

MORRISSETTE LEAVES CANCOM; CHERCOVER TO LEAVE CTV

There appears to be a mini-exodus from the top ranks of the Canadian broadcasting industry.

The latest to announce their departure are Pierre Morrisette and Murray Chercover. Morrisette has left Canadian Satellite Communications Inc. (Cancom), where he was president and chief executive, to start his own investment firm. And Chercover has announced he plans to step down as president of the CTV Television Network.

That brings to four the number of vacancies in top broadcasting jobs in Canada that have come open — or are expected to come open — so far this year. Andre Bureau resigned earlier this year as chairman of the CRTC and Pierre Juneau is expected to resign this summer as president of the CBC.

And finding a successor to Chercover may be as tough in its way as filling the shoes of either Bureau or Juneau. A potential complication at CTV that might give a presidential hopeful pause is the dispute between several of the network's major players over CTV's ownership structure which, among other things, limits affiliate owners to only one vote on the board no matter how many stations they may own.

Chercover joined CTV as a programming chief when it was formed in 1961 and was one of its first producers. He assumed the presidency of the network in 1966 and took it from eight stations to 24. He has agreed to stay on as CTV president until a successor can be found, or until June, 1990, whichever comes first.

Meanwhile over at Cancom, Morrisette's resignation officially takes effect Sept. 1, although he has a lot of accumulated holiday time. In the interim, executive vice-president Sheelagh Whittaker is overseeing affairs while the search for a successor to is underway.

Cancom, based in Montreal but run from executive offices in Toronto, distributes broadcast signals to cable television systems and to remote communities across Canada. Morrisette, 42, took over at Cancom in 1983, replacing Andre Bureau. There have been rumors that Morrisette and Cancom's board haven't been getting along. However both Morrisette and company chairman Ray Peters denied that the parting was anything but amicable.

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BROADCASTERS FAIL TO AGREE ON HDTV STANDARD

Leading international broadcasting organizations say they have failed in a new effort to reach agreement on a worldwide production standard for high-definition television.

The broadcasters, who recently wound up an international conference held once every three years, "believe that a single world standard is not now achievable," according to Donald Wear, president of the North American National Broadcasters Association, which played host to the meeting.

At issue is a technology that, in addition to improving the quality of TV broadcasts, is expected to become a launch pad for a multi-billion-dollar range of electronic products from advanced medical imaging equipment to battlefield command and control systems.

NEW TV DISTRIBUTION SYSTEM TO BE TRIED

A new television system that could bring affordable multi-channel TV to remote communities will be tried

in the Manitoba community of Winnipeg this spring.

The low-powered microwave television system — developed by GEC Plessey Telecommunications (Canada) Ltd. of Winnipeg — will make it economically feasible for cable companies or community groups to provide a wide range of TV channels to small or remote towns. The first system was sold to Brandon-based Westman Media Co-operative Ltd., which will conduct the Winnipeg trial.

Bob Ashman, GPT Canada president, says that "as far as we are aware" GPT's low powered multi-point microwave distribution system (LMMDS) is the first such system "commercially available in the world". He said other companies are capable of producing such a system, "but they haven't done it".

GPT Canada hopes to be marketing its system worldwide by the end of the year.

The system consists of a low-power transmitter beaming out gathered TV signals to specially-equipped subscribers within a 10-kilometre radius. Subscribers would require a small, roof-top antenna and a converter. The current GPT Canada model is an eight-channel system which Ashman says can be expanded to handle up to 32 channels.

Westman plans to use the system as an economical means to provide service in Manitoba communities it hasn't been able to reach with its cable network. "This technology would fit in well with locations that are difficult either in terrain or geographically in terms of distances between houses," said Tom Rooke, Westman marketing manager.

Westman Media selected Winnipeg for the trial because of the town's size and location. The central Manitoba community has a population of more than 1,000, but its layout along Lake Winnipeg makes it too costly to cable. About a dozen test homes will be chosen to examine the LMMDS in operation. The trial is expected to last through the summer.

Westman Media hopes to obtain a licence from the CRTC later this year and begin providing full service to the community soon after.

TSN PROGRAM FOR RADIO

The Sports Network all-sports pay TV channel has expanded into radio by starting a syndicated service that provides hourly reports during weekday evenings and weekends.

Jim Thompson, TSN's vice-president and general manager, said the

new service will be distributed by satellite to about 100 stations across Canada.

Called *TSN SportsRadio*, the service features 2 1/2-minute updates sent hourly from 6 p.m. to 2 a.m. Eastern time weekdays and from 2 p.m. to 2 a.m. weekends. The shows are produced from The Sports Network's studios in suburban Toronto and feature the same announcers who work on TSN's *SportsDesk* program. **BT**

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stations in the news

CRTC DATE SET FOR HEARING INTO SELKIRK DEAL

The Canadian Radio-Television and Telecommunications Commission will begin scrutiny of the largest and most complex takeover in Canadian broadcasting history in Ottawa/Hull May 29.

The commission is calling the public hearing to determine if Maclean Hunter Ltd. can consummate its \$600-million takeover of Selkirk Communications Ltd. It will also rule on subsequent deals in which Maclean Hunter proposes to sell off the bulk of Selkirk's radio and television stations for about \$310 million. The hearing promises to be both contentious and lengthy.

A key concern that Maclean Hunter will have to overcome when it faces the CRTC is the appearance it may be indulging in "licence trafficking" — the fast and profitable resale of radio or TV properties without adding value by, in particular, investing in new programming and capital improvements. The idea the deals amount to trafficking has been rejected by Maclean Hunter president Ronald Osborne.

Maclean Hunter took over Selkirk in December and subsequently struck deals with three broadcasters that, if the CRTC approves, would leave it with CFNY-FM Toronto, several small B.C. radio stations, and cable TV systems in Ottawa and Fort Lauderdale, Fla.

In the biggest of its deals, Maclean Hunter sold two Selkirk TV stations and two radio stations in Alberta, and minority interests in two B.C. TV broadcasters to Vancouver's WIC Western International Communications Ltd. for \$217.5 million. CHCH-TV, Selkirk's independent Hamilton TV station, was sold for \$68.5 million

to the Blackburn Group Inc. of London, Ont., and 11 Selkirk radio stations in B.C. and Alberta were sold to Toronto's Rogers Communications Inc. for \$24.5 million.

Maclean Hunter and the three companies that want to take most of Selkirk off its hands have promised to spend almost \$74 million to improve the radio, tv and cable operations. The promises come in thousands of pages of documents they have submitted to the CRTC.

Maclean Hunter says it will spend \$36.7 million, with \$16.8 million of that for CFNY-FM Brampton/Toronto and Ottawa Cablevision Ltd., and \$8 million to set up a "Canadian Television Drama Development Fund" to promote home-grown production.

WIC is promising a total of \$25 million in tangible benefits, the Blackburn Group \$8.2 million on programming and technical improvements to CHCH-TV Hamilton; and Rogers \$3.2 million on the radio stations.

CRTC RENEWS LICENCES OF 75 TV STATIONS

The broadcast licences of 75 television stations across Canada have been renewed by the CRTC. But most will find their spend on Canadian programs has been tied, for the first time, to their financial performance.

The commission, in announcing the renewals, said it expects the stations to spend a total of at least \$2 billion on producing local programs over the next five years.

"We believe this approach will secure a level of spending on programming that is vital for continued improvement in the quality of local programs," Bud Sherman, interim CRTC chairman, said in a news release.

The CRTC has never before monitored exactly how much TV sta-

tions spend on Canadian programs. And, until now, if a station improved its finances it did not have to spend more on Canadian shows. Now the amount they spend on Canadian programs will rise with their total advertising revenue.

A CRTC spokesman said the commission expects spending to increase about 12 per cent a year over the next five years. This despite private broadcasters telling the commission during recent cross-Canada hearings that they expected revenue increases of about five to six per cent a year in the next five years.

TORONTO HEARINGS PROVIDE UNUSUAL MOMENTS

Members of the CRTC saw some things during recent hearings in Toronto they usually don't often see — real, live members of the public and a rare outburst by a highly-respected broadcaster.

And in both cases it startled the commissioners and brought home once again just how seriously seeming routine decisions can impact on the broadcaster or on the audience.

CFNY Listeners Oppose Change

Radio station CFNY-FM Brampton/Toronto found out how loyal its listeners can be at just about the worst possible time. About 20 listeners of the new-music station, armed with a 5,000-name petition to tell the commission of their unhappiness with recent format changes at the station, staked out the hearing into CFNY's licence renewal.

CFNY, in its submission to the CRTC, had announced plans to in-

—continued on page 12.

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continued from page 10—

crease the number of hit songs to 45 per cent. The station argued that for its promotion of new music to be effective it had to reach as large an audience as possible, and playing more hits would accomplish that.

The protestors were led by a 32-year-old sheet-metal worker, Larry Bates, a CFNY listener for more than 10 years. He, like many others, was upset by the appearance of Top 40 records in a

music mix that previously had been dominated by "alternative" acts. Bates told the CRTC "the changes (station management) have made are more criminal than dramatic; they have stolen our station."

However Jim Fonger, CFNY's director of operations, remained convinced everything would turn out all right in the end. "Right now," he said outside the hearing, "we have 5,000 listeners who aren't happy. But six months from now, I think they will be happy."

Ironically, CFNY has changed ownership. Maclean Hunter bought CFNY and the rest of the Selkirk radio chain in December.

CKVR Plan Stirs Hornets' Nest

CHUM Ltd. stirred up a hornets' nest with its plans to disaffiliate its Barrie, Ont., TV station from the CBC and make it an independent. And the attack on CHUM's motives aroused the ire of Allan Waters.

The hornets included auto parts giant Magna International Inc. of Markham, Ont., which owns 45 per cent of radio station CKAN Newmarket; Ontario's Global Television Network; and Multilingual Television (Toronto) Ltd., a Rogers Communications Inc. subsidiary that operates an ethnic TV station.

The attacks during the CRTC hearings resulted in Allan Waters heatedly countering the accusation that CHUM Ltd. was trying to sneak a new independent television station into the Toronto market through the back door. "This attack was appalling and a disgrace to the broadcasting industry," Waters told the hearing, "CHUM Ltd. deals in the truth and the commission knows that and so does the industry."

The unusual outburst from the normally even-tempered 66-year-old founder, president and controlling shareholder of CHUM came at the end of the CRTC's hearing into plans to disaffiliate CKVR-TV Barrie from the CBC and reprogram it as an independent. CHUM also sought a second licence to allow it to operate a second Barrie-based station over which it would broadcast the entire CBC program schedule.

Ron Waters, CKVR's general manager, told the CRTC that the CBC approached the company with its disaffiliation plan. The CBC has already disaffiliated several stations in recent years — notably in London and Saint John — in a bid to extend its full service to as many parts of Canada as possible.

Magna led the opposition based on the contention that the CRTC should have given other companies a chance to compete with CHUM for what the feel is a new licence to operate an independent TV station. But the real opposition came on the commercial front.

MTV president James Sward said CHUM's plan to beam the newly-independent CKVR into the Toronto market would put the ethnic TV station in "an extremely precarious position... It's a matter of survival."

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Global president David Mintz and marketing manager Roger Hone accused CHUM of "severely understating" the amount of revenue CKVR and the new CBC-only station would generate and belittled CKVR's program spending commitments. And they went as far as arguing that CKVR, which has been carried on Toronto cable systems for 25 years, should be forced out of the city altogether.

That provoked the outburst by Waters.

CKO Promises Four New Stations

The CKO all-news radio network — a perennial money-loser — expects to break even in 1993.

Stanley Stewart, CKO's chief executive, told the CRTC that a recent reshuffling of the network's ownership structure has helped repair some of the damage caused by a 1986 threat by the controlling shareholder to shut down the operation if there was no improvement within a year. That threat, he said, had hurt CKO's ability to attract good people and negotiate long-term contracts.

The reshuffling, which the CRTC had earlier approved, saw Agra Industries Ltd. of Saskatoon move its 99 per cent stake in CKO to Cablenet Ltd., a wholly-owned subsidiary of Cybermedix Inc., in which Agra holds a 60 per cent voting interest. Stewart is a director of Agra and president and chief executive of Toronto-based Cybermedix.

CKO was appearing before the CRTC seeking a five-year renewal of its licence.

Stewart formally committed CKO to building four new radio stations within a year if its licence was renewed. CKO first committed itself to building the four stations — along with the eight it now has operating — when it was originally granted its licence 13 years ago. Failure to keep that promise has been a continuing bone of contention between it and the CRTC.

NEWS FROM THE CRTC

* The CRTC has approved the sale of Tantramar Broadcasting Ltd. — operator of radio station CKDH Amherst, N.S. — to Maritime Broadcasting Co., a subsidiary of Maclean Hunter Ltd. Purchase price was given as \$200,000. The new owners propose to increase operation of the station to a 24-hours, to spend \$195,000 to

replace the transmitter, rebuild the tower and improve the station's ground system; and to spend \$155,000 to renovate studio facilities and upgrade studio equipment.

* An application by Reseau des Appalaches (FM) Ltee to utilize 103.3 MHz (channel 277B) with an effective power of 16,600 watts at Thetford Mines and 101.7 MHz (channel 269A) with a power of 2,660 watts at Lac-Megantic has been approved.

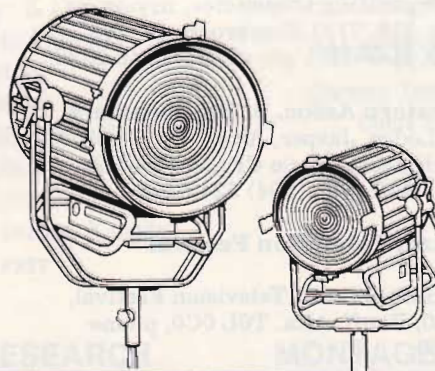
* Also approved were two applications by Ontario stations for power reductions.

CIAO Brampton will decrease daytime power to 3,000 watts from 5,000 and proposes to add another transmitter tower in order to improve its coverage.

CFMX-FM Cobourg will decrease power to 82,800 watts from 117,000 and proposes to increase the height of its antenna to 255 meters from 197 to increase signal strength.

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From West to East with...

Jerry Fairbridge



As you can see from this column's heading, I'll be bringing you news mainly — but not only — from the West. Apart from that small but important fact, I'll be attempting to follow in Howard Christensen's illustrious footsteps. Although, who could? Or, who would want to?

I'll also be bringing you a few jokes, a few deep thoughts. Which of the two will provide more mirth, I don't know.

Please send news of staff changes and other developments, from the East as well as the West. I'm not really biased despite Phillippe Rushton's theories that, as the West evolved after the East . . . need I say more?

Good jokes with a broadcast theme would also be nice. Send them c/o Broadcast News Ltd., 305 Cornerpoint, 10179 - 105 Street, Edmonton, Alta. T5J 1E2.

* * *

I hear **Tom Tompkins** is pretty happy with his first book as PD of CFGM Toronto. He's a Calgarian and late of CKRY-FM in that city, and before that CISN-FM Edmonton. I'm sure things will go as well for you in the East as they did in the West, Tom...

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Moffat has hired a "down" Easterner to manage CKY-TV Winnipeg. He's **Ken Clark**, former president and general manager of New Brunswick Broadcasting of Saint John and of Maritime Independent Television. **Randy Moffat**, Moffat president, has been acting GM since **Terry Coles** went to CKLW Windsor. One of Randy's staff said all sorts of good things about his boss. But, then, what else could you say, eh Tim?

A New Column by Jerry Fairbridge

With this issue, Broadcast Technology is pleased to welcome Jerry Fairbridge as a regular contributor. Jerry writes from Edmonton, where he is General Executive — Western Canada for Broadcast News. He looks forward to receiving your news and comments.

At a meeting of the Broadcasters Association of Manitoba I met **Glen Milne**, the CABs' new senior vice president, TV. I had to be impressed when I heard he lived and worked in Finland long ago, and even learned the language. It has to be the most difficult language in the world. After years of marriage to a Finn, I can now count to six in Finnish. Glen introduced himself as a former blocking tackle. Not block and tackle, he explained. With someone his size around, you wouldn't need a block and tackle.

* * *

Friends of **Pierre Nadeau** will miss him at the CAB. He's left his job as senior VP, radio to work with Redmond Communications. All the best, Pierre.

* * *

Nice words at the BAM from **Peter Liba** of CanWest Broadcasting about CAB president **Michael McCabe**. One of the self-styled Manitoba Mafia on the CAB board, Peter said there's a new, very effective CAB under Michael's leadership. Don't let the blarney fool you, said Peter, under it there's a keen brain. I doubt any would disagree.

* * *

From **John Cochrane**, president of CJOB/CKIS-FM Winnipeg, commenting about Brian Mulroney standing up to the Ayotollah in talking about freedom of speech in civilized countries. Maybe we should ask Mulroney to look at the Broadcasting Act. Canadian broadcasters wouldn't be allowed to say what Salman Rushdie has written.

* * *

BAM presented its Broadcast Pioneer's Award to **Stew MacPherson**, the Winnipegger who became a favorite on BBC-TV of the British Royal family. A war correspondent — one of only two Canadians modelled in wax at Madame Tussaud's in London — he worked for Edward R. Morrow . . . what didn't he do.

Stew, now 80, was on hand to entertain a dinner crowd with hilarious tales drawn from memory. Wish I'd had a recorder. You can read about Stew in *High Times with Stewart MacPherson* by John Robertson.

* * *

Wilf Braun has gone from CHAB Moose Jaw to run all-news CKO-FM's new station in Winnipeg... **Andrew Bryce** has taken over the news helm at CHAT Medicine Hat and **Kevin Friesen** is back with his first love as sports director... **Brian Walters** has joined CKRD Red Deer as news director from CKGY, where he handled morning drive news. He joins ex-CKGY reporter **Linda Sheppard**, and **Peter Nelson** of CHTN Charlottetown as recent news staff additions.

* * *

The Winnipeg BN-CP bureau is in new quarters in the Manufacturer's Life building at 386 Broadway, just a block from the legislature and close to government offices.

* * *

When you see a bureaucrat smiling when everything's

gone wrong, it means he's just thought of someone else to blame it all on. Usually the media.

* * *

CHMG St. Albert is assaulting the Edmonton market with power boosted to 25,000 watts, frequency changed to 1200 from 1070, some fancy and fascinating computerized equipment and staff changes. They've picked up **Robert Brilz** from CKOM Saskatoon's newsroom and **Ken Gee** from CKRD Red Deer. Initial results look good.

* * *

Friends of **Gene Lehto** of CFAC Calgary will be happy to know he's almost fully recovered from his aneurism. Doctors believe he'll be better than before — ask him to explain. He misses his friends of the RTNDA. He went through some moving experiences during and following his aneurism. It's too personal for me to say much. I hope old friends will find time to talk to him.

* * *

John Geary has become sports director at CHNL Fort St. John. He was last at CJGX Yorkton.

* * *

Jack Hoepfner, director of engineering with Golden West, is a man with strong faith and a big heart. He's asked broadcasters to remember, when they prepare to discard old equipment, that one man's garbage is valuable to another. Jack's in touch with lots of stations in third-world countries (sometimes I think he built them all). Call him at CFAM Altona if you think you might have something of use. That's if you can find him. Every time I ask him if he's just back from a warmer country, he says he's just going. Especially when it gets cold around Altona... Son Grant is following in Jack's footsteps. He graduates as an engineer in May from SAIT and in mid-July goes to Paraguay to spend a year looking after a station there.

* * *

While we're talking about the people of Golden West, **Elmer Hildebrand** turned 25 (or was it 52?) March 10. His employees think up nasty surprises for each other, but for the president — strangely — they always arrange a treat... **Harvey Davidson** of Copper Island Broadcasting of Salmon Arm reached the big 50. I hear his wife took him away for a surprise holiday. But who got the American Express bills, Harv?

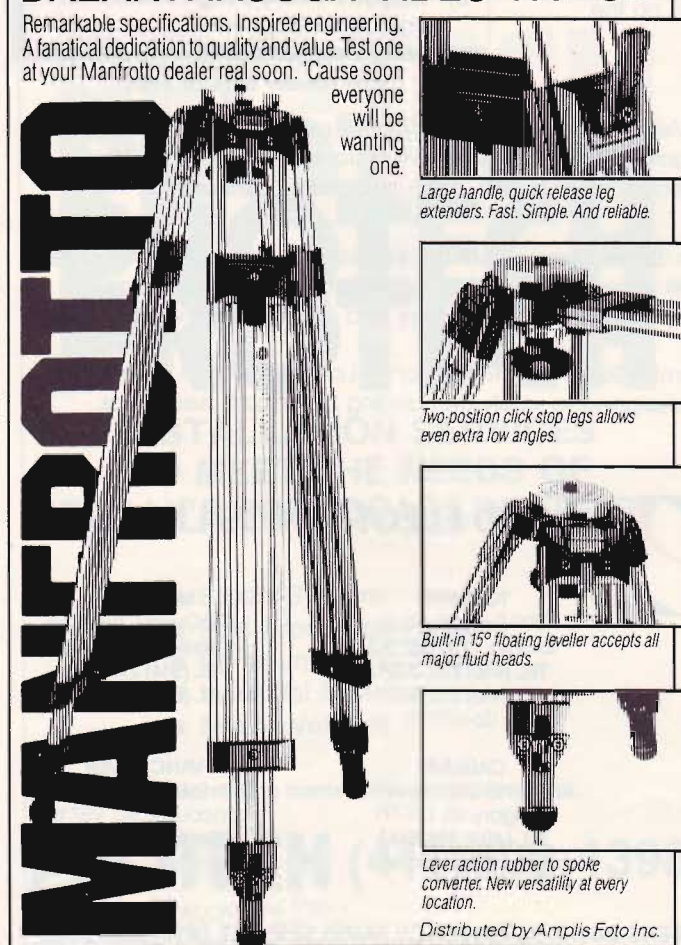
* * *

Did you know you can do remotes from a moving cruise ship? That's how far satellite technology has gone. So far the most daring has been CHOM-FM Montreal doing a remote from a Bahamas beach. They took a mic down the beach so listeners back in Montreal could hear the warm waves breaking. Heck, you could almost hear skin tanning.

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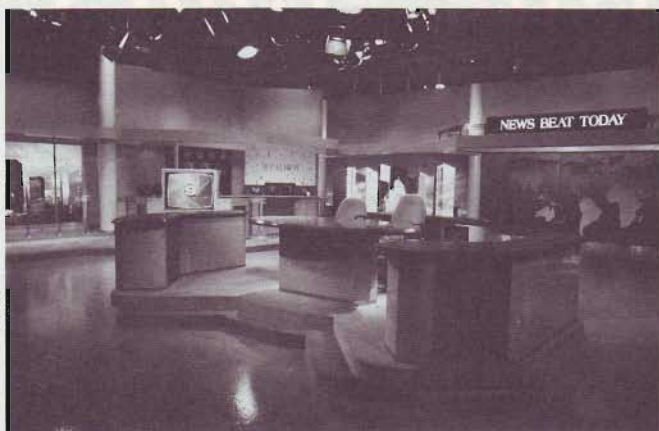
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The news set at CFTO-TV Toronto and a look at the weather person's module.

— photos by Keith Risler

TV NEWS SETS: UPDATING THE IMAGE

by Keith E. Risler

John Matlock is comfortably ensconced on the richly-colored, freshly-minted news set at CKCO-TV in Kitchener, Ont. He's not the news anchor but, as news producer, he's still very much at home on this set, specially designed to accommodate people and technology in a smooth, fluent way.

The revamped news set is part of an overall trend towards image strengthening and makeover in

Canadian television—a trend spurred on by fast-changing technology, in-

creasing competition from cable-TV, and the advent of market-fragmenting specialty channels populating the TV spectrum.

If the on-screen look of TV in Canada is changing, it is nowhere more evident than at Kitchener's CKCO-TV. The station's news personnel recently stripped off their familiar red jackets, forsaking the station's "trademark" for a more contemporary image which, they hope, will project honesty, trust, and integrity.

"In the days when color was in its infancy it was really neat to have something as colorful as a red jacket," explains Matlock, who headed up the redesign of the station's new set. The station's traditional red jackets came to symbolize CKCO-TV across its viewing area, which spans Ontario all the way from Windsor in the south to

Sudbury in the north, and into Ontario's Haliburton County.

For a station that reaches much of Ontario on a series of four transmitters this image identification proved so successful—even in the early days of color—that its fundamental principle carries on in the new look of CKCO-TV, in spirit if not in practice. "No matter when you were turning that dial you didn't have to wait for a bumper or the anchor or wait to hear a local story to know you'd arrived," says Matlock. "That worked for years. However, as competitive as it is now—with all these stations—it was just time for a redesign of our entire look, to update ourselves and get ready for the 90s, which are going to be extremely competitive."

The idea was to give CKCO-TV a distinctive look to set the station apart from its competitors, just as the red jackets once did. But the new look would have to reflect the new demands of the marketplace—especially the new demands and capabilities generated by the latest newsroom technology.

"The whole idea was to come up with a concept in the studio that would allow us to do a number of different things for very strong editorial reasons," Matlock explains. "For instance, with the number of microwaves that we have, with the satellite dish receiving capability we have—and we can pull in dozens of feeds at the same time—we wanted to be able to link and double-end with

our bureaus with our different sources from around the world."

Editorial Factors Fuel Change

The need for change, then, is partly technological. But there are underlying editorial factors driving stations toward this technological and visual enhancement. Joe Garwood, CFTO-TV executive vice-president, agrees market fragmentation is fuelling many changes in Canadian television. But he cautions that what can easily be mistaken for a superficial self-makeover by the industry actually reflects a deeper realization that television has its own uniquely visual—as well as informational—requirements that simply cannot be left

CFTO-TV

out of the programming equation. CFTO, which has dominated Toronto's local evening news for years, recently completed a news set redesign with the aid of G. and G. Designs/Communications of San Diego, Calif.

Garwood, an executive whose original background was in print, draws an analogy with print media, which has been enhanced over a period of time by technological advancement and careful attention to presentation. Just as magazines and newspapers universally accept attention to presentation factors such as page layout and even "white space,"

he says TV must do the same in its own way—not simply to be competitive, but to effectively communicate.

Says Garwood: "We think that everything's complimentary and I'm quite sure that I would be very naive to feel that the person who watches and gets their news—the primary source being broadcast—do not read newspaper; they certainly do. However, they are taking a look at another experience in terms of getting the news and participating with the news in terms of its presentation in a way that is at their comfort, at their leisure, and as its happening."

CFTO-TV's carefully designed set—featuring a visually magnificent Toronto skyline melded with a highly functional anchor desk, replete with built-in rising flats for graphics, and stunning studio architecture—is aimed at presenting an image of Channel 9 as Toronto's foremost local news broadcaster. It achieves this while being functional and efficient at putting news across to the viewer.

CKCO-TV broadcasts over a wide viewing area. The station never uses the name "Kitchener" in its station identification, wanting its signal to be relevant to local viewers in each market.

A novel "split newscast" is broadcast for each area (north, south and central) on each of the four transmitters. The central newscast is done live in its entirety, but a special pre-taped segment of "local" news is seamlessly stripped into the north and south newscasts part-way into the live telecast.

It's a clever approach that not only makes the news unique to each market, but also permits commercials to be sold for each transmitter. Thus, the station can sell spots to advertisers in each market, with the advertiser buying just the target market.

Why such a localized emphasis?

Because, says Matlock, the local emphasis is what marks each station as unique.

Local Emphasis Key

News Director Dick Prat oversees news operations out of Halifax station CJCH-TV. Responsible for both the Atlantic Satellite Network (ASN) and Atlantic Television (ATV) newscasts—both with their own sets in one ever-expanding studio—Prat oversees the G. & G.-designed news facility. He expands on Matlock's point:

"Stations realize that with the fragmentation that's now going on in the

marketplace coast-to-coast, that the one and only thing that a station's going to offer that's different from anyone else is their news and information programming."

ATV

News and information programming, says Prat, is "the only common thread that's going to cause people to come back. It is the heartbeat of the station. And I think what's happening is that managers and owners are looking now at news more as the identity of that station, and are now prepared to do more things.

"The same thing is now developing with satellite technology, with stations now getting their own satellite uplink trucks. In order to be competitive, and maybe keep one or two steps ahead of your competition, you've got to do that."

Prat's newsroom sets are both built on the functional newsroom model, whereas at CFTO-TV and at CKCO-TV traditional non-newsroom sets are used. Despite the difference in approach, the objectives are remarkably similar.

The increasing role of news and information programming at ATV/ASN

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News director Dick Prat in ATV's Halifax news set.

and the sets have gradually grown from the days of the in-house "newsroom" set pioneered in the early 70s, all the way to a later G. and G. makeover. Now, with the resident radio stations about to relocate, Prat expects his news sets will conquer even more floor space.

Achieving the aim of a distinctive

broadcast signal—both content-wise and image-wise—has a surprising impact on set design and editorial commitment. It means structuring the set for a high level of informational through-put in a way that weaves together a kind of seamless informational tapestry.

To this end CKCO-TV set a number

of design goals, among them a requirement that the information be handed off smoothly to viewers, avoiding clumsy camera angles and awkward lead-ins to stories. Design-wise, Matlock's team met this objective with a true 360-degree set permitting studio cameras to be dollyed in behind the back of the set. Retractable flats are positioned facing these reverse camera angles—essentially at the front end of the studio—facing the anchors at roughly 45-degree angles. Matlock describes the setup:

"When we do shoot the reverse angles, there are a number of portable flats and blinds which are either wheeled in or dropped down from the grid to cover the other elements of the studio, whether it be the lighting controls or other sets. It also meant that we can shoot the anchors from a number of different angles.

"The newpeople can toss to weather, weather can toss to sports, it's very comfortable; it is far more intimate than it used to be. On the old set the shot was so wide that you could barely see their eyes and their lips moving. Now we can cross shoot and have a nice conversation."

Articulate communication is enabled, not trivialized, by the carefully engineered interaction of fluently interacting visual and functional design.

The CKCO-TV set is optimized for a high level of functionality and is consequently highly versatile. As Matlock succinctly points out, this is one set that's ideally suited to all kinds of news.

"We do the *Canada AM* inserts, the *Noon Report*, the *Scan News Hour* and the *Ontario Report*, all of which have different complements of anchors and agricultural reporters and weather people and sports people in their own places. When they are not there it looks good the set doesn't look like it's missing anybody. We also do a separate program called *Province Wide*. We can also put up to three guests around the outside wings of the anchor desk."

Technology Affects Design

As important as physical design is in fulfilling its role in delivering information, advancing technology is also playing a role in the changing look of TV across the country. Sometimes-technology itself dictates change, and its influence is clearly in evidence at BCTV, where Art Director Bob York is preparing his station for robotic cameras—a move that is forcing



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COAST TO COAST

major renovations to the existing newsroom-style set.

BCTV, says York, has also been heavily into graphics since 1986. The use of on-screen graphics as informational aids means that news at BCTV consumes 80 per cent of the graphics generated in-house, and a significant expansion in capability is planned to accommodate increasing demand.

BCTV expects to have a refurbished newsroom-style set in place by mid-June. The set design will improve the fit of electronically inserted graphics, with designed-in flats and special backgrounds which repeat the BCTV logo across the set, thus maximizing station identification in the set design itself. ADO-generated graphics have shown up a problem in working newsroom sets, in that background movement from personnel can intrude around the ADO frame, causing distraction. Specialized flats are intended to reduce this problem, much in the same way as CKCO-TV has designed flats into the set. Using all this technology to good effect is possible, says York, only if the program content matches the technical excellence.

"It boils down to two people," he says, "the news director and the reporter. If that person hasn't caught up with the 80s and technology, he'll be left very far behind. Consequently, the story and the whole newscast will be left behind and the viewers will just turn off."

York's sentiment is echoed in Edmonton by CITY-TV's vice-president of news and public affairs. Peter Tadman cautions that good presentation in the absence of quality content is simply a formula for failure:

"You can have the most beautiful set in the world, but if the rest of it isn't there, it is all for nought. There are some pretty good examples: *USA Today*—look at the glitz and the glitter and the spectacular set and backdrops—yet it isn't being accepted by viewers."

The marketplace is a cruel adjudicator presided over not by the industry, but by viewers themselves. In this environment, John Matlock believes, there is room for great diversity in formats.

Keith E. Risler is a freelance writer based in London, Ont.

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An Interview With Harry Boyle

Harry Boyle has been a broadcaster, a broadcasting administrator and a broadcasting legislator. His varied career has been laced with success as an author (nine books), public figure and journalist.

In essence, it all began back in 1936.

"The way I got into radio," said Harry, "was very simple. I was in this small town — Wingham in Western Ontario — and I knew it. I had gone to high school there and was kicking around, free-lancing for newspapers — especially the *London Free Press* and the *Globe* (which hadn't then become the *Globe and Mail* through uniting with the *Mail and Empire*). I also did some work for the *Toronto Star* and the *Cleveland newspapers*, whatever work you could get. I was in Wingham for a preliminary hearing on a murder trial. While there I heard the radio station, and I knew about the fellow who had this station — Doc Cruickshank. Everybody knew him.

"Doc," said Harry, "had been working in a foundry in his tire repair shop. He'd been reading *Popular Mechanics* and he'd built this little transmitter, which he carried around in a cheese-box. The local people sort of supported him and got a radio club together, and they got the local MP and they put the heat on to get a commercial license, because what Doc had was an experimental license — 10 BP. It was just about the time that I arrived there that it became commercial — CKNX — quite a thing for a town of 1,300 people."

"Only Way You Can Compete Is To Cover Local Happenings."

Harry said that actually Ottawa felt "that the thing would fold up. The only reason they gave the license was because there was so much political pressure. Anyway, I heard the station and they were reading canned copy sent by the *Christian Science Monitor* that was four or five days late. It was awful.

"I knew Western Ontario like a book because I had been chasing around doing reportage in most parts of the country. I was sent in when the local correspondent couldn't handle it. So I breezed in to the station and said

"That's a terrible thing you're doing on the air with the news. Let me do a local newscast. There's no reason for you to do national news. You're a local station and the only answer to it is that you cover what is happening locally. It's the only way you can compete." And I went through the routine of pointing out how a weekly newspaper operates — no national paper can compete with a local paper and that's what CKNX should be doing.

"Doc said 'Let's try it.' So I said, 'When?' And he said, 'Oh, tonight.' Good Lord!

"Well, I remember it was 7.15 at night that they gave me. So I rounded up and cribbed a bit from the local weekly and did all sorts of things and did a newscast. Of course I had been at the murder inquiry, which everybody was wrought up about, and I included that. Well, we got a good response from the newscast and Doc said 'Now that you've done one, why don't you try it?' So I tried it for a month and I got my 'sea legs'. At the end of the month of newscasting I realized that 'My God, I hadn't made any money!' Doc wasn't paying me. So I went to him and told him that this couldn't go on. I was a freelancer who's got to make his money, I wasn't a salary type. So he put me on the payroll at \$3.00 a week, and that's how it all started!"

"Transmitter Was A Homemade One"

We asked Harry about the studio and equipment of that time.

"The station," he said, "was on the main street next to the Brunswick Hotel. There were three little stores and a butcher shop and a tea room and Doc's radio repair business — he sold Stromberg-Carlson radios.

"So imagine this conventional store. The front part, maybe 15- by 12-foot or so, where he sold radios and repaired them. There was a door leading into a narrow corridor, and there was a tiny office, maybe about six feet square. Then there was the control room, and behind that the studio. A chesterfield, a couple of chairs and that was it. And the transmitter was there in the control room."

"The transmitter", Harry told us, "was a homemade one Doc had made to

replace the one in the cheese-box, which he used to carry around to do remotes. As far as the equipment was concerned, there was an old square-looking microphone. It wasn't one of the round jobs, he'd had the round jobs before that. They reminded me of the Moose River Mine disaster and Frank Willis — I always see that round microphone in the pictures."

Radio Was "A Fad" When It First Began in Wingham

Harry next got the idea that he should do farm news, so he started a farm and news report at noon, in addition to his newscast at night.

"When radio had first come to Wingham," Harry said, "it was a fad. For years Doc had been known as a kind of nut around town. Some people had faith in him, but others didn't pay too much attention.

"In time the radio station gained respect, even though it didn't give very wide coverage. Gradually, it became the thing to do; for example, to listen at noon because we covered everything. Option sales, deaths, births, all entertainment (of which I think option sales became a major thing). So it became a habit, and the same thing was true of the newscast at night. It was ages before we got any kind of a national news service, and you couldn't get the local news anyplace else. You tuned in at noon and found out who died and who was born, who was married, who was in court. Everything was there!"

Doc began to expand as the result of the growing interest in the station, and developed a barn dance on Saturday nights that was taken around to different towns.

Harry agreed that it was hardly sophisticated radio.

"I recall when Howard Bedford came in to work with Doc. He was a promoter and he coined the idea of naming CKNX Ontario's *Farm Station*. And, of course, that is what came to identify it.

"The Cruickshanks remained there for a long, long time and as a matter of fact, I was at the Commission when they sold it to London, to CFPL."

—continued on page 28.

continued from page 27.—

"You Did It, You Experimented, And It Worked!"

"In those days," Harry remembered, "nobody knew what they were doing, so we could make all kinds of mistakes and nobody knew any difference. But I was getting tired of radio. I had learned to write copy, to go out to collect the advertising bills on Saturdays so we could pay ourselves. I even produced a soap opera once a week. I don't think anyone had ever heard one, but I got a bunch of kids from the local high school and every Sunday afternoon we used to do our thing.

"As I said, nobody would tell you not to do this or that, so you did it and you experimented and it worked! Most of it worked. But while it was a wonderful experience, I did want a change."

So, from Wingham and radio, Harry went to the newspaper world. He spent a year with the *Beacon-Herald* in Stratford, Ontario. From there he joined the CBC.

"It was an amazing thing," said Harry.

"Prior to my going to Wingham my knowledge of broadcasting was so limited. At college we had old crystal radios. And that was my contact with radio. I never really cottoned to radio until I landed in Wingham and suddenly became aware that this was the outlet for all the things I had learned as a local newspaperman. This was a natural for me.

"But what happened was that Don Fairbairn, who was a farm commentator for CBC for Ontario, had an uncle in Wingham who owned the book store and I was a frequenter of that shop. One day I was in there and the uncle introduced me to his nephew saying 'He's in broadcasting, too.' I knew little about CBC because you couldn't get it too much in Wingham. What we actually got mostly were Detroit stations —, WJBK, that sort of thing.

"As I said, I wanted to get away from radio for a while, so I went to Stratford as district editor. Radio in Wingham was then too small, I had done everything I could possible do. I knew I was limited, I was only 26 at the time, and I wanted to move ahead."

The *Beacon Herald* offered Harry a job with a car and a lot of perks.

"What I did really," he said, "was

transfer to the newspaper what I had been doing in radio. Then one day when I was getting the paper ready for press the girl told me that Don Fairbairn was downstairs, and he told me that Orville Shugg wanted to see me. Don was going overseas and the CBC wanted to offer me a job. Good Lord, I almost dropped dead. I had never given a thought to being with the CBC. So I got on a train and came down to Toronto and Orville Shugg and his assistant, Neil Morrison, met me and we went to the old Picadilly Hotel on King Street. In that dingy old beer-smelling joint, Orville offered me a job and I said, 'Sure, who do I have to kill to get it?' And the job was mine."

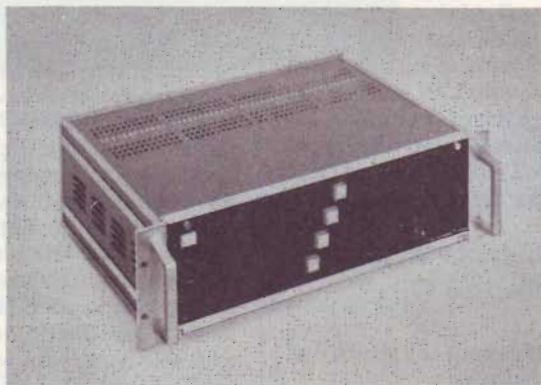
"CBC Toronto was the dingiest, dirtiest place you could imagine...But the spirit was fantastic."

Harry went back to Stratford, packed up and moved to Toronto and went to the then CBC Davenport Road studios.

"There was a guard with about 50 medals on and a gun, and he wouldn't let me in. Nobody told me I had to get a pass to get into the joint. When I finally got in I walked across this long compound and walked up to the second floor in what had been an industrial factory, the dingiest, dirtiest place you could imagine. The girl at the desk said, 'Who are you?' And I said, 'I've come to work.' She said, 'Welcome to the Legion Of Lost Souls' or some such thing and sent me in. There were a couple of studios, a recording room, a place for the newsroom, one private office and there's this great open space — factory space — and there I was, surrounded by all these people. I thought to myself 'This is the big time?' It was more like a scrapyard in Liverpool!"

Things got better, however. Frank Willis' secretary took Harry in hand, and Reid Forsey, "who was a great guy, set me down at a desk and the next thing I know Frank Willis comes down and shakes hands," said Harry. "I suddenly realized what a tremendous gang of people I was joining. And that's how I got into the CBC. The ambience wasn't that much different from CKNX in Wingham. Granted that the control rooms were bigger, but in essence it wasn't that much different.

"But the moment you came in the door you realized something there was something special — the spirit was fantastic. It was wartime, of course, and there was this overlay of doing war



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things. Remember that in those days the CBC was a pillar of the country, because if you had anybody overseas the only place you were going to learn about them was on the CBC news — it was the time when the CBC came of age — so that I was at the right time to come into it."

Harry said he found the CBC to be very democratic.

"Three days after I was there," he said, "I remember so well, somebody told me I had to go down to a night meeting on York Street. When I got there everybody was there — office boys, girls, producers, announcers — and Ernie Bushnell is holding a program meeting and everybody is expected to talk about it. I couldn't get over this. And they were arguing with each other, even office boys arguing with Bushnell. That was the kind of atmosphere that existed."

Harry was brought to the CBC as a farm broadcaster. "Farm broadcasting," said Harry, "was a unique thing. Orville Shugg had been a newspaperman in the Okanagan Valley and his father had a farm near Watford, Ontario. Orville came back on the farm and he was listening to the CBC one day and said, 'you know, it's a damn shame, the CBC should be broadcasting markets; farmers are at the mercy of the packers and the drovers because they don't know what's going on, and radio could do a wonderful job in this regard.' So he wrote to Gladstone Murray, who was then the general manager of the CBC, and told him what he thought. Murray wrote back that it was a great idea and invited Orville to come and do it.

"In time Orville became the supervisor of farm broadcasting and he set up the programs regionally — the Maritimes, Quebec, Ontario, the Prairies and BC could each have an individual broadcast for themselves. And it would be at noon and it would offer farm markets at the beginning, it would have a dramatic serial based on a farm family (in the case of Ontario that was *The Craigs*) and at the end it would have commentary and interviews with agricultural specialists. It was set up to run five days a week across the country and the drama was written to be indigenous to each region. It turned out that the programs garnered much city audience because people were fascinated by the prices of vegetables and beef and by the farm family, because it was kind of a soap opera. Those programs were on the air for 30 years; they really became an institution."

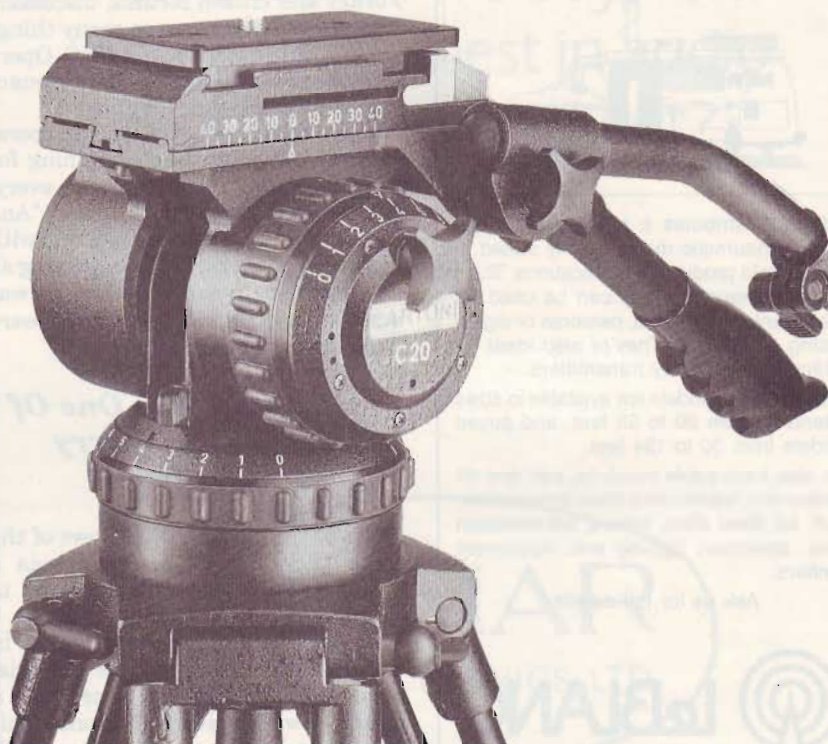


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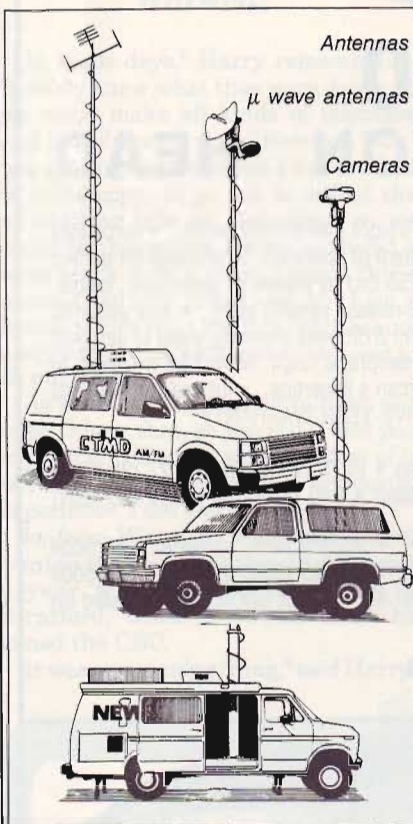


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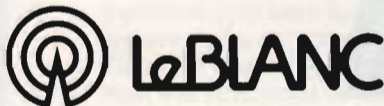


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continued from page 29.—

Harry's history at the CBC began with his role for a year as farm commentator, then assistant supervisor, farm broadcasts "for a year or so, and then I was supervisor of farm broadcasts for a couple of years before taking over the Trans-Canada network, where I stayed until the 60s. Then I was program director of radio and television for the Ontario region, and then became an executive producer in television."

We wondered if there was an abundance of talk programs on the Trans-Canada network when Harry ran it.

"If you think of broadcasting back in the 30s," said Harry, "which were the CRBC days (Canadian Radio Broadcasting Commission), there was very good commentary. People like George Ferguson and others. When I came in it was changing. The war had an effect on it. There were many dramatic programs like *Comrades In Arms*, *Fighting Navy*. But there was also a lot of music and not so much talk per se. There were some forums like *Farm Forum* and citizen forums, discussion programs. There were so many things we did, like starting the CBC Opera Company, which became the nucleus of the Canadian Opera Company."

Harry concurred that the Corporation did try to provide something for everyone. "Children's programs, everything you could imagine," he said. "And then we had time zones to contend with across the country, at the beginning all the programs were going live. It was quite a long time before shows were delayed for the time regions."

Assignment Was One Of The Shows Harry Created

One of the outstanding shows of the time that Harry created was a magazine show called *Assignment*, to which many of us contributed items.

"I recall," said Harry, "being called in one day when I was sort of a special projects supervisor and there was a meeting with private stations. This was in the days when the CBC was still regulating broadcasting, which they did until the Board of Broadcast Governors was appointed. Well, the private stations wanted a network of their own. We had created things like *CBC Wednesday Night*, which eliminated commercials through that evening. The private stations wanted time for national commercials. In Toronto the CBC had stations CBL and CBY, stations that duplicated each other. So

they conceived the idea of taking CBY, which became CJBC, and 26 private stations and forming the Dominion Network.

"They wanted," said Harry, "a program for the Dominion Network that was distinctive, and when they asked me what to do, I created *Assignment*. The idea came to me from the tape recorder. It was the same thing that had come to me back in Wingham. There were all kinds of stories in this country that go on every day, beautiful stories that get cut off. I was in the CP office in Winnipeg one night, watching the operator bringing in the wire material from the regions. He was feeding to the national line. What he was doing was cutting — he didn't have enough time to move the copy from Moose Jaw, or wherever. I looked at the copy, and there were these beautiful little stories about things that were happening all the time. So this is what I tried to create with *Assignment*. We would look for the stories that were there, that the news just didn't carry because they didn't have time for them.

"With the tape recorder," Harry noted, "it was easy to get these stories and they could be edited down to the required 2 1/2 to 3 minutes. We started out paying \$25 per item and then increased it to \$35. Warner Troyer told what happened when he was working up at the Lakehead. He said that he'd heard the program and that a note had come around saying contributions were welcome and he sent a story in. It was accepted, and he got a cheque for \$35. He sent in two stories and got \$70 and was making more money than he was up north, so he came to Toronto.

"In later years, when I was with the CRTC and was travelling with Pierre Juneau, people would stop me and say 'I used to work for you' meaning they had appeared on *Assignment*. Pierre would say, 'My God, did everyone in Canada work for you at one time or another?' They were all people who had contributed to *Assignment*.

"I remember Andrew Allan telling me that he was driving back from Detroit and he turned on the radio and heard *Assignment* and he got hooked. It was a window of things, a sort of national tapestry."

Harry tried to do the same kind of program when he moved into television and called it *Cross-Canada*.

"The first one," said Harry, "had to be the world's worst — it should be in the Smithsonian Institute. It was unbelievably bad because there was a fight between myself and the producer. I knew what I wanted, and he wanted conventional television. When I got a

new producer it worked. But the problem was the time element. You were always fighting against the regions, because it had to be on at the supper hour."

"Easy To Imitate, Very Difficult To Innovate."

Have the needs and expectations of people become different from when he came into radio in 1936?

"Of course," he said, "it was a novelty back then. Today people are sated with it. I suspect what we've always needed is some knowledge of what's going on around us. I think in many ways that the imitation that goes on in television is the worst curse that there is, along with the lack of innovation. It's easy to imitate, and it's very difficult to innovate."

We pointed out to Harry that he was a man who had worked both sides of the fence — public and private broadcasting — and then for the regulatory body. Actually, three different aspects of broadcasting. "How did you feel about it," we asked, "when you sat in the chair at the CRTC first as the vice-chairman and then as chairman?"

"I understood some of the difficulties of the private stations," Harry said. "It's very easy for people at the CBC to criticize people at the private stations. However, I've always believed that private stations don't do enough innovation. They've got lots of time, off time, when they could experiment. I think management is too rigid in terms of a whole lot of things. I'm talking about both radio and television — there is much that could be done with some effort."

"When I was at the CRTC and watched what the stations were doing, it seemed to me that the difficulty about private broadcasting is that the sales office and the accounting office took over from the program office too many times. They were just watching for the ratings and watching every other station — imitation rather than innovation."

Harry said that he never cared about ratings when he was in Wingham.

"I must tell you," he said, "I had a newscast on CKNX that was sponsored by McColl-Frontenac. They were sponsoring local newscasts on about eight different stations. Eventually I found that they had all been cancelled but mine. And I couldn't figure it out, I didn't think we had that big an audience. Then one day on the street I met a cousin of mine, a young girl of about 16, and she said, 'Y'a know, Harry, I did a telephone survey on your

program along with my sister. What we did was, when we called and they didn't know what they were listening to, or they just weren't listening, we simply put down your name.'

"However, three months later the sponsor double-checked and cancelled my show."

Since he left the CRTC Harry has been involved in two documentaries, has written some book reviews, and tussled with manuscripts for yet another book. None of his books have had a broadcasting background. Ob-

viously, there is enough of that in the author, the man who made his name synonymous with the best in radio and television — Harry Boyle.

Phil Stone is a well-known broadcaster, writer and educator whose Phil Stone Report and Broadcast Beat are regular features of Broadcast Technology. Phil can be reached at 2350 Bridletowne Circle, #1601, Scarborough, ON, M1W 3E6, phone (416) 492-8115.

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TECHNITOPICS

by Sandy Day

A Week In The Life Of — Fred Cole

This saga comes from Victoria, B.C., Canada's "Lotus Land" where lucky engineers find their utopian dream — the chief's job at a good station. There's golf up to 11 months of the year ("it's pretty wet in January"), a gentle climate and all the joys of the great outdoors. Sure there's curling, and a local hockey team, to remind us that the calendar says it's winter; and the grass stops growing for a month or two. They tell me that it hasn't snowed here for three years — until this winter, that is.



Fred Cole at CKDA's transmitter building during normal operations.

—photo courtesy P. Boerkamp

Enter Fred Cole, originally from Pembroke, Ontario who started in broadcasting at CKEY Toronto under Bill Onn, and after a stint at Johnny Lombardi's CHIN, came west to CKDA.

Today there is a sister station, CFMS-FM, and the AM station has a nice 50 kW from a Continental 317C and a three-tower DA-1 on the desirable 1200 kHz frequency — made available under the Rio Agreement — installed in '86. The TX site is on Chatham Island, some 3 1/2 miles east of the city, with sea water to provide excellent conductivity, and a neat 250 mV/m contour touching the Oak Bay shoreline where the city proper begins. There is excellent area coverage up the Saanick Peninsula and a good signal as far as Vancouver to the northeast. Hydro power is provided by undersea cable to the uninhabited island, and a diesel standby is ready to cut in if and when required. It is an ideal site so long as the weather holds to its traditional pattern.

CKDA has a seaworthy power boat capable of reaching Chatham Island even in winds up to about 20 knots. Fred says they do take care that wind and tide are such that if the engine failed, drift would bring them back to shore. They are concerned when an east wind combines with an ebb tide for, despite a small kicker motor, a failure could let them drift up to 10 km in two hours, ending up in the deep sea lanes of the Straits of Juan de Fuca, with, in winter, the threat of death by exposure before being found.

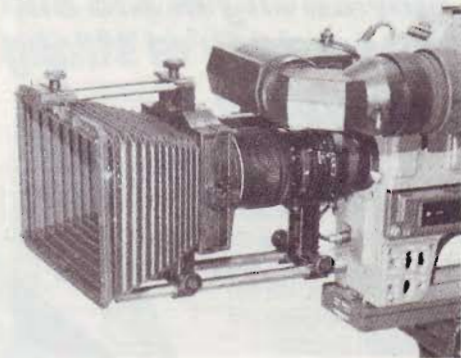
Fred has been with CKDA through several upgrades and rebuilds, plus the installation of CFMS-FM. Today they have outgrown their basement space on downtown Douglas Street and occupy some offices on the floor above.

The Week That Was

We pick up Fred's eventful week on Monday, January 30 when, that morning, a power failure occurred at the island. The deisel started all right, but the changeover mechanism, a Robonics switch which opens and closes hydro and standby breakers, failed. The diesel breaker tripped and CKDA was off the air.

—continued on page 38.

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Continued from page 37—

So off Fred went, along with his assistant Dennis Dejarins, in the CKDA boat, only to suffer a serious engine problem. They returned to shore, chartered a 22-footer, reached the island and had the rig back on with hydro power by early afternoon.

However the diesel breaker would have to be dismantled, but being connected on the load side to the live 460-volt buss, repairs would have to be done with all power off. He planned this for Tuesday overnight, with the charter boat to drop them off and to pick them up at 7:30 Wednesday morning, February 1st. Meanwhile, winter was moving in, with some snow, but not much wind.

By 1:00 a.m., all power was killed, permitting the diesel breaker to be repaired and reset. The problem in the changeover turned out to be a fractured nylon cup which shattered when tested around 4:00 a.m. Meanwhile, the weather turned very cold from the same Alaskan storm which moved down the coast and brought snow to Los Angeles, and the winds became gale force with gusts around 50 knots. Vancouver Island was in for some real winter!

Hydro power was interrupted at many points and it again failed on Chatham Island around 4:00 a.m. Manually, they switched to diesel. At this stage, Fred said, the storm was still increasing in ferocity, more snow and colder temperatures and they couldn't even see the water from the transmitter building.

Situation Becomes A Little Dicey

With the storm raging, there was no chance for a rendez-vous with the charter boat at 7:30 a.m. and they were attempting to keep warm in a building which is all metal, uninsulated, and with "lots of ventilation". The diesel generator is in a separate building. But Murphy's Law was still in force, and the diesel breaker tripped open. It seemed OK when reset, but tripped again within 15 minutes. The hydro outage continued, with no power even on-shore at the feed point. This time the diesel breaker lasted only five minutes, so Fred reduced load by switching the TX to 10 kW.

Fred and Dennis were able to keep in touch with the studio as necessary through a fixed radio link, and could even use cellular telephone if they stepped outside on the island. Though marooned by the storm they could at least receive moral support and encouragement, in the main from station PD Terry Griffiths, who was anxiously keeping track of events.

By 10:00 a.m., with winds gusting over 60 knots, bitter cold, and only the 10 kW to provide warmth, the inside temperature had dropped to well below freezing. And with all the hydro problems in the city, there was little hope for power resumption.

Around 2 p.m., Terry Griffiths reported he had lined up a helicopter to take Fred and Dennis off the island. But a helicopter has to have greater air speed than the wind to take off or land, and by 3:30, Griffiths advised that the helicopter couldn't make the trip.

Their safety was getting to be of real concern.

The store of canned food kept at the site turned out to be highly suspect, possibly due to constant freezing and thawing. Fred and Dennis hoarded a single apple and a chocolate bar in case they were marooned over that night as well. By this time both were numb with cold and they gathered up what firewood they could. If all power failed, they would light a fire right inside the building to keep from freezing.

First Rescue Attempt Failed

It was dark by 5:00 p.m. A half-hour later they were told that the *Oak Bay Responder*, a 26-foot fibreglass search and rescue auxiliary craft was on the way to rescue them. It never arrived. The swells were "running four to five feet and the chop three to four feet, among the worst conditions ever seen," according to Mike Doyle of the coast guard auxiliary. The *Responder* was icing up topside and taking on too much water. The rescue was aborted and they "headed for the beach." Unfortunately they hit rocks between the island and the shore and started taking on water faster than the pumps could handle. After a "Mayday" call, the three men aboard abandoned the craft and swam to the rocks.

Search and Rescue went into full emergency routine and alerted all vessels having shallow enough draft to operate in those waters. Another auxiliary coast guard boat was trailered to the area, a pilot boat from Victoria set out, and a tug, the *Evco Buccaneer* responded. With the help of its powerful searchlight, the tug's crew spotted the men on the rocks and were able to take them off. Given hot soup and wrapped in blankets, they were taken to a Coast Guard dock and rushed to hospital. They all recovered, though their craft suffered severe damage.

Meanwhile, Fred and Dennis received word that a Canadian Forces helicopter would try to come in to pick



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them up. Each taking a flashlight, they stationed themselves to either side of the one safe landing area on the island. The big Labrador helicopter settled in between them. Taken to Shoal Point Coast Guard station, they were safely home by late evening, though not without further evidence of winter's wrath. Fred's car had lost its water pump in the cold and the car provided no heat for him all the way home. His worried wife, Sandra, having been kept informed by the station and by a helpful reporter from the *Victoria Times Colonist*, was ready with a hot late dinner.

Back To The Island Again

The experience should have been enough for any man in any week, but Fred was still worried. The transmitter was running on diesel standby, with only ten kW, and the power changeover was inoperative. They ran like this until Saturday morning when the diesel failed. Though hydro power had been restored on land, there appeared to be a problem in the transformer vault at the site.

Fred accompanied a B.C. Hydro crew to the island by helicopter and hydro was again on by 10:00 a.m. The 50 kW was reactivated, but the diesel was out of service.

Word then came that the main FM transmitter was off the air. The FM site is in the western part of the city. So from the hydro landing pad Fred sped to the FM site, and corrected a minor problem of a touchy plate breaker which tended to trip on changeover from the standby — which was not sounding good. But again, Murphy's Law seemed to be paramount when winter hit Victoria. At 10:45 a.m., the 50 kW failed on Chatham Island. The 10 KW came up all right but, of course, the diesel changeover was inoperative.

Fred went to the island, in much improved weather, on Monday morning in a "loaner" boat. He found the problem was no high voltage in the 50 kW. Unable to repair it, he returned. Going back Monday afternoon, the diesel problem was located (a leak had developed in the cooling) and they continued to work on the 50 kW H.V. problem. Finally it was traced to the middle coil of the H.V. power transformer, a unit which had replaced an aging one in 1985. They manhandled the 1500-pound dud out of the cabinet and reinstalled the original 1968 transformer.

And so ended that week in the life of Fred Cole.

The necessary parts for the changeover switch arrived, and it was repaired within the next week. The 50 kW was still using the old transformer and Fred was still awaiting a new breaker for the diesel some weeks later when he told me of these events and of his brush with real Canadian winter.

Anybody else want to move to Victoria?

A. G. (Sandy) Day, P.Eng., is Technical Editor of Broadcast Technology. He may be contacted c/o 15 Lakeside Avenue, Ottawa, ON, K1S 3H1.

Watch for Sandy Day's coverage of
NAB 1989
 in the June issue of
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BROADCAST BEAT

by Phil Stone

FROM HITHER AND YON: After spending the winter in Palm Springs, here is a gathering of news about people and places from there and here that we found interesting, new and noteworthy...

NBC will telecast the 1990 and 1991 National Hockey League all-star games. This will be the first time the loop has been on network TV in almost ten years... After 22 years with CBC-TV's *Man Alive*, **Roy Bonisteel** retired from the program... **Shadoe Stevens**, the likeable announcer on *Hollywood Squares*, may wind up the lead in a new sitcom titled *Loose Cannon*... Before she recorded those spots for her perfume, *Passions*, **Elizabeth Taylor** dieted off 20 pounds... **Jim Kidd**, program director of CJCL Toronto, parted company with the station... Speaking of diets, comic **Roseanne Barr**, who at 5' 4" weighed in at 240 pounds, has been working strenuously with apparent success to take off some of the excess weight...

Whereas an average hour-long dramatic series can cost about \$700,000 to produce, and a half-hour sitcom approximately \$200,000, a game show might only run to \$100,000 for a month's worth of episodes. That includes anywhere from \$2,000 to \$10,000 a program for the host... The major record companies in Canada and music publishers signed a deal whereby song-writers and publishers will get 5 1/4 cents in royalties each time an album containing one of their songs is sold. The rate had been two cents for the past 65 years, with the composer and publisher each getting one cent. Even at the gold record level — sales of 50,000 albums — the composer of a song on the disc got only \$500 from its sales...

Alan Alda's first series project for NBC will be an hour-long drama scheduled for next season. It will be his first series since *M.A.S.H.*... Look for **Terry Lester**, who plays Jack Abbott on *The Young And The Restless*, to possibly leave the show when his contract expires this August... After 20 years as breakfast host on CFAC Calgary, **Ned**

Corrigal retired... **Allison Brock**, who had been with CKIK-FM Calgary, joined A&M Records Canada as promotion rep for B.C. **Allan Reid** became promotion rep for Ontario at A&M... **Karin Martin** is now director of sales and marketing, and **Dave Bruner** director of operations at VTR Productions and Eastern Sound... The address of the Ambrose Carr Linton Kelly Inc. ad agency is now 939 Eglinton Avenue East, Toronto, M4G 2L6... From **Jamie Baker** at CJCS Stratford we got word that when **Mark Wiskin** left the station for Wingham, as we reported earlier, he was replaced by **Mark Philbin**... Emmy-award winning journalist **Linda Ellerbee**, previously with NBC News, joined the Cable News Network (CNN)... **Barrie Clark**, first hired by CKOV Kelowna in 1949, rejoined the station to host the morning talk show as well as present the daily noon news. Also at CKOV, **Terese Elviss** is hosting *Help Line*, a new consumer affairs program...

The Radio Bureau of Canada opened an Ottawa office headed by **Tom Leadman**, named vp of the Ottawa district... Electrohome Ltd., Kitchener, bought 25% of the Toronto-based broadcast sales rep firm, Paul Mulvihill Ltd. Of the balance of ownership, **Norm Bonnell** and **Joe Mulvihill** own 50 per cent and Maclean Hunter, 25%... WSTM Syracuse, N.Y., which had no Canadian sales rep company, now has one in Radio-Television Representatives... Wonder if **Bob Laine**, GM of CFIX Winnipeg, knows he has a namesake in the world of jazz. This **Bob Laine** has been around for decades and played with the best of them; he appears with the group that calls itself *The Jazz Without Booze Band*, composed entirely of recovering alcoholics... If you are curious about the theme song for *In the Heat of the Night* it was written by **Quincy Jones** with lyrics by **Alan** and **Marilyn Bergman**, and is performed by **Bill Champlin**... **Marte Small**, formerly with the ABC Radio Network in New York, is now a national sales rep with Telemedia Radio Sales, as is **Belinda Pyle**, earlier with CJEZ-FM Toronto... The Canadian Association of Broadcasters appointed **Glen Milne** as



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senior VP, television... **Tiny Tim**, real name **Herbert Khaury**, is trying to make a comeback with a song and video about domestic violence. He hasn't had a hit in 20 years and is frank about that... Les Hebdos Telemedia Inc. appointed **Raymond Fortin** as sales and promotions director... **Connie Chung**, the former NBC correspondent, is now with CBS; CNN anchor **Mary Alice Williams** joined NBC. Also at NBC, **Ken Bode**, the national political correspondent, left to join DePauw University in Indiana as director of the Center for Contemporary Media...

If **Mel Brooks** is one of your favorites, take note that he and **Alan Spencer** of *Sledge Hammer* will collaborate on a new fall series called *The Nutt House*... After only three months at CBUT Vancouver, **Jim Peters** joined BCTV (CHAN-TV Vancouver) as producer of its noon news program... **Jean-Marc Blake** is now director of human resources for Mid-Canada Communications, while **Paul Fockler**, known to many for his association with the CHUM Group, Standard and Huron Broadcasting, is director of regulatory affairs... **Gerald MacLeod** is now VP of operations for CFQC-TV Saskatoon, a division of Baton Broadcasting Inc... CBS Radio signed a four-year \$50-million contract to continue its major league baseball coverage through 1993. The current five-year \$32-million radio contract expires after this season... Premiere Television Sales took up a new address in Montreal: 2015 Peel Street, Suite 900, H3A 1T8... CFNY-FM Toronto/Brampton launched a new radio feature designed to give additional airplay and promotion to the "many hardworking indie artists across the country," according to **Darren Wasylyk** and **Liz Janik**. Liz is host of the show, titled *The Independent Modern Rock Spotlight*... **Joe Cannon**, formerly with Standard at CJAD Montreal, is now the drive home announcer for CFRB Toronto...

Caught up with a note from **Bob McLean** at CKO in which he let us know of three awards won by the Toronto outlet of the news network: Metropolitan Toronto Police Association Award for radio spot news; Peel Regional Police Force Award for best radio news story, and Toronto Fire Fighters' Association Award for coverage of a fire... Toronto Argonauts decided to not go back on the air with play-by-play of their games on CJCL Toronto because of conflict with Blue Jays broadcasts. The rights were switched to 'CL from CFRB last year... According to Ad-Scan of Toronto, 83 per cent of the TV commercials shown in Canada in February were 30-seconds in length, 15 seconds accounted for 14 per cent of the total... Another award for **Johnny Lombardi**: The Canadian Council of Christians and Jews gave him their Human Relations Award for outstanding service to the community and Canada... Some news from Television Quatres Saisons: **Diane Legris**, who has been VP at CFCF Inc., became VP programming at Quatres Saisons; and **Gerry Dixon** left CFCF, where he'd been promotions director, to join TQS as director, advertising and promotion. And TQS is now carrying a French version of *Wheel of Fortune*, with **Donald Lautrec** as host... **Brian Dance** is now CBC Vancouver reporter and commentator for national radio sports... TVOntario's public membership campaign, according to **Valerie Wint-Bauer**, did very well, reaching a commendable 91 per cent of its target...

California addendum: During our three-month stay in Palm Springs this year we got together, as always, with **Glen Barnett**, the owner of KWCY, Palm Springs' top-ranked station. One day Glen drove us to Los Angeles to

attend a Pacific Pioneer Broadcasters' luncheon. This organization of veteran broadcasters meets for lunch every two months, and earlier this year had saluted **Alan Young**, the Canadian expatriate of *Mr. Ed* fame. (When he was with CBC radio in Toronto we met Alan and learned he had been hired to replace **Eddie Cantor** for the summer on Cantor's network radio show out of New York. We wrote an article on Alan for *The Montreal Standard* that was used as a guide by his publicity people — and would have loved to see him again.) However at the luncheon we attended with Glen, **Stan Freberg** was the guest of honor — and that was a fun-filled occasion. Among those present we observed were **Don Ameche**, playwright and director **Norman Corwin**, band leader **Frank DeVol**, **Gene Autry's** sidekick **Pat Buttram**, **Ralph Edwards** of *This Is Your Life* fame, and musician **Billy May**. At our table we sat with former CBS newsmen **Maury Green**, veteran radio soaps announcer **Olin Soule**, and producer **Stacy Keach Sr.** One of the highlights for us was being introduced to songwriter **Harry Tobias**, still alert and perky at age 96. He will be remembered for such songs as *Sweet And Lovely* and *It's A Lonesome Old Town*. Freberg, by the way, has a book out called *It Only Hurts When I Laugh*, and he is a man who brought the world many a laugh...

Phil Stone welcomes your news for Broadcast Beat. Write c/o 2350 Bridletowne Circle, #1601, Scarborough, ON, M1W 2E6. Please address information for other departments and staff at Broadcast Technology to P.O. Box 420, Bolton, ON, L7E 5T3.

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Rogers Dominates Recent Business News

Communications czar E.S. (Ted) Rogers has been making headlines recently with his business moves.

In the biggest of the announcements, Rogers Communications Inc. said it would pump more than \$1 billion during the next three years into its cable television and mobile telephone operations.

Key elements of the massive spend-

ing program — indirectly financed by the \$1.63 billion Rogers harvested from the recent sale of its U.S. cable systems — are:

* An investment of \$525 million — about \$300 a subscriber — to improve picture quality and the number and variety of signals available to the roughly 1.5 million subscribers to Rogers' cable systems in British Columbia, Alberta and Ontario, as well as to improve customer service. Major expenditure will be for replacement of coaxial cable with fibre-optic

lines capable of handling up to 150 channels.

* An investment of more than \$600 million by Rogers mobile phone subsidiary Cantel Inc. to create a continuous, coast-to-coast, 7,800-kilometre cellular network that will serve all 10 provinces.

Rogers, president and controlling shareholder of RCI, said the capital spending plan is part of a strategy that will, in the next 10 years, realign the balance of his company's business. He said telecommunications' share of the over-all operating profits would climb to about 40 per cent from its current level of less than five per cent while cable's share will decline to about 40 per cent from more than 90 per cent. Broadcasting is expected to climb to 10 per cent from its current level of less than five per cent.

Rogers over-all operating profit reached \$151 million last year.

Increases Share in WIC

Rogers has also bought up another chunk of Vancouver-based WIC Western International Communications Ltd.

His most recent purchase was of \$1.2 million worth of WIC debentures, convertible at any time until 2000 into 112,518 of WIC's class B non-voting shares. Just a week prior to the purchase Rogers had disclosed he had already bought 579,900 WIC class B shares, or about 9.9 per cent of those outstanding.

Rogers said that more purchases of WIC stock may be made.

Rogers' personal portfolio also includes holdings in WIC-controlled Canadian Satellite Communications Inc.

To Up Stake In Astral

In another move, Rogers announced he was planning to bump up his private stake in Astral-Bellevue Pathe Inc.

Rogers Telecommunications Ltd., one of his personal holding companies, has disclosed plans to purchase as many as 505,591 additional Astral class A non-voting and class B subordinate voting shares during the next six months. This would translate into a maximum of 10 per cent of the class A stock outstanding. Rogers' holding company disclosed last August that it had bought about 22 per cent of Astral's class A stock and about three per cent of the B shares, and said it might increase that stake to 20 per cent of the total of the two classes.

Montreal-based Astral is controlled by the four Greenberg brothers and

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people in the news

Assoc. of Cdn. Film & TV Producers — **Mireille Watson** appointed executive director. She replaced **Kathy Avrich Johnson**, now vp business affairs at Producers Group International.

Acrian, Inc. — **Ivan Vican** appointed regional sales manager, rest of world, responsible for Canada, South America, Southeast Asia and the Pacific Rim.

CBC — **Micheline Savoie** appointed co-ordinator, portrayal of women in programming.

CHAN-TV Vancouver — **Jim Peters** appointed producer of the noon news program.

CHEM-TV Trois-Rivieres, Que. — **Lise Beaulieu** appointed vp, operations.

CKO Radio Network — **Greg Hanbuch** appointed sales manager, CKO London.

CKRD Red Deer — **Dale Meyer** appointed retail advertising sales manager.

Cinar Film — **Peter Dandeker** appointed director of development.

Centro Corp. — **Gary L. Montgomery** appointed national dealer sales manager of a proposed dealer network that will include offices in Canada.

Channel One Systems Corp. — **Robert Quintal** appointed regional manager for Quebec and the Maritimes and **Randy Perram** branch manager, Edmonton.

CMX — **Joe P. Wellmanb** appointed eastern regional sales manager, responsible for eastern Canada and the eastern U.S.

Corvis Communications Inc. — **Julie Thompson** appointed to marketing and customer service support.

IDB Communications Group Inc. — **Edward Cheramy** appointed president and **Dennis Feely** executive vice-president.

Rogers Broadcasting — **Gary Miles** hired as a consultant.

Rogers Cablesystems Inc. — **William W. Linton** appointed vp finance; **Nick Hamilton-Piercy** vp engineering; **Peter J. Irwin** vp marketing; **Paul J. Temple** vp programming and regulatory; **Donald W. Smith** vp human resources; **Rudi Engel** vp operations, eastern region; and **Frank Eberdt** vp operations, western region.

STV Regina — **Ron Mittelholtz** appointed operations manager and **Dean Parker** program manager.

Sonolab Inc. — **Georges Jardon** appointed director of operations and client services.

Standard Broadcasting Corp. Ltd. — **Max Isaac** appointed executive vp and chief financial officer.

Standard Radio Inc. — **Jean-Marie Helmraath** appointed general manager of Sound Source, a Standard Radio subsidiary and **Lesley Soldat** director of station relations.

The Sports Network — **Mary Ormsby** joins *Sportsdesk* as contributing reporter.

Telemedia Radio Sales — **Marte Small** and **Belinda Pyle** appointed national sales representatives.

Tele-Metropole Inc. — **Andre Provencher** appointed programming director and **Robert Lauzon** director, regional and local sales.

Telex Communications Inc. — **Dan Dantzer** appointed vp sales; **Don Mereen** executive director, marketing; and **Ted Nemzek** senior director, sales of the audio visual group.

United Broadcast Sales — **Debra**

Middleton appointed sales manager, Montreal and **Gilles Loslier** national sales rep.

IN MEMORIAM

Don MacIssac, a former broadcaster, died recently in Sydney, N.S. at the age of 63. He began his broadcasting career in the late 1940s at CJFX Radio in Antigonish, joining the news department at CJCB Radio in Sydney in 1950. He was best known for his work as a sportscaster, covering major events around the Maritimes throughout the '50s and '60s. He also worked at CJCB-TV in the 1960s. He left broadcasting in 1976 to take up a post as communications officer with the Cape Breton Development Corporation, a position he held until his death.

light source

continued from page 43—

Thorn EMI: We are extremely happy to welcome Thorn EMI Lighting re-activate as Sponsors with Shirley Coyle (no relation to Bob Coyle, she says). Somehow there is an extra kick in re-activating memberships, it is very satisfying for this individual for sure!

Color Media Corporation: Bob Bonnell is operating out of Whitby with his Colour Media Corporation and is happy with progress thus far! Good luck, Bob!

Cinequip: Don Hall has moved to larger premises at 10 Banigan Drive, Thorncliffe Park, and has already hosted a CSC meeting with very good attendance. With so much more showroom space, the equipment is seen to great advantage! When I dropped in to see Don last week, John Ferguson of Cinequip was on the eve of flying to Singapore on business! I bet Singapore has changed some since I was there last! This time of year is a festival, when guys walk in parade with skewers through cheeks and tongues, and bells hooked to the flesh of their chests! And much more, believe me!...

That completes the round up! But let's see if we can have all your cheques in by June (sooner, if you like). It is time for me to have that vacation which keeps being put off!...

Alf Hunter is secretary of STLD Canada. He may be contacted c/o 46 Lady's Bridge Drive, Scarborough, Ont., M1G 3H7, (416) 439-2875.

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