

February 1977

The magazine for  
communicators

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# Broadcaster

**Feature Report:  
AM Radio**

**A broadcasting  
lifeline in Northern  
British Columbia**

**Amsterdam draws  
international audience  
with hokiness**

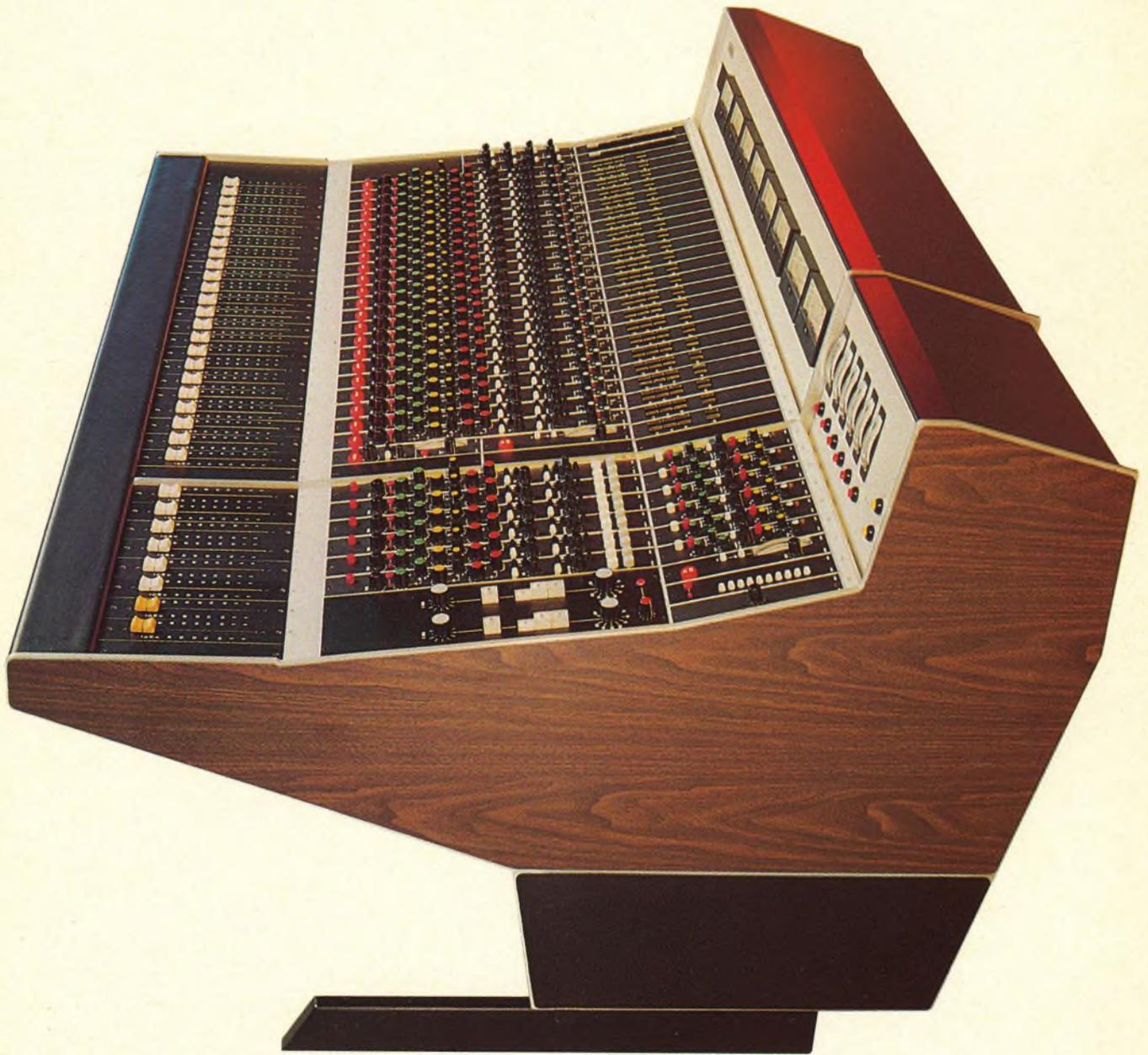


**Donald H. Hartford:  
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# Broadcaster

Volume 36 Number 2

The magazine for  
Communicators

*On the cover:* Thirty-two years ago, Donald Hartford was driving a bus in Calgary. Today, he's the president of Canada's most successful radio station.  
*Photo by Pat Bailey.*

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The "old lady" is now 50 years young: On February 19, CFRB was officially in operation for 50 years. Donald Hartford, the station's president, delves into the philosophy behind CFRB's phenomenal success and takes a look at the next half a century.  
*by Barbara Byers*

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The messages go further than the signal: British Columbia's central interior can still be considered a frontier area. Isolation is the common denominator. But even this has been mitigated to a large extent through what could probably be the largest private radio network in area covered.  
*by Alyn Edwards*

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Radio Nederland's shortwave speaks to the world: Its format may seem hoky and trite, but Tom Meyer's Happy Station is likely the most popular shortwave radio program in the world. He estimates he'll get 25,000 letters this year.  
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## Letters

The CRTC's decision to forbid cable companies to carry American FM signals in Canada is, or rather was, one of the most significant steps ever taken towards the emergence of a truly Canadian identity in FM radio. Unfortunately, the commission has changed its mind. Having to respect the new FM regulations, the Canadian stations are obviously disadvantaged. The best way to solve the problem would not be to soften the new FM policy (as the Canadian Association of Broadcasters seems to think), but rather to forbid once and for all the cable companies to carry U.S. FM signals in this country. This way, the CAB would stop fighting the new FM regulations under false pretences, and start directing its efforts towards providing "the best possible programming and community service for Canadians," which is one of its objectives.

If a Canadian citizen living in Vancouver has the possibility of catching 21 American FM stations and finds this situation normal, then I think this country is in deep trouble. This sort of attitude is only one of the numerous things which make us, French Canadians, think that Anglophones act, think and look more and more like Americans. One might

argue that economic and political imperialism has always been a major concern of our government. However, not too many people seem to realize the importance of cultural imperialism in this country. Well I do. And if Canada wants a cultural assimilation, I pray God not to let me be part of it.

*Robert Nadon  
Montreal*

Congratulations on the new look of *Broadcaster*. It's a joy to peruse, and I would like to extend my praise and gratitude to your obviously talented and dedicated design staff.

As I said to one of your staff on the telephone, the new design not only makes things easier on the eyes, but it gives one a feeling of pride in being a reader.

*Broadcaster* has always filled a large need in our industry, but it has now reached an important place in our professional lives. Yet, beyond that, the information it gives is presented in an attractive manner and makes for rewarding reading.

Again, thank you for the new look. Without color (except for the cover), you have proved that a black-and-white magazine can look darn good.

*David Marcus-Roland  
President  
TIMEPOWER of Canada*

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# The "old lady" is now 50 years young

by Barbara Byers

Somehow it isn't surprising to find Canada's most successful radio station housed in the head office of a successful big business, a manufacturer of soap and other toilet products. When you walk through the revolving door of 2 St. Clair Avenue West in Toronto, the Proctor and Gamble building, you find yourself in an unfurnished foyer with a bank of elevators. Although a large sign on the roof of the building proclaims the home of P & G, nothing inside hints at a bustling big business or a bustling big radio station.

It's a rather cold, unwelcoming entrance, only one or two people walking in and out, brief cases under their arms. (Could this be the wrong building?) But when you glance to the right there are the familiar, reassuring letters, CFRB, modest and discreet, on the marble wall. Up one flight of stairs you are in the station's own foyer, this one with a red carpet, a desk with fresh flowers and a smiling, welcoming receptionist.

This is clearly CFRB, "the most modern and best equipped radio station in North America," said one article when it opened in 1965. It could be the office of any other well-run business except that a station program is coming over the speaker, not too loud, but not subliminal either. Still, something isn't quite right. Where are all the people? Someone emerges from an office (quietly summoned by the receptionist), to welcome you and lead you "up front" to the domain of the president and other top station executives.

President Donald Hartford is a big, square man, courteous and friendly, with a rugged, good-looking, rather private face. His station wears its 50-year-old success so lightly that he has forgotten our long-planned interview was in recognition of CFRB's anniversary.

Although Hartford is well aware of the "tired old lady of Bloor Street" (its former home) and other labels applied to the station, he is adequately consoled by the station's phenomenal success. He was shocked once when he sat at a table with someone who asked where he worked

Betty Kennedy  
Kate Aitken  
Wally Crouter  
Gordon Sinclair

## Feature Report

and then called 'RB "those sons of bitches." The man said he couldn't buy time on the station and accused its staff of arrogance. "I thought everybody loved us," says Hartford. At last count, about 1.6 million people apparently do.

What appears to be its greatest attraction is the feeling it gives of unshakable continuity of style, a reassurance that whatever else may change 'RB will remain dependable, honorable and impregnable. The current series of "friends of" advertisements exude a feeling of coziness; that friendly "old shoe feeling" Hartford calls it. While many people might be just as happy not to encounter an interviewer a second time, such diverse personalities as Margaret Atwood, Kate Reid, Pauline McGibbon, William Davis, Stephen Lewis and Stephen Smith are depicted in posters saying "Betty Kennedy and friends." Other institutions may show their tensions; 'RB maintains a perpetual aura of bonhomie.

There have been an enormous number of changes over the years, says Hartford, but many have been so subtle they have not been too noticeable. You get used to personalities, for example the late Jack Dennett or Gordon Sinclair. If another person is occasionally substituted, (Torben Wittrup for Dennett, Bob Hesketh in some of Gordon Sinclair's broadcasts) the audience is not surprised if eventually that person takes over completely.

The death of Jack Dennett, who commanded the largest audience in Canada, required a considerable shuffle in the news department. "A lot of decisions are made by the seat of your pants and you can be wrong," says Hartford. Even though Torben Wittrup had been on air in Dennett's 8 a.m. slot, it would take time for the station to be assured that his appointment had been the right move. "A lot of stations have slipped . . . and you're only as good as your last rating."

Whatever you may decide to do when you have to assign someone to a new on-air position, you must look for new traits;

you can't copy someone else. "We'd be foolish to try to find someone who sounds just like Gordon Sinclair — or Jack Dennett." CFRB is fortunate that it is large enough to manoeuvre in the case of a death or retirement. It has 19 newsmen, and the major newscasters do only two newscasts a day. "In other stations, if you haven't done the planning or you haven't the staff to do it, you go to another city and hire somebody."

But as far as possible, audiences like something familiar, says Hartford. His station has come a long way since that first broadcast of February 19, 1927, with Jack Arthur's symphony playing from the Uptown Theatre, supported by a program of instrumental and vocal solos, with a few selections from a dance band

Eventually, a station develops a sound. " 'RB's is so familiar I could find it without hearing the station's ID," he says, although he had trouble trying to define the sound.

The music policy has changed so subtly that "you'd be amazed that we play a lot of the music played on CHUM." ('RB plays the light end of the Hit Parade). In the 60's, contemporary sound really took over, but we were lucky we never did leave MOR because the sound is sort of coming back our way." It's even popular with the younger segment of 'RB's audience.

Ray Sonin (a personality who, like Sinclair, is either loved or hated) has a following among young people. "Sonin was before his time — he was doing nostalgia before it was popular." Yet he also played the first Beatle record in North America.

Hartford is proud of the fact that the station has stuck with "classical" music during prime time, when nobody else plays it. (*Starlight Serenade* plays classical music from 9-11 p.m. Monday to Saturday.)

It's just 32 years since the president was driving a bus in Calgary and was invited while in transit to audition as an announcer for CFAC Calgary. He thought the idea was funny at first, particularly since he was married and the new job would characteristically pay less money than he was getting as a bus driver.

But he took the job, working the morn- ▶

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ing dog shift and selling programs in the evening, sometimes signing off at night and on again the following morning. He says he wasn't a good announcer; he didn't have the voice for it. And when he became publicity director he wasn't very good at that either. It was as a salesman that he hit his stride and he eventually worked his way up to become general sales manager.

One day at a station meeting, general manager A. M. (Bert) Cairns announced without any prior warning to Hartford that he was making him new station manager. Three days later the new manager was still sitting at his old desk when the secretary-treasurer finally asked him why he wasn't changing offices.

During the early 60's Hartford became active in broadcast associations, first as president of the Western Association of Broadcasters and an automatic member of the Canadian Association of Broadcasters. At a meeting of the CAB in Niagara Falls he was invited by the president of CFRB, Thornton Cran, to the company's office at 37 Bloor Street for a talk. It was during his only visit there that Thornton Cran invited him to become general manager of CFRB.

"I couldn't understand why me of all people. They didn't need some farmer from Alberta to tell them how to do it — but anyway I'm still here. If I'd had any intelligence I probably wouldn't have done it. But the opportunity to run the biggest radio station in Canada (maybe in North America) was pretty flattering."

That was May, 1965, and a lot of his friends were betting he wouldn't last long. (He became president in 1970, member of the board of the parent company, Standard Broadcasting Corp. in 1975 and president of CJAD in Montreal in December, 1976.)

Cran, who was not a broadcaster, had done a thorough job of investigation. He visited Hartford's home, met his wife, checked everything out. Apparently, all was in order and Hartford headed east, still somewhat dazed by this new good fortune, and became that phenomenon, a westerner who actually likes the east.

"We're pretty straight and square and dull according to some people, but we like to be that way," says Hartford. 'RB has always known what audience it wanted to serve (mainly the 25-64 group) and has taken pains to find out what they wanted. (At one time they apparently wanted 5½ hours of religious programming on Sunday.) To reach his goal, the president runs a loose ship. He gathers around him people in whom he has confidence and he lets them go ahead and do their jobs. "I don't always agree, but I say if that's what you think you want, you have to live with the bottom line."

Hartford thinks his loose ship is also a happy ship and that it shows on air. Certainly the station has a remarkable record for holding its employees. Gordon Sinclair went full-time in 1949; Betty Kennedy, 1959; Bob Hesketh, 1960; Torben Wittrup, 1959; Bill Deegan, 1955; Bill

McVean, 1960; and Wally Crouter, 1947. This list is not complete and doesn't include management staff, for instance Clive Eastwood, who joined the station in 1938 as engineer.

The president meets with his top management once a week: Don Insley, vice-president and station manager since 1975, formerly manager of Standard's FM station, CKFM, program director of 'RB and later vice-president in charge of programming, who also had 18 years as program director of CKEY before joining Standard; John Spragge, vice-president of programming, who was host of a daily show at CHUM from 1958 to 1968 and came to Standard as a sales rep. in 1970, moving to program director of CFRB in 1972; and George Barr, vice-president sales, involved in national and retail sales with the station since 1963.

He meets weekly with CKFM staff and talks regularly with the Montreal management of affiliates CJAD and CJFM-FM. Once a month he holds meetings with about 20 CFRB personnel, when he

## If I'd had any intelligence I probably wouldn't have done it

hears their problems and brings them up to date on company plans.

These meetings used to include CKFM, until the AM and FM affiliates started to become competitive. Hartford says FM's manager Bill Ballentine regarded 'RB as just like CHUM or anyone else, a competitor for audience. Now CKFM has its own sales force and is totally separated. The situation in Montreal is the same, says Hartford. The programming philosophy of each station is quite different from the other. So are the demographics.

'RB is big business, despite the folksy image of its slogan "Ontario's family station." (Hartford enjoys the fact that John Bassett liked the slogan and decided to borrow it for CFTO). CFRB and CKFM in Toronto, CJAD and CJFM in Montreal, Standard Broadcast Sales, St. Clair Productions and several broadcast companies in Great Britain are all subsidiaries of Standard Broadcasting Corp., of which the giant Argus Corp. owns 48 per cent.

Big business or not, the station is also a surrogate friend to its listeners, some of them sad, unhappy people who make numerous phone calls to the station at night. Allen Spraggett (*You and Your Sun Sign*) probably receives the most calls, an indication of peoples' concern with their problems and their need for guidance.

'RB tabulates and analyzes all calls and letters and even discusses some of them at meetings. One caller complained so persistently to manager Don Insley

about programming that he was finally invited to express his opinions regularly on *The World Tonight*.

That is a typical 'RB strategy. Many of its major personalities were not originally broadcasters and no attempt has been made to homogenize them. Bob Hesketh describes his own voice as "a handful of gravel thrown on a hot tin roof."

Perhaps it is just this diversity of sound, often unpolished, that distinguishes 'RB on-air personalities and allows its audience to relate to the performers as "just folks." The most extraordinary example is Jocko Thomas, the police reporter whose voice and delivery can still leave a listener in shock and disbelief after several hearings. (Hartford broke up just thinking about him and hearing this listener's reaction.)

Thomas sounds like a put-on, but he's for real and he has a great following according to one former fellow police reporter. There is genius in a station management that could foresee Thomas as a successful part of the team.

But then Hartford and his staff simply don't believe voices are important — unless they happen to be women's. And while he obviously respects Betty Kennedy and testifies with awe to the considerable male following she captures at three o'clock in the afternoon, ("What are they doing? Why aren't they working?") he is not quite sure that 'RB audiences are ready for a full-time female newscaster. Voice clips, yes. Good news reporters, yes.

But even a successor to the still-young Kennedy, who has just signed another three-year contract that will bring her over the 20-year mark, will have to be exceptional to get the 50 minutes of air time the Kennedy show occupies. Hartford knows women will have their day, but it's not yet RB's day.

Gordon Sinclair has dropped his 5:50 p.m. news and comment to Bob Hesketh but says he wants to work because it helps him keep young. "He just goes on and on and on." Hesketh is slated by contract to replace Sinclair but if anybody knows for sure when Gordon is retiring he isn't saying. Hartford says the station is doing some interesting experiments with some other people, developing them. It's certain when the time comes 'RB will be ready for any changes.

Meanwhile, it will continue to look for people with track records elsewhere, mature people who can think for themselves and can communicate.

It is looking for one now, and when it finds him he will probably start on the "swing shift" and get varied experience before he is finally slotted. Nine times out of ten he will work out, because the station will search carefully. "Of course not everyone wants to live in Toronto," reminds Hartford. He thinks anyway that it is much wiser for young people to get experience at smaller stations before tackling a large station like CFRB.

Hartford is delighted to get feedback from audiences, whether favorable or

not. "Show me a station that hasn't got much reaction and I'll show you a station that hasn't got much audience."

He considers 'RB pretty controversial at times, citing the case of Stephen Truscott on which Betty Kennedy and Gordon Sinclair took opposing sides.

"Of course people love or hate Sinclair, but even those who hate him listen to see what they can hate him about today."

Major newscasters have traditionally been allowed to comment, and like Bob Hesketh and Bill McVean in their *Dialogue*, they can become quite impassioned.

Don Harron (Charlie Farquharson) claims he gets far more response from his 'RB spots than anything else he does. But not all reaction to 'RB programming is good.

The station once ran a series on prophylactics, written carefully on the basis of family planning — and the response was venomous. "You know you could run it on other stations, but I don't think 'RB listeners were ready for it."

THE four-letter word was aired once, but probably because it was on a religious program, the station received only one objecting phone call.

The soft, sentimental side of the station's personality shows in its advertisements for lost pets. Although people complain that after all the only two people interested are the loser and the finder, 'RB "hokes them up a bit" and gives them a touch of melodrama that appeals to its audience. "We may be the only large station in the world that advertises lost pets," says Hartford.

"We are also probably the only private station that has one person who writes public service announcements." This is a reflection of the public conscience of the top personnel, all of whom are involved in various public service jobs.

Hartford has been on the boards of the Canadian National Institute for the Blind and other associations. He's also a Rotarian and a past president of the Ontario Safety League and has held other positions.

Manager Don Insley was winner of the Howard C. Caine Memorial Award and has held many responsible volunteer po-

sitions with the Canadian Cancer Society. John Spragge is on the board of advisors for the Canadian Association for the Mentally Retarded and the publicity committee for the Metro Toronto's Tourist and Convention Information, as well as advisor to the Humber College broadcast course.

Management feels it is important if you're going to take a good living out of the station to put something back, says Hartford.

He is also concerned that when a station has the kind of power 'RB has, it should use it responsibly. Once Jack Dennett hit out at a tax to be levied by Queen's Park and the government with-

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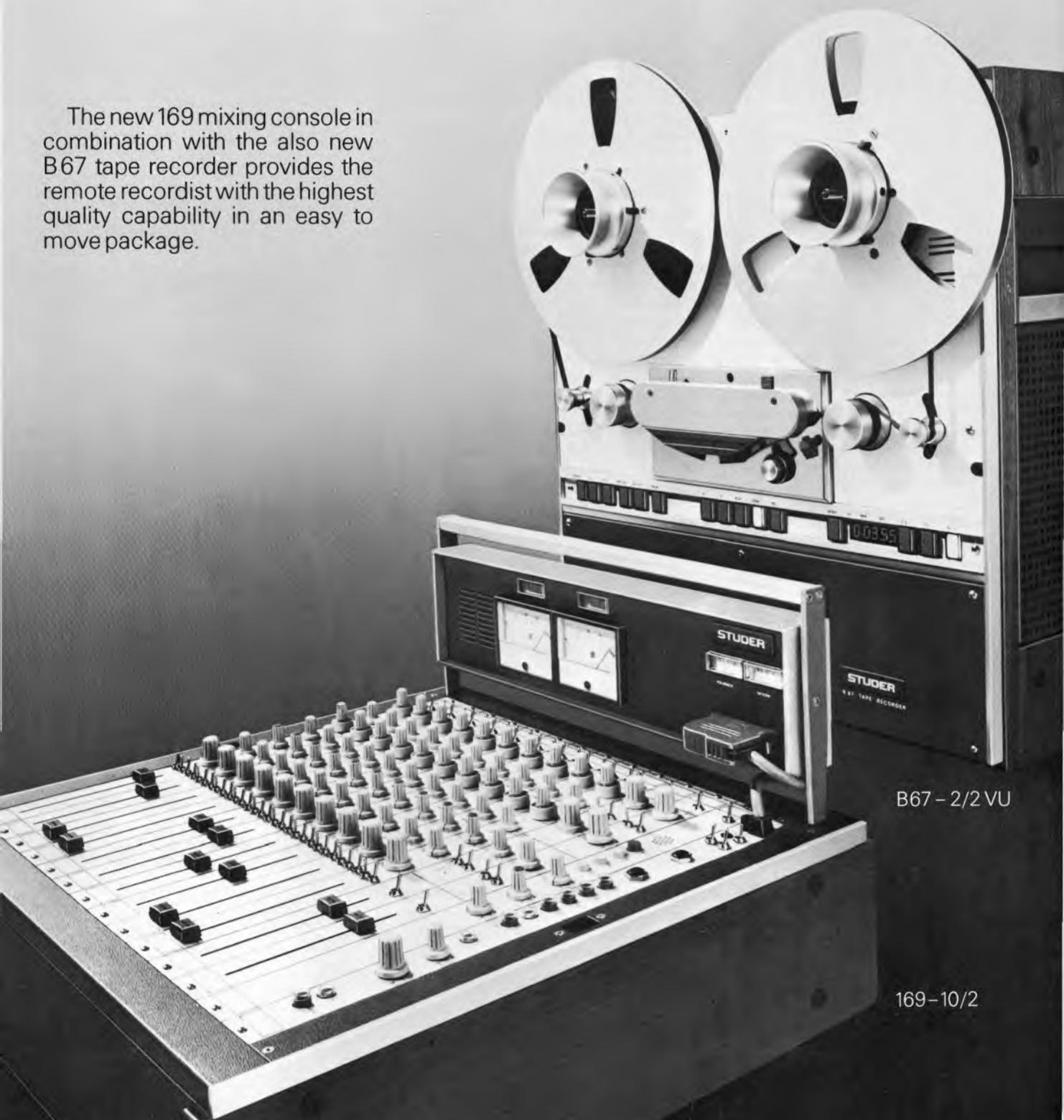
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drew it. "You have to be careful when you have that kind of circulation. People believe what you say and you'd better keep it that way."

The CRTC has just granted CFRB a license renewal without a hearing. Hartford has found that the commission has generally made itself very available and that Sjeff Frenken, chief of radio programming, talks a lot to stations.

But the CRTC has quite a load on its plate with the Prairies cable policy, the FM regulations and pay-tv, among other matters. Hartford is seriously concerned about FM and he thinks about half of the foreground programming is good "and the other half we wonder about."

The CRTC will only follow with AM regulations when it puts FM into shape, and that will probably be in two or three years at the earliest, he speculates.

If you ask Hartford what is on 'RB's horizon he's not about to divulge his plans to competitors. CFRB has a number of firsts to its credit: mobile automatic repeater; commercial FM, 1938; stereo, 1961; regular sports broadcaster (Wes McKnight) 1930.

He says there's not much left that's new in the business, but he thinks probably the biggest innovation was the

## 'RB is the short form for success

installation of Good News reporters by former programming director, Jack Dawson.

Dawson said the whole world is full of bad news, but you can't say "147 planes took off today and they all landed safely." So he hired promising young people, originally without any broadcast training, and sent them out looking for good human interest stories.

If a staffer at some stations had suggested that rather ingenuous idea at a programming session he would have been laughed out of the meeting. It works well for CFRB and provides training and experience for young broadcasters.

One development that Hartford admits he is keeping a fascinated eye on is the use of CB's in reporting fires and minor accidents that occur before regular traffic people are on the job. Montreal's CJFM already has one woman checking with truck drivers and the service may be extended.

When Don Hartford says there's not much left that's new in the business you feel somehow that if there is, CFRB will know about it and will carefully research its chances of success with its audience. The tired old lady of St. Clair Avenue may have aged another year, but at 50, with 1.6 million listeners, she's not about to air her last words.

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# Radio CI spans B.C.'s north

The messages go further than our signal does

by Alyn Edwards



Bill Opdahl

There is really only one way to get across the vast frozen northern expanse of the frontier that is British Columbia's central interior. That is through the air. The usual forms of communication, newspapers, telephone and the mail, don't reach the houses in so many areas like the remote north shore of Burns Lake. Ironically, the town of Burns Lake, with its nearly 15,000 residents, is on the south side of the lake but there is no road. There are also no hydro, no telephone lines and, of course, no mail service. It is just information passed by word of mouth and battery operated radio.

The north central interior's two major highways form a cross with Prince George and its 70,000 residents, at the centre. Stretched out on the arm that points to the coast nearly 500 miles away is a series of towns: Vanderhoof, Fraser

Lake, Burns Lake, Houston, Smithers and Hazelton. Just about anywhere 10 miles north or south of this 350-mile stretch of Highway 16 is remote by anyone's standards. But the signal from what may be the largest private radio network in area covered, with Prince George radio CJCI at the centre, comes in loud and clear. The most outlying and remote Indian settlement, the loneliest logging camp or the most isolated trapper's cabin is privy to what is said and played on Radio CI.

Network program director Bill Opdahl rubs his eyes and turns toward the microphone jutting from the control panel in CI's glass-walled booth in Prince George. It's his last five minutes on the all-night show and it will be spent reading the Northern Messages. Few people miss them.

"To Tony Zlat on Clucluz Lake: Martha will be home Monday, signed S. Vera; To Leo Plachette at Punchaw: Phone me next time you are in town, signed Lyle; Pat Griffith at Ness Lake: if you've lost a dog, it's out at your old house. S. Parlette."

Bill Opdahl is now off the air and able to take a long look at where the northern network is going and what impact it has had on northern life. To him, the messages say it all. He doesn't know how the information he passes on determines the course of life but the "thank you" letters for trips to town which would have been arduous and unnecessary or contact with loved ones made are many. "The messages go further than our signal does," Opdahl explains. "We get people who want to send a message to some little lake 500 miles north of Prince George. We put the message on and it gets there. It's passed on all the way up."

The highly successful northern network was two years in the planning stage before it went on air in February 1975. It made sense. CJCI owner Ron East also owned CFBV in Smithers, 250 miles west of Prince George. Other input stations for the network are now located in Vanderhoof, 100 miles west of Prince George and Burns Lake, 150 miles west. The rest of the area stretching west from Prince as far as Hazelton, a distance of some 300 miles and west from Prince George towards Jasper to the Robson Valley town of McBride is either covered by the Prince George signal, the network input stations or a series of 50 watt transmitters designed to serve specific centres. For example, the signal from Burns Lake input station feeds a 50 watt output transmitter in the northern mining town of Granisle. Prince George lends its signal to the input station in Vanderhoof which in turn feeds rebroadcast transmitters at Fraser Lake and Fort St. James. Smithers feeds satellites in Houston and Hazelton. The entire network has added 14,000 listeners to the CI signal. The area covered is so vast it would take all day just to drive the 500 mile breadth. Another month could be spent exploring the more remote areas.

The network means an around-the-clock signal for these remote areas which formerly either had no private radio signal or one that went off the air in the evening.

The operators of the CI network are pleased with the progress and the ►

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acceptance of their efforts. While building the network, CJCI itself has cornered 70% of the Prince George audience. The parent station has only been on the air since August, 1970. The cramped penthouse studios located atop the Inn of the North in downtown Prince George will soon be replaced with a new building to handle the expansion of the growing network.

But this network has not evolved in such a short time without its share of problems. One of the most disconcerting involved the system used to automatically open switches to activate the network through the nine separate stations. Initially, it was a signal tone of some 2½ seconds in length which activated switches to cut the network in or cut it out. Within a matter of days, frantic telephone calls were received at the Prince George station from input stations wondering why their signal had suddenly been deadened at the output satellites and replaced with the network which wasn't due on until much later in the day. The note to open the network

obviously was contained in the music played on CJCI. It took months to find an automatic tone that would not activate the network musically. It is now a 4½-second tone and it has been fool-proof for more than 6 months now.

The network has expanded as far as it will. It has been a success both financially and from the standpoint of providing a good radio service to communities that could not afford to support their own radio station. The priorities now are to expand the staff at the four input centres: Prince George, the originator of the network signal, Vanderhoof, Burns Lake and Smithers.

The only difficulty of a non-technical nature has been catering to the local needs of the listeners spread out over nearly 500 miles of B.C.'s remote north. "It's quite hard to relate to these other areas when we're on the network all night without turning the Prince George audience off," Bill Opdahl says. "We need this audience and can't lose it. But we do owe the audience in the outlying areas coverage on their local events so theirs are now intermingled with ours."

One bit of cohesion the network has offered through its pioneering efforts is a network cut-in known as the *Voice of industry*. Two reporters and announcers — Bruce Fatkin and Mark Forsyth — have worked tirelessly travelling the length of the network coverage interviewing everyone from the pollution control

experts employed by pulp mills to the operator of a clothing store in a small town. The reports average a minute-and-a-half but can stretch out to nearly 20 minutes if they are interesting. It is designed to be an exchange of information between the areas served by the network and it is extremely popular, particularly with shift workers in a land dominated by resource industries of either mining or the forest products type. Voice of industry is on the air every night and the anchorman spends his off-air time making calls to pick up on the latest road closures, work stoppages, highway condition reports and weather.

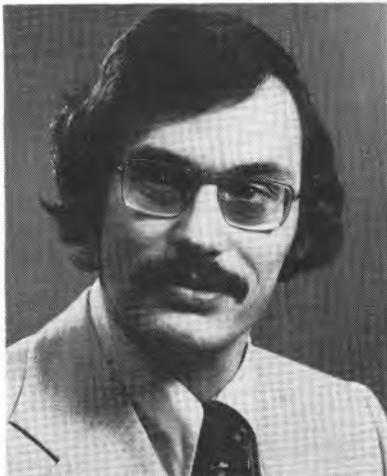
"We work hard on our reports because people are quite concerned about whether or not they can get out to the bush to haul logs or over the road leading to the mine where they are employed," Bill Opdahl says. "We telephone all over the place to keep people posted. It's quite a job."

The network uses the letters "CI" (Central Interior) because they are contained in the call letters of most of the 9 input or output stations: CJCI, CIFL, CIFJ and so on.

"That goes well for Prince George, Vanderhoof and Burns Lake which are considered to be in the Central Interior of the Province but it doesn't exactly turn them on out west in Smithers," Opdahl muses. "But they have accepted that. It's now all CI to them."

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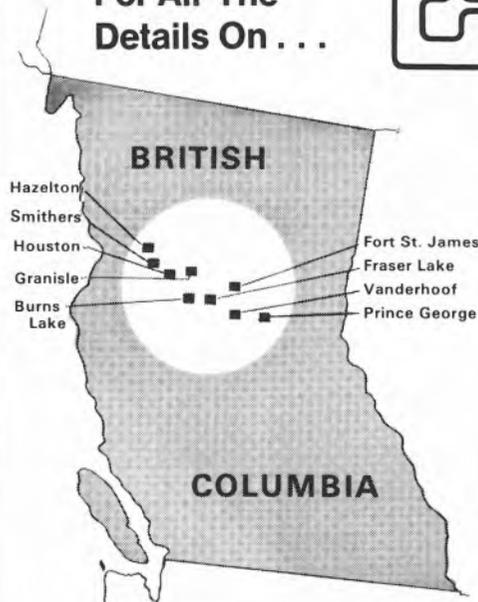
Lawrence M. Nichols, President of Ottawa-Cornwall Broadcasting Limited, announces the appointment of A. ROSS DEDMAN as Vice-President, Finance. Prior to this appointment Mr. Dedman was Comptroller of the Company. Mr. Dedman came to Ottawa-Cornwall Broadcasting Limited with five years' experience as Controller of a major broadcasting company in Toronto.

Ottawa-Cornwall Broadcasting Limited is the licensee of CJOH-TV serving Ottawa and Eastern Ontario and Western Quebec.

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Houston, CHBV - 1450 kHz  
Granisle, CHLD - 1480 kHz  
Fraser Lake, CIFL - 1450 kHz  
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**Auxiliary video input** A special input/output circuit allows you to measure chroma/luminance gain and delay without disturbing your signal and for the use of special filters for unique measurements.

**Line strobe** In addition to having an auxiliary strobed video out for identification of individual lines on picture monitors the 1480 will strobe individual line vectorscope displays.

The TEKTRONIX 1480R Waveform Monitor does look like the TEKTRONIX R529; just as the half-rack width 1480C looks like the 529. But, there are differences. Some of them subtle, like the sharply focused trace on the bright CRT, others more conspicuous, like the optional input for use of a high-impedance probe. Some features won't be noticed until you examine the rear panel, like the line strobe output for strobing a vectorscope. This is a technique for intensifying individual line displays.

Yes, the 1480 Series Waveform Monitors are different, just as your measurement needs are different. Different from your needs in the sixties, when the 529 series was the high-performance monitor.

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## Radio and Television Report on Racism Protested By High School

French-language radio station CJBC and television station CBLFT Toronto, Ont., may be taken to court by the student council at Etienne Brule high school, over news reports that depicted the school as racially prejudiced.

The students, at the only French-language high school in Toronto, were asked by the stations to comment on a report prepared for the federal Secretary of State that said 64 per cent of Ontario students interviewed had racist attitudes towards students of different ethnic backgrounds, particularly those of Asian origin.

The stations quoted racial slurs made by the students. The CBC said that these news reports were fair, and neither film nor tapes were edited to change the comments.

Both teachers and students at the school are upset by the broadcast and the North York Board of Education said a petition has been signed by more than two thirds of students that says the report was unfair.

The education director at the board has sent a letter of protest to the stations asking why the students were interviewed on school property without prior consultation with staff or board authorities.

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## Broadcasting Has Important Role In Canadian Unity

Harry Boyle, chairman of the Canadian Radio-Television and Telecommunications Commission, said that broadcasting and telecommunications have a particularly vital role to play in overcoming the divisive forces that threaten Confederation.

He told the Ottawa Women's Canadian Club that broadcasting and telecommunications can act as a crucial unifying force, explaining one section of the country to the other, and must be harnessed to do so. He said that if Canada is to remain a peaceful nation, complaints and imbalances in the communications network must be overcome, and appealed for concern about such matters.

As well, the CRTC chairman

asked that pressure be put on politicians, bureaucrats, broadcasters and regulators to keep sight of the goals for the communications system and not to be waylaid by petty jealousies and pre-occupations with power and financial gain.

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## Volunteer Organization Opens FM Station

After two and a half years of work the Green Lake Broadcasting Society, a non-profit volunteer organization, is ready to start up a 50-watt FM radio station in Green Lake, Sask.

The station, to be operated by volunteers and students, will be known as CHQL, and has received technical assistance from the CBC and financing from the Department of Northern Saskatchewan.

DNS extension director Brian Cousins said the department recognizes the need to develop radio stations in the North and has supported the Green Lake venture since its beginning. He said an early grant of \$5,500 was made to help pay for an application to the Canadian Radio-Television and Telecommunications Commission for a license which was approved last year.

Society secretary and teacher Keith Spencer said students will likely play a large role in operating the station. A core group of students has been instructed on the use of equipment and in information-gathering techniques by an instructor from the DNS. Spencer said if demand warrants it, the society may place a bulk order for FM receivers and sell them to local residents at cost.

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## Advertising Increase Expected for Television

Leonard Moore, president of the Television Bureau, said he expected a 16 per cent rise in national advertising dollars and a 22 per cent growth in retail and other advertising for Canadian television stations and networks.

He said that assuming rates are increasing by an average of eight per cent during the year, there will be a 10 per cent real growth in sales.

According to Moore, the opinion that other media will profit at the expense of television is a false

one. He said it stems from some advertisers saying that they can't buy in Toronto, meaning they cannot buy a certain station at a specific time. Stations are reporting improved bookings and the growth areas for television advertising are government, financial and travel campaigns, he said.

However, Peter Harricks, executive vice-president of the Radio Bureau of Canada, said a number of traditional television advertisers are looking at alternatives to television. The radio industry made a substantial breakthrough in 1976 by beginning to attract packaged goods advertisers, and he said 1977 may see these enter radio in a substantial way.

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## B.C. MP Protests CBUFT Channel Change

MP for Capilano Ron Huntington warned that if the Canadian Radio-Television and Telecommunications Commission moves French-language station CBUFT Vancouver to Channel 4 this fall, forcing KOMO-TV Seattle to change channels, it risks confrontation with people who do not like being told by Ottawa what they can view.

Huntington urged the CRTC to postpone the order until more channels are available.

Commission chairman Jean Fortier said the CRTC was reviewing its policy on television and FM radio.

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## Employees Strike At CJLA

Employees at radio station CJLA Lachute, Que., went on strike last month to protest the firing of reporter Jacques Lyons, who is their union president.

Lyons said he was fired without good reason, but expected the dispute to be settled quickly because opposition to the union came from CJLA president Sylvio Belisle, and not from the station's owners, Radio Intercité Ltd.

The station's union, affiliated with the Confederation of National Trade Unions, is seeking accreditation to negotiate for a first contract. CJLA is the only one of the five stations in the Intercité group that is without a union.

Employees at CJLA were joined by five picketing cement workers

who are affiliated with the Confederation of National Trade Unions. Police escorted the sympathetic cement workers to the radio station for their show of solidarity.

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## CHUM Limited Expands Business Interests

CHUM Limited, Toronto, Ont., has established a wholly-owned subsidiary to be known as Big Screen TV Limited. This new company will hold the Canadian distribution rights to a unique wide-screen television projection system secured from Tele-Vue Systems of Los Angeles, Calif.

The projection system electronically and optically enlarges the image of any tv signal onto a highly reflective screen. Big Screen TV has the largest screen available in Canada, which measures nearly 8½ feet diagonally, and its market includes schools and hotels.

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## CFVO Hull Will Not Appeal Fine

The Co-Operative de Television de L'Outaouais (CFVO) Hull has decided not to appeal a \$1,000 fine for obscenity because it can't afford it, says station manager Gilles Poulin.

The fine was levied in Ottawa provincial court a few weeks ago after Judge Patrick White viewed the last four films in the Cinérotique series.

Lawyers for the station had ceased their defence during the trial because Judge White would not have the trial heard in French in Sudbury.

Station supporters are sending in donations to pay the fine.

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## Radio-Mutuel Employees Stage Walk-Out To Protest Firing of Union Members

Close to 150 workers, at three member stations of the Radio-Mutuel French-language radio network, walked off their jobs to protest the firing of five union members.

At stations CJMS and CKMF, both in Montreal, management and non-union personnel were able to maintain uninterrupted broadcasting consisting mainly of recorded music. However, CJRS

Sherbrooke, Que., was silent for about two hours early in the morning.

The workers were protesting the firing of union members at CJMS and CJRS, including the president of a new union representing radio announcers, writers and other workers. The union is affiliated with the Confederation of National Trade Unions, and union certification requests by workers at CJMS and CKMF were filed with the Quebec Labor Relations Board immediately after the firings. A separate request has since been filed by the Sherbrooke station.

### **RTNDA Wants Explanation Of Raids**

The Radio Television News Directors Association wants an explanation of the raids by combines investigators on Vancouver newspaper, radio and television newsrooms.

The association sent telegrams to Justice Minister Ron Basford and consumer and Corporate Relations Minister Tony Abbott, which said there should be a full, and early public explanation of this intrusion.

The federal combines investigators visited the newsrooms of the Sun and Province newspapers, and the newsrooms of the CBC and BCTV, looking for evidence regarding disrupted combines hearings in the United Fishermen and Allied Workers Union.

The RTNDA also said in the telegrams that it is not the role of the news media to do the work of investigative agencies, and that the news media believes it must guard the confidentiality of its sources when it determines that is the best means of serving the Canadian public.

### **U.S. & Canada Reach Agreement On Radio Bands**

An agreement has been reached between the Communications Department and its U.S. counterpart the Federal Communications Commission, regulating radio traffic in the 806 to 890 MHz band within 250 miles of the border.

The Communications Department in Ottawa says that American land-mobile radio systems, such as those used by taxi and bus companies, may not interfere with Canadian UHF-TV stations which used the same frequency as permitted by the International Frequencies Table created in 1959. Because of congestion in certain frequencies, the U.S. has had to open new frequencies to users of mobile systems, also permitted by the table, as long as they did not interfere with broadcasts from a different nation.

Under the agreement with the FCC, these systems, which use base stations with transmitters, will not be allowed to operate within 100 miles of the border. Base stations within 100 to 125 miles of the border may operate only after specific arrangements have been made between the FCC and the Canadian communications department.

From 125 to 145 miles of the border, stations may use only 500 watts effective radiated power with 500-foot antennas. Beyond 145 miles, they may use one thousand watts ERP and 1,000 foot antennas in urban areas and 500 watts ERP and 500-foot antennas in suburban areas.

The agreement will be reviewed and possibly revised in a year when a series of experiments dealing with the transmission of radio waves in the border areas have been completed.

### **Profit Ousted by CFRB**

Mel Profit is returning to California after the Canadian Football League vetoed his return as color commentator on CFRB.

Profit, an Argonaut player from 1966 to 1971, had a contract that required approval by both the radio station and the team. Dick Shatto, team manager, said sponsors had objected to some "irresponsible" things Profit had said about the team during the last season.

Shatto noted the team owns radio rights and CFRB produces the show, while CFL sells advertising time for \$55,000 per quarter.

CTV sports head Johnny Esaw, CKEY's Charles Templeton and the Globe and Mail's Scott Young objected to CFRB's action. But the station's director of programming John Spragge said Profit would have been kept on if Argos had not objected.

### **North Saskatchewan Service Criticized**

When the Canadian Broadcasting Corporation applied for renewal for CBK Regina, it was criticized for sending southern programming to northern audiences instead of programming for the north.

CBC vice-president for corporate affairs R. C. Fraser agreed there was a need for more northern programming and said the CBC was encouraging community groups to do some programming.

Geoff Hurren, manager of CBK, said one-half hour of programming in Cree followed the CBC's national Indian program each week.

In its television brief, La Ronge Communications Society pleaded for use of the CBC's northern network during the early morning when it was not used for regular

broadcasts.

In its radio presentation, it asked for more extensive coverage of the north, but rejected the idea of a northern radio station because outsiders would take the bulk of important jobs.

Brian Cousins of the department of Northern Saskatchewan complained that the CBC's emphasis was on hardware and asked for a split of CBK's feed to the north and provision for a northern radio station to use one leg of the feed for northern programming.

Cousins added that programming by volunteer organizations should not be seen as a replacement for a full northern service. His department has put up about \$17,000 to help community broadcasting groups.

The Saskatchewan Journalists Association also asked for a split of the CBK feed to the north and called upon the CBC to extend still further its program of increasing coverage by constructing transmitters to reach communities of 200 persons.

### **Developer Applies for CKCK-TV Regina**

Fred Hill, owner of Regina's Harvard Development, wants to buy CKCK-TV Regina for \$6 million from Michael C. Sifton, who would retain CKCK radio.

When Hill's application was heard recently by the Canadian Radio-Television and Telecommunications Commission, commissioner Roy Faibish questioned Hill about the possibility of pressure on newsmen in the case of stories about his real estate transactions. Hill defended his own integrity and said he would lean hard to the side of fair reporting. He also assured the CRTC that the company would strengthen the financial position of the station, which would dominate the firm's activity.

Regina lawyer Myron Kuziak objected to the sale because there had been little time for groups to write interventions, and called for either a denial of the application or a 12-month delay. Kuziak disputed Hill's comment that Harvard was winding down its land development activity.

The Saskatchewan branch of the Association of Canadian Radio and Television Artists complained that the station did little local programming and did not use local talent. Bruce Cowie, CKCK station manager, replied that the station had done a good deal of local public affairs, but that local drama would have to be done by wealthier stations.

Cowie said Harvard could give the station knowledge of local conditions, management expertise and broadcast experience.

## **FAMILY FEUD**

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# Roundup

The Telecaster Committee has announced that a sixty second commercial may now be split once to accommodate an announcement no less than 20 seconds within the 60.

The new guideline, which is effective immediately, states that a 60-second commercial may not contain more than two products. (A 20/20/20 split is unacceptable).

Committee coordinator Pat Beattie says the new guideline will be good for both industry and broadcaster and that "it should encourage more brands to come on tv and provide more flexibility for the advertiser."

All commercials in the 40/20 combo must be submitted to the Telecaster Committee members as a complete 60. Both portions must be all film or all video tape and must be edited.

Commercials submitted in a 40/20 split will receive a number followed by an "X" to indicate to a traffic manager that they are parts of a 60-second commercial for the same client.

Billing is the responsibility of the advertiser and will be based on two 30 second announcements. No makegoods will be allowed for a twenty in the 40/20 combo.

The Telecaster Committee will try out

the guideline for one year and will then review it.

From CFRB: Bob Hesketh has taken over Gordon Sinclair's 5:50 p.m. news while Sinc continues with his 11:50 a.m. news. Hesketh keeps the 1 p.m. slot and Charles Doering takes over the 7 a.m. along with his new, news commentary at 11 a.m. weekdays and drop-ins to the Earl Warren Show at 11:15 a.m. The 5 p.m. is now a concise newscast read by Bob Greenfield or John Morrison, while the 10 p.m. news with Erik Thorsen has been extended to include a roundup of the day's business news, followed by sportscaster Dave Hodge with a rundown of scores . . . And that's the news. (Got it?)

## CKJD-AM APPOINTMENT



**RAY PURVES**

Mr. Keith J. Dancy, President of Rogers Radio Broadcasting Limited is pleased to announce, effective immediately, the appointment of Mr. Ray Purves, to the position of Vice-President and General Manager of CKJD-Radio, Sarnia, Ontario.

Mr. Purves' extensive experience in advertising and sales, both regionally and nationally, will be an extreme benefit in his new position. His duties will include full responsibility for the operation of CKJD-AM, during the upcoming expansion of the stations' coverage area and the move to 1110 on the dial.



## OTTAWA-CORNWALL BROADCASTING LIMITED



**RICHARD R. (DIC) LUCAS**

Lawrence M. Nichols, President of Ottawa-Cornwall Broadcasting Limited, announces the appointment of RICHARD R. (DIC) LUCAS as Vice-President, Sales. Prior to this appointment Mr. Lucas was General Sales Manager of the Company. Mr. Lucas came to Ottawa-Cornwall Broadcasting Limited from CFCF Television, Montreal, in 1975.

Ottawa-Cornwall Broadcasting Limited is the licensee of CJOH-TV serving Ottawa and Eastern Ontario and Western Quebec.

The CBC's newest English-language television station CBJET went on air in late December with full programming from CBMT Montreal and the CBC's English tv network to viewers in Quebec's Saguenay region. The region's 200,000 population, which includes 30,000 bilinguals and 5,400 anglophones, will receive English tv for the first time, adding it to their present services, the CBC's French-language television network, French radio CBJ-AM and FM and English radio CBJE. A citizens' committee for the promotion of English television in the Saguenay-Lake-St. John region had been signed by 20,000, mainly francophone residents in 1972. CBJE's first application for a VHF channel was turned down by the CRTC, but they won approval in January, 1975 for a UHF channel.

Andy McDermott Broadcast Sales Ltd. now represents CFOX Montreal, where T. William Townsend, formerly at CHOK Sarnia, is new manager. CFOX also has a new sales manager, James Morrow, from CFGM Richmond Hill.

Deadline for the 1977 Canadian Multi-cultural Songwriting Competition for the Douglas McGowan award is March 1st. Johnny Lombardi, president of CHIN radio and Sam (The Record Man) Sniderman of Toronto have announced rules for the award, \$1,500 cash prize. Entries must be postmarked no later than midnight March 1st, be accompanied by a 200-word resumé and qualify as Canadian content. The entry songs must be recorded on cassette tapes and be ▶

accompanied by English translations. Douglas McGowan was chief of programming for the CRTC, and Lombardi says the award "is to encourage the new Canadian to preserve his native culture while at the same time introducing that culture to his fellow Canadians." Rules and forms are available from the Annual Canadian Multicultural Songwriting Competition, 637 College Street, Toronto, Ontario M6G 1B6.

*Avengers* fans can now see a revamped version of the British series Thursdays on CTV. *The NEW Avengers* has the original Steed, Patrick Nacnee, along with two new avengers, Joanna Lumley and Gareth Hunt replacing Diana Rigg. Filmed in Great Britain by the team responsible for the original series, *The New Avengers* is said to "be dramatic with humorous undertones, but still retain the bizarre qualities of the original series."

Burlington Broadcasting Incorporated in cooperation with the Oakville Public Library will broadcast Radio Talking Books on a CING-FM sub-carrier frequency. The broadcast is expected to reach 20,000 visually handicapped in the Toronto Hamilton areas (and possibly others in Niagara Falls and Buffalo) who will have special radio receivers without which the radio reading service signal cannot be heard. A broadcast day of 19 hours, seven days a week will have entirely local programming or pre-recorded packaged shows including newspapers, magazines, best-selling books and interviews. Broadcasts will be in English with provision for one hour of French and, in the future, Indian-language programs for the Six Nations citizens whose library is a contributor. Each broadcast will be 90 per cent Canadian, spoken-word, with no commercial messages, and news will be based on print material not usually broadcast on regular AM or FM stations.

CBC-FM's *Open Theatre* series on Sundays has compiled a series of recordings of opera in English that started a few weeks ago. Operas range from the Ring Cycle to Scott Joplin's *Treemonisha* and include Vaughan Williams' *Sir John in Love*, Britten's *Death in Venice* and *Porgy and Bess*. Producer is Fraser MacDonald and host is Jan Tennant.

The 1977 World Hockey Championship in Vienna from April 21 to May 8 will be broadcast exclusively on CBC's English radio network. Canadian team members, who will be chosen from top players on NHL and WHA teams that do not make the play-offs, will compete for the first time since 1969. CBC radio will carry eight games including round robins and play-offs (in mornings and afternoons because of the time difference). Fred Sgambati will do play-by-play and production from Vienna will be by Dave Naylor.



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The *George Hamilton IV Show*, produced by Pittson Corp. Ltd. and Niagara Television at CHCH-TV in Hamilton, has been contracted to London Weekend Television and the New Zealand Broadcasting Corp. Already showing the series are South Africa Broadcasting Corp.; RTE, Ireland; TVB, Hong Kong; Yorkshire, Border, Granada and Anglia TV, all in England. The show is syndicated coast to coast in Canada and will continue to feature an almost exclusively Canadian guest list.

Peter Sander will do the animated overture for *The Newcomers* . . . *Inhabiting a*

*New Land*, the seven-part film series produced by Nielsen-Ferns, Inc. as a centenary project of Imperial Oil Limited. It tells the stories of Canada's settlement by ordinary people at different periods in the country's history and the overture deals with our original people and their culture before the white man came. London-born Sander's Montreal production company will also co-produce with Tele-Metropole of Montreal a half-hour, live-action tv special, *Legends of Quebec*, starring Felix Leclerc, with music by Andre Gagnon.

OECA has begun a new series of 12 half-

hour programs, *For the Record*, an oral history of Ontario from the turn of the century, told by the people who helped make history. Barry Penhale, broadcast archivist and originator of the series, met most of the people who take part in the series during his research projects. He and producer Ken MacKay have incorporated vintage photographs, often from the guests' personal collections.

A new ten-part series of children's programs is running on Wednesdays on CBC-TV under the umbrella title, *The Magic Lie*. The first two stories were produced in Winnipeg. W. O. Mitchell is host and provides background information and introductions to each story.

Deadline for the 1977 radio and television station awards competition held by Broadcasters Promotion Association and Michigan State University is April 1st. Awards committee chairperson Gail Morrell of CFCF-TV Montreal reports there will be 26 awards of excellence for audience promotion, sales promotion and community involvement. The competition is open to all television and radio stations throughout the world, both members and non-members of BPA. In 1976 there were 354 submissions from the U.S., Canada and Australia. Entry forms are available from the Broadcasters Promotion Association, Box 5102, Lancaster, Pa., 17601 and winners will be announced at the 1977 BPA seminar in Los Angeles in June.

Mrs. Jack Dennett and her daughter Carol attended a luncheon in honor of the late CFRB news commentator where Mrs. Dennett received a scroll from the Radio-Television News Directors' Association: The scroll, which was drafted by CHUM news director Dick Smyth, read: "Whereas the late Jack Dennett embodied the ideals which RTNDA represents; and whereas he distinguished himself during a lengthy career in broadcast journalism; and whereas he was universally respected and admired by both his colleagues and the public, therefore: The Radio Television News Directors' Association of Canada expresses its deepest regrets at his untimely death and re-dedicates itself to our common goals of fairness, honesty, and humanity; and further, that a suitable copy of this resolution shall be forwarded to his family and to CFRB."

The Canadian Television Commercials Festival 1977 will be held on April 21st. Agency creative, advertiser and production people will judge the entries in 18 categories and award winners in each. In addition, gold, silver and bronze Bessie awards will be chosen from all category winners, not just the number one, and craft awards will be made again.

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# Radio Nederland's shortwave speaks to the world

by Nick Chandler Stout

"Hello everyone, hello everywhere. Welcome to your Sunday family show of smiles across the miles."

The greeting may be trite, corny, . . . but effective. It reaches people just about everywhere and introduces what probably is the most popular shortwave radio program in the world. It is sprightly spouted each week by Tom Meyer, the 39-year-old, multi-lingual host of *Happy Station*, an 80-minute segment of talk and music broadcast regularly in English and Spanish on Radio Nederland, the Dutch World Broadcasting System in Hilversum.

There are no fool-proof methods of measuring shortwave audiences, but Meyer estimates he will receive 25,000 letters this year. Of course, the number can be deceiving — many letters are mere reception reports and listeners often send in reports each week — but there is no denying the extraordinary success of the show. *Happy Station* has been broadcast regularly for the past 48 years in spite of a format embarrassingly elementary by normal professional standards.

*Happy Station* is nothing more than a pabulum of popular Dutch music, birthday announcements, mail call and feature news about Holland. And it is bound by an enormously confining rule: no controversy. A global broadcast without controversy seems like something akin to a chef's salad without dressing. There is plenty to chew but nothing to taste — which, of course, is quite tolerable if it is overshadowed by the intrigue of the restaurant and the good manners of the waiter. *Happy Station* is sometimes so lacking in substance that its continued success is nothing less than astonishing.

Consider, for example, the segment *Hey Listen*, a listeners' forum for offering advice, making suggestions and asking questions. A listener in Massachusetts suggested a sure-fire method of cleaning windows and mirrors: use newspaper instead of towels. While not completely endorsing the idea, Meyer said he was aware of the technique and added that it works best with Coca-Cola. Next item: A listener in Chicago wanted to know why the sky is blue. Meyer replied cheerfully that a chemist or physicist probably would explain that "little molecules or atoms of oxygen or something work to make the sky blue and not yellow." This

## Programming

condescending chit-chat may seem like an affront to the audience but it comes from a man who possesses a keen sense of mission, who is fluent in five languages and who is not all that surprised by his success.

"Shortwave listeners often are isolated in one way or another — and there are various kinds of isolation. Some people may be isolated because they live in remote areas such as the jungle. Some may be socially isolated because they are disabled. We have a lot of war veterans listening to the show.

"These people who tune into short-

wave do not just want to hear someone announcing records. Nor do they want to hear someone read a story written by someone else. They want another human being to listen to. They want to have a feeling that this person is talking to them. And, apparently, I get that feeling across to my listeners."

The heavy reliance on letters as a means of carrying the show almost forces the program to feed on itself. Meyer once told a story about an owl that had built a nest in the chimney of his mother's house. He immediately started receiving letters not only about owls but about all kinds of birds. That, in turn, prompted a discussion about bird watchers, bird life, bird whistling and bird catching. A listener in Thunder Bay, Ontario, wrote and asked who invented ▶



the pencil sharpener. Meyer, professing ignorance on the matter, invited his audience to do the research.

Much of Happy Station's success stems undoubtedly from the extraordinary transmitting facilities of Radio Nederland. A 300-kilowatt relay station in Bonaire, just north of Venezuela in the Dutch Antilles, greatly enhances North American reception. It means Radio Nederland is less vulnerable to the atmospheric intrusions that plague so many shortwave broadcasts. As a result, Meyer can cultivate a global community much more easily from Hilversum than he could at most other world broadcasting organizations. Listeners in Africa, Australia and Asia are similarly accommodated by a comparable relay station in Madagascar, off the eastern coast of South Africa. European listeners are served by the home transmitter with a maximum 100 kilowatts of power.

Meyer records four versions of Happy Station each week. One English-language version is intended for non-European listeners and is mailed to Bonaire and Madagascar. Another is done live and recorded for repeat transmissions within Europe. A Spanish-language version reaches listeners in Latin America via Bonaire and can also be heard in Europe. The fourth version, a special 70-minute program for listeners in the Caribbean, is a combination of English and Spanish and is broadcast on medium wave from a 500-kilowatt transmitter in Bonaire. Happy Station, in one version or another, is repeated 20 times each Sunday to reach as many listeners as possible. (Happy Station can be heard in the eastern half of North America at 9:00 p.m. Eastern Standard Time on

6.165 MHz. Westerners should tune to 9.715 MHz. or 6.165 MHz. at 9:00 p.m. Pacific Standard Time.)

There is yet another reason for Happy Station's popularity: the increasing fascination with shortwave listening in general. In Japan, for example, the shortwave explosion was sudden and unexpected.

"We thought it was the popularity of the show," Meyer says of the enormous increase in the amount of mail from Japan, "but we found that stations all over the world are receiving so much mail from Japan that it is almost impossible to answer it all. Two years ago, we would get an average of eight or ten letters a day from Japan. Now we sometimes have days of three to four hundred letters."

The dissemination of shortwave sets is spreading. The receivers are also getting more and more sophisticated. And shortwave no longer is "that strange band on your radio where all the stations are close together and where you never can make sense of what people are saying."

Stichting Radio Nederland Wereldomroep (Radio Nederland World Broadcasting Foundation) was established in 1947 to coordinate international broadcasts which until then had been produced by a variety of organizations. It is an independent organization supported by license fees paid by owners of radio and television sets. (The domestic broadcasting organizations are financed in the same manner.)

Happy Station is more than another program on Radio Nederland's weekly bill of fare; it constitutes an entire division of the organization complete with its

own staff and budget — or almost complete. Meyer insists his two full-time and three part-time assistants are barely enough to answer the mail and help with other projects but he dismisses any hope of gaining immediate relief as a bureaucratic impossibility. "The Hague," he says, "would study the situation and decide that in 1994 we could have half-a-girl."

Meyer loves his job and recently elected to keep it rather than accept a lucrative offer to work as a foreign correspondent for the Nederland Broadcasting Foundation (which coordinates all and originates some of the domestic radio and television broadcasting in Holland).

And little wonder. Meyer enjoys an autonomy that most broadcasters in Canada would envy. His daily schedule is largely his own and his freedom on the air is not restricted by political considerations, commercial requirements or current record charts.

He does take his job seriously, however, and talks about the five hours and ten minutes of recording time each week as though it were an extraordinary amount.

"I need a lot of time out of the office, out of the studio to meet as many people as possible, to see as many things as possible, to hear stories, to listen to music, to live."

Meyer was born in Amsterdam in 1938. His father moved the family out of Holland in 1941 during the thick of the second world war. As a result, Meyer spent his early childhood in the West Indies on the islands of Trinidad and Curacao. It was there that he learned his first foreign language: English. When the family returned to Holland after the war, Meyer finished school and began studying to be a pharmacist.

His eventual disillusionment with the prospect of filling prescriptions was taken care of when he joined a student-cabaret. He turned semi-professional and appeared occasionally on radio and television as a one-man show. Meyer joined Radio Nederland in 1965 when he answered a newspaper advertisement and successfully applied for a job as a Dutch-language announcer.

Meyer's advancement was rapid. He took over Happy Station in 1970 from the extremely-popular Edward Startz who had originated the program in 1928. The paramount reason for Meyer's advancement was his facility for languages. He spoke Dutch, English, English, German, French and a little Italian when he joined Radio Nederland. He agreed to learn Spanish as a condition of acquiring Happy Station. After six weeks of intensive study Meyer was able to present *La estación de la Alegría*.

Happy Station has become a monument in the maze of international communication. It rests firmly upon the foundation laid 29 years ago by Radio Nederland: to spread good cheer from Holland.

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# The music goes round and round and comes out . . .

by Barbara Byers

How do you decide on a music format for your station — and how do you describe it? If you pick one of the familiar labels (MOR, Contemporary, Easy Listening, etc.) how similar is the music to other stations that use that same label? What are your policies in choosing, playing, rotating, discarding? How do you handle the 30 per cent Canadian content requirement?

Last fall music formats was a topic of the seminar on programming held in Toronto by the Canadian Association of Broadcasters. But instead of having a forum to discuss their problems, programmers were treated by a record company executive to complaints about the difficulties of selling records in Canada and a list of the companies that had taken to the U.S. in despair. And finally, a warning to programmers to "change their attitudes."

Broadcaster has surveyed some program and music directors of large and medium-size market stations with different formats, and found that they agreed on a number of points, but also had some fresh, original approaches to their own situations.

Gerry Stevens, program and music director of CJBK London, describes his station's music as Contemporary and says "we play hits, period." When CJBK changed hands in 1972, it switched formats simply because Contemporary was a void in the London area market. One station was rock, one "adult contemporary, almost MOR". Now, says Stevens, whose target is the 18 to 34 group, "if it's a hit we'll play it."

He spouts an eclectic list of top tens from one week: a movie theme song, some disco, classical rock, one MOR, Stevie Wonder, Engelbert Humperdinck. He believes his audience is pretty solidly under 50, but includes both adults and kids. If there is enough variety and a good mix, the format will work, he says.

"Adult contemporary" is how Gene Stevens describes the format of CKTB St. Catharines. (The station switched some years ago from MOR because of changing demographic patterns.) Its target audience is the 18-49 group and it plays today's hits along with about 50 per cent olds going back to the 50s. But the 60s is the era he concentrates on.

What is the difference between Contemporary and Adult-Contemporary or between MOR and Contemporary-MOR?

They're subjective definitions according to most music and program directors. Judy Casselman of Canadian Programming Service questions that there is any difference between the two hyphenated labels and describes adult-contemporary as "all over" and MOR as "right wing conservative."

John Spragge, program director of CFRB, whose station is probably the archetypal MOR, nevertheless describes the label as "too wishy-washy", and would prefer not to be known as MOR. Anyway, stations are too often described in terms of their music only, he says. He would like to talk about music policy — the quality, quantity and description of the music — and the policy and philosophy of the station. Rather than look at descriptive phrases, says Spragge, consider audience taste.

He believes the best stations haven't changed their music policy in 20 years and certainly stations shouldn't change on the basis of one survey.

One station that is making the daring step of changing its format is CHML Hamilton, which started in early January to move from MOR into Contemporary-MOR. Production manager Bill Hooper says simply that the Comos and Bennetts, etc., aren't making records and CHML had become "trapped in an older sound." Its mix includes solid gold, million-sellers and some mild rock. He will play Elton John, Starbuck and the Bee Gees (but not all of their records).

Already, his audience is asking "what's going on? This can't be CHML."

But Hooper feels the station was probably six years late and should have phased in the change to get the audience used to it. No special promotions were planned to describe the change and most other programs — talk shows, sports — are still recognizable "old" CHML. Of the station's 70 employees, 95 per cent are for the change and all the announcers are "positive", says Hooper.

CJOB Winnipeg's John Cochrane says MOR means different things to different people. For him it means a variety of music from mid-Hit Parade to jazz to light classics, from the 40s on. In the Broadcaster directory, Kitchener's CHYM, along with other stations, describes its overall programming format as "MOR, Contemporary", an indication perhaps of the imprecision of the labelling system. But program manager Vern Romboough pegs his music format as Adult-Contemporary for an 18-49 demographic — but including a rock show in the evening.

CFAC Calgary, which is described as Contemporary-Country, was a CBC affiliate until the CBC started its own CBR in 1964. (CKXL Calgary, which also started in 1964, is a Top 40 station.) Program manager and music director Jim Kunkel says CFAC was a rock station in the mid 60s but by 1970 was a country station "pure and simple." He took a 8,000 mile trip to Nashville and up the west coast studying the variations in country music (Hollywood, Nashville, swamp are only a few). "Cross-overs" like Olivia Newton John are on his playlist. But some of this ▶

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music is "rocky by old standards" and some even qualifies as MOR.

According to Dave Johnson, music director of CFGM Richmond Hill, Ontario, his station simply moved along the dial, found no country and adopted it. He is looking forward to a dial change from 1310 to 1320 which will mean an added potential of 1,000,000 listeners mostly in Scarborough.

Although the reasons for choice of format are usually clear-cut — a void in the market or a demographic change — stations that were started when there was less competition in their markets may reflect the musical tastes of an ex-director. Once established and successful they have held on to their music policies, having got to know their audience and their competition. As John Spragge says, "there is room for change; there is also room for tradition."

When it comes to their library-building and music-playing policies the variations among stations are numerous. Spragge says it is difficult to be objective. He is confident that it is important to "play songs, not artists" and most directors seem to agree on this point. They would play some titles by specific artists and not others.

CJOB, which Cochrane describes as "still traditional, old-fashioned", leaves quite a bit of choice to its announcers, and like many MOR's, doesn't repeat much during the day.

To CHML, the station moving from MOR to contemporary, charts don't really mean much, Hooper says. "We listen far more now and if it doesn't fit we don't play it." As soon as a piece wears thin (life expectancy is about 9-12 weeks) it will be dropped. Choice goes to

male vocals, groups and women, in that order — unless it is a major singer like Helen Reddy.

CKTB's Gene Stevens uses the trade publications, Billboard, RPM, Cash Box, Record Week, as guides only. He follows a fairly common practice in his market size of checking three or four local stores on sales, talking to discos, and listening to the competition. One of his station's distinctions, says Stevens, is that of playing many songs before others, simply because there is less risk in it for CKTB than for a CHUM. "We are not afraid of a new song," he says.

Stevens is very concerned with improving music promotion and building an image for the station. He wants to "forge a team", but says the image must apply not only to the music, but to the copy department, the news and the announcers. When CKTB changed from MOR, it had no promotion campaign.

Gerry Stevens at CJBK also doesn't pay too much attention to charts, except as a guide. Every Tuesday he reviews record sales and requests, using his seven subscriptions as an additional guide. The question is this: "How soon can you move? They move earlier in the States. If we thought our audience was interested in sound only we could go earlier, but it would require more auditioning." Rotation depends simply on quantity available and tune-in times and his station will repeat once every three hours to once a day.

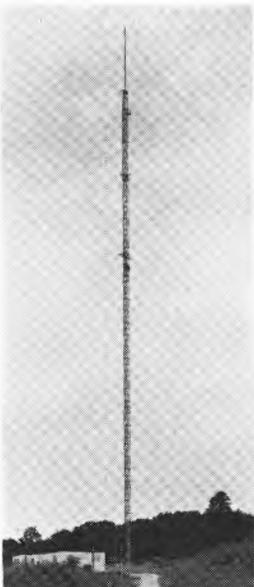
Stevens thinks style is more important than the artist. However, an artist can have six top records in a row; then obviously you play them. London has influences not present in some markets. It is a disco town, a university and college town, where the 18-25 males like hard rock and the women like ballads and country along with disco. "People less than 15 years old or from 35 to 40 have clearer preferences than the 18-34 group where there is more diversity," says Stevens.

The Adult-Contemporary station in the survey, CHYM Kitchener, uses "the trades" and the charts and tests choices among two or three station personnel. Finally, it has a guest group of 50 people, mostly women, from which it brings in ten each week to listen to 40 new records. And it continually re-tests its golds as well. Now Vern Rombough is instituting an album section, putting cuts onto cartridges. He expects to double the size of his 2,000 record library in one year.

For CFGM, the one country station surveyed, "oldies are terribly important." Dave Johnson says his audience, mostly 18-34, loves Hank Williams. But he says country music is appealing more to the younger group as well. Johnson doesn't hesitate to play the flip side, and claims that by flipping a Murray McLauchlan record to Farmer's Song he helped make

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the singer's career.

The CKEY-sponsored Canadian Programming Service solves the programming problems of some Canadian music directors. It supplies either 12 or 18 hours of music for 15 small and medium market stations from coast to coast with audiences in the 25-49 range. Judy Casselman, who runs the service, believes charts have a "devastating effect on records that are not on the charts . . . they concentrate power to an unfortunate degree." And they introduce the "copycat syndrome", where stations play what's on the charts, thereby promoting further sales — a snowball effect. Stations should research more instead of depending on charts, she says.

Her criteria for selecting CPS records are "predictability, tempo and style," and she weighs her choices between foreground and background. Instrumentals and vocals have a rough 50-50 ratio, with never more instrumental than vocal. Solos are rejected as "too thin"; she has

## Opinions on formats from pd's and music directors

found CPS audiences don't like them.

Casselman calls her format COS/MOR PLUS. Attempting to maintain a consistency of programming, "which can be difficult in a small or medium market, where there is high staff turnover," CPS uses a computer to organize this diverse selection of current and standard music into a tempo pattern for various times of day. From its music library of 3,000 selections in more than 50 music and tempo categories, it provides clients with a complete disc library containing approximately 400 albums and 200 singles and with music listings on a weekly basis. The computer protects against repetition and controls Canadian content.

Canadian content doesn't appear to be the bugbear it's presumed to be, although John Spragge, who says Juneau did what had to be done, says we don't yet know how beneficial the contents ruling will be. He thinks broadcasters do a lot of unnecessary whining about the 30 per cent requirement.

CJOB's Cochrane says the station lowers its standards in some areas and gives Canadian records the benefit of a doubt. An original subscriber to Canadian Talent Library, a CFRB affiliate, he says CTL is producing good stuff now, with more variety, where they were once a big-band company.

For CHML's new contemporary format, Hooper sees a serious problem because he won't play the rock that is the

product of most Canadian companies. And American record companies are not interested in developing their Canadian arm, he adds. His station was also one of the first contributors to CTL, which is one of its prime sources.

Like most program and music directors, CJBK's Stevens says he can't wait for Canadian records to prove themselves. "If it's new and it's nice we'll play it." He finds Canadian rock and roll just as good as English or American; there is simply less of it. But he will program specials on Canadian artists.

Canadian music is "not what it should be but not as bad as people make it out to be," says CKTB's Gene Stevens. Good Canadian music comes in fits and starts, mostly from established artists. He believes in listening to new Canadian music and recently received a good reaction to a tryout. But Toronto didn't play it and the stores didn't stock it. "If it's not on a CHUM chart it won't get stocked," he says.

"We are an indicator," says Stevens, who has played Canadian music a month before CHUM has picked it up. He gets favorable calls from Toronto listeners about his music mix.

CHYM's Rombough finds Canadian production has improved, but he sees a danger in relying too heavily on stars like Lightfoot and Murray, who can be overplayed. There are good contemporary groups from the Kitchener area which he can tap.

CFAC's Kunkel also warns of the problem of overplay. He finds more country music than rock available in Canada, so the Canadian content rule is "not tough to handle."

Johnson at CFGM agrees. A couple of years ago it was a problem but not now. His station sponsors a live show at Seneca College in Toronto every two weeks, with five or six Canadian acts. Modelled on Nashville's Grande Old Opry it attracts 1,200, is syndicated and aired on 22 stations from coast to coast. Johnson is proud of the boost it gives to Canadian talent.

Whether or not Easy Listening is "shopping plaza music" and Beautiful

Music is "comatose" as one programmer describes them, these formats along with Top 40 and Progressive have stricter formats and therefore fewer problems. As CHUM's Bob Wood says, "we have no identity pains." It is the MOR, Adult, Contemporary, Adult-Contemporary that present the scope for different approaches to music programming. The main thing, says CFRB's Spragge, is to put programming before dollars. Money is only the byproduct of a successful broadcaster.

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For complete information, write Harris Corporation, Broadcast Products Division, Montreal Office, 212 Brunswick Blvd., Pointe-Claire, Quebec Toronto Office: 19 Lesmill Rd., Don Mills, Ontario.



## Global's almost got it . . . .

It's not too often that a company's auditors express an opinion beyond the rubber stamp that says the books have been examined and that everything has been done "in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year."

However, in the case of Global Communications, the prestigious firm of Clarkson, Gordon & Co. includes this noteworthy paragraph:

"The corporation has incurred substantial losses to August 31, 1976 but is operating currently on a profitable basis. The corporation has substantial long-term debt obligations and its future will depend upon its ability to sustain such profitable operations and to generate sufficient funds to meet such obligations."

It's evident that President Allan Slaight has no doubt about the company's abilities. "The outlook for the television industry in Canada continues strong as major market air-time is still very much in

by Stephen Vitunski

demand," he states in the annual report.

"Since Global is still in its relatively early stages of development, management anticipates that air-time sales will grow at a faster rate than the industry average in 1977. The full effects of Bill C-58, which deters Canadian advertisers from purchasing commercial time on U.S. border television stations, are not expected to be felt until fall 1977," he

continues.

Slaight concludes that management "anticipates the current year will continue to show further improvement in financial results. Sales results and bookings for the current year are very encouraging and management is confident that a reasonable profit will be reported for the fiscal year ending August 31, 1977."

In the year ended August 31, 1976, the company showed income of \$396,278 before a write-down of \$1,235,141 "of excess film and program rights". This compares with a loss of \$4.8 million the previous year. After the write-down, there was a loss of \$838,863 or \$1.26 per share in the latest period compared with a loss of \$7.21 the year before.

In the last year, total revenue (air-time and production) jumped 80.6% to \$15,444,419 while operating expenses increased only 11.1% to \$13,475,945. Unfortunately interest expenses on the company's various debt vehicles increased to \$1,576,029 from \$1,342,764 the year before.

During October, some of the company's bank loans were converted into longer-term (and cheaper) secured income debentures, but there is no getting away from the fact that the combined debt burden will remain onerous for some time to come.

Still, one cannot deny that the company is making giant strides in audience acceptance and program development which augur well for future cash flow generation. For instance, according to November BBM measurements, Global is number one in all-persons share in Toronto and Hamilton and in second spot in Ottawa, London and Kitchener between 4:30 and 7:00 p.m. Monday to Friday. The Global Network's adult audience has increased 19% in prime time (7:00-11:00 p.m.) Monday to Sunday over the spring of 1976. Over the same period, there was a 25% growth in viewers of the 10:00 p.m. Global News Hour.

In the fall of 1976, the company itself,

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and in conjunction with others, launched no less than eight new Canadian prime-time programs. Most of these have been relatively low-budget, low-key efforts, but the end results have been significant. The company is now in a position to market these programs to other broadcasters in other parts of Canada . . . mostly independent stations in the West.

With this first taste of profitability and signs of more to come, it is little wonder that the battle has been joined between **IWC Communications Ltd.** on one side and **Global Ventures Western Ltd.** of Winnipeg and **Seymour Epstein** of Toronto's **Imageneering Ltd.** on the other.

Since the whole matter of control is scheduled to come up for airing before the CRTC on March 1 . . . with hints and threats of further appeals and legal action beyond that, suffice it to say that the fight for control could become a long and costly affair.

However, it is gratifying to know that the operation will probably continue on its present road to complete solvency regardless of who eventually takes over. Global has become a proven product which is gaining increasing acceptance among Ontario viewers. As they say in televisionland, this isn't exactly news, but it's reality.

If anyone is still wondering why Canadian radio and television manufacturers are having such a hard time, here's the answer. During 1976, Japanese exports of radios jumped 58% to \$2 billion worth while exports of television sets zoomed 75% to \$1.5 billion. In addition, exports of cars rose by 44% to \$8.9 billion.

All this helped push Japan's trade surplus to a record \$9.92 billion in 1976 to bring the overall balance of payments surplus to \$2.93 billion.

In other words, it didn't take the Japanese long to adjust after the OPEC oil price rises put the economy into deficit. It is also noteworthy that the country has made good gains in diversity of markets . . . further insulating the economy from unilateral action. Exports to the U.S. increased by 40%, to western Europe by 27%, to the Soviet Union 39% and to the Middle East by 20%.

**Western Broadcasting Co.** had higher revenues and operating profits for the three months ended Nov. 30, 1976. Net, before extraordinary items, came to \$1,274,144 or 33.5¢ per share compared with \$1,094,141 or 28.8¢ for the corresponding 1975 period.

An extraordinary gain of some \$47,000 from recovered income taxes brought final net earnings to \$1,321,318 or 34.8¢ per share. During the comparable quarter the year before, there was an extraor-

dinary gain of \$4,096,163, largely due to sale of investments. This resulted in net earnings of \$5,190,304 or \$1.41 per share for the three-month period.

Gross revenue from radio broadcasting and hockey amounted to \$6,869,817 compared with \$6,131,318 the previous year. The company owns the **Vancouver Canucks of the National Hockey League.**

**Tele-Capital Ltd.** also had a good first quarter with sales rising some 27% from \$4,451,603 to \$5,657,497. Consolidated net earnings came to \$1,406,083 or 66¢ per share for the three months ended Nov. 30, 1976 compared with \$945,147 or 44¢ per share in the similar year-earlier quarter. In addition, working capital increased to \$1,243,799 as of Nov. 30, 1976 compared with \$889,291 a year earlier.

**Canadian Cablesystems** showed a modest decrease in first quarter earnings to \$1,556,000 or 39.1¢ per share versus \$1,675,000 or 42¢ in the comparable year-ago quarter. Cable operations and investment income continued their growth pattern contributing 24.8¢ per share versus 20.9¢ in the comparable period. However, earnings from theatre and rental properties slipped to 11.8¢ from 21.1¢.

Chairman A. F. Griffiths explains that **Famous Players** theatre operations experienced a "disappointing" first quarter. A lack of films caused a 14% drop in attendance and, as a result, revenues dropped to \$24.6 million from \$27.3 million. "Management anticipates that new and better quality films in the third and fourth quarters will offset most of these attendance losses," he continues.

The company also has a number of rate increase applications pending before the CRTC in order to maintain operating margins.

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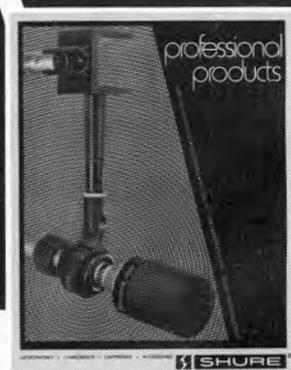
## CFNB Goes Harris!

**CFNB, Fredericton, New Brunswick goes Harris with their MW-50 AM Transmitter**

For complete information, write Harris Corporation, Broadcast Products Division, Montreal Office, 212 Brunswick Blvd., Pointe-Claire, Quebec. Toronto Office: 19 Lesmill Rd., Don Mills, Ontario



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# Kudos to the cameramen

by Virginia Wyld

It's the same old story: the Canadian Society of Cinematographers, and the Canadian Film Editors Guild got together to present their awards, and their winners were totally eclipsed by the Canadian Film Award winners. Maybe it had something to do with the date, since both occurred last fall, only a few weeks apart. Whatever it was, the CSC and CFE Awards deserve more attention. They acknowledged a standard of excellence in all films, not just larger commercial feature films.

The 1976 Awards, organized by Bob Brooks of the CSC and John Gaisford of the CFE, were held at Ontario Place in Toronto. There were 61 entries, and three finalists in each group. Film clips of all finalists' works were shown at the Cinesphere, before the winners were announced.

The awards for cinematography were made in four categories: Feature, Documentary, Commercial, and News Film.

The winner of the cinematography award for a feature was Reg Morris, for his work on *Second Wind*, a Don Shebib production released last fall. Morris is a freelance cameraman who won two CSC Awards in 1975, one in the Feature category for his work on *Black Christmas*, and also one in the Commercial category.

In the category Documentary/Education/Industrial Films, the award went to Ron Stannett for his camera work in *The Creative Spirit*, part of CTV's *The Human Journey* series. Stannett has worked for CTV for the past five years, where he has worked on several of the network's award-winning programs: *Canada: 5 Portraits*; *Window On The World: Heritage*; *W5: Children's Hospital*, and *The Human Journey*.

The award for cinematography in a commercial went to Harry Meekim for a Xerox commercial produced by Sebort Productions Ltd. Meekim is the president of the CSC, and is well-known for his camera direction on several television series, including *The National Dream*, *Rainbow Country* and *Swiss Family Robinson*.

All of these winners received a handmade trophy which is an abstract design of the element of a lens.

Dan Laffey won the 1976 Roy Tash News Film Award for his coverage of the Dryden forest fires for the Global Television Network. This was the second year in a row that a news cameraman from Global received this award and all three finalists in this category were from this network.

The award is named for Roy Tash, a pioneer in the art of news filming in this country. The trophy, donated by Bell &

Howell, is one of Tash's old 35mm Exemo news reel cameras, which has been bronzed. The winner receives the trophy for one year, and also receives a commemorative plaque which he may keep.

Brooks said that the judging of the news film was the most difficult event as technical expertise and creativity have to be measured against the conditions under which the cameraman may be operating.

Laffey is a graduate of Columbia College in Chicago, and has been with Global since it started in 1973.

The Bill Hilson Trophy, which is a special presentation made by the Executive of CSC to the person who has shown devoted contribution to the motion picture industry over the years, went this year to the CSC's chairman, Bob Brooks.

The Canadian Film Editors Guild Awards added a new category for 1976, Best Editing by a student. This award by Kodak was \$150 worth of film. The first winner of the award was James Orr, a York University student, for his work on a short film entitled *Chrysalis*.

All other winners were presented with an Effigy Award, a bronze statue. The \$250 expense for this trophy is met by the sponsor of each category, but all judging is done only by members of the CSC.

In the category of Sound, John Kelly, cfe, received the award for his editing on the feature film *Shoot*, which was produced by Harve Sherman. Racial-Zonal was the sponsor.

Quinn Labs — Mirrophonic Sound sponsored the award for the Special Subject category. It was presented to John Watson, cfe, for his editing of the one hour tv documentary *Toller*, produced by Insight Productions. Watson was the only dual winner this year. His work on the tv drama *If Wishes Were Horses*, also produced by Insight Productions, brought him his second Effigy. Alex L. Clark Ltd. was the sponsor of this category.

Alan Collins, cfe, received the award in the Feature Film category, sponsored by Film House, for his editing of *Love At First Sight*, produced by Quadrant Films.

Jim Tustian, cfe, of Edmonton, was the winner in the TV Commercial category, sponsored by Medallion Film Laboratories. The winning commercial was *Travel Alberta*, which he produced through J. Tustian Film Productions.

The winner in the Documentary category was Vancouverite Ray Hall, cfe, for *Bachman Turner Overdrive*, produced by Alfrick Films Productions. The documentary award is sponsored by Kingsway Film Equipment.

Both the Film Editors Guild and the Society of Cinematographers are non-political, and non-labor organizations that were created to promote and foster the craft in this country. Their awards are an appraisal of the work of a cinematographer and film editor by their peers. These awards honor a standard that could possibly become a norm of better quality in day-to-day presentations of news, commercials and documentaries on television.

## CTV APPOINTMENT



DONALD G. CAMERON

CTV President and Managing Director Murray Chercover is pleased to announce the appointment of Donald G. Cameron as Vice-President of News Features and Information Programming. A graduate of the University of Toronto, Mr. Cameron began his career in journalism in 1950 with the *Standard Freeholder* in Cornwall. He also was a reporter for major papers in New York and Detroit. His television career began in 1954 with NBC news in New York and he held positions with CBC network as reporter, producer and executive producer from 1959-1972 at which time he joined the CTV network as producer of "W5". He was instrumental in developing "Canada AM", as executive producer of that program. In 1973 he was named Director of CTV news with the responsibility for day-to-day operation of the news department. Don Cameron's appointment to this important position recognizes the experience and respect he has gained during more than twenty years of news related activity.



# Crain Report

I have completed the first term of teaching the Media Management course at Ryerson Polytechnical Institute's Radio & Television Arts Department. I must say that I have found the students to be a particularly astute group of young people and they will be highly desirable employees in the broadcast industry when they complete their degrees. This was particularly brought home to me at RTA's annual Awards Night, at which deserving students received scholarships and bursaries.

One of the most recently established of these is the Sheila Clark Memorial Award presented by Vice-President and General Manager Donald McLean of RABKO Television Productions Co. Ltd. This award totals \$10,000 in scholarships and bursaries or \$2,000 in each of a five-year period.

After the awards were presented, visitors from the broadcast industry were given a tour of RTA's facilities. The nature of the equipment alone must make Ryerson the institute with the best television training facilities in Canada. In case you've never seen the RTA "plant"

or haven't seen it recently, just let me outline what's there now.

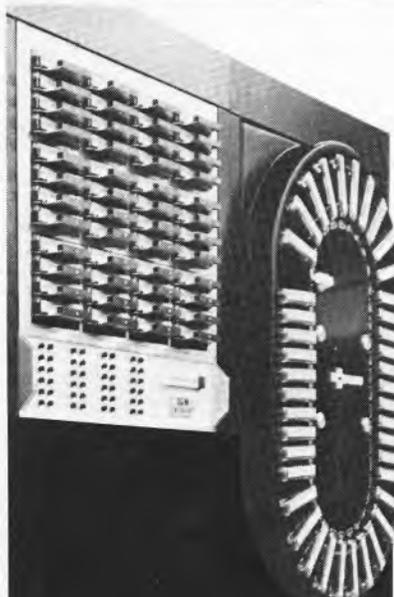
Studio A and studio B each boast two Philips color cameras and one (black & white) EMI for graphics. This summer, two new LDK-25's with Cannon 10-1 (zoom) lenses were added to the existing Philips PC-60 models so that both studios are color equipped. Electrohome 25" color floor monitors are used in the studios.

The switcher must be the envy of any professional television director. Canadian-made by Ross Broadcast Products of Iroquois, Ontario, it boasts not one but two full effects units, including chroma-key. The advantages of having two units are: first, you can get multiple effects simultaneously, and, second, you can preview the effect in color before you actually "take." The switcher has 16 input channels — that's why the model is called the RVS 16-6. For the technically inclined, that's 16 input, 6 buss. Seven BARCO color monitors are used throughout.

What about videotape facilities, you ask? Would you believe two quad

machines? One Ampex AVR-2 has full editing capacity and color monitors. This one was only slightly used (for the Olympic Games), is in mint condition, and Ryerson got it at a reasonable price. The other VTR unit is an Ampex VR 1200, a model in standard use throughout the industry. Telecine is fully equipped with one black & white and one GE full professional color chain. Each unit has two 16mm. movie projectors and one 35mm. slide projector. Sync. equipment is by Leitch of Scarborough, Ont.

Building renovations were carried out last summer to accommodate the new equipment and to spruce up the place. New monitor wall and flooring were put in as well as a new master control desk. By the way, the two new cameras, the switcher, the new tape machine and the monitors come in at over one-quarter of a million dollars worth of equipment. It's well worth the money as training equipment, because of wear and tear, must be the best, and also many Ryerson productions are aired on professional television stations and networks in Canada which demand high technical standards. 



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## CFRA copes with the power transfer switch that failed

Last spring CFRA Ottawa was off the air for about six hours when incoming power supply cables burned off and melted at the terminations into the station's Robonic switch, a hydro-generator transfer switch that is used by radio and television stations (and other institutions that are dependent on electrical power) to shift to standby power when a main system fails.

Normally, the switch effects a transfer from the regular system to the emergency diesel in about 10 seconds. CFRA tests its standby system twice a month by cutting off the power and seeing the emergency supply take over. But on a Sunday morning last spring when station engineer George Roach tested the unit, the sudden surge of power through the switch caused a massive failure, putting the switching device out of order.

Roach found the problem was in an aluminum connection fastening the power cables to the switch itself. He also found, when he consulted Robert Jerabek of the Concerned Consumers Foundation Inc. in Ottawa, that the switch was designed so that tightening the connection only aggravates the problem. (Jerabek has been working for three or four years on the fire hazards of aluminum wiring).

Roach regarded the situation as serious because an engineer's instinctive reaction to connections that are heating up is to tighten them. In the case of the Westinghouse Robonic switch, the pressure caused by tightening the screw warps the aluminum block and lifts it off the connections, causing more heat, usually more tightening, until the system fails.

Specifically, when the steel screw (A) is tightened during installation it exerts pressure on the stranded cable (B) and the pressure is transferred to the flat-headed steel screw (C). The sides of the aluminum cube react to the opposing forces (D-D) lifting and causing the flat surface in contact with the copper terminal (E) to bend upwards. Consequently, the area of interface between the aluminum cube and the copper terminal is greatly reduced and the flow of electric current is thereby constricted to the two threads of the 5/16" - 18 steel screw.

During the normal current flow, the heat generated by this constriction is dissipated by the copper terminal and the incoming cable. But the higher temperature of the copper-steel-aluminum

interface gradually erodes the effective electrical contact area and inrush currents cannot be carried.

Tightening the steel screw (A) during normal maintenance aggravates the above conditions. Although this type of termination can probably carry normal loads for considerable time without apparent warning, its ability to handle the inrush current when there is an emergency power transfer rapidly diminishes.

Roach's short-term solution to the problem was to tolerate the heat in the connection and to warn staff not to tighten it. The burned-out aluminum blocks were replaced.

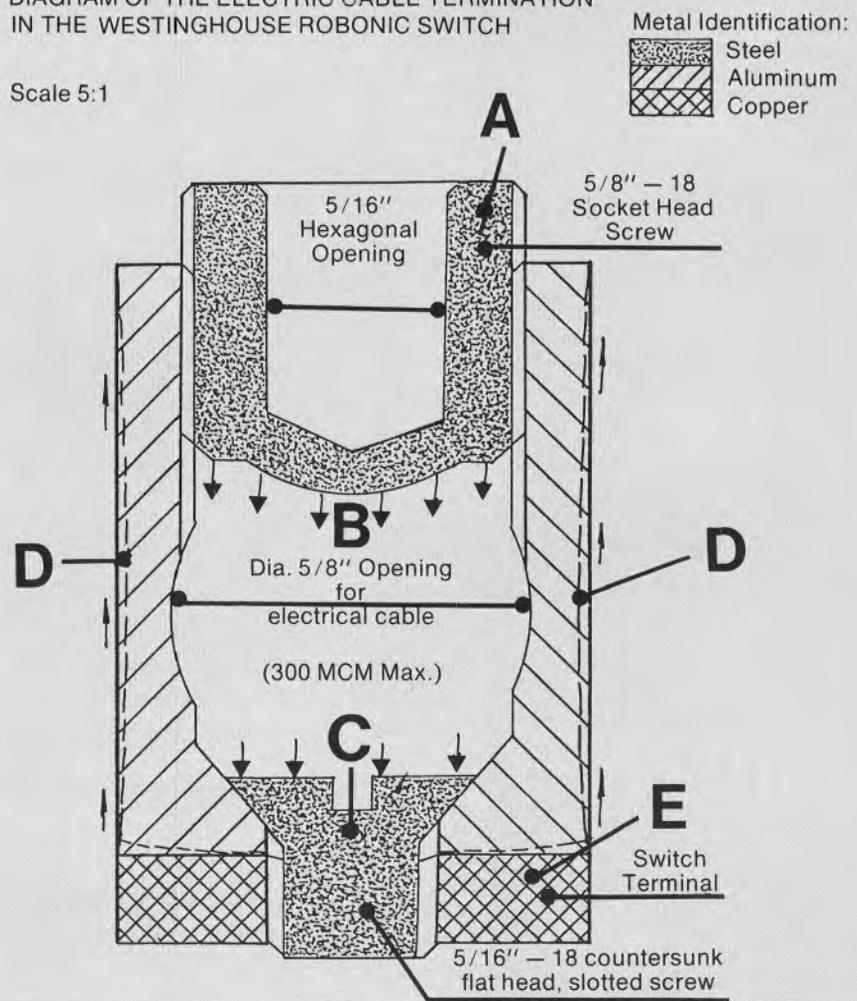
The engineer now says, "Once you know about the problem you can live

with it," and he does not plan to change the system. Although Westinghouse makes a heavy-duty switch, it is used mainly in hospitals and other such institutions. The radio station, with a 50 kw generator, finds this model adequate. At \$2,000 it is one of the cheapest switches available and is widely used.

However, Jerabek says a compression joint on the end of a cable, which would screw right into the switch box without needing the aluminum cube, would be a better solution. He has written the president of Canadian Westinghouse, Ontario Hydro, the president of Canadian Standards Association (which approved the Westinghouse switch) and several federal government departments, but so far has received no solution.

DIAGRAM OF THE ELECTRIC CABLE TERMINATION IN THE WESTINGHOUSE ROBONIC SWITCH

Scale 5:1



## On the move

The Music People Ltd., of 45 Charles St. E., Toronto, Ont., has announced the appointment of the following representatives for distribution of background music libraries to television and radio stations, film and audio visual companies. Western Canada: Total Recording Co., Ltd., Ralph Harding, 70 - 2182 West 12th Avenue, Vancouver, Tel: (604) 734-2922. Quebec: Productions Musicales Alpha Ltee., Alain Leroux, 154 Est St. Paul, Montreal, Tel: (514) 866-2226.

Rutherford Photo Limited has sold its Rutherford's custom software production group to Holman Production Services Ltd. This sale will allow Rutherford to concentrate its marketing activities in the areas in which its sales force has the most experience, i.e., the sales and distribution of high-quality, audio-visual products.

The National Radio Broadcasters Association of the United States has moved its offices from New York, N.Y., to Washington, D.C. Executive vice-president Abe Voron (government relations) and Al King (station services) and the administrative personnel of NRBA have relocated at suite 500, 1705 DeSales Street, N.W., Washington, D.C., tel.: (202) 466-2030. Elena Saldan, who served as administrative director of the New York Office, did not relocate in Washington.

Rohde & Schwarz has moved its Canadian operation to 25 Northside Rd., Ottawa, Ont. K2H 8S1, but its telephone and telex numbers will remain unchanged.

## Sales Report

IGM, Inc., Bellingham, Wash., has a contract, worth \$170,000, for the sale of broadcasting automation equipment to O'Day Broadcasting, Honolulu, Hawaii. The equipment will be used in the operation of KYYX-FM, Seattle, as well as at KORL radio Honolulu. In addition the O'Day Company is venturing into the syndication field, and the equipment will be a foundational aspect of the venture.

IGM, Inc., has also announced a major sale of equipment to WMAQ Chicago, Ill., (an NBC affiliate) that included an IGM Rampart, eleven Instacarts, and a PAL Logger.

Radio Guanabara's new television station in Rio de Janeiro,

Brazil, will go on air with RCA transmitting equipment valued at approximately \$1 million. Included in the order to RCA Broadcast Systems, Camden, N.J., are a TT-25FH, 25-kilowatt transmitter, antenna, and associated testing and monitoring equipment. A complete TK-28 film originating system will also be installed. The new station is a part of the RCA TV Bandeirantes group, an independent Brazilian broadcaster with headquarters in Sao Paulo.

Video Tape Associates, Ft. Lauderdale, Fla., has installed three more IVC-9000 Broadcast Videotape Recorders, which gives the company a total of nine 9000s in their teleproduction facility. VTA has also ordered an IVC-8050 1-inch BCN-format recorder. These purchases make VTA the world's largest single installation of International Video Corporation's broadcast products.

Collins Commercial Telecommunications Division of Electronics Operations, Rockwell International Corporation, has received a \$25.5 million contract from the Corporation for Public Broadcasting (CPB) to provide an earth station system. The company will provide an earth station system comprised of 150 to 165 stations for the new nationwide satellite-based television system that will serve the Public Broadcasting Service (PBS). Collins will also provide a turnkey system which will include receive-only ground terminals, interconnect links, and services such as frequency coordination and site selection, prototype and qualification testing, site preparation, construction, installation and long term maintenance support.

## New Literature

Details of the RCA PM-86SL magnetic recorder/reproducer system for motion picture sound, which can interface with both film and tape machines to meet the post-production needs of motion picture and teleproduction operations, are contained in RCA catalog FR-3800. (RCA Photophone, Sound Recording, 2700 West Olive Avenue, Burbank, Calif, 91505.)

The Media Resource Handbook is produced as a resource for the Invitation to Live campaign of the Mennonite Church, which is a multi-media thrust designed to encourage persons to reach out to those who are lonely. The loose-leaf notebook contains fourteen chapters designed to give persons information to create their own press releases, camera-ready copy, posters, brochures, billboards, radio, television or cable

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tv productions, banners, slides, cassettes, drama, 16mm films, storyboards, and collages. 80 p. (Mennonite Radio and Television, Box 2, Station F, Winnipeg, Man.)

A newly updated 16-page, illustrated brochure describes Cardion Electronics' Series 8000 solid state modular communication systems, including equipment for radio, microwave and multiplex installations in the 960 MHz and 2 GHz bands. New material includes improved specifications such as better receiver threshold characteristics, higher gain ratings and new bandwidth options. Descriptive text, charts and illustrations are included to cover the manual's various sections: general description, radio equipment, multiplex equipment, equipment list, system characteristics, recommended test equipment, space and power requirements, and sample configurations. (Cardion Electronics' Communications Dept., Woodbury, N.Y. 11797.)

The revised Rustrak strip chart recorder catalogue includes data on a new miniature 24 channel event recorder, a new miniature three channel analog recorder and a new line of 4" servo recorders for OEM and laboratory use. Rustrak miniature galvanometric

and servo recorders can be used to monitor volts, current, temperature, pH, conductivity, dissolved oxygen, pressure, humidity, motor speeds, cable resistance, torque, vibration, wind velocity, light intensity, and vehicle velocity. The catalogue is completely illustrated, and has an expanded table of contents. 32 p. (Phillip J. Lagoy, Measurement & Control Systems Division, Gulton Industries, Inc., East Greenwich, R.I. 02818.)

## New Products

### New 78-Cartridge Handling System

IGM has a Go-Cart available to handle 78 cartridges. It works exactly in the same manner as its smaller counterpart, the 42 cartridge Go-Cart. The cartridge carrier trays linked flexible chain fashion form an oval-shaped carrier belt. When directed to so by the control system, a desired cartridge is rotated to the play table. There it is removed to a stationary cartridge deck for stable play and accurate tape-to-head alignment. When play is completed, the cartridge is rewound and auto-

matically replaced in its carrier; and the carrier responds to instructions governing the next cartridge scheduled. Maximum worst access time for the 78 Go-Cart unit swings out on hinges and, even while opened, the machine remains operational. The Go-Cart is compatible with most existing systems and control devices and, because of its micro-processor computer-based control logic, can be used in diverse ways.

Further information from IGM, Department 8, 4041 Home Road, Bellingham, Wash. 98225.

### Vibratory Feeder Control System

Staco, Inc., is now offering magnetic, electronic and variable transformer control systems for vibratory parts feeders, designed to control the amplitude or amount of vibration of the feeder bowl, track or hopper. Each control provides a fine adjustment of input voltage to the feeder coil, thus controlling the parts feed rate. There are 17 different models, operating from 120V or 240V, 50/60 Hz input and these are designed to control feeders tuned for 50, 60, 100 or 120 Hz operation. Permanent-mount units are offered in both single and dual control configurations. Portable units are available complete with line cord, plug and matching receptacle. All controls and switches are conveniently mounted on the front panel and enclosures are NEMA standard type 12 or heavy duty, industrial-type ventilated cases.

Further information from Cantronics Limited, 65 Martin Ross Ave., Unit 6, Downsview, Ont. M3J 2L6.

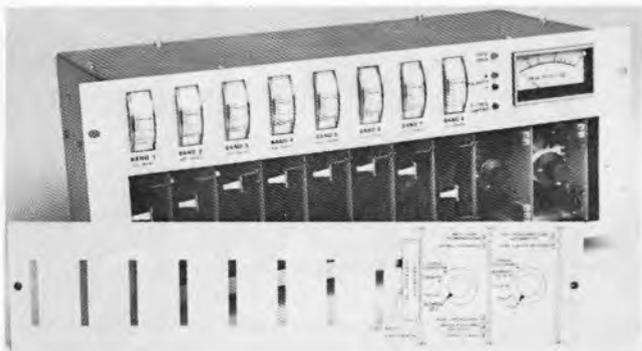


### Model SR107 Audio Equalizer

The SR107 is designed for maximum simplicity of operation and maintenance. It has term rotary controls, each controlling one octave, that cover the entire audio spectrum from 31 to 16,000 Hz with both boost and cut flexibility. Each control is adjustable for approximately 15 dB of boost or attenuation. The equalized output is adjustable over a  $\pm 15$  dB range and overall gain of up to 20 dB may be introduced to compensate for low input signals. Other features include an overload indicator, master level control and bypass switch. In playback system, the SR107 may also be used to eliminate such equipment response problems as transducer incompatibility, tape hiss, and disc surface noise.

Further information from A. C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, Ont. L1W 3B2.

## INOVONICS MODEL 230 MULTIBAND AUDIO PROCESSOR

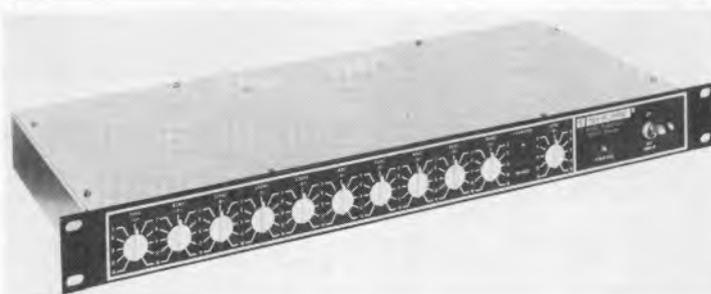


Dual Function comprising gated 8-band compressor section and Peak Limiter section including switchable AM Phase Follower or FM/TV Frequency-Selective Limiter. Gated expansion, Program-controlled phase Inversion at zero crossings and adjustable limiting symmetry for full AM carrier modulation. Stereo interconnection of two units for FM now, phase inversion can be slaved for future AM-Stereo. Best of all: the price is "right". For full details and/or a demonstration contact

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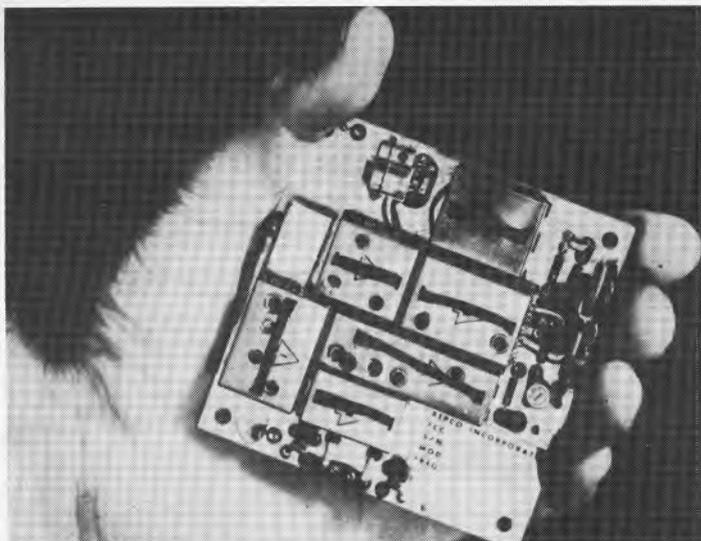


### Digital Tachometer

The digital hand tachometer, Jaquet Model DHZ-901, is accurate to  $\pm 1$  RPM and with a digital memory feature. The  $4\frac{1}{2}$  digit model has a range of 19,999 RPM and will store the last measurement in solid state memory. The number in memory can then be recalled and displayed anytime. In order to conserve battery power, the display is automatically turned off, 10 seconds after the measure switch is released. However, the recall feature will instantly display your last

measurement by pressing the recall button. The DHZ-901 is powered by 4AA size Alkaline batteries which will provide up to 20 hours of continuous use. Low battery indication is a standard feature, and rechargeable Ni-Cad batteries are optional. This tachometer comes complete with carrying case and 5 drivers including a drive wheel for feed measurement.

Further information from Meter-master division of R. H. Nichols Co. Ltd., 214 Dolomite Drive, Downsview, Ont. M3J 2P8.



### Modular VHF and UHF Radio Communications Links

Pye Electronics' new line of VHF and UHF equipment offers a building block approach to constructing radio communications links, featuring modular receivers and transmitters so small and versatile that they can be designed into a wide variety of systems. Typical units weigh as little as 6 ounces and measure less than 4 inches square by 1 inch thick. Each receiver and transmitter is built with reliable, lightweight plug-in block circuits, which pro-

vide fast low cost maintenance and a minimum of down-time. Designed to carry tone, voice or low-speed digital data, a broad range of models is available for operating in the low, mid and high VHF bands and also the 450-470 MHz UHF band. Transmitter power output varies all the way from 0.5 to 25 watts. Receivers are designed for low power drain — only 4 milliamps when on standby.

*Further information from Pye Electronics Ltd., 8580 Darnley Road, Montreal, Que. H4T 1M6.*



### M615AS Equalization Analyzer System

The M615AS permits rapid, easy and precise adjustment of a sound system equalizer to compensate for variations in room acoustics, speaker placement and equipment frequency response. Two rows of light-emitting diodes (LED's) indicate frequency response level in each of ten octave bands centered from 32 Hz to 16,000 Hz. The SR107 Audio Equalizer filter controls are adjusted until the analyzer's corresponding HI and LO LED's turn off. Tedious response curve hand-plotting is not necessary as the M615AS indicates directly how to adjust each equalizer filter.

Two resultant curves may be

selected: flat, or a 3 dB per octave rolloff above 1kHz, typical of most house curve responses. Other features of the M615 Analyzer include input and microphone overload LED's, microphone input attenuator, and pink noise output, input level and hi/lo envelope controls. The ES615 Analyzer microphone, supplied as part of the M615 system, is an omnidirectional, dynamic, measurement microphone. Operating voltage of the M615 is 108-132 Vac. The unit is also available as the Model M615-2E with switch-selectable operating voltages of 90-125 or 180-250 Vac.

*Further information from A. C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, Ont. L1W 3B2.*

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# Forster speaks everybody's language

In the 10 x 6 studio surrounded except for the ceiling by green broadloom, it's hard to believe you're in the middle of the Italian district of Toronto, population about 400,000, and this is one of the links between the people out there. It is rather like an isolation booth, until you're on air.

The studio at 637 College Street, Toronto, is the setting for a new CHIN program, *Multi-cultural open mike*, conceived by Joe Forster, executive assistant to Johnny Lombardi and a journalist of 27 years, 17 of which have been in radio and tv.

Forster is all professional cool as we sit in his office 15 minutes before air time sipping coffee and talking about everything but the show, which is to remain a mystery until 15 minutes later.

"Mr. Forster, 2½ minutes to air time." He continues smoking and I wonder if there is a slightly chauvinistic element in his unflapability. Is he always so

detached?

After an eternity, we enter the booth less than a minute to air time and the picture begins to take shape. Introductions all round to J. C. MacDonald ("J. C. MacD" to his fans), the guest producer representing CHIN's Caribbean audience, and his guest, the Reverend Winston Brown, a Baptist minister. J.C. and Brown are both black and the subject is inter-racial marriages. At last we're on air.

After a three-way discussion among the two hosts and their guest, Forster gives the studio's telephone number and invites calls from the listening public. Somehow the response is slow this morning, but it doesn't ruffle the hosts. The calm and fluent handling of such a show comes from years of experience as much as preparation. The two producers may only have a single contact about the topic before the show is aired. An inquiring mind, the ability to listen and to

find underlying questions are the equipment required.

The atmosphere throughout the show is relaxed and informal. The reporter is introduced on air to her surprise and embarrassment; Forster's secretary comes in with coffee; he disappears twice during the show, leaving MacDonald in command.

West Indians are one of the 32 cultural components of CHIN's multicultural audience, most of whom will eventually be the focus of Forster's shows. The Italians are an obvious choice — and the Portuguese, "who are becoming more visible," says Forster. The Germans too are not only one of Toronto's largest immigrant groups but one that finds it easy to integrate with Canadian-born. The Chinese and Russians are also on the program roster.

The show is an attempt to reach the various groups in an informal way and discuss their problems. It is in English and if the caller uses his native language Forster gently encourages him to try out his English.

The subject of the recent show, inter-racial marriages, still a touchy issue but perhaps less stinging than it was a few years ago, sparked only three calls. There are often as many as eight, a good average for an hour-long program.

Subjects for the first few months of the program centre on immigration, education and language, the basic problems of adapting to a new country. Forster sees the show evolving into a discussion of more ordinary, day-to-day topics, ones that also concern native-born Canadians. It should acquaint people with Canadian customs, for example the workings of the municipal election in Toronto and explain the differences between the electoral process of the U.S. and Canada. "But I want the show to entertain as well as inform," he says.

CHIN doesn't appear in BBM ratings. The station depends on such factors as the attendance at the international picnic (100,000 in two days) and response by letter to gauge its success. It may be months before the success of the new show is known.

Forster gets the occasional bigot phoning in ("every community has its bigots"). But most callers are reasonable people who have a personal stake in what's being discussed. They are using the show as Forster intended — to state their opinions on issues that concern them and become better informed Canadian citizens.

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Per Capita — Disposable  
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Farm Cash Receipts —  
average per farm, CJFB-TV  
Coverage area      \$15,812

Farm Cash Receipts — average  
per farm, Province of  
Saskatchewan      \$11,030

## CRTC Halts Deletion

The Canadian Radio-Television Commission has accepted a federal cabinet recommendation to halt implementation of commercial deletion by cable companies in Toronto, Edmonton and Calgary. The halt will likely be effective until 1978.

The CRTC has also agreed to study alternatives to the policy as well as the impact of simultaneous program substitution.

While the Canadian Cable Television Association has welcomed the action, the Canadian Association of Broadcasters says it could cost broadcasters dearly.

Shortly after the announcement was made, the Supreme Court of Canada began hearings on a case launched by three Buffalo New York television stations against Rogers Cable of Toronto.

The companies, Capital Cities Communications, Taft Broadcasting Co. and WBEN Inc. have argued that the CRTC did not have the power to order the commercials deleted. The companies lost their original case in the Federal Court of Appeal.

Ottawa lawyer, Gordon Henderson, who is acting for the Buffalo stations, has argued that the federal government has no constitutional power to dictate what is carried over a cable television system. He told the court regulation and control of cable tv content was within the jurisdiction of the provinces. Henderson also called the Broadcasting Act unconstitutional because it purports to authorize the CRTC to regulate cable tv.

However, J. J. Robinette, who represented the CRTC, maintained that the federal government has exclusive power over television broadcasting from the time a program leaves a station until it reaches the viewers. This power includes cable operators, Robinette said.

The lawyer added that the commission also has the power to order eliminated any obscene, violent or seditious material broadcast to cable operators from the U.S.

The Buffalo broadcasters are supported by Ontario, Alberta and British Columbia governments in their contention that the broadcasting system ends at cable receiving stations.

## CRTC Rejects Cable Claim Against Bell

Video Cable Service, Laval, Que., has lost its first attempt to obtain \$1 million from Bell Canada for al-

leged breach of contract.

Video Cable's lawyer made a motion at last month's Canadian Radio-Television and Telecommunications Commission hearing, asking the CRTC to order Bell to pay damages to the company.

The commission supported the Bell's claim for the dismissal of the motion saying the damage suit would change substantially the nature of the hearing, which was called to look into Bell's application for a new tariff structure for the rental of equipment and pole space to cable television operators.

In its written intervention to Bell's tariff application, Video said that in December, 1970, it signed a 10-year agreement with Bell under which Bell would install coaxial cable. The agreement said that Bell would own the cable but Video must pay the installation cost, and a monthly rental fee.

Based on this contract, Video had planned an extensive eight-year expansion program. But in 1976 Bell told them that it did not intend to extend, revise or place any additional cable for Video under the contract. Attorneys for Video said that this action was a breach of the contractual agree-

ment. However, Bell spokesmen told the hearing that all current contracts will be honored, but that no new cable will be laid under contracts similar to Video's.

Video said it will be put in a very difficult financial situation and could lose \$1 million if the new Bell rental rates are approved, and the Bell does not lay new cable.

The CRTC, which is empowered under the Railway Act to order the awarding of damages in some cases, said it rejected Video's motion because the company had not made a damage claim in its written intervention.

## Quebec Goes To Supreme Court In Battle For Cable Control

The Quebec provincial government is taking its battle for control over cable television to the Supreme Court of Canada.

Communications minister Louis O'Neill made the announcement shortly after the Quebec Court of Appeal declared that the Quebec laws governing cable television were unconstitutional, and that the federal authorities had exclusive jurisdiction in this field.

The appeals court ruled in favor of Marcel Dionne who was granted a permit from the CRTC in 1974 to serve several communities in the region. He had subsequently applied to the Quebec Public Utilities Board to operate in the same area, but the board divided the CRTC-allotted territory in half. Dionne was given Matane and the Matapedia Valley while Raymond D'Auteuil was granted a permit for Rimouski and Mont Joli. The appeals court judgment said that the act setting up the Quebec board was beyond the province's powers, as defined by the British North America Act.

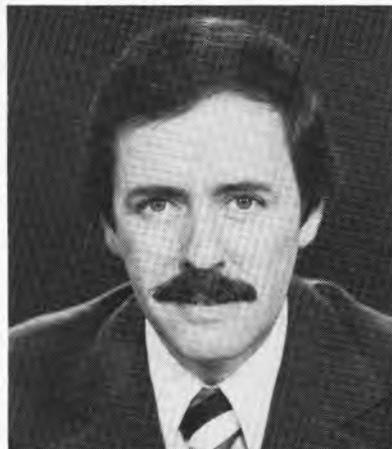
O'Neill said there was no question of ceding control over education and culture, including all communications, to what he called 'a foreign power'. Asked why the province would appeal to the federal court if it felt it was part of a foreign power, he replied that it's there, and that it's part of the current organization of the country.

He added that this dispute concerns the future of Quebec people and is far from being a simple quarrel on the division of powers, but is one of the stages in the march towards independence.

## GLEN-WARREN PRODUCTIONS LIMITED



Allan P. Chapman



Wilf R. Copeland

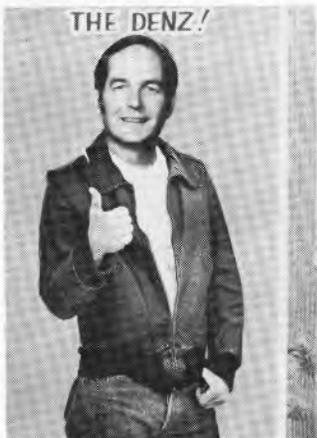
Mr. E. J. Delaney, President of Glen-Warren Productions Limited, Toronto, is pleased to announce the following executive appointments. Mr. Allan Chapman has been appointed to the position of Vice-President and General Manager. Mr. Chapman has had a long career in the television production industry. Mr. Copeland becomes General Sales Manager of Glen-Warren Productions Limited. Mr. Copeland was formerly a senior executive with Glen-Warren. Both of these appointments were effective January 1, 1977. Glen-Warren Productions Limited is a wholly owned subsidiary of Baton Broadcasting Incorporated.

# People/Promo



**CBC's Glenn Powell** has been presented with the *Award of Merit* in the Canadian Farm Writers' annual competition. Powell, a national agricultural reporter, received the award for a story on the proposed grasslands national park in southern Saskatchewan. The feature was heard on the CBC's radio news show *Sunday Magazine*. Production assistance was by CBC news editor **Keeble MacFarlane**.

**Art Merkle** and **R. Y. K. (Bob) Lee** have been appointed vice-presidents of **Rutherford Photo Ltd.** Lee will continue to serve as general manager of the professional division, and Merkle continues as general manager of Rutherford Retail division.



**The Denz!** is none other than **Dennis Barkman**, president of **Fraser Valley Broadcasters Ltd.**, (CHWK Radio) and a director of the **Canadian Association of Broadcasters (CAB)**. This proves that it's cool to be a broadcaster.

Once again two Canadians will serve as chairmen for the **Broadcasters Promotion Association**. **Gail Morrell, CFCF-TV** Montreal, Que., will head the awards committee, and **Gord Hume, Rogers Radio Broadcasting Ltd.**, Toronto, Ont., will chair industry relations, Canada.

The on-air personalities of **C-FAX** radio are described as *The Victorian Air Force* in a special bus board campaign in Victoria, B.C. Backing the jumbo bus card campaign are magazine and newspaper ads in the same theme. Station manager **Mel Cooper** said the theme was chosen to promote the personality-oriented, middle-of-the-road aspect of the station's approach to programming.



**Ronald Zegil** has been appointed manager of operations, Mackenzie District, Northwest Territories by the Northern Service Division of the **CBC**.

After 38 years as a radio announcer with the **CBC**, **Lamont Tilden** is retiring. He joined the Corporation in Montreal in 1939, and in 1952 came to Toronto where he worked on various programs including news and royal tours. For the past two years Tilden has worked as a broadcast language counsellor, making sure the language and pronunciation by announcers and reporters was correct.

**CTV's Ottawa Bureau Chief, Bruce Phillips**, was elected president of the 196-member **Parliamentary Press Gallery** at its annual meeting. He succeeds **Charles Lynch**, chief of Southam News Services.



A couple of **Fanshawe College** broadcasting students got a taste of professional work when they

interviewed **Mayor Jane Bigelow** of London, Ont., on the night of her re-election.

**George R. Torge** has retired as vice-president of **WBEN, Inc.**, and manager of **WBEN-TV** Buffalo, N.Y., but he'll continue to serve on the board of directors and be involved in the station's editorial policy. **George D. Lilly**, general sales manager for **WBEN-TV**, has been appointed station manager to succeed Torge.

**Brian C. MacDonald** has been appointed sales supervisor of the **CKEY Group**, Toronto, Ont.

**Jim Sward**, 32, will become executive vice-president on March 1st of **Rogers Radio Broadcasting Limited**, Toronto. Sward has been manager of **CKGM** Montreal for seven years and is also a vice-president of the station's owner, **Maisonneuve Broadcasting**. He was previously sales manager of **CFOX** in Montreal. His appointment is part of a continuing effort by Rogers to benefit from Toronto's "great marketing opportunities," Keith Dancy of Rogers said.



Station manager **R. F. (Bob) Irvine** and Hamilton-Wentworth regional chairman **Anne Jones** unveiled the plaque at the official opening ceremonies of radio sta-

tion **CJJD's** new studios in Hamilton, Ont. The ceremonies were held at Hamilton Place, with over 400 guests attending.



Mrs. Jack Dennett accepts a scroll from Dave Knapp, president of the Radio Television News Directors' Association, at a

recent luncheon held to honor the late CFRB news commentator.

Marcel Deschamps has been appointed vice-president of planning at the CBC. Deschamps was formerly the general manager of the Olympics Radio and Television Organization (ORTO).

Peter Llewellyn has joined Cine-Tape Associates (CTA) as general manager. His duties will be to expand the company into educational and industrial film and video tape production.



Radio station CFGO Ottawa, Ont., ran a contest for the best humorous poem regarding King Kong with the winner receiving a \$350 stuffed replica of Kong. Monkeying around at the station

during the contest were Chuck Phillips (L), CFGO promotion director Jon L'Heuri (R), and King Kong (Doug Pinder, general manager Place de Ville Cinemas).

Recent appointments at Odeon Theatres (Canada) Limited are: Frank Lawson, director of public relations; Robert Yeoman, director of personnel; C. Glenn Lettau, director of advertising; and W. J. (Bill) Snelling, director of marketing.

Vince Dodds has been appointed community relations director at radio station CKX Brandon, Man., and has taken over as host of CKX's early morning program. In addition to his radio duties Dodds will also host CKX-TV's Noon Show.

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# CRTC Decisions

## Radio

**77-20:** The **CBC**, under the Accelerated Coverage Plan, received a broadcasting license for an FM radio station at Chateh, Alta., on the frequency 103.5 MHz with an effective radiated power of 122 watts to rebroadcast the CBC English language AM network (ex: CBX Edmonton, Alta.).

**77-18:** The **CBC** may amend the broadcasting license of **CBEO** Rolphton, Ont., to change the program source from CBL Toronto, to CBO Ottawa, Ont.

**77-17:** The **CBC** received approval, under the Accelerated Coverage Plan, to amend its broadcasting license for **CBFOT-3** Driftwood, Ont., to increase its power from 10 watts to 1,220 watts. This approval is subject to technical certification by the Department of Communications.

**77-13:** CFRB Limited may renew its broadcasting licenses for **CFRB** and **CFRX** Toronto; and **Radio 1540 Limited** may renew its broadcasting license for **CHIN** Toronto, Ont.

**77-12: CFPL Broadcasting Limited** may renew its broadcasting license for **CFPL** London, Ont., subject to the condition that this station be operated as an affiliate of the CBC. When the recently licensed rebroadcasting station of CBL commences broadcasting, the promise of performance of CFPL may be changed drastically, but the licensee is reminded that any changes in CFPL programming resulting from the new CBC service to the London area, is subject to the prior approval of the commission.

**77-11:** The **CBC** may renew the broadcasting licenses for the following Ontario radio stations: **CBL** Toronto, **CBEC** Elliot Lake, **CBED** Spanish, **CBEN** Mindemoya, **CBEU** Temagami, **CBEW** Fraserdale, **CBEY** Moosonee, **CBEZ** Britt, **CBLC** Chapleau, **CBLF** Foleyet, **CBLJ** Wawa, **CBLO** Mattawa, **CBLP** Espanola, **CBLQ** Latchford, **CBLV** Bancroft, **CBLY** Haliburton, **CBLZ** Hearst, **CBOD** Maynooth, **CBOK** Ka-

puskasing, **CBCN-FM** North Bay, **CBEO** Rolphton, **CJBC** Toronto, **CBJN-FM** North Bay, **CJBC-1** Kirkland Lake, **CJBC-2** Smooth Rock Falls, **CJBC-3** Hearst, **CJBC-4** Sturgeon Falls, **CJBC-5** Elliot Lake, **CJBC-6** Blind River, **CJBC-7** Espanola, **CJBC-8** Bonfield, **CJBC-9** Chapleau, **CJBC-10** Matachewan, **CJBC-11** Dubreuilville, **CJBC-12** Wawa, **CJBC-13** Verner, **CJBC-14** Field, **CJBC-15** Geraldton, and **CBEF** Windsor.

**77-10:** The **CBC** may amend its broadcasting license for **CBWAT** Kenora, Ont. by reducing the effective radiated power from 9,300 watts to 8,000 watts. This is subject to technical certification by the Department of Communications.

**77-8:** The **CBC** may renew its broadcasting license for **CBE** Windsor, Ont.

## Television

**77-22: The Ontario Educational Communications Authority** may renew its broadcasting license for a television network consisting of the licensees' own television stations, 10 **CBC** affiliated Ontario television stations, **CHCH-TV** Hamilton, Ont., and the northern Ontario television repeaters of **CBLT** Toronto.

**77-21: The Ontario Educational Communications Authority** may renew its broadcasting licenses for **CICO-TV-28** Kitchener-Paris, **CICO-TV-18** London, **CICO-TV-59** Chatham, and **CICO-TV-32** Windsor, Ont.

**77-19:** Under the Accelerated Coverage Plan the **CBC** received a broadcasting license for a television station at Chateh, Alta., on channel 5 with an effective radiated power of 151 watts to rebroadcast the CBC English language television network (ex: CBXT Edmonton, Alta.).

**77-9: CFPL Broadcasting Limited** may renew its television broadcasting license for **CFPL-TV** London, Ont., and **CKNX Broadcasting Limited** may renew its

television broadcasting license for **CKNX-TV** Wingham, Ont.

**77-6:** The **CBC**, under the Accelerated Coverage Plan, received a broadcasting license for a television station on channel 13, with a power of 5 watts to rebroadcast the CBC English language network (ex: CBWT Winnipeg, Man.). This is subject to technical certification by the Department of Communications.

**77-5:** The **CBC**, under the Accelerated Coverage Plan, received a television broadcasting license for a television station on channel 68 with an effective radiated power of 39,700 watts to rebroadcast the CBC French language network, (ex: CBLFT Toronto, Ont.). This approval is subject to technical certification by the Department of Communications.

**76-843: Newfoundland Broadcasting Company Limited** may amend its broadcasting license for **CJWB-TV** Bonavista, Nfld., to change the channel from 9 to 10.

## Cable

**77-16: York Cablevision Limited** may amend its cable television broadcasting license for parts of Toronto, Ont., to add the reception and distribution of **CKTB-FM** St. Catharines, Ont., and **CING-FM** Burlington, Ont.

**77-15: Maclean-Hunter Cable TV Limited** may amend its cable television broadcasting license for St. Catharines, Ont., to add the distribution of Newsable on channel C. The approval for the use of channel C is subject to restrictions that may be imposed by the Department of Communications by which the use of this channel may have to be relinquished.

**77-14: Maclean-Hunter Cable TV Limited** may amend its cable television broadcasting licenses for Midland and Penetanguishene; Owen Sound and Meaford, and Collingwood, Ont., to discontinue the reception of **WGR-TV** channel 2, Buffalo, N.Y. at Barrie, relayed via common carrier microwave from a distant head-end located

at Hornby, Ont., and to receive the signal of **WGR-TV** channel 2, Buffalo, N.Y., at Barrie from Northern Microwave Limited's cable television network.

**76-844: Alberta Broadcasting Corporation Limited** may amend its cable television undertaking license serving Fort McMurray, Alta., to add the reception and distribution of **CFRN-FM** and **CJCA-FM** Edmonton, Alta.

## Special Events

**Mar. 13-16** — Can Pro 77, Chateau Frontenac, Quebec City, Que.

**Mar. 27-30** — The National Association of Broadcasters (NAB), Statler-Hilton Hotel, Washington, D.C.

**Mar. 27-30** — The International Industrial Television Association (ITVA), 9th annual international conference, Statler-Hilton Hotel, Washington, D.C.

**Mar. 28-Apr. 2** — The Ontario Film Association's 8th annual film showcase of newest 16mm films available in Canada, YMCA Conference Centre, Geneva Park, Lake Couchiching, Ont.

**Mar. 30-Apr. 2** — British Columbia Association of Broadcasters (BCAB), Empress Hotel, Victoria, B.C.

**Apr. 17-19** — Canadian Association of Broadcasters (CAB), annual meeting, Winnipeg Inn, Winnipeg, Man.

**Apr. 21** — Canadian Television Commercials Festival, Sheraton Centre Hotel, Toronto, Ont.

**Apr. 27-28** — Western Association of Broadcast Engineers (WABE), Winnipeg, Man.

## CRTC Hearings

1977

**Mar. 1** — Rimouski, Que.

**Mar. 29** — Montreal, Que.

**May 3** — Vancouver, B.C.

**June 7** — Ottawa, Ont.

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L8M 1M1**

## **Radio Producer Wanted**

Looking for an experienced, enthusiastic radio producer for major market radio, CHOM-FM, Montreal. All audition tapes should include three or four commercials (one that you have written), special programming segments and an array of one's own creative abilities along with a voice check. All tapes should be sent with resume c/o **Production Director, CHOM-FM Radio, 1355 Greene Avenue, Westmount, Quebec, H3Z 2A5.**

## **Freelance Interviewers Required**

To be available for occasional interviews for FM stations on topical business/economic subjects. Experience in presenting complex topics in everyday terms an asset. Understanding of business issues essential. Locations — Vancouver, Calgary, Toronto, Montreal. Send tape and/or resume to **Box 772, Broadcaster.**

## **Wanted: Definitely Alive**

A small market Western Canada station requires an experienced capable news person to take over a 4-person department. We are competitive and serious about local news. Consider this a permanent challenging career move. It is. Reply in confidence stating experience, salary requirements etc. to **Box 773, Broadcaster.**

## **The Station — CJAY-FM Stereo 92 The Requirement — Complete Staff The City — Calgary, Alberta**

We're Calgary's newest radio station scheduled to go on-air June 1. And we need the sharpest pros in the industry to make it happen — a marketing/promotion manager, program director, announcers, producer-writers and a sales team. If a contemporary adult format excites you, excite us with a resume or an audio tape. Write to:

**CJAY-FM STEREO 92 BROADCAST HOUSE STATION E  
CALGARY, ALBERTA T3C 3L9**

CJAY-FM is a division of Voice of the Prairies Ltd., operators of CFCN Radio & Television.

## Freedom of speech at the CBC?

Occasionally one gets the very distinct feeling that the CBC must be the most criticized broadcasting network in the world. For some time now, it has been CBC radio programming that has been under the gun.

The most recent eruption, at least at the time this was written, followed a memorandum sent to the corporation's president, Al Johnson, by a group of radio arts producers claiming standards of CBC radio programming have been lowered to such an extent that uniformity has replaced creativity.

The result was what appears to be a typical bureaucratic move. Jeff Anderson, network supervisor of radio arts and chairman of the producers' committee, was suspended by his superior who was bypassed when the memorandum was sent direct to Johnson.

Herein lies what is undoubtedly the most serious problem with the CBC, a problem that is so much a part of the functioning of the corporation that it may now be impossible to solve.

Bureaucracy and the instinct for personal survival are so ingrained within the CBC that they present a solid wall which creativity, and often good judgment, can only breach with explosives.

Whether the incensed producers are right or wrong is only part of the latest explosion. What is definitely wrong is that repercussion followed the attempt to go directly to the corporation's president.

When Johnson was appointed CBC president, he claimed that production of top programming would be his main priority. He also claimed he would be available to anyone who wanted to talk to him and that he would attempt to keep bureaucracy to a minimum.

Obviously, these producers felt their complaint was serious enough that it should be taken directly to the top. They undoubtedly feared that if it was sent through normal CBC channels it would never see the light of day.

The CBC is not just a radio or television network. It is a publicly supported network and the public is entitled to as much creativity as its money can afford. It is not a place where purges should take place simply because one or more individuals dare to speak their minds.

Under these conditions, morale deteriorates to such a degree that it affects both creativity and production.

This cannot be tolerated.

When I am paying my money for a service or a product, that

service or product had better be worth the money I'm spending.

And if Al Johnson is the man he says he is and the man we thought he was when he was given the position he now occupies, he will not only see to it that Jeff Anderson is reinstated, but he will ensure that no one within the corporation who feels the public is not getting its money's worth is stepped on for saying so.

## 50th anniversaries

A great many radio stations in Canada are, or will be, reaching their 50th anniversaries and all of these really do deserve mention. Weathering fifty years in broadcasting is an achievement in itself.

Many of these stations have done well for themselves. But more importantly, in most cases, they have tried to be of benefit to the communities they serve.

On February 19, CFRB reached the fifty year mark and we decided to give it a little extra space in *Broadcaster*. Not because it has done well financially, but because it is undoubtedly the most successful radio station in the country.

It has not always been Number One, but over the years it has managed to gain an incredible amount of listener loyalty.

Whether it will be able to maintain this loyalty with succeeding generations is a matter for conjecture.

Many think not. But it would be interesting to be here in 2027 to see.





# Rogers. Radio's pioneering family.

When everyone was saying "It can't be done," Ted Rogers, Sr. was doing it.

He invented the world's first all electric "batteryless" radio and A.C. tube, and introduced it at the 1925 C.N.E. For the first time people could use hydro current to operate radios, which until then all ran from bulky batteries. In 1927 Ted Rogers, Sr. founded CFRB Radio (Canada's First Rogers Batteryless). In 1931 Rogers was granted Canada's first experimental

television broadcasting license. He was working on radar techniques prior to his untimely death at the age of 38.

He was a pioneer.

And like his father, Ted Rogers, Jr. is a pioneer. Because thirty years after the introduction of the batteryless radio, Ted Rogers, Jr. made broadcasting history when he developed Canada's first independent FM station, CHFI-FM. Then on Sept. 1, 1961, CHFI-FM and CFRB-FM

pioneered the introduction of FM stereo broadcasting in Canada.

Today, on the 50th anniversary of CFRB and the 20th anniversary of CHFI-FM, we reflect on two generations of pioneering Canadians. It's the story of many families working hard to make Canadian broadcasting in Toronto among the finest in the world.

And that's something Ted Rogers, Sr. would be proud of.





When you introduce a new model to succeed the most respected line of portable recorders in audio history, it had better be something special. It must be more than a new recorder—it must be a significant improvement. ATR-700 is both.

For more than 20 years, Ampex 500 and 600 series recorders have distinguished themselves under the most demanding conditions. Long regarded as the professional's choice for reliability in the field, their reputation for ruggedness and performance has made them the standard of excellence by which other portable recorders are measured.

Through the years, progressive generations of these solid machines have proved themselves around the world and in every conceivable professional application, from on-location sound recording for motion pictures to studio recording and on-the-air broadcasting.

They have been the choice of radio and TV stations, businesses, hospitals and a wide variety of institutions and industries demanding both professional audio quality and years of die-hard service.

a rugged  
new recorder  
worthy of  
its heritage

After an act like that what do you do for an encore?

ATR-700  
for the audio pro who needs a recorder  
he can trust . . .

