

(you probably guessed. I like her!)... **Stan Genno**, new GM at CKPT/CKQM-FM Peterborough, made his first appearance at a CCBA in his new role... United Broadcast Sales GM **Pat Grierson** was outrageous at lunch, something about his brother, a client and a situation in Amsterdam... Major Market pres **Larry Lamb**, his wife **Joan** and Fawcett Broadcasting's (CJRL Kenora, CFDR Dryden, CFOB Fort Frances) **Don** and **Lois Fawcett** were back together again at yet another broadcast convention. I expect they'll all be at the AAB in September, too... As usual, the work of **Helen** and **Gerry Acton** and their crew from the CAB in Ottawa, **Fawn-Dell Flanagan** and **Christine Jack**, was stand-out, drop-dead fabulous.

### People/Stations

**Jean Caine**, chairman and CEO at CHWO Oakville and CJMR Mississauga, won the *Preminger Medallion* at a ceremony in Washington recognizing her work with the disabled. Jean has served in an executive capacity with The Canadian Rehabilitation Council and is currently North American vice-president of Rehabilitation International. The award was presented by The People To People Committee for the Handicapped, a body appointed by U.S. President Bush. Jean Caine is the first non-American to win the prestigious award... Speaking of winners, CJVI Victoria VP/GM **Kim Hesketh** was in Toronto to pick up the 1992 Environmental Achievement Award, presented to the station by Environment Canada in its 'communications' category. CJVI was the first B.C. radio station to launch daily environment features.

My friends in Atlantic Canada are gearing up for their Sept. 24-27 Atlantic Association of Broadcasters convention, this year to be held at the new Sheraton Inn at Fredericton. Interesting to note Fredericton hasn't been the site of an AAB convention since back in '75... Sorry to hear of the passing of long-time friend and CFRB Toronto newscaster **Erik Thorsen**. Erik died in his sleep in Kelowna at the age of 57... The stage production of *The Buddy Holly Story* is back at Toronto's Royal Alexandra Theatre. This summer, the part of the radio station disc jockey has been supplanted on Tuesday nights by old-time CHUM DJs, the likes of **Bob McAdorey**, **Jay Nelson**, **Bob Laine**, **Duff Roman** and so on... Want ad appearing in the CHUC Cobourg newsletter: *"Shep, please come back. All is forgiven. I'll try not to be so possessive. And I promise not to send you any more flowers at work. Bob..."* Kentville's Magic 97 got a contest ballot from a 71-year-old woman who listed 'Mr. Big' and 'Guns and Roses' as her favorite groups... **John Stubbs**, VP operations at CIQC (formerly CFCF) and CFQR-FM Montreal just celebrated 25 years with the operation. Congrats, John (haven't seen you for a l-o-o-o-o-ng time!). Speaking of CIQC, their Country Talent Search resulted in a first-time ever Quebec entrant at the Bud Country Talent Search skeded for Calgary in September... Q93/CKIX-FM St. John's **Fred Trainor** has taken over full responsibility for all NewCap Broadcasting stations in Newfoundland with the arrival in St. John's of GSM **Alfred Whiffen** from Corner Brook. New Q93/CKIX creative addition **Andy Forbell** comes in from Q107/CHOG Toronto.

\* \* \*

Found some quotes on competitiveness that would make

for good signs on managers' desks. Try some of these on:

- "A business is never so healthy as when, like a chicken, it must do a certain amount of scratching for what it gets." (**Henry Ford** [1863-1947] auto maker.)
- "The nose of the bulldog has been slanted backward so that he can breathe without letting go." (**Winston Churchill** [1874-1965], describing naval strategy in 1914.)
- "The art of war is simple enough. Find out where your enemy is. Get at him as soon as you can. Strike at him as hard as you can and as often as you can, and keep moving on." (**Ulysses S. Grant** [1822-1885] Union Civil War general and 18th President of the U.S.)
- "Competing pressures tempt one to believe that an issue deferred is a problem avoided; more often it is a crisis invited." (**Henry A. Kissinger** [1923-], American diplomat.)

And my personal favorite:

- "They've got us surrounded again, the poor bastards." (**Creighton W. Abrams Jr.** [1914-1974], U.S. army general referring to the German troops at the Battle of the Bulge.)

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# CFPL-TV Rebuilds Video Control Room

by John Warner

Finally "D-Day" had arrived.

As the 11 p.m. news show finished and control was given back to master, a handful of engineering and production staff began the arduous task of gutting and rebuilding the Studio 'A' video control room at CFPL-TV London.

For the last few months staff had been anxiously waiting the rebuild and, more importantly, installation of the new Ross production switcher which would keep CFPL-TV current with new technology and help maintain the station's competitive edge in the marketplace. As most can appreciate, these overnight changes required months of planning and work from every department in the station.

Preparations for the project began with production staff familiarizing themselves with CBC Engineering practises in control room design, and in proper monitor viewing procedures. Our resident carpenter was kept busy implementing the sketches and scale mock-ups with fabrication of a control console to house the new switcher and creation of an ultra-modern monitor wall.

The engineering department was busy through the construction stages documenting existing wiring, making sure all necessary cabling was in place, and attempting to complete as much

of the new console's pre-wiring as possible. Thanks to the efforts of so many people, the project was completed and, except for a few minor glitches, was a tremendous success.

The date was April 27, 1977.

Isn't it strange how history repeats itself? Almost 15 years after that day in 1977 comes completion of further control room renovations at CFPL-TV. For some, the recent renovations have an eerie sense of familiarity about them. In fact, the only significant change is the model of the Ross switcher.

I suspect the process of implementing a project of this nature from start to finish is a little more complex now than it was 15 years ago. From an overall system design perspective, should you stay with analog video or consider the different digital formats available? Will a change in format be compatible with your existing equipment and if not, what other costs will be incurred?

These days, due to the complexity and capabilities of the equipment, it is essential that the end user group be an integral part of the decision-making process. In light of current economic times, what can we realistically afford?

With these questions in mind, the project can be broken down into two major areas — the switcher and renovations.

## The Switcher

About two years ago, while anticipating upcoming major capital expenditures, it was realized that plans should be made to consider replacement of the Ross RVS 16-6A production switcher. Although the switcher had given us 15 years of almost fault-free operation, we had outgrown its input capability, needed expanded keying capabilities, and wanted the more up-to-date on-air look generated by newer switchers.

The initial search began at trade shows, with time and attention being focused on switchers available from the major manufacturers. Brochures and technical information were passed along to the production staff and appointments were set up to allow representatives from our directors' group to visit other stations and production houses to see their switchers in action.

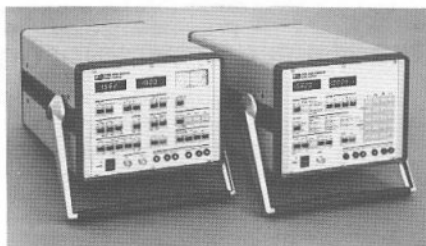
Needless to say, given our old RVS 16-6a Ross switcher's track record, and the Canadian company's worldwide reputation, it was logical to give Ross every consideration. Contacting Roy Holmes at Glentronix, we began putting a package together around Ross's RVS 424 production switcher — at that time their top production switcher that met our production and financial requirements. To complicate things, Roy informed us that Ross had just released preliminary information on a new generation of switchers, the RVS 630, offering features beyond the capabilities of the RVS 424.

After negotiations a deal was struck and delivery of the new Ross RVS 630 production switcher was set for July, 1991.

Unfortunately, as with any new generation of equipment, the inevitable "unforeseen delivery delays" hit. Both Roy and John Ross were frustrated at delays in the delivery date resulting from new CADD computer software used in the design of circuit boards, and by seasonal staffing shortages. Fortunately for us at CFPL-TV, more pressing projects were keeping us busy.

The switcher finally arrived August 28, 1992. Since we weren't ready to proceed with its installation, it was temporarily set up in

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the basement and arrangements were made with Ross for on-site training. As the demonstrations began, our production and creative staff were amazed and excited by the expanded capabilities of the new switcher.

### Control Room Renovations

The video control room is probably the most challenging room in a broadcast facility. In our case, the video control room can be occupied by as many as five staff members carrying out the various responsibilities associated with putting a live, one-hour daily newscast to air, or a single technical director/switcher recording daily promotion and commercial material from the studio.

The problem — how to arrange the control room's equipment so it can facilitate both a single operator and a five-person production team. As well, how do you install a physically larger switcher, accommodate more video monitors, and create a sense of space while allowing for future equipment expansion within an existing room that is already overcrowded? At the same time, planners must keep in mind ergonomics, costs, and making it look nice.

The existing room was approximately 19' X 17'. In one corner, was an audio booth, approximately 4' X 8'. Since the room itself was raised on its own cement floor (about 2.5' above the main concrete floor), an internal stairwell was incorporated into the floor plan. As various layouts were considered, it was quickly realized that it would be advantageous to eliminate one or both of the previously mentioned items.

Once these obstacles were out of the way a tiered-desk

arrangement began to take shape, with the main console accommodating the technical director and the production switcher, and the area to his/her left accommodating the production assistant and room for an additional body. A second tiered desk behind the main console would accommodate the character generator operator and the producer. The second desk could also accommodate two more personnel, if required. The height and design of the raised desk would be such that it would give an unobstructed view of the entire monitor wall.

With the major design concept completed, fine tuning was the next objective. Meetings were held with the directors' group to assist with design of the equipment layout. After discussing numerous options, a compromise was reached and our resident craftsman/carpenter began the process of bringing the project to fruition, making use of his newly-acquired Autocad skills.

The monitor wall's design and location were planned to allow optimum viewing of the primary monitors from both desk locations, with the secondary monitors also being highly visible. In keeping with CBC Engineering practises, the monitor wall, console and wall coverings were a neutral tone so as not to influence the color perception of the output and preview monitors.

As the project progressed the audio booth was removed and a new entrance door with external steps was constructed. Air-handling ducts were altered so that exhaust air was extracted from behind the monitor wall to provide a comfortable working environment for personnel.

The electrical panel for the room was replaced, providing additional circuits and allowing for incorporation of isolated technical ground circuits to the monitor wall and the consoles. The overhead florescent fixtures were equipped with dimming ballasts and computer-style lenses. Additional electrical circuits were provided at ceiling height around the perimeter of the room with enough capacity to handle 500 to 1,000 watt lamps for those occasions when they might want to shoot from the control room.

### Changeover Plan Worked

The changeover date was scheduled for the weekend of April 25-26. The newscasts for that Saturday and Sunday were to be switched directly from master control, with straight camera-take shots, no chroma key capabilities, no DVE effects and limited character generator facilities.

Technical staff were instructed to begin dismantling the video control room after Friday's 11 P.M. news, with the bulk of the work being completed on Saturday and Sunday. The major pieces of equipment were to be up and running by Monday, with only some last-minute timing to be completed. This allowed the directors most of Monday to prepare for the 6 P.M. newscast to be switched from the new and improved control room.

It worked.

Due to the efforts and hard work of a lot of people we pulled it off. A few odds and ends remained to be tidied up, but for the most part the control room was "open for business".

Hats off to our Canadian companies like Ross, Leitch, Ward-Beck and BVS; to distributors like Glentronix, Applied, Adcom and Video Design; and suppliers like Artek. You all contributed to our success.

This was a project that we all can be proud of; and if we're lucky it might last us for the next 15 years.

*John Warner is engineering project co-ordinator at CFPL-TV London. He can be reached at (519) 686-8810.*

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## VANCOUVER SPRING BBM RATINGS SUMMARY

Our thanks to Mary Ann McKenzie, Marketing Director of Moffat stations CKLG/CFOX-FM in Vancouver for forwarding the following summary of 'the Spring book'.

BT considers such audience information to be of value to the entire industry, and welcomes input from stations in all markets.

The trend of AM tuning shifting to FM continues. AM hours tuned are down by 9%, while FM hours tuned are up 5% from Fall ('91) to Spring.

**CFMI-FM:** Overall, CFMI is down slightly in average quarter hours and cume audience. The decline appears to be in females, with a slight off-setting increase in males 35-54. The impact of the new morning show with Bill Courage (replacing Sterling Faux) and Bob Saye has yet to be felt.

**CFOX-FM:** Significant gains in most demographic groups, with notable increases in 18-44 males. Growth in average quarter hour and cume audiences resulted in a change in rank position from number 5 in the Fall survey to 2nd in Adults 25-54. The increase in sample size provides a more accurate reflection of CFOX's performance.

**CFUN:** After many consistent books, the Spring survey demonstrates some audience preference changes on CFUN. All dayparts decreased with the exception of Fred Latrimouille's morning show, which continues to be the focal point of the station.

**CHQM:** Attempts to solidify their position with the upper end demo has paid off. Gains in listeners 50+ provided increased cume and average quarter hours. Some of these new listeners may have come from Magic 104.

**CHQM-FM:** Has grown overall, particularly in the 45-plus group. The repositioning in a more contemporary vein over the last two books is proving effective.

**CHRX:** CFMI's classic rock position has further cut into CHRX's audience. Decreases were felt in most demographics, including their core male 18-34 audience group.

**CISL:** Although this book is relatively stable in comparison to the Fall '91 survey,

it is not up to the level of performance realized a year ago. Slight growth has come from males 25-54. QM-FM and CKKS have been sneaking into CISL's musical backyard.

**CJJR-FM:** Overall, JR Country performed well. Average quarter hours in most demos throughout the day are back up to the level CJJR enjoyed last Spring. The station is riding the wave of the resurgence of Country music.

**CKKS-FM:** This was a significant book for CKKS. It's the second consecutive strong performance after a history of under-achievement, proving that this station is now a viable competitor on the FM band.

**CKLG:** LG is another station that is feeling the consequences of being an AM music station in an era of FM domination. Decreases were experienced in average quarter hours and cume. LG ranks 2nd in total full coverage circulation (#3 central) on the AM band.

**CKNW:** A fairly consistent book. NW continues to rank #1 in total circulation, based on its strength in the 55+ segment, where they clearly dominate all other stations in the market.

**CKST:** This is CKST's first book as a Vancouver market station with a new dial position and signal. As this is a launch book, no trending analysis is available.

*Editor's note: CKST, formerly licensed to suburban Langley, took over the facilities of CIMA earlier this year, moving from 25 kW on 800 to 50 kW on 1040 kHz.*

**CKWX:** Again, the increase in popularity of country music has fueled some growth for WX's cume and quarter hour, particularly in the female demographic; 60% of WX's audience is 55+.

**CKZZ-FM:** Increases in the 12-24 year old portion of Z's audience, combined with decreases in the 25-44 segment, confirm the trend to a younger profile... ranks 3rd in Adults 12+ behind NW, CFOX.

## CFMX: HOURS TUNED UP 25%

In the Toronto C.M.A., classical music station CFMX-FM increased its share from 2.5 in Spring '91 to 3.1 in Spring '92.

The station reports total listeners remained consistent, at 219,500 compared to 217,400 a year ago, in "a basically uneventful book."

## GLOBAL BUILDING 5 NEW TXS

Global TV expects to have five new transmitters in Ontario on the air within the next six months. The locations are: Fort Erie — channel 55, 14,200 watts  
Sudbury — channel 11, 25,000 watts  
Timmins — channel 13, 11,600 watts  
North Bay — channel 2, 3,400 watts  
Sault Ste. Marie — ch. 12, 1,800 watts.

Global is also establishing a news bureau in northern Ontario in the expansion, approved by the CRTC in April. A transmitter in Maxville was denied on the grounds that it would enable cable TV systems in the Montréal area to carry Global, which is licensed Ontario only.

## CRTC Approvals:

- A rebroadcaster at Oshawa, Ont., of **CHEX-TV Peterborough**, ch. 22, 2440 W.
- Purchase of **CJVL Sainte-Marie**, Québec by Radio Beauce Inc. for \$200,000.
- Purchase of **CKOD Valleyfield**, Québec by Radio Express Inc. for \$175,000. The new owners offered benefits of \$93,525 over 5 years and committed to keeping CKOD on the air, even if its plan to move to FM is not realized.
- Renewal of **CJOH-TV Ottawa** for a full 7-year term. In the 1992-93 broadcast year, CJOH plans to spend \$15,369,000 on Canadian programming.
- A transfer of shares in **CKLP-FM Parry**

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## Toronto Lighting Seminar Set For July 20

The *Power of Lighting* seminar will be presented by Bill Holshevnikoff in Toronto at the Airport Hilton Hotel on July 20.

The three-hour seminar (from 6:30 to 9:30 p.m.) costs \$55 at the door and covers lighting of faces, products, corporate settings and ENG/EFP locations, as well as contrast and creative camera techniques.

**Sound, Ont.,** resulting in Bob Bowland and Barry Loft each owning 50%.

- Relocation of **CKLE-FM** to **Bathurst, NB**. A secondary studio remains at Caraquet.
- The frequency of 104.7 for the FM at Murdochville, Qué., previously licensed to Radio Gaspésie Inc.

### Other Stations in the news...

- Postponed: Applications to move from AM to FM, by Telemedia Ontario stations CFOR Orillia and CKMP Midland, and by CKMG Maniwaki, Québec.
- **CFMT-TV Toronto** is computerizing its news department and will provide closed captioning of all news it originates.
- **CKDK-FM Woodstock, Ontario**, has applied to move from 102.3, 3.5 kW, to 103.9 with a power increase to 65 kW.
- For the 2nd consecutive year, a made-for-TV movie filmed in Manitoba has been nominated for a daytime Emmy Award in the 'Outstanding Children's Special' category. Last year, *Lost in the Barrens* won; this year, *Curse of the Viking Grave* is a nominee. Both were produced by Winnipeg's Credo Group and Atlantic Films Ltd., in association with CKND-TV Winnipeg, Global, CKVU-TV Vancouver and South Pacific Pictures.
- **The Sports Network** is launching Scoreboard, a new English-language cable TV channel that will give a summary of all current sports scores every 15 minutes. The text-only service will be offered free of charge to subscribers.

### On the International scene...

- In Romania, a British company has entered an agreement with state-owned Romanian Television to launch the first independent commercial TV service in Eastern Europe. Atlantic Television Ltd. holds an 80% share in the project, which will employ 240 and be located in a former TV centre.

(Reuters News Agency)

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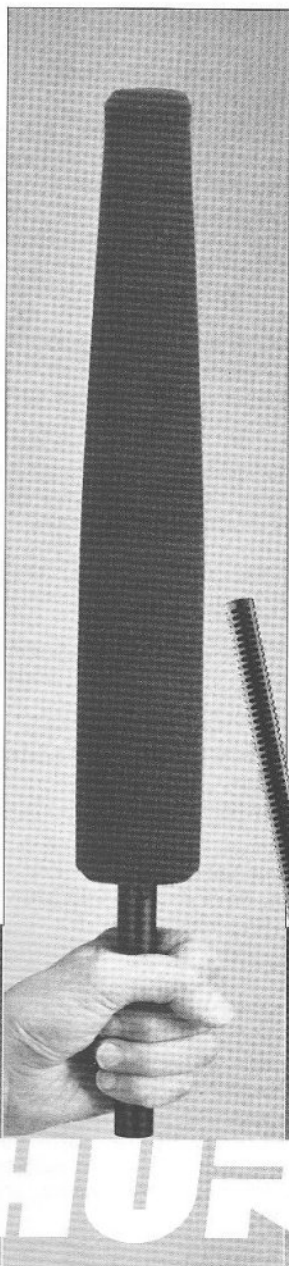
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## Fred Davis Returns with...

# 'Real Radio' for Mature Listeners

by Howard Christensen

Fred Davis' day wasn't shaping up well; an interview and root canal work the same afternoon. I was first.

Davis, the penultimate Canadian quizmaster—35 years the host of CBC-TV's *Front Page Challenge*—is comfortable and composed in the downtown Toronto office and studios of World Radio Network, home of the new syndicated, four-hour Sunday show, *Real Radio*. Surrounding him are a group with whom he's become involved in making a return to private radio, including his *Real Radio* on-air hostess, Judy Webb.

Elegant, clean cut, bright and charming, Davis spends a few minutes entertaining with stories from his colorful past, doing a magnificent job of ice breaking and getting-to-know-you before the questions begin. It works. I like him already.

Davis' introduction to broadcasting came at Toronto's famous Lorne Greene Academy of Radio Arts. Interestingly, the overall scholarship winner in Fred's graduation year (1948) was actor Leslie Neilson (*Airplane, Naked Gun*). Neilson won two years playing on Broadway.

Davis won a hundred bucks! He used the money to put a radio in his first car. After all, he reasoned, if he was going to be on the radio he'd better have one in his personal transportation.

The days of the Lorne Greene Academy were well before more established schools took up the challenge of training broadcasters. Davis recalls it as a marvellous faculty, with the likes of Andrew Allen in charge of production, Lorne Greene and a speech expert doing announcer classes, Mavor Moore running drama, and Lister Sinclair in charge of radio writing. At graduation, station managers and program directors would

converge on Toronto to offer students jobs. The ones with the higher marks, of course, won the cream of available positions.

### **"You'll Learn Broadcasting"**

Fred had two offers, one from CBM Montreal and one from CFRA Ottawa. CBM was offering \$2,400 a year while CFRA offered half that to be morning man.

Just before signing with CBM, Davis went to Lorne Greene and asked, "Am I right?"

Greene responded, "You're wrong. If you take the CBC job, you're going to wait ten years until somebody dies. And, while you're waiting, you'll be spending ten years in a small booth saying, 'CBM Montreal.' And that's all you'll do. If you take the job in private radio, you'll learn broadcasting."



Fred Davis (right) and Real Radio co-host Judy Webb.

As it turned out, Lorne Greene was absolutely right. Young Fred Davis went to CFRA and filled any number of roles; sign-on, morning man, disc jockey, newsmen, quiz show announcer and host and, finally, program director.

One quiz show, *How Right You Are*, originated live from the

then-Capitol Theatre (now an Ottawa furniture store). The audience always groaned as CFRA people moved out from behind the curtains at intermission (this was a time when movie houses showed newsreels, cartoons, serials, and double bills!).

As Fred tells the story, one night there were eight competitors on two panels of four, one panel comprising four policemen versus one composed of four firefighters. At this particular time (late '40s), Dr. Ralph Bunch, a Black American, was a leading light at the United Nations. One question directed to a firefighter was: Can you name four Black Americans who have risen to the top of their respective professions? The contestant thought about it, then responded, "Yeah, the Mills Brothers!"

## Front Page Challenge

Fred tells the story in a light-hearted manner, giving no indication of his 'Mr. Cool' persona. Did the unflappable Fred Davis break up on-air? Davis replies he only earned the unflappable reputation later in his career after joining *Front Page Challenge*.

"I think the reason I got the label was the juxtaposition with *Gordon Sinclair*, who hit the airwaves with a mighty impact. It wasn't that I was such a nice guy or so calm or anything. It was just that he was so obstreperous and such a curmudgeon — worth his weight in gold to the show, I might add — that any reaction I might have shown wasn't noticed."

Fred left CFRA to join the National Film Board. He travelled all across Canada, the States and Europe doing a travel series which CBC-TV bought in 1953. In 1956, he began a live, daily TV afternoon show called *Open House*, with Anna Cameron. He describes the show as "a kind of a woman's show, although ahead of its time, quite enlightened by modern standards; a remarkable way to break into television because of all the screw-ups live TV had in those days."

## Also On U.S. Quizz Show

While *Front Page Challenge* went on the air in 1957, that didn't stop Fred from pursuing other interests. A year or so later, he landed a TV job on NBC in New York for a show called, *Brains and Brawn*. He remembers it as a dynamite show... that had the timing of a bad comedian. It came on the air just as the quiz show scandals in the U.S. had come to light (*\$64,000 Question* and *The \$100,000 Pyramid* favored contestants given answers to tough questions in advance). Another bit of bad timing had the show opposite CBS' *Gunsmoke* on Saturday nights. The show lasted one season.

"I was working seven days a week that year because I didn't want to burn my bridges in Canada. I believed that because the business was good to me that there was more longevity in Canada.

"You can get dazzled by the big numbers down there. It's heady stuff." →



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(A quick survey of the room showed none of us - Judy Webb, Alan Mayer, Bill Ballantine, Peter Pacini or me - had ever heard of *Brains and Brawn*. Most of us watched *Gunsmoke!* Alan Mayer said he hadn't been allowed to stay up that late.)

One benefit of his U.S. sojourn was winning the Westinghouse corporate account. For years, he commuted from Toronto to New York to do their commercials.

"People often ask how long will *Front Page Challenge* last? I think the show, because of the nature of the format, could go on forever. It'd be just a matter of changing people as we all die off or retire. We certainly missed Gordon Sinclair when he died. But the basic idea of the show, in terms of information content and laughs, remains contemporary."

### **Real Radio, Real Music**

So, what is this attraction with radio. Why his interest now?

"When I heard of *Real Radio*, I thought this is exactly what I want because it's appealing to an audience I identify with. Speaking as a long-time musician, I decry how music has deteriorated. It seems to me that if you've got your electrician's papers and know how to paint your body, and learn how to play three cords on a badly out of tune guitar, you're a star. So, the idea of a group of intelligent broadcasters who want to bring good music and intelligent information back to radio, I thought, "Oh! Manna from heaven!"

Alan Mayer, network relations manager for *Real Radio*, says Canada's upper demographics are tremendously underserved despite their sheer volume, their spending power, and

their eagerness for information.

Mayer argues, with some credibility, that these people have an enormous appetite for radio aimed specifically at them; that they will take time and gear themselves toward hearing such programming.

His assertion is already proven. Don Hildebrand started a local show on Sunday mornings at CKTB St. Catharines with a listenership base of 500 people. It jumped to 25,000!

Fred's on-air partner, Judy Webb, known throughout southern Ontario as the long-time hostess of CKFM's noon show, *Our Toronto*, began her career as a copywriter at CHAB-AM/TV Moose Jaw. Because Judy was married to an Air Force man, she often moved. Every time she did, Judy managed to find a job with a local broadcaster. At CHOY Pembroke, she was hostess on *A Date With Judy*, among many other duties.

Bill Ballantine, who tagged her for the post opposite Davis, discovered Judy in the early '70s in his own office. She was his secretary. It was Ballantine, then GM at CKFM, who put Judy on-air in Toronto and who sought her out for *Real Radio*.

Davis jumps in. "Anybody who sits at home and thinks it's easy to be in radio is sadly mistaken. If you haven't done it for a while, you lose that special confidence peculiar to radio. Co-hosts in radio really have to get along; you depend on each other. In the brief time I've had to work with Judy, I've learned I couldn't have asked for a more professional safety net. Judy always calmly steps in when I get in trouble and makes it sound like we've been working together for three years. She's a real pro!"

### **A Package Fit For The '90s**

Fred Davis and Judy Webb excel in real conversation, putting it in a package fit for the '90s. There's a magic blend of hearing real people in real conversation about things that matter to them and in a way that makes it relevant, contemporary and — yes — even "hip" for audiences!

Alan Mayer reflects for a moment, then offers: "Radio shifted from an adult focus to a youth focus in the mid-50s. All of a sudden the programmers realized that there was a huge audience of teenagers out there... and there was money to be made. Well, all the teenagers in 1955 are over 50 now. Radio is now aiming itself at a market that's getting smaller and smaller and smaller. You can't direct yourself to one demographic anymore and come out ahead. In mid-size and smaller markets, block programming is about to make a return because demographics have become so fragmented. Remember the big push to 18-34? Then 18-49? Now it's crept up to 25-54!"

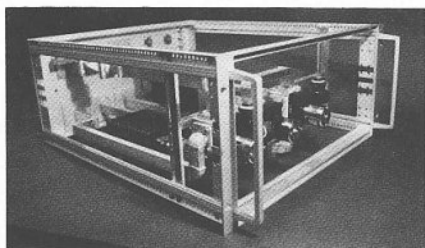
*Real Radio's* time has apparently arrived. Alan Mayer says initial station reaction has been even better than anticipated.

The last word to Fred Davis: "There has not been a sour note struck since we all first got together. And the most gratifying thing, quite apart from my appreciation with working with Judy Webb on-air, is that the people who are behind *Real Radio* have earned my deep respect. At the top end, Bill Ballantine and Don Hartford, former Standard Broadcasting president, are established names who know quality. At the production end, Peter Pacini and Alan Mayer are people who think the way I do. You put these elements together and you get mature radio in a contemporary package."

What can be better than that?

*Howard Christensen is a regular contributor to BT.*

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## PEOPLE

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**CKLG/CFMX-FM VANCOUVER** — Mary Ann McKenzie appointed marketing director and Jody Elle promotions director.

**CKVR-TV BARRIE** — Jayne Stafford named reporter.

**CRTC** — Bud Sherman's term as vice-chairman extended three years.

**DEPARTMENT OF COMMUNICATIONS** — Susan Scotti appointed director general, broadcasting replacing Jean Guerette, who resumed his duties as director, broadcasting policy — French language.

**MAGNETIC NORTH** — Tim Ford appointed editor.

**MASTER'S WORKSHOP** — Tim Archer appointed chief engineer of the Toronto facility.

**MOFFAT COMMUNICATIONS LTD.** — Vaughn Tozer appointed VP/IGM of CKY-TV Winnipeg.

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**WINNIPEG VIDEON INC.** — Charron J. Kerr appointed operations manager.

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## IN MEMORIAM

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BT is indebted to Lyman Potts for providing information on the passing of the following members of the broadcasting industry:

**Art Benson** died as the result of a car accident in Markham, ON, in March. He had joined Dick Lewis at the *Canadian Broadcaster* in 1944 as business manager and was with the magazine for about 10 years.

**Doris Chapman** of CFRN Edmonton, who had been secretary to Dick Rice for 31 years, died on February 26, the day after Dr. Rice passed away at age 92.

**Jack C. Dawson**, former program director and long-time employee of CKTB St. Catharines, ON., died in early May.

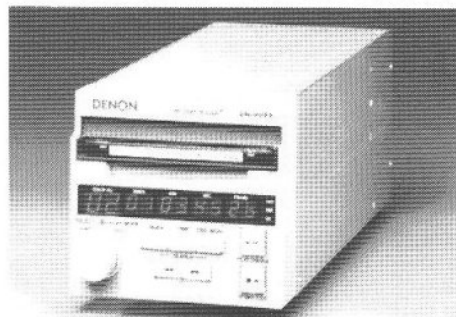
**Len Headley**, a veteran in the field of Canadian recording, died in February. He headed the RCA recording studios, which were located in the Royal York Hotel in the 1930s and '40s, then in the former CHUM studios on Mutual Street. About 1965, he retired to pursue a business venture on the island of St. Lucia.

**Hugh Horler**, who was with MacLaren Advertising from 1939 to 1973, died in Hamilton, ON, in December, 1991. A native of Winnipeg, he wrote and produced many of Canada's leading network programs in the "golden age of radio", and as Radio-TV Director pioneered in developing Canadian television programs. He became general manager of MacLaren in 1964, and was chairman of MacLaren's subsidiary in London, England, from 1966 until his retirement.

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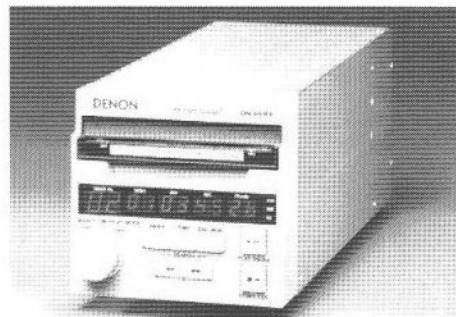
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## BROADCAST BEAT

by Phil Stone

Peter Varley, who was an outstanding performer with the defunct CKO All-News radio network, is now a writer on the staff of Mike Harris, leader of the Progressive Conservative party in Ontario. That means he's again working with a former CKO colleague, Glen Stone, who has been promoted to senior program assistant to Harris... Creative Terry O'Reilly of Pirate Radio is also versatile — he switched from radio production to TV director ... Dorothy Klemensowicz was appointed publisher at CFMT-TV Toronto... Bill Weis is now marketing director at Western Broadcast Sales... Steve Harris is president & CEO of CHCH-TV Hamilton... Shaun Perdue became VP, corporate affairs, Toronto, for CFCN Communications... Nancy Clinton moved from sales promotion at CISL to account exec. at Mafkin Mailey Advertising, Vancouver... Rudi Engel of Rogers Cable was elected president of Cable Ontario... While we were wintering in Florida, Stu Brandy called with some words of praise for BT... A brilliant broadcasting career comes to an end when Knowlton Nash, retires on reaching 65 this fall... Two of broadcasting's senior marketing VPs are among those elected to the executive committee of the Canadian Advertising Foundation: Rodger Hone of Global TV, and Paul Robertson of CTV... CBC-TV Sales successes: CBS picked up the comedy series *Kids in the Hall* and will begin airing it this fall; and the BBC bought *Wojeck*... Lucie Lachapelle left Radio-Canada TV to join Communications Soleil as director of business development... Slawko Klymkiw is exec producer of the new CBC News/Special Programs unit. It operates under *The National* umbrella...

After 10 years hosting local programs, Jayne Stafford moved to the *Total News* team at CKVR-TV Barrie... Stats on the Weather Channels: it's on cable in 6.2 million homes and is seen by 3 million Canadians every week... At CBC Radio, Mark Lee moved from *Inside Track* to CFL coverage from Winnipeg... Heading the three distinct marketing groups at CTV are: Gail Morrell, news; Drew Williams, entertainment; and David Strickland, sports... The CRTC's director-general for Television,

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Circle Reader Service #259

Sandra Macdonald, became the first president of the Canadian Film & Television Production Association... New books you might enjoy: *Prime Time from I Love Lucy to L.A. Law — America's Greatest TV Shows and the People Who Created Them* by David Marc and Robert J. Thompson, and *The Age of Missing Information*, a critical review of TV by Bill McKibbin... At CHEK-TV Victoria, Debra Little and all the people there are still glowing after having won four gold Can-Pro awards... Sean Kiely, director of programming at the Academy of Canadian Cinema & Television in Toronto, is to join YTV in January as VP/operations and GM... Speaking of YTV, their newsletter, edited by Rita Ferrari gets top marks, as does that of CWRT — Canadian Women in Radio & Television... Among winners of Canadian Ethnic Journalists' Club awards: Stan Papulka, a senior producer, and Agnes Simandi, producer of *The Hungarian Hour*, both of CFMT-TV Toronto...

We were sorry to learn of the passing of Eric Thorsen, the senior newsmen who worked at CFRB and CKEY Toronto, CKY Winnipeg and CILK-FM Kelowna. He died suddenly in his sleep at age 57.

Brian Cousins is Saskatchewan radio/regional TV director for CBC. He succeeded Evan Purchase, now director of Radio... Daniel Beauchesne became VP, programming, for Québec Educational Television... CanWest, which went international with a 20% interest in New Zealand's TV3, is part of a bid for the new U.K. Channel 5 licence. The consortium includes Thames TV of London and Sony Columbia Pictures; CITY-TV's Moses Znaimer would head the operation... Pat Cardinal is PD for 102.9 K-Light, the new format at CKLH-FM Hamilton... Ralph Benmergui, replacing Peter Gzowski this summer, will have his own show Friday nights on CBC. It's defined as a late night comedy-variety show.

John Roberts, now heard in the morning on CBS News, is the same 'J.D.' Roberts who worked in Toronto at CHUM, CITY-TV and CTV... Among U.S. sports organizations, the National Football League gets the most dollars from TV: \$905 million annually. Baseball comes in around \$400 million, NBA Basketball \$231 million, and hockey trails at \$5.5 million... ACTRA is developing a scholarship fund in memory of the late Barbara Frum... The Canadian Labor Relations Board plans a fall vote on CBC certification... The Canadian Football League signed a deal with The Sports Network that gives TSN the rights to 15 games this season and a minimum of 28 in the next two years... We understand that the 1994 World Soccer Cup will be televised to the U.S. without commercial interruption. ABC is taking 11 games, ESPN 41... Gary Duguay became director of Sudbury-based Pelmorex Radio Network... CBC, along with Toronto's CFNY-FM and CHUM, were all proud winners at the International Radio Festival... CHRX Vancouver started a new sports talk show featuring David Pratt, TSN West Coast correspondent... Nancy Smith, VP Communications for Global TV, became chairperson of BPME, the Broadcast Promotion and Marketing Executives.

Items for *Broadcast Beat* may be sent to Phil Stone, 2350 Bridletown Circle, #1601, Scarborough, ON, M1W 3E6. Please address information for other departments and staff at BT to P.O. Box 420, Bolton, ON, L7E 5T3.