

June, 1981

The magazine for
communicators

\$2.00

Broadcaster

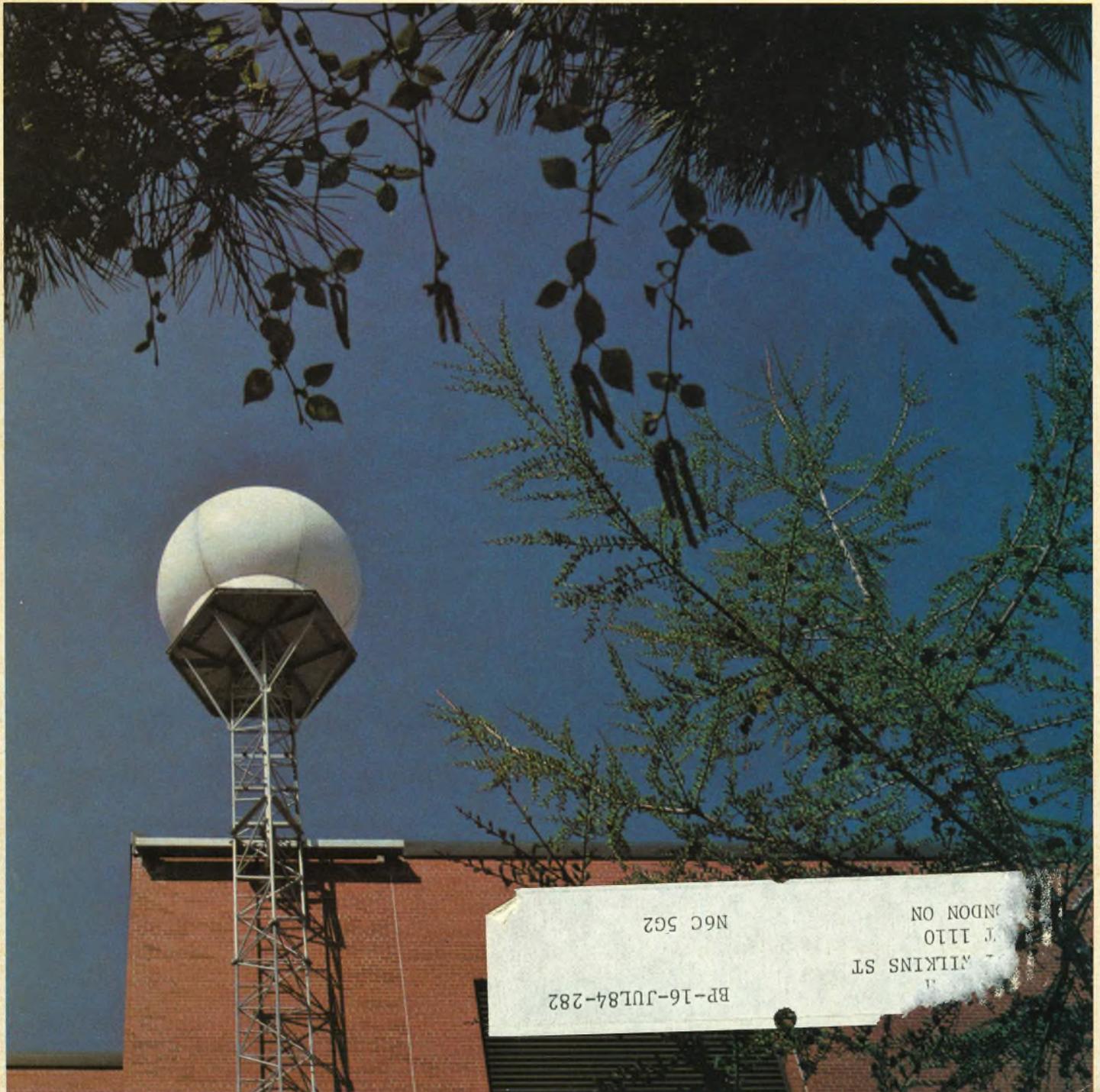
Feature Report:
Technology

Weather forecasts:
**CFTO-TV tells all
with radar system**

**Soaring costs
ground airborne
broadcasters**



Regional Report:
Ontario



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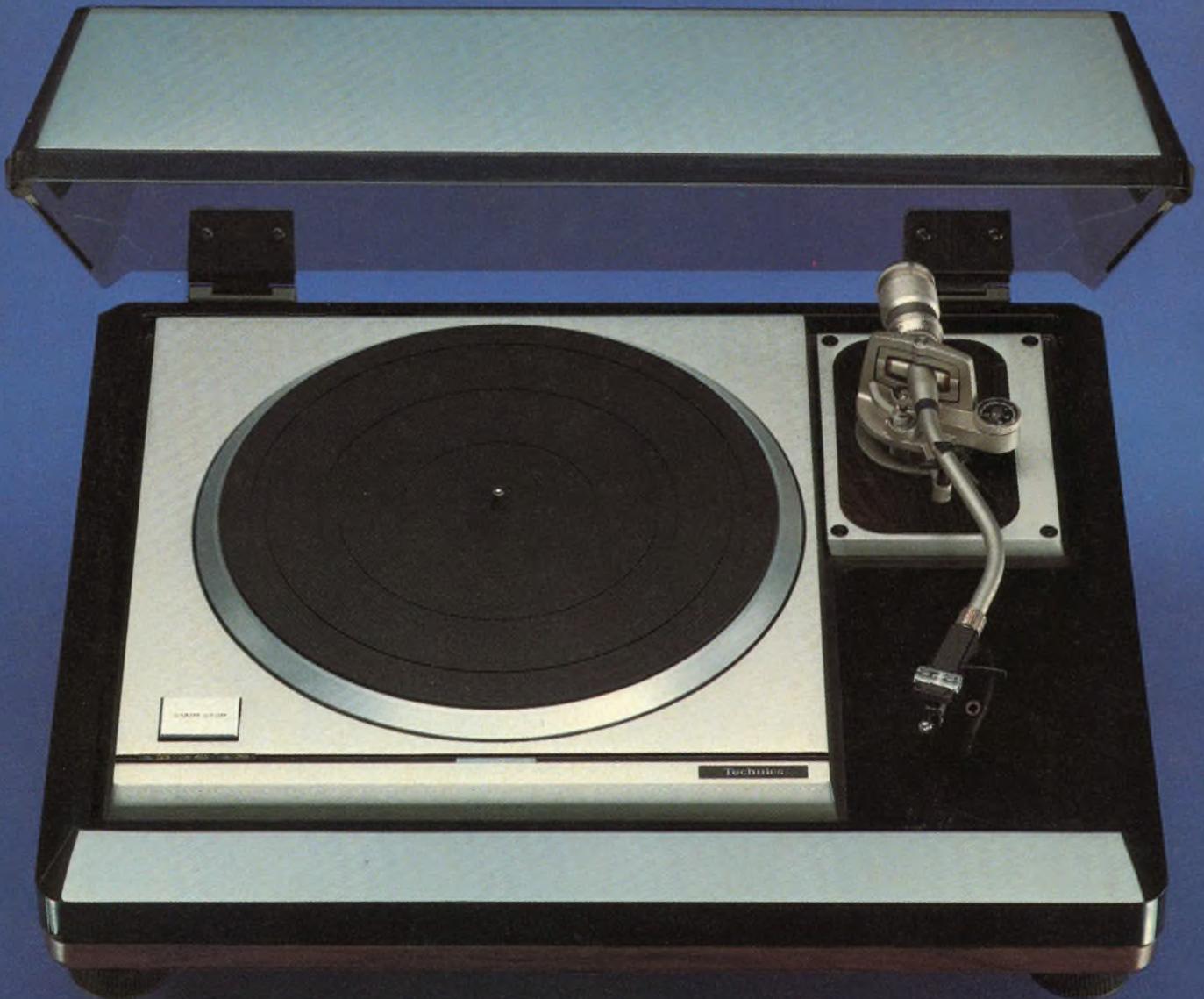
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Broadcaster

Volume 40 Number 6

The Magazine for
Communicators

On the cover: In CFTO's weather radar system (see p. 6) a 72-foot tower supports this 12-foot fibreglass radome, which surrounds a solid reflector parabolic dish antenna.

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Regional Report: Ontario

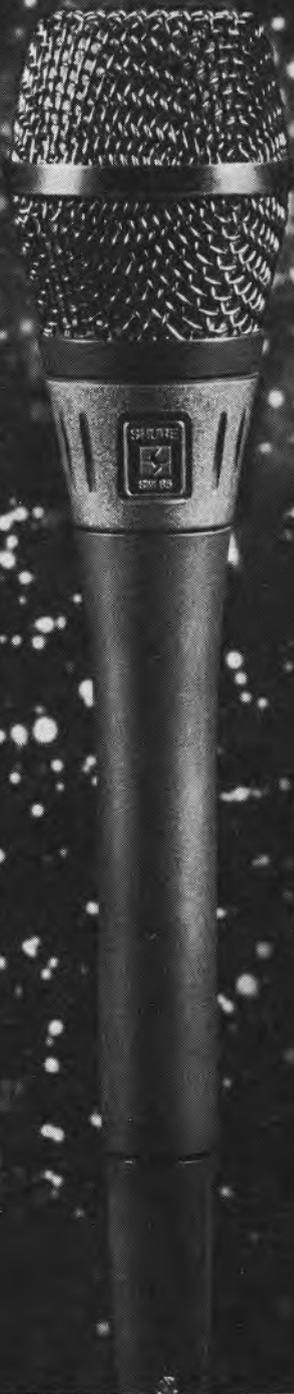
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Scanning the weather at CFTO

by Paul Edgley

Late in 1980 CFTO-TV went on the air with a weather radar system that we believe to be the first of its kind in Canadian television.

Weather radars are commonplace in TV broadcast news in many areas of the U.S.A., particularly the tornado prone regions of the south central states and the hurricane areas of the eastern and gulf seaboard. Consequently, there are several manufacturers of radars and auxiliary equipment who have developed systems especially for use in conjunction with television news. CFTO-TV engineers spoke to one of these companies at the 1980 NAB convention in Las Vegas and placed a tentative order.

The system purchased is an Enterprise Electronics Corporation model WR100-2/77 with eight-foot antenna, PPI/RHI and "A" scope displays. It includes a real-time scan converter and colorizer, which converts the received radar data into an NTSC color TV signal. The radar transmitter operates on "C" band at approximately 5.5 GHz with a peak power of 250 kW using a coaxial magnetron. The pulse width is 2 msec and PRF is 260 pps. Thus the radar has a maximum theoretical range of approximately 490 km.

Radars, like any radio transmitter, require licensing by DOC. A letter of intent was filed with the Department's Toronto District Office in June 1980 and our official application with engineering brief followed soon thereafter. The usual coordination with other users on neighboring frequencies in the Toronto area was required, as well as coordination with the FCC.

In recent years there has been a growing concern in the public mind about hazards to human health of exposure to RF radiation, particularly in the microwave region. Radars have been known to present this hazard to workers involved with the equipment who have been specifically trained and cautioned accordingly. Radar radiation has not been of great concern to the public as these installations are usually located in rural or remote regions.

The CFTO-TV radar is located at the station's studio site in the suburbs of Toronto and very near residential areas and a school. For this reason the DOC advised that we should study this risk and asked that a second brief be prepared that would report on this hazard and on any safety precautions necessary to protect operating personnel and the neighboring public. Present standards are defined in a number of reports

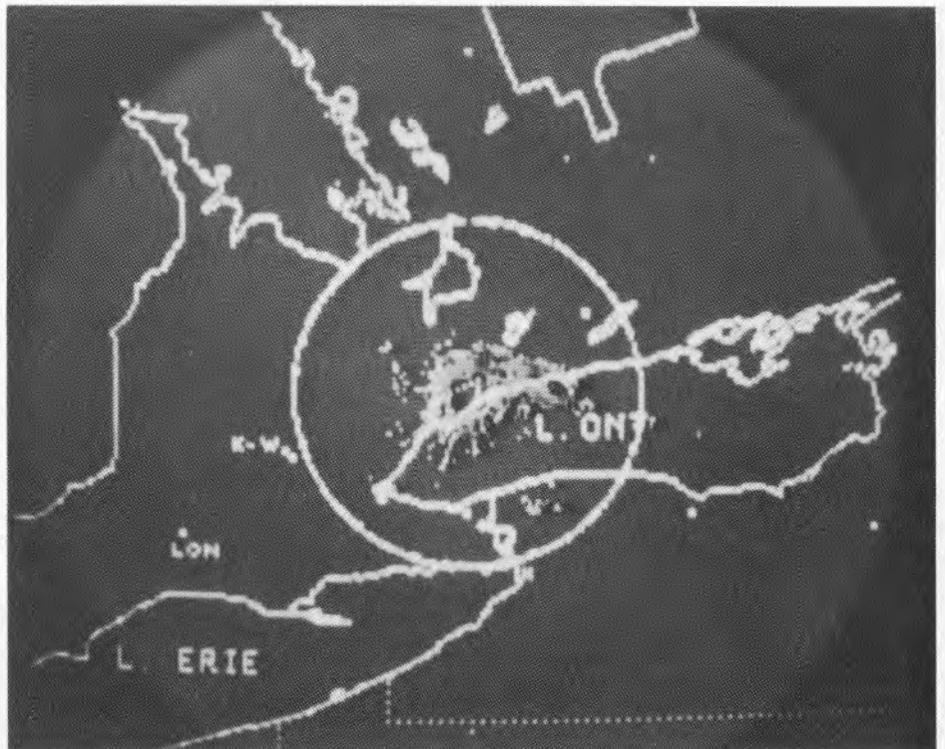
obtained from the federal department of health and welfare and these are summarized in Safety Code #6, "Recommended Safety Procedures for the Installation and Use of Radio Frequency and Microwave Devices in the Frequency Range 10 MHz-300 GHz." We also received considerable guidance from the Radiation Hazards Branch of the Ontario Department of Labour.

When one first thinks of 250 kW transmitters and antennas with 40 dB gain, the power in the beam is frightening. Fortunately, the degree of radiation hazard is based on average power, which, due to the very short duty cycle of the radar transmitter, is considerably more reasonable. Our 250 kW peak power equates to an average power of approximately 200 watts. Calculations of power density based on formulae presented in Safety Code 6 indicated that there would be no risk to the public and even that levels on the studio building roof near the antenna would be within allowable limits. Nonetheless, DOC advised that final licensing of the system would be contingent

on measurements made on site after the system was operating. Measurements were made for us by Dr. A. Muc of the Ontario Department of Labour and indicated that radiation levels were less than calculated values by a considerable margin.

The antenna system consists of an eight-foot-diameter, solid reflector parabolic dish with horizontally polarized front fire horn feed. It has a 40 dB gain and 1.6 degree beam width. The dish is mounted on a motorized pedestal that provides for azimuthal rotation of 0 to 5 RPM, CW or CCW and elevation adjustments of -2° to $+60^{\circ}$. In the RHI (Range and Height Indicator) mode, the dish can be set to scan vertically and continuously at five scans per minute over any preset range of elevations. The whole assembly is surrounded by a 12-foot fibreglass radome.

A structural engineering analysis revealed that the studio building would be unable to withstand the stresses of a rooftop installation but a ground supported tower braced to the building wall was feasible. A 72-foot tower with foundation, special brackets and



Weather Scan, CFTO

Electro-Voice's Greg Silsby talks about the Sentry 100 studio monitor



Production Studio, WRBR-FM, South Bend, Indiana.

In all the years I spent in broadcast and related studio production work, my greatest frustration was the fact that no manufacturer of loudspeaker systems seemed to know or care enough about the real needs of broadcasters to design a sensible monitor speaker system that was also sensibly priced.

Moving to the other side of the console presented a unique opportunity to change that and E-V was more than willing to listen. When I first described to Electro-Voice engineers what I knew the Sentry 100 had to be, I felt like the proverbial "kid in a candy store." I told them that size was critical. Because working space in the broadcast environment is often limited, the Sentry 100 had to fit in a standard 19" rack, and it had to fit *from the front, not the back*. However, the mounting hardware had to be a separate item so that broadcasters who don't want to rack mount it won't have to pay for the mounting.

The Sentry 100 also had to be very efficient as well as very accurate. It had to be designed so it could be driven to sound pressure levels a rock 'n roll D.J. could be happy with by the low output available from a console's internal monitor amplifier.

In the next breath I told them the Sentry 100 had to have a tweeter that wouldn't go up in smoke the first time someone accidentally shifted into fast forward with the tape heads engaged and the monitor amp on. This meant high-frequency power handling capability on the order of five

times that of conventional high frequency drivers.

Not only did it have to have a 3-dB-down point of 45 Hz, but the Sentry 100's response had to extend to 18,000 Hz with no more than a 3-dB variation.

And, since it's just not practical in the real world for the engineer to be directly on-axis of the tweeter, the Sentry 100 must have a uniform polar response. The engineer has to be able to hear exactly the same sound 30° off-axis as he does directly in front of the system.

Since I still had the floor, I decided to go all out and cover the nuisance items and other minor requirements that, when added together, amounted to a major improvement in functional monitor design. I wanted the Sentry 100 equipped with a high-frequency control that offered boost as well as cut, and it had to be mounted on the front of the loudspeaker where it not only could be seen but was accessible with the grille on or off.

I also didn't feel broadcasters should have to pay for form at the expense of function, so the walnut hi-fi cabinet was out. The Sentry 100 had to be attractive, but another furniture-styled cabinet with a fancy polyester or die-cut foam grille wasn't the answer to the broadcast industry's real needs.

And for a close I told E-V's engineers that a studio had to be able to purchase the Sentry 100 for essentially the same money as the current best-selling monitor system.

That was well over a year ago. Since that time I've spent many months listening critically to a parade of darn good prototypes, shaking my head and watching

some of the world's best speaker engineers disappear back into the lab to tweak and tune. And, I spent a lot of time on airplanes heading for places like Los Angeles, Grand Rapids, Charlotte and New York City with black boxes under my arm testing our designs on the ears of broadcast engineers.

The year was both frustrating yet enjoyable, not just for me but for Ray Newman and the other E-V engineers who were working on this project. At this year's NAB show it all turned out to be worth it. The Sentry 100's official rollout was universally accepted, and the pair of Sentry 100's at the Electro-Voice booth was complemented by another 20 Sentry 100's used by other manufacturers exhibiting their own products at the show.

What it all boiled down to when I first started the project was that I knew that the Sentry 100's most important characteristic had to be *sonic integrity*. I knew that if I wasn't happy, you wouldn't be happy. I'm happy.

Market Development Manager,
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top mounting platform was engineered, supplied and installed by Leblanc & Royle. Installation of the antenna pedestal, radome and waveguide was also contracted to Leblanc & Royle.

Radar video is presented in the customary fashion to the PPI (Plan Position Indicator) and "A" scope of the control console. In addition, it is also fed to a digital integrator processor where it is encoded with respect to echo intensity, azimuth and range. It is then fed to a TV scan converter and colorizer. This equipment converts the radar data to a rectangular polar coordinate format in a 256 x 256 pixel grid. The video representation of the grid is stored in mem-

ory and read out at TV rate to provide a television representation of the radar scan. The contents of an auxiliary memory (PROM) are read out in conjunction with the radar data to produce an overlay map superimposed on the weather information giving the viewer a means of locating the weather with reference to his location. The whole memory, or selectable portions of it can be read out giving the effect of a quadrant expansion. The scan converter equipment contains a sync generator which is locked to station sync.

The colorizer further processes three bits of the data code representing echo intensity so that weather seen by the radar is presented on the TV screen in various colors related to the intensity of precipitation. The colors are preset by front panel switches. We are using a blue background with yellow representing light precipitation, green for medium and red representing heavy precipitation. The overlay map is white.

... about the time our system was operational, Environment Canada ... ordered nine almost identical systems for installation ...

Interpretation of the radar display is not as easy as we first assumed. The operator must be trained to recognize permanent echoes (ground clutter) and false echoes caused by anomalous propagation. At about the time our system was operational, Environment Canada, Atmospheric Environment Service ordered nine almost identical systems for installation in weather offices across Canada. In an informal arrangement with the Training Branch of the AES we acquired some training documents and instruction in weather interpretation in exchange for a few hours of videotape recordings of weather as seen by our system. AES is now using these recordings in a training program for their own employees.

Ground clutter is a big problem that doesn't seem to have a reasonable and inexpensive solution. Radars for air traffic control and military applications are designed to ignore stationary targets such as buildings, power transmission lines and hills, but the technology used also tends to ignore echoes due to weather and therefore cannot be applied to this problem. Thus, it appears that there is continual rain in the Toronto area even on a clear day.

Anomalous propagation is an atmospheric phenomenon that causes the radar beam to deflect into the ground at a distant point and return an echo indicating precipitation where none exists. By relating this with other meteorological information, and perhaps phoning a radar equipped AES office, it is usually possible to resolve this confusion.

Our on-air weather presentation uses a camera shot of Dave Devall keyed over the radar video. By glancing at a monitor off camera, Dave is able to move his hand and appear as if pointing to features on the radar display, while describing the weather situation as it happens.

Paul Edgley is supervisor of transmission facilities at CFTO-TV Toronto.

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"Sat-pack" distributors wanted by CRTC

The CRTC has called for applications for local licenses from remote and underserved communities wishing to receive and distribute new satellite program services. The deadline is June 17th, and public hearings will be held this summer. The multi-channel package of Canadian satellite radio and TV services was authorized by the CRTC on April 14th.

The Minister of Communications Francis Fox said DOC officials would get in touch with as many communities as possible, including those that are intercepting U.S. satellite TV signals via unlicensed earth stations. Operators of such unauthorized facilities would be expected to apply for licensing approval to receive the Canadian service and to cease intercepting U.S. satellite transmissions.

Mr. Fox said he thought the people responsible for these unlicensed installations would respond positively to the Canadian alternatives. He also said the department's review of existing satellite earth station licensing policy is nearly finished.

Meisel asks MPs to help stop illegal operators

CRTC chairman John Meisel told the Commons Committee on Communications and Culture that MPs should help persuade illegal operators of satellite earth stations to switch from U.S. satellites now that a Canadian company, Cancom, has a new license to deliver TV to remote and rural regions.

The chairman acknowledged that enforcing the law can be uncomfortable when the short-term result is to curtail popular services, but says it is essential to act firmly to preserve the integrity of the regulatory process. Communications Minister Francis Fox has already indicated such operators will be prosecuted after Cancom starts in July.

Meisel also told the committee that with the coming of direct broadcasting satellites and the resulting spread of earth stations

receiving programs off foreign satellites, it was necessary to produce high-quality popular Canadian programs.

CNCP tests laser use in Telidon

CNCP will conduct a test this summer to see if Telidon terminals can be connected to laser communications. The federal DOC and the Ontario Ministry of Transportation and Communications will participate in the test, which involves transmission of a color graphics picture to a terminal at the Ontario Legislature from a terminal at the CN tower. Some observers say CNCP could use such an alternative to eliminate interconnection dependence on the Bell Canada local switched network.

The laser is distributed by Canadian Laser Systems of Toronto and may soon be manufactured by the company. President Gary Madryga says although it is a commercial reality in many countries Canadian companies are only beginning to catch on to the possibilities of the laser. Voice, video and data can be transmitted up to 24 kilometres eliminating the need for coaxial cables. A CNCP engineer says the technology also has an advantage over microwave transmissions because it is not susceptible to interference or hampered by regulatory constraints.

Madryga says because the laser works on a line-of-sight basis atmospheric conditions can pose a problem, and the department of the environment may be involved in the test. He says if the experiment is successful, it could make Canadians world leaders in atmospheric optical communications.

Feds lose first case about receipt of U.S. product

A provincial court judge in the Vancouver suburb of Burnaby has dismissed charges against an apartment building owner who had been offering tenants signals picked up by a satellite

receiving dish. But at least one communications expert says there appear to be solid grounds for an appeal.

Judge Selwyn Romilly ruled the crown had not proved the equipment fit definitions under the application laws. At issue was a phrase specifying that broadcast signals "travel in space without artificial guide."

Crown lawyer P. W. Halprin said he and his expert witnesses assumed that the phrase meant fibre optic or a wire. But the defence argues that because satellite signals are focussed in a beam up to the satellite and sent back to earth in a predetermined pattern they may be considered to be travelling with an "artificial guide."

While Judge Romilly agreed, Wayne Stacey, director of government and public policy for the CAB said "technically, satellite transmissions very definitely travel through free space."

Court Dismisses CKCV Appeal

The Supreme Court of Canada has dismissed an appeal by CKCV (Quebec) Ltd. which was seeking the abolition of a new union definition of the bargaining unit that would include stringers. Mr. Justice Julien Chouinard said in the judgment the new definition did not change the size of the bargaining unit.

CKCV, on the other hand, argued that the definition effectively doubled the bargaining unit and that stringers had never been asked whether they wanted to be part of a union. The station said the unit, National Association of Broadcast Employees and Technicians (NABET) should pursue normal recruiting practices. Station general manager Andre Decarie said the decision has wide implications for broadcasting.

Radio-Canada in reality Radio-Montreal, MP says

Calling Radio-Canada "Radio-Montreal" Quebec Liberal MP Jacques Olivier told Broadcast News in an interview that the

French-language CBC network must become as national in scope as its English-language counterpart. Olivier said the Quebec Liberal caucus had decided to push the issue and insists the R-C network become a really national one.

Olivier said coverage of the referendum debate in the Quebec National Assembly included special nightly reports while coverage of the Commons debate on the same issue did not.

Committee chairman Robert Gourd cut off discussion of the labor dispute involving the CBC and its 200 striking reporters in Quebec, saying the committee decided it would not get involved in such a discussion.

CBC-2 grounded

The government has turned down a five percent increase in the CBC's budget that would have provided for "real growth" to be evidenced by the start of its second, cable-distributed channel called CBC-2. The increase of \$72 million in this year's spending estimates, which would bring the total to nearly \$650 million, will merely provide for increases in salaries, wages and other costs.

In addition, there has been no decision on the corporation's application of August 15, 1980, which would have provided for start-up in January, 1982. So start-up cannot be expected before FY 1982-83.

This is the last year of a six-year agreement with the government that was to provide five percent-a-year increases to allow for "real growth" — that is growth apart from inflationary cost increases. "In fact," says president Al Johnson, "we have got none of that. We got the "real-growth" increase for a couple of years and then it was all wiped out by budget cuts." He said he would continue to press the government to adopt a new five-year plan for the whole broadcasting industry, including both the CBC and private broadcasters.

The CBC estimates that

CBC-2 would have accounted for seven to 10 percentage points of the 40 percent prime time increase the CBC says are necessary for the next five years. However, the president says, planning for CBC-2 will continue.

Radio to have record year, RBC chairman says

Tony Viner, new chairman of the Radio Bureau of Canada, predicts radio will attract more advertising dollars this year than ever before. Radio's high efficiency makes it a good medium when times are tough, Viner says.

Canadian stations sold \$385,300 in advertising last year, an 11.4 percent increase over the previous year, and the picture this year also looks bright. The chairman, who is also vice president and general manager of Radio IWC Limited, owner of CILQ-FM Toronto and CFGM Richmond Hill, says there is also a shift to radio of some national advertisers who previously dealt only with television.

Fragmentation of TV audiences, which will be caused by videodiscs, videocassettes, satellite delivered signals and so forth, will contribute to an increase in radio sales, he added.

CFTR report investigated at request of MP

At the request of Charles Caccia, Liberal MP for Toronto Davenport, Communications Minister Francis Fox has agreed to investigate complaints that CFTR Toronto withheld from police advance knowledge that three Canadians were involved in the botched invasion April 27th of the Caribbean Island of Dominica. He agreed also to bring the matter to the attention of the chairman of the CAB.

In the House Caccia quoted a station official as saying, "If we had gone to the police, we would have had to work alongside them and then we wouldn't have had the story." But station owner, Rogers Radio, has refused to comment on the situation except to say that there were "internal contradictions" in the new reports.

The member asked the minister to direct the CRTC to determine whether "such so-called investigative reporting" is consistent with regulations and, in addition, to ask the CAB to see if

the station "meets the association's professional standards."

CHSJ not guilty in programming charge

New Brunswick Broadcasting Co. Ltd., owner and operator of CHSJ-TV Saint John, New Brunswick, has been found not guilty on a charge of exceeding the total time allocated for broadcasting of non-Canadian programs. Judge Frederic S. Taylor ruled the Crown "failed to establish a case."

Defence Counsel Thomas B. Drummie said the regulations on non-Canadian programming could be interpreted various ways. He said the CRTC didn't take into account the time used each morning to broadcast the national anthem, and the commission's phrase "broadcast time" did not take into consideration the test pattern time and the five and one half hours of simultaneous programming each week relayed to Bathurst, NB.

William K. Mahoney, content supervisor for the CRTC testified that the station was allowed to exceed the non-Canadian limit by 50 hours a year and the CRTC had found CHSJ was over it by 90 minutes.

Télé-Metropole demands compensation from Sharp

Télé-Metropole Inc. is demanding \$1 million compensation from a computer company after its voting analysis system broke down in the midst of Quebec election-night coverage. It will take I. P. Sharp Associates Ltd. to court if the company does not agree to pay the damages.

The company's computer, which was serving the ten stations of the TVA network, had the Union Nationale and fringe-party candidates showing strongly or leading in many ridings, while other TV stations were correctly predicting the Parti Quebecois sweep. About an hour into the election night program commentators realized the results were faulty and abandoned the computer. The company said in a statement it was convinced the problems were the result of a programming error by the computer company.

Radio-Quebec, the provincially owned TV network, which had agreed to share cost with Télé-Metropole has refused to pay because it did not receive any service.

In brief . . .

- Cancom, which won the CRTC's approval to send satellite signals to underserved communities, expects to send signals within three months to a market of 450,000 households. The service, which will use transponders leased from Telesat, will cost \$4 a month per wholesale customer and about \$15 retail. President Rolf Hougen, 28 percent owner, estimates cost at \$21 million over eight years.

- Canada All-News Radio Limited has a new general manager, Tayler Parnaby, former president of Newsradio Limited in Toronto. Parnaby started his career in Orillia, Ontario and has been a Parliamentary reporter and news director at CKEY.

- CBF Montreal, CBC's AM station, has lost 90,000 listeners since its journalists went on strike more than six months ago, according to BBM. *CBF Bonjour* dropped from 75,000 listeners last fall to 47,000 this spring and the afternoon show *Montreal-Express* fell from 51,000 to 25,000. Listeners to CBF-FM, the French-language FM station, increased during the same period by 25 percent.

- The CRTC has blocked the sale of CJMI Chicoutimi, Quebec because it is not satisfied the buyer, Le Groupe de la Baie, has sufficient financial resources.

- CICI-TV Sudbury, Ontario appears in court July 30th to answer charges under the Broadcasting Act relating to Canadian content. In one charge the station is accused of devoting more than 40 percent of all broadcasting time to non-Canadian shows. Charges cover a 12-month period ended Sept. 30, 1980.

- A Rogers Cablesystems affiliate, U.S. Cablesystems Inc., has announced that two of its affiliates have received franchises in the U.S. Dickinson Pacific Cablesystems was awarded a franchise in Stanton, California, with 9000 households; Woodstock Radiant TV has a franchise in a 2000-household county in Washington. The latter is across the Portland river from Portland, Oregon where another affiliate of USCI recently won a franchise. Households under USCI total 390,000.

- Both Télémedia and Radio-Mutuel radio networks have applied for FM radio stations in Quebec City. Both companies say the low ratings of the four

FMers in the Quebec City area are due to their targetting — a young audience. They would aim their programming at 30-plus. Télémedia would provide in-depth news, a limit of 45 percent instrumental music and 12 hours classical music. Radio-Mutuel promised quality and good taste along with two journalists to prepare local news.

- OK Radio Group Limited in Alberta could be sold to its founding owner and original general manager if the CRTC approves. Co-owners would be Roger Charest, co-owner of the group's founding station, CJOK Fort McMurray when it began in 1973 and Stu Morton, original general manager. Humford Developments of Edmonton is now 90 percent owner, while Morton holds the remaining 10 percent. Charest sold his interest in 1978 and started CKER in Edmonton. In the new setup he and Morton would own 50 percent each of a holding company which would own both CKER and the four stations originally owned by OK.

- Baton Broadcasting Incorporated has bought 625,000 units of Rupertsland Resources Co. Ltd. for \$8.00 per unit, a total of \$5 million. The Alberta company is engaged in exploring for and developing oil and natural gas in western Canada and the U.S.A.

- A service that could be a forerunner of similar stations near border points across Ontario will be started by Global Communications Limited and the Ontario Ministry of Tourism at Sarnia. It will be a non-commercial low-power radio station that will broadcast to American motorists, and its signals will be heard in the Sarnia and Port Huron region. The ministry would supply various tourist information and news of events in the province.

Global's Paul Morton joined the enterprise because CBC did not respond he says, but he does not expect to make a profit. The Ontario government will pay costs for the service, expected to start before July 1st, pending approval by the CRTC.

- CKOC Sarnia, Ontario has begun a four-month \$600,000 project to renovate its current building, which went up in 1890 and has been its home for 35 years. CHOK will broadcast from temporary facilities until it moves into the second and third floors of the renovated building.

Regional Report: Ontario

It seemed more than fitting to wrap up my regional report with a visit to Sutton Place Hotel in Toronto, the scene of the CRTC hearings for the Ontario region. Broadcasters from across the province came in large numbers to hear the kind of questions being asked while waiting for their number to come up and listened intently to discern the mood of the commissioners. One thing was clear. The commission was getting tough on the percentage of Canadian content in prime time schedules. The Cancon hearings were running concurrently with the license hearings and there is evidence that the public wants more Canadian programming.

Doug Bassett (See story p. 22) represented CFTO-TV as the chief executive officer for the first time at its renewal hearing and Foster Hewitt made a rare appearance in support of the Bassett company. Hewitt was at the original application hearings for CFTO-TV in 1961 when John Bassett applied for the license. Fred Eaton, a trustee of the company and an old school chum of Doug Bassett was also there this May lending his support and assured the commissioners that Doug Bassett runs the company just as there was no doubt that John Bassett ran the company before him.

The session ran from 9:30 a.m. to 1:30 and there was only one bit of comic relief, when Bassett in his inimitable and animated way told Commissioner DeStefano that he looked like Rocky. DeStefano asked Bassett whether *The Littlest Hobo*, CFTO-TV's prize-winning Canadian production really represented Canadian culture. And Bassett retorted with, you tell us what you want, what kind of programs should we produce? The only reply he got was that the commission is not there to dictate what specific programs the station should produce.

But Mr. Therrien, the chairman, interjected with a strong suggestion that the arts scene in this area should be represented as well as the sports scene is. He said the careers of hockey players are followed very carefully and they in fact are made into stars, but what has happened to Gisele MacKenzie for instance? Bassett replied that this was a good idea and while he would not commit his station to doing a science series, (that was suggested by one of the commissioners) he committed his station to doing a program on the arts scene.

One more interesting note. The attractive and charming woman who walked in with Allan Waters at the hearings was Mrs. Waters. She said that she always accompanies Allan when he appears at the hearings and she finds them very interesting. Lucky Allan. Waters, who appeared with Fred Sherratt, was there to back up the staff from

CKVR-TV in Barrie, the CBC affiliate. The people there are worried about the CBC's decision to move the *National* to 10 o'clock. They wonder who will watch the local news at 11 which is a big part of their Canadian content. Even the CBC's projected figures for the switch are not very good and the corporation agrees it will take at least three years to catch on if it does. While claiming there is no need for doom and gloom, the people at CKVR are worried.

Needless to say, the Wellesley Room at Sutton Place was filled with owners and managers of some of the most profitable broadcasting undertakings in Canada. Of the approximately 508 radio stations in Canada, 157 are in Ontario, which means that 33 percent of all radio stations in Canada are in Ontario. In a recent phone conversation David Adams of BBM commented that the Spring '81 figures indicate a significant increase of FM listening in Ontario, up 22 percent from the Spring '80 figures and up 6.9 per cent in the Toronto area. And the local CHUM stations (See story p. 12) had the most to celebrate, with CHUM-FM number one among 18-24 adults, and second only to CHUM-AM in teens, 25-34, 18-34 and 18-49. CHUM-AM is the number one contemporary format radio station in Canada with a circulation of 1,147,200 listeners per week while CFRB, the middle-of-the-road station, leads with 1,210,900, a narrow gap of only 63,700.

I committed an unforgivable crime the other day while monitoring Toronto radio. I tuned what I thought was CHUM-AM and it was actually CFRB. What's happening? The fact is if you go along the dial it is very difficult to distinguish one station from the other. The music goes from soft to hard and in between and everybody is mixing it up and some stations do not give their call letters often enough. I had to wait at least 15 minutes on one occasion to find out who I was listening to. Call letter awareness in a market like Toronto is a basic necessity.

Ontario is the home base for many big corporations — Standard Broadcasting, Rogers Radio Broadcasting, Maclean-Hunter, CHUM Ltd., Selkirk Communications has its head office here, Philippe de Gaspé Beaubien's Telemedia Ontario operates from here with Foster Hewitt's station CKFH, now CJCL the flagship for the other seven Ontario stations. The CBC and CTV network, along with Global and TVOntario are here. We seem to have it all, don't we?

Well not according to the commissioners, who claim stations like CFTO-TV with all its revenue and multi-million dollar studio facilities should set an example for the rest of the country and produce more Canadian programming. One thing is certain, the CRTC



is getting tougher on the Canadian content issue and there were a lot of sweaty palms at the tables this time round. Looking through the interventions a letter from Windsor in support of Global's application for a transmitter there sadly confirms the Americanization of that lonely Canadian town which sits in no man's land. (See story on P. 27.) The letter writer desperately wanted more Canadian programming and when I visited that city I asked people on the street about the broadcasting service: Most taxi drivers were listening to Detroit stations, but some people said, why has everybody forgotten us here... Food for thought.

Dan Iannuzzi made a special presentation on the first morning of the hearings after a Black Coalition group appeared stating that blacks were not represented on Canadian TV. Iannuzzi states, "This is central Southern Ontario, heartland of electronic communications in the world; progenitor of a supermarket of video alternatives; key energy cell in a communications world increasingly interconnected by satellite; a high profile CATV area which has successfully presold over 70 percent of the population on the imminence of over 50 CATV channels.

"And yet within this same central Ontario area, with the A contour of MTV's signal emanating at maximum power from the top of the phallic symbol for today's communications world, the CN Tower, MTV, the most alternative of all services; the service which gets closest to the cultural roots of 50% of the people in this most cosmopolitan region; MTV, after 21 months on air, still has 21 CATV systems which have yet to position MTV on basic service."

Unfortunately deadlines prevented me from covering all the hearings, but the flavor of Ontario broadcasting was evident here. These people are talking millions of dollars. It's big business and I couldn't help but wonder if Fred Eaton wasn't greatly relieved that he didn't have to renew his license for Eaton's.

Barbara Moes

Yours truly, yesterday, today and tomorrow CHUM

In 1954, when television was just getting started, Allan Waters, an ex-RCAfer with some advertising experience and sales manager of a pharmaceutical business, bought an ailing 1000 watt daytimer radio station, called CHUM, listened to by less than two percent of the Toronto audience. The only thing Waters knew about radio was that it was a good advertising vehicle. He was right about that and today the CHUM Toronto Stations (the licensee is CHUM Ltd.) have a very strong and aggressive sales department. Waters says that his basic approach to business hasn't changed at all since the early days. "I'm basically a salesman and my business philosophy has always been 'concentrate on sales'." He feels that his product is not much different today than it was in 1957 when CHUM went on the air 24 hours a day as a hit parade station. "It's a hit parade station now, and I visualize it ten years from now still being a hit parade station. It's slanted towards the youth and if you can deliver them, we're going to sell them, and we do."

The CHUM group, headed up by Allan Waters, president and major shareholder, is an aggressive broadcasting company which since 1957 has acquired 13 radio stations and six TV stations, giving it a foothold in every province except Quebec, Saskatchewan and Newfoundland. An interesting non-broadcast acquisition is the Ottawa football team.

Waters believes in centralized management. In 1980, CHUM Ltd. gained 100 percent control of Toronto's City-TV. The station had been losing money as a result of too many shareholders trying to be involved in management and a lack of solid financing. Waters agrees it was a case of too many cooks in the kitchen. Now with CHUM's sales expertise and financial support positive things are happening at City. The management, which was always good at City, remains the same. Sales are up and increased audience ratings has permitted rate increases up to 11 percent.

Consistency in the programming area is essential says Waters and he has imposed this basic concept on City. They have news at 6 and 10 p.m. and movies at 8 and 11 p.m. And Waters watches *City Pulse* news at 6 p.m. in his office and again at 10 p.m. saying he thinks it's one of the best newscasts in North America.

Sitting in Fred Sherratt's office surrounded by nautical paintings which reveals the Maritime background of Sherratt (Waters wouldn't let anybody in his own office, it was piled high with a backlog of paper work due to a two-week absence) makes it a little more



Allan Waters

difficult to get a fix on the personality of Waters. In 1978 he was the recipient of the CAB's broadcaster of the year award; was a former chairman of the CAB; is a director of the Canada Development Corporation. He has gained the respect of his colleagues and is a strong advocate of the entrepreneurial system. He thinks positively and tends to dig his heels in and get things done. He states his points very quietly and briefly, is dressed in a shirt and tie without a jacket, keeps himself fit playing squash and tennis, and appears to be very much a grass roots kind of person. He complains that the news media are too gloomy about the economy, admits that national advertising has been a bit sluggish but believes that business in general is perking up.

When asked about CHUM's most recent acquisition, the three radio stations from Dinosaur Broadcasting in Alberta, Waters draws a map to point out the strategic positioning of Stettler, Drumheller and Brooks, adding that it's a great chance to get a foothold in this booming market. Challenge... that's what he loves. And the wherewithal to build radio and TV stations into a viable force in the community. He says, "that's what you must be trying to do if you're a good broadcaster and once you give the community a better service, it will result in your doing

more business, and that's your ultimate reward. In the meantime, it's lots of fun."

Waters has been fortunate and astute in building a good team, among them, Wes Armstrong, vice-president sales for CHUM AM and FM in Toronto, who fervently acclaims, "this is my life, my job is what I live for. I'm actually happiest when it's busiest and when it's moving the fastest." He had just returned from his weekly Tuesday morning sales meeting, and he seemed just a touch agitated. It had lasted longer than usual but then times are getting tough. Wes says the days of the phone ringing are gone. "It's up off our old seat fella, and get out on the street. You're going to have to work harder and you're going to have to show that you deserve it. The situation is not going to get better or easier because there's more and more sources of advertising."

His philosophy is a simple one. "I believe our product is worth what we get for it and I insist we get what it's worth. And that's

The thing that annoys him the most in this industry is the number of people who will prostitute their card

what's on our rate card." His advise to broadcasters... "It's time we got the courage of our own convictions and stood up for our rate card." The thing that annoys him the most in this industry is the number of people who will prostitute their card. "They might as well not have one."

Armstrong's sales approach is forceful and direct. "If you're dealing with a new client sell him the medium first." If you can do this he claims you're 95 percent on the way to selling him your particular piece of that medium. And Wes really believes in radio. Here is his pitch: "When a commercial is on the radio, nothing else is on. It's not an ad in the middle of a page in the middle of a book. It's not in the middle of anywhere. The program stops, your message goes on, the program starts again. It stands alone. Your imagination works for you when you're listening to radio. There's nothing that can improve on the mental image that you get from hearing something as opposed to seeing it. The commercial production that we do creates an image for the product. Your own mind makes you decide what that product looks like and how it's going to work

for you. But it's not being shoved at you as a picture. You're forming the picture. It's a very powerful force in the radio broadcasting business."

Armstrong knows what he's talking about. He's been in the business for 45 years, 24 of them at CHUM. He started out doing church and dance band remotes before he was 16 years old, then quit school and went to work full-time at CKCL (now CKEY) as an aide to the chief engineer. After a stint in the Air Force he went back to 'EY and into the recording end of the business, then moved into the sales department. He's never worked outside of Toronto and has only worked for two companies.

Wes collects coins, has a pilot's license and used to fly a lot. He owned two planes but lost them through accidents when other people were flying them. To Wes flying is something you do all the time or not at all. He used to have a cottage up north but gave it up this year and is looking forward to a summer without it. The driving up north just got too busy. He loves to watch TV; he's a news bug.

There are a total of 15 on the sales staff at CHUM, five in FM and 10 in AM. He hires hungry people, those with an insatiable appetite for money. He rarely hires a salesman from a smaller market because "he just can't adjust to the fact that a spot costs \$200 not \$8." The current rate for a morning spot on CHUM is \$165, and you've got to buy at least three a week. The FM is run in



Wes Armstrong

three six-hour time periods. A 60-second rate from six to noon and noon to six on FM is \$110 and on AM from 10 a.m. to three p.m. you pay \$85. FM is now a more expensive buy than AM during the day.

These rates reflect the increasing popularity of FM in urban markets. Armstrong says the FM sales have gone to the moon. They're lining up to buy it. "Effectively they are making the difference between being where we should be and not being where we should be." Because of the tremendous demand the FM rate card was changed in February.

The station was sold out and they were turning people down. The big FM audience is from 6 a.m. to 6 p.m. and Wes says "FM used to be like television, they listened at night but now it's getting more all round listening."

Things have come full circle in sales. Fifteen to 20 years ago about 70 percent of CHUM's business was national and 30 percent retail and now that's just turned right around. National sales have been slow for quite a few months and the only thing Wes puts it down to is that advertisers are tending not to increase budgets and are spreading their funds into other areas of experimentation resulting in increased fragmentation. Radio will have to work harder.

CHUM has an ongoing training program for its sales staff across Canada. It consists of seminars discussing the latest techniques, going out with staff on their sales to pick out their good and bad points. At the weekly sales meetings Wes brings out the books from previous years to see who bought what. "If the client didn't buy this year go out and find out why." Wes is the type who will dig for his information and never let it rest especially when business gets flat. He wants to know why.

While Armstrong admits that every salesman in the world thinks he could program the station better than a programmer, it is Bob Wood at CHUM, known to some of his colleagues as Mr. Straight who is in charge of this department. ▶

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Programming is an art to Bob and he says there are two applications in the pursuit of this art. One is the application for the programming itself and the other is the handling of the people involved. In 1957 Waters filled a format gap — the hit parade — and since this time CHUM has always been the music station. Although it is clearly still the most important aspect, Wood says it's becoming less so for two reasons. Music is not available in the quantity or quality it was even three years ago and people are becoming more and more sophisticated and knowledgeable. He elaborates on this point by referring to Tony Schwartz's kangaroo theory from his book called *The Responsive*

Cord. Basically it says 150 years ago a 15-year-old would learn about kangaroos in books; fifty years ago from movies at about age 10; today TV gives this information to kids almost before they can walk. Therefore programmers have to run to keep up with the audiences today. And Wood has to do that. Concert promoters say that Toronto is the most progressive market in North America in terms of new music, new groups, culture and lifestyle.

Wood says, "musically we'll have to be wider, giving audiences more variety. People are information junkies, you can no longer skim the headlines, you must go far deeper than that and they're right there with

you." He believes that personality is coming back into radio and feels there will be more of a free-wheeling, more open, less restrictive approach to radio formats.

While fragmentation has caused great instability in the United States radio (in the U.S. you can be an on-air personality with a 90-day contract or you can be a program director who lasts one book) it's not that way in Canada. But because of deregulation in the U.S. Wood claims they can develop incredible music mixes that Canadians are not able to do.

He cites a typical example. "If you operate with a rock format and let's say seven records are released in a week. Two are rock, two country, two MOR, and one is jazz. We operate in a rock format and that means we have two records a week to choose from. Let's assume that of the two that one half is acceptable for air-play. That's just one record in a week. Let's say this record is a very heavy metal Rush type record but the record we need is for mid-day when our programming is softer. That introduces a whole range of compromises in your programming that a layman would never understand. It means lack of variety and turning music over faster than we want to. In a twelve record hour where four of those records are taken up by Canadian content it's difficult to develop the flow or the blend or the progression that a station like say Rock 102 in Buffalo could get."

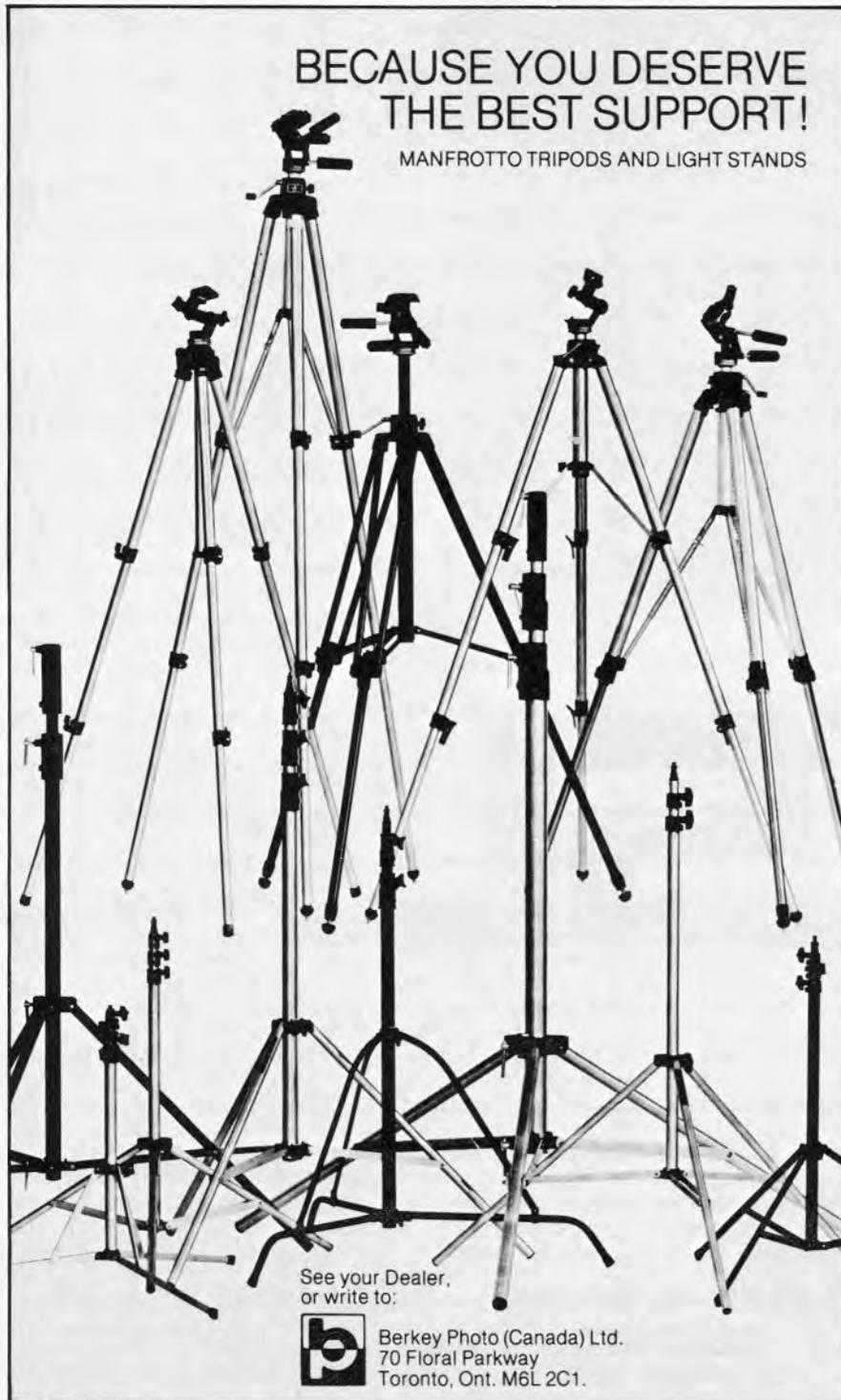
The ongoing problem here in Canada says Wood is the scarcity of good Canadian records, coupled with the fact that the record industry in Canada is foreign controlled. He claims they generate in the area of \$500 million of record sales in this country a year and they're just not putting enough back in for the development of Canadian talent.

... radio is going to go back into its golden age to a period like the 40s' radio dramas

Bob predicts that radio is going to go back into its golden age to a period like the 40s radio dramas. "Programming will start coming off the satellite. Listeners will be able to hear a concert with Neil Diamond coming out of Las Vegas, or a comedian like Bill Cosby appearing in New York. Time and temperature programming is going to fall away in favor of this more specialized kind of programming and that will be happening within 18 months, not five or six years from now."

Fred Sherratt, vice-president programming and operations for CHUM Ltd. says programming is still the single most costly part of any broadcasting undertaking as he thinks it should be. In the three years that CHUM-FM has been doing simulcasts with City-TV on the *New Music* series, it has cost

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the corporation nearly three quarters of a million.

Research is also costly and necessary and Sherratt says there are two kinds. One when you go out and find the answer to something that you want to know and don't, and then the security blanket research to confirm what you already know. Sherratt spends money on the first one

The youthful looking vp has been involved with CHUM for 21 years starting his association with the corporation at CKBT in Peterborough after having met Allan Waters through Andy McDermott. Sherratt grew up in Truro, Nova Scotia and used to do color between baseball innings with Gerry Regan, now the minister of labor and sports. After doing a stint as a sportscaster for a few years Sherratt came to Ontario as he puts it to "make his fame and fortune as a radio announcer in the Thomson organization."



Fred Sherratt

"Toronto is the best market: it's the big apple"

It proved to be a good move for the former Maritimer who says "Toronto is the best market: it's the big apple." And Sherratt was off on a trip to, can you guess, the Maritimes, in his capacity as president of Atlantic Television whose application for satellite delivery to remote areas has been approved.

CHUM continues to have a strong impact on the Toronto market. And Duff Roman, promotions manager has conducted some of the most successful campaigns in this city. CHUM's stickers are everywhere and

the T-shirts are just as popular. Contests revolve around lifestyle, music oriented contest promotions and concert ticket giveaways. CHUM has a promotional arrangement with Concert Productions International which means having access to all of the major acts booked into the Toronto area. They even did bus trips to Buffalo when Bruce Springsteen appeared there.

In the spring of this year a 10-point plan was drawn up by CHUM to promote Canadian talent across Canada. It would give national exposure to local talent, hold competitions leading to recording contracts and is in the process of developing a 25-minute film on merits of a career in broadcasting to

be offered to high schools across the country. Roman says they have syndicated Canadian oriented TV talent but the TV stations are slow in picking it up. And every year CHUM raises thousands of dollars for The CHUM Charitable Foundation.

By the time this article comes out Allan Waters will have had a meeting with his people on the possibility of putting together a pay-TV proposal for the July 10th deadline. It is certain that CHUM will continue to expand, because of the commitment of the people in the CHUM group.

And Allan Water's son is working in the programming department with Bob Wood. The beat goes on.

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As I drove to the hotel the large full orange moon was behind me. The city was quiet, it was Easter Monday — nobody was around. The hotel lobby was empty. This is Ottawa, the capital city and the home of the CRTC, the DOC, the Prime Minister. It's 9:30 p.m. An attractive blonde is singing in the dining room area at the piano bar to one lonely guest who is sitting incognito in the corner. She is very talented, but where is her audience? This is Kent Street, city centre and my room faces tall, empty government office buildings. A French crooner singing a soft rock song is followed by a semi-classic instrumental selection which gave way to an English MOR song when I pushed the radio button.

The next morning I took a taxi to York St., the new vibrant, artsy area of Ottawa in which fifty-five restaurants have opened up in the four years since the birth of CHEZ-FM, which went on the air March 25, 1977. The taxi stopped at a large, square, three-storey building with a brass plate bearing the name Legal Aid on the outside. No sign of CHEZ but inside an elevator stops at the top floor, the home of CHEZ, a modern airy kind of space.

Chuck Azzarello, the manager and financial director appears in a three-piece business suit, sans jacket, and shows me to an office that is neat, modest, with a tall honey beige deco fern in the corner. A speaker hangs from the ceiling piping in the sounds of CHEZ, Ottawa's progressive FM album station which Harvey Glatt, the president who has controlling interest, says is not rock. To him it's progressive like Harvey himself who resembles the Glenn Gould of the beat generation. He is wearing a black leather jacket, cord jeans, and running shoes. He is balding with side hair curling down long on his neck.

Harvey calls himself a street person who stays in touch with tastes. He is part owner of a record store chain called Treble Cleff. He is also a local entrepreneur involved in promoting arts and entertainment, and at the time of the application for CHEZ, the CRTC was looking for the possibility of licensing some independents. There had been no



Chuck Azzarello, Harvey Glatt

new FM signals in the area for years and the progressive FM album rock type sound was coming of age and Ottawa didn't have this format. The license was granted. Lately Glatt has been promoting more rock music than anything else but over the years it has been classical, folk, dance, jazz and he was part owner in TCD records and tapes which produced a lot of folk records. It went into receivership because it was losing too much money.

Glatt applied for the FM license in Ottawa-Hull when others felt this market didn't make any sense economically. Because he was in touch with what people were buying in the record stores and because the market was stimulated by CHOM in Montreal, which came in on Ottawa cable, he knew this format was in a good position to work well. Some of the artists given exposure on the CHOM station were not being given any airplay in Ottawa-Hull and yet the albums were selling very well. Without any further marketing assess-

ment, Glatt went along with his street-wise hunches.

Azzarello claims CHEZ is not your run-of-the-mill rock station with a heavy metal sound going bang, bang, bang all the time. "CHEZ is trying to be a CFRB for the 18-34 demographics. A full-radio station concept that means news, sports, in-depth information programming and as much intelligent and relevant chatter from the announcers as possible, as well as a good deal of hard cold blocks of information. The scope is local, national and international. Our orientation is definitely not whose dog peed on the fire hydrant on Rideau Street. We don't chase ambulances and we aren't a sort of nitty-gritty Ottawa station because that service is provided."

Chuck Azzarello was born and raised in Toronto (yes, he worked at CHUM-FM) and worked in Montreal for a year. He had the typical Torontonians' attitude about Ottawa when he came to town. "As far as I was concerned it was strictly a career move and I'd better be prepared to have the sidewalks rolled up underneath my feet at 6:30 at night." He claims the city has changed in the last four years. The night life and entertainment potential is there and he feels CHEZ is part of that maturation process.

In the Ottawa-Hull market there's a certain fixed percentage of transients, about 15 percent, but the civil service has existed about four or five generations in this town, which makes the education level quite high. Chuck



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claims the audience is probably a little more sophisticated than the lowest common denominator of a Toronto or Montreal. CBC-AM does very well in Ottawa and it's a real contender in the market.

There is no doubt that Ottawa-Hull is supporting the FM band quite well, and especially a progressive station like CHEZ, which used to be the preserve of the Torontos and the Montreals. CKBY-FM, with a country format, is right next to CHEZ on the FM band. Behind CFRA, an AM station, they rank number two and three in total circulation. Contrast this with Toronto where AM is still on the top, says Azzarello, and "that puts us ahead of these other markets."

CHEZ's transmitter is on top of a flashing thousand-foot tower in the Gatineau Hills where all the FM stations originate. They cover a circle about 85-miles in diameter and the signal is good. The FM band in Ottawa-Hull offers a complete spectrum — Easy Listening, Country, Rock, All-News, CBC, University. Chuck's theory is that if you just get people over to this FM band and get them used to the fact a full-service radio station is available, then they will not have to tune back to a CFRB for news. "I think that's the important role for FM stations in small and large markets."

Although 36 percent of the audience is bilingual, with French the mother tongue, there is no French spoken on the air at CHEZ-FM. They do play French music but Harvey Glatt would like to have more good Quebecois music to play; in fact he would

like 10 percent of the music to be Quebecois. But he says in the last couple of years it has been difficult to get good recordings. Two or three years ago everybody in Montreal decided they would make more money going into disco and they forgot about doing the material that was indigenous to them and there's still not much of that being done. Glatt claims they're thinking more of the international market rather than the Quebec market.

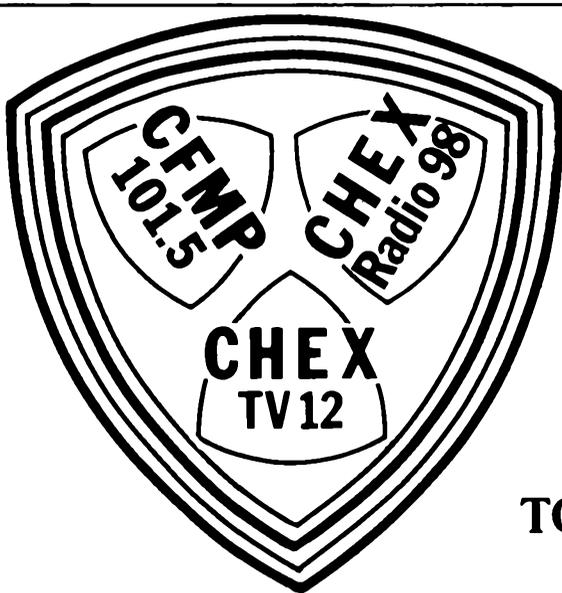
Chuck admits that Ottawa-Hull is a unique market. "It's not Montreal and it's not Toronto, it's really a unique blend of the two populations. And the CRTC is also part of this audience and they listen to us. You walk down the halls of the CRTC offices and you hear CHEZ. And they do pick things up. About one week before our licence renewal they noticed a change in scheduling. They had a question about that. Now that wouldn't happen anywhere else and we thought, 'O boy, these guys are right on top of us.' But you can't worry about that." On the other hand, Azzarello admits proximity is a plus when there is a problem.

CHEZ has been using television ads for about three years to promote their call letters. As a new station it was important to make people aware that they existed. They have a simple logo, a great big red dot with 106. The amazing thing, says Azzarello, is that there never was a French station anywhere in Quebec with those call letters. "Here we are an English station using CHEZ."

Chuck helped put the station on the air in 1977. He staffed CHEZ from the ground up with as many Ottawa people as possible. He broke in people on the air, trained them right from scratch. A lot of the talent came from Carleton radio station and although a lot of them were rough and green, Azzarello admits there were a few diamonds, namely his evening man who is now the program director. And CHEZ is just now starting to promote people, but the first three years it was CHEZ, CHEZ, CHEZ.

Glatt sits in his office and looks over the mass of papers on his desk complaining he's behind. Although he says he is not involved in the day-to-day management of the station (he leaves that to Chuck) he offers general policy input, complains about this or that and is involved in the long-term direction of the station. He says he finds a high percentage of people in the business come from sales or accounting backgrounds and gets the feeling that when radio stations are trying to change, management has more faith in the sales type rather than somebody who's from programming. But he has a lot of faith in Azzarello, who is a programmer, and says he has become a very good business person as well.

Music, where it's going and where it's been, is what Glatt knows about. CHEZ is involved in a research project at the moment (he hauls out some computer printouts) and says they want to learn more about the musical and information tastes of the 24-49 group. He points out that the average age in



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Canada now is about 28½. But he says people who totally rely on research are wrong. "It gives you what things were like two months ago so you have to use your own hunches and intuitions based on informal research and day-to-day dealings with people. Too many people don't use their guts and instinct enough. And I think you always end up behind if you don't".

If the trend is towards more information and personality awareness, Glatt doesn't feel everybody should jump on this same bandwagon. "There will be no balance then. Everybody gets caught up in trends and that's very often a serious mistake. I always feel it's a lot easier to run in a race where nobody else is running if you're not number one."

"Radio stations, in choosing what they're going to play, don't use their own feelings as to what's good. . . ."

"Radio stations, in choosing what they're going to play, don't use their own feelings as to what's good but just ask does it sound like what we're playing. There's too much consideration given to that. Can we not give them something that's good and lead them a little bit? I think that's good business in the long run. But a lot of people don't want to take that chance. Everybody's too conservative. I have some input in programming, I'll nag about why aren't you playing more of this and more of that, but I don't dictate at all. I tend to be a little radical, which is unusual. It's usually the owner that tends to be conservative. The people at the station provide a balance for me." CHEZ is as true to progressive station formats as one can be in 1981, says Azzarello, which means they play folk, jazz, classical and country oriented music as well as rock.

Meatloaf broke into this Ottawa-Hull market before most others because CHEZ got excited about it. Glatt won't admit that he personally liked the group but claims the people at CHEZ did. As a promoter of concerts Glatt says he is surprised at the age of people in the audience. There are a lot of 12, 13 and 14 -year olds. When Rush was in Ottawa recently he observed that the audience was 70 percent males and slightly older. He feels there is a strong need for heavy metal music for these teenagers.

Where is music going? Nobody can predict for certain but Glatt comments that it has evolved into new forms. "A group like Police who are successful has rock elements, African melodies, Brazilian influence, Caribbean influence and it's all coming together."

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Doug Bassett: Forging a path of his own

Doug Bassett is president and chief executive officer of Baton Broadcasting Incorporated and CFTO-TV Limited; chairman of Telegram Corporation Limited; vice-president of Glen-Warren Productions Limited and CFGO Radio Limited. During the interview he insisted on taking his phone calls which he answers directly and has a habit of raising his voice several decibels because he is so animated; was dressed impeccably in a dark-pin striped suit, smoked several cigarettes; admitted he hated university and quit the University of New Brunswick after two years and never went back. After the interview he gallantly ushered me out and had his chauffeur drive me back to the city.

Moes: How do you keep your fingers in all of the pies here?

Bassett: I'm very fortunate. I have a tremendous group of key executives working with me at Baton, starting of course with the experience and talent of my father. He's not very active any more. But we talk on a continuing basis. Joe Garwood, Ted Delaney, Gordon Ashworth — we all work together hard as a team. It's no big deal to be in the office at eight o'clock in the morning. But that's when we're in and we're working. No big deal to have lunch at your desk. But that's what we do. We're not down at the Granite Club or the Toronto Club or the York Club, of which I'm a member. We just apply ourselves and I guess it's a commitment that we always had when we worked at the Telegram. You know, the Tely was number two in the market and we were always striving to catch up to the Star and be in early and work late and what have you. And just because we're here working at Baton, (CFTO) which is number one, we don't change our methods of work.

Moes: Would you call yourself a broadcaster now, or an executive-managerial type person?

Bassett: I'm an executive-manager in the broadcasting business. My father, who was the founder of this company, probably would call himself a publisher-broadcaster, where I would call myself an owner-manager in the broadcasting business. But I'm sure going to feel like a broadcaster this month when I'm before the CRTC for license renewal of CFTO television. . . . I don't know how the CRTC feels now, but it was difficult for Baton to expand in the broadcasting area as long as we had this cross ownership problem.



Doug Bassett

After all, when Mr. Juneau was chairman of the CRTC, we were forced to get out of cable. Cross ownership was an issue then. We owned 50 percent of Rogers Cable at that time, and we were unsuccessful in our application to acquire Multiple Access. Just recently we were unsuccessful in our application for Northstar Home Theatre. But we have an application for an FM radio license in Saskatoon and I'm awaiting that decision.

Moes: With your production facilities here, you're certainly geared for the pay-TV market.

Bassett: Quite right. That's quite right, he said smilingly. We have the largest videotape production centre certainly in Canada, as we all know, if not in North America. Our studios here are busy most of the time. We're certainly geared to do production.

Moes: When you come up for your license renewal, being the flagship station of the CTV, do you think that they're going to nail you for your Canadian content at the hearing?

Bassett: No, we certainly meet our quota, as does CTV. It's a question of prime viewing hours, I believe, and of course, most of the prime viewing hours as defined by the CRTC are 8-10 p.m. And most of that time is CTV network time in our schedule. So when they're talking about prime viewing hours, I suppose they're talking about the CTV hours

as opposed to station sales time. Last night, Wednesday night, is station sales time for CFTO. We telecast the Blue Jays baseball game. I don't think the CRTC has any difficulty with that. It's a question, I suppose, of the CRTC wanting to have more Canadian programming. . . .

Moes: More variety and drama, they seem to want.

Bassett: Especially drama. Between 8 p.m. and 10 p.m. But as you well know, you have cradle programming to get the highest audience. For instance, *The Littlest Hobo*, every week beats top American programming. But it's not between 8 and 10 o'clock.

Moes: What was your Canadian content programming budget last year. . . .

Bassett: We exceed the budget every year at CFTO. As you know it's 50 percent in prime time and 60 percent overall. We're always over 50 percent and 60 percent. The strength of a Canadian television station, in my opinion, is strong Canadian programming. It's like the strength of a Canadian football team. You have to have good Canadian players to make the team go. You can bring in a high-priced American quarterback as we did with the Toronto Argonauts, or a high-priced American running back, but it won't get you a Grey Cup. The teams that win the Grey Cup are teams that have very good Canadian football players. This television station, CFTO-TV Limited, has always had very good Canadian programming. And that's why we're number one in the market and have been for twelve years.

Moes: Is it just because of your Canadian programming?

Bassett: No, it's not just because. It's because of strong programming, but strong Canadian programming.

Moes: Well your news at 6:30 p.m. has been number one for a long time.

Bassett: Yes, it has. And *Hobo's* another example. *Grand Old Country*, *Stars on Ice*, *Circus*. These are all strong programs. *Kenny Rogers and the First Edition* was before my time. And now Kenny Rogers is a great big star all over the world. His show was done here, *Rolling Down the River*. And one has to have strong Canadian programming. And we do have strong Canadian programming. The viewers watch our television station because they're comfortable



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watching. We have very good American programming as well.

Moes: Do you have plans to do any more Canadian novels? You did . . .

Bassett: *Separation*. We own the rights to *Courage of the Morning*, which is the biography of Air Marshall Billy Bishop written by his son Art Bishop. We own the rights to the late Judy LaMarsh's two books. We are in the process of negotiating to do a film about a Canadian, Samuel Cunard, who built the tremendous shipping company. I hope that we're going to be able to do something. Bishop and Cunard are exciting to me. Perhaps we can do a co-production deal with a British company. . . . We did *Hobo* all by ourselves with no partners. And in the first series we invested \$165,000 per half hour show with no sales. And we did 24 of them. So that's just about \$4 million for *The Littlest Hobo*. All Canadian. And we sold it to CTV, BBC-TV in England, and the CBC French network. It's sold in about 56 different coun-

tries in the world. Plus we've syndicated it in the United States onto 35 television stations, including Los Angeles, Detroit, New York, all the top markets. The ratings are very good on *Hobo*. It may not be the Louis Riel story or the Lord Strathcona story, but we are investing a sizable amount of money using Canadian technicians, Canadian writers, Canadian actors, Canadian products to produce this television series, which is going to get exposure all over the world. It's the only Canadian series that has ever been sold to the BBC. . . . Our *Hourlong* public affairs show, with Fraser Kelly and Isobel Bassett outdraws *fifth estate* in the market. The CTV news in this market, outdraws *CBC National News*.

Moes: When the CBC news switches to 10 o'clock that will be interesting.

Bassett: Didn't work for Global, in this market.

Moes: What is your favorite aspect of broadcasting?

Bassett: Coming to work every day. No, I don't have a favorite. I enjoy working with people. I enjoy being with people. I enjoy growing with the job functions and seeing the company grow. We've got some plans for expansion in the production area. . . . I'd like to have some more videotape editing theatres here. Perhaps another huge studio out here. We now have seven studios here. Studio Six is about one of the largest television studios in the world. We may even build a bigger one, and a sizable post-production operation as well, to tie in with it all.

Moes: What similarities do you see between running a publishing business and a broadcasting business?

Bassett: The similarities. . . you have to be very responsible in any business. We deal with the public so you have to make yourself available to the public, and so you should . . . if they have any beefs or bouquets. You have to make sure that you make very few mistakes because it's such a visible business. People know if there's a mistake in the *Toronto Star*. . . if the outline under the picture is incorrect. Or they know if you fouled up something on *World Beat News*. Because you can just see it there, right away, quickly. If something happens with a commercial or if a program doesn't start right or if the film or videotape is broken while it's running, people know right away, and they can see a mistake.

Moes: There's no room for error, really.

Bassett: That's right. Especially in broadcasting, because we're under government license. And you've got to mind your p's and q's, unto your own self be true, and that's it. I don't feel any different in having responsibility running this company then when I was running *Inland Publishing*. I just want to be better, try to do more, increase market penetration.

Moes: Do you have a managerial philosophy?

Bassett: Open-door policy. Talk with people. Work with people. People work *with* me as opposed to *for* me. I think that you've got to communicate with people. You can't be always a nice guy in business, with your staff, but you've got to let the people that work with you know that if there's a problem or if they want to see you, they can.

Moes: What if somebody has to be fired?

Bassett: It's difficult.

Moes: I know you did fire somebody at CKLW, let one of the financiers there go and replaced him with somebody who does taxes very well. Did you do that because you're having tax problems?

Bassett: No. Not at all. Control problems. Cost control, the operation of the station. He wasn't fired. He resigned. Yes, we've had some people resign here, as well.

Moes: How do you decide to fire someone? What do you base your decision on?

Bassett: On what I find out. . . I've got my machine, my financial statements, and my correspondence back and forth to the people who run the operations. And if I don't get the right answers, I go down and take a look and see what's going on. . .

Moes: Do you keep in touch closely with your people, like at CKLW, CFGO? Do you keep on top of them?

Bassett: Do I keep on top of them? That's Gordon Ashworth's responsibility, he's executive vice-president of Baton. He reports to me regularly. His office is just down there. I press a button and say, Gordon. . . I believe in decentralized management, provided business is good. And if business isn't good, then there's centralized control.

Moes: How much money do you make at CKLW?

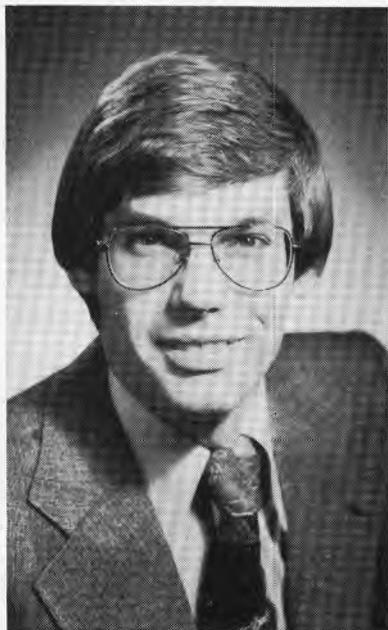
Bassett: The figures are down at CKLW. Detroit is a disaster area, was a disaster area. The profit on sales is not adequate. There's been a tremendous influx of FM stations in the Detroit market as well. But we have a good team down there and it's getting better every month.

Moes: What about the mirror legislation? What happens if that turns out to be . . .

Bassett: I have one comment on that. Life is full of unrealized fears. We deal with it. We have a game plan and all I can tell you is that the bottom line figures of *Time* magazine are substantially better now than they were when they had a *Time Canada*.

Moes: Have you found it difficult to follow in your father's footsteps?

CHUM Group ANNOUNCEMENT



PAUL SKI

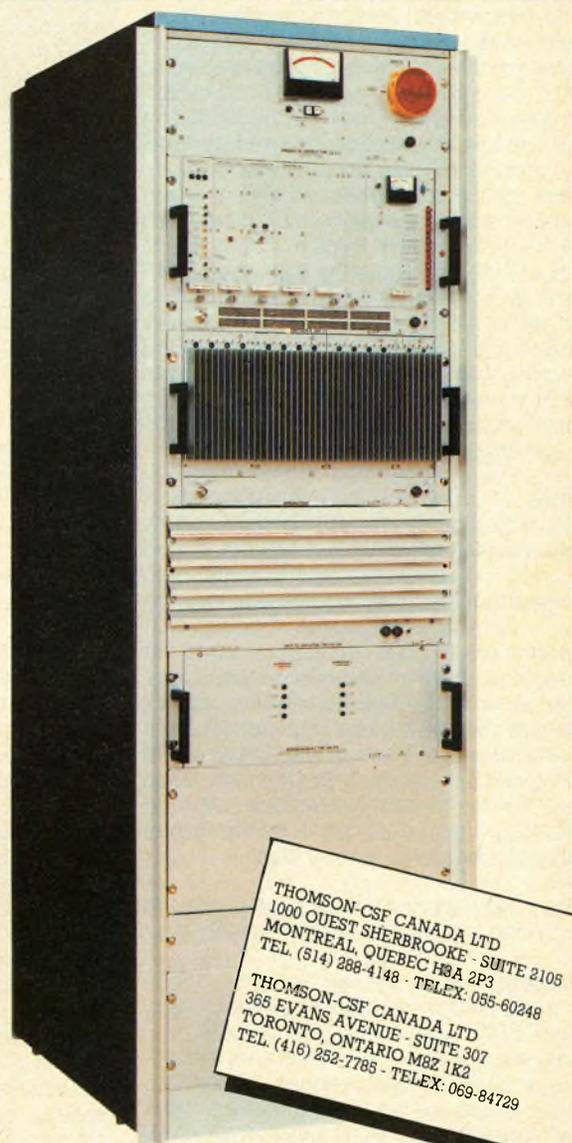
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Bassett: No. I'm not following in his footsteps. I'm creating my own.

Moes: But it's sometimes a problem, isn't it?

Bassett: I had a grandfather who was famous. But I don't find it difficult at all. I've always tried to work in my own way, do my own thing. He and I have completely different personalities. He and I don't operate the same way in a business sense. His management style is different from mine.

Moes: How is it different?

Bassett: He was the founder of Baton Broadcasting. And people tend to forget that in the early years this company went through some very difficult times. In fact, of all the original licenses that were awarded by the old Board of Broadcast Governors, back in 1959 or '60, the only original licensee is the Telegram, us. All the others have changed since then. And the company at that time needed strong, individual, personal leadership, which it got. I'm not saying that I don't give strong leadership. All I'm saying is that now the company is so large compared to what it was before. It has over \$100 million in sales. There are more companies within the framework of Baton so one has to let the presidents of the wholly owned subsidiaries, and partly owned subsidiaries, run the companies as they see fit. The key was CFTO in those days, back in 1960, '61, or '62, and we didn't have the Saskatoon operation at that time. And so John Bassett had to get in here and work on a day-to-day business at the expense of working at the Toronto Telegram where he was also publisher to keep this television station afloat. Now, it's not a conglomerate, but it's very much bigger.

Moes: Do you think the positive factors of concentration of ownership outweigh its negative factors?

Bassett: Very much so. I believe for instance that . . . let's just take the case of Inland when we were privileged to run that company. We purchased some weekly newspapers around Metro Toronto from individual proprietors. Some of those newspapers were losing money. Those newspapers would have folded if the chain hadn't purchased them to use the resources of the common production facility, common selling, group buying, purchasing for supplies.

Moes: I understand that your father refused to belong to the CAB. For any reason?

Bassett: Maybe. But our television operation in Saskatchewan is a member of CAB. But CFTO is not a member of CAB . . . I don't even know if CFTO ever was a member of CAB and then resigned its membership. I guess we like to think that we speak for ourselves. We don't need anybody to speak for us.

Moes: Canadian content regulations . . .

Bassett: We're unique here in Canada. It's not like Australia where you're sitting out there on an island and there's nobody close

by you who is feeding in television signals. You can't legislate people to watch Canadian television programming. You can just try to create better Canadian television programming so people will watch it. Canadian content rules are working for us at CFTO television. People are watching this television station. And some people are saying, well, perhaps Canadian content should be a percentage of your revenue and . . .

Moes: I was going to ask you about that because you made quite a good profit last year.

Bassett: Baton Broadcasting. But all our profit didn't come from CFTO. We have businesses in nonregulated areas as well. But we invest a lot of money, it's no big, well, it is a big deal. But it's our responsibility. We want to invest a lot of money in Canadian programming. In the first series of *The Littlest Hobo* as I told you, we invested \$4 million. We're going to, I hope, make money on that show. But we haven't yet recovered all our costs on *Hobo*, on the first season. We're into the second season and now we're going to be doing a third season.

Moes: How can Canadians make a movie like *Shogun*? Do you think Canada will ever be able to produce multimillion dollar movies like that?

Bassett: Sure. Provided it's done for the world market and not specifically for the Canadian market. There's no big deal about going out and doing a Canadian movie and say it costs you \$2½-\$3 million to do it, and you show it across the CTV television network, if they'll buy it from you, and they won't pay you any \$2 million for it. They may pay you \$100,000 for two runs. But you've got a \$3 million investment.

Moes: Are you thinking of buying any more broadcast properties?

Bassett: We always want to expand. If opportunities arise, we are going to make applications to the CRTC for approval. We have in Saskatoon. Perhaps by the time this article appears the decision will have been announced.

Moes: How much homework do you have to do in this job?

Bassett: A fair amount. I love it. I like what I'm doing and I like putting things back in. I've been very lucky in my life. I've had the opportunity to do something and to earn something out of the community. I happen to be president of the Arthritis Society, Ontario division and a trustee of the Hospital for Sick Children, which is something very close to me.

Moes: Are you married to your work?

Bassett: No. I'm married to my wife. The most important thing in my life is my wife and my three children, bar none. Absolutely no question about that. None whatsoever.

Moes: Does it put a strain on your home life having to be a busy corporate person?

Bassett: No, I don't think so. We're a team, Susan and I. We work very well together. We don't try to be something we're not. We do things together with the children, whether it's in the summer or spring break, in the evenings. What I don't do now, which I used to do, is go and play squash. It's not a sacrifice to give that up. I suppose it is as far as my health is concerned. . . . Life's too short. I never thought the years went quickly when I was a young boy. And now they go. I'll be 41 in June actually. I'm very lucky, that's all. So I try to do things to help people who aren't as lucky. You've got to take advantage of the opportunities that are given to you. And it's a tragedy for those people who are lucky enough at a young age to have the opportunity to have responsibility and don't take it.

Moes: You're young to be in this position.

Bassett: Yes, well there's Fred Eaton and Galen Weston, Conrad and Monty Black, George Cohon of MacDonalds, the Bronfman brothers, Edgar and Charles, and their first cousins, Peter and Edward. The trend today seems to be that the people who are the majority shareholders or the senior shareholders in the sense of having equity, are in there working the companies. That's good, as compared to having professional managers. . . . I wouldn't be presumptuous enough to think that it wouldn't survive if I wasn't running it, but the people that own the stock should run the company. I believe you get a much better commitment and certainly you take a look at the T. Eaton company and see what the owners are doing with that company. You see what Randy Moffat is doing with Moffat Communications. You look at what Paul Hill and Bruce Cowie are doing with CKCK Regina. You look at what Mr. Griffiths and Mr. Peters are doing with Western Broadcasting. You look and see what Mr. Pouliot is doing with CFCF. You look and see what Mr. Allan Waters and Fred Sherratt are doing with CHUM. Fantastic!

Moes: Are you Irish?

Bassett: Yes. My grandfather was. Unto thine own self be true. That's the way I am. And that's the way most people are. I guess. I'm not on the cover of *Toronto Life* like my brother Johnny and his daughter or the cover of *Maclean's* like Johnny and his wife. Not that it's wrong. I just like to have a very private life and a private business life as well.

Corrections

We regret that the addresses of CJAD and CJFM-FM radio stations in Montreal were listed incorrectly in our May Directory. The correct address for both stations is 1411 rue du Fort, Montreal, H3H 2N6.

In Windtroit it's . . .

CKLW not WKLW, AFTRA not ACTRA

Windsor is south of Detroit.

When I looked out of my hotel room in Windsor I was looking at downtown Detroit, the beautiful skyline with the Renaissance buildings built by Henry Ford to revitalize the city core. The only thing that separates me from the city core is a narrow body of water and a tunnel. The situation here is unique. People always carry two sets of money; quite a few Americans live in Windsor because they can get to work in downtown Detroit a lot quicker than coming from Southfield or Troy, Michigan on a freeway with eight million people every morning. Windsorites are not tuned to Ottawa or Toronto, they're tuned to Detroit. The Detroit Tigers is their baseball team, not the Blue Jays. And you have to be there to understand that downtown to Windsorites is Detroit.

CKLW, owned by Baton Broadcasting Ltd., will be celebrating its 50th anniversary next year and Chuck Camroux, the tall, lean president of 'LW sits back in his plush office, with its rich wood panelling and black leather furnishings, and tries to explain the uniqueness of running a radio station in a market like this. It took me at least a half an hour to get the language sorted out. When he said "we" he was referring to Detroit and Windsor, they're not separated.

'LW is 800 on the dial and at one time could be heard all over the midwest and eastern United States because it had a 50,000 watt clear channel. It was a giant. Their advertising slogan used to be that they were heard in 23 states and five provinces. There's still nobody on 800 in the States but there's a station coming out of Mexico that knocks it off a lot of southern areas. "And pretty soon," says Camroux, "we'll be able to get Cuba and Mexico clean up here because they are putting up million watt transmitters. They couldn't care less about our rules for 50,000 watts."

Detroit, the fifth largest market in the U.S., is one of the best FM markets and it's dead flat, like being in the middle of the Prairies so a very low powered FM station goes everywhere. They don't need a CN tower to get them around, and at the moment there are at least 30 stations coming into Windsor.

The following is a typical example of the radio business in the U.S. Last year Doubleday Broadcasting bought a 50,000 watt FM station in Detroit which nobody had ever heard of, WBFQ, Broadcasting for God. The new owners changed the format, turned it into an album rock station, went on the air with talk only at the top and the bottom of the hour. They have some trite line like 'Detroit's new wheels WLLZ, 98.7 rock all the time.' They went from nowhere to



Chuck Camroux

number two in less than three months, Camroux says. "That can't happen in Canada because of the regulations whereas in the U.S. they can go with any format they want and I'd say we compete with one hand tied behind our back."

The CRTC's radio regulations cause a great deal of difficulty for this market. Thirty percent Canadian content meant 30 percent unknown music for this radio station to play against competitors that were playing known music. Chuck says it's wonderful to say "we're the window of the world", but the reality is different. "I've heard the argument many times that if a Canadian station plays a Canadian record and makes it a hit that the U.S. will then pick it up and make it an international hit. That's not true. The U.S. stations immediately say it's a regulated record therefore it's a false hit and they don't play it. That's why artists like Anne Murray and Gordon Lightfoot release their records in the United States first and not in Canada. Because they all think it's a quota thing and that hurts us."

'LW is famous for making hits and the power behind the throne is still Rosalie Trombley, the music director who is a superstar in the United States. She can make or break a record. Her office walls are lined with gold and platinum records.

Her career started at the 'LW switchboard when she used to joke about what record would be a hit. She was right on so she was

transferred to the music department. Trombley has been picking hit records for many years now and Billy Joel and the head boss at CBS have waited for hours just to see her. She has a private hot-line and listens to new songs by people like Paul Anka even before the record is pressed. She has been offered a \$1 million contract to work in the U.S. but won't go. Camroux says that the American newspapers give a lot of space to radio, they create superstars over there.

'LW gets its records before they are even out in the street. On Thursdays there are limousines parked out front and all the record promoters from the U.S. are in there promoting their records. Camroux gets them three months ahead of Toronto.

Chuck says it's difficult for anybody to come in and program for this market. He claims you have to be here for at least three or four years. The current program director has been in the job for two years but has been in this market for ten years. They have had several American programmers but the Canadian content regulations boggle their minds and the Canadian guys come in but just can't deal with sixty radio stations. Camroux says, "In Toronto if you get a 10 or 12 share you're really doing well, but here if you get a three or four percent share you're doing well."

Handling the news in itself is a difficult task. A famous incident happened just last year. When it was announced in Canada that the government was going to buy the F18 fighter, Camroux points out, "that made the front page of the Toronto Globe and Mail and the Star and it was big news right across Canada. It was probably our fifth story because that same day Chrysler announced a \$425 million loss and that was big news here. We were accused of being American by saying that. It didn't matter because not one dime of the F18 was going to affect this market but Chrysler sure as hell is. Windsor's economy depends on the automotive industry. Whatever happens in Detroit affects Windsor and whatever happens in the car industry in Windsor affects Detroit. It's one homogeneous area and it's very difficult to get that through to a lot of people."

The decor at 'LW is reminiscent of an opulent British manor — lots of space, wood panelling and plush carpets with an empty room on the lower floor large enough to accommodate a small radio station. The sound on the station is quality controlled and they have a separate department just for dubbing. The production department has a 24-track console designed in Los Angeles and the d.j.'s booths are specially designed to produce the best acoustics.

There are 100 employees at 'LW including part-timers, and a very large news staff, all Canadian but they are forced to deal with the U.S. Camroux says, "We've talked about the constitutional issue on our news and it doesn't mean a thing to the U.S. The sad thing is that it doesn't mean an awful lot to the Canadians here either. They really don't get into it. And yet this is the home of three cabinet ministers, Mark McGuigan, Herb Gray and Eugene Whelan"

If you ask people what they listen to it's Detroit radio and that's local radio to them. It's not foreign. And Chuck says, "why should we try to overcome this? People here are not interested in being changed. Be a good Canadian citizen, but a multicultural citizen"

'LW has offices in the U.S., two mail couriers that do nothing all day but go back and forth between the two offices to transport memos and mail. A memo that is sent to the U.S. sales department doesn't just go down the hall, it goes 26 miles away. The telephone lines are hooked directly to the U.S. office. If you dial the American number it rings on the Windsor switchboard. But people think it's ringing in the U.S.

'LW has to do everything in duplicate. They have a Canadian sales manager and a U.S. sales manager, an American lawyer and a Canadian lawyer. They belong to Arbitron which is very expensive as well as BBM. They are unionized by the Detroit local of AFTRA, the American Federation of Radio and Television Artists, not ACTRA. And nobody can go on the air unless they belong to AFTRA. When they do traffic reports they do Detroit. In Windsor if you have bad traffic you're one minute late. Weather is reported in Fahrenheit and Celsius.

Morning men in this market (Detroit-Windsor remember) make a lot of money. The top four or five guys in the market make

a million dollars and that's on a rock station. Dick Purtan, CKLW's morning man, has been quoted as a million dollar disc jockey (and neither Chuck nor Doug Bassett would reveal how much he makes). He is an American, and 'LW stole him away from one of the U.S. stations. He had been in this market for fourteen years and it took almost two years to get him. He still lives in the U.S. and commutes.

Advertising radio on television has been prevalent in this market for many years. During the last Arbitron rating, 16 radio stations advertised on television and created radio as the number one advertising medium on television. They spent \$2 million in five weeks on television. Camroux says, "It's no use thinking about advertising on American TV unless we are willing to drop \$100,000. And we advertise heavily on TV. There is nothing else. The newspaper is read by age 35 plus, it doesn't have the reach we need. Billboards are also prevalent here and last year we put up 200, but one of our FM competitors, a little station, had twice as many"

Camroux shakes his head at the wonderful figures bandied about concerning the profit for 'LW, \$5 and \$8 million which he claims is just ludicrous. He admits the Mirror legislation in front of Reagan would affect CKLW. "It wouldn't put us out of business, although it certainly would alter the radio station to a great degree. We advertise heavily in the U.S. and that's taxed so we consider our situation totally unique and we are at present trying to prove this point to people in authority in the U.S. government. Our money stays in the U.S. until year end. For every dollar we get out of the U.S. in terms of advertising a certain percentage goes back to the cost of operating in the U.S., as salaries, 25 percent of our employees are in the U.S., as office rent, telephones, and so on."

While the CRTC may recognize the problem in Windsor, Camroux feels they don't really understand it. "There's only one way to do that, live it. It's totally impossible to realize that even the tunnel that connects Windsor and Detroit is privately owned. You lose track of Canada here, and you can get frustrated with the regulations. The fact that we're restricted to how many times we can repeat a record on FM and the competition aren't (they can play a hit till doomsday) means they just clean our clock. We have to do that much better. We have to promote and spend more money on advertising."

He admits people do complain to the commission that they're not Canadian enough. "But the fact is there are only four Americans on staff here. And only one of them lives in the U.S. We do a lot for the community but we couldn't survive here without U.S. advertising. And remember the public believes what they want to believe. If they want to believe we're a top forty rock and roll station, we can't change that unless we change the call letters, the whole thing. In Toronto you believed that CFRB was a stodgy, middle of the road radio station and it doesn't seem to matter what CFRB said they were, that's what they are. That's what the public perceived them to be, very reliable. So I always go back and I look at the book and I say, what do people here believe? And how I can tell what they believe is by what they listen to. At certain times of the day here in Windsor 80 percent of the market is listening to U.S. radio. And the average is 64 percent. And now ask them if they're listening to a foreign station and they say, we're listening to a local radio station."

The CRTC should deregulate according to Camroux. "The biggest problem that the CRTC has is trying to take into account the regionalization of radio and the uniqueness of the markets. So it makes a rule that's across the country and that's where it kind of falls apart. The rule doesn't apply here, it may apply somewhere else."

Chuck is from Edmonton, Alberta originally and has worked in New Brunswick, Saskatchewan, Nova Scotia, Alberta and Ontario and says running this market is unique but adds "administration is administration and in this market there is just more of it."

He has a boat which he was getting in the water when I was there, belongs to the Renaissance Club in Detroit, one of the most exclusive and expensive eateries where he takes his clients. There are 24-hour bars, good theatres and excellent restaurants in Detroit. He admits it is a rougher city than Toronto but says Houston and Miami are the murder capitals of the world now, not Detroit.

"It's unique to work in the fifth largest market in North America, but not live in it. Living in Windsor is like living in Swift Current but the access is there instantly if you want it."

I was lined up waiting at the Air Canada booth on stand-by for a flight to Toronto, apparently flights are always overbooked here. A lot of people were taking a taxi to Detroit, hopping a plane there to Toronto. And that's life in this border town the home of Hiram Walker and Chrysler, Ford, and CKLW, still the giant.

CJRC
115 L'OUTAOUAIS

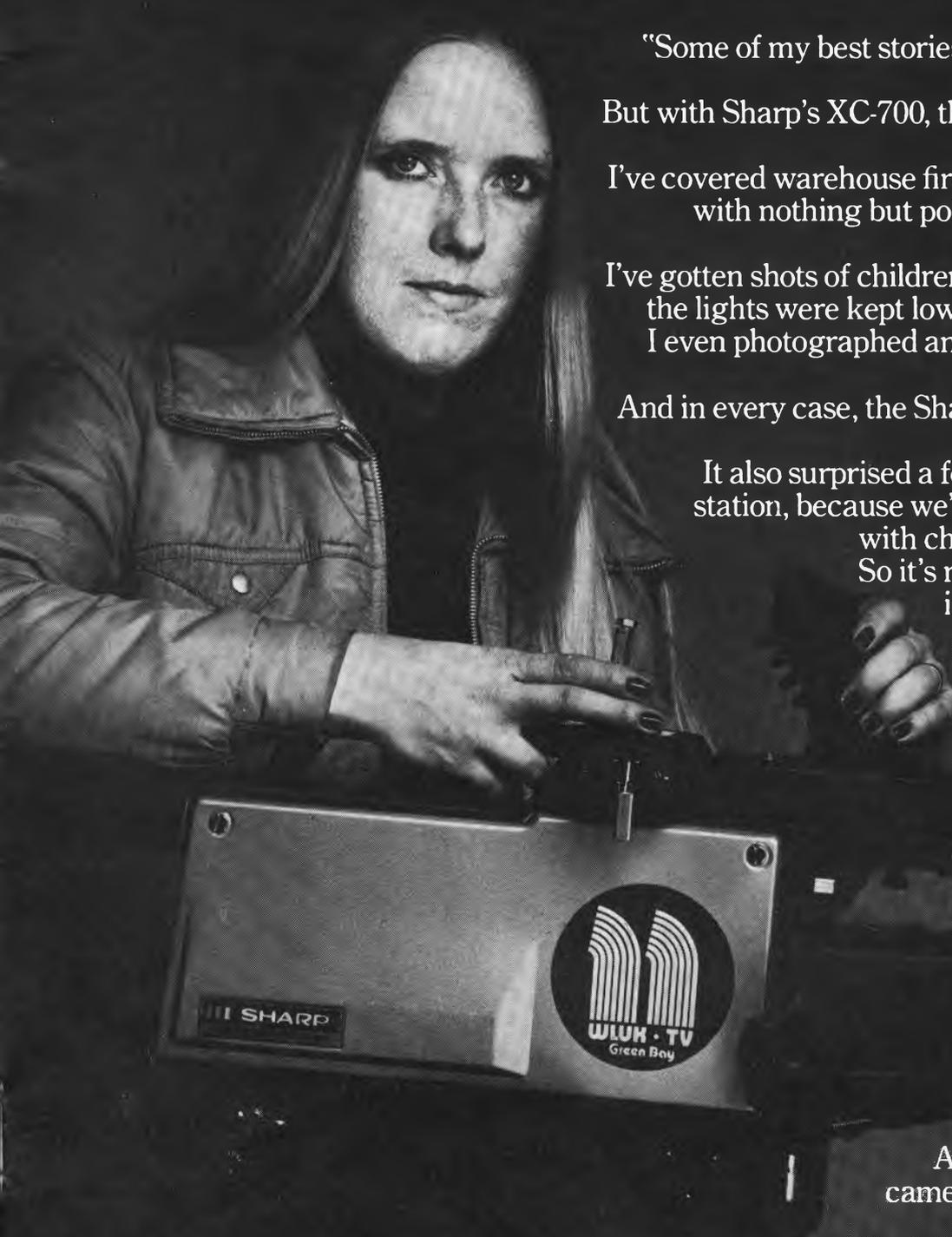
la Radio de l'Outaouais

Map showing the Ottawa Valley region in Ontario, Canada, and the U.S.A. Major cities labeled include Hull, Ottawa, and Montreal. Other locations include Deep River, Chalk River, Petawawa, Pembroke, Fort Coulonge, Maniwaki, La Minerve, St-Faustin, Ste-Agathe, Ste-Julienne, L'Assomption, Lac Simon, Si-Jerome, Lachute, Montebello, Papineauville, Buckingham, Gatineau, Rockland, Hawkesbury, St-Eustache, Rigaud, Valleyfield, Alexandria, Casselman, Cornwall, Huntingdon, Massena, Smith Falls, Carleton Place, Bells Corners, Aylmer, Renfrew, Bristol, Luskville, Prescott, Brockville, Ogdenburg, and Sharbot Lake.

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Ontario's Group of Seven:

And the French Connection

Ask any of the managers from the group of seven Ontario stations in Philippe de Gaspé Beaubien's new Télémédia Ontario network what they think of networking and it's unanimous: the benefits for small- and middle-market stations are tremendous. The network covers an interesting mix of markets as far north as Timmins with CKGB and CFTI-FM, CFCH and CKAT-FM North Bay, CFOR in Orillia, CKMP Midland and to the west, CJCS Stratford.

Jim McLeod of CKGB Timmins, says it is far north relative to the population centres of Ontario, but he reminds us that it is the southern base for the northern airlines. The community was based on gold mines with a boom-and-bust psychology, but that attitude has stopped since Texas Gulf came in 1964 and stabilized the community. The company is expanding and employment tends not to fluctuate the way it used to, but there is still that frontier town attitude that existed in the old days. McLeod says people in Timmins tend to be more self-reliant because they just can't hop in a car and drive to Toronto; it's 9½ hours away.

Being connected to the Télémédia network has inspired a new confidence in the personnel at the stations. Two new studios have been built, new equipment installed and CKGB's master control and production facilities were revamped shortly after the takeover. Computers for traffic and accounting are now being looked into for the future.

McLeod is impressed with the professional attitude of Télémédia, whose philosophy is do it right, and justify it on a cost basis. The infusion of new blood has caused the station to really progress rapidly in a year.

Although there are four FM signals coming in to Timmins on cable — CFMO Ottawa, CIMF-Hull, CHEZ Ottawa, CFTI Timmins and CKAP Kapuskasing, Ont. — which gets in with a scratchy signal and is selling in the marketplace — they can't hurt the station very much because it is community oriented. Mid Canada has an application in front of the CRTC to bring in eight more signals but McLeod feels that cable FM is limited. "You can't get it in your car and if you leave the TV room you lose it."

Jack Latimer, an operations manager from Orillia, has been hired to manage CFTI, the FM sister station. Télémédia is attempting to provide the FM station with its own identity, separate facilities and support staff because it's very difficult to serve two masters, (previously there was one manager for both stations). He says though it may look like a small change on paper, psychologically it's a very big change and once again

reflects the attitude from the top. This must be done at CFTI.

CFCH in North Bay has just celebrated its fiftieth anniversary with a giant civic party for staff and civic leaders and the broadcasting of old radio shows. This station was started by Roy Thomson who lived in North Bay in the '30s and was selling radios. The market for radios was not very big because the public could not pick up very many signals, so he decided to put his own radio station on the air. Thus CFCH was born in March 1931. Thomson went on to establish other radio and TV stations and when his newspaper and broadcasting empire grew he expanded to England to become Lord Roy Thomson Baron of Fleet. He gave up his Canadian citizenship and in 1973 sold his old broadcasting interests to Jack Schoone of Moncton who sold to Philippe de Gaspé Beaubien and Télémédia Ontario in 1980.

The station's vice-president and general manager, Doug Ackhurst, says new studios have been built, facilities have been expanded and improved to the point where he had to get out of his office. Beaubien has visited the station about five times in the past year and the staff react very positively to the new management. One of the things that Télémédia has done is to improve employee benefits to avoid turnover of staff. Bob Templeton, manager of CFOR in Orillia, says one of the biggest problems in the radio industry is trying to keep good people.

"When you operate independently it's a problem. But when you are part of a network and you belong to a company with the reputation of Télémédia the staff seems to feel more secure. They recognize that Télémédia is here for the long haul, that they will back their employees."

Templeton, who was manager of CKMP in Midland until October of 1980, says the affiliation with Hewpex Sports Network has been very good for his market. The station covers the cottage country — Gravenhurst, Bracebridge and the Muskokas and they don't have any other service in there except for CHAY-FM in Barrie, which he claims blankets half of Ontario. The winter and summer tourists love to hear their Blue Jay baseball games and the hockey games on the weekend, and now they can. The news network offers the stations access to editorials, special programs, and business reports giving CFOR a very professional sound.

Another thing that Télémédia did when it took over last year was set up advisory boards in each of the markets, drawing people from a cross-section of the community — doctors, housewives, government employees, and religious leaders — to act as advisors to the radio stations. They meet three times a year and between meetings they try to get an idea what the community needs are. Templeton says they have picked up some valuable information and he admits "we are so close to the action sometimes we can't see what we're missing."

CKMP Midland, which is thirty minutes from Orillia, is the smallest market of the seven stations with about 12,000 in Midland and 5,000 in the Penetanguishene area. About one-third of this population is French and program director Gary Greer said the potential for growth since they joined the network is very encouraging. The English community all benefit as well as the French. As a result of the news feed from Toronto the Ontario election coverage was also the best



CFCH'S OPENING CEREMONIES IN 1931, FROM THE STAGE OF THE CAPITOL THEATRE NORTH BAY.

that this small community has ever had. The local staff were left free to pursue stories in their own riding while the Toronto feed zeroed in on special guests with in-depth background material.

The first major network project for 1981 is the talent search called Discovery '81, which will be a series of 12 half-hour shows featuring local talent from each of the markets. As Greer says, "we're giving some person struggling away in his basement for years a



L to r. Dick Draves, sales mgr. CFCH; Doug Ackhurst, vp Telemedia Ontario; John Van de Kamer, pres. Telemedia Ontario; Merv Russell, vp Telemedia Ontario.

chance at national exposure". The stations are doing on-air promotions and print advertising to search for the talent and the Toronto mobile from CJCL (formerly CKFH) will come to the stations with state-of-the-art recording equipment and make records which will be played on all the stations and then sent on to the CAB program exchange.

Although George Barr, the new manager of CJCS in Stratford has only been there since December 1, 1980, (his family are just now moving down) he realizes the positive effects of the network on a small station. Barr, who came from CFRB where he was vice-president of sales, says the Stratford market is a tough one. They have signals coming in from London, Toronto, Hamilton, Kitchener and Detroit, but people tend to listen to the local station if its content is community-oriented. The station is small — the power is 500 kw by day and 250 by night — and covers all of Perth county with a weekly adult reach of 47 percent. The community industry is 40 percent auto-related and this reflects the community's finances which lately have not been terrific. CJCS has a staff of 16 including sales people. The community has responded very favorably to the quality of the news and now the staff has more time to spend on local events.

The people in Stratford are very friendly and outgoing and Barr says he thinks they will make his job easier because of this attitude. George worked for Roy Thomson in North Bay back in the early days and what he is trying to do is mix his thinking from his CFRB Toronto experience and his North Bay stint. He has made a good start by designing a new logo for the station — the S in CJCS is now the Stratford swan.

John van de Kamer, the president of Télémedia Ontario and TV Guide, says the company couldn't possible do everything at once but it is working on a five-year engineering program to upgrade the stations. He is also developing personnel and enrichment pro-

grams for the staff. At the moment he visits the stations once a month, rotating in each market, and sits down Japanese-style around the table with all the managers. The

STRATFORD CJCS 1240

host station manager prepares an agenda and chairs the meeting while they hammer out policy, guidelines, problems, opportuni-

ties and then come back a month later and review the results. Managers like the meetings and find the feedback very useful.

While the advantages are great for the small stations in the network the parent company can also benefit. A case in point was the recent story that Orillia fed to the network and Toronto when police officers were shot down in Huntsville. It was a major Ontario story and all the stations benefitted from this contact.

There will be much activity in these stations in the future and who knows, maybe a superstar will emerge from one of these communities as a result of Discovery '81.

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CJOH-TV is sitting pretty

... in the capital city

The conversation in Ted Billo's office at CJOH-TV in Ottawa lapsed into how much current Mitel stock was worth. It seems that high technology companies such as Mitel are moving into the area bringing clean industry and people with high-level income, and in the last month real estate has started to go up the same as it has in Toronto and Calgary. Billo, general manager of CJOH-TV, says Ottawa Valley is quickly becoming Canada's version of California's silicon valley. Larry Nichols, president of Bushnell Communications, and Dic Lucas, general sales manager of CJOH-TV, both agree that Ottawa is showing signs of a small boom.

The capital city is now considered the third market after Toronto and Vancouver even though it still retains the spirit of a "small town, big city". There is a lot of disposable income here because both partners in a household tend to work. When Dic Lucas moved to Ottawa from Montreal he and his family discovered that in the nine houses on the court, there was only one woman who didn't work, and most of the husbands held very good senior positions. It is a family market and has been used lately as a testing ground for national-brand food products. Also the people here tend to have more flexible working hours; it is quite common to leave the office at 3:30 and as Billo says "have the lawn cut and dinner finished by 5:30". People here have more leisure time.

The market and the people in Eastern Ontario are unique. Lucas says if there's a traffic jam in Ottawa, which rarely happens, it's probably because someone had a flat tire on the Queensway and everybody has slowed down to see what brand of tire it is so they won't buy it next time. When Dic came here in 1975 from CFCF in Montreal he went out with the local sales staff and says "I probably burnt the first five calls. They didn't want to have anything to do with me. I just wanted to do business and get on. In Ottawa you must wait for a decision. That's the influence of the government. People are very indecisive".

People in Ottawa don't hesitate to complain. They are very reactionary and there is always somebody parading on the hill. Listeners don't hesitate to pick up the phone and call the CRTC: it's not even long distance. Another thing, the city is virtually divided between Ottawa and Nepean. In Nepean the shopping mall is open until 10 p.m. six nights a week and across the street in Ottawa the shops only stay open late on Thursday and Friday. And Ogilvie's department store closes on Monday so the staff can have a weekend. Customers learn to shop around this. It's just an attitude.



Larry Nichols

It is six years now since Standard Broadcasting took over the financially unstable Bushnell Communications and made it into a profitable operation. Bushnell president Larry Nichols reports that since the takeover revenues have grown by 150 percent and profit by 400 percent. The best performer in revenue growth is production and Nichols



CJOH's 35-foot, eight-camera mobile

says when he came to Bushnell six years ago the total production revenue from Ottawa and VTR Productions in Toronto (owned by Bushnell/ Standard) was somewhere in the range of \$1½ million. This year revenue will be over \$8 million. Standard Broadcasting has invested about \$9 million in Bushnell since 1975, mostly to improve and expand production facilities, with a projected budget this year of \$1.8 million.

CJOH-TV has four studios, the largest being 80 x 100 feet and Carleton Productions, a fully-owned subsidiary, leases the studios to do commercial production. They have full tape editing facilities, use one, two and ¼ inch tape, with plans in the immediate future to install computerized on-line and off-line editing systems. This will make the production facilities here one of the most up-to-date in the country. They are ready for the big time.

One of the most significant additions is a 35-foot, eight-camera mobile unit with four videotape machines capable of slow motion replays, freeze-frame pictures and reverse motion. It is used widely by the three U.S. networks, CTV and Global and was the only Canadian facility contracted to go to the Winter Olympics for ABC in Lake Placid. A recent stint included the Washington inaugural, on to a Boston Celtics basketball game, to Halifax for Skate Canada and back to Ottawa to pick up some football for CTV. Most recently the mobile was used to pick up the Minneapolis-Calgary hockey series having just finished a stint in Ohio for the ABC sports network.

Local productions at CJOH include *Question Period* carried by the CTV network, *Morning Magazine* five days a week and *House on the Hill*, a local political show. The original *Gallop Gourmet* and Bruno Gerussi's *Celebrity Cooks* were produced there as was *Wok With Yan*, the Chinese cooking show which has been sold to the CBC.

They have just completed a 13-week series for children called *You Can't Do That on Television* to be aired locally on Saturday mornings and a Christmas special with Shari Lewis conducting the National Arts Centre Orchestra. This program has been bought by the CTV network to be shown in the upcoming Christmas season and is now in the hands of an international syndicator. The BBC are interested as well as the two American networks and a tape is on its way to Japan. Billo says it looks very promising.

The station was praised at its license renewal for doing a good job upholding the Canadian content regulations and as Billo says, not many stations get that kind of praise. And there isn't a station in the country that has to be more aware of the CRTC than this one. They are monitored as the flagship of the CTV network as well.

Ted Billo says CJOH-TV is Eastern Ontario. "We have the single largest independent non-network station coverage in the province of Ontario with rebroadcasters at Cornwall, Belleville and Kingston giving a good signal from Trenton over to the west island of Montreal. Cottage country is about 30 minutes from the city so the summer audiences tend to increase rather than ▶

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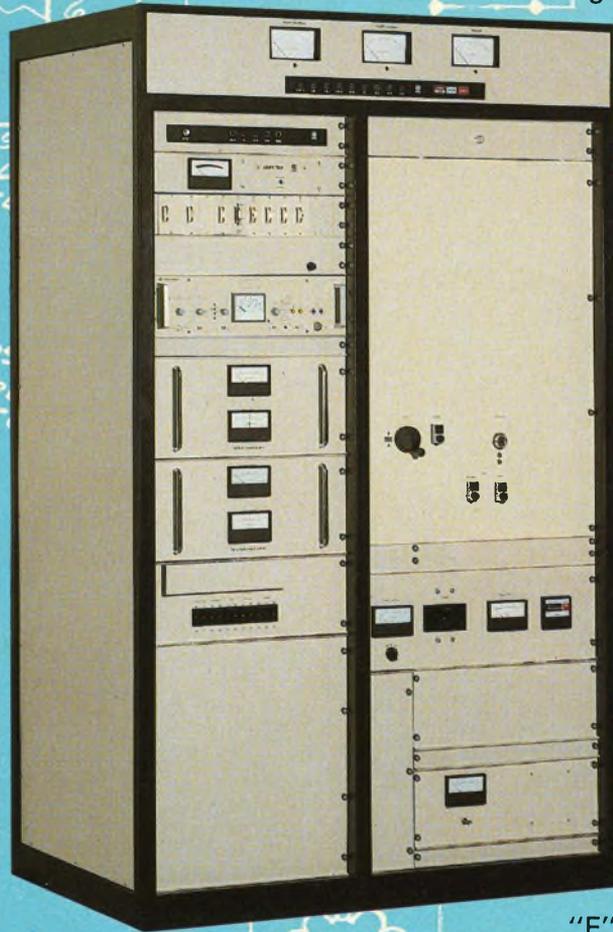
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Unique with Digicam is Spatial Error Correction, which can achieve 0.05% registration in any of 182 zones of the picture. Using the Spatial Error Correction Cursor System, you can zero-in on any area of the picture and correct an error in seconds.

The Spatial Error Correction System allows the operator to easily overcome difficult distortions such as "bowing", "S" distortion and off-axis corner registration errors and quickly achieve perfect registration.

The MSP. Total Control Manually or Automatically.

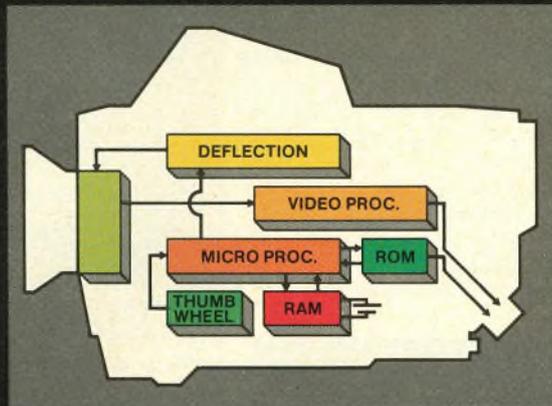
The MSP (Master Set-Up Panel) is the control terminal for the Digicam System. It controls manual set-up of the Digicam, or automatic set-up when the ASU (Automatic Set-Up Unit) is used.

With the MSP and the ASU in use you can set-up as many as 8 cameras in far less time and with better results than a single, conventional camera.

In the self-contained mode, the Digicam head memory permits the MSP to be disconnected for true portable operation. And yet the operator can still use thumbwheel selector switches inside the camera head to make any operational last minute adjustments.

You'll find the Digicam by Ampex to be the most advanced portable camera available today. Call your Ampex representative and tell him you're ready for the Digicam edge!

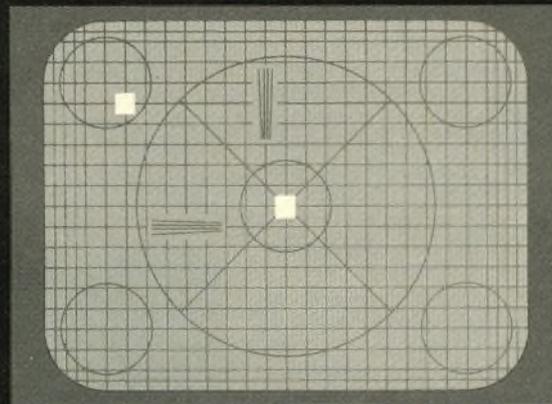
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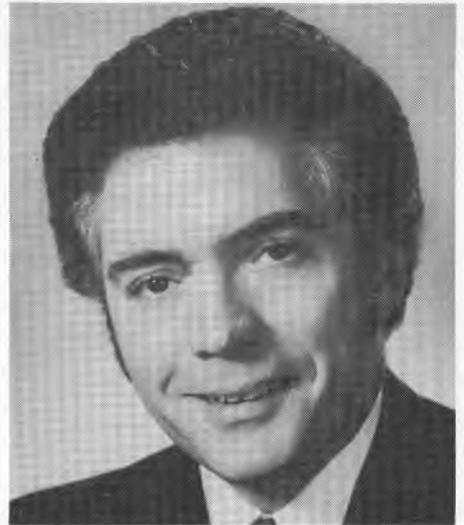
They are part of a group of new high technology digital products now being manufactured and distributed in Canada by BCB. Call us for further information and a demonstration right in your plant.



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diminish for CJOH because their signal is easily picked up off air. The area has an 82 percent cable penetration with Global, TVA and two Rochester stations coming in on primary cable channels. However, in addition to this, CFCE, the CTV affiliate from Montreal and CHRO, the CBC affiliate from Pembroke, both come in on primary cable thus directly competing with the local licensees. Lucas and Billo don't feel this is fair play.

The station has to run hard to compete but does so very successfully because it spends a lot of money keeping a high profile in the community. Nichols is special events coordinator for the civic hospital, which is trying to raise \$8½ million for expansion. The station has had two telethons, the first one bringing in over \$500,000, the second one on April 4th, co-hosted by Margaret Trudeau, raised \$301,000, making a total of \$800,000.



Ted Billo

satellite and bring back down. All of the other applicants were going to do in essence what cable operators are doing, and that's take the signal off the air and feed it. Responding to the pay-TV announcement Nichols said he planned to speak to John Meisel about clarification of a point made regarding access or lack of it to independent producers. "We keep trying to make the point that almost every time we do a project that we take down to CTV it involves somebody that we consider to be an independent producer, somebody who's brought an idea to us which we fund and produce. Just because the credits are Glen-Warren Productions or Carleton doesn't automatically mean that the idea originated here. And this point needs to be clarified."

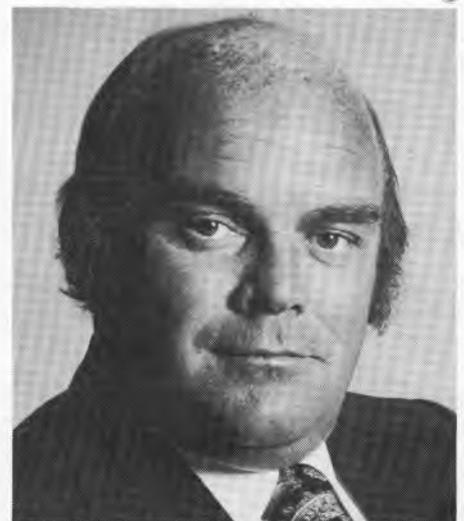
Nichols was called away for a call from Mr. McCurdy, the president of Standard Broadcasting and Billo confirms that both Montegu Black, chairman, and McCurdy are very involved and accessible people. He says they are good communicators and very human and they encourage all their stations to be involved with the community. Everybody works together as a team at CJOH; you can feel it in the halls. It's still almost like a family-run business and not like a bottom-line corporate organization.



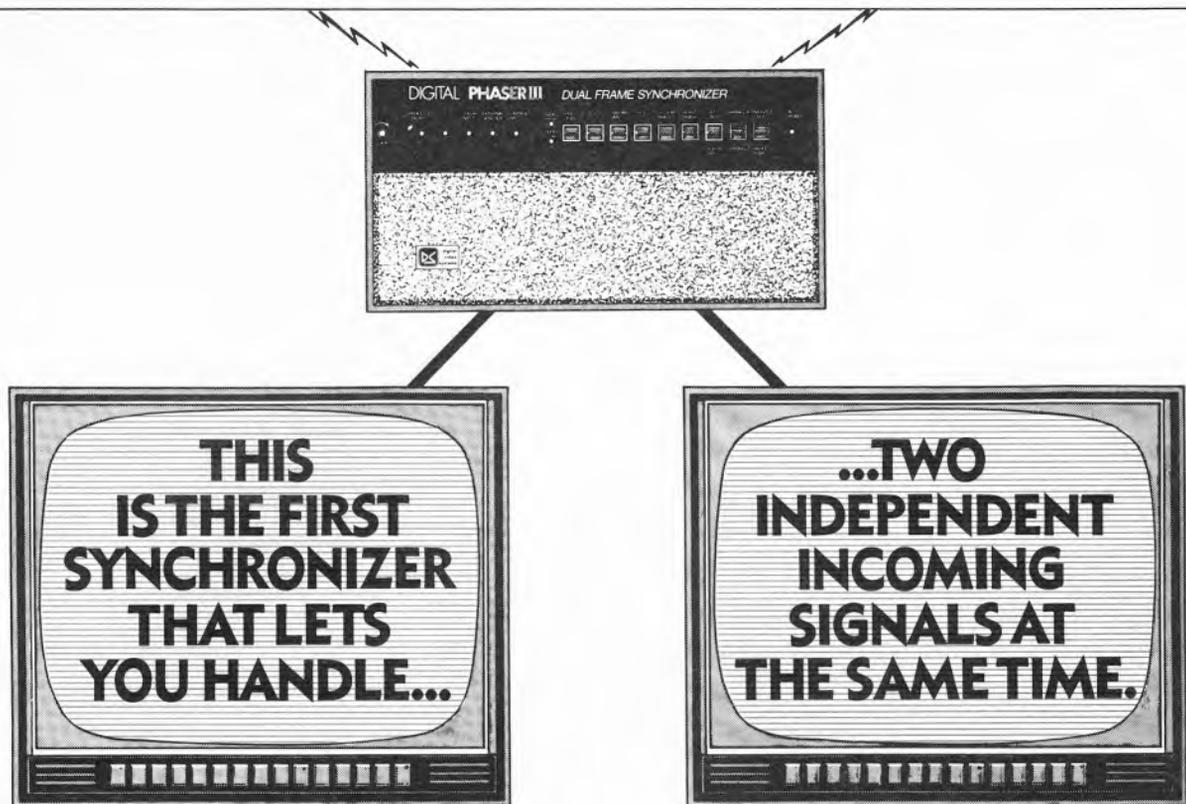
Max Keeping

Max Keeping is the news director and anchor for the six o'clock news which has an audience of a quarter of a million viewers in a quarter hour period, a 47-52 percent share that outranks the closest competitor, the CBC, by six to one. Keeping, who comes from Newfoundland, is very popular with the Irish, Scottish, Maritime population in the valley. He is also active in the community and last year made over 230 public appearances. On his six o'clock news program he wishes happy birthday to all those over 80 years of age and happy anniversary to all those married over 50 years. Billo admits this wouldn't work in a Toronto or Montreal market but the response is overwhelming in Ottawa. Keeping was the only broadcaster cum newsman who was allowed into the Kingston penitentiary during the riots two years ago. That's how much he's respected.

The pay-TV announcement calling for applications by early in July followed closely on the heels of the rejection of Northstar Home Theatre's application for extension of service to remote areas. Nichols was disappointed by this decision and says that the only fundamental difference he could see between Cancom's application and Northstar's is that the Cancom application was based on the acceptance of the television stations they were going to uplink to the



Dic Lucas



Two remote feeds coming into the station simultaneously? That's exactly the kind of situation Digital built the Phaser III for.

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Passages: CKSL is 25

And heading in a new direction

Research helps to eliminate myths, says Gord Hume, general manager of CKSL Radio in London, and he's out to prove that labelling London the conservative capital is a mistake. CKSL, jointly owned by the Jeffrey family of London and F. Vincent Regan of Toronto, is celebrating its 25th anniversary with its new slogan CKSL — The Spirit of London which symbolizes the new injection of energy and excitement at CKSL.

Part of the new spirit is due to 'SL's completely new studio facilities officially opened on May 3rd. The station has undergone complete renovations adding 2000 square feet to existing premises, doubling the size of the news room and providing new offices for all the departments and staff. With all the renovations Hume has deliberately fought computerization because he believes 'SL's traffic manager and account manager are the best computers in the world. He has been involved with computers in other stations and just has not been convinced of their efficiency, but admits that some day he may go over to them when "they can program what I want them to program. For example in my traffic department right now I have one full-time person, and a computer is not going to reduce my staff, so I'm adding costs. I haven't seen a system yet that is going to give the additional benefit for the additional cost. I can see some merit when the programs are available for affidavits, proofing and that kind of thing and perhaps next year we will look at a word processing unit which will provide that kind of information. But people are number one."

'SL has spent a lot of money updating its news facilities, adding a new production booth, bringing in a new news director Al Gibson from Winnipeg to complement a staff of nine, and later this year expects to further expand its technical facilities. Hume comments that some people who were involved with rock radio stations didn't believe that news was important and they tended to downplay it. Now, he claims these same people are running to the front of the parade saying news is important. 'I have never believed otherwise.'

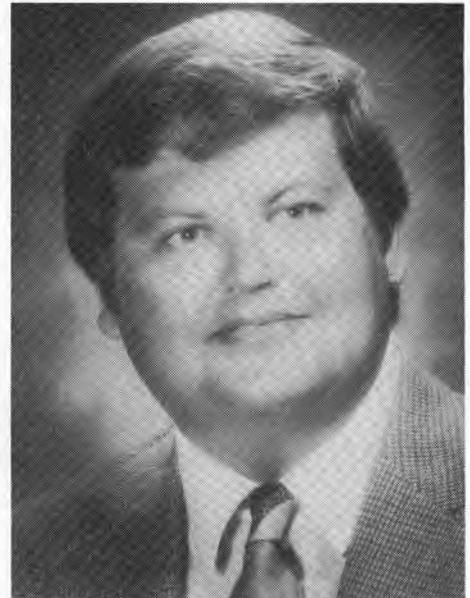
CKSL has an adult contemporary format whose primary target is adults 18-49 and Sandy Davis, the program director, is focusing on improving 'SL's position with the 25-34 women (they have done well with men 18-34) by refining the air sound, strengthening their gold, removing some of the hard rock sound, playing 60s music and gearing more promotions towards women.

The station is booked solid on promotions until Thanksgiving. The official opening of

the station in May kicked off the activities that will continue with a big sticker campaign for automobiles, 50,000 for the first run. They're having a big community birthday party in June, and are putting all the kids in free for an afternoon at a place called Storybook Gardens, which is a family park with a storyland. Live concerts will be held in conjunction with a big family picnic.

The London market is one of the most lucrative in Canada, with a market size of 600,000 with retail sales for 1980 over 2 billion dollars and nearly 5 billion dollars of personal disposable income. It is the home of head offices of London Life Insurance, Labatt's Breweries, Sifton Developments, Ellis-Don Construction and plants and offices of Ford Motor Company, General Motor's Diesel Plant, General Steel Works, McCormick's Confectionary and Kellogg's Cereal Plant. It is the mid-point of the Toronto-Detroit corridor and is comparatively isolated from other southern Ontario markets. Thus it has been independent and somewhat introverted, but Hume feels that London is breaking away from that now and becoming more cosmopolitan, but on its own terms. It's always been considered the test market in Canada because of its urban makeup with a good blend of blue and white collar workers and the diversification of industry here tends to result in London coming through in bad times and good.

Gord Hume is the author of a major article on qualitative research which was first



Gord Hume

published in Chicago and later re-published in Ottawa and claims he still gets phone calls and letters from radio stations and universities across North America about this article. It is certain that CKSL will continue to grow with his expertise — and his enthusiasm is contagious. A staff party was organized one Saturday to clean out the entire radio station and everybody showed up. That's the spirit of CKSL.



Tape cutting ceremony: Mayor Al Gleeson cuts tape; Bill Post, a 25-year employee of CKSL, holds tape; background l to r. Gordon Walker, Min. of Consumer and Commercial Relations; Gord Hume, g.m. CKSL; Charles Turner, Liberal Party of Canada

Feeling bad?

Blame it on Med-Weather

Listeners to CJLB radio in Thunder Bay know if they are going to wake up tomorrow with aching joints, an asthma attack or a migraine headache. Why? Because news director Ray Erickson picked up a great weather idea while watching WDIO-TV Duluth, a station that features Med-Weather, scientifically-based forecasts prepared by professional meteorologists which describe the probable effects of weather on arthritis, migraines, asthma, and cardiovascular conditions. They will also indicate the probable effects on reaction time and attention span. The health groupings were selected on a recommendation of the National Oceanographic and Atmospheric Administration in the United States and the different factors and formulas that have been worked out were done in Germany.

The forecasts are prepared daily in Bedford, Mass. where they have weather-phase systems with names such as Alpha, Beta, Gamma, Delta, Chiron, Kappa, Sigma and Omega, with phase one, two and three in

each of those. The information is called in daily about 6 a.m. and is forecast for the next 24-hour period, updated if necessary.

The staff at CJLB refers to a specific chart for the phase that is coming and it gives the information in terms of how bad a phase is for a particular ailment. For example in a Chiron phase the chart indicates that this is a moderately bad day for people with arthritic, asthmatic or migraine problems but is a relatively good day for reaction time.

The service is packaged by Synsat International Inc. in Minneapolis and costs \$550 a month for a population of about 120,000. Erickson said the Med-Weather service was picked up right away by local sponsors and although the station hasn't researched the service in terms of reaction, a lot of people are talking about it on the street and in coffee shops, and indicating that they're pleased to hear it.

CJLB calls itself the weather station in Thunder Bay and the Med-Weather service is just one more feature in the overall ser-

vice. Weather is a significant factor in this community because of the terrain and the travel involved and its proximity to Lake Superior seems to intensify any weather system coming through there.

CJLB was the first radio station in North America to pick up this service and Erickson says it's a very good package, well worth the manpower needed to put it on the air. Although Med-Weather was originally packaged for television, Synsat had a radio package available. The forecasts are broadcast four times daily at 7:05 and 8:35 a.m., 12:05 noon and 5:40 p.m. As part of the marketing approach the staff were briefed thoroughly on the system and listeners were also taught how to interpret the specific kind of information they received.

There has been no reaction from the local medical community but Erickson says that the international medical community, generally, agrees that all of this information is meaningful.

Like all news departments CJLB monitors the various police and public service agencies' two-way systems. Now when things start going wrong in Thunder Bay the station hears, "It wasn't my fault, it was the Med-Weather."



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Letters

I read with interest the excellently written article in the April Broadcaster — "Extension of Service" (by Alex Dryden).

He spells out quite clearly the course that broadcasting will take in the years to come.

*David M. Armstrong
President & General Manager
Capital Broadcasting Systems Limited
Victoria, B.C.*

Just a note to tell you I enjoyed reading the April issue of Broadcaster, particularly your article on Ted Eadinger of CFQC-TV on pages 25-26 and on Dennis Fisher of CFQC-Radio on pages 31, 32 and 60.

You made one mistake, the head on page 31 and the cut line under Dennis' picture indicate that he works for CKCK. Other than that, and your editorial comment pertaining to a real estate channel, everything is first class.

*Douglas G. Bassett
President
Baton Broadcasting Inc.*

Our apologies to Dennis Fisher for turning him into a CFQC competitor. Editor

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TK-86 has an improved optical system with a totally-sealed f/1.4 beam splitter. It has a full range of remote control devices. And it's lighter, and operates with 33% less power than the TK-76.

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Hamilton's CHCH-TV, the rising star

... in more ways than one

Twenty-seven years ago CHCH-TV in Hamilton went on the air as a CBC affiliate and the first president, the late Ken Soble, was superstitious so he talked his way out of the channel 13 position going instead on Lucky 11. On Oct. 1, 1960, Soble pulled his station out of the network to make it the first independent station in Canada. This summer CHCH is going up on the bird and an estimated 400,000 more Canadian households in remote areas will be able to see its programs.

CHCH, owned by Niagara Television, a subsidiary of Selkirk Communications, is one of the partners in Cancom, the satellite package originated by Rolph Hougen in Whitehorse.

Gary Buss, general sales manager for CH, says there will be no immediate impact on rates. "CH will be operating totally as usual. There's so much unknown in terms of marketing impact and our commitment to the CRTC is to distribute this as a service. We will be conscious of these new people and they may want to get involved with one of our talent programs — *Tiny Talent Time* or *New Faces*. We would be most interested in that. It's really a service as opposed to a commercial operation."

CH offers a balanced schedule with soap operas, hockey, movies and event TV, and Doug Gale, president, says there will be



Doug Gale

no programming changes except to occasionally substitute native programs for local programs. Lucky 11 is number one in prime time in one of the toughest markets in Canada and the following figures are from the spring 1981 BBM in ¼ hour averages, 7-11, Monday to Sunday, full coverage area.

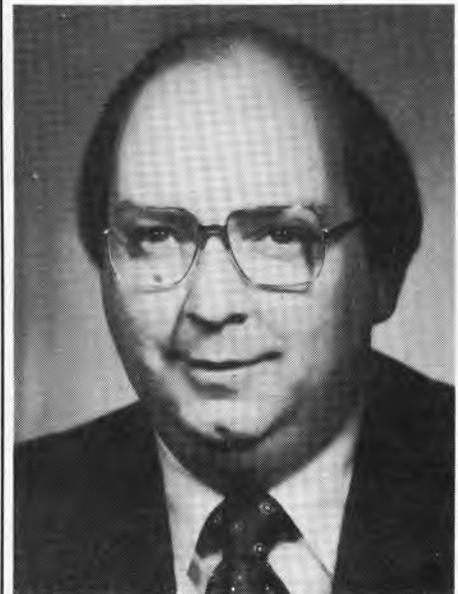
Age Group	2+	
	CHCH	339,000
	CFTO	271,800
18+		
	CHCH	285,200
	CFTO	220,700
Women 18+		
	CHCH	130,100
	CFTO	124,600
Men 18+		
	CHCH	155,200
	CBLT	106,900

Two years ago there was a newspaper headline which read Hamilton Overtakes CFTO. CFTO reacted to it and countered with a 15 page researched document. But Buss says, "it doesn't matter who is number one — we're both healthy competitors. And agencies want to buy number one shows, not number one stations."

He says the reason for 'CH's strong position is threefold — hockey, event TV and the stability of the program schedule. Programs such as *Little House on the Prairie*, *Eight is Enough*, *Lou Grant*, *Trapper John*, *CHiPs* have been coming back year after year. And *Tiny Talent Time* has been on the air for 27 years and is hosted by Bill Lawrence who also does the weather on CBLT, the local CBC station.

Bob Short, vice-president of Selkirk, says the phones have not stopped ringing since the Cancom announcement. People have been calling from all parts of Canada to ask how they can sign up for the package.

In his Toronto office Bob had a plan on the



Gary Buss

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wall outlining emergency office locations which have been set up in Halifax, Montreal, Ottawa, Toronto, Winnipeg, Edmonton, Whitehorse and Vancouver to direct special inquiries and place orders.

Rolph Hougen, president of Cancom has 28 percent equity and the four other partners, Allarco Broadcasting Ltd., British Columbia Broadcasting Co. Ltd., Niagara Broadcasting Ltd. and Telemedia Communications Ltd., have 18 percent equity. The major expense will be the leasing of the transponders and uplink facilities — \$5 million a year for transponders, rented from Telesat. Uplink stations are also owned by Telesat and Cancom has added a fifth uplink with Whitehorse to do some transmission of native programs. The other four uplinks are in Montreal, Hamilton, Edmonton and Vancouver. These rent for about \$150,000 per year.



Bob Short

Short feels people who are watching illegal signals would "rather switch than fight" because he feels "the Cancom package is better than what you can get off U.S. Satcom I."

In conjunction with Canadian manufacturers Cancom has developed a real breakthrough in STV — four channel STV over the air broadcasting scrambled TV signals. The local retailer who receives Cancom's signal will issue descramblers to each home and the fee is paid to the local retailer for the reception of those signals. Short says, "We can foresee the day when we'll be able to accept a customer in a single dwelling in a remote area — a farm house — which is really direct broadcast satellite."

Communities and groups must apply to the CRTC first to see if they qualify as a remote area and second to give any local broadcasters a chance to respond to an intervention. It will be an ongoing adjudication and the applications are being batch-processed. The interpretation Cancom used in its model for remote areas is a community that receives two or less Canadian signals. If it's a predominantly English or French

community then the CBC English or French counts as one, not two.

Short says, "Our target is to have signals up by mid-July and to be in commercial service in September. Now we have to execute bylaws and contracts with Telesat. You really don't start incurring great expenses in rental charges of that order or magnitude until you're sure you've got the order from the CRTC. Negotiations with Telesat involves a lot of technical checking as to where to put the uplinks and this calls for electronic coordination in some cases with international zones to make sure you're not interfering with signals in the U.S."

CHCH was on the Northstar satellite

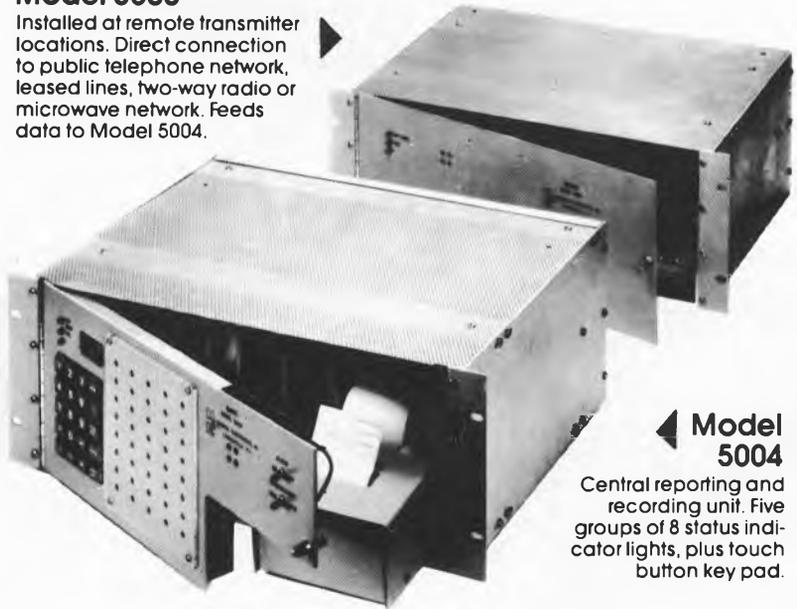
application but Short said that "nobody asked permission to carry our signal. Northstar had their copyright lawyer at the hearing and said that they didn't have to ask us any more than a cable company had to ask. They could just pick it up and carry it. We did not respond to that." The copyright question is interesting and complex and Short thinks one of the strengths of the Cancom application is that the partners own the programming for the most part. He admits however it's a great debate whether permission is needed or not.

One thing is certain. Soble was right 27 years ago. It was better to switch... lucky 11 is looking good.

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Model 5004

Central reporting and recording unit. Five groups of 8 status indicator lights, plus touch button key pad.

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Central Model 5004

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Monitor set-up is simplified. Logical and non-interactive convergence controls make adjustment a simple, straightforward procedure. And maintenance needs are minimal. Modular design makes troubleshooting easy.

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needs. New modules will become available as needed to meet both your own and changing industry requirements.

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Here's digital storage in a portable scope. You'll know the 468 for its bright, crisp display, especially of low duty cycle waveforms. Then look closer. There's stable, sweep triggering of video waveforms in TV line and field rates, plus field selection.

The 468 offers a unique envelope acquisition mode. Ideal for troubleshooting digital equipment, catching glitches, monitoring changing signals and more. A Tek exclusive.

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When you're looking for consistent, reliable monitoring of your video signal, you're looking at the 528A.

The 528A enhances features of our widely-used 528. New front panel con-

trols, for example, offer faster, easier operation.

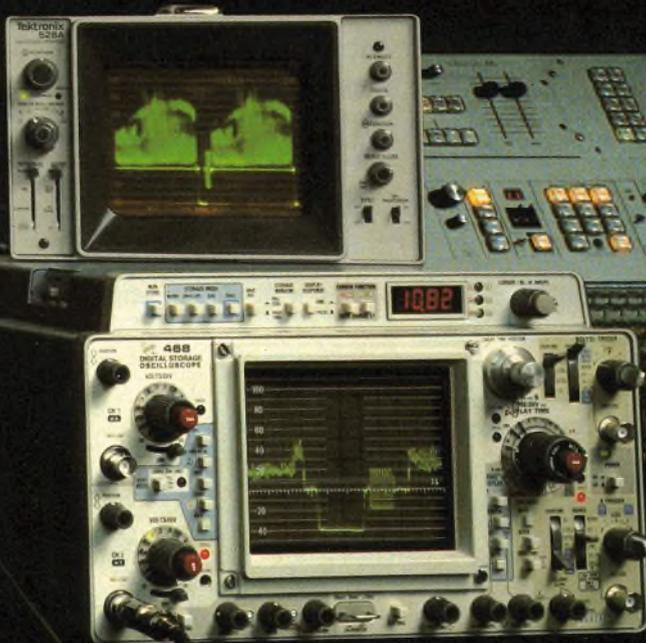
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Production switcher is a GVG 1600-7K with Digital Video Effects and Effects Memory System.

Background photo courtesy of KATU, Portland.

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Roundup



I Married the Klondike

Leueen Willoughby (c) is Laura with Angela Fusco (r) as her best friend and fellow school teacher Edith Hamtorf. R. H. Thomson (centre back) stars as Frank Berton. Executive producer is Peter Kelly (right back) with Graham Parker (l) directing

Klondike into production

Three one-hour programs based on the autobiographical saga, *I Married the Klondike*, by the late Laura Beatrice Berton, is being produced by CBC-TV drama. The account of her adventures as a young schoolteacher from Toronto was published in 1954. It features Leueen Willoughby as Laura and R.H. Thomson as Frank Berton. Peter Kelly is executive producer with Flora Macdonald associate producer and Graham Parker director. The script was by Peter Wildeblood, the story consultant Pierre Berton.

The series is being filmed in the Yukon and in studios in Kleinberg, Ontario, where sets include the main street of Dawson City and the boat-docking area of the early 1900's.

Programming

Three-city Event Part of CBC's Radio Week

A joint live performance by musicians in Halifax, Toronto and Winnipeg was one of the highlights planned by CBC's Radio Week, May 11-15. Host David Grimes was host at the Rebecca Cohn auditorium in Halifax, Warren Davis was at the Winnipeg Art Gallery and executive producer David Jaeger was in the Toronto studio with electronic musician and composer William Buxton.

Davis's guest was U.S. composer Larry Austin who created Canadian Coastlines specially for the occasion. Austin took maps of 600 miles of coast-line from Halifax, Lake Ontario and Lake Winnipeg and superimposed them on a musical scale to compose this 10-minute work, which brought together quartets in Winnipeg and Halifax with William Buxton on a digital synthesizer.

The *Two New Hours* program also included other world premieres, a salute to Mother's Day by the Polish Radio and TV Choir and Symphony orchestra of Cracow and a CBC-commissioned work for electronic tape.

C100 and TV Stage Maritime first

In late April C100 Radio in Halifax and Atlantic Television recorded three shows at Halifax's Misty Moon Showbar for simultaneous performance on TV with full stereo.

On the first of three shows the Minglewood band came directly from a recording studio in Memphis, Tennessee where it was working on its third RCA album. Long John Baldry returned to Halifax for the second special and the legendary Edgar Winter made his first appearance in Atlantic Canada for the third show. Audio production was done by Solar Audio of Dartmouth with full 24-track recording facilities being moved into a studio area in the showbar.

CFRA Aims Special Program

CFRA Ottawa's *Music Talk*, aired late in April dealt with the subject of "getting in to the music business," and featured a panel of local professionals answering questions fielded by listeners. The program ranged from songwriting and music publishing to recording and making a record. Dave Watts, station music director, was anchor, and panelists included Barry Brown, of The Family ▶



(l to r) Jeff Gilhooley (CFPL); Steve Parr; Jerry Stevens (CJBK); Ron Scott; Bob Prickett (CFPL-TV); Thomas Green

Fanshawe Announces 1981 Broadcast Winners

Ron Scott of Seaforth, a second-year radio student at Fanshawe College in London, Ont. was chosen by class and faculty as the CJBK radio broadcaster for the year at the London college. Scott has been a regular on-air performer on 6X-FM, the college station.

Former 6X-FM news director Steve Parr was made CFPL radio journalist of the year and is now a reporter on CKCO-TV Kitchener for the London area. Thomas Green of Woodstock now at CFPL-TV was Television broadcaster of the year.

Other radio broadcasting winners included Eric Samuels of Montreal, CHUM Radio most promising radio broadcaster; Roger Bartel, CKLW's radio announcer of the year; John Couper of London, CKSL's radio salesman of the year; Dan Stark of Moncton, New Brunswick, CKWW radio producer of the year. Radio writer was Mitchell Parry.

Television broadcast winners were James Hayes, CKNX's most promising television award; Rob Maclean, Wilks and Close Productions technical operations award; Robert Sterne, Cornerstone Productions most promising technical operations award.

Awards for excellence went to Andy Bryce; Jim Van Horne, Carl Skiba, Graham Hatch and Scot Urquhart.

Brown, Dick Cooper and Les Emmerson of The Cooper Brothers, Marcel Tessier, owner of Marc Productions and Bob Langley secretary of the Ottawa-Hull District Federation of Musicians.

Alberta Packages Ten Half-hours

CBXT Edmonton in cooperation with the Alberta Motion Picture Industries Association put together ten films by Albert producers, for weekly telecasting starting April 30th. The show was hosted by Larry Langley and the selection was made by the station producer Don McRae. They included three from the Douglas Film Group: *Alberta Hail Project*, about hail damage in central Alberta; *Our Own Way*, a portrayal of the Stoney Creek Indians; *Moving Ahead*, the story of the Alberta Federation of Natural Gas Cooperatives, the largest co-operatively owned gas system in the free world.

Three National Film Board productions included *The Man Who Chooses the Bush*; *Teach me to Dance* and *Great-Grandmother*; a story of the women who settled

the west, by Film West for the NFB. Other productions: *The Sand Barrier*, by JEM Productions about the Syncrude tar sands development; *Legacy for Tomorrow*, by Century II about the eastern slopes of the Rockies where the Prairies get over 80 percent of their water; *Buttonville*, by Patchwork Puppets and Tinsel and Sham Productions; *What would you like to be*, by Marmalade Animation Ltd. and *Where can you Run*, by Tinsel and Sham Productions.

First Variety Telethon Raises \$450,000 Plus

Winnipeg's first Variety Telethon, produced live on CKND-TV in late March, raised \$451,568 to fund local projects of the Variety Club of Manitoba for handicapped and disadvantaged children. The 18-hour telethon was co-chaired by Peter M. Liba, executive v-p and station manager of CKND-TV and the Honorable Norma Price, the province's minister of cultural affairs. It took seven months to organize and was planned by a 19-member steering committee that admin-

istered four operating divisions, which in turn were staffed by more than 1000 volunteers.

This is the largest amount of money ever raised by a first-year Variety Telethon anywhere in the world.

Awards

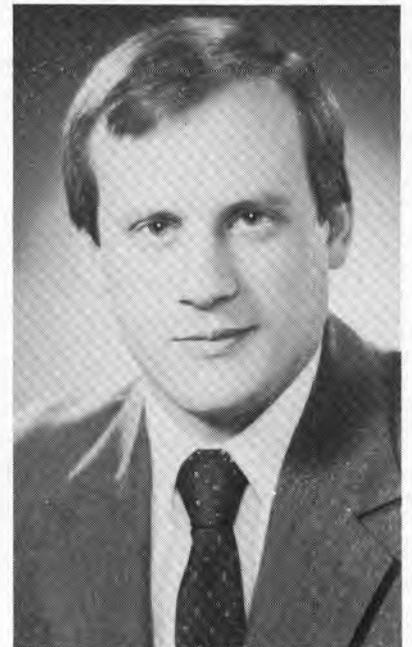
Bell-Northern Honors Science Writers

Two Radio-Canada employees, Pierre Sormany and Nicole Aubry have won the 1980 Bell-Northern Research Communica-

See page 62

ANNOUNCEMENT

CKTM-TV CKSH-TV



LOUIS AUDET

Mr. Pierre Aumais, Vice-President and General Manager of Television Saint-Maurice Inc. and Mr. Serge Raymond, Vice-President and General Manager of Television Saint-François Inc. are pleased to announce the appointment of Mr. Louis Audet as Director of National Sales. Mr. Audet holds an Electrical Engineering degree from l'Ecole Polytechnique de Montreal, as well as a Master of Business Administration degree from the Harvard Business School.

Mr. Audet has worked for Bell Canada as Project Engineer. Since 1979, he held the position of Assistant-Director, development, for Cable-TV Inc. in Montreal.

Stations CKTM-TV and CKSH-TV are represented by All-Canada Television in Toronto and Communications AC Limitée in Montreal.

The ups and downs of the broadcasting air force

And why Canadian broadcasters have grounded the helicopter

by Keith Randall

It was only a few years ago that helicopters participated actively in the broadcasting community. Across Canada most major markets had at least one radio traffic reporter in the air and television stations were starting to explore the expensive "eyes in the sky".

Today, however, faced with increasing costs on all fronts, radio stations have found other ways to cover rush-hour traffic — relying on police reports, monitoring traffic engineers' closed-circuit TV, flying fixed-wing lightplanes or eavesdropping on each other.

CKEY, which at one time flew two, count 'em, two turbine-powered Hughes 500 heli-

copters, is covering Toronto traffic from a pair of single-engine Cessnas. As CKEY vice-president Jim Kidd points out, cost was the major factor in the change.

"I got us out of the helicopter business in 1979 because of cost. I don't think the listener has perceived of any change in service. I think the day of the traffic helicopter is over. It's just prohibitively expensive."

As do most radio stations, CKEY covers costs directly out of advertising, so Cessnas renting for about \$30 to \$40 an hour look very good compared with turbine helicopters at \$300 an hour.

CJAD started the whole thing in the early sixties flying a piston-powered Bell 47 helicopter and graduated a few years later to a Bell JetRanger. In the last year, the Montreal station has experimented with a twin-engined Cessna Skymaster (fixed-wing) before settling recently into a piston-engine, two-place Hughes 300 helicopter.

"The reason was obviously cost," says traffic reporter Rick Leckner. "We tried the Skymaster but for a number of reasons decided a helicopter is still best, even one that's smaller and slower than the JetRanger. We're fully sponsored on our reports on both CJAD and CJFM."

Although television flirted with helicopters,

most notably during the ORTO days of the 1976 Olympics, rotary-wing aircraft really never caught on in Canadian television. Not so south of the border, where most major and some medium markets have their "eyes in the sky."

Arnie Condon of Airborne Video Systems Corporation, which operates a helicopter for KNBC in Los Angeles, estimates at least one hundred U.S. television stations own helicopters or charter them full-time. Condon has flown for KNBC since the mid-sixties and his company has flourished in the rush to the TV skies. Airborne Video leased a Bell JetRanger to the ABC affiliate in San Diego, KGTV, and Condon says the demand has not stopped growing.

"The availability of money for news helicopters is amazing. And surprisingly, it's not the O-and-O stations, it's the affiliates who are going for them. I've heard of a station in Oklahoma City that has three helicopters."

Ron Mires, news director at KGTV, confirmed Condon's remarks. "It used to be", he told a visitor recently, "that we looked to the network centres for the big technology. Now they're coming to see us."

Mires directs a 55-person department that produces half-hour newscasts at midday and late evening and a one-hour package

CTV APPOINTMENT



JOE CARTER

Dennis T. Fitz-Gerald, Vice-President and General Sales Manager of CTV Television Network, is pleased to announce the appointment of Joe Carter to the position of Account Executive.

Mr. Carter's background and experience in television sales and media advertising will provide valuable assistance in planning and execution for CTV Network.



Antenna array beneath Sky 10

between 5 and 6 p.m. The operation is totally ENG and includes three live ENG vans, the helicopter — dubbed "Sky 10" — and a portable ENG uplink. KGTV's newscasts are slick, tight and very visual. Coverage of a hospital story, for example, was intro'd with an aerial view from the circling helicopter.

"The helicopter," Mires says, "is very expensive and very useful. You wonder how you ever got along without it. We're doing things on television — live, in sound, in color — that we couldn't do with radio in the mid-sixties."

Mires maintains the helicopter has extended his reach. "We're covering things now we could never cover before. San Diego county and adjacent areas of Mexico is tough terrain and we've covered earthquakes, search-and-rescue operations, accidents and all sorts of things we couldn't even get to without the helicopter. There's a lot of activity off the coast with the naval base, shipping and fishing that only a helicopter can cover."

Mires snapped a cassette into place and demonstrated SkyTen's coverage of a small boat sinking three miles off the coast early in January. The rock-solid picture dropped the viewer almost onto the deck of the doomed vessel.

"One of our competitors set up a camera on the shore and the best they could do was a hazy, shaky image with an announcer saying that 'somewhere out there a boat is sinking.'

Joe Reynolds is a veteran helicopter pilot with 14,000 hours in his logbook. SkyTen, he points out, is fully instrument-certified and equipped with radios to monitor air-traffic control, police, emergency and studio communications. In addition to Reynolds, SkyTen's crew includes a reporter, a producer and an engineer, usually Art Schleif.

"There's a hundred thousand dollars worth of electronics in the helicopter," Schleif explains, pointing to the Tayburne microwave installation and Sony camera and VTR recorder. "The producer can go live on record and can choose between audio and video from the helicopter or from the up-link on the ground."

Beneath the helicopter is a twin antenna system deployed by Reynolds when airborne. Two short legs drop down, transmit and receive antennas for use up to 30 miles from one of KGTV's five microwave sites on surrounding high points. Beyond thirty and up to about 100 miles, a horn antenna provides line-of-sight transmission and reception. One of the station's microwave receivers on Mount Soledad can be programmed to track the helicopter automatically.

"We've been out to stories in the hills," says Reynolds with enthusiasm, "and done our coverage and been packing to go home when competition arrives in their vans. On one occasion we found two boy scouts who had been severely burned in a camping fire and flew them to hospital. Doctors say we saved their lives."

CFTO-TV LIMITED APPOINTMENT



JANICE CURRIE

CFTO-TV Limited is pleased to announce the appointment of Janice Currie to the position of program & promotion manager. Mrs. Currie is a graduate of Trinity College, University of Toronto, and prior to her new appointment she was talent co-ordinator for Glen-Warren Productions in Toronto.

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Ron Mires estimates that SkyTen flies about 40 hours a month on news assignments and is reluctant to detail the costs involved. But JetRangers sell, new, for about US\$300,000 and charter in the \$300-per-hour range.

In Detroit, Channel Two news director Mike Van Ende is delighted with his station's JetRanger.

"Like ENG early on, there's a tendency at the beginning perhaps to overuse the helicopter but you quickly get over it. We use our helicopter about 50 percent of the time for the speed of transportation and the other 50 percent as a camera platform. In trans-

portation alone it almost pays for itself. This morning we've had a crew out to Lansing and back and have a story in the can for tonight already. They left at seven and were back at 9:30 — that's a three-hour drive one way."

Across town at WDIV, news director Jim Snyder is also a confirmed helicopter fan.

"It enables you to take advantage of the technology that's now available. It gives you speed and range. I'm sure there are cases where people use it for frivolous reasons but there are some terrific times when it gives you news coverage that's extraordinary."

As with most stations, WDIV recovers no



Rear set of Sky Ten: VTR, console and communication equipment

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costs directly from advertising.

"If the helicopter and the ENG and the talent you have on your staff all comes together you'll have successful news programs, and it follows that the sales department will be able to charge legitimate prices for your commercials and the financing all comes out well in the end."

It may work out well in the U.S.A. but there is a very specific reason why ENG helicopters have not caught on in Canada, which engineers understand. James A. Smith, director of marketing for RF Technology in La Canada, California was CTV's director of engineering when the network went on the air with what was then the world's longest microwave network. Smith's present company provides the microwave technology for KNBC in Los Angeles, KTRK in Houston and KAOT in Alberque. He says, "Our Skypac weighs 26 pounds with transmitter, receiver and power amplifier and uses 28 volts from the helicopter's auxiliary bus bar. According to regulations it is classified as carry-on baggage and doesn't have to be tied down. Our new transmitter unit (introduced at the NAB) measures 3-by-5-by-5 inches, with 12-watt output. Its synthesized crystal provides 21 discrete frequencies in the 2 GHz band."

Two gigahertz is the key.

"That band," explains Smith, "is absolutely ideal for ENG. The 15 GHz band available in Canada is badly affected by rain, snow and fog and has an inherently shorter range. In 2 GHz you can go a hundred miles with five watts. In 15 gigs, the same power will get you 20 miles on a good day."

At Toronto's CITY-TV, engineer Ron Reid has the gift of explaining things so that even writers can understand.

"Fifteen gigahertz is very much line-of-sight. There is equipment available that, it is claimed, will do the job but it requires phenomenally sensitive tracking equipment."

"In Canada, the DOC's spectrum allocations are quite different from those of the FCC, and 2 GHz is reserved for terrestrial microwaves. As far as I know, there's been no attempt to coordinate frequencies between the two countries in that part of the band except in some cases where use near the border might cause interference. The U.S. guys, I think, have tended to fly by the seat of their pants and kind of squeaked into 2 GHz."

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Back in Detroit, Mike Van Ende had been asked about interference in the 2 GHz band.

"We haven't had reports that we've bothered anybody, but now and then we pick up a little interference from a railway switching yard over on the Canadian side."

Duncan Nicholson, who was the engineer who established the Olympic helicopter service in Montreal, which successfully covered cycling and marathon events, says this:

"There are plusses and minusses in everything. On the minus side in 2 GHz is the requirement for bigger equipment and crowded frequencies. On the plus side, you find that power and propagation losses are smaller by about a factor of three and range is about three times greater."

All is not lost for TV news types lusting after live ENG, helicopter-borne or not. As Jim Smith pointed out, today's state of the art represents a point on a rapidly accelerating curve.

"There's been an incredible amount of water over the dam even in the last couple of years. Supersensitive, superselective receivers are a case in point. Today's equipment could only be modified to 15 GHz with great difficulty."

The suggestion is that tomorrow it might not be that difficult. Given that the technical problems were resolved, the same competitive spirit that has put local American TV news both on an, and in, the air might spur Canadian directors. But there is reluctance.

CFCF-TV news director Mike Donegan indicated there are applications pending for ENG microwave licenses, but he expressed doubts about the helicopter.

"It's a really good tool and can be very useful, but when you look at the cost it's a little ridiculous. It would be nice to have, say, for aerial footage of flooding and so forth, but it wouldn't appear to be cost-effective in covering news generally.

At CHCH, veteran newsman Bert Cannings recalled that KTLA, Los Angeles, pioneered the concept in 1965.

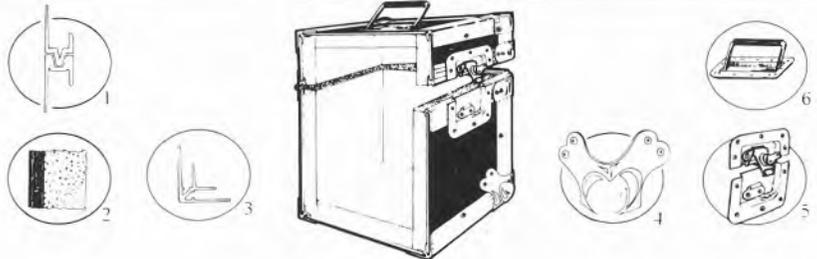
"I don't know if some renegade engineer quit and took the secret with him, but there was a prototype available in 1976. I saw an ENG helicopter at RTNDA last year, with VTR and searchlights and cameras pointed like machine guns. They wanted something like \$600,000 for it. If you could create the stories that would merit the expense it might be something. A lot of people into live ENG now are really regretting it. They have to justify it every now and then and they do it in silly ways — no huge story involved, just using it to show they have it."

At CITY-TV, Gord Haines thought his ENG van had performed admirably during a recent Queen's Park demonstration that happened during their newscast. Asked about helicopters, he made an interesting

point: "A helicopter might be useful sometimes but we cover a metro region and the van serves us well. In a place like, say, Phoenix, where large areas are involved a helicopter might be very useful."

One thing is pretty sure. Based on American experience, if the competition starts flying ENG helicopters the guy down the block won't be very far behind. Given that it may take some time to work through the technology, Canadians just might be lucky to have U.S. experience to draw upon, for, as every news director pointed out, that helicopter is an expensive bit of machinery and it had better pay off somewhere down near the old bottom line.

Keith Randall is a Montreal broadcaster who writes frequently about aviation matters.



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TVO's Anik B experiment in final stage

An ambitious program to extend TVOntario throughout northern parts of the province was boosted into its final stages this spring through the extension of the *Anik B* satellite experiment and government funding of low-power transmitters (LPRTs) for small northern communities.

Since the fall of 1979, 46 northern communities have been receiving the educational television service via *Anik B* in an experiment that will now continue until Sep-

tember 1982. This extension makes possible the LPRT program through which small communities can join the *Anik B* trial by applying to the Ministry of Northern Affairs for transmitter funds and to the CRTC for a license to broadcast the TVOntario service.

TVOntario, since its inception in 1970, has been striving to reach the television-starved north. But complete northern service didn't become a financial possibility until the fall of 1979, when the federal Department of

Communications (DOC) made a direct-broadcast (12- to 14- GHz) transponder available on *Anik B*.

For DOC, this experiment was an ideal field test of low-cost earth terminals. For TVOntario it was an opportunity to test the demand for its brand of programming in remote areas, and it immediately began broadcasting 87 hours a week to 1.2- and 1.8-metre earth dishes at 19 homes, from Emo and Nestor Falls in the west to Moonbeam and Sultan in the east, at 14 cable system headends from as far north as Kenora to Huntsville in the south, and at 10 institutions, including a residential educational facility, Quetico Centre, the James Bay Education Centre, and the Monteith Correctional Centre.

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It was the world's first direct-broadcast satellite experiment to feed homes, institutions, and cable systems

It was the world's first direct-broadcast satellite experiment to feed homes, institutions, and cable systems. This experiment also enabled TVOntario, late last year, to transmit teletext by satellite, the first educational broadcaster to do so. TVOntario's teletext and videotext field trial, which uses Canada's Telidon system to display digitally transmitted text and graphics on an ordinary television, has been operating since 1979. A terminal at Quetico Centre, 1000 miles northwest of Toronto, received the signal, which was uplinked directly to *Anik B* from TVOntario's broadcast offices.

Transportation and Communications (MTC) minister James Snow, whose ministry, together with the Ministry of Culture and Recreation (MCR), funded the new satellite extension, hopes that continued service after 1982 will be available on the *Anik C* satellite, due to be launched by the NASA space shuttle in that year.

Under the extension, TVOntario will be allotted half a transponder, instead of the full transponder being used now. This enables DOC to accommodate more experiments on *Anik B*. It means a weaker signal for TVOntario and necessitates larger reflectors (earth dishes) and more sophisticated electronics. These upgrading expenses (about \$400,000) will be shared by MTC, MCR, and TVO, with DOC contributing to the cost of the transponder and satellite uplink.

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Northern Affairs Minister Leo Bernier says the LPRT program will allow the MNA and TVO to assess the technical effectiveness of satellite-fed LPRTs and to test the concept of community-managed broadcasting stations. TVO will be contracted to provide technical and administrative assistance, but communities will have to furnish a site and transmitter building, and eventually will assume responsibility for the station. The first transmitters should be operating early in 1983. If everything works, communities might broadcast other stations in addition to TVOntario.

In the meantime, a study carried out recently by TVOntario shows that its unique blend of education and entertainment is completely satisfying to northern viewers. The study, which surveyed participants in the *Anik B* experiment and residents of underserved communities, showed that northerners thought television's capacity to inform was as important as its ability to entertain.

The study also showed that people in the north did not believe that expansion of television service would have a far-reaching impact on their way of life, even though it would contribute greatly to the quality of their life.

The demand for children's shows and health programming was high, closely followed by practical instruction and movies. Next in line were light entertainment, science programming, hobby and craft shows, and local news. Culture, sports, and public affairs

were at the bottom of the list.

Not surprisingly, the survey showed little difference between the program demands of northern and southern Ontario residents, with both groups requesting some special programs to satisfy regional interests.

For TVOntario, the response to this sur-

vey, and the fact that six communities in the northwest have already applied to the MNA for the LPRT program, underwrite the success of the satellite experiment and confirm the demand for TVOntario.

This article was contributed by Werner Bartsch, TVOntario's information officer.

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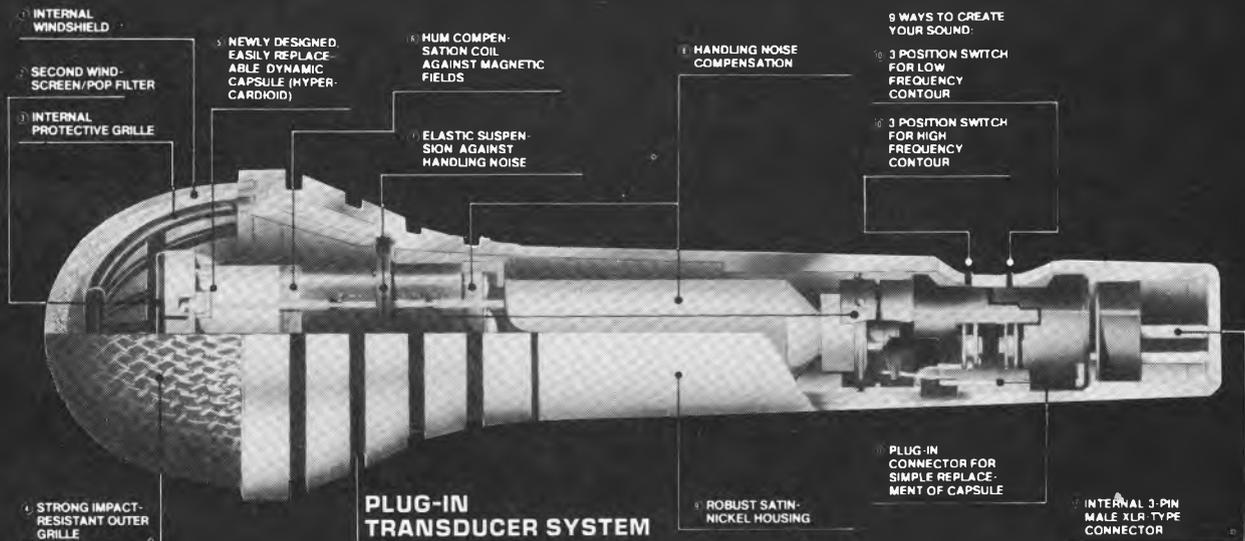
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The Inuit talk to one another on *Ishumavut*

by Sheldon O'Connell

Inuit in the Quebec Arctic and Northwest Territories share opinions through an open-line CBC radio program called Ishumavut, the Eskimo expression for "our thoughts". The daily program, moderated by Inuit broadcasters in the Montreal studios of Radio-Canada, is the main forum for views on social issues for an audience of approximately 12,000 Inuit in northern Quebec, Eastern and Central Arctic areas. These range in a geographic spread from northern Quebec and Labrador to Baffin Island and west to the Keewatin district of the NWT.

The program is conducted entirely in Inuktitut, the language of the Inuit, and is broadcast Monday to Friday from 1230 to 1330 hrs on two 250-kilowatt shortwave transmitters on 11,720 and 9625 KHz and by satellite to Inuit communities in the NWT. The shortwave transmitting plant and antenna arrays are located at Sackville, New Brunswick, also the technical base for transmitters of Radio Canada International. In Quebec, 10 community stations of the Inuit communications organization, Tapirsat Napingat Incorporated, relay the program directly from the shortwave service to their local FM transmitters. Community stations are located in such settlements as Povungnituk, Sugluk, Great Whale, Fort Chimo and others in the Ungava Peninsula. But when whole families are away for weeks or months at a time in distant camps beyond the broadcast pattern of settlement FM transmitters, the Northern Shortwave service continues to provide them with daily news, opinion and controversy as they go about traditional pursuits.

The program began 10 years ago when it became apparent that changing times among the Inuit and related social, political and resource questions needed discussion if not consensus among the people. And so toll-free telephone time was made available. The Arctic hot line was a success almost from the start because it represented a linguistically closed circuit where only Inuktitut-speaking people could take part. It continues to stimulate discussion about the questions and issues that touch the lives of most Canadians.

Signal lights ripple across the four lines with calls backed up in advance of the 12:30 broadcast time as participants take their place in line to respond to theme subjects as diverse as shamanism, language rights, price of oil and that great favorite, the com-



Elijah Menarik

parative values of dog teams over skiddoos. And daily as one Inuit person is on the air with callers another is in the control room

answering the phone, agreeing to accept charges and taking notes, translating from Inuktitut to English the views expressed by callers. These rough notes are later photocopied, scanned for action of various kinds and used in whatever follow-up may be helpful.

Trouble with one particular brand of motorized toboggan? A covering letter goes out to the company president with a rough translation of comments by hunters and trappers about their publicly expressed dissatisfaction. The program hosts do not act as ombudsmen; the participants speak for themselves through translation. A small northern airline was said to be neglectful of Inuit passengers, careless in meeting schedules, even "buzzing" nomadic groups. All such criticisms are forwarded to the appropriate agency for explanation. Replies are then translated into Inuktitut and broadcast on the program to complete the dialogue or clarify an issue.

Although *Ishumavut* frequently offers deep philosophical insights, it is mostly fun and argument and a comparison of views. Inuit hunters, fishermen and trappers take along portable shortwave radios and eavesdrop on the action. Music breaks also fea-



Hans-Pavia Rosing with guest Elijah Menarik at the Maison de Radio-Canada in Montreal.



Mary Aitchison

ture traditional and contemporary Inuit music. Sprightly accordion jigs are a great favorite. One hunter pencilled a letter to the program department when he returned to his settlement, "My heart was so happy with the (accordion) music that I ran my boat on shore, jumped onto a rock and danced by myself!" That solitary figure happily stomping and spinning to jigs and reels typifies the enjoyment many derive from their program.

In metropolitan Canadian centers hosts of phone-in programs will rightly insist that callers make a point and briskly go on to the next call. Not so on *Ishumavut*. Participants are often allowed to ramble without interruption. Only in exceptional cases will the Inuit host suggest that perhaps others might wish to give an opinion. Elijah Menarik, the senior Inuit host explains, "One must never tell another they have spoken too long; that would be a great insult".

There are many comic moments as the Inuit have a great appreciation of and need for humor. Authority figures are often the

target for their wit. But the object of light comment is laughter not hurt. Nicknames are frequently used in settlement life and on the program. An educator from the Western arctic where parka hoods are rounded instead of sharply peaked as in the East is referred to as "the pointless one". Marjorie, a nutritionist for the Hudson Bay Company and whose name resembles that of a dairy product substitute is teasingly known as "Kasak (almost as good as) Immuyak (butter)".

Radio is the medium of expression but observations about television or "Talavisaq" and its non-native or "kabloona" values are closely watched and freely commented on in the Northwest Territories to which satellite TV receive stations transmit the regular national service. It is augmented by strong support information in Inuktitut and northern visuals by the CBC Northern Television Service.

"Howard Cossell wears trapped hair", marvelled Iagattok of Frobisher Bay when the subject of television was raised on *Ishumavut*. "The 'Outside' people use Good Name cards to buy things with. They don't need to depend on friends to share with them. It's curious" . . . "We must not talk this way about other people even among ourselves, it's their culture." enjoins a third and the subject will usually fasten on the need for increased participation and production of television in the language of the Inuit.

Rigors of survival are discussed along with

various bits of good advice about how to prepare for long trips and how to endure life out on the barren lands when conditions become threatening. One oldster shared his years of experience on traplines and in Arctic whiteouts to suggest that one must "make water" to survive. At least that is how it appeared in rushed translation. Closer enquiry clarified it as the need to boil ice and snow.

Religion and its importance in the lives of the people may be noted in Inuit names which have biblical beauty and richness. Program hosts so far have included Moses, Jonah, Mary, Lucassie (Luke), Markoosie (Mark), Elijah (the prophet), Sarah, Davidee and Eli.

A favorite remark among broadcasters was made by a Povungnituk caller on Friday, a traditional message day when lines are open for the relay of comment from friends and family to those in other settlements, out on camping trips or just alone. "I send an all-around message to the sick people who listen to the CBC. We bless you all and ask that you not become too impatient". It is a message that has particular relevance to participants as well. For the program's pace, unhurried and reflective, mirrors Inuit society in transition in a North which is also undergoing great change. Radio by satellite and shortwave is part of that experience.

Sheldon O'Connell is director of programming, Northern Quebec Service of the CBC.



Annie Aqpiq



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RCA's Hawkeye system

It is only just over five years since the RCA TK-76 hand-held color camera got into the hands of the broadcasters and news-gatherer. The TK-76 went on to become one of the most successful products ever built by RCA, and similar high-performance small cameras from a dozen other companies soon became available. These new small cameras found their initial application

in the field of news reporting, and the term 'Electronic News Gathering' or ENG was coined to differentiate this revolutionary new technique from the traditional 16 mm film camera means of news-reporting for television.

It was soon discovered that the qualities inherent in these new cameras allowed them to tackle many of the assignments that formerly required a much larger conventional TV camera, and this whole new range of application came to be called 'Electronic Field Production' or EFP. Today these remarkable little cameras are tackling shoots ranging from the Canadian House of Commons to the Iranian hostage-taking, from the 'World Series' to the Space Shuttle Launch. And the proliferation of small camera products has spread the revolution, with adequate little cameras available in almost every price range, to match every budget.

As users became familiar with the extraordinary capabilities of these new cameras, so they came to recognize their limitations. RCA's own market research clearly pointed to the need for even smaller, lighter cameras — using less power but of equal or better technical quality and stability. But beyond the cameras, limitations were imposed upon the teleproducer by the existing videorecorder technologies. The $\frac{3}{4}$ inch format systems were light and portable, but the technical quality of the recovered signal (notably in third-generation-and-beyond dubs) left a lot to be desired; and the one-inch systems met the technical requirement but were heavy and expensive. Through all of this ran the plaintive plea of the 16 mm film convert to video: "Give me a video system about the size and weight of the 16 mm movie camera, with a built-in recording magazine system — then I'll be happy!"

At RCA, we were listening. At the 1981 NAB, RCA introduced a completely new, full broadcast quality family of portable camera/recorder and studio editing recorder/player

We believe that this new complete system will revolutionize our industry just as the TK-76 did in its day

products — the RCA Hawkeye System. We believe that this new complete system will revolutionize our industry just as the TK-76 did in its day. And with more and more

Canadian stations switching to ENG, and the greatly increased output of Canadian programming that must result from Canadian Content requirements of the new services being licensed here, we believe Hawkeye is the right answer, at just the right time.

The performance of the Hawkeye camera equals or betters that of today's $\frac{2}{3}$ -inch-tube designs, while being smaller and lighter than any we know of with comparable specifications. And the Hawkeye portable recorder provides very significantly improved performance over existing $\frac{3}{4}$ -inch format systems. The camera alone (less lens, and battery) weighs only about nine lbs., and the recorder also weighs in at nine lbs. But the big news is that this portable recording camera system is available as a one-piece integrated recording camera, with a 20-minute recording time on a single $\frac{1}{2}$ -inch cassette, at an all-up, one-piece weight of 23 lbs., with broadcast quality. Remember, the weight of the integrated one-piece Hawkeye system includes the camera, 14 to 1 f/1.4 zoom lens, self-contained viewfinder, recorder, tape cassette, microphone, and battery, and the performance is broadcast quality.

**... the Hawkeye system
... has a wide climatic
operating range, plus an
insulating jacket to permit
operation in extremes of
the Canadian winter**

Utilizing familiar RCA construction techniques, the Hawkeye system is of course sealed against dust, moisture, and RFI, and has a wide climatic operating range, plus an insulating jacket to permit operation in extremes of the Canadian winter. Accessibility to the sophisticated electronics is excellent in the full family of Hawkeye products, but the latest manufacturing and quality-control techniques employed should ensure that these will be the most reliable and stable products ever offered by RCA.

We strongly believe that this is, at last, the system you have been asking for: top picture quality with no compromises, combined with extreme portability, in an integrated one-piece or separable two-piece field camera/recorder system; and a studio editing recorder/player system designed from the start as a broadcast product. In addition, each element of the Hawkeye sys-

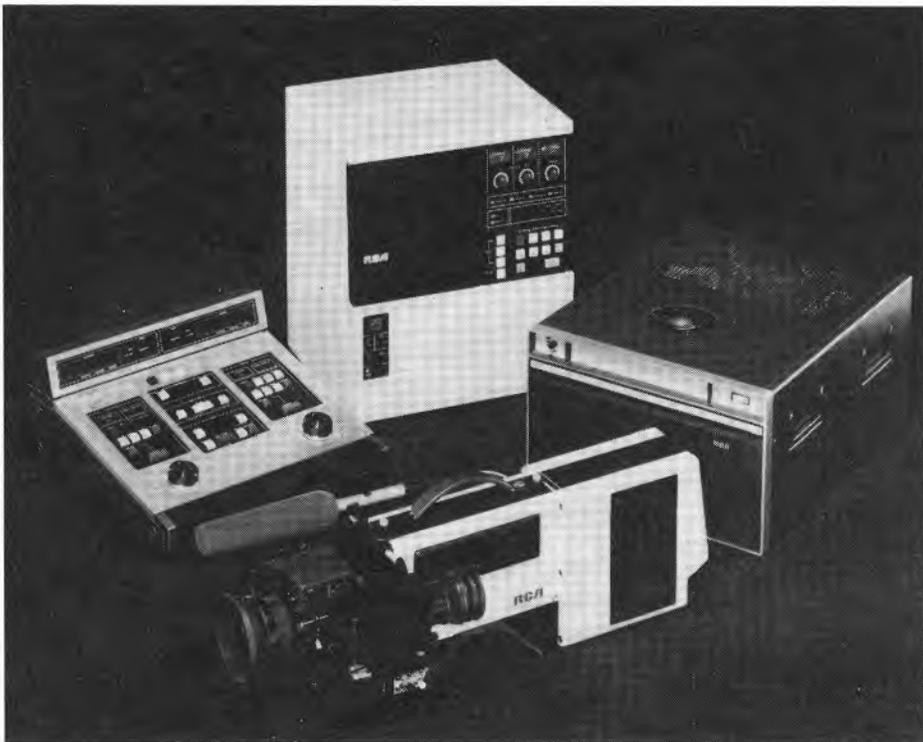
APPOINTMENT



CENTRAL DYNAMICS LTD.



Mr. Arden C. Boland, Chairman and President of Central Dynamics Limited is pleased to announce the appointment of Mr. Raymond Quesnel to the position of National Sales Manager (Canada). This position was created as a result of the recent acquisition of the assets of Philips Broadcast Equipment Corporation and American Data Corporation by Central Dynamics. This new organization will form a major North American distributor of professional broadcast products as manufactured by NV Philips in Holland, PYE TVT in the UK, American Data Corporation in the USA, and Central Dynamics in Canada. Mr. Quesnel will be responsible for all Canadian sales operations and brings with him many years of experience in the sales of professional broadcast products.



(Clockwise from centre bottom) Hawkeye package includes recording camera, edit controller, studio editing recorder/player and TBC

tem can be operated separately; if the camera turns you on, you may use it with your existing recorders; or if the new Hawkeye recorder system is just what you need, it can be used in the field, OB Van, or studio with your present cameras — with results of a quality.

Technical Features

The Hawkeye camera is a completely new, rugged 3-tube design of classic RCA layout and construction, utilizing new 1/2-inch pick-up tubes, and a sealed f/1.4 prism-optics system. It features all the familiar controls and functions, plus many new ones, including: 0/+9/+18dB gain modes; Comet-tail suppression on all three channels; Auto-White and Auto-Black balance with 30-day electronic memory and built-in 'keep-alive' battery; auto-flare control and auto-iris with variable spot size; self-contained viewfinder with adjustable eyepiece, and in-viewfinder comprehensive monitoring indicators such as lens f-stop setting, tape time left, audio level (both channels), battery condition, record confidence, VTR malfunction, etc.; built-in battery for camera and recorder; composite or RCA 'ChromaTrack' signal output

The Hawkeye portable recorder may be utilized either integrated with or separated from the camera. . . .

The Hawkeye portable recorder may be utilized either integrated with, or separated from the camera, and is also of totally new

design, utilizing the widely available standard VHS six-hour-type, 1/2-inch tape cassette as the recording medium. The Hawkeye portable recorder provides 20 minutes record time on a VHS cassette, with exceptional video performance through utilization of the RCA-developed 'ChromaTrack' new recording format. This new format provides full video, two audio channels, a control track channel, and a dedicated time-code channel. The recorder features a simple reliable mechanism with few moving parts, a built-in, back-space editor, microprocessor-controlled function controls, an optional built-in time-code generator, and built-in LED status/malfunction indicators. Loading and unloading the cassette is simplicity itself.

The Hawkeye one-piece recording camera offers all of these features in a single lightweight package, with unparalleled freedom of operation. Superbly balanced, it handles just like a film camera, with all operational controls up-front. There are no cables to snag or break, or go intermittent in the middle of an important shoot. It's a fully integrated total system design with single source support from RCA.

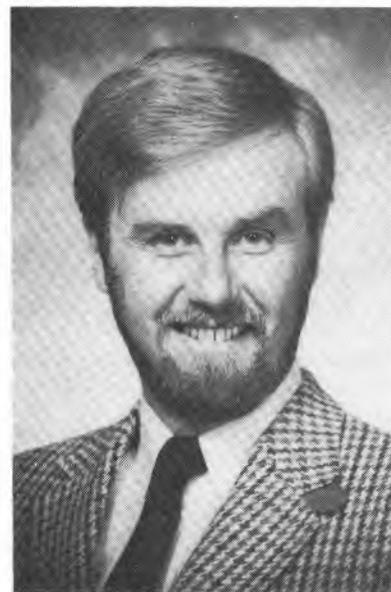
The Hawkeye studio editing recorder/player offers the same simple mechanism and rugged design, and the new RCA 'ChromaTrack' format provides a three to one improvement over existing 3/4-inch cassette systems in such important parameters as chrominance resolution, noise and distortion and broadcast quality (even in third-generation dubs). It can utilize most existing time-base correctors, or is available with its own new built-in TBC. The unit has built-in drop-out-compensation and audio limiting, and a time-code generator/recovery unit is available as an option. In addition to its obvious application for ENG editing,

the rack-mountable Hawkeye studio unit is a high-quality general purpose VTR, and should find broad application in traditional OB and Mini-Van use, and also in studio use for short segment recording and replay.

The last member of the current Hawkeye family is the new Edit Controller, which provides microprocessor control of two Hawkeye studio units, allowing automated add-on or insert edits, split video/audio edits, edit-on-the-fly, edit-in/edit-out/edit duration and control track timer LED displays, and viewable pictures in the search mode at ten preselectable speeds up to eight times normal in forward or reverse.

This new family of RCA Hawkeye products will be getting into our customer's hands early in 1982, and we expect to expand the product line later by adding such features as remote-by-multicore, tirax, or microwave control for the camera, and special effects capabilities for the recorder.

Contributed by John W. Howells, national sales manager, RCA Inc Broadcast Systems, Toronto



DOUG RAWLINSON

Douglas E. Rawlinson has been appointed General Manager of CJME Radio, Regina. He will also manage the new FM station recently granted CJME by the C.R.T.C. Mr. Rawlinson has been with CJME for nine years, the last four as Program Director. Previous to coming to Regina, he was with CHUM Radio, Toronto, for three years.

The state of Canadian broadcasting

... as seen by the IRPP

This article by Stuart McFadyen, Colin Hoskins, and David Gillen, all professors at the University of Alberta, is based on their study, Canadian Broadcasting: Market Structure and Economic Performance, published by the Institute for Research on Public Policy, 1980, 312 pp., \$15.95. Dr. McFadyen is chairman of the Department of Marketing and Economic Analysis; Dr. Hoskins is professor of Economic Analysis and Finance; and Dr. Gillen is an associate professor of Economics.

The objectives set by Parliament for the Canadian system of broadcasting and its regulators are daunting. But at the same time, it must be recognized that for private owners, broadcasting is a business. Inevitably, the economic characteristics of the industry come into conflict with the broader social and political objectives of the regulators.

Canada's privately owned radio and television stations are not fulfilling the role intended by the Broadcasting Act. The Act, under which broadcasting is regulated, says clearly that "the Canadian system should be effectively owned and controlled by Canadians so as to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada. Programming ... should be varied and comprehensive and should provide reasonable, balanced opportunity for the expression of differing views on matters of public concern ... and should be of high standard, using predominantly Canadian creative and other resources."

In fairness, all of the blame does not rest with the private broadcasters. Part of it lies with the audience and its choices — but no one would suggest that audiences should or could be controlled.

It is significant that while Canadians, by a 1977 measurement, watch television about 24 hours a week — by far the most time-consuming leisure activity — almost one-third of this time is spent watching programs on U.S. stations.

Considering that it is cheaper to buy ready-made American programs, it is unreasonable to expect private broadcasters to act voluntarily against the interests of their shareholders by producing similar programs at much greater expense.

In addition, while the Canadian Radio-television and Telecommunications Commission has tried to compel or entice private broadcasters to offer programming they would not normally offer, the CRTC is reluctant to make licensing or cable-TV decisions that would adversely affect the profits of private broadcasters.

Broadcasters, of course, attempt to maximize their profits while adhering to the letter of the Canadian content rule by offering Canadian programs at a less popular time and producing the least costly types of programs. The CRTC believes that profits are necessary to provide the means for production of good-quality Canadian programs, but whether the level of spending on them is actually determined by profitability is questionable.

Programs on CTV, the network that includes most of the private television stations in Canada, were available to 92 percent of the population by 1977. Although CTV met the Canadian content rule, it showed less than six percent Canadian content during the peak viewing period (8 p.m. to 10:30 p.m.) in 1978-79. Most of the programs shown during this period were American.

The American influence is emphasized by the availability of U.S. signals, either over-the-air or by cable; nearly a third (29 percent) of the audience in English-speaking Canada watch U.S. stations in 1977. The previous year, CTV allocated only one-fifth of viewing time for Canadian shows.

The effects of television, radio and cable-TV ownership patterns on performance measures such as profits, audience size, and program choice and diversity, have important implications for public policy.

Trends in group ownership

In 1968, 38 percent of television stations were owned by groups. By 1975, 56 percent were group-owned. Also, in 1968, 64 percent of private radio stations were

group-owned; by 1975, that figure had risen to 81 percent.

In 1975, 35 of 64 privately owned commercial television stations were group-owned. The average gross revenue that year for a group-owned station was \$3.4 million and for a station owned by a single company, \$2.8 million.

Of the 376 private, program-originating AM-FM radio stations (excluding non-commercial and CBC stations), 303 were group-owned, and the average gross revenue for each group-owned station was \$585,000, compared with \$456,000 for a single-company station.

The same year, Canada had 350 cable television systems, of which 53 percent were group-owned. The group systems collected 77 percent of the total revenue, with an average gross of \$643,000, three times that of the single-company stations.

Market concentration has strong influence on pricing and profitability in broadcasting. Let us explain what the economic product of private radio and television is. It is the audience that the stations can supply to advertisers and not, as is often believed, the programs offered. The role of the programs is to attract the audience for exposure to commercial messages.

Concentration can be measured by what is called a Herfindahl index in which a monopoly is given a value of 1.00 and a perfectly competitive market is rated at zero. For television, Kitchener and London measure the highest, while Toronto gets a .27, indicating healthy competition. In television, an increment of .1 on the index means an increase of more than \$25 in the price of a 30-second commercial. Clearly, since the average is only \$271, stations in concentrated local markets command large increases in the price of commercial television time.

The importance of profits

There is no reason to believe that private radio, television and cable companies are any less interested in profits than other industries are. Profits depend on the costs associated with the manufacture of a product and its revenues, and for 1975 at least, television broadcasting profits seemed to be abnormally high.

The overall average rate of return in 1975 for 59 corporations owning television stations in major markets was 32 percent. The largest corporations earned almost 40 percent, those owning more than one television station averaged 45 percent, and those owning both television and radio stations, 20 percent.

There is no evidence that broadcasting is an inherently risky business, so higher profits (higher than, say, a 13 percent benchmark) cannot be explained in terms of compensation for above average risk. It would appear that Lord Thomson was on to something when he observed that a television license was akin to a license to print money.

The overall rate of return for the 216 radio corporations in 1975 was 18 percent. Corporations owning more than one radio station averaged 20 percent, those owning

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both radio stations and television stations averaged 20 percent, and those with radio stations and newspapers had an average return of 28 percent.

The role of programming

The role of programming, as mentioned earlier, is to attract an audience for exposure to commercial messages. If the costs of programs are equal, and if each viewer or listener is worth the same to the advertiser, a broadcaster will maximize advertising revenue and profits by choosing the program mix that attracts the biggest possible audience size. For television, there is plenty of evidence that the programs that attract the most viewers are the crime drama or situation comedy variety imported from the United States.

It is overly simplistic, however, to view audience size as the driving economic force in a station's operations. Total expenses for a television station are not related to market audience size.

Even so, it is estimated that a massive 100,000 daily hours increase in market audience would be required to increase a station's revenue by \$450,000 (mean value = \$7.3 million) and its price-cost margin by .03 (mean = .18).

On the other hand, a similar increase in audience drawn from outside a television station's primary area means a spending increase of between \$500,000 and \$1 million. Each additional dollar spent on entertainment programming means an increase of between \$2.10 and \$3.25 in revenue, but a dollar extra spent on news programming results in a decrease in revenue of between \$2.75 and \$3.60.

An extra hour a day of prime-time Canadian programming would add \$4.4 million to \$6.8 million a year to a television station's expenses. As their expenses, on average, are \$5.6 million a year, the extra hour would represent a doubling of expenses.

Television appears to be basically an entertainment medium. A bigger budget for

such programming adds to profits; an increased budget for news programming reduces profits. More (relatively expensive) Canadian programming decreases profits, but more (relatively cheap) local programming cuts expenses and increases profits.

Unlike television, radio appears to be basically a news medium. News programming expenditures are just as important as entertainment programming expenditures in increasing radio station revenues and profitability. But radio stations affiliated to a group offer less programming of an "information" nature than those affiliated to a newspaper group or privately owned.

To some extent, AM and FM stations are complementary in their programming. This is consistent with CRTC policy and therefore indicates some success on the part of the CRTC.

New entrants should be wary of competing against stations that belong to radio-television groups or CBC stations. Competitors experience greatly reduced price-cost margins, and it is much better to seek out a market with a station belonging to a television-newspaper group. Competition of this type typically enhances price-cost margins.

The product sold by cable television is different from that sold by other broadcasters. Home owners demand this service because cable provides programs not available over-the-air and/or improves the reception from stations that are received over-the-air.

Cable television exerts considerable influence on the types of television that Canadians watch because it imports, at no cost, American programs. It expands the market area of Canadian stations but fragments their audiences, and this fragmentation reduces the market power and potential profits of broadcasters.

Cable profits after tax are lower than private television but greater than radio; they receive an average 14 percent rate of return.

What about the CBC?

One element that does encourage different programming is the CBC. CBC television relies on advertising for only about 20 percent of its revenue. In line with its mandate, the CBC does provide a better overall balance of programming and more diversity than the Canadian private networks or groupings.

The presence of a CBC-owned French station or a PBS station has a substantial effect on the average number of options available in a market, whereas the presence of a U.S. commercial station has only a small effect. In Toronto, for example, one PBS station adds more to viewer choice than four U.S. commercial stations. The effect of cable TV on the average number of options is greatest where cable introduces a PBS station to a market such as in Halifax or Calgary where there is a limited number of stations available over-the-air.

CBC-owned French stations and CBC-owned English stations provide a better overall balance of programming and more diversity than the other Canadian networks or groupings. This suggests that the CBC is fulfilling its mandate in this regard.

Private stations, dependent on advertising revenue and acting on behalf of their shareholders, cannot be expected to provide the balance, diversity, and choice deemed desirable by the Broadcasting Act.

These results have obvious policy implications. In recent years, the very concept of a Crown corporation in broadcasting has been under attack. Critics have charged that the CBC has used taxpayers' money by showing television programming virtually indistinguishable from that of the private broadcasters. There seems little doubt that private broadcasters, if left to their own devices, would purchase an overwhelming majority of their programs from abroad. The primary influence of the CRTC has been to prevent this by the use of Canadian content regulations.

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Alex Sheridan, master of illusion

And a wizard with sound effects

Alex Sheridan was killed in a motor accident on May 3, 1981. Lorna Rogers, who had written this story a few months earlier, had checked with him on the previous Friday for news or changes. Her story will tell you a lot about Alex the person as well as about his unusual talent, and it seemed fitting to run it as a tribute to a man who made a unique contribution to the broadcasting industry.

"A program is an illusion, created by the continuity of speech, highlighted by the shades of music, highlighted by the color of sound effects." That's the philosophy of the CBC's senior sound effects technician, Alex Sheridan, a very present part of Air Farce hijinks on stage and on air, a 30-year veteran of the full spectrum of radio and TV

programming, whose shows have won such prestigious awards as the Prix D'Italia, Armstrong, Ohio, ACTRA and also, this year, a Peabody.

His other basic premise is that hearing is "10 percent sound, 90 percent memory," meaning that the images (or sounds) are already in the mind's ear and that the prime job of the sound effects technician is to evoke them. His job entails much more than mixing prerecorded horses' hooves or the flutter of birds' wings into the final product. Most sounds are simulated because, due to the limits of microphone technology, real sounds usually don't work. So instead of hooves, Alex uses coconut shells, rhythmically banging on a table, or hands fluttering against his chest for birds' wings.

Alex has worked with such radio drama giants as J. Frank Willis, Andrew Allan, Esse W. Ljungh and John Reeves. In those days, the sound effects were done live as the

actors read their scripts; now, they're usually mixed in during post-production.

This is not the case, however, with the regular audience tapings of CBC Radio's top-rated comedy show, *The Royal Canadian Air Farce*. For Alex is right up there on stage with them, pushing cartridges into the machine, smashing plates, banging doors and making all the other myriad sounds and (sometimes rude) noises called for in the scripts, which he frequently doesn't see until the day before. He throws in some extra visual effects to titillate the audience, which undoubtedly account for the laughs you hear before the punch line.

If there were such a thing, Alex would have his doctorate in creating illusions. He's been an integral part of the Air Farce team since its beginning. He has two suitcases of custom-made effects that accompany him to every taping whether in Toronto or on tour. He averages about 50 effects per show

Appointment
WESTERN BROADCASTING



NEIL HENDERSON

J. R. Peters, President of Western Broadcasting Co. Ltd., is pleased to announce the appointment of Neil Henderson as General Manager of Western Broadcast Sales Ltd.

Mr. Henderson brings to his new position a wealth of experience in radio and TV sales. For seventeen years he was a broadcast sales representative working in Toronto, Montreal and New York. For the past seven years he was manager of the Vancouver office of another leading broadcast sales representative company.

With Western Broadcasting, Neil Henderson will be responsible for the company's sales activities in British Columbia and Alberta.





and his performance involves split-second timing. He has to keep an eye on the producer and the cast, listen to sound levels and look ahead for the next cue, as well as produce the effect. No wonder it takes him three days to recover.

The prerequisites for a good sound effects technician are: fast reactions, level head, an almost innate feel for what's being created, broad peripheral vision, initiative, judgment, awareness, resourcefulness, appreciation of humor, and tact. Alex has all these in good measure. For him, adding that extra dimension of sound is a challenge that rarely bores him. He's seen a lot of developments, including stereo and kunstkopf (all-round) sound since the days when he did such radio series as *Stage*, *Just Mary*, *Cuckoo Clock House*, *The Rod and Charles Show* and live TV drama. But a tour of the sound effects department, located in the nether regions of the CBC Toronto Radio building, indicates that the traditional way of producing many effects is still the best. The room is chockfull of effects records, cartridges, and amassed on shelves, in filing cabinets, and in a Fibber McGee cupboard full of various paraphernalia — a squeaky hinge, bells, keys, motors, switches, chimes, an old-fashioned wind machine that doubles as a roulette wheel, a grid with dangling wooden pegs (marching feet). What at first glance appears to be a junk pile is in fact the source of many of the sounds you hear on radio today, from comedy shows to classical dramas.

A huge kettle drum sits in a mini-studio; in another, there's a "cocktail bar" for mixing sounds, (now rarely used), with three turntables that spun discs the technicians

recorded themselves in the precartridge days. "We used to flip discs like taking pancakes off a hot griddle", recalls Alex.

The staff, consists of five radio and nine TV technicians (two of whom are female, in case you thought this was strictly male territory).

After a session with a producer and the writer, Alex's inventive mind has frequently led to the development of a series, for example, school broadcasts on the use of sound effects and on the metric system. He's done his own writing and narration for several shows involving effects. He's conducted workshops and classes on the philosophy and application of sound effects within and without the CBC at Humber College Toronto, schools, and drama groups. Several times he's appeared as a guest on such TV shows as *90 Minutes Live*, *Canada After Dark* and the *Bob McLean Show*, and last fall was seen in the *Air Farce TV* Super-special, and this spring in their TV series.

Born in Winnipeg, Alex Sheridan arrived at CBC Toronto through a series of jobs — as typesetter, train newsagent, carnival spieler, waiter, salesman of fine linens, and ladies' hose salesman (he can spot your size at a glance) — all of which constituted a course in elementary psychology. A voracious reader, Alex is a great believer in word power. He's particularly fond of Japanese haiku poetry and has even written in this highly disciplined art form. He tells a good joke and loves to relax on his 35-acre property north of Toronto, where all the sound effects are real.

Contributed by Lorna Rogers, Radio Network Production, CBC Toronto.

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ROUNDUP *from 47*

tion audio-visual award for the film *Les arbres qui poussent vite*, from the series *Science Réalité*. Aubry was producer and Sormany researcher.

Winner of the BNR audio award for *More than Meets the Ear* was Timothy Wilson, whose freelanced program was part of CBC-FM's *Ideas* series.

CBC Honors Radio Talent

A gala performance on May 15th climaxed a week of recitals by the ten finalists in the

21st CBC Radio Talent Competition, which drew more than 300 singers and instrumentalists. Winners receive \$2500 for first prize and a scholarship to Banff or the Orford Art Centre. Finalists receive \$500 and \$500 is awarded the student with the greatest potential for a solo career. Prizes are awarded for voice, piano, brass and wind instruments, strings, and this year's special category, harp.

Past recipients who have gone on to successful international careers are Judith Forst, Louis Lortie and André Laplante.

The CBC began *Singing Stars of Tomorrow* in 1943 for singers and *Opportunity Knocks* in the 1940s for singers, musicians, comedians and announcers. These two programs ended in the mid-fifties and the CBC Talent Festival for singers and instrumentalists between the ages of 15 and 30 was launched in 1959.

NFB Wins Animation Prizes

Co Hoedeman received a first prize at the recent 49th International Festival of Film for Children and Young People in Paris for his *The Treasure of the Grottoceans (le Trésor des Grottoceans)* produced in 1980 by the French animation studio of the National Film Board. Like his *Chateau de sable/Sandcastle*, which won an Oscar in 1978, *Treasure* is described as a fantasy of curious beings who display some human qualities, but who challenge the false values humanity has exposed.

Beverly Shaffer of the English-language documentary studio won the grand prize at the Lausanne International Festival of Films for Children for *Benoit*.

CTV's *Academy Awards* with 2,985,000; CBC's *Three's Company*; CBC's *Dallas*; CBC's *Hockey Night in Canada*; CBC's *Wayne & Shuster*; CTV's *Magnum P.I.*; CTV's *Benson*; CTV's *Reagen* coverage.

Elliott Forms Media Measurement Service

Media Measurement Services Inc. is a new subsidiary of Elliott Research Corporation. Elliott president George L. Shields, in announcing the formation of the service, said MMS was an outgrowth of the national advertising expenditure department of the company, which provided competitive advertising expenditure data in the print, broadcast and outdoor media since 1944.

Robert S. Young, long associated with Elliott Research, is president of the new company and will concentrate on the expansion of the monitoring services. John S. Platt formerly with A.C. Nielsen, is v-p in charge of marketing and sales, responsible for development of new services. Jeff Deloughery is v-p in charge of information systems.

The subsidiary has been created to service the growing demand for competitive information and develop related services for the marketing community.

Publications

New Publication Details Consumer Rights in Broadcasting

Protecting Consumers' Rights is the first in a series of booklets on the role of the public in the Canadian broadcasting system. It was written by Hyman Glustein and Rae Aston for the Canadian Association for Better Broadcasting and is available from the association at P.O. Box 22, Outremont, Quebec, H2V 4M6 for \$1.50. The booklet is intended as "a guide to help individuals and organizations evaluate the extent to which stations in their communities render service on behalf of the public, and act to improve programs broadcast."

Construction

Building at last for CBC Regina

The intention was announced in 1969; detailed planning began in 1976; and finally, in 1981, the CBC has announced the building of a new radio and TV centre for Regina on a site in Wascana Centre. Facilities will include three TV studios and control rooms, nine radio studios and control rooms, associated production and administrative office spaces and technical spaces for English and French TV and radio operations.

The \$16 million contract has gone to PCL Construction Limited for a building of 16,000 square meters (171,000 square feet). The design is by the Regina firm of Wiens, Johnstone Architects Ltd.

Facilities are expected to be ready by the end of 1984.

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Research

Nielsen Reports Top Three On Nets in April

Nielsen's NT180/81 #30 gives CTV's *Masada* Part 1 top audience (age 2+) of 3,980,000. Following closely with 3,934,000 was CBC's *Disney's Wonderful World*. Following were

Engineering & Equipment

On the move

LeBlanc & Royle Communications Inc. has announced the formation of a new division in St. John's, Newfoundland, located at P.O. Box 13308, Postal Stn. "A", A1B 4B7. The company's official name is L & R Communications (Newfoundland) and the manager is **Larry Penner**, who has been with the company for five years. L & R is designer, supplier and installer of communications towers. Microwave antennas, broadcasting transmission lines are also supplied and installed.

NABU Manufacturing Corporation is Canada's first general purpose microcomputer and cable product manufacturing company, according to **John B. Kelly**, chairman. The company will be based in Ottawa and plans to have microcomputers in the prototype stage by the end of October with market introduction by the end of the year and full-scale production by early 1982. It will be able to serve both in-home and small-business markets via cable or on a

stand-alone basis and potential services include Telidon, electronic mail, security, computer games, teleshopping and telebanking.

Rutherford, "Canada's visual communications specialist," has opened a new office in Edmonton, at Suite 203, 10585-111 St., T5H 3E8. **Paul Gouriere** will be regional manager, **Sylvia Thomson** is branch administrator.

HN Engineering Inc. is a new firm that continues the professional engineering practice established by Hoyles Niblock International Ltd. for service in broadcasting and telecommunications transmission as well as telephone and computer-based data and control. President and general manager is **Barry Mrzek**.

Tele-Radio Systems Limited of Toronto has signed a contract with Zentil Property Management for the construction of a new 20,000-square foot building on Hanlan Road, Toronto, with occupancy scheduled for September 1981. The company increased 100% its gross sales between 1979 and 1981.

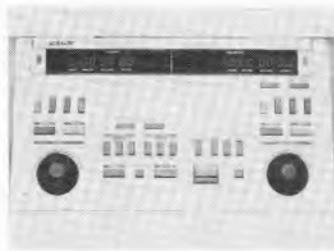
New Products



Waveform Monitor

A new waveform monitor, the 528A, was designed by Tektronix for displaying and monitoring waveforms from camera outputs, video system output lines and video input lines using 525 line systems (or, as option, 625 line systems). Monitor is 5.25 inches high and half a rack space wide and has been designed for TV facilities, production studios, broadcast TV stations, video service facilities.

Further information from Tektronix Canada Inc., P.O. Box 6500, Barrie, Ont. L4M 4V3.



Edit Control Unit

Sony's new RM-440 automatic edit control unit, when used with two SLO-383 Betamax editors has dial controls for fast location of edit points, edit-in/out point memory system with digital read-outs, assemble and insert editing, "preview" (edit rehearsal), preview and review, jump and return, "butt edits" (continuous editing) "trim" (modification of edit points) and other time-saving features.

Further information from Sony of Canada Limited, Professional Products, 411 Gordon Baker Road, Willowdale, Ont. M2H 2S6.



Logger

The Veritrac SL four-channel communications logger available from Dictaphone offers recording capacity up to 192 hours on the one-channel system, up to 96 hours on

the two and up to 48 hours on the four-channel. Suited to applications where recording capacity is more important than channel capacity and where eight days' storage or recording on each reel of magnetic tape is beneficial.

Equipped with advanced Uniband brake system, an Optic tape sensing system, easy tape threading, a fail-safe test system for individual tape channels, and optional second magnetic tape deck in case of malfunction. Option is time code system to simultaneously record the time of day with need for dedicated time channel eliminated.

Further information from Dictaphone Canada Ltd./Ltee, 630 The East Mall, Islington, Ont. M9B 4B2.

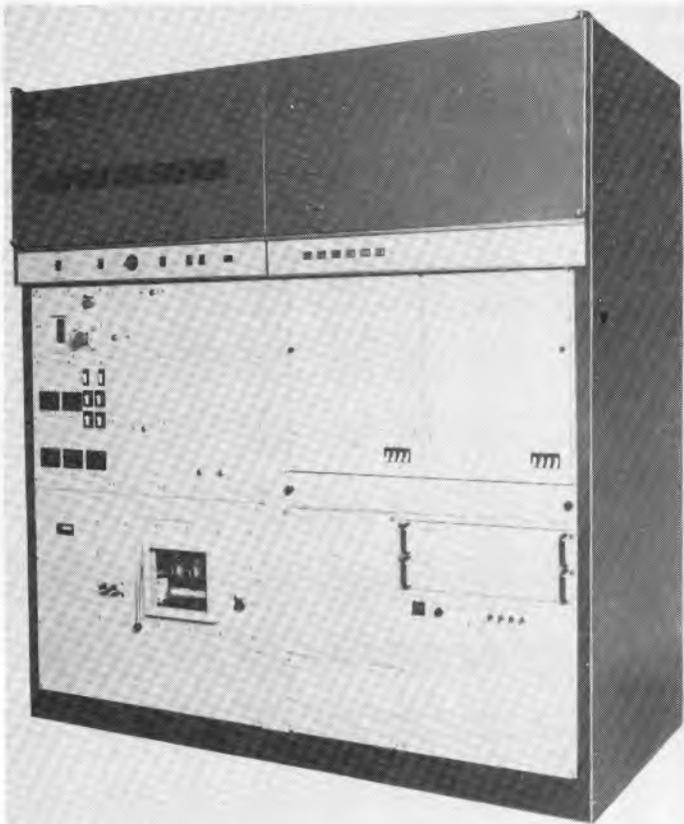


Color Camera

JVC's new S-100U portable color camera features single one-inch Saticon tube construction on a color strip filter that gives 280 lines of resolution and a video signal-to-noise ratio of more than 45dB. Major features include "zoom" microphone coupled with 10:1 servo zoom lens with "macro focusing." Also, a 1.5 inch black-and-white electronic view finder with exposure, VTR start/stop, low-battery, auto white balance and standby modes indicated. It has +6 and +12 dB gain boost switches that allow for low-light shooting.

The new sound "zoom" mic contains three microphone elements with two pointing forward and one to the rear. The "zoom" function alters the directivity and sensitivity of the mics. Omni-directional, super-directional and auto-zoom mic switches are built in to allow maximum flexibility when in operation.

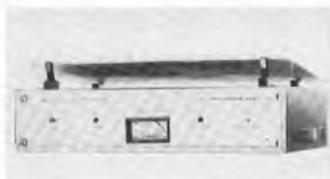
Further information from JVC Electronics of Canada Ltd., 31 Progress Avenue, Unit 14, Scarborough, Ont. M1P 4S6.



Transmitter

RCA's single-tube, 12-kw VHF transmitter for highband TV stations (channels 7-13), available for NTSC, SECAM and PAL was introduced at NAB. The TTG-12H is a combined amplification type of system with the visual and aural signals diplexed at IF. With only one tube, in the amplifier stage, tuning maintenance is minimized. Housed in two compact cabinets, the exciter/driver, which employs one TCXO operating on a standard frequency and a power amplifier unit connected by plug-terminated, factory-tested cables.

Further information from RCA Limited, P.O. Box 161, Royal Bank Plaza, Toronto, Ont. M5J 2J4.



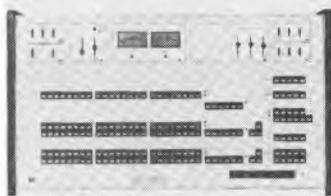
Speech Processor

A new British product uses a feed-forward level control to amplify speech without disruption. It incorporates a microprocessor for precise control of speech amplitude, signal-to-noise ratio and waveform characteristics, and can be installed at any audio point within a voice communications system between microphone and loudspeaker.

Processed speech is stated to be some 8dB louder than natural speech of the same peak amplitude. Peak output is constant within +0.5dB over a 24dB variation in input. Signal-to-noise ratio can be improved by up to 15dB, and speech that has been degraded to 0dB signal-to-noise ratio can be improved to 5dB. Speech processor incorporates a volume unit meter to indicate both peak reading voltage and overloads above +3dB VU.

Designed for 19 ins., two-unit high rack mounting; weight 7 lbs. Can be run off 240V or 11V a.c.

Further information from Voice Microsystem Limited, Unit F, Cardiff Workshops, East Moors, Cardiff, Wales. CF1 5EH.



Master Control Switcher

CDL's new MC-990 Model 5 master control switcher may be operated as a manual/semi-automatic, preset-take switcher or as a fully automatic system under the control of CDL's APC-900 automation systems. It is a 5 bus microcomputer-controlled audio/video switcher available with either 24 or 32 inputs and with six separate audio inputs, a full complement of audio and video transition

plus four special separate audio transitions that can be modified by changing PROM's start and end of message" audio cart machine commands. Also has full range of graphic keying facilities and a dedicated character generator input. Requires 31½ inches and three cables between rack and control panel. Options, chroma keying bordered keys, wipe transitions, PPMs and loudspeaker power amplifiers.

Further information from Central Dynamics Ltd., 147 Hymus Blvd, Montreal, Que. H9R 1G1.



Amplifier

RTS has introduced a dual two-channel amplifier, Model 444, to interface home and semi-pro equipment with professional studio systems. Accepts a stereo pair of balanced lines, isolates them through

active circuitry and feeds them to a pair of "phono" jacks at the IHF nominal level of 0.5 volts rms, unbalance. Simultaneously it accepts a pair of unbalanced lines, amplifies and transformer-isolates them to feed a balanced pair of lines at a nominal +4 dBm. Completely self-powered and self-contained in a 13.4-inch high by 8¾ inches wide and deep unit, free-standing or rack-mounted singly or in pairs.

Further information from Ron Fuller, RTS Systems, Inc., 1100 West Chestnut Street, Burbank, CA 91506.

Video camera/½-inch VTR

Sony's new single-unit video camera/half-inch VTR, the BVW-1 is made possible by new component high-density video recording format. The BVW-1 weighs 15 lbs and is compatible with any U-Matic or one-inch videotape recording system now in broadcast operations. Features new high-band SMF Tricon single pickup tube with full NTSC bandwidth capability. Recording system uses L-500 Beta video-cassette with 20 minutes of recording time. Expected to be marketed spring, 1982.

Further information from Sony of Canada Ltd., 411 Gordon Baker Road, Willowdale, Ont. M2H 2S6.

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CRTC Decisions

Radio

81-167: La Radio du Pontiac Inc. approval of frequency changes for **CHIP-FM**, **CHIP-FM-1** and **CHIP-FM-2**. Fort Coulonge, Chapeau and Rapide-des-Joachims, Que.

81-169: CKPG Limited revocation of license for **CHPG** Prince George, as requested.

81-187: Nick Frost, representing company to be incorporated, denial of application for English-lang. FM station at Kelowna, B.C. on 101.5 MHz, 10,500 watts.

81-190: Celtic Investments Limited approval of amendment P of P **CJCB-FM** Sydney, N.S.

81-195: General Broadcasting Limited approval in part P of P **CMFC-FM** Saskatoon.

81-196: Skeena Broadcasters Ltd. denial English-lang. FM station Terrace, B.C.

81-197: Midwest Broadcasters Ltd. approval English-lang. FM station Regina 98.9 MHz, ERP 100,000 watts to Sept. 30, 1984.

81-198: Armadale Communications Ltd. approval English-lang. FM station Regina, to Sept. 30, 1984.

81-199: Mountain 99 Broadcasting Ltd. approval English-lang. FM station Squamish, B.C. on 104.9 MHz ERP 2400 watts and rebroadcasters Pemberton and Whistler Communications Corporation denial English-lang. FM station Whistler, Garibaldi and Pemberton.

81-201: Denis L. Cloutier, representing a company, approval English-lang. FM service to Selkirk, Man. to Sept. 30, 1984.

81-202: Great Valleys Radio Ltd. approval English-lang. FM at Penticton to Sept. 30, 1984.

81-212: Radio Cape Breton Limited renewal of **CHER** Sydney, N.S. to March 31, 1981.

81-221: Seabrook Broadcasting Ltd. approval of renewal for **CKAL** Vernon to Sept. 30, 1984.

81-222: Radio Acadia Society approval to continue student carrier

station **CKIC** Acadia University, Wolfville, N.S.

81-223: Michael Wile, representing **CKDU Radio Broadcasting Society** approval to continue student carrier **CKDU** Dalhousie University, Halifax, N.S.

81-224: Patrick Kelly representing **U.P.E.I. Student Radio Inc.**, approval to continue carrier **CIMN** Prince Edward Island University, Charlottetown.

81-227: CBC approval of amendment frequency change **CBKO-FM** Denare Beach, Sask., channel change.

81-228: CBC approval of amendment frequency change **CXKM-FM** Meadow Lake, Sask.

81-234: CKRD-FM Ltd. approval of amendment disaffiliation from CBC and change of format **CKRD-FM** Red Deer, Alta.

81-242: Alberta Educational Communications Corp. approval of amendment, frequency change new FM station, Hinton, Alta.

81-246 to -251: CBC approval of amendment ERP changes **CBSI-FM-15 to -20**, La Tabatière and other Quebec communities.

81-256: Council for Yukon Indians and Dene National on behalf of company to be incorporated approval for multiple channel radio network operation via satellite for native programming in English and several Indian languages.

81-258: Rogers Radio Broadcasting Limited denial of network operation via satellite to distribute **CHFI-FM** nationally.

Television

81-185: CFCN Communications Limited approval of renewal **CFCN-TV-9, -10, -11, -12** Cranbrook, Fernie, Sparwood and Moyie B.C. to March 31, 1983.

81-193: CBC approval of renewal **CBSET-1** Schefferville to Sept. 30, 1985.

81-203: ATV New Brunswick Limited approval of renewal **CKCW-TV**

Moncton, **CKAM-TV-1** Newcastle, **CKAM-TV-2** Chatham, **CKAM-TV-3** Blackville, **CKAM-TV-4** Doaktown, **CKCD-TV** Campbellton, N.B. **CKCW-TV-1** Charlottetown, P.E.I.; **CKLT** Saint John, **CKLT-TV-1** Florenceville-Woodstock, and **CKLT-TV-2** Boiestown, N.S. to Sept. 30, 1986.

81-204: New Brunswick Broadcasting Co. Limited approval of renewals **CHSJ-TV** Saint John, **CHSJ-TV-1** Bon Accord, **CHSJ-TV-2** Doaktown, **CHSJ-TV-3** Boiestown, **CHSJ-TV-4** Parker Ridge, **CHCN-TV** Newcastle, **CHCR-TV** Campbellton and **CHMT-TV** Moncton, N.B. to Sept. 30, 1983.

81-205: CBC approval of renewal **CBYMT** Îles-de-la-Madeleine, Que. to Sept. 30, 1984.

81-206: CBC approval of renewal **CBMGT** Fort George, Que. to Sept. 30, 1985.

81-207: CBC approval of renewal **CBMHT** Fort Rupert, Que. to Sept. 30, 1985.

81-208: CBC approval of renewal **CBMNT** Nouveau Comptoir, Que. to Sept. 30, 1985.

81-215: CBC approval of renewal **CBGAT-8** Marsoui, **CBGAT-9** Gros-Morne, **CBGAT-12** Baie Comeau, **CBST-12** Tête-à-la-Baleine, **CBST-13** La Tabatière, **CBST-14** St-Augustin-Saguenay, **CBST-15** Old Fort Bay, **CBST-16** Rivière St-Paul and **CBST-17** Blanc Sablon to Sept. 30, 1984.

81-219: CBC approval of English-lang. rebroadcaster at Barry's, Foymount, McArthur's Mills, Whitney, Ont.

81-220: Jean-Claude Marchand, representing company to be incorporated, approval for F and E station at Radisson, Que.

81-225: CBC approval of amendment, ERP change, **CBLFT-23** Wawa, Ont.

81-226: CBC approval of amendment, ERP change, **CBNT-4** St. Albans, Newf.

81-230: CBC approval of amendment, ERP change, **CBUT-21** Holbert, B.C.

81-253: Atlantic Television System Limited, Halifax, N.S. approval of network operation via satellite for Maritime Provinces, Newfoundland

and the Eastern Arctic, known as **ATV-2**.

81-254: Newfoundland Broadcasting Company Limited, St. John's Newf. approval to carry on network operation via satellite to extend CTV programming originating in **CJON-TV** St. John's to remote and underserved communities in Newfoundland and Labrador, two-year experimental basis.

81-255: Inuit Tapirisat of Canada on behalf of corporation to be incorporated, approval to carry on network operation via satellite Inuit programming in Inuktitut and English languages.

81-257: Global Communications Ltd. denial of network operation via satellite to distribute Global service across Canada.

81-259: Crossroads Christian Communications Inc. Toronto, denial of network operation to distribute variety of religious programs across Canada, including urban areas.

81-260: MTV Broadcasting System Inc. Toronto, denial of network operation via satellite to distribute multilingual and multicultural programming across Canada, including urban areas.

81-262: CTV Television Network Ltd. approval of network operation to distribute on an interim basis via satellite, special package of CTV network programming to any broadcasting receiving undertakings serving remote and underserved communities across Canada where no CTV available until date of commencement of CANCOM, on Sept. 30, 1982.

Cable

81-166: Great Winnipeg Cablevision Ltd. and **Winnipeg Video Inc.** approval of amendment to increase fees for service to parts of Winnipeg.

81-168: Bay Cablevision Ltd. Nanoose Bay, B.C. approval of amendment, to increase fees.

81-170: Terra Cable Limited St. Stephen, N.B. approval of renewal to Sept. 30, 1986.

81-171: Dalhousie Cable T.V. Ltd. Dalhousie, N.B. approval of renewal to Sept. 30, 1986.

81-172: M-V Cablevision Ltd. approval of renewal to Sept. 30, 1986 for Grand Falls, St. Leonard, St. Andre and Drummond, N.B.

81-173: Edmunston Cablevision Ltd. Clair, N.B. approval of renewal to Sept. 30, 1986.

81-174: Kings County Cable Ltd. Sussex, N.B. approval of renewal to Sept. 30, 1986.

81-175: City Cablevision Ltd. Fredericton, Nashwaaksis, Silverwood, Marysville, Barkers Point, Oromocto, N.B. approval of renewal to Sept. 30, 1986.

81-176: Guérette & Fils Ltée, Cambellton, Atholville, Tide Head, McLeod, Richardsville, N.B. and Pointe-à-la-Croix, Que. approval of renewal to Sept. 30, 1986.

81-177: Guérette Télévision Communautaire Limitée, St-Quentin, Kedgwick N.B. approval of renewal to Sept. 30, 1985.

81-178: Sackville Cable TV Limited, Sackville N.B. approval of renewal to Sept. 30, 1986.

81-179: Norman S.W. MacDonald, McAdam, N.B. approval of renewal to Sept. 30, 1986.

81-180: Miramichi Cable Ltd., Chatham, Newcastle and area, N.B. approval of renewal to Sept. 30, 1986.

81-181: Edmunston Cablevision Ltd. Edmunston, St-Basile and St-Jacques, N.B. approval of renewal to Sept. 30, 1986.

81-182: J. & K. Entreprises Ltd.

Nackawic, N.B. and **Woodstock Community T.V. Ltd.** Woodstock, N.B. approval of renewal to Sept. 30, 1986.

81-183: North East Cablevision Ltd., Bathurst and adjacent area, N.B. approval of renewal to Sept. 30, 1986.

81-184: Cable Service Ltd., Moncton, Riverview, Gunningsville, Dieppe, Lewisville N.B. approval or renewal to Sept. 30, 1986.

81-186: Eastern Cablevision Ltd., Truro, Bible Hill, Hilden and Pictou Road, N.S. approval of amendment, addition of educational programming from Colchester-East Hants.

81-188: CESM-TV Ltd. Thompson, Man. denial of amendment and renewal.

81-191: Victoria Cablevision Limited, Victoria, Saanich, Esquimalt and Oak Bay, B.C. approval of amendment, additional of multicultural and children's programming.

81-192: Société-Télévision Ste-Marthe Enrg., Sainte-Marthe, Que. approval of renewal to Sept. 30, 1984.

81-194: Northern Television Systems Ltd., Whitehorse, Yukon approval of amendment, addition of House of Commons proceedings and CBC French-lang. TV via CAN-COM.

81-200: Maclean-Hunter Cable TV Limited, Huntsville, Ont. approval of amendment, fee change.

81-209: Jacques Dumont Télécabie St-Damien Enr., Saint-Damien-de-Buckland, Que. approval of renewal to Sept. 30, 1985.

81-210: Bay St. George Cablevi-

sion Limited, Stephenville, Newf. approval of renewal for six months, to Sept. 30, 1981.

81-210: Canadian Cablesystems (Metro) Ltd. Brampton and part of Metro Toronto, Ont. approval in part of amendment.

81-213: Princeton Television Ltd., Princeton, B.C. approval of amendment, fee change.

81-214: Lakeshore Community Television Limited, Manitouwadge, Marathon, Red Rock/Nipigon, Terrace Bay and White River, Ont. approval in part of amendment.

81-216: Citizens Cable TV Limited, part of Burlington, Ont. approval of amendment, addition of services; also approval to provide as a separate self-contained package, non-programming apartment surveillance to Sept. 30, 1981, experimental period.

CRTC Decisions

81-217: Following license renewals to Sept. 30, 1981, because commission could not deal with license before expiry March 31st: **CHVD,** Dolbeau, Que. **CBFT-5, -6, -4, -7,** Manouane, Obedjiwan, Parent Weymont and **CHLG-TV-11,** Campement Mirage, Que.; **Grey-Bruce Microwave Services,** Port Elgin, Ont., and **Oakville Cablevision Ltd.,** Mississauga, Ont. **CFWS-TV-1,** Falkland, B.C. and **CHPP-TV-1,** Mabel Lake, B.C.; **Creston Cabled-Video Ltd.**

81-252: Canadian Satellite Communications Inc. approval for network license to carry on a multiple channel television and radio network

operation via satellite for distribution of **CHAN-TV** Vancouver, **CITY-TV** Edmonton, **CHCH-TV** Hamilton, **CFQM-FM** Moncton, **CKAC** and **CITE-FM** Montreal, **CKO-FM-2** Toronto, **CIRK-FM** Edmonton and **CFMI-FM** Vancouver and two native-language radio signals; also for distribution of native TV programs, part-time basis.

Special Events

June 10-14 — Broadcast Promotion Assoc. Waldorf-Astoria, New York

June 17-20 — Radio Television News Directors (RTNDA), Edmonton Plaza Edmonton, Alta

Sept. 20-22 — Atlantic Association of Broadcasters, Halifax, N.S.

Sept. 20-22 — Assoc. Canadienne de la Radio/Télévision Française, Hull, Que.

Sept. 20-23 — National Radio Broadcasters Association, Diplomat Hotel, Hollywood-by-the-Sea, Fla

Oct. 5-7 — Institute of Electronics and Electrical Engineers, Exhibition Place, Toronto, Ont

Oct. 20-21 — Ontario Cable Television Association, Hotel Triumph, Toronto, Ont

Oct. 25-27 — Central Canada Broadcasters Association, Sheraton Centre, Toronto, Ont

Oct. 25-30 — Society of Motion Picture and Television Engineers, Technical Conference, Century Plaza, Los Angeles, CA

Nov. 1-4 — National Association of Educational Broadcasters, Hyatt Regency, New Orleans, LA

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thing. Communicating it is something else. At Norgraphics, we don't just *print*. We *communicate*.

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People/Promo



CHSC St. Catharines pulled in \$26,000 in 3½ hours of its phone-in show on behalf of the Italian earthquake fund. Hosts were news director **Jim Marino** and morning man **John Larocque** and CHSC president **Leo Bruzzese** is shown presenting the cheque to the district fund raising chairman.

Polydor International has three new officers. **Tim Harrold** (C) president, **Peter Erdmann** (L), president **PolyGram Inc. Canada**, and **Dieter Radecki** (R) executive v-p and general manager. PolyGram's recorded music, including the catalogues and companies of PolyGram, Polydor and Decca, is combined into PolyGram Records Operations International, which is represented in 30 countries with wholly-owned subsidiaries.

CFQM-FM-104 Moncton, N.B. got into the April Fool's Day action this year by announcing that its present and popular contemporary format would be dropped in favor of "elevator-type" music. Adament local and long-distance fans protested, flooding the switchboard for nearly two hours and FM personalities added fuel to the fire, voicing their displeasure on-air and threatening to resign. At 9 a.m. listeners were assured it was all a joke.



CKSL London Ont. attracted 30 cats for auditions in its contest to award \$5,000 to any listener who could make his cat say "CKSL." **Jeff O'Neil** is shown with a contestant.

John van de Kamer, president of **Telemedia Ontario** and the TV Guide Group and **Leslie Sole**, vice-president, direct the operations of Telemedia Ontario Network, whose flagship station is CJCL, Metro 1430 (formerly CKFH). Sole is also station manager. Also on staff: **Larry Silver** from CKSL as news and information director, **Mark Nebischer** from CJFM, sports, **Andy Barrie** from CFRB. The station will air 30 newscasts a day at quarter to and quarter past the hour. Telemedia Ontario has seven other stations in Ontario: CFCH and CKAT-FM North Bay; CJCS Stratford; CFOR Orillia; CKMP Midland; CKGB and CFTI-FM Timmins.



Keven Keeley is the new director of syndication sales for Canada at **Paramount Pictures Corporation Ltd.**, television division. He was most recently TV sales manager for International Tele-Film Enterprises, Toronto, a television theatrical and non-theatrical film distributor and previously worked in press liaison for Global TV during the network's launch.



To commemorate the 89th anniversary of Windsor, Ont. as a city, **CKWW** presented the "city of roses" with a birthday cake. Morning man **Kevin McGowan** sits at the Mayor's desk surrounded by City Hall staff.

Rogers Cablesystems Inc. has appointed **Dorothy Lapell** as Cable Ontario news director for the Queen's Park Bureau. Lapell joined Rogers in 1974 as community coordinator and for the past year has been chairman of the Ontario programmers and vice-chairman of the national programming committee.

CKTB St. Catharines read about **CKSL** London's "a day off work" promo and wrote to remind us that it had a similar promotion in February, both this year and last. Morning man **Frank Proctor** arranged a mystery voice series to run at the end of the "day off" promo, recording dozens of personalities' voices, giving clues and color within mini-poems. Winners received theatre tickets, dinners for two and other prizes.

Ralph Robinson writes to say that **Great Valleys Radio Ltd.**, with studios in Penticton, B.C., its main transmitter in the South Okanagan and satellites in the Simikameen Valley will be on the air in the fall. "We will be providing FM radio to the Simikameen Valley for the first time and to many parts of the Okanagan Valley where service has been minimal from original FM stations licensed nearly 20 years ago."

MTV Toronto's new vice-president of finance is **Gregory John Renkiewicz**. A graduate of Concordia University in Montreal he also received an M.S. in accounting and finance at the London School of Economics and went on to lecture in accounting at the University of Saskatchewan before joining Arthur Anderson & Co. Toronto as auditor, and Ortho Pharmaceutical Co. Ltd. as manager of pharmaceutical finance.

Andrew Simon becomes **CBC's** director of television for Calgary on June 15th. Simon has been regional director of radio in Quebec where "he has created a new and vital region role for the station," ESD director Ray Chaisson says. Before joining the Quebec regional in November, 1977 he was radio program director.

About 100 employees at **Huron Broadcasting** in Sault Ste Marie, Elliot Lake, Espanola, Blind River and Wawa are making a bid for representation by the **Canadian Union of Public Employees**, according to a company spokesman.

As part of its spring promotion, **FM-96** London is having a Spring Fling contest with special songs and prizes carrying the spring theme. Coupons listing spring songs selected by the station will be available at dealers, and when one of the songs is played contestants call the station and qualify for the weekly prizes of values up to \$300.00.

Skeena Broadcasters reports that in addition to five gold awards at Can-Pro '81 it has won nine previous awards, for a total of 14 in its four years of involvement with the Canadian programming festival.

Broadcast News has announced the appointment of the agency's first full-time overseas correspondent, **Debra Craine**, who will report for both the BN wire and audio opera-

tions from London. Craine has been reporter, editor and writer for both BN and CP for eight years. In addition, a bilingual reporter-editor will be assigned to Fredericton in the fall. BN now covers on a year-round basis the legislatures at Victoria, Edmonton, Regina, Winnipeg, Toronto and Halifax and the national assembly of Quebec.

The **Ontario Cable Television Association** held its annual meeting in March and elected directors for the year. **Stewart Coxford** was re-elected president and the new vice-president is **Paul Brown** of **Maclean-Hunter**. New directors are **Robin Armstrong** of Welland, **Larry Brown** of New Liskeard and **Haileybury** and **Rose Dryden** of Kingston.

Jim Paulson, who once worked with **George Grant** at **CHFI-FM** Toronto, has joined the announce staff at Grant's station in Oshawa **CKQT-FM 95**. Paulson's 20-year career includes eight with **CKET** and three with **FI**. He is doing several weekend slots at **CKQT-FM**.

Association of Canadian Advertisers has a new office in Montreal in the Chamber of Commerce/Board of Trade Building, 1080 Beaver Hall Hill, H2Z 1S8. **Maurice Brisebois** is v-p operations in Montreal and the province of Quebec.

Recent promotions at **CKCK Radio** in Regina include community projects: the 21st annual schoolboys bonspiel, the ladies curling bonspiel, with about 500 entrants from Saskatchewan and the Eastern Canada invitational hockey tournament with 32 midget hockey teams taking part. Arts Saskatchewan '80 drew 257 entries from which winners were displayed at the MacKenzie Art Gallery for ten days.

CKEG/1350, a new AM station in B.C. goes on air July 1st and plans to tie in its celebrations with Canada Day. From more than 200 applications it has begun to fill positions: **John Michaels** comes from **CKOV** Kelowna to be pd for this country contemporary station. **Patrick Nichol-**

son, at **CKWL** Williams Lake becomes music director in June.

Michael J. Dickinson, president and general manager of **C-ISL 940** Richmond, B.C. has announced the appointment of **Arnie Celsie** as program director. C-ISL, Greater Vancouver's newest AM station, which describes itself as "adult entertainment... with a distinct Richmond flavor."

Robert G. Scott, manager of **Maclean-Hunter Research Bureau** was re-elected chairman of the **Canadian Advertising Research Foundation** for 1981. Re-elected v-ps are **Hugh Dow**, MacLaren Advertising Ltd. and **Bill Katz**, F.H. Hayhurst Co. Ltd. Among the directors is **Gerald Malo**, v-p research **BBM**.

Deaths

Neville Botten, 41, of Regina after a car-train collision in the city. He was evening man, known on-air as Neville Green.

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State salary expectations. **Reply
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ous buyers. Contact: **Michael Jay
Real Estate Limited, Licenced Bro-
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Main Street, East, Hamilton, Ontario L8M 1M1.**

CKOV Kelowna — 50 Years

CKOV Kelowna is celebrating 50 years of broadcasting and is planning a
get-together of past employees (and their escorts) on July 27th, 1981. For
sunshine and lots of "remember when" it's Kelowna this summer. Let us
know if you're coming. If you can't come, write. We're making up, hopefully, a
fairly accurate list of "has beens" for our anniversary booklet. **Write CKOV,
Box 100, Kelowna, B. C.**

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The trials of Terrible Ted

North America's other Ted (Turner, of Cable News Network) makes ours (Rogers, of Rogers Telecommunications) look like Little Lord Fauntleroy. It seems he's filed suit against the three major television networks and the White House for denying CNN access to news in certain pooling arrangements. He names not only the networks but President Reagan, the White House chief of staff and the deputy press secretary. His suit claims that the pooling arrangement violates the antitrust laws. And the suit introduces other issues — "various other predatory and illegal practices," Turner called them.

Well!

Turner also called for a congressional investigation into the programming of the networks and the motion picture industry for "tearing down what was once the strongest, hardest-working country" in the world. Referring to network programming as totally irresponsible and criminal, and also as "filth and dirt," he said not only have they "committed crimes that could put them behind bars," they are "the worst enemy this nation has."

Heavens.

The issue of Broadcasting magazine that carries the story points out that Turner himself is a broadcaster and his Atlanta superstation (with the elegant call letters WTBS) eschews dirt and filth for such shows as the *Brady Bunch*, *The Adams Family*, *I Love Lucy* and *Hazel*.

Is it any wonder some people believe in a closed skies policy. Or is Mr. Turner putting us on?

Welcoming the information society

The Canadians cheered when American Telephone and Telegraph announced at Videotex '81 that it had chosen Canada's Telidon over other videotex systems. The choice puts Canada in a leading position in the field. It was also a confirmation of some remarks made by the deputy minister of communications Pierre Juneau at the end of April to the Canadian Advanced Technology Association, that industry and government had succeeded in establishing together a "first-class telecommunications infrastructure based on Canadian designed and manufactured equipment." A number of Canadian firms operating in this sector have achieved the position of world leaders, selling a substantial portion of their products and services abroad," he reminded us.

Juneau rightly claimed substantial credit for DOC in making a number of breakthroughs, including Telidon. As he said, it might not have occurred if the private sector was left to its own device because the risks are too high or the potential pay-offs too far down the road.

But now, he warned, many of the department's scientific staff are too much involved in transferring technologies to industry. "In fact, this is using so much energy that our capacity to undertake exploratory research in the technologies of the 80s has been seriously eroded." So DOC's top priority is to see its research base in telecommunications, space and information technology rebuilt and put on a solid financial footing.

To transfer technology from DOC to industry as fast as possible, as in the Telidon program, will be a priority of the department's industrial policy. DOC will also involve industry in government research at all levels from planning to implementation with its communications research advisory board, its Canadian videotex consultative committee and the office communications industry committee. And the government must also contract out as much as possible of its R & D (now 60 percent) and participate with industry in funding, as in Telidon and the fibre optics trials.

On the subject of content, Juneau noted that overall expenditures on the cultural industries in Canada represents over three percent of the GNP. "How the hardware portion of this money is spent — whether on ground stations, antennas, or

television receivers TV systems — could have a major impact on high technology industries, and ultimately on our balance of payments." Reminding his technical audience that he has been mostly concerned in public life with the content sector, he said he was struck by its similarity to the technology. "Yours is clearly a most creative sector of industry," he said "an area where innovation counts heavily in production or service costs."

It was an interesting speech in its constant intertwining of technical and cultural, government and industry and their responsibility for the need to establish an information society — "if such is possible." Such a policy would eventually include both content and technology. He warned his audience, "How fast we can maximize creative opportunity, develop world class, quality products and services while strengthening technical and cultural sovereignty will depend on the flexibility and imagination of leaders and thinkers from both camps, and the development of those rare birds, the biculturals."

Pay-TV, Canada-style

The following remarks on pay-TV are from Culture Broadcasting and the Canadian Identity a submission by the CBC to the Cultural Policy Review Committee, March, 1981:

"Canada has a choice, a chance to construct a unique system. We do not yet have pay-television, which means that it is possible to make sure that this potentially popular and profitable service meets the special requirements of cultural expression in a relatively lightly populated, exposed country. Together, the federal regulatory agency and the government can determine policies and regulations that will turn these uncertainties to national advantage.

In the United States, of course, whatever the advantages of deregulated competition in the largest electronics media market in the world no such opportunity exists, since pay-television has already happened. In Canada, however, we still have the opportunity to redress some of the imbalances posed by the much larger U.S. market for television and related products."

Taking on the independents

At a Parliamentary communications committee meeting David Kilgour, PC member of Edmonton-Strathcona is reported to have said to CBC president Al Johnson "your employee relations would make the average robber baron of the 19th century blush." A challenge to the validity of this and other criticisms of the CBC's labor relations vis-à-vis those of CTV and Global must be based on an in-depth review; it is not the purpose of this comment.

The question of jurisdiction, which is the cause of the current strike, is not a simple one, but it demands response. It is ironic that the CBC is now being punished for reconfirming the value it has already put on independent non-CBC talent by hiring them for certain productions. (The CBC — which is so often criticized for its aloof superiority?)

The corporation cannot be denied the opportunity of using an independent industry that needs its support as much as the corporation needs the talents of those independent producers.

Deep Purple

If the CBC strike has taught us nothing else it has reminded some of us of our past — again and again and again — in its playing of "old" music. Let's face it: a little bit of Lombardo goes a long way; twice in one morning is just too much. And how often do you have to hear Artie Shaw to remember he isn't Benny Goodman.

Too much of the past can cast a pall (Deep Purple). We wonder if some kids hearing Smoke Gets in Your Eyes will say, "What's smoke, Daddy?"

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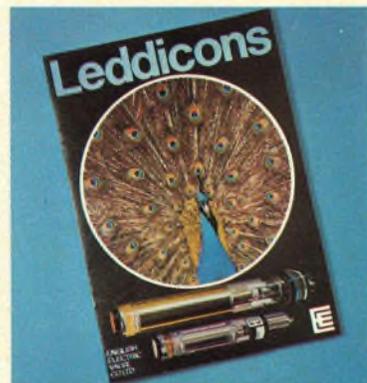
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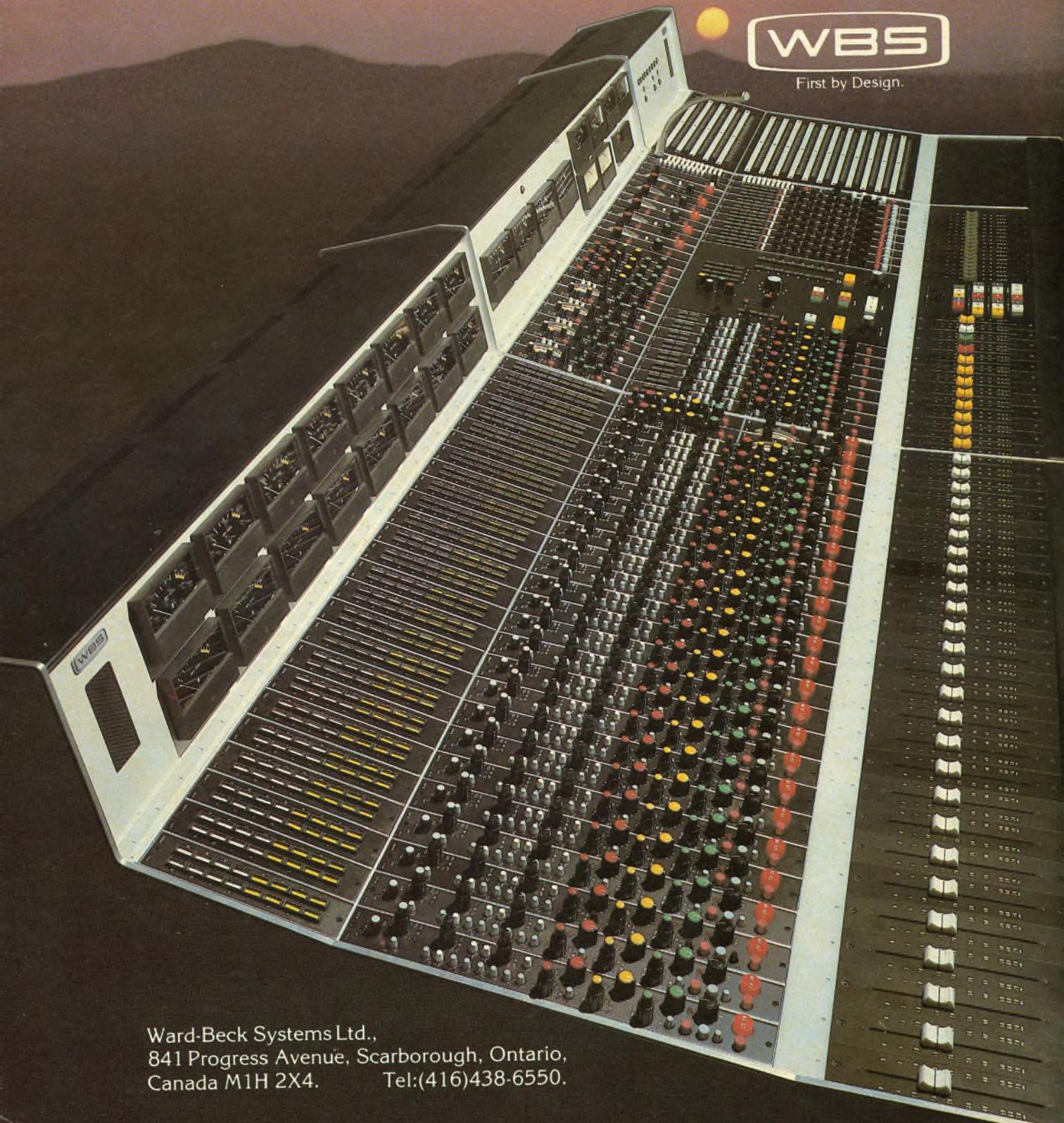
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