F.G. L. Askham; M. Copp;
E. Dennis; M. Drummond; A. Harding;
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*); J. Swain (*Marketing & Sales
Controller*); R. Tollerfield (*Chief
Engineer*); C. Rider (*Head of News*);
Mrs G. Bridger (*Financial Controller*).

**RADIO ORWELL
Ipswich**

Electric House, Lloyds Avenue,
Ipswich IP1 3HZ
Tel: 0473 216971 Tele.r: 98548

1170 kHz (257 metres), VHF 97.1 MHz AIR DATE 28.10.75

Directors Cdr. J. C. Jacob (*Chairman*);
D. A. Cocks (*Managing Director*); M. D.
Corke; D. H. S. Missen; D. Sheepshanks;
Ms P. Hunt; W. Le Jacob; A. H. Catchpole.

Executives Sally Gordon (*Programme
Controller*); Simon Cornes (*Head of
News*).



PENNINE RADIO
Bradford/Huddersfield & Halifax
 PO Box 235, Pennine House,
 Forster Square, Bradford BD1 5NP
 Tel: 0274 731521
 Sales: 0274 392211

Directors K. Marsden (*Chairman*);
 W. S. MacDonald (*Managing Director*);
 I. J. Blakey; M. S. Boothroyd (*General
 Manager - Commercial Operations*);
 R. Brooks (*General Manager - Station
 Operations*); Dr S. Carter; M. J. Davey;
 R. J. Dickinson; S. W. Harris; S. Holland;
 R. J. Jameson; A. H. Laver; M. J. Mallett;
 D. Shutt; A. I. Sykes; J. S. D. Towler;
 N. E. M. Walker; E. N. Wood.

Executives Graham Blincow
 (*Financial Controller/Company
 Secretary*); Derrick Connolly (*Chief
 Engineer*); Lorraine Mortimer (*Sales
 Manager*); Colin Slade (*Presentation
 Controller*); Dee Marshall (*News
 Editor*).
 Pennine Radio, part of the Yorkshire Radio
 Network.

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



PICCADILLY RADIO
Manchester
 127/131 The Piazza, Piccadilly Plaza,
 Manchester M1 4AW
 Tel: 061-236 9913 Telex: 667203

Directors N. Quick, CBE (*Chairman*);
 C. Walters (*Managing Director*); P. T.
 Birch (*Deputy Chairman*); T. Arnold,
 MP; A. Blond; D. Boothman; Mrs K.
 Mitchell; S. Friedland; D. May; Mrs J.
 Taylor; M. Peacock; Lord Winstanley.

Executives B. Tatlock (*Sales Director*);
 S. Barnes (*Chief Engineer*); M. Briscoe
 (*Programme Controller*); N. Howlett
 (*Marketing Manager*); T. Jury (*Finance
 Controller*).

**1152 kHz (261 metres), VHF 103.0
 MHz** AIR DATE 2.4.74



PLYMOUTH SOUND
Plymouth
 Earl's Acre, Plymouth PL3 4HX
 Tel: 0752 227272

Directors The Earl of Morley
 (*Chairman*); R. B. Hussell (*Managing
 Director*); J. H. Trafford (*Company
 Secretary*); D. J. Cherrington; J. 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
 (*Programme Controller*); Howard
 Bowles (*Head of Sales*); Malcolm Carroll
 (*Head of News*); Jim White (*Chief
 Engineer*).

**1152 kHz (261 metres), VHF 97.0
 MHz** AIR DATE 19.5.75
Tavistock: VHF 96.6 MHz



RED DRAGON RADIO
Cardiff/Newport
 Radio House, West Canal Wharf,
 Cardiff CF1 5XJ
 Tel: 0222 384041 Telex: 497527

Directors T. Sheppard (*Chairman*);
 D. R. Maker (*Managing Director*);
 P. Powell; N. Follis; V. Pollard; R. Fox;
 A. Babbidge; P. Salt (*Sales & Marketing
 Director*).

Executives N. Jones (*General
 Manager*); M. Henfield (*Group
 Programme Director*); J. Hawkins (*News
 Editor*); A. H. Wadson (*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*); R. P. Gibrail (*Acting-
 Chairman*); D. R. Maker (*Managing
 Director*); W. B. Beaumont, OBE; J. Gibbs;
 R. Harty; C. Lloyd; D. Moore; Mrs P.
 Howarth; Mrs M. Taylor; S. Wilkinson;
 Prof. G. Williams; Ms V. Wood.

Executives F. Sheppard (*News Editor*);
 D. Cockram (*Chief Engineer*);
 M. Henfield (*General Manager and
 Programme Controller*); P. Salt (*Sales &
 Marketing Director*); A. H. Wadson
 (*Company Secretary & Financial
 Controller*).

**999 kHz (301 metres), VHF 97.4
 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. J. Dyer; Cdr. J. C. Jacob; A. W. Mills;
 J. N. Murphy; D. G. Packham; A. R. P. A.
 Ullstein; B. W. H. Ullstein; M. D. Corke.

Executives Sally Gordon (*Programme
 Controller*); Simon Corues (*Head of
 News*).

**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 2DQ
 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; J. M. Hammond; R. A.
 Neale; M. E. Orchard, MBE; 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. Marshallsay (*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 Tele: 367444

1170 kHz (257 metres), VHF 102.6 MHz
AIR DATE 5.9.83

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*); J. Evington (*Head of Presentation*); D. E. Donahue (*Chief Engineer*); P. Sheldon (*News Editor*).



SOUTHERN SOUND RADIO
Brighton

Radio House, Franklin Road, Portslade,
East Sussex BN4 2SS
Tel: 0273 422288 Tele: 878246

1323 kHz (227 metres), VHF 103.5 MHz
AIR DATE 29.8.83

Directors Cdr. H. S. Marland (*Chairman*); J. King (*Vice-Chairman*); R. McLeod (*Managing Director*); Q. Barry; R. Chandler; S. Green; J. Powell; Lord Romsey; J. Spiers; R. Stiles; M. Steer (*Company Secretary*).

Executives R. Hoad (*Advertisement Manager*); V. Geddes (*Programme Controller*); L. Borg-Cardona (*Head of Music*); L. Brown (*Financial Controller*); T. Locke (*News Manager*); T. Millard (*Sport*); N. Fairburn (*Commercial Producer*); A. Ivy (*Features Producer*).



SWANSEA SOUND
Swansea

Victoria Road, Gowerton,
Swansea SA4 3AB Tel: 0792 893751/6
Tele: 48594

1170 kHz (257 metres), VHF 96.4 MHz
AIR DATE 30.9.74

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.

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*).



RADIO TAY
Dundee/Perth

PO Box 123, Dundee DD1 9UF
Tel: 0382 200800 Tele: 76412

Dundee: 1161 kHz (258 metres), VHF 102.8 MHz
Perth: 1584 kHz (189 metres), VHF 96.4 MHz
AIR DATES 17.10.80 (Dundee), 14.11.80 (Perth)

Directors C. Turner (*Chairman*); R. Findlay (*Chief Executive & Vice-Chairman*); A. Wilson (*Financial Director & Company Secretary*); T. Steele (*Programme Director*).

Executives A. Wilkie (*Station Manager*); I. Reilly (*Sales Manager*); K. Codognato (*Company Accountant*); I. Wales (*Chief Engineer*); A. Ballingall (*Presentation Controller*).



RADIO TEES
Teesside

74 Dovecot Street, Stockton on Tees,
Cleveland TS18 1HB
Tel: 0642 615111 Tele: 587232

1170 kHz (257 metres), VHF 96.6 MHz
AIR DATE 24.6.75

Directors Lord Elliott (*Chairman*); N. S. Robinson (*Managing Director*); J. I. Josephs (*Financial Director & Company Secretary*); P. Fulton; D. T. Wright.

Executives B. Lister (*Programme Controller*); J. Ogden (*News Editor*); M. Gregory (*Commercial Production Manager*); D. Richardson (*Senior Engineer*); P. Fletcher (*Sales Manager*).



RADIO TRENT
Nottingham/Derby

29/31 Castle Gate, Nottingham NG1 7AP
Tel: 0602 581731 Tele: 37463
Market Place,
Derby, DE1 3AA

Nottingham: 999 kHz (301 metres), VHF 96.2 MHz
Derby: 945 kHz (317 metres), VHF 102.8 MHz
AIR DATES 3.7.75 (Nottingham) 3.3.87 (Derby)

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; The Very Revd. B. H. Lewers; Miss M. J. Lyon; A. G. Mollett; B. Porter; E. Stanger; R. Walker; C. Wright.

Executives C. C. Hughes (*Programme Controller*); J. T. Lockwood (*Company Secretary*); N. Mabe (*Group Sales Manager*); D. Newman (*News Editor*); G. E. Woodward (*Chief Engineer*).



TWO COUNTIES RADIO (2CR)
Bournemouth

5/7 Southcote Road,
Bournemouth BH1 3LR
Tel: 0202 294881 Tele: 418362

828 kHz (362 metres), VHF 97.2 MHz
AIR DATE 15.9.80

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 (*Company Secretary*).

Executives S. Horobin (*Programme Controller/Chief Engineer*); S. Bendell (*Public Relations & Promotions*); C. Kelly (*News Editor*); C. Russell (*Accountant*).



RADIO 210
Reading/Basingstoke & Andover

PO Box 210, Reading, Berkshire RG3 5RZ
Tel: 0734 413131 Tele.x: 848503

Reading: 1431 kHz (210 metres), VHF 97.0 MHz
Basingstoke & Andover: VHF 102.9 MHz

AIR DATES 8.3.76 (Reading), 1.1.87 (Basingstoke & Andover)

Directors R. Palmer (Chairman); J. Fowles, OBE (*Deputy Chairman*); A. L. Grundy (*Managing Director*); F.A. Butters; R. Dunn; R. Gilbert; M. Lawson (*Company Secretary*); H. McGhee; Mrs B. Nash; Mrs E. Salisbury

Senior Executives T. Mann (*Programme Controller*); S. Oldham (*Sales Director*); P. Robbins (*Chief Engineer*); P. Coope (*Head of News*); H. Hammond (*Accountant/Administrator*).



VIKING RADIO
Humberside

Commercial Road, Hull, HU1 2SG
Tel: 0482 25141 Sales: 0482 28983
Tele.x: 597572

1161 kHz (258 metres), VHF 96.9 MHz AIR DATE 17.4.84

Directors I. J. Blakey (*Chairman*); W. S. MacDonald (*Managing Director*); M. Boothroyd (*General Manager - Commercial Operations*); R. Brooks (*General Manager - Station Operations*); J.M. Blackman; P. W. J. Carver; J. M. Davis; J. R. Dixon; Ms A. Grantham; J. H. Jackson; M. J. Mallett; D. B. Ramsden; G. E. Wright.

Executives Graham Blincow (*Financial Controller/Company Secretary*); Derrick Connolly (*Chief Engineer*); Malcolm Woodcock (*Sales Manager*); David Fewster (*Presentation Controller*); Alma Cooper (*News Editor*).

Viking Radio, part of the Yorkshire Radio Network.



WEST SOUND
Ayr

Radio House, Holmston Road, Ayr KA7 3BE
Tel: 0292 283662 Tele.x: 776235

1035 kHz (290 metres), VHF 96.7 MHz. Girvan: VHF 97.5 MHz
AIR DATE 16.10.81

Directors W. J. M. Mowat (*Chairman*); J. Campbell (*Managing Director*); W. Aitken, MBE; T. Cairns; The Earl of Dalkeith; Mrs F. Grier; F. G. S. Henderson; R. A. McKie; W. B. Miller, OBE; J. Moffat.

Executives J. Waters (*Sales & Promotion*); J. McCauley (*Programme Controller*); G. McArthur (*News Editor*); T. Cairns (*Company Secretary*); A. Shields (*Chief Engineer*).



RADIO WYVERN
Hereford/Worcester

5/6 Barbourne Terrace, Worcester WR1 3JS
Tel: 0905 612212 Tele.x: 335292

Hereford: 954 kHz (314 metres), VHF 97.6 MHz
Worcester: 1530 kHz (196 metres), VHF 102.8 MHz
AIR DATE 4.10.82

Directors Sir John Cotterell, Bt. DL (*Chairman*); N. B. Bilton (*Managing Director*); R. Corbett; P. Hill; P. Marsh; Mrs E. Mears; A. Organ; L. Pike, OBE; I. Rufus; A. Mollett.

Executives J. Vickers (*Sales Controller*); J. M. Owens (*Company Secretary*); N. Edwards (*News Editor*).



ASSOCIATION OF INDEPENDENT RADIO CONTRACTORS (AIRC)

1st Floor, Regina House, 259-269 Old Marylebone Road, London NW1 5RA
Tel: 01-262 6681

AIRC is the trade association for the Independent Radio companies, representing them to the Government, IBA, trade unions, copyright organisations and other bodies with an interface with Independent Radio. AIRC provides a forum for the radio companies, co-ordinates industry initiatives and operates a highly successful programme exchange scheme.



RADIO MARKETING BUREAU (RMB)

Regina House, 259-269 Old Marylebone Road, London NW1 5RA
Tel: 01-258 3705

The Radio Marketing Bureau came into being on 1st February 1983. Its objective is to promote the radio medium to advertisers and agencies. RMB collects case histories and research studies of radio advertising and its effects, and encourages further work of this kind. It uses direct mail and advertisements in the trade press and on radio itself to put across its case, as well as making presentations at conferences and at the offices of advertisers and agencies. It also acts as a 'clearing house' for information from UK radio stations and is a central source of Independent Radio-relevant marketing information for all interested parties.

INDEPENDENT RADIO NEWS (IRN)

Communications House, Gough Square, London EC4P 4LP
Tel: 01-353 1010

A subsidiary of LBC which acts as a news agency for all other ILR companies by providing spoken and other live material, and a teleprinter service.



Independent Broadcasting Authority

MEMBERS OF THE INDEPENDENT BROADCASTING AUTHORITY:

The Rt. Hon. The Lord Thomson of Monifieth, KT, PC (*Chairman*); Sir Donald Maitland, GCMG, OBE (*Deputy Chairman*); Michael Caine; Professor Alexander Cullen; Professor John Fulton (*Member for Northern Ireland*); Roy Grantham; Sir Anthony Jolliffe; Gwilym Peregrine, JP, DL (*Member for Wales*); Lady Margaret Popplewell; John Purvis (*Member for Scotland*); and Ranjit Sondhi.



Lord Thomson



Sir Donald Maitland



Michael Caine



Prof. Alexander Cullen



Prof. John Fulton



Roy Grantham



Sir Anthony Jolliffe



Gwilym Peregrine



Lady Popplewell



John Purvis



Ranjit Sondhi

SENIOR STAFF OF THE IBA

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Chief Assistant (Director General), K.W. Blyth

Deputy Director General, Lady Littler

Secretary to the Authority, B. Rook
Head of Staff Administration, D. A. Horn
Industrial Relations Officer, A. J. Deboo
Head of General Administration, P. A. Marmion
Head of Computer Services, A. B. Gee

Director of Television, D. Glencross

Deputy Director of Television, Miss E. C. Mulholland
Chief Assistant (Policy) Television, J. F. X. Harriott
Head of Planning (Television), C. O. B. Rowley
Chief Assistant (Television), R. M. Hargreaves
Chief Assistant (Television), R. A. P. Duval
Head of Educational Broadcasting, Dr R. Moss
Head of Religious Broadcasting, Revd E. M. Shegog
Head of Research, Dr B. Gunter

Director of Radio, P. A. C. Baldwin

Head of Radio Programming, P. C. Brown

Director of Engineering, Dr J. R. Forrest

Deputy Director of Engineering, S. G. Bevan
Assistant Director of Engineering (Corporate Development), R. C. Hills
Assistant Director of Engineering (Policy and Projects), C. P. Daubney
Chief Adviser (Standards and Technology), T. J. Long
Staff Engineer (Development), J. L. E. Baldwin
Head of Station Design and Construction Department, R. Wellbeloved
Deputy Head of Station Design and Construction Department, P. G. Douglas
Head of Radiowave Propagation and Planning

Department, R. J. Byrne
Head of Experimental and Development Department, Dr M. D. Windram
Head of Engineering Secretariat, Dr G. J. Tonge
Head of Telecommunications Department, B. R. Waddington
Head of Quality Control Department, J. Buckley
Head of Satellite Engineering, B. Salkeld
Chief Engineer (Transmitter Operations), D. S. Chambers
Deputy Chief Engineer (Transmitter Operations), M. C. W. Gulliford
Head of Mast and Aerials Group, J. A. Thomas
REGIONAL ENGINEERING MANAGEMENT Structure from 1st January 1988
East and South Region
Regional Engineer, D. E. Rider
Regional Maintenance Engineer, R. W. R. Jones
Regional Operations Manager, H. K. Hosking
Regional Services and Projects Manager, A. N. Appleby
Midlands and North Region
Regional Engineer, A. D. Campion
Regional Maintenance Manager, A. J. Parker
Regional Operations Manager, G. E. Askey
Regional Services and Projects Manager, K. A. Le Breton
Wales and West Region
Regional Engineer, E. Howarth
Regional Maintenance Manager, C. H. Morton
Regional Operations Manager, W. G. Barry
Regional Services and Projects Manager, D. W. Barrett
Scotland and Northern Ireland Region
Regional Engineer, D. M. Hancock

Engineering Manager – Northern Ireland, G. Verity
Regional Maintenance Manager, K. Thompson
Regional Operations Manager, P. M. Davidge
Regional Services and Projects Manager, E. G. Capstick

Head of Long Range Studies, W. N. Anderson, OBE
Head of Technical Training, S. J. Roberts

Director of Finance, P. B. Rogers

Controller of Finance, B. J. Green
Chief Accountant, R. N. Rainbird
Head of External Finance, J. V. C. Butcher
Chief Financial Planning Officer, M. H. Stokes

Controller of Public Affairs, Dr C. Bowe

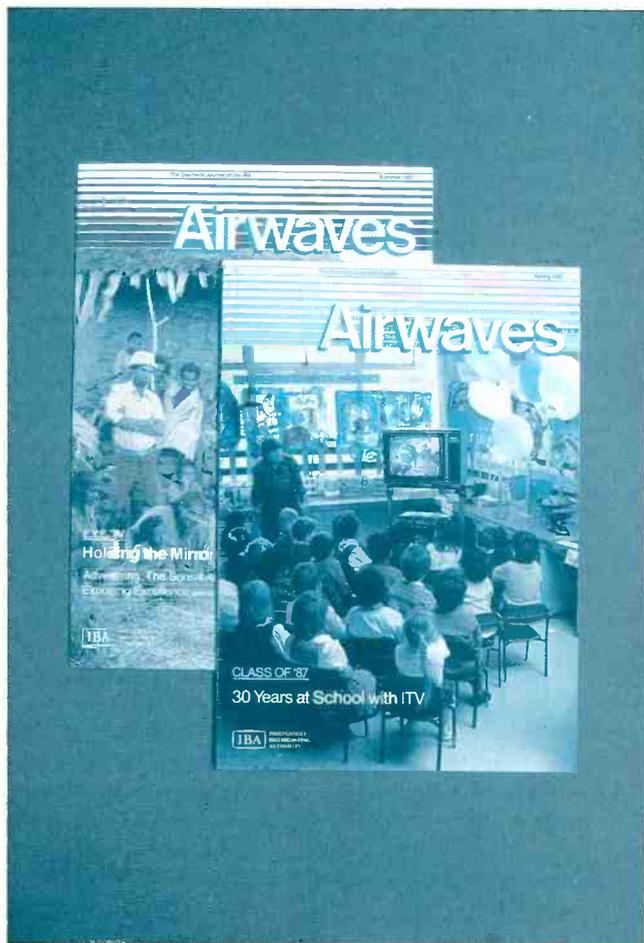
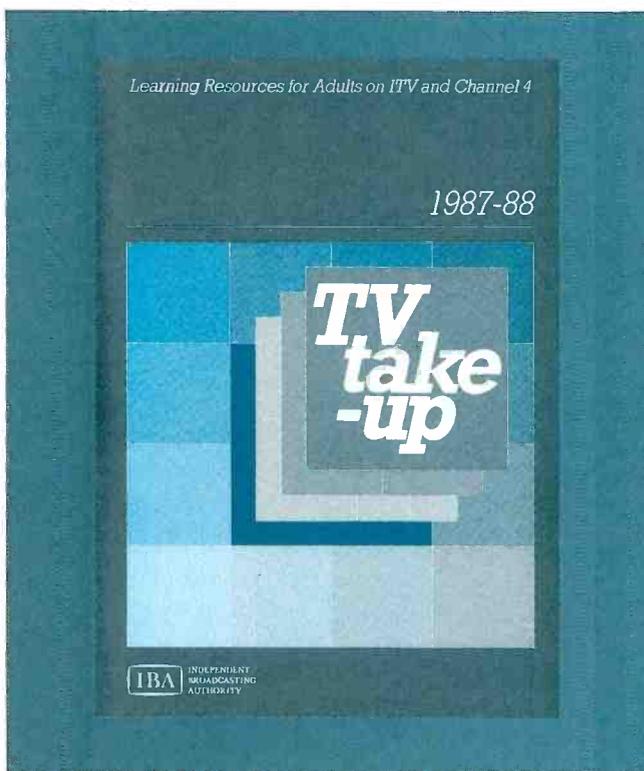
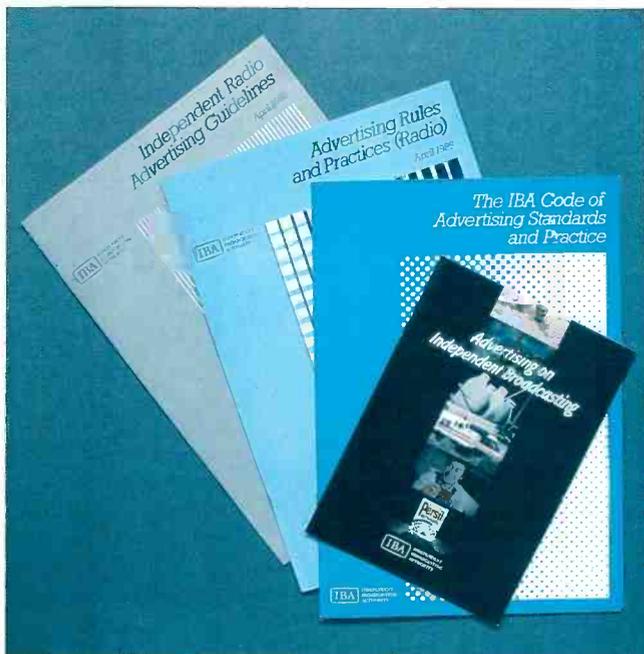
Deputy Controller of Public Affairs, Miss S. Thane
Head of Publications and Publicity, M. C. Melaniphy
Head of Engineering Information, B. T. Rhodes

Controller of Advertising, F. W. Willis

Deputy Controller of Advertising, D. J. R. Coulson

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Officer for Northern Ireland, A. D. Fleck
Officer for Scotland, G. B. Marjoribanks
Officer for Wales and West of England, E. T. Lewis
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East of England, *to be appointed*
Midlands, N. J. Reedy
North East England, The Borders and Isle of Man, R. F. Lorimer
North West England, D. M. Lee
South of England, J. A. Blair Scott
Yorkshire, M. J. Fay



FURTHER READING

ADVERTISING ON INDEPENDENT BROADCASTING

A booklet explaining how the IBA controls the system's advertising. 1987.

ADVERTISING RULES AND PRACTICE (RADIO)

Regulations covering the amount and distribution of advertising. IBA. 1986.

AIRWAVES

A quarterly journal of opinion discussing broadcasting policy and research, which also looks at new developments within the industry and provides a forum for independent comment on significant television and radio topics. Articles are contributed by IBA and programme company staff, advisers and others with an interest in broadcasting. IBA.

ATTITUDES TO BROADCASTING

An annual survey of public attitudes to broadcasting in the United Kingdom. IBA.

BRITISH TELEVISION ADVERTISING: THE FIRST THIRTY YEARS

Ed. Brian Henry.
Century Benham. 1986.
From bookshops, £25.

BROADCASTING & DISABILITY

A leaflet on how the disabled can get the most from local radio. 1987.

CAREERS IN INDEPENDENT TELEVISION

Information sheets, including a typical job profile. Available from ITCA, 56 Mortimer Street, London W1N 8AN. £4.

THE FRANCHISE AFFAIR

A comprehensive study of the way in which television franchises are awarded. Asa Briggs and Joanna Spicer. Century Hutchinson. 1986. From bookshops, £14.95.

HAVE A SAY IN WHAT YOU HEAR ON ILR

A leaflet describing the work of Independent Radio's Local Advisory Committees. 1987.

THE IBA ANNUAL REPORT AND ACCOUNTS 1986-87

From HMSO bookshops, £4.50.

THE IBA CODE FOR TELETEXT TRANSMISSIONS

A folder giving guidance on standards and practice for teletext transmissions. IBA. 1984.

THE IBA CODE OF ADVERTISING STANDARDS AND PRACTICE

The Authority's Code for Independent Television and Independent Local Radio to which all advertisements must conform. IBA. 1986.

IBA TECHNICAL REVIEW

A series of publications for broadcast engineers describing the technical activities and developments in Independent Broadcasting. IBA.

THE ILR COMPANIES

A booklet listing ILR stations currently on air. 1987.

INDEPENDENT RADIO ADVERTISING GUIDELINES

Advice for agency staff and others who may be concerned with radio advertising copy. IBA. 1986.

INDEPENDENT TELEVISION AND RADIO: A POCKET GUIDE

A booklet listing IBA and company addresses. IBA. 1986.

INDEPENDENT TELEVISION IN BRITAIN

Vol. 1. Origins and Foundation, 1946-62. Vol. 2: Expansion and Change, 1958-68. Bernard Sendall. Macmillan. 1982-83. From bookshops, £20 per vol.

LEARNING WITH TELEVISION & RADIO

A booklet covering educational broadcasting on ITV, Channel 4 and ILR. IBA. 1987.

LOOK-IN

The junior *TVTimes*, a magazine on TV programmes which are of interest to children. ITP, weekly. 30p.

PUTTING YOU IN THE PICTURE

An introduction to the IBA's transmission network. IBA. 1987.

TELEVISION PROGRAMME GUIDELINES

Notes of guidance on a wide range of programme matters, designed for use by ITV and Channel 4 programme makers. IBA.

TELEVISION RESEARCH MONOGRAPHS

A new series designed to make significant research on various aspects of contemporary broadcasting available to a wider audience. Published jointly by the IBA and John Libbey & Co.

Behind and In Front of the Screen by Barrie Gunter and Michael Svennevig
Home Video and the Changing Nature of the Television Audience by Mark Levy and Barrie Gunter
Television and the Fear of Crime by Barrie Gunter
Television and Sex Role Stereotyping by Barrie Gunter

Available from bookshops or directly from John Libbey & Co. Ltd, 80-84 Bondway, London SW8 1SF. Tel: 01-582 5266. Paperback £9.50; Hardback £14.50.

THIS IS INDEPENDENT BROADCASTING

A general booklet describing the system and how it operates. IBA. 1986.

TRANSMITTING STATIONS: A POCKET GUIDE

Full technical details of all ITV and ILR existing and proposed transmitting stations. IBA.

TV TAKE-UP

Regular booklets giving advance information on the learning resources for adults available on ITV and Channel 4, and of supporting publications. IBA.

TV TIMES

Magazine published in each ITV area giving details of the available Independent Television programmes. 35p. (*Channel Television Times* in the Channel Islands.)

WHO'S WHO ON TELEVISION

Compiled by ITV Books and *TVTimes*. ITV Books. 1985. £5.95.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, London SW3 1EY. Tel: 01-584 7071. Independent Television Publications are located at 247 Tottenham Court Road, London W1P 0AU. Tel: 01-323 3222.

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 1RQ
 Tel: 0228 25004

North-West England

Television House, Mount Street,
 Manchester M2 5WT
 Tel: 061-834 2707

South of England and Channel Islands

Castle Chambers, Lansdowne Hill,
 Southampton SO1 0EQ
 Tel: 0703 331344/5
 Ground Floor, Lydean House, Albion
 Place, Maidstone ME14 5DZ
 Tel: 0622 611767
 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

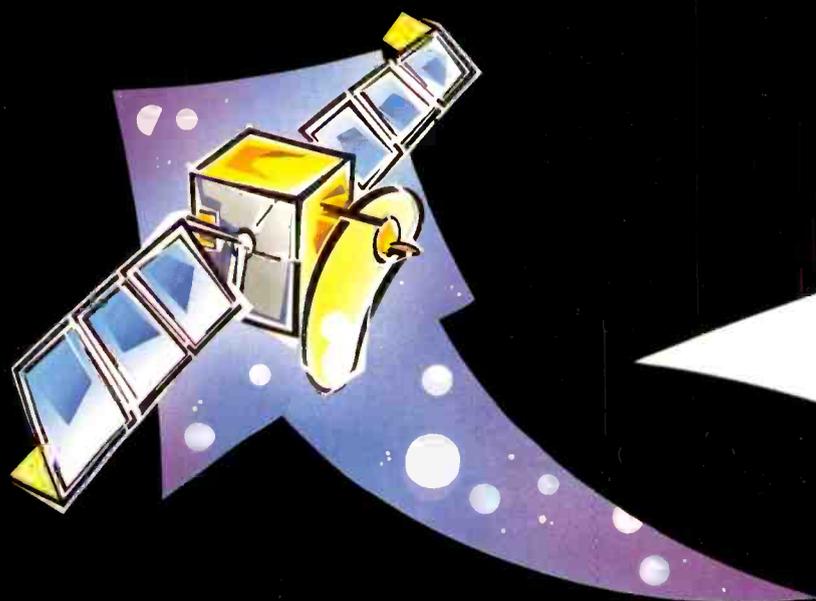
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