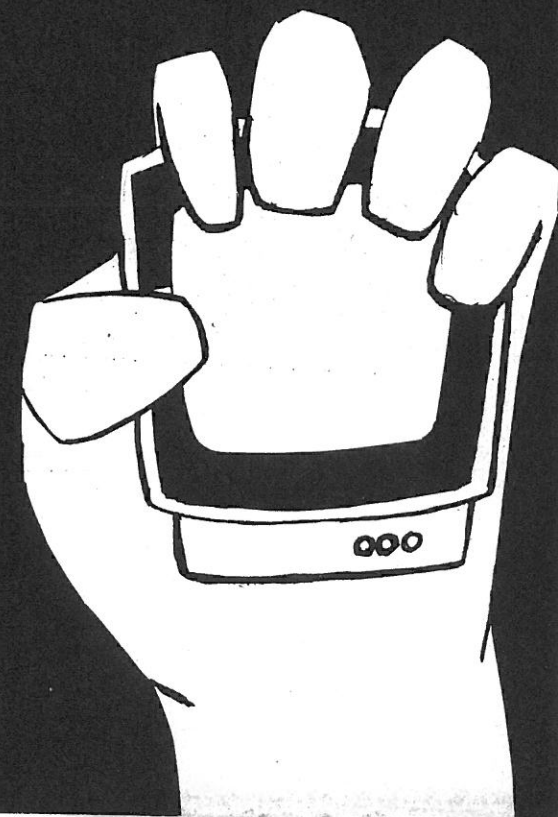


**this handbook  
is not  
for  
politicians  
celebrities  
'experts'  
industrialists  
right-wing eccentrics  
journalists  
or  
embers of the royal family**

# **tv handbook**



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## who we are ...

This is a handbook to help people in their dealings with the TV Companies. It's for people who have been approached to appear on TV, or give information for a TV programme; - to help them decide whether or not to co-operate. And on what terms to co-operate.

A lot of what we say about TV will also apply to the Newspapers and to Radio. There are some extra notes on the press at the end.

This handbook is not written for politicians, celebrities, 'experts', industrialists, right-wing eccentrics, journalists, and members of the Royal Family. They already get all the advice they could wish for. And besides, TV etc. are on their side already.

The Claimants Unions publish handbooks which tell us how to get what we can from the Social Security system. This Handbook is meant to do the same for T.V. - but there's one big difference. People have to claim off the S.S. in order to live. Nobody has to appear on TV. Many militant workers and political groups categorically refuse to co-operate with TV and the press. We think that you can refuse to co-operate with them - BUT YOU CAN'T IGNORE THEM. In any of the ways that we struggle to get decent lives for ourselves we are going to come up against the media. We have to find ways of confronting their distortions and putting out the information that WE NEED to unite or spread our struggle.

Contact us at:

SCAN  
c/o F.C.G.  
1 Ivor Street  
London NW1.

# INTRODUCTION

## BROADCASTING IS BIASED

Ford workers know it - in 1971 when all Ford factories were on strike for parity, BBC TV News and Nationwide ran a non-stop campaign against the strike. Day after day they searched out wives of Ford workers who wanted their husbands to return to work. The interviews were shown at length, day after day.

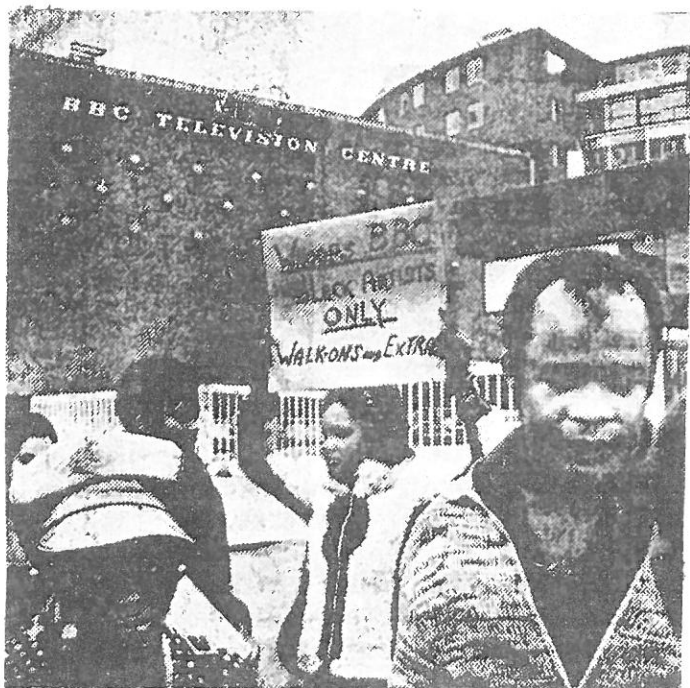
The campaign was only ended when a TV crew were given a rough time at Dagenham, and when, the following day, a demonstration of Ford workers and their wives marched on the BBC current affairs studios in Lime Grove, Shepherd's Bush and threatened to take the Nationwide studio (Studio E - 4th. floor. Take the lift on the left in the foyer - see map on page 71)

Women know it - every day of their lives, women are bombarded with unreal and degrading images of women. In plays they are men's stooges; in advertising all-consuming, perfect companions/ wives/ mothers or their bodies used as a sales gimmick; in news programmes they are ignored or treated with paternal amusement. Women are rarely shown as real, thinking, working people and then their hard-won programmes are considered of 'minority' interest, less important than farming. TV is run by middle class males - to them women are just pawns in their power game.

Tenants know it - in October-November-December 1972, thousands of council tenants went on rent strike in all parts of the country. Apart from them, who knew about it? The Unfair Rent Act had just pushed rents up by an average 80p: tenants in Liverpool, Glasgow, Manchester, London immediately refused to pay the increase. But

this action was met with a total silence by Press and TV. They can get the football results out seconds after the end of the game. But they failed to put out anything about the rent strikes. As a result, tenants in different areas felt isolated. The blanket of silence was even more demoralising than a divisive campaign - and in many areas the rent strikes petered out.

Black people know it - on the rare occasions when black people are seen or heard on TV etc., they are shown in 'enlightened' documentaries and 'impartial' news in situations where their blackness is a 'problem' - bad housing, immigration, up against the police, and of course, the 'race problem'. Black actors picketed the BBC TV Centre recently about the kinds of parts they always have to play - 'illegal immigrants and waiters'. The broadcast image of black people only reinforces existing prejudices and splits the working class. The strike by black workers at Stanmore Engineering in 1972 went virtually unreported by the Press and TV - and the struggle of black people, men and women, is never shown as another aspect of the fight against capitalism.



Afro-Asian actors picket the BBC TV Centre.

"They must be aware that there are big Chinese and Indian communities in that part of Manchester, but do you ever see a story being told about an Indian in Coronation Street?"

The Irish know it - in Eire journalists were jailed for refusing to help the Lynch law. The only news allowed out of the Six Counties is British Army bulletins. The IRA are virtually banned from being heard or seen on TV etc., censored out of existence - the truth is too dangerous for British workers' ears. The media use as a smoke-screen the 'religious war' to cover up the real issues and they fill the airwaves with endless hysterical accounts of bombings (usually implying IRA blame). Never are the working people of Ireland allowed a voice to explain their struggle.

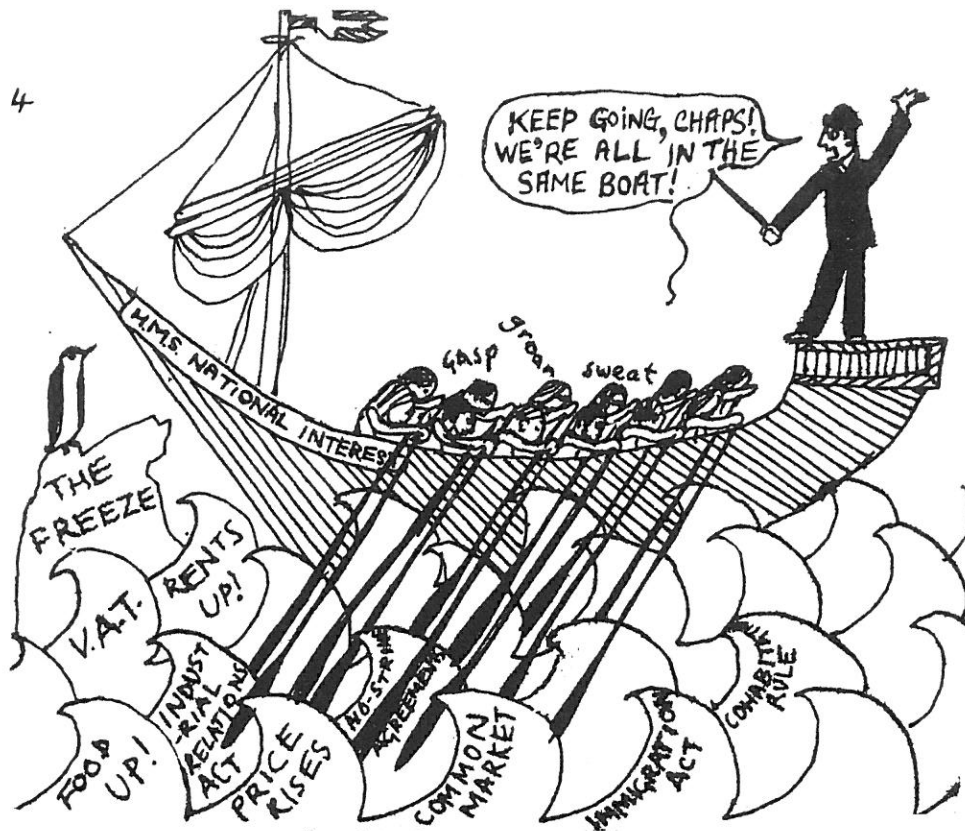
WE ALL KNOW BROADCASTING IS BIASSED.....

All our struggles for liberation are being distorted, all the time. The reason - the excuse - broadcasters put forward for consistent mis-reporting and blatant bias is 'the National Interest'. Throughout TV and radio, inside the heads of men like Charles Curran, BBC Director-General, Ian Trethowan, Head of Radio (the Prime Minister is godfather to his son), and Brian Young, Chairman of the IBA, the ideology of 'National Interest' is imprinted on their brains.

The idea of the National Interest is that politicians, bosses and workers should be 'above' sectional interests. Workers would work, bosses would take the profit made for them by the workers and politicians would be neutral - no matter how many shares, directorships and consultancies to top firms they hold. It says the government has to operate for the good of everybody, so that workers who militantly demand more than their allotted share are acting selfishly, unlike the bosses who take what they want anyway.

IN FACT THE NATIONAL INTEREST IS JUST A SUBTLE WAY OF MAINTAINING THINGS AS THEY ARE. THE 'NATIONAL INTEREST' IS ALWAYS, WHEN IT COMES DOWN TO IT, THE BOSSES INTEREST.... ..currently it's running at about 10% for bosses, 0% for everyone else!

\*In the eyes of the TV companies, it's never in the 'national interest' for a strike to be successful. Because, for a strike to bite, it actually has to



hurt the bosses. So TV always reports a strike as though it is the workers who are to blame for it, and who are making life difficult for the 'public'. Instead of it being the bosses who are to blame, and the workers using the only weapon they have.

\*It's in the 'national interest' to support law and order. But who decides what's legal and what's not?  
-The ruling classes.

\*It's in the 'national interest' to fight inflation. But who's putting up prices and rents? The bosses.  
.....and so on.....

HOW TV HELPS THE BOSSES KEEP US DIVIDED IN OTHER WAYS TOO..

\*it keeps people quiet and passive for, on average, 3 - 4 hours a day (that's more time than we go out, spend talking with kids or spouse, spend on hobbies or political or social action).

\*it maintains a continuous stream of propaganda aimed at keeping things as they are and maintaining the values of a 'consumer' society. Most TV People drive E-types and have large, perfect middle-class houses and families.

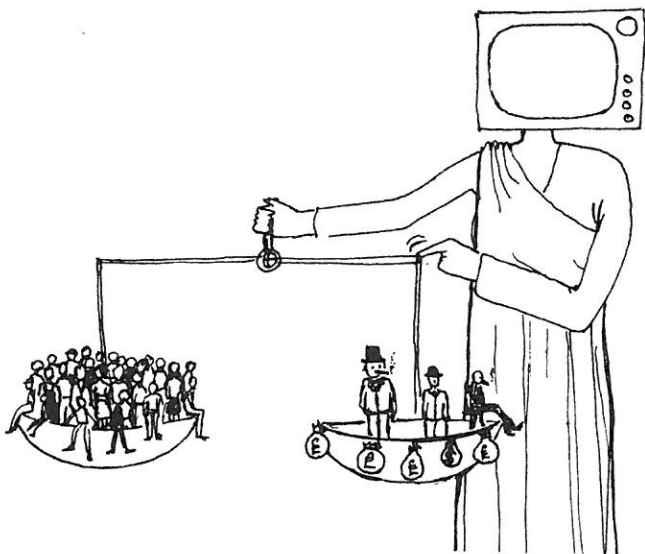
'A word about some things in which we are definitely not interested: The "Kitchen Sink", sex, drugs, politics, the "Permissive Society", militant students, foul language, violence, offence against existing tastes, blasphemy, denigration of existing societies, sects, groups or institutions, and so on. In other words there is endless drama without raking around in the gutter.'

That comes from Andrew Osborn, Head of Series, Drama, BBC-TV. No, not 'serious' drama.

- \*it is used as a selective weapon against the working class movement - to break strikes or sit-ins, to confuse and split workers at a critical moment.
- \*it creates 'popular heroes' - takes working class leaders away from their roots, glamorises them, and encourages them to sell out on their class.
- \*it reinforces the isolated family unit, each with its own TV, trapped within its own four walls, away from the support and friendship of a larger community.

#### THE IDEOLOGY OF 'BALANCE' -

Both networks say that they 'balance' programmes. They are obliged to, either by Royal Charter or TV Act. THE WHOLE IDEA OF BALANCE IS NONSENSE. It's a con, designed to distract people from the real issues. It makes no difference whether a Tory M.P. is balanced by a Labour M.P. Neither of them represent working people anyway. And what's the point of balancing a discussion about police corruption once a year when Dixon, Z-Cars, Softly Softly, Hawaii Five-0 etc are telling you every week what a great job the boys in blue are doing? THE VERY IDEA of a 'balanced discussion' makes it seem as though, on every issue, there is a 'Left opinion' and a 'Right opinion' and the truth lies somewhere in the middle, which is 'what the TV thinks'. It doesn't square with the fact that the interests of bosses and workers will always be in conflict. It makes it



The  
Amazing  
TV  
Balancing  
Act

seem as though every problem can be solved as long as there are enough people on telly talking about it.

#### IT'S A RECIPE FOR INACTION.

The out and out Right-wingers like Mary Whitehouse and the Monday Club know television is a vital front for their reactionary fight but they don't like the ideologies of National Interest and Balance, it sounds too liberal to them, a bit too egalitarian. They don't realise that that's television's strength. It's TV's cloak of respectable 'neutrality' which makes it such a persuasive propagandist for the system they want to keep.

They use our money to invade our homes every night with their lies and distortions. We must make the television and radio centres of Britain one of the centres of our struggle.

## What you are up against

If you are used by the BBC to make a film, the BBC people you deal with will probably be a researcher, a director and maybe a producer. These people will seem to be in control of making the film. In fact they're at the bottom of a huge hierarchy of bureaucrats and administrators who have the power to vet whatever film is produced, to demand changes in it, and even to stop it going out altogether. They also have the power to sack the researcher, director or producer.

At the top of the hierarchy is the Board of Governors, whose Chairman is appointed by the prime minister. The BBC gets its money via the Post Office, and needs government approval for rises in the license fees. So the BBC bosses are bound to keep in pretty well with the government, and the message not to make trouble for the BBC gets passed subtly down the line right to the directors and researchers you are dealing with.



THE BBC

8 Directors who make 'controversial' (i.e. left-wing) films get the boot - dozens have lost their jobs in the last two years. So those who still have their jobs learn to be careful. If they tell you that they don't get censored from above, it is because they have learnt to cancel themselves so thoroughly that they never produce anything radical enough to need censoring.



Anyhow, most of the people who get appointed to programme-making and management jobs in the BBC are establishment figures, ex-public schoolboys and Oxbridge graduates. Have a look at the chain of command and you'll get an idea of what you're up against. (See page 65)

At the bottom of the chain come the workers. For behind the "Auntie" image, the BBC is a factory which treats its workers like any other. They are the vast majority of BBC employees - over 22,000 of them - technicians, craftsmen, and unskilled workers. They're not mentioned here because, whatever their sympathies, they have no say in programmes at all. (Though their organised power could stop the whole show.)

9  
UNIONS IN THE BBC

Association of Broadcasting Staffs

organises all levels of staff in the BBC (about 40% including some of the management). An old 'house' union now trying to improve its image with militant sounding bulletins. Notoriously undemocratic. Engineers and studio-workers are better organised and are well-placed to black live shows.

Association of Cinematograph and Television Technicians

organises among film-makers - the cameramen, sound men and some directors. It has a militant reputation but is hampered by the fact that the BBC refuses to recognise it. However, ACTT also organises the film-processing laboratories which are militant and can - and have - blacked BBC films. (Labs: Rank Denham; Kays, etc.)

Electrical, Electronic and Telecommunications Union

organises among all workers handling lights. Militant, powerful and well-organised on the ground

National Association of Theatrical, Television and Kine Employees

organises scene-shifters, studio-properties men, projectionists and others. Militant and well-organised at the point of work in the studio but not well-supported by their union.

National Union of Journalists

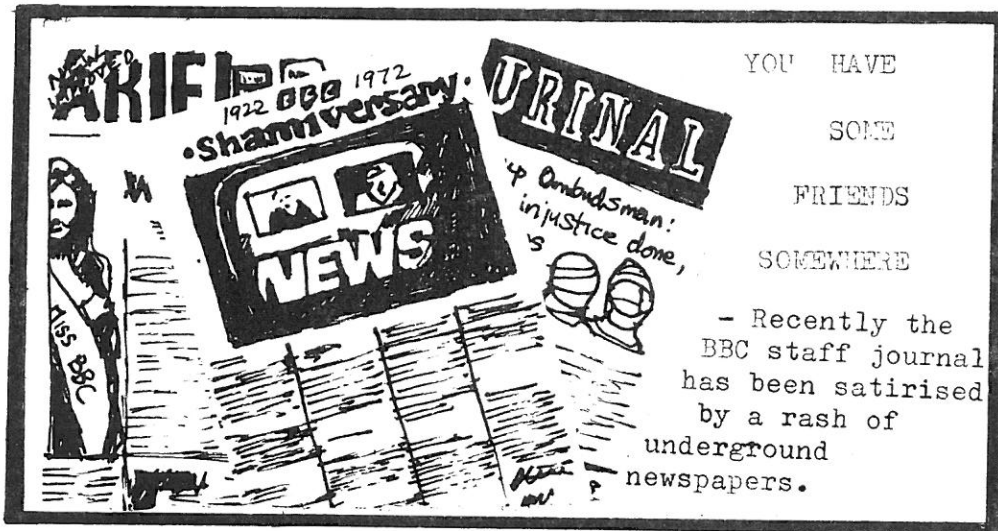
is an elite union that organises journalists, reporters and some film directors. Does nothing in TV.

Equity

is the actors' union. With 90% of its membership waiting for work at any given moment it is in a weak position to take sympathetic action. However, it works a closed shop and a group of actors can stop a show.

Musicians Union

gets good rates for its members but would be very unlikely to back members taking sympathetic action.

UNIONS IN ITV

ACTT - organises 100% shops in technical and production grades. Militant reputation - e.g. it blacked TV screens for  $\frac{1}{2}$  an hour on February 5 1973 in protest at IBA censorship of World in Action film on John Poulson.

EETU/EPTU, NATKE, Equity, Musicians Union - as in BBC

ABS - organises the transmitter staff.

# What you are up against

ITV isn't a single company like the BBC. It consists of 15 different companies, based in different regions. It's these companies who make the programmes, and who receive the revenues from the advertising. These companies are in it for one thing, and one thing only - PROFIT. And they make a lot of it.

Advertising revenue went up by 20% in 1972 - profits for some companies actually doubled. The companies

are supposed to be supervised by the IBA, the Independent Broadcasting Authority, which is so independent that it's appointed by the Prime Minister. The current Chairman is ex-Head of the top public school, Charterhouse. The IBA is supposed to make sure that ITV keeps its balance, and that it puts out some local programmes and culture. But in practice it tends to act more or less as the servant of the Big 5 companies: the only balancing it ever does is to censor vaguely left-wing programmes. As with the BBC, this doesn't happen very often since most of the censoring gets done by the companies or the programme makers themselves. You only have to see who runs the companies to see why (see Appendix). Most of the programme makers came from the BBC in the first place & share the same values. There are differences though. The ITV companies are smaller, so tend to be a little less bureaucratic. More important, their basic concern is with ratings - BIG audiences make for BIG advertising revenues make for BIG profits. This means that sometimes there is a little more freedom in ITV for programme makers as long as they get the audiences - or, ironically because they get no audience. In addition, the pressure to get audiences makes for glossy slick rubbishy glib programmes which support the status quo.

After paying agency commission, 1972 revenues of the 14 ITV companies reached a record of more than £134 million. This was £25.5 million up on the 1971 figure, the previous best.



# What you are up against ~THE PROGRAMMES

Nearly everything on TV is designed to grab your interest and keep you watching. It's never meant to make you get up and TAKE ACTION. The programme companies compete to attract audiences - especially between the peak viewing times of 7 - 10.



Each company has different departments for producing different kinds of programmes. (e.g. features, documentaries, dramas).

These are the kinds of programmes which might approach you:

NEWS: (ITN's News at Ten and 5.50 News; BBC-1 News at 5.45 and 9.00; BBC-2 News at 7.30 and Late-Night). Always presented by men.

Most items covered by News cameras are never shown. Just because you're filmed doesn't mean you're on.

News is presented like a drama - the dramatic items to catch your attention at the beginning, with usually a lightweight item at the end to provide a happy ending. Newsmen never look for root causes. They believe that any story can be told in 60 seconds, and will therefore cut your clear case into a superficial piece of sloganising. A good way to prepare for a news interview is to see if you can say everything that's important to

you and your case in just one good lungful of air - if you pause for breath, they will cut you off (unless you're Ted Heath or Enoch Powell). Newsmen tend to be cynical, self-made, and therefore anti-strike, anti-collective struggle.

MAGAZINE PROGRAMMES: (BBC Nationwide, Thames' Today, Granada's Six-O-One and other tea-time News magazines. Also afternoon women's programmes and late-night discussion programmes.)

These programmes go out at times that programme chiefs think people can't concentrate. So there's a pressure to do simple, glossy, superficial 'human interest' items, usually no more than five minutes long. Most items on these programmes take between a day and a week to produce, though films can occasionally be held up for months if they want.

Typical audience sizes: Nationwide - up to 8m.  
Today - up to 15m.

Magazine programmes are usually guaranteed to trivialize, but can sometimes be useful in letting people know about a local struggle or issue - like steel closures.

CURRENT AFFAIRS: (BBC Panorama, Midweek, Money Programme. Thames' This Week, Granada's World in Action, LWT's Weekend World.)

Usually the same old group of journalists, M.P.'s and Trade Union leaders talking to one another endlessly.

Typical audiences: World in Action 10 million;  
Panorama 5 million; Midweek 2 million; Weekend World -  $\frac{1}{4}$  million.

Studio discussions take between a day and a week to set up. Films usually take between three days and four weeks. BBC is more rigorously controlled than the ITV companies, where there used to be more opportunity for investigative journalism (- until World in Action's Poulson programme was banned?)

DOCUMENTARIES: (BBC 'Man Alive, Tuesday Documentary, Horizon, World about us; ITV Documentary slot).

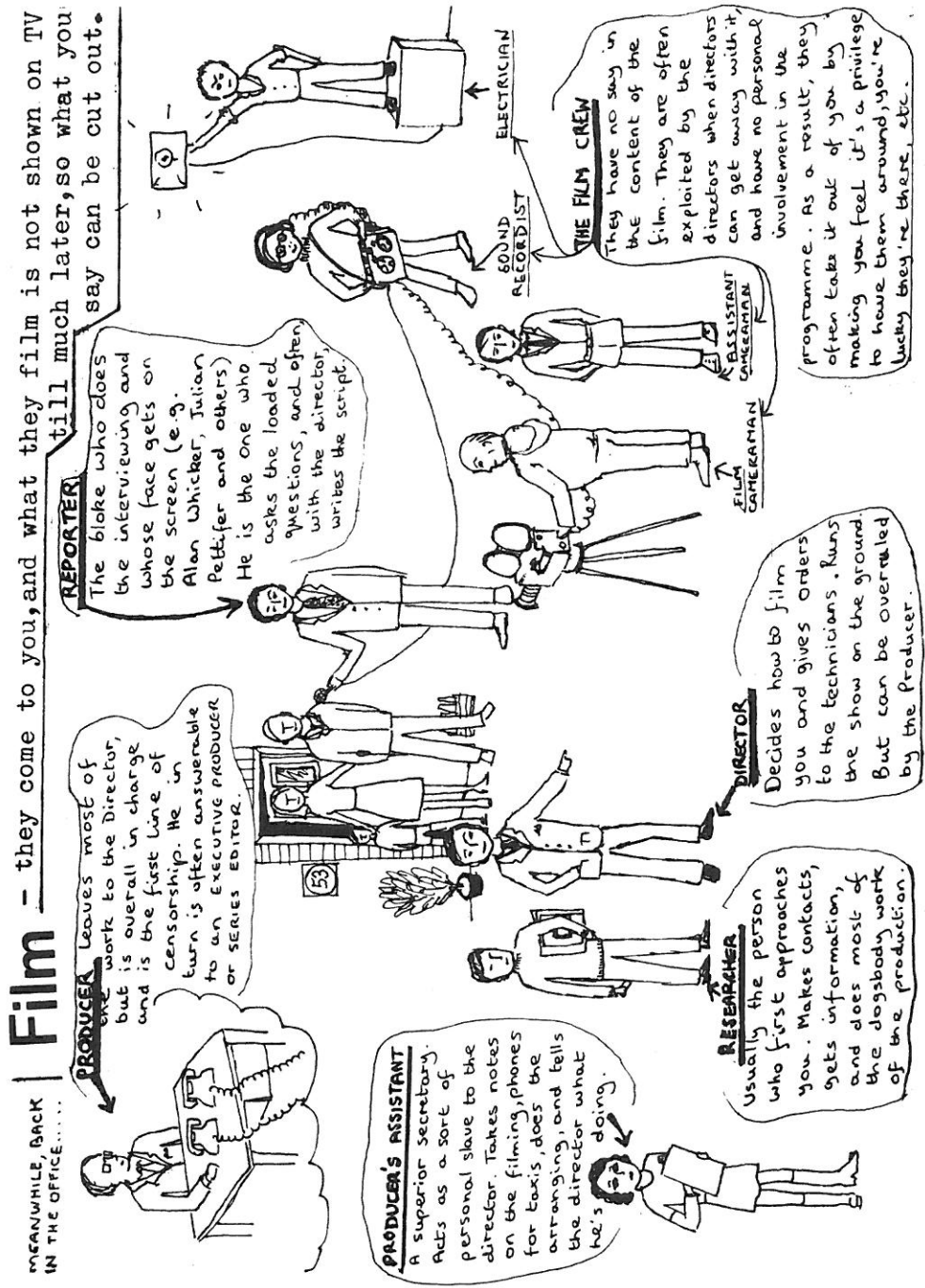
These are different from current affairs - they don't have to be topical. They are less likely to be useful to your struggle. Documentary directors tend to see themselves as artists rather than journalists; so they are often politically naive as well as patronising to their subjects. However, documentaries can cover subjects in greater depth - usually in 50 minutes. They usually take at least 4 months from planning to transmission.

AUDIENCE PARTICIPATION PROGRAMMES: (Granada's 'Open House', BBC's 'Full House', Friday 'Talk-in', Talk-back, Midweek Phone-in's, etc.

Don't be fooled by the apparent freedom of these programmes - they are as structured as any other, still have to be 'balanced', and you only get two minutes per person if you're lucky. Who appears, the questions asked, and the way the discussion is manipulated are as controlled here as any other programme, but less obviously

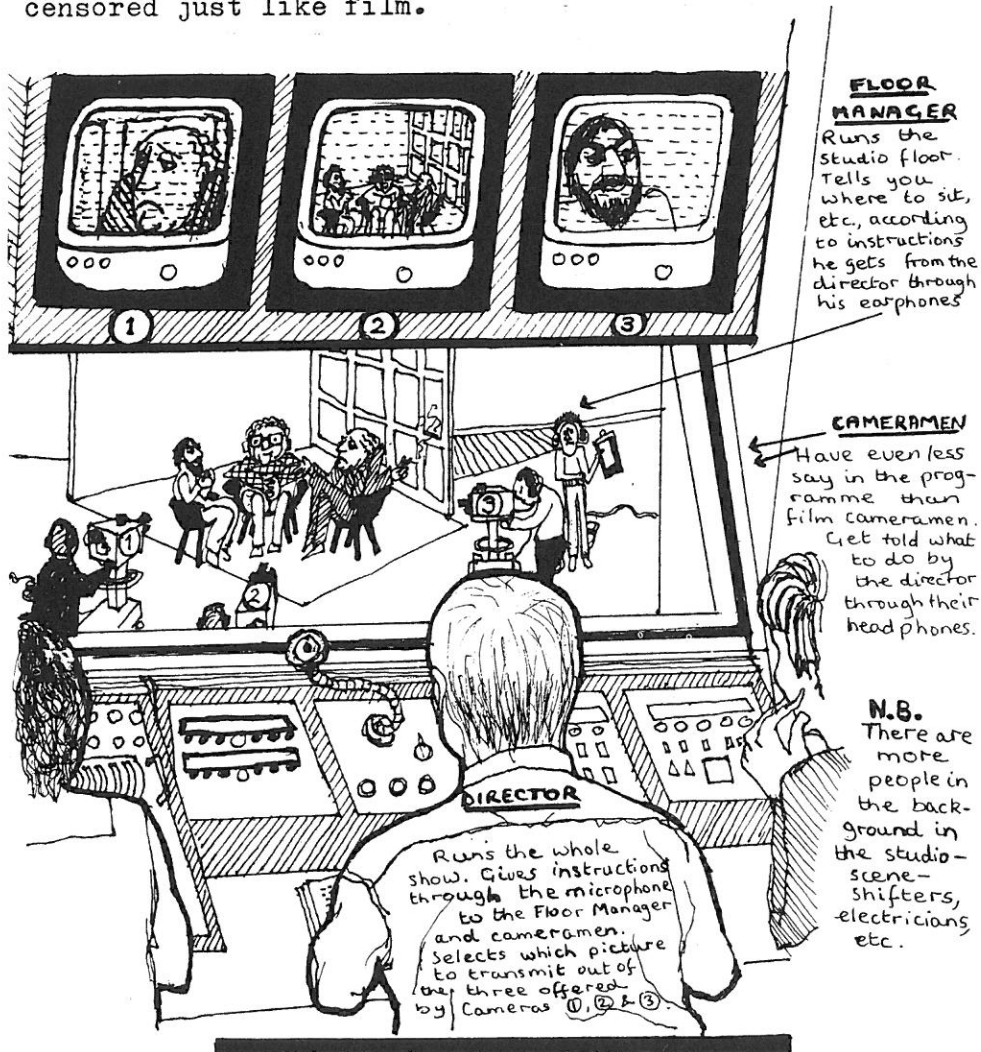
# Who you are up against - WHO DOES WHAT IN TV

In all TV companies there are rigid distinctions drawn between so-called 'production staff' (producers, directors, researchers, etc.) and the 'technical staff' (cameramen, etc.) who do the dirty work, handle equipment, do what they are told, & are more or less treated just as extensions of their machines. The exact line-up of a production unit varies from programme to programme, and differs between BBC & ITV. Here is a rough guide to who does what in the two different kinds of unit - the FILM crew and the STUDIO crew.....



## Studio

Unlike with FILM, an interview shot in the STUDIO can sometimes be put out live, i.e. the same time it's being shot. But more often they are pre-recorded, so they can be cut up or censored just like film.



The 'production staff' just want to turn you into "good telly" that will please their bosses. The 'technical staff' are so pissed off with their jobs that they just want to get it done with and go home.

# Some Awkward questions to ask if you're approached by TV

## THE FIRST APPROACH

When a TV producer sets out to make a programme, he usually gets a researcher to find the people for it. This is mostly done by telephone, although sometimes - like in a strike or sit-in - the researcher or the reporter will walk up to you. If you are asked to help with a programme you will want some information from him before you decide to co-operate. It isn't an honour to be asked to appear on TV - he needs you, or he wouldn't have asked you in the first place. So make sure whether you need him or not. Rather than dealing on the phone, get him to come and see you, if you have the time. Then you can suss him out personally. It's better that he sees a number of you at once so that:

- you have mutual support
- you can form a joint impression
- you don't forget anything
- you have equal access to information
- one of you doesn't get type-cast as LEADER of the struggle (they'll always try and split you that way)



1. WHAT EXACTLY DO THEY WANT? Remember that co-operating with the bosses' propaganda machine isn't only a matter of appearing on the box. They also want people to co-operate by

- giving contacts - names of people - to programmes.
- giving information to a programme: e.g. how many workers at this plant are in the union? Or what do people in Women's Liberation think about family allowances?
- finding people to appear in a programme: e.g. homeless people or strikers' wives.
- finding locations for programmes e.g. 'good' shots of slums.
- suggesting ideas for programmes
- helping TV to get permission to film at, say, a rents meeting, by allowing them to use their name as an introduction.

YOU DON'T HAVE TO DO ANY OF THESE THINGS, IF YOU DON'T WANT TO. If you don't want to, tell them why not.



2. WHAT PROGRAMME IS IT FOR? Is it a film or a discussion programme? What will it be called? Is it for a series that you know about and respect? Or is it usually a load of rubbish, in which case you may as well tell them to forget it? Is it a 5 minute magazine item, or a 50 minute documentary? How big is the audience likely to be? Is it local or national?

3. WHEN WILL THE PROGRAMME GO OUT? This can be very important. You might need publicity urgently, but the programme-makers have may have a six-month filming schedule. So what's the point of spending time on it?

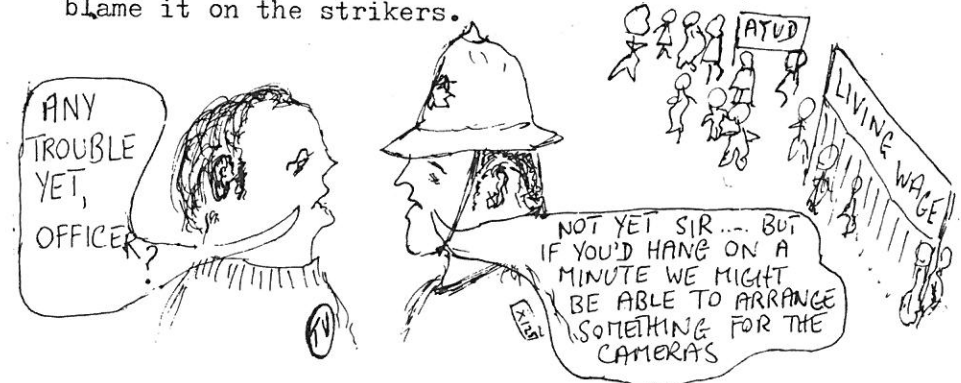
Example: The women workers at the Fakenham shoe factory work-in badly needed support and publicity to sell their own 'unofficial' products. So they welcomed in the Nationwide TV cameras.

Six weeks later the work-in was ending but the film still hadn't been shown. By the time it went out it was almost useless.

4. HOW WILL YOU COME ACROSS IN THE PROGRAMME? Is the whole programme about your struggle? How much time will they give you? What's coming before you in the programme and what's coming after you, in the programme? For example, will your contribution be followed by an M.P. saying that the views that you have just expressed are nonsense? Or - if it's a discussion - are all the odds going to be loaded against you, like they were for the power-workers in the Frost show?

The point is that the programme-maker's interest in what you are doing is always different from your interest. You care about your strike, your livelihood, your freedom, your home. In the last analysis, all he cares about is 'good telly', which may have nothing to do with the reality of your struggle.

Example: News reporters will film a picket line, not to find out worker's grievances or their attitude to the strike or what makes them stand for hours in the freezing cold, but to find a bit of SENSATION. The miners' strike was a case of this. Evidence has come to light suggesting that the police actually planted provocateurs among the scabs in Doncaster to pick fights with the pickets. The fights were picked up by the TV cameras and automatically blamed on the miners. To news reporters there's often not much difference between a strike and a pop festival: it's the spectacle that interests them. They come along looking for trouble, and then blame it on the strikers.



Example: Harold Williamson of 'Man Alive' interviewed people who'd been maimed and crippled in Northern Ireland, not to find out the real source of the political violence in Northern Ireland - the history of British divide and rule - but to wring all the emotional sensationalism he could out of a woman whose legs had been blown off. He even asked if it would affect her sex life. Everyone knows life in Northern Ireland is horrible. TV never tells us WHY.

5. WHAT KIND OF PEOPLE ARE THEY THEMSELVES? Whose side are they on? Ask them the kinds of questions they are asking you. Do they belong to a union? What have they ever done to help struggles like yours? Usually they will fob you off by saying that 'as TV employees they are obliged to be neutral'. But there's no such thing as neutral. Find out what their real views are. If the programme is about a strike, ask them if they've ever struck - against the Industrial Relations Act, say, and if not, why not. If it's about slum housing, what kind of house they live in.

BUT . . . don't take too much notice of what they say. The programme will always turn out a lot less radical than its director says it will. There are a lot of people in the TV companies who can mouthe a load of sympathetic bullshit when it's called for - they and their contacts are useful in getting activists to come on the box; but they are less likely to put the radical views into their programmes. Even if a director does try he will be under pressure from above to water down his programme: THEN IT'S A CHOICE BETWEEN SELLING YOU OUT OR LOSING HIS JOB & HIS QUIET LIFE. He'll almost always sell you out.

YOU WILL ALSO WANT TO ASK ABOUT MONEY, CONTRACTS AND EDITORIAL CONTROL, BEFORE YOU COMMIT YOURSELF. These are dealt with in the next sections.

# MONEY & CONTRACTS

## - Anything you do for the TV should be paid for.

They are not doing you a favour by asking you to co-operate - you are doing them a favour. The old days of 'the magic of TV' when people were honoured to see Cliff Michelmore in their shopping centre with a microphone are over. Now people are fed up with it. It takes up their time - and TIME IS MONEY.



The TV companies usually require their producers to pay you if you appear in a programme - but producers won't bother if they can get away with it (they like to be praised for keeping within their budgets). So demand your rights. If you are filmed - even if it's just a few words on a picket line - you can CLAIM A FEE. If it's a brief bit of on-the-spot filming, demand cash there and then, preferably before they shoot, the director is bound to have some cash on him. If it's a longer bit of filming, you'll need a contract.

### CONTRACTS

When you try to fix a fee in advance with the producer, he will say he doesn't deal with money and try to pass you on to the Contracts Department. But agree a fee with him first and get him to commit himself in writing. Get the contract before you start and read the conditions and settle them first. But if you are important to the film, you can delay signing your contract until you have made sure that the film is going to go out as you want. YOUR WORDS ON FILM ARE YOUR PROPERTY, they cannot be used without your permission (except news film), so WITHHOLDING YOUR SIGNATURE CAN STOP THE SHOW.

## DIFFERENT KINDS OF FEES YOU CAN EARN:

## APPEARANCE FEES

These are for interviews, being filmed 'on location', for taking part in discussions. Most programmes have a standard range of fees they offer BUT these are all subject to negotiation - and can be bargained upwards. Many student sit-ins have been considerably aided by the

proceeds from interviews with press and TV. Like all bargains it is possible to overplay your hand but the worst that can happen is that you won't appear. The best thing is to care little whether you go on or not, so that you can tell them to take it or leave it. Sometimes it is possible to play the TV companies off against each other to push up your price, especially in a hard news situation.

Watch out for the preferential treatment TV gives to the big nobs over appearance fees. The programmes try to spend as little as possible overall. So if Lord Robens appears on a programme with a miner he will probably get 4 times as much as the miner. TV is no exception to the rule that the rich get richer, while the poor stay poor. Vic Feather and Clive Jenkins always stand out for a high fee. So does Harold Wilson. So does Enoch Powell. Always find out what other contributors are getting. Ask the producer. Or ask the other contributors. (Government officials don't get paid by TV to outline their policies - it's their job.) Equal pay for equal work should apply to TV just as it does to the work-bench. Agree to a fee before you appear if possible, and get a contract, it's hard to argue afterwards.



Bureaucracies are slow to pay up. Speed up payment by phoning the company's Contracts Department, get the name of the person in charge and keep onto them till you get paid - it's not much use getting the money six months after the emergency, strike, or whatever, is over.

## RESEARCH FEES

Almost anything can qualify for a research fee - background information on the housing situation, particular information on a speculation scandal, finding people to appear in a film about immigration, recommending reading on trade-union history, even a telephone call on the progress of a sit-in! It's all specialized information and you happen to have it or know how to find it. It took time and experience to acquire it. SO MAKE SURE THEY PAY FOR IT. They'll rarely offer it unless you ask for it, and if it's good information they can save themselves a lot of money in the long run. It's possible to spend hours talking to a TV researcher in the pub about the course of a strike - and you want to spend the time because you care about it - only to receive nothing for your time and experience but a pint of brown and mild, while the TV researcher goes off looking for some scab to give the argument against the strike MAKE HIM PAY. He's all the more likely to value what you say. Preferably ask for cash.

## FACILITY FEES

These are fees to cover the use of premises during filming, electricity consumed, cups of coffee, losses due to disruption of work, damage to premises, etc. They are a useful way of bumping up your total receipts. If a director tells you that he can't possibly meet your fee for an interview - it will look too high on paper - ask him for a facility fee as well. If you have had a film crew lumbering through your house you deserve it - filming uses a great deal of electricity and it takes more time and effort than you think. A ten second shot can take an hour to set up. BEWARE. Facility fees tend to work on the 'to him who hath it shall be given' principle. Directors will pay out five times as much to film in some posh club in St. James as they will to film in an OAP's crummy bedsit. This principle must be reversed.

EXPENSES

These are usually forgotten. But they shouldn't be. Claim for everything and more. Fares, meals, cleaning your suit, background reading that you had to buy, the babysitter, money lost by not working. There's no-one in a TV production team who doesn't justifiably fiddle

his expenses. So why should you be different?

HOSPITALITY

The director or researcher has an expense account to treat you to some decent meals. Sometimes he doesn't treat you, but claims the money just the same. The only people who actually do get treated to good meals are the bosses, the celebrities and the experts

who can afford them anyway. Meanwhile you sit there gratefully with your pint and sausage pie, imagining the bloke is being generous. It's worth asking him what he is claiming for the meal. Maybe you should get your share.



WATCH OUT - THERE'S A NEWSMAN ABOUT . . . . .

News reporters for TV often consider themselves in a special category when it comes to shelling out money, particularly people they dislike (e.g. strikers). They will say that news is the public's right, that it's in the national interest that your strike meeting is filmed, or your picket line interviewed, and that asking for money is a curb to the public's right to a free press. The truth can't be bought, they say. CRAP! It's a double standard of the worst kind.

1. They don't put out the truth - only their version of it, and they are employed by bosses to do it. 'News at Ten' makes thousands of pounds every week for the TV companies by attracting large audiences to the adv-

ertising breaks. News is a profitable commodity. If Lew Grade can make money out of it, what are you in it for? Charity?

2. Whose interest are they really worried about? They don't have the 'right' to film cabinet meetings, or bosses' board meetings, or meetings of the General Staff, Northern Ireland, which are equally news. So why do they get the right to film you? There's no such thing as the 'general public', there's us and there's them, and the newsmen will have to learn it the hard way.

3. It's not a free society. There is no free speech, but speech controlled by press barons, industrialists, politicians and bureaucrats.

The regional news programmes and magazines are particularly stingy. But push them. Don't take less than £5.

THE LEAST YOU SHOULD ASK FOR... \*

	studio interview	1/2-day filming	1/2-day research	facility 1 day film
BBC Panorama	£25	£15	£8	£15
Midweek	£15	£12	£6	£15
Nationwide	£10	£8	£5	£10
Documentaries	£20	£15	£6	£20
Granada's World in Action	Push them! They'll pay as much or as little as they need to! No standard fees.			
Thames Today (and other regional news magazine programmes)	£10	£5	£5	£10
LWT Weekend World	£25	£25	£15	£20

\* This table is just a guideline. It suggests average fees paid as of April 1973. You may want to start bargaining above these figures. You have to fight for what you can get depending on how newsworthy the story is, how much they need you, and how much you need them.

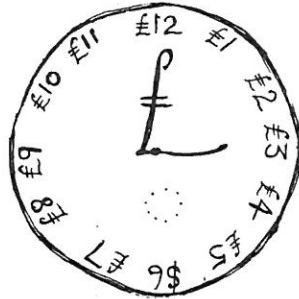
ITN or BBC News wont pay anything if they can get away with it - you'll have to make them. The regional news programmes and magazines are also very stingy - don't take less than £5.

### THE GOLDEN RULES

Time is money

Don't get less than the other bloke

Agree your fee, get your money and get your contract BEFORE the programme goes out, not afterwards.



**M**RSS JILL DAVEY has returned to Britain for the first time since her son Timothy was sentenced to six years' imprisonment in Turkey

Some friends have helped with money and Thames Television contributed £1,000 towards Timothy's defence fund as payment for a remarkable half hour interview with the boy.



Above Television cameramen wore formal dress for the State Opening of Parliament in 1964

how not to be

# MANIPULATED

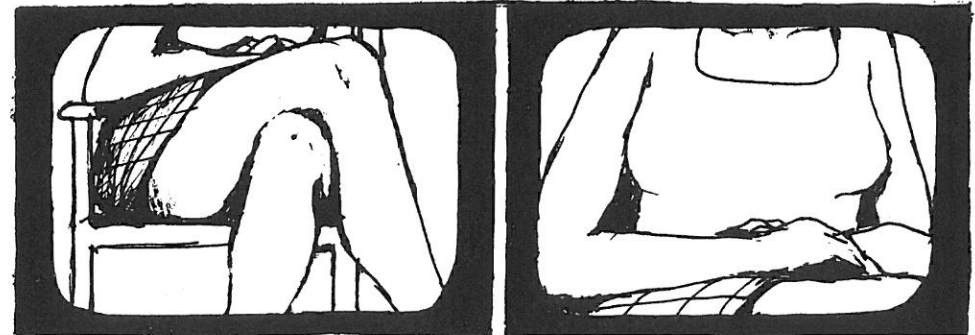
## during filming

LOOK OUT!

Film can be used to manipulate you in several ways which are already very familiar to workers who have been involved in a strike.

During the actual filming (shooting), the director can put you down by the surroundings in which he films you. He can sit a Social Security claimant in front of a TV set to make him look well off, or film an interview with a striking worker in a pub, deliberately to make him look 'irresponsibly' boozed.

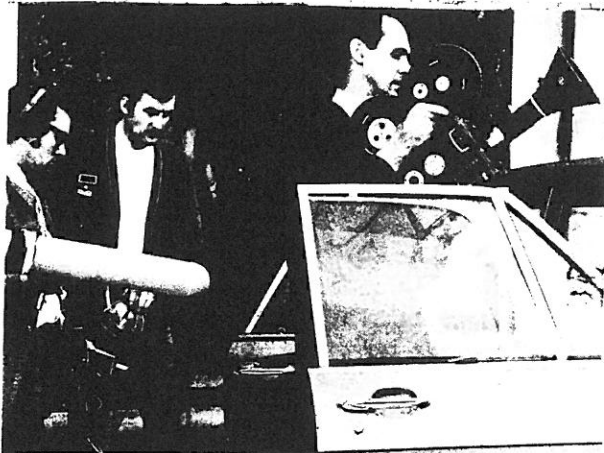
Even the shot itself can be suggestive. He can film a speaker at a strike meeting from a low angle to make him look like a dictator. Or choose a size of shot that emphasises a particular nervous hand gesture. A woman might be photographed with the camera moving up from her legs to her face, emphasising her sex rather than what she has to say.



"...Mrs. Smith, about the importance of Family Allowances..."



There's not much you can do about this except be aware of it, be yourself, and question the director if you think it's happening. If it's an interview, you may want to bring the TV set into it by saying: "I know you sat me here because of the TV set. Why shouldn't people on the dole have TVs?" If your struggle has slogans, make they're in shot - preferably direct the film yourself.



One advantage of film is that the sound track can be instantly replayed. If you're doing an interview it's worth getting the sound recordist to play it back to you immediately so that you can see if you've got all your points over strongly enough or if the director was trying to make you say something you didn't mean.

IF YOU WANT TO, INSIST ON DOING THE WHOLE THING AGAIN. If you press hard enough, he'll have to agree to it.

If they are filming a meeting, have someone watch to see when the camera is actually running ( a tiny red light comes on and starts flashing at the back of the camera when it's running. ) A lot of the selection is already taking place at this stage, and what's not filmed (e.g. the arguments for continuing a sit-in) may be more important than what is (the actual vote).

In the same way, they may choose to talk to the two who voted against the motion rather than the 100 who voted for it. E.G. Compare the time given to James Goad (the non-union scab who used to Industrial Relations Act against his fellow workers at Lucas in 1972) as compared to the thousands of his work-mates whom he scabbed on.

MAKE SURE YOU KNOW EVERYTHING THAT THEY'RE FILMING. THREATEN TO WITHDRAW IF THEY GO BEHIND YOUR BACK. PREFERABLY DIRECT THE FILM YOURSELF.

N.B. During the filming, invite the cameraman and sound and lighting technicians to participate in the discussion about the filming. Break down that hierarchy too.

how not to be  
 manipulated  
 when they're  
 scripting & editing the film

Once the shooting is over the director or reporter go away and write a script according to which the film editor cuts the film into pieces, leaves massive chunks out and puts the pieces together into a different order. Normally you don't see any of this happening BUT THIS IS WHERE MOST OF THE DIRTY WORK GETS DONE. The editing process can distort enormously - the sequence of events, what people say, how they live - can be entirely changed and still look real.

Editing is the last stage of the process by which you, the SUBJECTS of the film and of your struggle, get reduced to OBJECTS by TV; you are reduced to bits of film that can be shuffled round to make 'good telly', which people can watch comfortably at home and not feel they have to do anything about. In the editing everything that matters to you can get reduced to a set of handy cliches by the editor and director. They call interviews 'talking heads'; visual shots - like factories, slums, or empty streets - get called 'pretties', 'drearies', or 'wallpaper'. What matters to them is putting together a programme - YOUR INTERESTS ARE AT BEST SECONDARY TO THIS.

#### WHAT DO THEY DO?

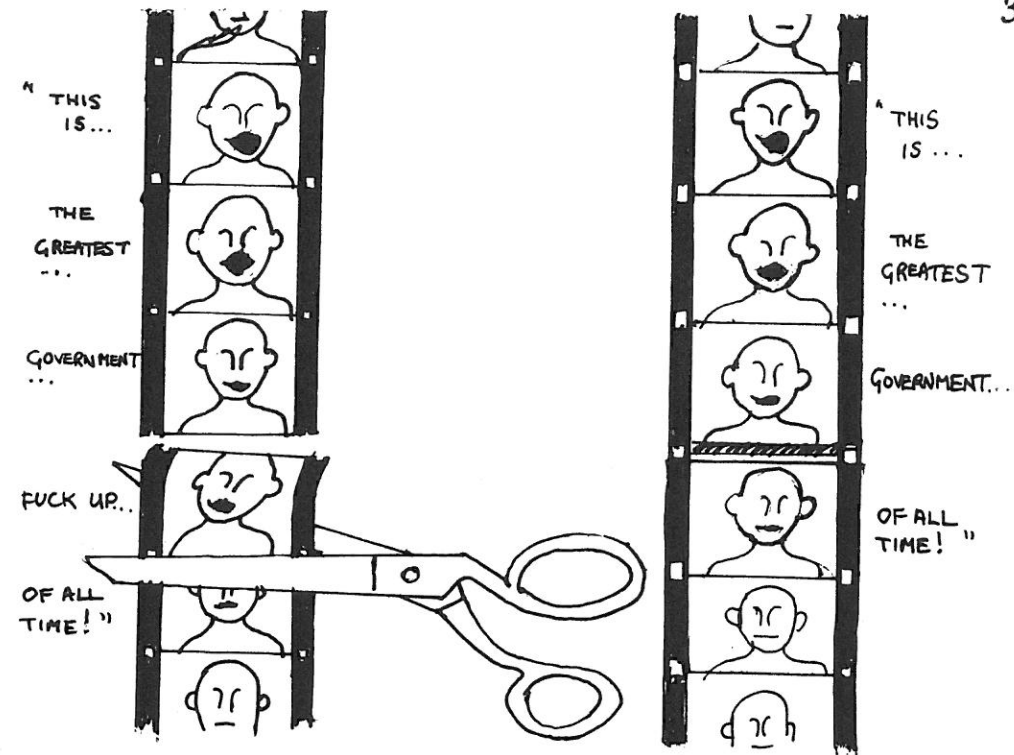
1. In an interview they can reduce your argument by cutting out the important bits. They can hide the fact that they are doing this by patching up the joins with shots of the reporter 'reacting' (taken afterwards) which make what you are saying appear continuous .

2. They can distort your answer by putting in a differently phrased question after they've filmed your interview.

3. They can undermine what you say by what they put before and after you.

EXAMPLE: A supposedly serious interview with a woman about the aims of Women's Liberation on BBC Nationwide was followed by a joky sequence of women touching up men's bottoms. It made a serious campaign seem ridiculous.

OR: A shot of squalid dustbins is followed by an interview with a squatter, suggesting that the squatters are dirty, rather than that the council won't empty the bins.



4. Commentary which is put in afterwards can distort what is happening in the picture.

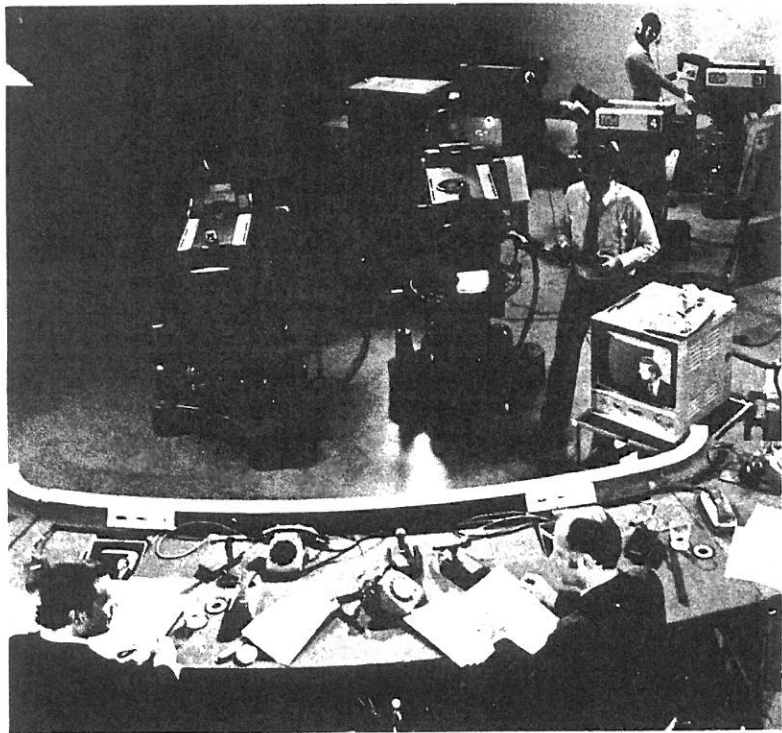
EXAMPLE: The emotive phrase 'angry shopstewards' is used to cover a shot of a typical strike meeting, making people think that shopstewards are the only people who are angry i.e. that the rank and file is passive and that shopstewards are bent and bitter people, stirring up hatred among the passive rank and filers.

There is a whole emotive language of commentary, which can completely change the picture of the situation that comes across.

EXAMPLE: Students 'riot'. But police 'charge'. The IRA are 'terrorists'. But British soldiers who kill are 'the forces of law and order'. And so forth.

5. Even the style of the film itself can work against what it is about. E.g. in a film about the work-in at UCS, the BBC filmed an unemployed shipworker wandering "romantically" in long grass with his wife and child. The unpleasant reality of unemployment was avoided. Directors use artsy-fartsy settings to make a film pretty and easy to watch; but struggles are rarely pretty or easy - making a film in this way is a deliberate attempt to present the situation without the anger and conflict which may be a real part of it.

DON'T LET YOURSELF BE MANIPULATED IN THIS WAY. FIGHT FOR CONTROL OF YOUR FILM FROM THE START!



Inside a news studio: "ITN's stories for 1972 covered good news and the bad - and as a year it was bad news" - says the ITN handbook. Profits, as usual, were up.



## how to get CONTROL of YOUR FILM

Start by demanding full editorial control from whoever you're dealing with from the TV company. They'll never give it to you 'officially' because of their Charters - though Harlech TV did give a Trade-Union a half-hour slot last year, and BBC has the so-called 'Open Door' programmes, which people make themselves. Short of full control:

- \* Demand to write the script yourselves
  - \* Demand to be your own reporters (and get paid for it)
  - \* Insist on working out what's filmed, and the general shape of the programme, with the director
  - \* Insist on seeing the rushes of the film (the complete length of all the film that's been shot - before the editing starts)
  - \* Demand to have a say in the editing.
- Decide which shots you want to be used in the film, and which are to be left out
- \* Insist on seeing and vetting the 'rough cut' of the film (the almost-completed version of the film, before it goes out)

If you push hard enough there are a number of directors who will agree to these demands. But almost all directors will at first resist. They will say that "there isn't time" "it's not practical" "I'm not allowed to" "it's not fair" etc. Remind him that YOU are the only person who can tell whether the film will help or harm you. So if he wants your help he will have to let you decide how you want the film made.

If you are really crucial to the film you can refuse to sign your contract until your conditions are fulfilled. WITHOUT YOUR SIGNED CONTRACT THE TV COMPANY CAN'T PUT OUT ANY BITS OF THE FILM IN WHICH YOU APPEAR. As with money, editorial control is something you have to bargain for - unless you can tell them to take it or leave it.

EVEN IF THE DIRECTOR GIVES YOU EDITORIAL CONTROL, THERE'S NO GUARANTEE THAT THE FILM WILL GO OUT AS YOU WANT IT.

IT CAN STILL BE CENSORED BY THE PROGRAMME COMPANY, OR THE IBA, OR THE BBC BOARD OF GOVERNORS.

## a warning

A lot of work goes into a TV film. If you really want to get seriously involved, and can get control over the process, much of that work will end up being done by you. Make sure it's worth it - it's fantastic how even the most sympathetic seeming director can produce something that completely distorts your struggle - and it always takes more time and energy than you think. It may be interesting to do it. It may be a laugh, or a rare chance to do something creative. But in the end it's never your film - it's the BBC's or the ITV's. IT IS YOUR STRUGGLE. What you say to the people in your block about rents, face to face one evening, may be more important than what millions see half-asleep on TV.

# HOW NOT TO BE MANIPULATED BY INTERVIEWS AND STUDIO DISCUSSIONS

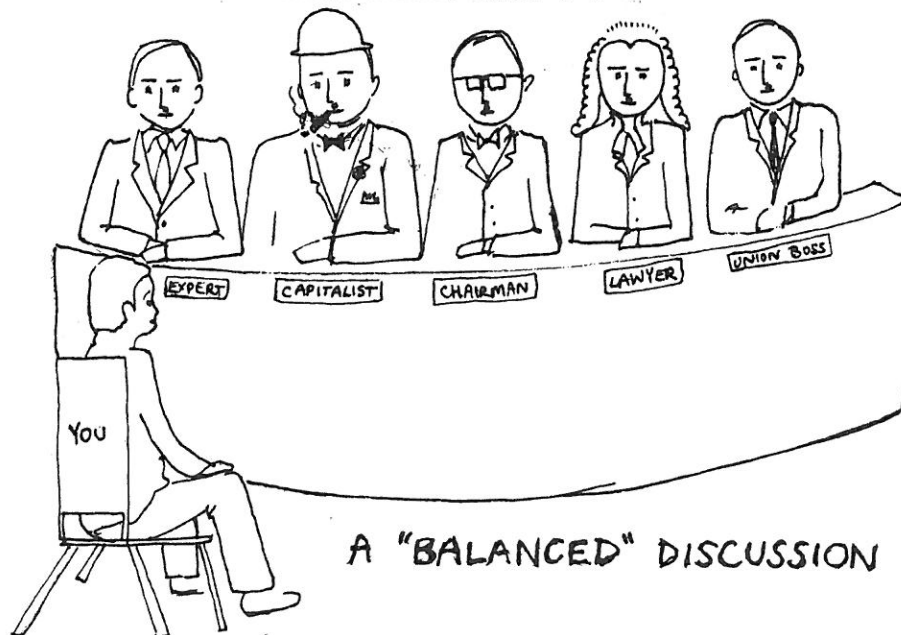
The Conservative, Labour, and Liberal Parties all offer training to their M.P.s on how to present a 'good image' on T.V. They've all done market research on 'what kind of an M.P. people like'.

The big companies all do the same thing. There have even been several firms set up specially to train industrialists and politicians in the art of TV persuasion.

SO WHAT ABOUT US?

There is only one Golden Rule in this section.

DON'T PLAY THEIR GAME . . .



Usually someone from the TV programme - probably the researcher - phones you up first of all to ask you if you want to appear.

### THEIR GAME

When they first contact you  
**THEY EXPECT** you to agree to anything they suggest, just to get on television. They will have decided before-hand who is going to be in the discussion, and what they are all going to say. You are supposed to accept whatever they have in store for you, though politicians and others are expected and allowed to disagree.

When you arrive at the T.V. station. . . .

**THEY EXPECT** you to sit quiet in the 'hospitality' room, where they ply you with booze, while the producer reassures you and runs over the area of discussion that he wants to take place. Usually you will be kept apart from the other people in the discussion, who may be getting a different story. If you have doubts they will smooth things over and always pretend that they are your friends.

### OUR TACTICS

Ask them who else is in the discussion, and what the discussion will be about. Ask them how long the discussion will last, and whether it will definitely go out or not. Make sure that the discussion is one you want to have with people that you want to have it with. **LAY DOWN CLEARLY THE CONDITIONS ON WHICH YOU WILL APPEAR.** Remember, if there are too many other people on the programme you won't get a chance to say anything.

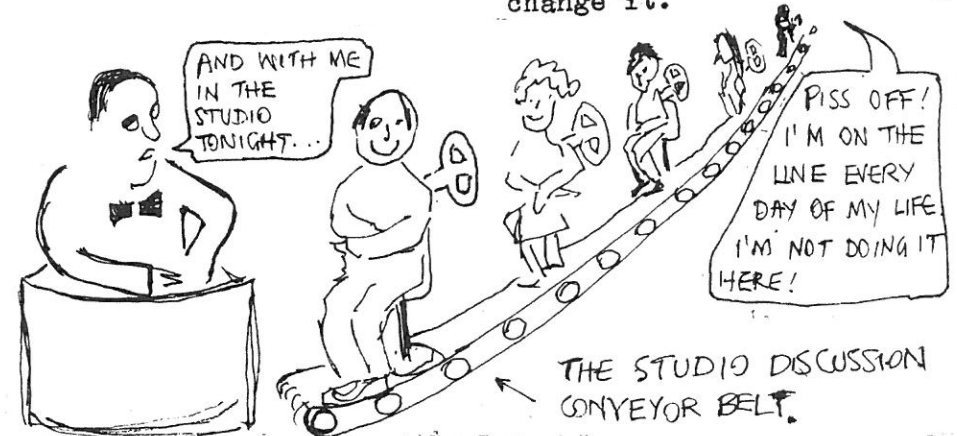
Insist on meeting the other people before-hand and checking that you are in the kind of discussion you want to have. Find out the questions they are going to ask you so you have time to think out your answers. Make sure they are the right ones. Ask to see the programme script so you know how they are going to introduce the discussion - and you! Make sure you agree with it. Remember, if it is a live programme, you can always threaten not to appear at the last moment.

### THEIR GAME

When you are taken into the studio . . .  
**THEY EXPECT** you to do as you're told - to sit where you're put, to wear make-up if they think it's necessary, to accept that you have no say at all in the studio arrangements.

### OUR TACTICS

**REFUSE** to be pushed around. Don't be panicked by the bright studio lights; don't wear make-up if you don't want to (- there's really no need -); if you find the seating uncomfortable, or if you feel that the seating arrangement puts you at a disadvantage, get them to change it.



During the discussion/interview . . .

They expect you to 'represent' a particular viewpoint. You are cast in a definite role: 'heartless' striker v. aggrieved public; 'hotheaded' Women's Libber v. 'sensible' housewife/career woman. Your views must be seen as extreme in stubborn opposition to that of the 'reasonable' man.

**REFUSE** to accept your label. If you think you are being cast into a mould, then say so on the programme. Then go ahead and be yourself and say what you wanted to say in the first place.

THEIR GAME

OUR TACTICS

THEY EXPECT you to accept that the presenter (or interviewer) is the 'man in the middle' without personal bias, who will control the discussion, according to a prepared list of questions, like a schoolmaster. He will always try to keep the replies short and the discussion calm and 'reasonable' and limited strictly to the allotted time. He will always keep the discussion to the area that he, rather than you, think is important.

REFUSE to accept the rules of debate, and the Chairman's arbitrary authority. Make sure you get your word in. If the presenter tries to cut you short, protest and finish making the point. Don't let him put you down with a loaded question - challenge his so-called 'impartiality'; ask him if HE'S ever been on strike, or how much he earns. In a recent Nationwide interview Frank Brough asked a representative of a Women's Group why they were making such a fuss about men catcalling at women; she retorted that it was Nationwide making the fuss by doing the programme.

THEIR GAME

OUR TACTICS

THEY EXPECT you to allow the chairman to draw conclusions from what you have said and to 'referee' the debate between you and the others.

REFUSE to let him control you. Talk directly to the other people in the discussion if you want to. Or talk directly, and for as long as you want, to the viewers at home. (You can do this by looking directly at the camera with the red light on - that is the camera which is putting out the picture at that moment.) Don't let the presenter get away with drawing false conclusions from what you have said without giving you a chance to reply.



THEY EXPECT you to accept that they can put an 'impartial expert' into the discussion - a journalist, university lecturer, or TV personality - brought in to have the last word on everything and appear to be neutral.

REFUSE to play their game. Point out that the 'expert' is not neutral; if he writes for a newspaper, point out the politics of the paper, etc etc. Point out that the expert's summing up is distorting your argument with its professional-sounding jargon. Squash the idea that anyone can be more 'expert' than the person on the ground who knows what he's fighting for. Don't let them cast the expert as the hero of the TV drama - he's as biased as anyone and he's getting a fat fee for pretending he's not.










THEIR GAME

OUR TACTICS

THEY EXPECT you to be on the defensive

REFUSE to be bullied. If you think the programme is ridiculous or really loaded against you - WALK OUT. If you think the discussion is leading nowhere, interrupt and say so. If you have evidence, say, of what management has been doing on the quiet, then be prepared to produce it ON THE SPOT. If you think the Chairman has been ignoring you, you can attract his attention by tapping your microphone. MAKE YOUR OWN RULES.

1. I USED TO PLAY BY THE RULES... 	2. SPEAK WHEN I WAS SPOKEN TO... 
3. ANSWER ANY QUESTION, HOW-EVER IRRELEVANT... 	4. BE POLITE, NO MATTER HOW ANGRY I WAS... 
5. LET MYSELF BE INTERRUPTED... 	6. EVEN LET THE OTHERS HAVE THE LAST WORD... 
... THEN I DISCOVERED WE WERE LOSING. 	

# HOW TV HELPS THE BOSSES TO WEAKEN YOUR FIGHT . . .

1. IT PUTS OUT CAREFULLY-TIMED PROPAGANDA designed to split the struggle and weaken morale. All large companies, local authorities and government departments have professional Public Relations departments releasing a carefully controlled stream of information designed to mis-represent the fight, to discredit us, and to emphasise how they alone have the 'national interest' at heart.

Example I: In March 1973, Press and TV reported that Ford workers at the Halewood plant in Liverpool were ending their work-to-rule and overtime ban. This was designed to split and confuse workers at Ford plants in other parts of the country. But it was totally untrue.

Example II: During strikes, TV always puts out figures emphasizing disruption to the 'public' by losses in production and exports - without mentioning the devaluation of the workers' wages. And they NEVER mention the profits of the company or the inflated salaries of bosses.

Example III: In September 1972, during the strike of women night cleaners at the Ministry of Defence, the mass media reported the night cleaners' boss saying the strike was over - agreement had been reached with the union. In fact it was a total lie; just a trick to try to get the women back to work.

TV not only laps up this rubbish. It also puts on Ministers, M.P.'s and 'experts' to back up the bosses' case. Every year 15,000 old people die of hypothermia but it's only during a gas workers' strike that the Minister for Industry is concerned with their 'plight' and is given endless time by the media to express his concern.

And they use TV in yet another way: it's sometimes against the bosses' interest to tell us what is going on - so they don't. For example, there was no reporting of the builders' strike, the engineers' factory occupations or the nationwide rent strikes of 1972, for fear that these actions would spread.

WE MUST MAKE THEM PUT OUT THE NEWS WE WANT.

2. IT FEEDS THE BOSSES WITH INFORMATION ABOUT OUR STRUGGLE which they can exploit to smash us. TV gives them a stream of up-to-the-minute reports on our strengths and weaknesses - they know just how much we're earning, how many people are turning up to meetings, discussions of our strategy etc. etc. But they

don't bother to film the closed door meetings of the bosses, of the council, or of Mr Heath and the CBI.

DON'T LET THEM TAKE ADVANTAGE OF OPEN-NESS. WE HAVE AS MUCH RIGHT TO SECRECY AS OUR ENEMY.

3. TV CREATES FALSE LEADERS WHO SELL US OUT, OR MIS-REPRESENT OUR FIGHT. Time and again, TV takes an elected representative, or a forceful speaker, and turns him/her into a media 'celebrity'. He/she gradually accepts this role, and moves further and further away from the rank-and-file. His/her views are toned down until they become 'acceptable' to the programme-makers, and sooner or later he/she is ready to sell out on old comrades.

This can happen much more easily if the politics of the 'celebrity' make him/her regard the winning of 'public opinion' more important in the struggle than the collective strength and militancy of the rank-and-file.

In 1971, Jimmy Reid, UCS shop-steward, became a 'TV personality' during the Upper Clyde work-in, and went on to negotiate a compromise. Under the new agreement, the number of workers was 3,000 less than it had been; and a no-strike agreement was signed which defied every tradition that the Clyde-side held dear. It was the media that gave Reid the prestige to carry through a compromise.

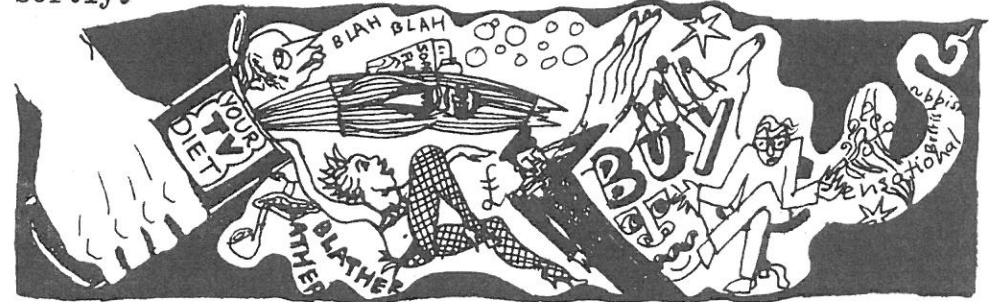


JIMMY REID, the shop steward who was one of the leaders of the Upper Clyde shipyard sit-in, speaking at a Guardian Business Services seminar in London yesterday. The seminar was attended by personnel and industrial relations managers from leading British companies (Picture by Peter Johns)

Sid Harroway, Fords Convenors' spokesman, has made himself one of the most unpopular men at Dagenham by telling the TV more about the stewards' proposed strike on March 1st 1973 than he (or they) bothered to tell

the workers.

It can go further than that kind of thing. T.V. and the Press often describe their 'celebrities' as leaders even when they've got ABSOLUTELY NOTHING to do with the actual struggle. Then the leaders, by accepting the description confuse and mis-lead people about what's really happening. To many people, thanks to the media, Germaine Greer and what she says are taken as representative of Women's Liberation. But Germaine Greer is not in touch with the grass roots of the women's movement, and doesn't speak for it. The media have used her as a leader when she isn't, to satisfy their own need for easily digestible characters who will sell their programmes. The result is that Germaine Greer has become just another part of the TV diet - like washing powder, Robin Day, and Softly Softly.



BEWARE: TRADE UNION BOSSES HAVE LEARNED HOW TO USE TV TO KEEP THEIR MEMBERS IN CHECK .....

Example I: Joe Gormley, Miners' President used Television time at the end of the miners' strike 1972 to 'predict' which way the miners would vote. Of course, his opinion was that the miners would vote to go back to work. In this way, he was possibly influencing the vote itself.

Example II: Jack Jones went on telly, first in the case of the Ford workers, then in the case of the dockers, telling the men to vote to go back to work over the heads of the stewards. He broke the back of the Ford strike that way in 1971 and he split the dockers' strike that way in 1972. Jones was a press and TV



44  
 hero - the dockers who booed him were treated like dirt.

4. IT MAKES YOU FEEL YOU CAN DO NOTHING ABOUT YOUR SITUATION: The image of 'victim' can be applied by TV to almost anyone: poor people, people in slums, the unemployed, the claimants, unmarried mothers, black people, people in 'under-developed' countries, people living in tower blocks, children, pensioners, people in dying communities, mental patients, homosexuals, lesbians, gypsies.....

TV normally has one standard approach to its 'victims'. We are meant to pity them 'in their plight'. We are usually told 'if only the money could be made available for something to be done about it....' Sometimes we are told that 'the country has got its priorities wrong in not doing anything about it'. - A bold statement. We admire the dignity with which people suffer. We are never given an explanation of why they suffer in a society which could easily produce enough for everybody, with socialist distribution.

WE ARE NEVER LED TO BELIEVE THAT THESE VICTIMS CAN DO ANYTHING ABOUT IT. All these programmes do is feed despair - which is just what the capitalists want - it keeps the victim and the spectator quiet and law-abiding.

THEY NEVER CALL FOR COLLECTIVE ACTION BY THE OPPRESSED GROUPS. Nor do they ever link the struggles of one group to another - eg of black workers with other workers; of old age pensioners with people in work demanding better pensions; of the handicapped with the unemployed.

The charitable agencies - by their very nature - reinforce this. Shelter, the Child Poverty Action Group, the Council for the Unmarried Mother - these agencies love to dredge up a few heart-rending cases for the TVmen in order to help

publicize their cause.

What's the effect, if we co-operate? Our dignity is destroyed by being made to seem helpless on TV.

Often we are ostracized by our neighbours as a result - the opposite of what's meant to happen, We are even more isolated than before. The TV company waltzes in does its turn, pays the rent - if we're lucky, and then waltzes out again.

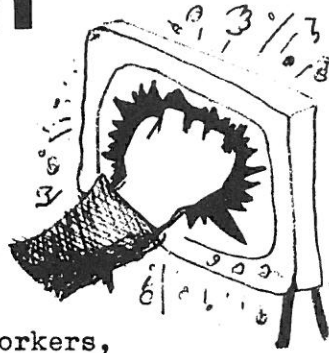


On 'Man Alive' next week, we bring you the tragic, disturbing story of two people whose lives have been destroyed by TV documentary makers

REFUSE TO PARTICIPATE UNLESS THE PROGRAMME SHOWS COLLECTIVE STRUGGLE, AND THE POSSIBILITY OF COLLECTIVE POWER - NOT INDIVIDUAL DESPAIR AND HELPLESSNESS. DON'T LET A 'SYMPATHETIC' REPORTER WRING A PATHETIC SOB STORY OUT OF YOU. DON'T BE AFRAID TO SHOW YOUR ANGER. FIGHT BACK.

# How we can fight back

IF THE BOSSES USE THE MASS MEDIA.....  
 IF THE MASS MEDIA SIDE WITH BOSSES...  
 TAKE YOUR STRUGGLE TO THE MEDIA.



The power workers, the miners, Ford workers, gas-workers and the hospital workers know what it's like to be on the end of a major press and TV campaign to smash their struggles.

## WHAT CAN BE DONE...

Don't bother to ring, write letters or go to the BBC's new Complaints' Commission.

1 Put a mass picket on the television stations: BBC's television's central 'TV Centre' in Shepherd's Bush, the Granada building in Manchester, the Yorkshire building in Leeds (see the maps and addresses on pages 62-74). Stop supplies, food, scenery going in and out.

Appeal to television workers to support your action. Contact the trade unions representing television workers: ABS, ACTT, ETU, NATKE (see page 9 )

Leaflet workers going in and out. Contact rank and file militants - get them to persuade their shop-stewards to take sympathetic action - STUDIO TECHNICIANS AND ENGINEERS (camera-men, electricians, maintenance engineers) CAN STOP ANY SHOW. SCENE SHIFTERS (they belong to NATKE) are among the most likely to support your action.

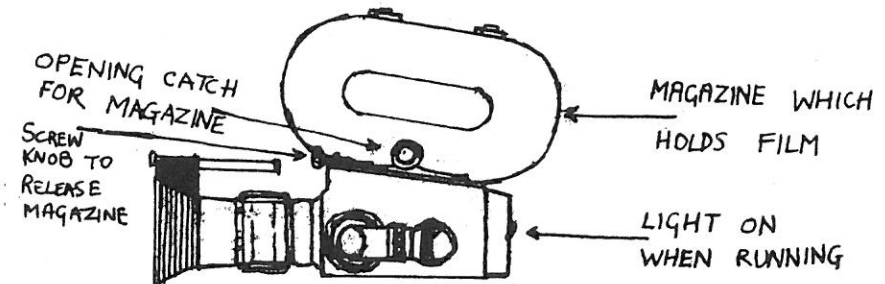
HEATING AND VENTILATION engineers at the BBC have already been on strike once this year. Their strike caused chaos and many programmes were postponed.

2 Picket the transmitters. The transmitter engineers may well be sympathetic, although they'll need persuading.

3 Occupy the studios and plague programme directors, department heads, boards of governors with complaining phone calls (to see who they are see pages 56-61 and 65-68) (for studio plans see pages 62-74)  
 nb Bosses, civil servants, professional types all do this - they all exert pressure on the programme makers. Turn their tactic on its head.

4 If mobile film crews turn up at your action, appeal to them as workers. Explain your actions to the camera-men, assistant camera-men, sound recordist (wearing ear-phones and carrying a tape-recorder), lighting electricians. CALL ON THEM TO STOP THEIR MACHINES if you think they are playing the bosses game. CALL ON THEM TO KEEP THEIR CAMERAS etc running if you think it's the bosses' game to hush something up. IF YOU DON'T WANT THEM TO FILM - make sure they don't.

5 If you think that film has been shot which you don't want shown - here is a plan of a camera and how to get at it....



THERE ARE OCCASIONS WHEN YOU MIGHT WANT YOUR  
ACTIONS REPORTED...

We have to face it - NONE OF US - own or have any control over the means of communication. So - if you want to spread the news of your struggle, it's sometimes necessary to approach the mass media. It's our view, as TV workers, that every approach to TV or radio should be made with great caution and suspicion. In our view, it should be a last resort: we should be forging our own means of communication.

But if you want your action reported, here's how to do it:

Phone individual programmes direct. This is a list of TV and radio programmes with their phone numbers. Programmes with the biggest audiences are at the top of the list.

TV:

ITN NEWS AT TEN 01-637-2424  
 BBC NEWS 01-743-8000 Ext 3931  
 WORLD IN ACTION 061-832-7211 or 01-734-8080  
 BBC NATIONWIDE 01-743-8000 Ext 2361 or 3419  
 THAMES TV's 'THIS WEEK' 01-387-9494  
 PANORAMA (BBC) 01-743-8000 Ext 3409 or 3410  
 MIDWEEK (BBC) 01-743-8000 Ext 3609 or 3610  
 PEBBLE MILL AT ONE (BBC in Birmingham)  
 021-472-5353  
 WEEKEND WORLD (London Weekend) 01-261-3434  
 TODAY (THAMES) 01-387-9494

RADIO:

NEWS 01-580-4468 Ext 5464  
 TODAY 01-580-4468 Ext 2707  
 WORLD AT ONE 01-580-4468 Ext 4386  
 PM 01-580-4468 Ext 2848

Also there are a number of local radio and local TV news programmes. Look them up in the phone book. Reverse the charges and ask for the programmes by name. N.B. All television companies accept long distance reverse charge calls without question.

When you get through to the programme ask for a news reporter. All reporters see things in terms of 'Will this make a story?' That's what you have to give him if you want to be reported. His 'skill' is turning what you tell him into a neat little item with a beginning, a middle and an end. No matter what you tell him, he will 'balance' it with the bosses' side - otherwise he'll get the sack. If, in spite of this, you think your action should be reported, then make sure you tell him the reasons for your action. He will try to ignore them. And remember - you are selling something when you talk to journalists. Make sure you GET PAID!

Another tactic is to call a press conference. For details on how to do this see 'HINTS ON THE PRESS' page

It's worth noting that there are now a number of phone in programmes on radio and TV. If you want to say something worthwhile that they are likely to take exception to, start by giving a false name, a straight sounding question, and when you get your moment start talking about what you want and DON'T STOP.

BUT ..... NEVER EXPECT FAIR TREATMENT FROM THE MASS MEDIA. YOU WON'T GET IT. WE MUST FIND OUR OWN WAYS OF SAYING WHAT WE WANT TO WHOM WE WANT WHEN WE WANT.

In the Miners' Strike, a group of women produced a newspaper called 'United Women' to link miners' wives involved in the struggle in the Kent and Midlands coal fields.

While the Bogside was still a No-go area, the Bogside set up their own community radio station. Radio transmitters are now becoming cheap and portable.

The Camden Federation of Tenants' Associations have been using videotape to encourage different estates to join the fight against the Housing Finance Act.

Use these methods to spread the action, inform the uninformed, organise the unorganised. USE THE INSTRUMENTS OF THE MASS MEDIA AGAINST THE MASS MEDIA!

# Daily Mirror

EUROPE'S BIGGEST DAILY SALE

2p Tuesday, February 6, 1973 No. 21,460

Normal service will be resumed with  
8.30 Bless This House  
9.00 The Rivals of Sherlock Holmes  
10.00 News at Ten  
10.30 Wild Wild West  
11.30 Drive In  
What the Market does for you

The half-hour  
'show' that the  
viewers saw

# SHOCK NIGHT FOR THE TV MILLIONS

**TWO** new sensations hit TV yesterday. Judges gave the go-ahead for the Andy Warhol film—and then a blackout hit millions of ITV viewers.

The Appeal Court judges' decision reversed their earlier ban on ITV's controversial Warhol documentary.

But all three agreed that parts of it contained indecent material.

Then huge areas of Britain lost their ITV programmes for half an hour as technicians imposed a protest blackout over the banning of a film on the Poulson bankruptcy affair.

The Independent Broadcasting Authority had banned the film because it was worried about possible accusations of a "trial by television."

Eighteen million viewers were affected by the blackout.

In London, Manchester, the Midlands, Tyne Tees and Ulster areas, all they saw from 8.0 to 8.30 was a list of later programmes.

Smaller local ITV companies kept going by substituting their own shows for the scheduled "World in Action" programme.

One major region, Yorkshire, continued broadcasting.

The documentary on the "Friends and influence of Former Architect Mr. Poulson" was to have been screened last Monday.

When the IBA ruled against showing it, Granada Television

technicians in Manchester decided to black out screens in protest.

Later they were supported by members of their union—the Association of Cinematograph, Television and Allied Technicians—in other areas.

The ITV areas decided to show another "World in Action" programme.

Granada wanted the programme to be screened, and they are now remaking it to comply with the IBA's views.

But this did not satisfy the technicians.

## Rebuke

Their action brought a rebuke from the Granada management.

A statement by the company said the banning should not be an occasion for any form of industrial action.

And it warned: "The implications of using industrial action to affect decisions, which Granada believes to be concerned only with broadcasting and editorial policy, can be serious."

# Censor charge on ITA

GUARDIAN 10. NOV. 71

The television men's union has joined the protests over the action of the Independent Television Authority in banning unseen the "World in Action" programme on the IRA.

Mr Alan Sapper, general secretary of the Association of Cinematograph, Television, and Allied Technicians, yesterday wrote to the Director-General of the ITA, Mr Brian Young, asking for an explanation of ITA policy. He made the letter public and asked Mr Young for a public answer.

Mr Sapper's letter says: "The authority's attitude has inevitably given rise to the suspicion that this particular film is merely the first victim of a blanket ban on any programme featuring, in any way whatever, certain political groups opposed to current British policy in Northern Ireland. This means the introduction of political censorship. If such a decision in principle has been made by the authority, that decision must surely be announced openly and subjected to public discussion."

23/11/71 GUARDIAN

A MEMBER of BBC radio's "World at One" reporting team claimed last night that BBC staff were now forbidden to interview any member of the IRA except with the direct permission of the Director-General. It was said that this permission had not been granted since last April. The radio man was addressing an audience of television and radio journalists attending a protest meeting on the threat of censorship to news coverage from Ulster.

Mr Stuart Hood, former controller of BBC Television, insisted that the none of those speaking should be quoted by name.

Elsewhere, members of the society got into the Independent Broadcasting Authority's office at Southampton, the Tyne-Tees office in Newcastle, and BBC offices in Plymouth and Manchester. A spokesman said their aim was to disrupt files and cut telephone wires. They stayed until police arrived so they could explain their campaign.

DAILY MAIL 2.3.73

## Pete Murray cut off in big Welsh demo

PETE MURRAY'S Open House programme on Radio Two was interrupted by members of the Welsh Language Society yesterday.

The morning show was being broadcast live in a special St. David's Day edition from the Pier Pavilion in Llandudno.

First, members of the society—about 30 took part in the protest—pulled out a transmitter cable, silencing Frank Sinatra's rendition of Come Fly With Me, for 15 seconds before technicians put the cable back.

Then two girls in duffle coats charged on to the stage, grabbed the microphone from Mr Murray and shouted 'Welsh channel now' in Welsh—the society's demand for a Welsh-language TV station.

As police and security men hauled the girls out, Mr Murray said: 'How live can you get?'

He said later: 'I was not worried about the trouble on stage. We were half expecting it. If anything it livened the show up and at least they got themselves on the air.' Police said no arrests had been made.

ITALIAN WORKERS OCCUPY TV OFFICES

People's News Service.

Naples, March 24 (PNS) - More than 6,000 workers from factories in the nearby Pozzuoli area marched on the offices of the Italian state radio and television organisation, Rai-TV, early this month to demand an opportunity to appear on national news programmes to put the workers' case.

The workers wanted to present their view of the current industrial and political struggles in Italy, so as to overcome divisions maintained by the trade union leaders among the rank and file. On March 2, the day of the demonstration, union leaders urged the workers to wait in an orderly manner outside the Rai building while a delegation went in to talk; but about 20 men climbed a fence to open the gates and let the demonstrators in.

DAILY MAIL OFFICES OCCUPIED

London, April 7 (PNS) - A group of about 40 men, women and children from the Homeless Action Campaign occupied the offices of the Daily Mail, sponsors of the Ideal Homes Exhibition, for an hour last Friday, March 30. They demanded an immediate answer to a letter attacking the paper for sponsoring the exhibition but not making any mention of the real housing situation.

Before leaving the Mail offices, the demonstrators distributed leaflets to the dispatch and printing workers; an HAC spokesman told PNS that they were received "very favourably". He added: "We must make all efforts to contact ordinary people, for they are the real strength."

# TV protesters ejected from Ministry

1/8/72

GUARDIAN

By our own Reporter

Members of the Welsh Language Society who planned a day's occupation of the Ministry of Posts and Telecommunications in London to publicise the campaign for a Welsh television channel were put out after only 50 minutes yesterday.

Eleven men and five women from the society locked themselves and office staff in the ground floor inquiries room in the building in Waterloo Road, Lambeth, yesterday morning. They said they intended to stay until 4 p.m. but police broke down the door and carried them out. No arrests were made and no names were taken.

Sir John Eden, Minister of Posts and Telecommunications, who was present, asked that the demonstrators be removed.

The demonstrators, aged between 18 and 28, drove to London from the National Eisteddfod at Haverfordwest. After their ejection from the Ministry they sat on the pavement and sang a Welsh hymn.

Mr Afon Gwilym, their secretary, said: "We came here because this is where the Minister for Posts' authority lies. He has ignored our problem all along. The BBC is now taking our campaign seriously. Last week an independent committee was set up to investigate the technical aspects of a television channel for Wales."

Mr Gronw ap Islwyn, president of the society, said yesterday at Haverfordwest, where the society has a stand on the Eisteddfod field, that the Minister had a moral responsibility to the people of Wales in the field of broadcasting. The reason for the protest in London was to remind him of his responsibility.

The society's direct action campaign to attain separate Welsh radio and television channels which started in May, had ended for the present, he said, but it would start up again. "It will be more serious in its risks to members of the society, in that their actions will mean fairly severe goal sentences."

At Marlborough Street magistrates' court yesterday two student members of the society again refused the opportunity of bail on condition that they stay out of London.

## SUNDAY TIMES A Frenchman in Ulster

THE BBC, after scoring a huge and deserved success last year with Marcel Ophuls's de-mythologising film about the French Resistance, *The Sorrow and the Pity*, has turned down his second film. It is called *A Sense of Loss*, it is about Northern Ireland, and the Corporation has pronounced it "too pro-Irish."

5/4/72  
MIRROR

## Axe boy blacks out TV

TELEVIEWERS lost their pictures — and their tempers — when ten-year-old Robert Hazell set out on a make-believe adventure with his father's axe.

Robert saw a power cable on some waste ground near his home in Camberley Road, Bristol. To him it looked remarkable like a poisonous snake.

The lad laid into it with the axe. The 11,000-volt cable exploded.

Television sets in more than a thousand homes were blacked out for about ninety minutes and Robert went off to hospital minus most of his eyebrows.

But he was soon back home again none the worse for his "adventure."

A spokesman for the South-West Electricity Board said yesterday: "We are investigating how this live cable could have been exposed as it apparently was, but I understand that a protective covering and a fence had been broken by vandals."

# Race demo

GUARDIAN 26.1.73

By our own Reporter

Fifty Afro-Asian actors and actresses, led by Mr Christophe Kum, paraded their grievances against BBC casting techniques outside Television Centre yesterday.

They say the BBC would rather paint an English actor black, brown, or yellow, than use an oriental actor, and that they only get bit parts merely to suggest a location and atmosphere.

Mr Kum, who has worked in Britain for 16 years, is particularly incensed about a current 30-minute theatre programme called *Kamakaze*. No oriental actor was auditioned for either of the leading Japanese rôles, and

this, says Mr Kum is typical of the problems facing the 400 African and oriental members of Equity.

The protesters wanted a fair share. They also wanted Equity to take up the matter. He said there were a handful of oriental and black actors who did get regular work but generally the attitude of those casting for parts was that oriental actors were not good enough. "If we are competing for a part with an English actor we have to be so much better. They ask for experience but, without the chance to get experience, how can we become experienced?"

Mr Anthony Chin, another Chinese actor, said that the British film industry was

among the luckiest in the world in that it did not have to go abroad to get foreign actors. "All the faces and voices of the world are in this country but they are not used."

However, yesterday's demonstration did have some success. Two senior BBC men agreed that the problem should be discussed and recommended the protesters to send their petition to Huw Wheldon, managing director of BBC TV.

The petition complains that coloured actors are often selected only for their appearance and not their experience. It seems we still have not got around to seeing an Afro-Asian doctor or barrister on our screens, but we have to be content with the "illegal immigrant" and the "waiter."

WESTERN MAIL 28.3.73

## TV STATION ENTERED

A NUMBER of people were helping Bridgend police with their inquiries last night after language protestors entered the IBA transmitting station at St. Hilary, near Cowbridge. An HTV spokesman said programmes were interrupted intermittently on HTV and HTV Wales between 8.51 p.m. and 9.09 p.m.

Socialist Worker 17/2/73

## THAT TV BLACKOUT -NEXT TIME A 'SHOW-IN'

HEARTY congratulations to the ACTT members who enforced a half hour blackout on ITV last week as a protest against the suppression of the Poulson film. This action by the ACTT makes it clear to all that the only people who can and will protect free speech and free inquiry are the organised workers.

Let us hope that this is only a beginning: that printworkers and journalists will take action similar to the ACTT when it is necessary, as it often will be.

Better still, perhaps the ACTT members will ask themselves: 'Who does Granada belong to anyway? To Sidney Bernstein who rakes in the money from our work, or to us who do the work?' And perhaps then they will go beyond a protest blackout (with no announcement that it was a protest, and the reason for it) and next time they will have a 'work in', and show the film themselves, with an announcement that the bosses have tried to suppress it —

# ITV: bosses & addresses

## IBA:

## The Facts are These

The Independent Broadcasting Authority (known as the ITA until the Tory Government launched commercial radio) exists to make sure the companies it licenses play the rules. The rules are laid down in the Television Act of 1954. They state, among other things: '3.1 (a) That nothing be included in the programmes which offend against good taste or decency or incite to crime or lead to disorder or to be offensive to public feeling or which contains any offensive reference to any living person'.

Brave sweeping words. But how is public feeling judged to be offended? What facts are thought of as an offensive reference to a living person? It's up to the IBA to decide.

Most decisions are taken by authority officials, headed by Director-General Brian Young, (Eton and King's College Cambridge, ex-headmaster of

Charterhouse, author of a book called 'Intelligent Reading'). They have clear, often unspoken, guidelines. The TV companies know what is expected of them, so clashes don't occur very often. Sir Lew Grade withdrew a film on Michael Collins on Saturday before the IBA had even commented. The 'national interest' is protected, programmes maintain 'proper balance in their subject matter' and society remains as unbalanced and privilege ridden as ever.

Occasionally, members of the IBA themselves see programmes (about an hour's worth last year, according to one estimate). They didn't see the Andy Warhol film, they didn't ban it, (the judges did) They didn't see the Poulsen World in Action either. But they banned that, despite clearance from their lawyers. Last Thursday they did get to see the completed film and then Granada 'withdrew' it after being told it would be banned by the Authority.

REPRINTED FROM 'TIME OUT'  
FEBRUARY 9-15 1973



Chairman is the Rt Hon Aylestone, CBE. He used to be known as Herbert Bowden, and spent his best years in politics as Harold Wilson's Chief Whip and Leader of the House of Commons. A loyal, machine politician.

Vice Chairman is Bow Grouper Christopher Bland (Sedburgh, Queen's Oxford) a thirty-four



year old Heath whizz kid. He heads the British division of Booz-Allan Hamilton, a large American management consultants who dwarf McKinzie's. They are at present investigating the ship-building industry for the Govern-

ment, and also Dundee's local government organisation. Bland is also an 'executive director' of the First National Finance Corporation, a property-oriented merchant bank.

Special member for Scotland is Dr TF Carbery, a lecturer on Government Business Relations at the University of Strathclyde. He's the only Member who lists as one of his hobbies 'watching TV'.

The Welsh special member is Mr T Glyn Davies, CBE, whose career has been as Director of Education in Montgomeryshire and Denbighshire.



Sir Frederick Hayday CBE was National Officer of the National Union of General and Municipal Workers until 1971. He's a member of the TUC General Council and the British Railways Board. He has had close connections with Alderman Andy Cunningham, also of the G & MWU (its chief in the North East) and whose name has frequently been mentioned in the Poulsen bankruptcy hearings. Earlier this week Hayday said he had 'no idea that Alderman Cunningham was even mentioned in 'the Friends and Influence of John Poulsen' when the IBA first banned the film.

Mr Stephen Keynes (Oundle and King's, Cambridge) is a merchant banker. He's chairman of Carib Holdings Ltd, and on the board of at least six other com-

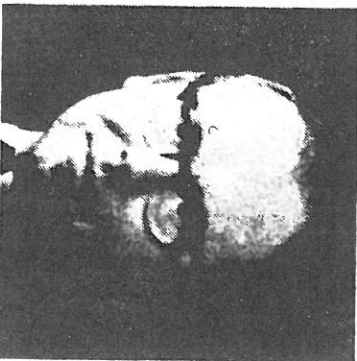


Baroness Macleod of Borrie, JP, is Iain Macleod's widow. She was made a life peeress in 1971, helps many good causes and is close to the Tory establishment. She lists her hobbies as 'her family' and gives her address as the House of Lords. Her club is the Constitutional.

Mr Henry W McMulland, OBE is the Northern Irish representative (a Protestant). He worked for the BBC in Northern Ireland from 1931-1969.

Professor Jim Meek is David Jardine Professor of Electrical Engineering at Liverpool University, having begun his career working for Metropolitan Vickers.

He's written a book called 'The Mechanism of the Electric Spark', and belongs to the National Liberal Club.



Mr Alexander Page (T onbridge and Clare College Cambridge) is Chairman and Managing Director of the Metal Box Company (which has at least 80 subsidiary companies) and on the Iron and Steel Consumer Council. His Club is the Bath.

Baroness Sharp of Hornsey GBE (St Pauls Girls School, Somerville College Oxford) has been a Member since 1966, when she left her job as Permanent Secretary to the Minister of Housing and Local Government. She's a director of Bovis Ltd, the building firm (over a hundred subsidiaries) who have recently failed to take over P & O Shipping. She was T Dan Smith's only defence witness when he was up on corruption charges at the



Old Bailey in 1971. Mr Smith was acquitted. His name was frequently mentioned in the Poulson Bankruptcy hearings. She said on Sunday 'None of the members of the IBA has any interest in any one connected with the Poulson case'.

In all since its inception ITA/IBA has had 47 members. 24 have been titled. 29 are Public School educated. 18 went to Oxbridge. The median age is 57.

IBA members, like those of all similar public bodies, are chosen from a Civil Service list called 'The Great and the Good'. The list is, in Civil Service terms, nicely balanced. The party political allegiances neatly cancel each other out. There's only one Trade Unionist and only two women, but that's the sort of balance we must expect from our present Government bureaucracy.

The Poulson Bankruptcy hearings are bringing to light facts about the old political establishment and its relationship with business. The 'World in Action' film records some of these facts. The IBA has effectively stopped the film being transmitted.

The Authority regard the film as 'Trial by Television'. There's an awful lot of TV news that could be called that. But one doesn't find the IBA banning filmed interviews with strikers being told they are 'holding the country to ransom' and given one sentence to reply. They don't intervene when correspondents state as a fact 'Majority Moderate Opinion has swung against this outrage' when they haven't moved from their Belfast Hotel bar.

What's on trial isn't Poulson, or World in Action. It's the concept of 'national interest'. And it's been found guilty of being no more than a hollow phrase, used when convenient and forgotten when embarrassing.

# ITV COMPANIES

THE CLIQUE OF PUBLIC SCHOOL-BOYS WHO CONTROL I.T.V.

ATV



ATV Centre, Birmingham  
Tel: 021-643 9898

**Chairman:** Lord Renswick K. G. E. Educated: Eton and Oxford. University. Partner W. Greenwood & Co., stockbrokers, and Chairman or Director of several other companies. Clubs: White's, Buck's. Address: Herne's Cottage, Windsor Forest, Berks. Tel: Windsor Row 283A. Managing Director: Sir Lew Grade. Is also Director of German's (Holdings) Ltd, Bentray Investments Ltd, Assocd. Telev. Corp (International) Ltd, Ambassador Grouping Ltd, Planned Holdings Ltd, Pye Records Ltd, etc. Address: ATV House, 9c, Cumberland Place W.I. Tel: 01-262-8040

# Border Television

Television Centre, Carlisle Tel: 0228 25101

**Chairman:** Sir John Burgess O.B.E., J.P., T.D., DL. Ex-public school. Hon Col. 14th Buffaloin The Gordon Regt. 1955-68. Director, Fess Association Ltd. 50-57. Chairman, Reuters Ltd 54-68. Chairman, Cumberland Newspapers. Clubs: Garrick, Army & Navy. Address: The Old Hall, Rockliffe, Carlisle, Cumberland. Tel: Rockliffe 25A.

# Anglia Television



Head Office: Anglia House, Norwich  
Tel: 0603 28366

**Chairman:** The Marquess of Townshend. Is also Director of Norwich Union Life Insurance Co. Ltd; East Coast Grain Silos Ltd; London Merchant Securities, etc., etc. Ex-army. Clubs: White's, Pratt's, MCC, Norfolk (Norwich). Address: Raynham Hall, Fakenham, Norfolk Tel: Fakenham 2133

# Channel Television



The Television Centre, St Helier, Jersey, Channel Islands  
Tel: 0534 23451 **Chairman:** E. D. Collas.

# Grampian Television



Queen's Cross, Aberdeen  
Tel: 0224 53753

**Chairman:** Capt. Iain M. Tennant J.P. Ex: Eton and Cambridge University. Ex: Chairman of Gordon's Grammar School Director of Clydesdale Bank Ltd. Ex: Chairman of Glenlivet Distillers Ltd. Crown Estate Commissioner. Hobbies: shooting, fishing. Address: Innes House, Elgin, Moray. Tel: Lhanbryde 228.



## Granada

(Granada TV Centre, Manchester)  
Tel: 061-832 7211



36 Golden Square, London W1  
**Chairman:** Cecil Bernstein. Ex - Public schoolboy. **Address:** 7, Grosvenor Square W.1. & Five Trees, Craigwell-on-Sea, Sussex.  
**Managing Director:** Dennis Foreman O.B.E. Also Chairman of Novello & Co. Ex - Public School & Cambridge University. Hobbies: Fishing, Shooting, Club: Savile. **Address:** Little Gornetts, Dummow, Essex. **Tel:** Good Easter ASD.  
**Director:** Lord Bernstein **LED**. Also Chairman of Granada Theatres, Granada TV Rental, Granada Properties Ltd., Granada M. Way Services Ltd. Club: Garrick. **Address:** Coppings Farm, Leigh, Kent.

## Scottish

70 Grosvenor Street, London  
**Tel:** 01-493 5201



The Gateway, Edinburgh **Tel:** 031-556 5372  
**Chairman:** James Colclart. Also Chairman of Highland Printers Ltd, Dep. Chairman of Thomson Organisation Ltd, Director of Thomson Printers Ltd, Welsh Dragon Securities Ltd, etc. Club: Western (Glasgow). **Address:** Wijkhurst Farm, Ewhurst, Surrey. **Tel:** Ewhurst 412.

## Southern Television

Southern Television Centre, Northam, Southampton  
**Tel:** 0703 28582



**Chairman:** Sir John Davis. Also Chairman of Rank Organisation Ltd, and Director of Eagle Star Insurance Co. Ltd. & Xerox Corporation (U.S.A.) Club: Royal Automobile. **Address:** Crowthurst Place, Lingfield, Surrey.

## Thames Television

Thames Television House, 306 Euston Road, London, NW1  
**Chairman:** Lord Shawcross, P.C. **Tel:** 01-387 9494

**Educated:** Dulwich College Public School and abroad. Also Chairman of Dominion Lincoln Assurance Co. Ltd, & Director of Shells EMI Ltd.; Rank-Hovis-McDougall Ltd.; Times Newspapers Ltd.; Hawker Siddall Group Ltd.; BSA Co. Ltd.; European Enterprises Develop. Co. S.A.; etc. Clubs: White's, Buckle's, Travellers (Parks); Royal Yacht Squadron (Cove). **Address:** Friston Place, Sussex.  
**Managing Director:** Howard Thomas C.B.E. Also Director of Anglo-EMI Film Distributors Ltd., Euston Films Ltd, ITN Ltd., etc. Clubs: Lord's, Taverners. **Address:** 6, Eaton Place S.W.1. & Beeswood, Lambriidge Lane, Henley-on-Thames, Oxon.



ITN, ITN House, 48 Wells Street, London W1  
**Tel:** 01-637 2424 (Owned jointly by all the ITV companies) **Chairman:** Sir Robert Fraser, O.B.E.

## Westward

Derry's Cross, Plymouth  
**Tel:** 0752 69311



**Chairman:** Peter Caddybury G.A., M.A. Ex - Public school and Cambridge University barrister. Chairman of Alfred Hays Ltd., TTM Holdings Ltd., Keith Frouse & Co. Ltd., etc. Director of Willett Investments Ltd. Clubs: Garrick, MCC, Royal Western Yacht (Plymouth), RAF Yacht. **Address:** Cruchfield Manor, nr. Bracknell, Berkshire. **Tel:** Winkfield Row 3A82.

## HTV / Wales



HTV Television Centre, Cardiff CF1 9XL **Tel:** 0222 26633  
**Chairman:** Lord Hartley, P.C., K.C.M.G. Ex - Eton and Oxford University. Conservative M.P. 1950-61. Minister of State for Foreign Affairs 1957-61. Ex - British Ambassador. Club: Pratt's. **Address:** Iigo, Ladbroke Rd, W.11. **Tel:** 01-229-6701. Also House of Lords, S.W.1. also Glyn Talisarnau, Merioneth. **Tel:** Herlech 338.  
**Director of Programmes:** Wynford Vaughan-Thomas. **Educated:** Oxford University. Ex - commander of Royal Commonwealth Forces. Author of "Royal Tour 53-4". Clubs: Authors, Cubs, Savile. **Address:** 51 Belsize Ave, N.W.3. **Tel:** 01-794-3525.

## London Weekend Television



South Bank Television Centre, Kent House, Upper Ground, London  
**President:** Ridan Crawley M.B.E. **Educated:** Hartrow Public School and Oxford University. Conservative M.P. 1962-7. President Marblebone Cricket Club. Club: White's. **Address:** 19, Chester Sq., S.W.1. **Tel:** 01-730-3030  
**Chairman:** Rt Hon John Freeman M.B.E. **Educated:** Westminster Public School and Oxford University. Ex - British High Commissioner in India 1965-8. British Ambassador in Washington 69-71. **Address:** c/o London Weekend Television.

## Tyne Tees

City Road, Newcastle upon Tyne  
**Senior Director:** Wiscourt **Tel:** 0632 610181

**Ridley TD, DL.** Ex - Eton & Oxford University. Bt - Cdr, Northumberland Hussars. Also Director of Northern Rock Building Soc. & Barclays Bank (NE) Ltd. Clubs: Turf, Northern Gunners. **Address:** Bileston, Seaton Burn, Northumberland.  
**Tel:** Seannington 836.  
Another Director: T. Dan Smith.

## Ulster Television



Havelock House, Ormeau Road, Belfast.  
**Chairman:** The Rt. Hon. The Earl of Antrim. **Educated:** Eton and Oxford University. Ex - army (Royal Naval Volunteer Reserve, in charge Ulster Division). Club: Brooks's. **Address:** Glenarm Castle, Ballymena, Co. Antrim, N. Ireland. **Tel:** Glenarm 2289 & 14 Moore St. S.W.3. **Tel:** 01-584-6039.  
**Managing Director:** Robert Brumwell Henderson, M.A. From army family. **Educated:** Brndfield College public school, and Trinity College, Dublin. Club: Bath. **Address:** 5, Dorchester Park, Belfast. **Tel:** Belfast 668179.

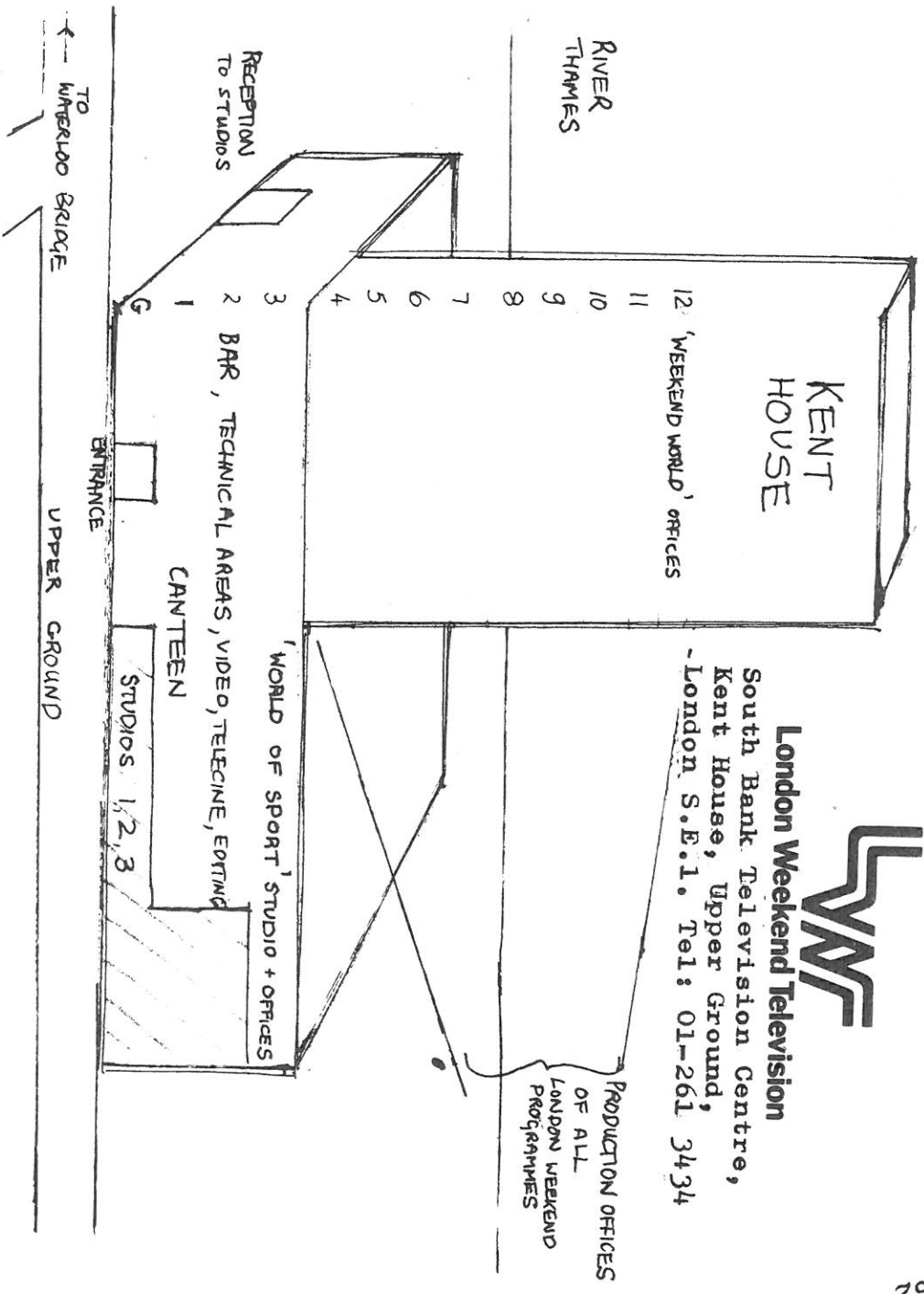
## Yorkshire Television



The Television Centre, Leeds **Tel:** 0532 382283  
**Chairman:** Sir Richard B. Graham, O.B.E., D.L., J.P. Ex - Eton and Cambridge University. Wing Commander R.A.F. V.R. **Address:** Norton Conyers, Melmerby, Ripon, Yorks.  
**Director of Programmes:** Donald Baverstock M.A. Ex - Oxford University. Club: Savile. **Address:** 1, Low Hall, Middleton, Tekeey, Yorks. **Tel:** 16Ktey 2693

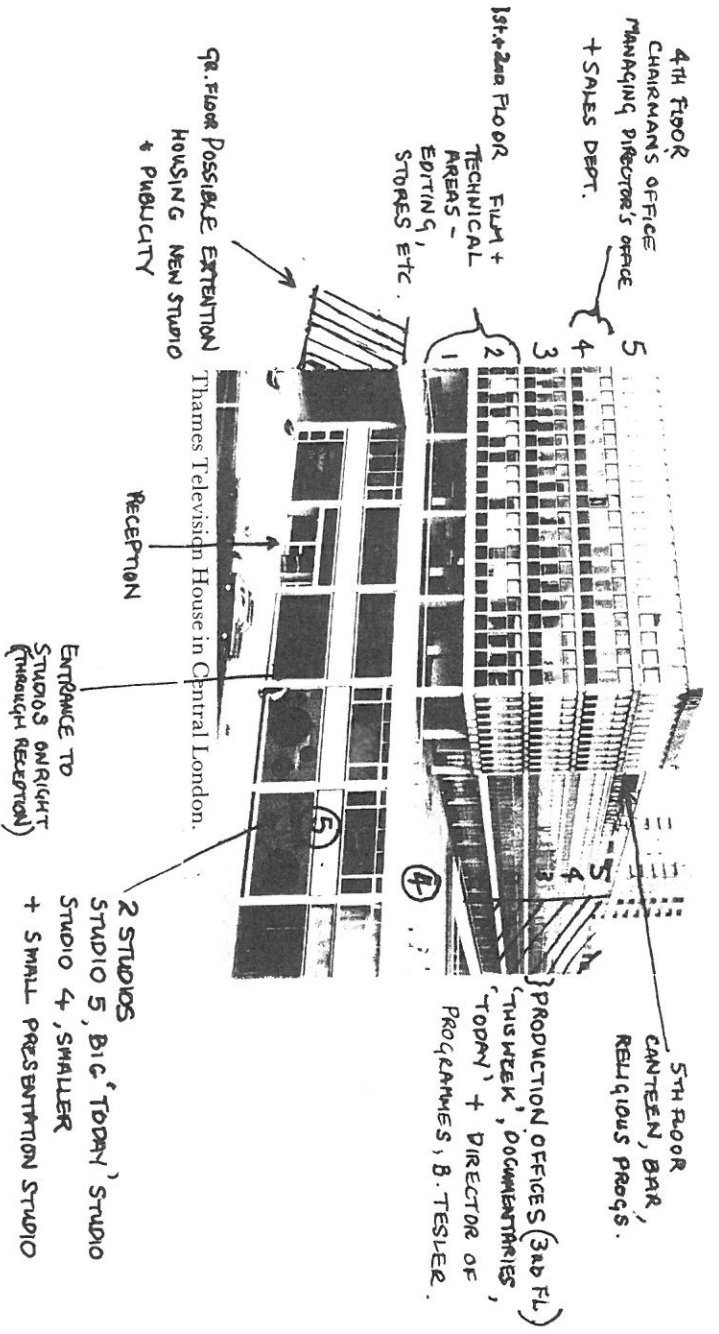


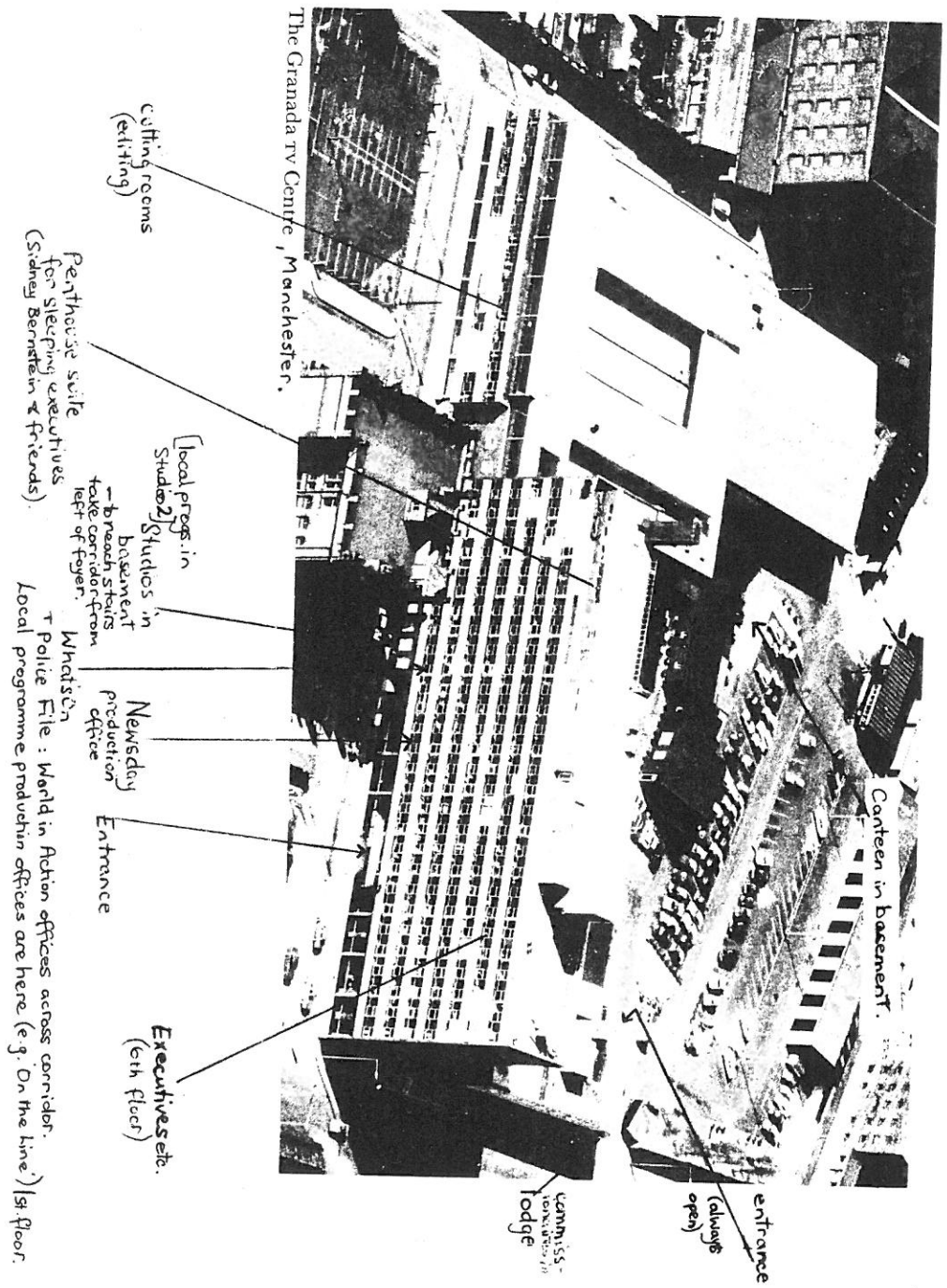
**London Weekend Television**  
 South Bank Television Centre,  
 Kent House, Upper Ground,  
 - London S.E.1. Tel: 01-261 3434



**THAMES TELEVISION**  
 Thames Television

Thames Television House, 306-316 London Road,  
 London NW1 3BB Tel: 01-387 9494





# BBC: bosses & addresses

## the chain of command

THE CLIQUE OF PUBLIC SCHOOLBOYS WHO CONTROL THE BBC

### BOARD OF GOVERNORS

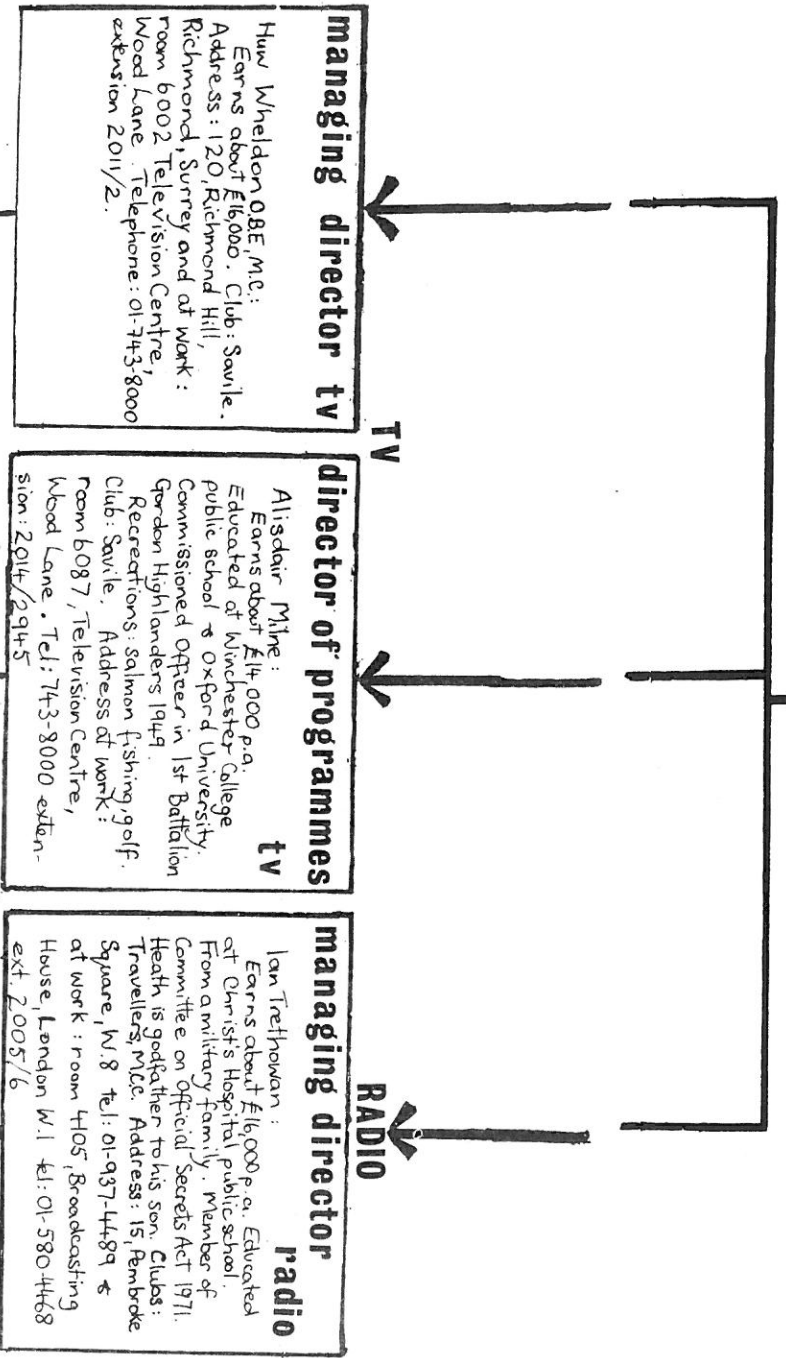
- \*Chairman: Sir Michael Swann - ex-Winchester public school and Cambridge. As boss of Edinburgh University became notorious for repression of students. Club - Athenaeum. Address: Ormsacre, 41, Barton Ave. Edinburgh 4. Tel: 031- 336- 1325. Earnings £6,000 p.a. part-time!
- \*Vice - Ch: Lady Plowden - Director, Trust House Forte Ltd. Address: 7, Cottessmore Gardens London W.8. Tel: 01-937-4238. £2,000 p.a. ( pt. tm.)
- \*National Governor for M. Ireland: Lord Dunleath - ex-Eton and Cambridge. Until 1969 was Lieut-Col commanding North Irish Horse Territorial. Clubs: Cavalry and Ulster (in Belfast). Earnings £1,000 part-time. Address: Ballywater Park, Co. Down, N. Ireland. Tel: Ballywater 203.
- \*National Governor for Scotland: Lady Avonside - Club: Garrick. Gets £2,000 part-time. Address: 10, Mortonhall Rd., Edinburgh. Tel: 031-667-8784
- \*Nat. Gvnr: Dr. Glyn Tegai Hughes - Gets £2,000 p.a. part-time. Wales

\* Other

- Governors
  - Sir Ralph Murray - Brentwood Public School and Cambridge.
  - Chairman of CGE Internationale Ltd. Director of Cadmium Nickel batteries. Property speculator. Address: The Old Rectory, Stoke Hammond, Bletchley, Bucks. Tel: Soulbury 247.
  - Mr Robert Allan - Harrow and Cambridge University. Director of Pearson Longman, Bank of Scotland, Financial Times. Tory M.P. (1951-66) Address: 5, Campden House Terrace W.8. Tel: 727-9515
  - Mr Roy Fuller. Professor of Poetry, Oxford University. ex-Director, Woolwich Equitable Building Society. Gets £1,000 p.a. part-time. Address: 37, Langton Way, Blackheath S.E.3. Tel: 01-858-2334
  - Mr Tom Jackson: General Sec. Union of Post Office Workers. Address: 50, Leahurst Court, Brighton 6. Tel: 507456.
  - Dame Mary Green D.B.E. Headmistress. Address: 45, Winn Rd., London S.E. 12. Tel: 01-857-1514.

TOP BBC FULL TIME STAFFMAN - RESPONSIBLE ONLY TO BOARD OF GOVERNORS AND PRIME MINISTER: Charles Curran. Ex- Cambridge University. Gets approx. £18,000 per annum. Address: Room 315, BBC Broadcasting House, Portland Place, W.1. Tel: 01-580-4468, Extensions 2020 & 2021

**director general**



**managing director tv**

Hiw Wheldon OBE, M.C.:  
Earns about £16,000. Club: Sawile.  
Address: 120, Richmond Hill,  
Richmond, Surrey and at work:  
room 6002 Television Centre,  
Wood Lane. Telephone: 01-743-8000  
extension 2011/2.

**TV**

**director of programmes tv**

Allisdair Milne:  
Earns about £14,000 p.a.  
Educated at Winchester College  
public school & Oxford University.  
Commissioned Officer in 1st Battalion  
Gordon Highlanders 1949.  
Recreations: salmon fishing, golf.  
Club: Sawile. Address at work:  
room 6087, Television Centre,  
Wood Lane. Tel: 743-8000 exten-  
sion: 2014/2945

**RADIO**

**managing director radio**

Ian Trethowan:  
Earns about £16,000 p.a. Educated  
at Christ's Hospital public school.  
From a military family. Member of  
Committee on Official Secrets Act 1971.  
Heath is godfather to his son. Clubs:  
Travellers, M.C. Address: 15, Pembroke  
Square, W.8 tel: 01-937-4489 &  
at work: room 4105, Broadcasting  
House, London W.1 tel: 01-580-4468  
ext 2005/6

**controller BBC 1**

Paul Fox  
Earns about £12,000 p.a.  
Room 6070, TV Centre, Wood Lane, W12  
tel: 743-8000 ext: 2978/2980

**controller BBC 2**

Robin Scott  
Educated at Bryanstoun public school  
& Cambridge University. Earns about  
£12,000 p.a. Address: 23, Broom Road,  
Teddington, Middx. tel: 01-977-6788 also  
country house The Abbey Cottage, Cook-  
field, Suffolk.

**director of programmes radio**

Percy H. Newby C.B.E. Educated  
St Paul's College, Cheltenham. Earns  
about £12,000 p.a. Author of 19 novels.  
Address: Upton House, Cokes Lane, Chalfont  
St Giles, Bucks. Tel: 4446 Chalfont 2079

## heads of groups earning approx. £10,000 a year. E.g.:-

**Head of Drama Group:** Shaun Sifton; educated *Katimer Upper* public school. *Clb*: *Lords Taverners*. Address: *The Firs*, *Marsh Lane*, *Mill Hill* N.W.7. tel: 01-959-2619. Also *Meadow Cottage*, *Brewery Road*, *Trunch*, *Norfolk*. At work: room *5598* *TV Centre*, *M12*, tel: 01-743-8000 ext. 2792/2793.

**Head of Current Affairs:** Brian G. Wenham. Room *H23*, *Lime Grove Studios*, *Shepherd's Bush*, *M12*. tel: 01-743-8000 ext. 3464, 3467.

**Head of Features Group:** Aubrey Singer; educated at the posh *Bradford Grammar School*. Joined film industry in 1944, directed various films teaching armed forces to shoot. Address: *11*, *Trevanion Rd*, *M14*. Tel: 01-603-7340 & at work: Rm. *4089*, *BBC Kensington House*, *Richmond Way*, *M14* tel: 743-1272 ext. 6414 / 6415.

**Head of Documentaries:** Richard Cowston; educated *Westminster* public school & *Oxford University*. Address: *Willow Cottage*, *Chalfont Lane*, *Chorleywood*, *Herts*. tel: *Chorleywood* 2333 & at work: room *E.914*, *TV Centre* *M12*; tel: *D1-743 8000 4439* / *Editor News & Current Affairs (TV & Radio):* Desmond Taylor; educated *Ballymena Academy*; *Queen's University*, *Belfast*. Whig politician in *N. Ireland* (*Protestant*) 1951-3. Address at work: room *3104*, *Broadcasting House*, *M1*; tel: 01-580-4468 ext. 4355

## heads of . . .

**Radio 1 & 2:** Douglas Hoggedge. Comes from a military family. Educated *Shrewsbury* public school & *L.S.E.* Earns about £10,000. Address: *Castle Hill Cottage*, *Rotherfield*, *Sussex*; tel: *Rotherfield* 770. At work: rm. *4423*, *Broadcasting House*, *M1*. Tel: 01-580-4468 ext. 4618 / 7836

**Radio 3:** Stephen Hearst; educated *Vienna* & *Oxford University*. Earns about £10,000. Address: *78 Elm Park*, *Stamare*, *Middx*. Tel: 01-954-3215 & at work: rm. *4422* *Broadcasting House*, *M1*; 01-580-4468 ext. 44728

**Radio 4:** Anthony Whitby. Educated *Oxford University*. Worked in *Colonial Office* 1954-59. Earns about £10,000 p.a. Address: *20*, *Brunswick Gardens*, *M18*. tel: 01-229-1181 & at work: rm. *4114* <sup>4837</sup> *Broadcasting House*, *M1*; 01-580-4468. <sup>44787</sup>

**Heads of Departments.** (e.g. *Further Education*, *Science Features*, *Children's Frogs* etc.) Earn about £6,000 - 8,000 per year.

**Producers.** Earn about £4,000 - 5,000 a year.

**Directors.** Earn about £3,000 - 4,000 a year.

**Researchers.** Earn about £2,500 a year.

## THE REST - 23,000 OF THEM

*Cameramen*, *secretaries*, *canteen staff*, *engineers*, *electricians*, *cleaners*, *maintenace men*, *film editors*, *scene shifters*, *videotape editors*, *telexine operators*, *sound recordists*, *commissionaires*, *studio managers*, *clerks*, *telephonists* etc. etc. Earning between £3,000 a year (*cameramen*) and £17.95 per week (*commissionaires*) and less (*canteen staff*).



**Heads of Departments.**

Earn about £6,000 - 8,000.  
(e.g. *Talks*, *Current Affairs*, *Drama* etc.)

**Producers.** Earn £4,000 - 5,000,

# main BBC addresses

## London

**Headquarters:**  
Radio — Broadcasting House, London W1  
BBC, Broadcasting House,, London, W1A 1AA  
Telephones 01-580 4468

**Television** — Television Centre, Wood Lane, London, W12 7RJ  
01-743 8000

**External Broad-casting** — Bush House, PO Box 76, Strand, London, WC2B 4PH (overseas trade), 01-240 3456

**Publications** — 35 Marylebone High Street, London, W1M 4AA  
01-580 5577

## Scotland

Broadcasting House, Queen Margaret Drive, Glasgow, W2  
041-339 8844

**Edinburgh Office:** Broadcasting House, 5, Queen Street, Edinburgh, EH2 1JF  
031-225 3131

**Aberdeen Representative:** P. E. B. Chalmers, Broadcasting House, Beechgrove Terrace, Aberdeen, AB9 2JT  
0224-25233

## Wales

Broadcasting House, Llantisant Road, Llandaff, Cardiff CF5 2YD  
0222-564888

**North Wales Representative:** J. R. Williams, Bron Castell, High Street, Bangor, North Wales  
0248-2214

**West Wales Representative:** D. John, Broadcasting House, Llanrisant Road, Llandaff, Cardiff CF5 2YD  
0222-564888

## Northern Ireland

Broadcasting House, 25-27 Ormeau Avenue, Belfast, BT2 8HQ  
0232-44400

## Network Production Centres

**Birmingham**  
Broadcasting Centre, Pebble Mill Road, Birmingham B5 7SA  
021-472 5353  
*Head of Network Production Centre:* P. Sidey

**Manchester**  
Broadcasting House, 33 Piccadilly Manchester, M60 1SJ  
061-236 8444  
*Head of Network Production Centre:* D. G. Burrell-Davis

**Bristol**  
Broadcasting House, 21-33b Whiteladies Road Clifton, Bristol, BS8 2LR  
0272-32211  
*Head of Network Production Centre:* S. Wytton

## Regional Television stations

**East Anglia**  
St. Catherine's Close, All Saints Green, Norwich, NOR 88B  
Regional Television Manager: J. Johnston  
Telephones 0603-28841

**Midlands**  
Broadcasting Centre, Pebble Mill Road, Birmingham B5 7SA  
Regional Television Manager: M. Hancock  
021-472 5353

**North**  
Broadcasting House, 146-146a Woodhouse Lane, Leeds LS2 9PX  
Regional Television on Manager: W. Greaves  
0532-31516

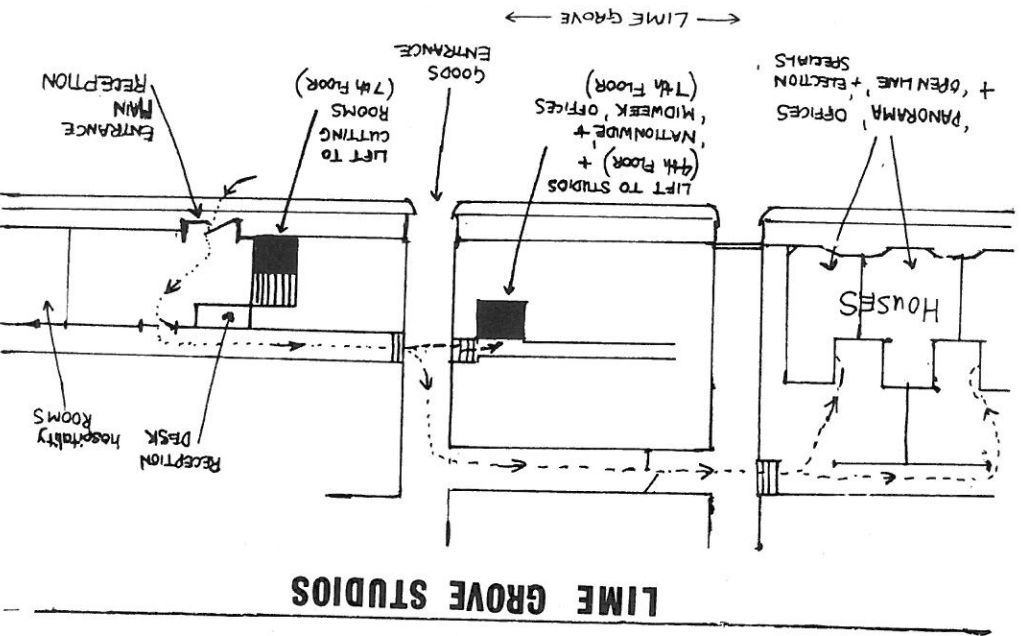
**North-east**  
Broadcasting House, 54 New Bridge Street, Newcastle-upon-Tyne, NE1 8AA  
Regional Television Manager: D. Kerr  
0632-20961

**North-west**  
Broadcasting House, 33, Piccadilly, Manchester M60 1SJ  
Regional Television Manager: R. Colley  
061-236 8444

**South**  
South Western House, Canute Road, Southampton, SO9 1PF  
Regional Television Manager: L. Mason  
0703-26201

**South-west**  
Broadcasting House, Seymour Road, Mannamead, Plymouth PL3 5BD  
Regional Television Manager: T. Salmon  
0752-62283

**West**  
Broadcasting House, 21-33b Whiteladies Road, Clifton, Bristol BS8 2LR  
Regional Television Manager: J. Dewar  
0272-32211



**LIME GROVE STUDIOS**

## Other useful BBC addresses in London:

HammerSmith Grove, Shepherd's Bush, W6  
(‘access’ programmes) 743-8000

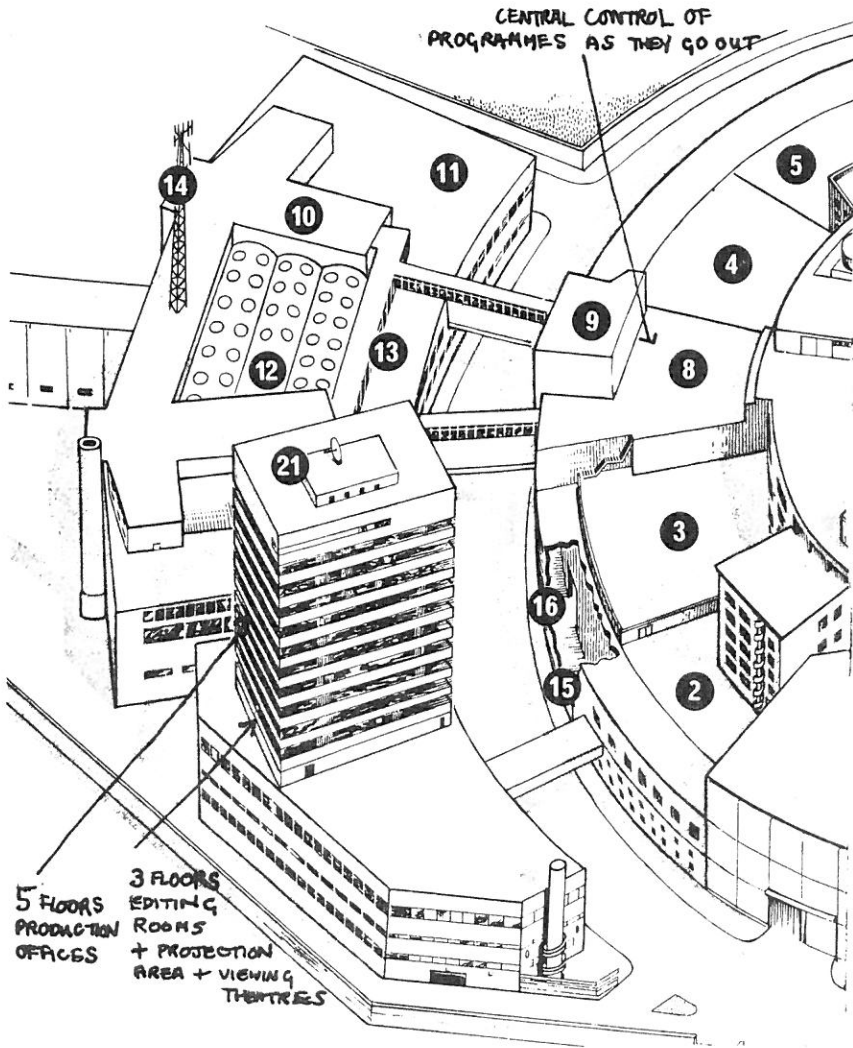
Kensington House, Richmond Way, W14  
(production offices of Man Alive, Arts and science programmes) 743-1272

Lime Grove Studios, Lime Grove, W12  
(current affairs) 743-8000

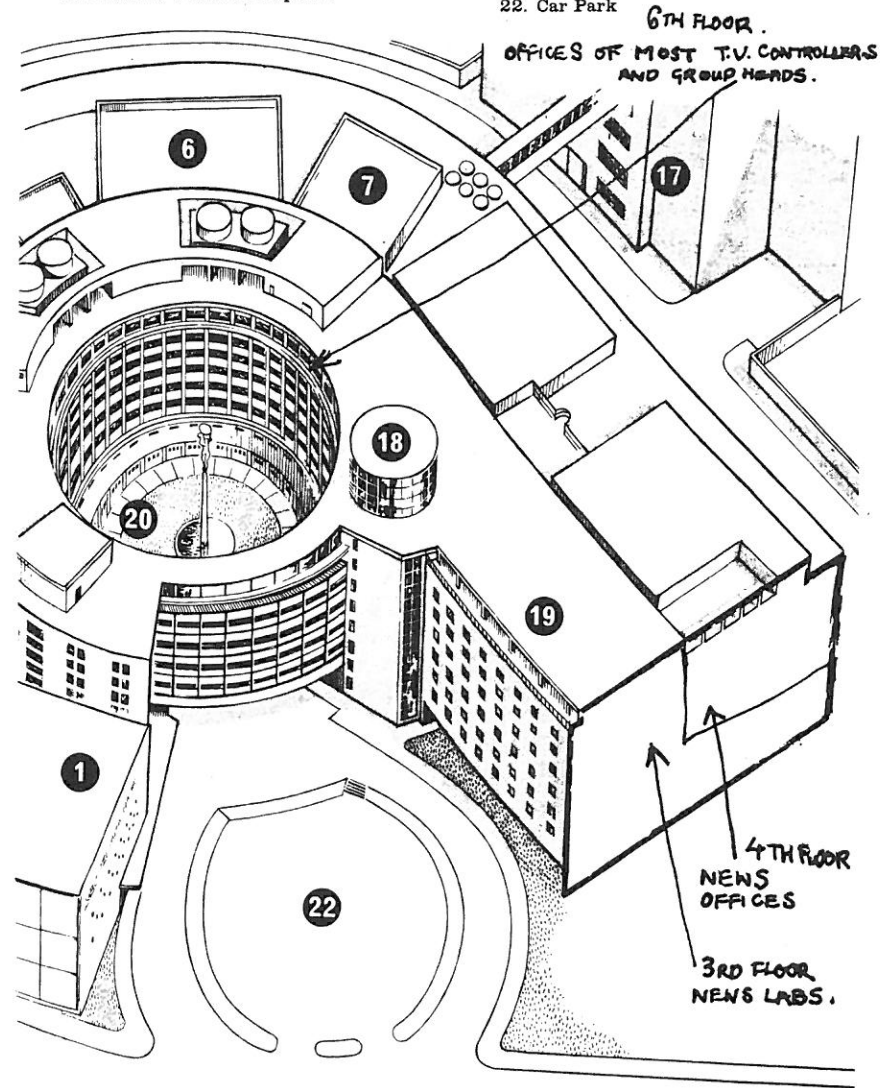
Kendal Avenue, W3 (base for TV outside broadcast equipment - for sports, State occasions & Miss World) 992-5344

# BBC TELEVISION CENTRE

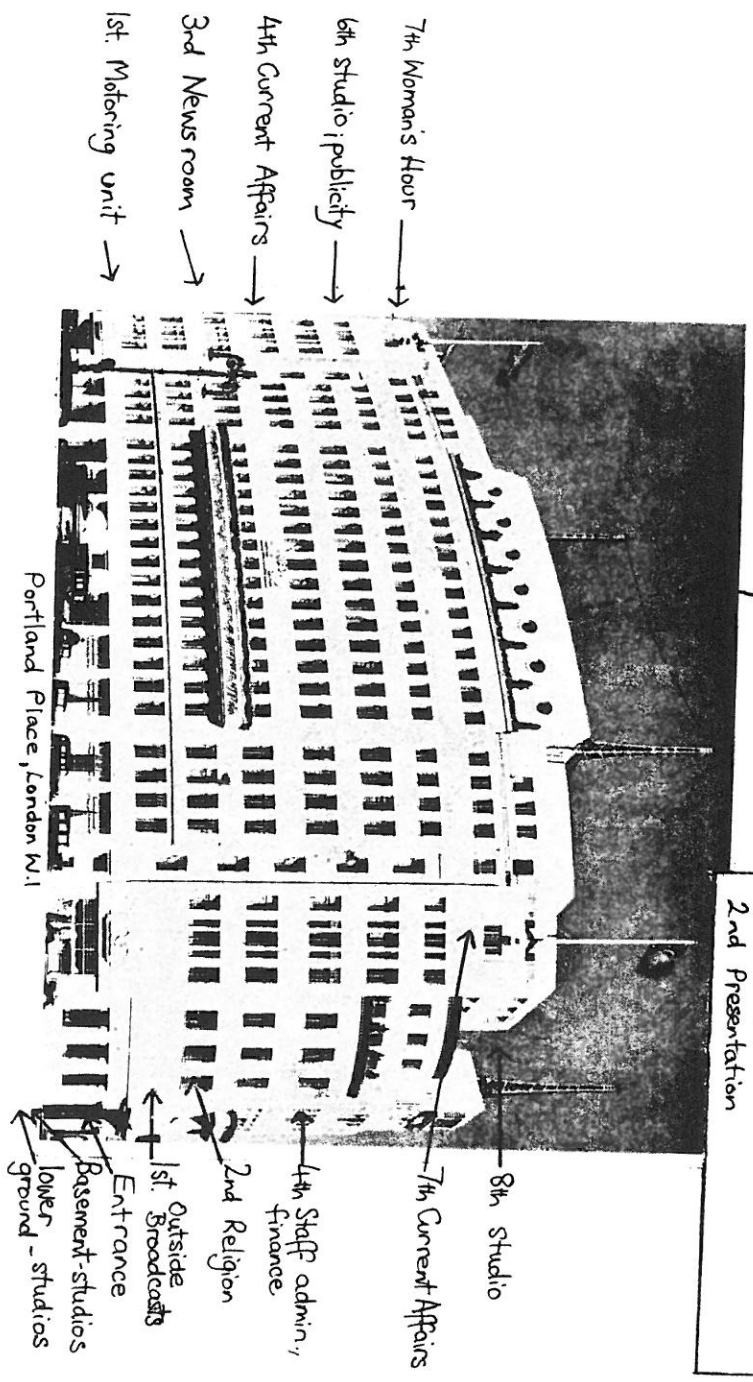
- 1. Studio One
- 2. Studio Two
- 3. Studio Three
- 4. Studio Four
- 5. Studio Five
- 6. Studio Six
- 7. Studio Seven
- 8. Central Control Room
- 9. Presentation Studios **ACCESS ON 4TH FLOOR**
- 10. Scenery Block
- 11. Carpentry and Machine Shop (ground floor)
- 12. Set building space (ground floor)



- 13. Scenery storage (basement)
- 14. Receiving aerial mast
- 15. Scenery runway serving all studios
- 16. Scenery entrance to Studio Three
- 17. Restaurant Block
- 18. Lift and Ventilation plant
- 19. Studio Eight and accommodation for BBC Television News
- 20. Telerecording rooms (below ground level)
- 21. East Tower
- 22. Car Park



# BROADCASTING HOUSE BBC (radio 1, 2, 3 & 4)



Extension (between Langham St & the rest)  
 8th. Talks & documentaries / Restaurant  
 7th Talks & current affairs  
 6th Drama  
 4th. Heads of Radios  
 3rd Radio News  
 2nd Presentation

Portland Place, London W.1

4. If you want to get a particular story into a paper, find a journalist you often read and like, and ring him up personally.  
 written statement prepared - and all the facts at your fingertips.  
 give news of your current struggle. Have an agreed available at the same time and place every day to conference may be a good idea - just say you'll be always contact local papers yourself. A daily press newspapers. Alternatively contact them yourself: Association 01-353-7440 which will contact all You can call the press conference through the Press won't cover it.

3. If you think the press are giving you consistently distorted coverage (e.g. the deaths blamed on the gas workers while they were on strike) you can call your own press conference. Call the conference before lunch if you want it to get into the evening papers. A good time is 10a.m., or 3.00 p.m. for the daily newspapers on the following day. Saturday is not a good day, because there are no dailies on a Sunday, and by Monday it's "late news" and they won't cover it.
2. Or you can refuse to say anything, but prepare a written statement to hand out which can't be distorted.
1. One way to deal with the press is to ignore them completely and refuse to speak with any reporter.

### WHAT YOU CAN DO

Much of what has been said here about TV and radio also applies to newspapers. In fact, it's even easier for a newspaper reporter to distort the facts than a TV director.


## Some hints on the press...



5. If you are being interviewed and think you are likely to be misquoted, you can keep a taperecorder running all through the interview, so that you have a record of exactly what you did say.
6. It is sometimes worth approaching local papers where you might not approach national ones. Even though many are owned by the big newspaper chains, they are sometimes forced to be sympathetic to a local struggle because some of their readership may be involved in it. (Local newspapers gave their support to the UCS work-in, but not the Pilkington strike in St. Helens.)
7. If you are being bashed, it might help to approach trade-unionists for sympathy action. The NUJ (TEL: 01-278-7916) organises journalists, but it has little reputation for militancy. It may be better to appeal directly to the chapel (shop) of the newspaper or papers concerned. SOGAT (01-673-2188) and NATSOPA (01-928-1481) organise printers. Sogat is the union that blacked the Evening Standard which carried the appalling Jak cartoon against the striking power workers. The AEU and EETU/PTU organise engineers and electricians respectively. They may be particularly responsive to calls from other members of their union.
8. Alternatively, put a mass picket on the newspaper offices - better still the presses if they are in separate places. Telephoning the newspapers or sending letters or writing to the Press Council are unlikely to be worthwhile ..... unless you have a few thousands of pounds and some letters after your name.
9. THERE IS NO SUBSTITUTE for developing our own means of communication. You can get a 4-page newspaper printed for as little as 5p a copy. Or use your local community press.

... print your own!

# GAS WORKERS V. PRESS & TV



**TAKE CARE - THEY'RE OUT TO BREAK YOU!**

You may like TV - Cilla, old movies, Coronation Street and Match of the Day.... BUT TV doesn't like you. You are on strike. And they don't like strikers. By your strike you threaten the bosses' freeze, and TV and the papers are run by the bosses' men who make their living by putting the bosses' line. When you fight for a decent wage and against a cut in living standards, you are fighting not just the Gas Corporation, but the Government - and the newsmen too....

A leaflet distributed to gas workers during the 1973 gas strike. Part of it is reprinted in full overleaf.

## IN DEALING WITH PRESS OR TV, REMEMBER....

1. They have no right to film you or quote you if you don't want them to, and you have every right to refuse.
2. If you are interviewed or filmed, make sure you get paid for it. You need the money for your strike fund. Don't take less than £5 for anything.
3. Don't trust anyone in the media, no matter what line they spin you. Even if the people you meet seem sympathetic, they can still be censored by their bosses. Ask them their politics - whether THEY have ever struck against the Industrial Relations Act, what union THEY are in....
4. If you are being interviewed or are part of a discussion -
  - \* insist on knowing the questions before hand, and make sure they are ones you want to answer.
  - \* insist on choosing who you appear with - don't let them do what Frost did to the power-workers. He put 4 workers in the middle of a hand-picked hostile audience, which he goaded on to attack the workers.
  - \* Say what YOU want to say. Don't let the chairman mislead the discussion or put you down. Interrupt if you want to. Speak directly to your opponent if you want to.
  - \* Don't be side-tracked. e.g. "Don't you care about old people?" "Yes, but we don't cause the problem. Back to the issue mate".
  - \* Don't play their smarmy games. Be as angry as you are and walk out if you want to.
5. If they are making a film about you:
  - \* insist on knowing what the film is about and who else is in the film. If it's about hardship to old people you can bet 100 - 1 that they are going to do you down.

- \* tell them what you want in the film. Insist on coming along to the studio to see a half-finished version. Don't co-operate unless they agree. Remember, they can't show any film with you in it without your permission, unless a contract has been signed.
6. If you feel your view is not being presented on TV - only Mr Heath's - don't take it lying down. Insist on your right to appear and state your case. If you are misrepresented, insist on the right of reply. Don't let the union do all the talking for you. **TAKE YOUR STRUGGLE TO THE TV STATIONS AND PRESS OFFICES.**
    - \* If it's something on TV you don't like, ring up the TV company responsible and ask for the programme by name and demand to speak to the producer.
    - \* If it's something in a newspaper, ring up the paper and ask for the individual journalist or the News Editor.
    - \* Set up your own daily meeting with the press. Tell them that you will be available at a regular time, and prepare the points you want to make.
    - \* If you still don't get satisfaction, picket the TV studios or the newspaper offices. Let them know how you feel. Demand to have your own say. (In 1971 Ford workers invaded the BBC Nationwide studio).
    - \* Ask TV, Press and Print unions for solidarity.

**PRESS AND TV COVERAGE CAN MAKE OR BREAK YOUR STRIKE.**

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Produced by workers in television in solidarity with gas workers.