

Hi!

A casual glance at the bottom of the page will confirm that this is not the usual voice of BT. But the esteemed publisher, Mr. Loney, decided to go on vacation, and guess what he didn't have time to finish?

As the esteemed publisher departed, chuckling, in the direction of Palm Springs, he did dispense some advice—use the space to tell the readers about some of the articles in the magazine or to comment on something or whatever.

So, here goes...

IN THIS ISSUE

NAB '88 Convention—page 16—is our pre-NAB feature. We hope you can make use of the general agendas on the convention's engineering, radio and television sessions and of the map on page 78 that shows the relationship of the various Las Vegas hotels to the convention centre.

As the agendas indicate, this may be one of the most interesting NAB's in recent years with a strong program in all three areas—engineering, radio and television—and the usual outstanding exhibition of equipment and services.

Just don't forget your walking shoes if you plan to tour the exhibit area.

The New CJCL—pages 20-25—actually resulted from putting together the February edition's feature article on CJCL's award-winning transmitter site rebuild. A tour of the station's new offices and studios followed the coffee and a meeting with Gary Hooper, Telemedia Ontario engineering director, and CJCL's Wally Lennox to discuss the transmitter site article. One thing led to another and, before you knew it, another article was born.

Broadcast facilities, radio or television, are fascinating places, at least we think so. And we hope you share that interest and enjoy the article and pictures by Wally Lennox.

Video in the Arctic—pages 28-31—should interest everyone. George Hargrave's article on shooting a movie in video in the arctic chronicles some novel solutions to the many of the problems they faced. Just surviving in that climate is something most of us have a hard time comprehending. But to actually film a movie over a span of three months with temperatures hovering around the -50 Celsius mark is almost beyond belief. We're just glad George thawed out enough to write about the experience.

Also of special interest are Peter Nemeč's article on Fibre Optics and an article on the European Broadcast Union by Peter Liska.

A Little Comment

By now everyone in the industry knows the Federal Cabinet has told the CBC to put on hold its plans for an all-news network until the cabinet can get around to reviewing the matter in late fall. Everyone seems to have an opinion on the matter and much comment, thoughtful and otherwise, has been written and aired on the topic. And more can be expected.

Just let me say that if I were a broadcaster in this country, the cabinet decision would scare the hell out of me. For the precedent is now firmly established for the direct involvement in the granting of broadcast licenses or the setting of conditions of licenses by this or any other federal government.

NEW CAB HEAD

One advantage to writing this page is that you occasionally can use it to provide information that would otherwise miss the edition of the magazine. After all, this usually is the last thing written. And that is why this is where you will read that the Canadian Association of Broadcasters has a new president.

Michael McCabe officially took office as the association's president and CEO March 1. Prior to taking office at the CAB he was president of McCabe Communications Ltd., consultants to business in the fields of public policy and government relations.

Mr. McCabe has held senior positions in both government and business, serving as executive director of the Canadian Film Development Corporation (now Telefilm Canada) and as Assistant Deputy Minister of Consumer Affairs in the federal government.

While on the subject of appointments, we understand that Flora MacDonald, the federal minister of communications, has established advisory boards to the research group within her ministry and that one of those advisory boards will deal with broadcasting. Some familiar names—among them Tak Negro, Wayne Stacey, Peter Senchuk—apparently make up the board. We hope to have more information for you in the next issue.

Now I am going to take advantage of this page for a personal reason—to say goodbye to two friends.

Eric Murray and I joined Broadcast News within about six months of each other, me in 1966 and he in 1967. We worked together, off and on, for the next 21 years. His death was a shock. Eric was a solid professional as a journalist, and the profession he loved is poorer for his passing. But more importantly, he was that rarity, a genuinely good person. Eric Murray will be missed by all who knew him.

Frank Kovacs is retiring from CFPL-TV London after more years working in that station's news operations than he cares to remember. He will be missed not only by his co-workers at CFPL-TV but by all who came to know him through his association with the Radio-Television News Directors Association of Canada. As for Frank, I don't know if Joan will give him time to miss anything, but if he does get lonely he can always drop in on his old boss Ron Laidlaw and swap lies, or something.

Have a great retirement, Frank, you deserve it.

And to end on a more humble note, our apologies to CHAM Hamilton for making such a hash of a simple announcement in last month's *People in the News*. This is how it should have read:

Roger Duck is the new production manager at CHAM Hamilton. **Rob Brown** replaces him as production manager at CHNR Simcoe, Ont. Also joining CHAM from CHNR as assistant promotion director is **Kelly Holroyd**. She is replaced as CHNR creative director by **Kelly Lloyd**.

Sorry for the confusion, folks.

That's it for now. Maybe I'll see you back here next month. Or maybe the esteemed publisher will want to reclaim his traditional spot. Tune in next month for the answer.



stations in the news

STRUGGLE FOR CTV CONFIRMED

A struggle for control of CTV that has been simmering since September became public during January CRTC hearings into a bid by Baton Broadcasting to add Ottawa CTV-affiliate CJOH to its seven-station chain. Ray Peters, chairman of CTV's Vancouver affiliate BCTV, told the commission during the hearing that if the transaction was approved, "one of the most important elements of the Canadian broadcasting system, the CTV network, will fall under the control of a single entity". He said if the CRTC approves Baton's application on CJOH, the licence should restrict Baton's position in the CTV boardroom to no more than 25 per cent of control.

After a bid by Toronto-based Baton to take over sole control of CTV from the other 10 shareholder-affiliates was rejected, three of the major shareholders—BCTV, CFCF-TV Montreal and CKCO-TV Kitchener, Ont.—expressed interest in a shared ownership with Baton. The Toronto-based company said it would accept that but argued voting weight on the newly structured board should be tied to the size of holdings, a system that would put it in a dominant position even without CJOH. Baton currently owns CFTO-TV Toronto and the four CTV affiliates in Saskatchewan.

A decision on Baton's application on CJOH is expected this spring.

SOUTHAM ALTERS SELKIRK DEAL

Toronto-based Southam won't go ahead with part of its proposed purchase of additional shares in Selkirk Communications, a plan which the Ontario Securities Commission said was technically correct but unfair to other Selkirk shareholders. Southam had announced in November that it intended to increase its non-voting stake in Selkirk to 52 per cent from 42 per cent by buying a million non-voting shares in five separate private transactions. It sought a ruling from the OSC which would exempt it from having to make a similar offer to other shareholders.

In a Jan. 12 decision the commission refused to grant the exemption, but also denied a request to stop the deals. As a result, Southam proceeded with an amended agreement for 629,500 shares with Cablecasting Ltd., raising its non-voting holding in Selkirk to 47.3 per cent. But it said it would not proceed with the last four private deals involving another 365,261 shares.

Southam also owns 20 per cent of Toronto-based Selkirk's voting shares.

BROADCAST TECHNOLOGY

CBC CENTRE IN TROUBLE

The CBC's proposed \$600-million national broadcasting centre development in downtown Toronto is reported in trouble. Sources say the federal government has a lot of doubt about the economics of the deal. The site was purchased by the CBC in 1978 for \$19.5-million and now is estimated to be worth as much as \$200-million. Sources say a strong feeling had developed among key cabinet ministers that it would make more sense to sell the land and use the profits to erect the broadcast centre on cheaper land elsewhere in Toronto.

A spokesman in the office of the project director for the CBC broadcast centre denied the project was in trouble and said Cabinet approval was still expected in March.

SURVEY TO DISCOVER BIAS

The CBC want to know if radio listeners hear any political bias on its stations. About 2,000 CBC radio listeners have been selected at random to fill out a detailed questionnaire about the image of the service, including a question about listeners' perceptions of bias on about 20 subjects ranging from free trade to the Meech Lake accord to each of the major political parties.

Similar surveys are done for CBC television and, according to a CBC spokesperson, have consistently shown the majority of viewers do not perceive bias on any particular subject.

Still with CBC, the corporation has announced plans to originate part-time programming at Kelowna and Prince George for its British Columbia radio network. CBTK-FM Kelowna will feed some 67 rebroadcasters while CBYG-FM Prince George will relay programming to 37 rebroadcasters.

CKO NETWORK MOVES

John Anderson has moved back to Toronto to host the CKO Radio Network's 2 p.m. to 6 p.m. Eastern time program on the full network. The six-year CKO veteran had hosted a national show from Vancouver for the past year. Anderson has been replaced in Vancouver by Bob Morris, a West Coast talk-show host and consultant.

CKO Program Director Jim Connell has also announced that the nationally-heard *Newshour* has been moved to 6 p.m. Eastern time and that Glen Stone has been transferred to Toronto from Montreal to co-host the hour-long program with Denis Woollings. Stone will also assume the role of CKO science editor.

PROMOTIONS AND CONTESTS

It's the season for promotions and contests, and here are some samples of what's been going on... **CKSL London, Ont.** staged a *How Far Would You Go For A Trip to Jamaica* contest which invited listeners to say just how far they would go to win the trip with morning show hosts Rich Greven and Norm Borg—the kicker was that the winner actually had to go through with the stunt they proposed. And that's why a police constable and her prisoner, complete with ball and chain, were married in late November at one of the busiest intersections in London.

At about the same time, a man in a white tuxedo riding in a white limo was captivating residents of Red Deer, Alberta, by handing out money and gifts to strangers. For three weeks the identity of the *Man in White* captivated the city and dominated conversation at coffee breaks. No one knew who he was. Finally a news conference was called and, in front of the city's media, the mystery man was unveiled as DJ Kevin Larkins of **Z99 Red Deer**, the city's newest rock station. The promotion was put together to draw attention to a city-wide fund raiser for the food bank and Christmas bureau. It was a complete success.

Then there was **CFTR Toronto** and its \$10,000 scavenger hunt that had scores of searchers trying to get on local television or in the newspaper or to collect 68 blue smarties. It brought the station a lot of publicity—and won someone \$10,000.

Finally, Radio Station **CHOK Sarnia** has come up with a novel way of keeping in touch with local business—a monthly newsletter, but one with a difference. *Radio Research* was designed to provide business people with marketing research and information to help them make decisions and provide insight into future spending habits of their current and prospective customers.

CRTC APPROVALS:

• **Parkland Radio Ltd.**—authority to acquire the assets and licenses of **CHLW St. Paul**, **CHLW-1 Grand Centre** and of **CILW Wainwright** from L.W. Broadcasting Ltd. Parkland is indirectly controlled by Neil McKinnion and family of Dawson Creek, B.C., and is the licensee of CJOI Wetaskiwin. Mr. McKinnon also has interests in six small AM radio stations in B.C. and Alberta. L.W. is indirectly controlled by Jim Blundell and Dennis Williams through Triad Communications Ltd. Triad, in turn, holds majority interest in Dace Broadcasting Corp., licensee of CHYM Rosetown and CFYM Kindersley, Sask. →

- **CIRK-FM Edmonton**—to increase power from 64,000 watts to 100,000 watts and change transmitter site to enhance station's coverage of Edmonton.
- **Twin Cities Radio Ltd.**—for an FM rebroadcaster at Clearwater, B.C., to rebroadcast programs of CFJC Kamloops.
- **CHAU-TV Carleton, Que.**—licenses for CHAU-TV and its rebroadcasting stations renewed to August 31, 1993.
- **CFLM La Tuque, Que.**—amended the stations licence allowing it to rebroadcast the programs of CKAC Montreal between 12:15 a.m. and 5:15 a.m. Monday through Sunday.
- **CKFM-FM Toronto**—for use of SCMO channel to distribute Chinese-language programming instead of alphanumeric information.
- Approved an application for a French-language FM rebroadcasting station at La Malbaie on 105.9 MHz with an effective radiated power of 100 watts to rebroadcast the programs of CIHO-FM Saint Hilarion, Que.
- Approved an application for an FM station at Kanehsatake, Que., on 101.7 MHz with an effective radiated power of 10.7 watts. The station will broadcast in Mohawk (55%), English (40%) and French (5%).
- **CBC**—The Canadian Broadcasting Corporation has surrendered its licenses for CBAR Canmso and CBAU Larry's River, both Nova Scotia, now that it provides English-language AM network service to both communities from CBHB-FM Mulgrave.

CBC SEEKS VICTORIA FM

The CBC is applying to the CRTC for an FM licence for Victoria, B.C. The corpora-

tion's application was to be among those heard by the commission during public hearings beginning March 7 in Victoria. The CBC seeks the licence to operate a station at 92.1 MHz with an effective radiated power of 72,000 watts to rebroadcast programs of CBU-FM Vancouver. Also scheduled for the hearings are:

- An application by **CISN Radio Ltd.**, Edmonton for approval to transfer effective control of CISN-FM to Shaw Cablesystems Ltd., also of Edmonton.
- An application by **Four Seasons Radio Ltd.** of Kelowna, B.C. for a licence for an FM rebroadcaster at Crawford Bay, to rebroadcast CKKC Nelson, B.C.
- An application by Kootenay Indian Area Council Society of Cranbrook, B.C., for an FM licence at Creston.
- An application by Pemberton (B.C.) Television Society for an FM licence to rebroadcast programs of CIFM-FM Kamloops.

SEEK MOVE TO VHF

New Brunswick Broadcasting Company Ltd. has applied to the CRTC to amend the licenses of the three television stations that make up Maritime Independent TV from UHF to VHF. In separate applications to the commission, the Saint John, N.B., company is seeking to:

- Change the channel allocation of its new Halifax station from 20 to 7 and decrease its power from 128,000 watts to 13,600.
- Change the channel allocation of its Fredericton station from channel 41 to 11 and decrease its power from 53,600 to 9,000 watts.
- And change the channel allocation of its Saint John station from 23 to 12 and

decrease its power from 134,000 to 18,300 watts.

The three applications are scheduled to be heard by the commission during public hearings in Sydney, N.S., scheduled to begin March 15.

Also scheduled for the hearings are:

- Applications from the CBC for a French-language FM station at Weymouth, N.S., at 100.9 MHz with a power of 500 watts to rebroadcast the programs of CBAF-FM Moncton, N.B.; for an English-language FM station at Churchill Falls at 91.1 MHz with a power of 98 watts to rebroadcast CFGR-FM Goose Bay, Nfld.; and for a French-language FM station at Churchill Falls at 89.1 MHz with 98 watts to rebroadcast CBSI-FM Sept-Iles, Que.

CRTC REHEARS APPLICANTS

The death of CRTC vice-chairman Real Therrien and resignation of part-time member Anthony Iacobaccio in December has re-opened a number of applications presented to the commission at hearings in Quebec City Nov. 30 to December 2. The commission says that as the executive committee did not have an opportunity to consult with the full commission on some of the applications it will give those applicants the opportunity, if desired, to appear before a new panel of the commission at the Quebec March 7 hearings. Applications affected were: **CFCF Inc.** of Montreal, seeking to amend the licence of CFAT-TV Quebec City; **Television Saint-Francois Inc.**, seeking to amend the licence of CFKS-TV Sherbrooke; **Television Saint-Maurice Inc.**, seeking to amend the licence of CFKM-TV Trois-Rivieres; **Radio Cote-Nord Inc.**, and **Radio St-Hyacinthe Ltee**, both seeking to transfer control from their current owners to COCEGO, Inc., a company indirectly controlled by Henri Audet; and **Comite de la Radio Communautaire Huronne-Wyandot Inc.**, seeking to renew and to amend the licence of CIHW-FM Village-Des-Hurons.

The March 7 hearing also was scheduled to hear:

- Applications from the licensee's of **CHRD Drummondville** and **CJDM-FM Drummondville** to transfer effective control of their licenses to COGECO, Inc.
- An application by Radio Etchemin Inc. for an FM licence at Levis at 106.3 MHz with a power of 54,350. The applicant undertakes to surrender the AM licence of **CFLS Levis** once the Commission grants the FM licence and the undertaking becomes operational.
- An application for a community radio FM licence at Port Menier operating on 90.1 MHz with a power of 10 watts.
- And an application for a TV licence at Riviere-du-Loup to rebroadcast on channel 29-B with 18,100 watts the programs of CFJP-TV (TQS) Montreal. **BT**

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Circle #195 on Reader Service Card

Howard Christensen's column:

'Good Humor Makes Most Things Tolerable...'



People and Stations...

Annapolis Valley Radio president **Neal MacMullen** called from Kentville to say he loves *Broadcast Technology* magazine, particularly because its coverage goes beyond the fringes of Toronto... CFOS Owen Sound GM **Ross Kentner** is working hard toward getting Bayshore Broadcasting's new FM station on the air. The CFOS building needs a complete revamp and, Ross says, administrative staff will have to find temporary accommodation while the work proceeds... CKNX-TV Wingham ND **Ray Baynton** and the entire staff are working hard toward filling the holes when CKNX disaffiliates from CBC-TV later this summer. Ditto for ND **George Clark** at sister station CFPL-TV London... Blue Water Broadcasting (CKJD/CJFI-FM Sarnia and CHYR Leamington) president **Don Chamberlain** can't quite shake his Maritime heritage. It was sea food all around when I visited Donnie and GM **Pat St. John**. They're excited about getting out of their old N. Christina Street address and into new facilities, expected to happen this Spring... CKWW/CJOM-FM Windsor ND **Neil Thomas** has just built a new house about three kilometres east of town. He says his family spent three generations trying to earn enough money to get out of Toronto's Cabagetown district and now can't afford to get back in... Things are moving along well for the folks at CIAM Cambridge. GM **Ray Norris**, PD **Ron FitzPatrick**, SM **Craig Kerr** and news director **Jim Walton** are such an up bunch that it's hard not to feel that you've just had a quickie Dale Carnegie course after

a visit with them... CFBK-FM Huntsville president **Joe Duchesne** is working the phones, getting all his ducks lined up for his co-venture with Telemedia at Bracebridge. Joe expects to have a new FM station on the air there by mid-Spring... Ask CKKW/CFCA-FM/CKCO-TV Kitchener ND **Ron Johnston** and radio news supervisor **Dave Carswell** about an individual they call, 'The Goof.' If that doesn't pan out, try 'Vulture Lips'... CFPL/CFPL-FM London ND **Gary Ennet** replaces, mid-term, former CKSL London ND **Al Gibson** as RTNDA Regional Director-Radio in Central Canada... BN Executive Assistant **Maira Rosser** is moving into new responsibilities, taking on cable and promotions duties. Maira's official title is Account Executive-Cable... CKLW Windsor controller **Agnes Kerekas** thinks I should put a Duncan Hines rating system to radio station coffee. No sooner had she suggested it than she produced a tremendously mediocre blend. I told her at the time that she was at the top of the list for the worst. Sorry, Agnes. CFNY-FM Toronto ND **Rick Charles** is the hands down winner. Yuck! "This tastes like mud," I said. "It ought to," replied Rick. "It was just ground this morning!" (make it a double 'yuck!' Horrible old gag.)

Eric Murray...

It wasn't a very well-kept secret. We knew BN 20-year veteran **Eric Murray**, our supervising editor, had leukemia, and there was no deluding anyone about the seriousness of Eric's situation. But Eric—even as he went for his chemotherapy sessions—insisted that everyone should carry on treating him in normal fashion; that we continue relating to him as we always had. In a private moment, he said he was optimistic of recovery but that even if he did succumb, he had led the kind of life for which he was happy and proud. He had reason for that pride. He was a successful journalist, a successful family man, a successful community activist but, most important, he was a successful human being. His diligence, honesty, even-nature, patience and guidance helped direct many individuals—both station personnel and BN employees—to greater achievement.


Eric Murray died in Toronto, January 16, at the age of 46.

Broadcasting in the Atlantic Provinces...

The Atlantic Association of Broadcasters commissioned a look back at the origins of their association through the legwork of **Sally Cummings**, a journalism and broadcasting student who **Charlie Russel**, of CJCJ Woodstock, found. Sally's extensive investigations turned up all manner of fascinating memorabilia; too much for inclusion here. Highlights include...

- CFCE Halifax was the first station on the air in Atlantic Canada (1922).
- In 1923, CKCR Saint John, CHAC Halifax and CFBO Saint John followed.
- All eventually closed within ten years.
- The broadcasting pioneers of the Maritimes were **James Stewart Neill** and **Colonel Keith S. Rogers**.
- **Neill** was a ham operator, opening a broadcasting transmitter in his hardware store when he decided that if people were going to buy radios, they'd better have something to listen to. His station originated in 1923; famous today as CFNB, (Canada Fredericton New Brunswick).
- In Charlottetown, **Rogers** began 10AS in 1924, today known as CFCY.
- May 18, 1926, CHNS Halifax began a regular daily schedule.

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• CJC Sydney's **Norris Nathanson** says, "In the 1920s, you had to go to the Fisheries Department to get a radio licence because, back then, radio was used primarily as an offshore device." Nathanson says his father started his own station so radio sales in their store could be boosted. The 50-watter went on the air from Noon until 2 p.m., then came back on again in the evenings.

• The commercial aspect of radio didn't come until the 1930s when advertisers realized that the radio ads brought in more customers than did the full-page newspaper ads they were used to buying. Nathanson says it was sometime in the 1930s when his father, **Nate**, decided it was time to get out of the retail business and establish this new beast, which was selling like hotcakes.

Somebody made the point the other day, I'm not sure who, that using the word 'just' in the phrase, "No, he (she) is just a friend," denigrates one of the most useful and cherished things an individual can have—a friend. Perhaps it might more suitably be used as in, "No, he (she) is just a relative," since one has absolutely no choice in that matter.

News Handling...

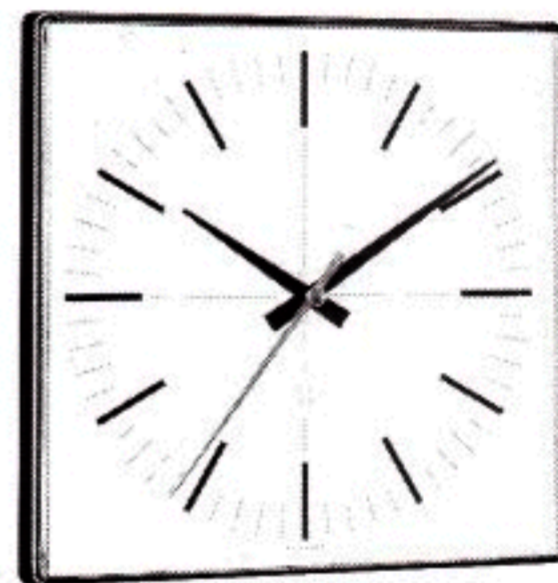
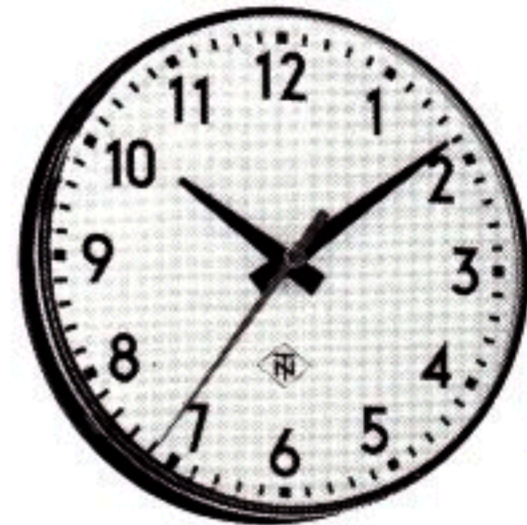
CKWW Windsor ND **Neil Thomas** tells his new staff the story about the young reporter who was always beaten by an older guy who worked for the competition. His stories were always on the air first and they were always better. The young fellow couldn't figure it out. After all, he told his news director, the older guy only ever asked two questions: "Why did you call this news conference?" and "What does it mean to me?" After the questions were answered, the old boy went off to file. The young fellow assumed that those questions were simply throw-aways. He stayed to get the 'the meat' of the story. Invariably the meat—in the buzz language of the interviewee—became too unwieldy, hence the story, as filed by the young reporter, was never as good as that told by the pro. As Neil says, the job is to communicate—not befuddle.

Mohawk College broadcast journalism students, under the direction of former CHML Hamilton ND **Warren Beck**, recently inspected Broadcast News' Toronto facilities. Written comments after their tour include: "Someone or something has to put order to the madness of the amount of news coming in. Broadcast News does this and does it well"... "The reason behind its effectiveness is the people, dedicated professionals with experience in the field of broadcasting"... "The plain, yet effective, room made me realize that the world of news is not glamorous"... "This trip to BN was of great value to me and I really came to respect the BN staff and their business"... "I was amazed at how much information was being sent out over the wire, by so few people, and how efficient the whole operation seemed to run." Thank you for the kind words, Mohawk College.

Marketing...

Probably 90 per cent of the people with whom we deal daily are easy to get along with, honest and pleasant. But, there's always that 10 per cent who might be described as being the 'tough customers.' They often have the impact of wiping the smiles from our faces and leave us feeling that we'd be happy if they took their business elsewhere. The problem, though, is that we must deal with these turkeys. After all, their money is just as good as that of your favorite customer. These jokers are always the last ones to praise good service and first to tell as many people as possible their sad story of the bad experience they had with us. Dealing with the tough customer is difficult at the best of times. It isn't easy to handle complaints, criticism, anger, abuse and manipulation in a constructive and positive way. Yet, we must recognize that it is vital to develop and main-

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tain good customer relations. This means we must learn the skills of turning turkeys into princes and to deal with negative situations positively. First, though, we have to recognize just who it is we wish to transform, us or them. We have to define our customers as well as ourselves.

Customers have the right to expect and receive, first and foremost, excellent service. Service, by the way, is not servitude. If we truly enjoy being and working with people—love our jobs—then excellence in customer service is easy. Those who take pride in themselves and what they do perceive their roles as valuable and have no trouble giving first class service. And that helps in dealing with our friends in the 10- to 20-per cent turkey range. Recognize that when he complains, he wants a problem resolved. When he criticizes, he's criticizing a situation, not you. Emotionally detach yourself and understand that the customer is not taking personal shots. If we genuinely wish to help—to provide service—we must deal objectively with the facts of the situation and not the feelings.

For the sixth time this year, a waiter/waitress has short-changed me on a restaurant bill. This time, I sought her rationale. "Well," she said, "I didn't think the 21 cents was important." I asked if she thought a tip was important. She said she did. I told her that getting all my change was important to me. She didn't quite grasp the concept, so I compromised. She got to keep the 21 cents and I got to keep her tip. Her taking my change for granted did a disservice to herself as well as affecting her employer's future earnings. I won't be going back there again soon.

Quickies...

DC103-FM Orangeville GM **Marilyn Louw** is still thrilled about the Fall book. Hours tuned were 1,006,000 with 131,500 total

came... CKPC Brantford ND **James Tuckett** has returned home to North Bay, taking over as news director at Mid-Canada's CHUR Radio and CKNY/CHNB-TV. Former CHUR ND **Barry Johnson** has moved to morning news at CJMX-FM Sudbury... New CKPC Brantford ND is ex-CHYM Kitchener newsman **Bob King**... **Jim Johnson** succeeds **Garth Materie** as ND at CKSW Swift Current. Materie has gone to CBC Regina... **Mike Krizanc** is new ND at CHCH-TV Hamilton. Former ND **John Best** has been elevated to VP, News and Public Affairs... **Dr. Ian McIntyre** is the new president at CING-FM Burlington, replacing **Bill Evanov**... CFOS Owen Sound ND **Kevin Bernard** took pity on my gypsy-like existence and, after a recent visit to his station, invited me home for dinner. Kevin's wife, **Marie**—on her birthday, yet—fixed us up some fabulous nummies (incidentally, Marie is the sister of BN reporter/editor **Gerry Paxton**)... Why does CJCJ Sydney ND **Dave "Deep Throat" Wilson** have such a big smile these days?... **Terry Coles** is new GM at CKLW AM and FM in Windsor, having arrived just before new year's from CKY-TV Winnipeg... **George Gordon** has been named news director at CKSL/CIQM-FM London, replacing **Al Gibson** who's now at CKEY Toronto... CFNO-FM Marathon president **Spence Bell** was bursting with pride after his daughter, 18-year-old **Brenda**, ran a kilometre with the Olympic Torch, half way between White River and Marathon... Long-time CKBW Bridge-water newsman, talk show host and all-round good guy **Roy Jamieson** has accepted a public relations job with the Ottawa-based transportational lobby group, Transport 2000... CFCN-TV Calgary ND **Thompson MacDonald** has left that position... CJOH-TV Ottawa reporter **Jennifer Reid** has moved to CFPL-TV London.

Travelling to as many radio and television stations as I do, it soon becomes clear that one of the most vital jobs at every broadcast business is that of the ladies who sit just inside the front door, the station receptionist/switchboard operators. You people are amazing! Aside from having one of the most demanding administrative jobs in the place, you always have cheery smiles and pleasant personalities to match. And that's during the tough times, when six lines are ringing, when everybody wants something right then, when four salesmen are drumming their fingers as they wait impatiently to see someone, when the GM wants 12 copies of something immediately, when the log for today needs to be re-typed within five minutes because some turkey forgot to include something, when some yahoo insists on speaking to the morning man and your job is to screen his calls and the yahoo won't take no for an answer and you're still being nice. Congratulations and a huge tip of the hat for your wonderful customer service and your public relations efforts. Whatever you're being paid, it's only half of what you're worth.

Kicker...

CJLB Thunder Bay GM **John Mackey** remembers attending a Stirling management group meeting in St. John's years ago with, among others, current CFRB Toronto GM **George Ferguson**. At the time, he says, everybody at the local Newfoundland Television outlet was excited about a new set for the newscasts. It was a bank of television screens, each to be showing a different source, to demonstrate to viewers the global connections enjoyed by the station. In his hotel room later that night, George Ferguson phoned—apoplectic—about the new set. John says George was laughing so hard that he couldn't explain that behind the newscaster—on the bank of screens—was an episode of the *Flintstones*, Barney Rubble peddling his little car like crazy.

Let me know what's going on at your place... Who got promoted, who left, who bloopered, who arrived, interesting promotions, unique programming. Send it to me c/o Broadcast News Ltd., 36 King St. East, Toronto, Ont. M5C 2L9.

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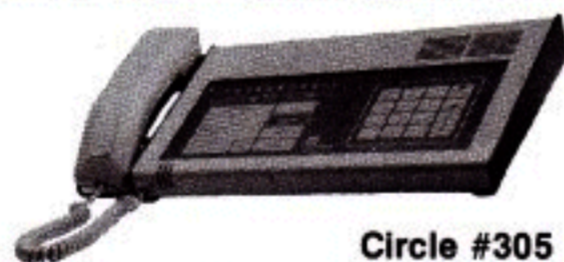
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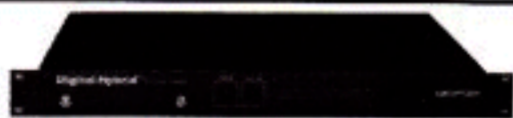
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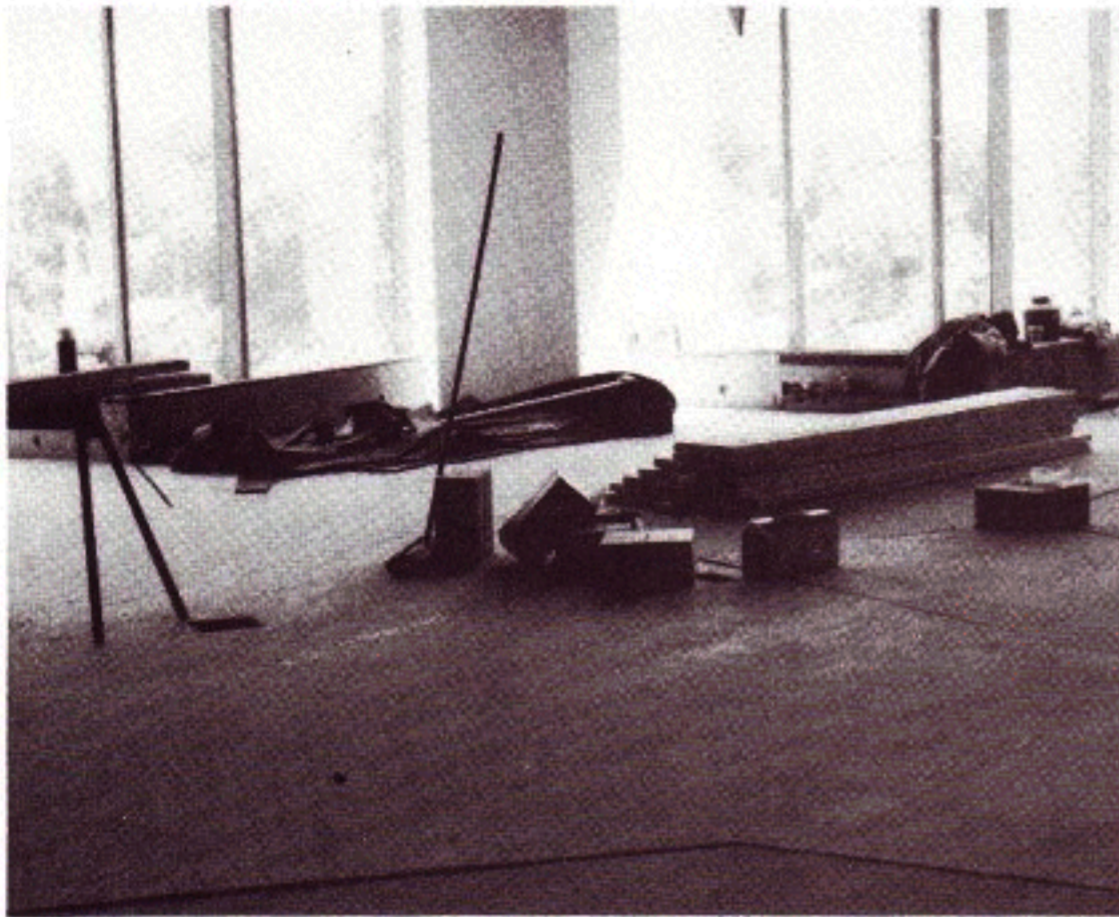
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NEW STUDIO FACILITIES FOR CJCL - TELEMEDIA

by Wally Lennox



From the bare slab...



to the finished studios.

The mandate was simple—design and build new studios to accommodate both radio station CJCL and Telemedia Broadcast Systems' network operations, sports distribution and *Coast-to-Coast* all-night show. And do it without losing any air time for either CJCL or TBS.

The site of our new home was a new office building at 40 Holly Street in Toronto. The new space would provide us with approximately 1,600 square feet for operations, 650 square feet for the news preparation area and about the same area to house the rack room, a/c, electrical, and engineering shop.

The space had some limitations, of course, and, in fact, planning didn't get off on the right foot due to some faulty information. We had been told that we had 11'11" of space slab-to-slab. It proved to be 10'11", which meant we had to substantially change our planned ceiling support method. The landlord also told us that building the studio walls up to the external glass was out of the question. We were able to convince him otherwise by construction of removable internal windows.

PAY ATTENTION TO DETAIL

Planning for such a major move takes hundreds of hours, a lot of meetings and numerous notes and memos to yourself and others. My method boiled down to a number of steno pads, a small cassette recorder and my computer. (The computer will come up again.)

Planning utilization of the available space required close attention to details,

such as the amount of work done daily in a room, the equipment required to do that work, and the number of people present on average over the day. These facts provide the basis for determining room size, type of equipment and layout, audio wiring and electrical circuit needs, lighting methods, air flow and air conditioning requirements and acoustical isolation and treatment needs. All of this gets plugged into a design formula for each room, with each component helping to create "the complex".

With luck—and a lot of hard work—a good working plan will arise from the lists that develop. Integrating all of the individual needs for a smooth "complex" operation becomes the next concern.

Although the project required that the operations of CJCL and TBS be in one location, it was also important that the two maintain their own identities. For this reason we planned an entrance/soundlock into the complex for TBS control and studio operation. It would also serve as the entrance to CJCL Production 1, thus providing some isolation from the on-air operation.

A separate entrance/soundlock was to be provided for CJCL's control rooms, studios and traffic and news booths. It is at this end of the "complex" that the news preparation area was to be located so that the news people have quick, easy access to on-air.

CONSTRUCTION

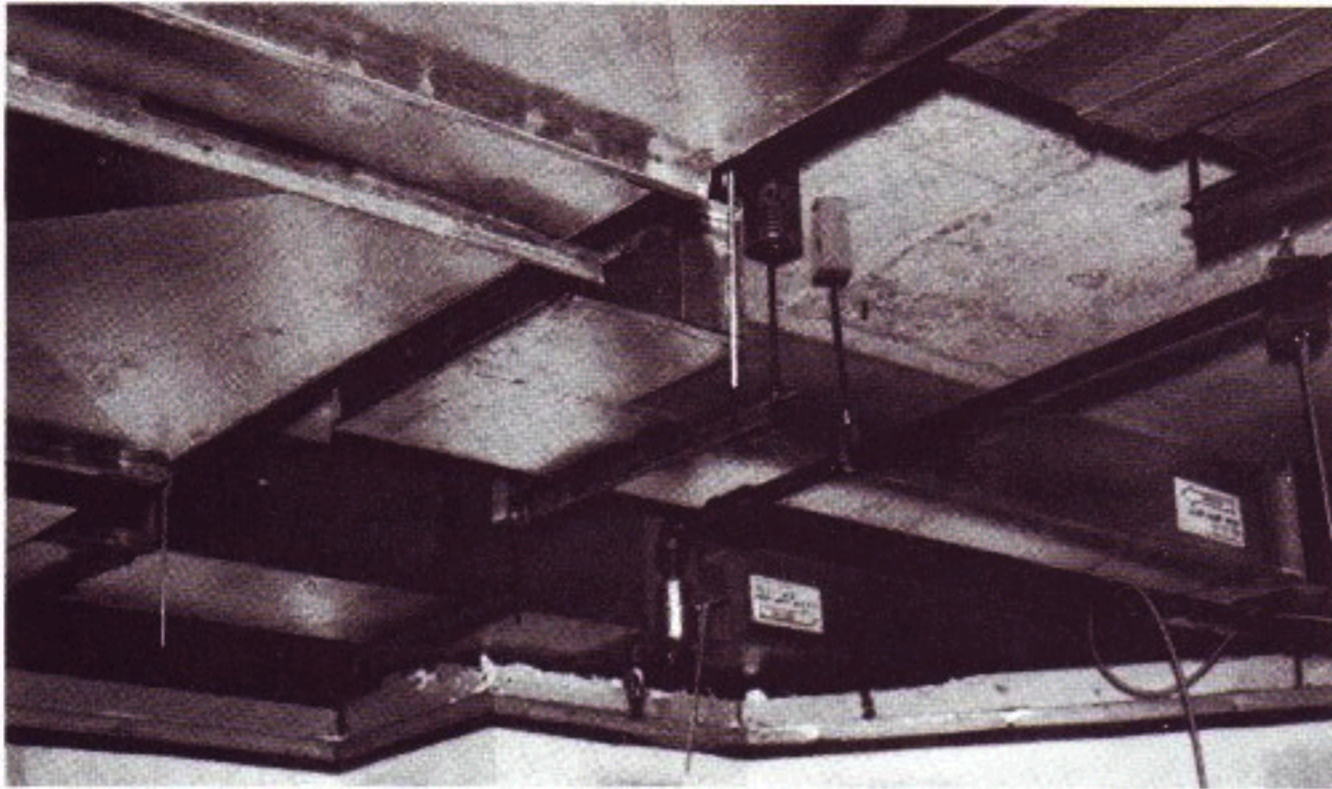
We now had all the criteria for the design and construction to begin.

A finished design of the HVAC Electrical and Acoustical was the next stage. These required some input from consultants and experts in the individual fields. Internal wiring and equipment requirements and the placement of each package could also be completed at this stage.

I should point out that the experts used in the internal systems design were the people who would be working there every day. As an example, the design for the production studio couldn't be finalized without input from the production manager.

Also, when considering the wiring methods and requirements, future needs had to be considered. Our method was to make a list of every input and output required by the room, add for stereo operation (CJCL is mono), add ten percent contingency for the next year, and then increase the figure by 150%. This may seem like overkill when you first work out the figures, but three years down the road you will thank yourself for the built in margin.

When considering a project such as this it is essential that the general contractor have an appreciation for the details and importance of the sound acoustics and isolation. Our acoustical consultant, Terry Medwedyk of Group One Acoustics Inc., provided us with a list of contractors with experience in studio construction. The selection of Tactix proved to be the right one for us—their attention to detail and their high degree of interest in the finished product provided us with excellent results and what we expect will be a long-lasting facility.



Bare ceiling slab with HVAC and sprinkler system.



Ceiling sound blanket in place.

STUDIO CONSTRUCTION

When building a studio block there are a number of noise factors to keep in mind. The impact and operation noise of the base building is perhaps the most significant in that the studios are directly connected by concrete and support structures. The less significant noises are those of traffic such as trucks, buses, subways, etc., and aircraft.

We have a bus route running past our Holly Street building and the area is under

the flight path of Pearson International Airport. These annoyances were analyzed and the appropriate soundproofing was used to counter them.

Given the limited space, slab-to-slab, in the base building, we had to be sure that the soundproofing methods we used would physically fit along with the other installation needs such as sprinklers, a/c, etc.

Our best method of isolation was provided by a sleeping floor and a partially suspended ceiling, which allowed space for the HVAC and the required sprinkler systems.

The floor consists of a plywood, sand and wood (cedar, less twisting) construction, sitting on cork resin composition blocks (called CDM by Accutherm) to develop isolation from the slab. The blocks are available in a number of densities so that a specific block may be chosen, based on the weight of the floor. It was imperative that the blocks begin to deflect a little (begin to work) so that the impact noises from external sources can be absorbed by the block.

A separate floor was constructed for each room in the complex, with a one-inch gap left between each floor section. This was the beginning of the room-to-room isolation. The walls were constructed of wood studding and each wall was placed on its respective floor so that the rooms maintained their isolation. One thing we became aware of was the great differences in friction fit insulation. If you use wood studs at standard centers be sure that you use the right insulation. The friction fit for metal stud work is wider and billows out when placed between the woodwork.

We maintained the one-inch gap between the floors through the walls and the door and window frames. This provided us with zero contact room-to-room. All the walls were composed of a drywall and tentest or drywall and soundboard combinations. The layers were all individually sealed and overlapped, completing the

isolation technique. We have a sealed drywall ceiling with sound blanket above and a drop ceiling five inches below with sound blanket above the Nubby 111 tile. This method provides a good filter for the bottom end response at the same time.

As a finishing method we used the same type of oak for frames, doors and trim as was used on the console packages supplied by Maruno Electronics Ltd. Our contractor discussed the finishing technique used on the consoles' oak trim with George Richardson of MEL to achieve a perfect match, which provides us with a 'gold plating' effect at minimal cost.

NOISE, TEMPERATURE CONTROL

Our HVAC system is a separate unit from the base building. This way we can control noise and temperature. We use a 7-1/2 ton split system with the air-handling unit mounted on our floor. The fan and coils are mounted on isolating springs and we have material couplings made up for the connection to the supply and return plenums. The main plenums also have silencers mounted very close to the unit.

Each room is supplied with a separate drop for supply and return and a silencer is used in each run. All of the ducts are insulated for noise rejection and the runs are suspended with isolation hangers for minimal noise pick up from the base building activity.

The sprinkler system is the only place where we had to compromise. We could not afford to install a halon system and we were not allowed to use flex tubing with the water system. This means the pipes for the sprinklers are the only direct coupling between rooms. We have taken steps to dampen sound transmission by use of acoustical caulking around the pipe where it enters the room.

I might point out that the sprinkler system is a 'deluge' type, meaning that it is dry until a sensor is tripped by heat, filling the pipes with water. Water will still

IMMAD EQUIPMENT SALES



Debbie Carter

IMMAD Broadcast Services is pleased to announce the appointment of Debbie Carter as National Sales & Marketing Manager.

Debbie joins IMMAD Equipment Sales, a new division of IMMAD Broadcast Services, which will offer broadcast system packages, broadcast products, installation and service for the broadcaster, post production, cable and industrial markets.

Debbie joins IMMAD following 18 years of sales and marketing experience with broadcast equipment manufacturers and their representatives. Debbie entered the broadcast field with Richmond Hill Laboratories in 1966, Leitch Video in 1972. Over the past 12 years Debbie was with Glentronix (1977) Ltd., as National Sales Manager responsible for broadcast product sales, manufacturers liaison and played a major role in the management of Glentronix.

not enter the room until heat activates the sprinkler head. This two-stage system means the studios are much less likely to see water accidentally.

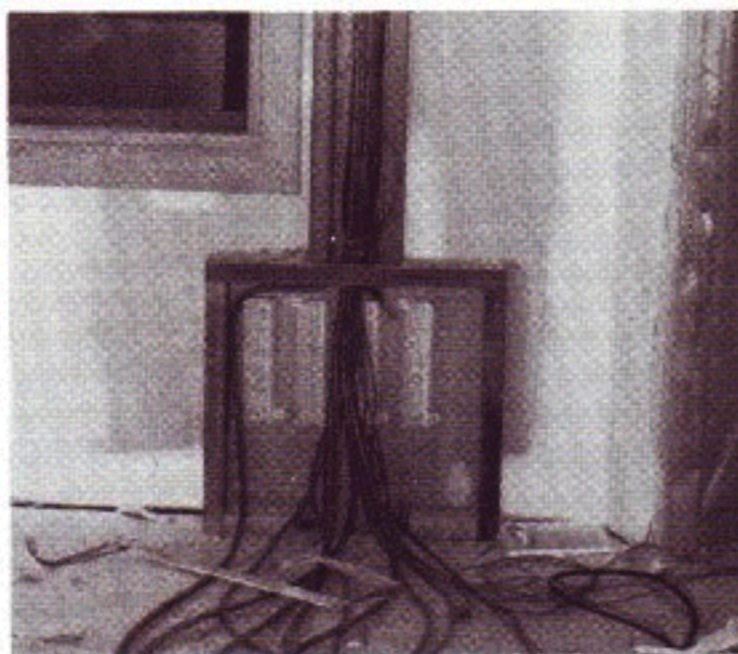
The electrical service is supplied from two sources. One is a direct hydro feed and the second provides us with 45 kilowatts of generator backup power. This second source of power is used to supply all equipment in the operations block plus one track light in each of the studios and control rooms. The rest of the lighting and non-essential services are run off the direct hydro feed. The a/c system, telephones and alarm systems are also on backup power.

All of the electrical wiring is run overhead to a channel in each room. It is then brought down the wall, under the floor and into the U package. There are no duplex receptacles in the walls and any light control is surface mounted with the wire being acoustically treated as it comes through the wall. The integrity of the walls remains intact with this method. Each of the rooms have track lighting and two banks of fluorescent lights. The ballasts are mounted in the a/c room to keep the noise out of the operation.

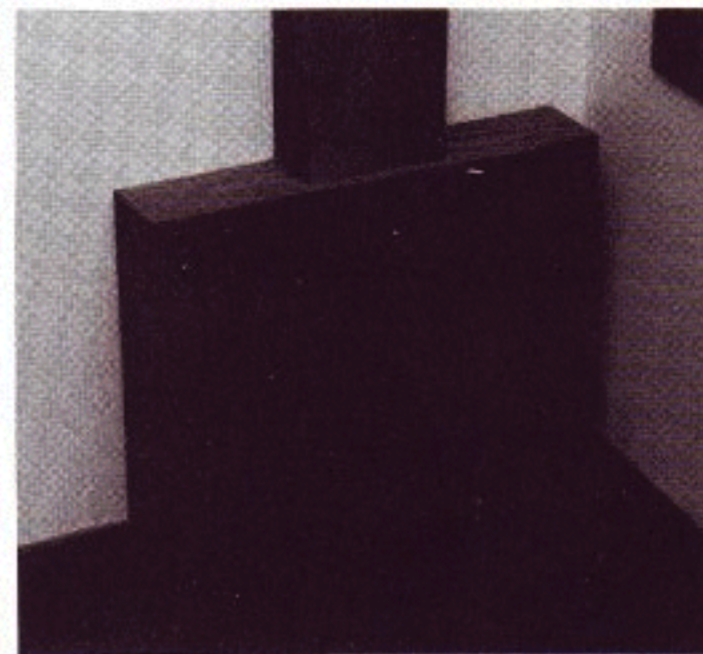
WIRING

All of our audio/dc wiring uses the same method as the electrical installation, with reference to getting into the room. We terminate the audio and dc control on "66" punch blocks at the floor level of the wiring column. This termination method is also used on the back wall of the rack room.

All wire in the plant was numbered sequentially and a written record of its use was completed as the installation progressed. This record is now being transferred to a computer data base for quick



AC/DC wiring run to studio.



The finished wiring run.

reference in case of a trouble or a new installation. These records allow us to compile complete lists of wiring to a specific room or isolate a particular incoming signal and its destinations. We can pick up spares very quickly, too, for additional installations.

EQUIPMENT

Not all is new in the halls of CJCL and TBS, but we did purchase some new equipment for the operation with emphasis on CJCL's Production 1 and TBS' Master. These operations required multi-tracking and, after a lot of discussion, Ward-Beck Systems Ltd. came up with a four-track assign in the R2200 console using the program 1 & 2, auxiliary, and mono sums. The console monitor has a mix system using direct, four-track playback and overdub.

The rest of the operation required standard broadcast consoles using a combination of the R2200, R1400 and R1000. We had Ward-Beck add two switches, with safety covers, for selection of the par-

ticular console to air (CJCL) or to network (TBS). These switches control two 10x1 active stereo switchers complete with remote control and tally. The tally is used to show the operator that the room has been selected. These units are Canadian built by Videoquip in Toronto and supplied through AVR.

These firms were also responsible for our pride and joy in the operation, the Videoquip 6400 Routing Switcher. Our unit is a single level 24x16 device with nine control panels, one for each control room, the rack room and the news preparation area. Every output is assignable and locking so each room only has the control necessary for its operation. There is an LCD display on the control panel that exhibits current status.

Every unit of the switcher has internal memory for the labels of the ins and outs. Therefore you may set the names of inputs in each room based on the operation of that room. We have found this to be extremely effective for TBS' network use where, for example, an auxiliary channel is used for a hockey line. We are able to




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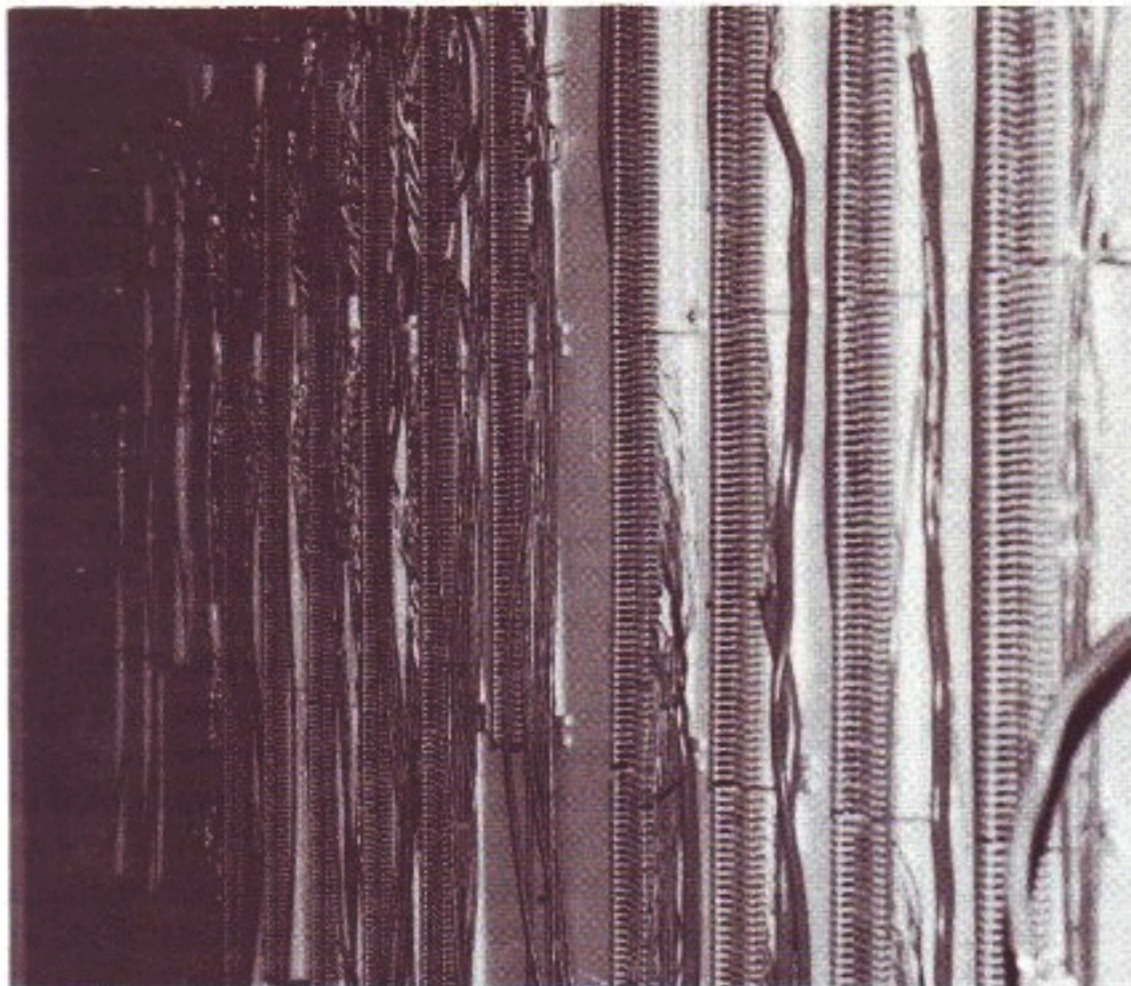
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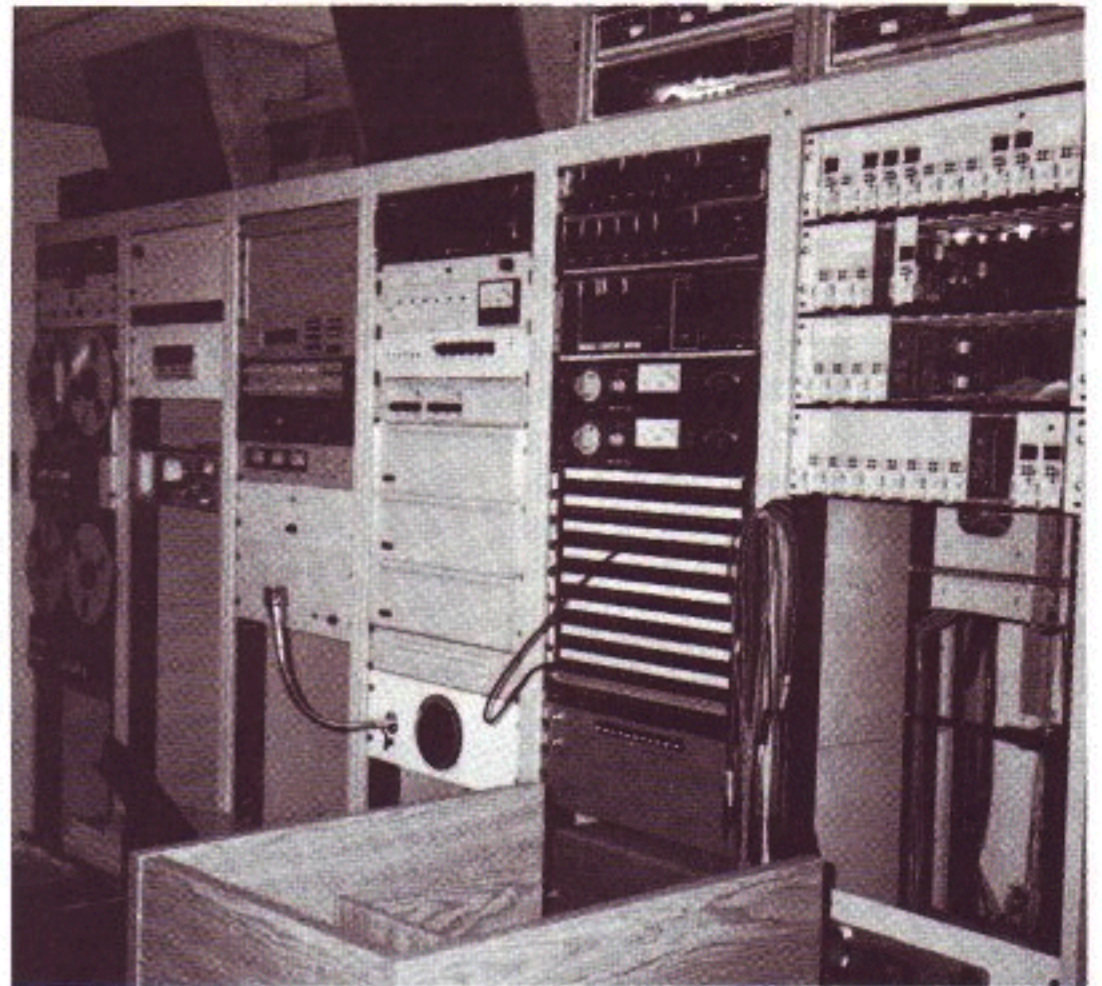
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Heart of the operation—the rack room with its six racks.

name this line appropriately in Sports Distribution Control for the one-time event, but the rest of the operation sees the input remain as aux 1. When the event is complete we simply rename the input aux 1. We have assigned each control panel to the specific function of the room it in which it resides.

The switcher unit in the rack room is set up as a master to control any input to any output in the operation. The master is also capable of displaying the status of any or all panels. This unit has become the backbone of the network operation of TBS and the day-to-day operation of CJCL "on-air" and news.

A 24x24 intercom from Ward-Beck is also in use providing coverage within the complex and the news and engineering areas. The system will also allow us to provide instantaneous contact with traffic and copy departments. The unit provides call tally with audio and has both speaker and line level outputs. It also has a built-in limiter for all inputs.

INTERNAL CONSTRUCTION

We also ended up building some of our own equipment. We knew we couldn't purchase equipment to suit the particular needs of the news department; we also knew and that we could build turrets for all of the studios for less than we could buy one of the available units. And the in-house units would be customized to our exact needs.

We decided on a concept of five basic building blocks with which we could construct all of our needs, including the news department's work stations. These blocks consisted of a universal mic/line amp with solid state control, a line driver amp, a monitor card, a muting card and a power supply. Each of these had a prototype con-

structed and tested, followed by mass production, stuffing and installation, of these cards, into an appropriate configuration.

All of the circuit schematics and descriptions have been completed on ACAD and a word processor. Ward-Beck will provide us with the console drawings for each of their units and our plan is to put the complex on ACAD as well. The computer will provide us with a rapid information source for the installation and will, in some cases, help in troubleshooting. This is particularly so when you consider the wire documentation we have, as mentioned earlier.

HEART

The heart of the operation is the rack room. It consists of a riser for wiring and six racks. One of the racks is dedicated to the exclusive use of Bell special services. The remainder of the racks are used for our jack fields, intercom, routing switcher, loggers, off-air receivers, etc.

The rack room also houses the electrical panels for the complex, the fire alarm system and the telephone system. This provides us with an efficient control point for the entire complex.

SOME FINAL THOUGHTS

It is important to have a construction and installation schedule. It is important to stick to that schedule as closely as possible. But, there are circumstances beyond the control of everyone that will interfere with the best of plans.

Our construction was to have begun on April 17, 1987, with installation of equipment and wiring to have started June 15. In fact, through no fault of the contractor or ourselves, construction didn't start until May 5 and the wiring started in earnest

September 8.

I should point out that we completed the wiring and installation of equipment in seven weeks and both CJCL and TBS went on-air from the new facilities October 31, without losing any air time. This was due, in no small part, to the long hours and dedication of the engineering staff of Telemedia Toronto—Jack Lowe, Scott Miller, Bruce Brenner and, of course, Gary Hooper.

We would like to thank all of those who contributed to the project, including Terry Medwedyk of Group One, Mel Greenspoon and his construction staff, Bell Special Services and Broadcast News Ltd.

A final word: Be prepared to have a project of this type test your character and try your patience. You don't work on a project like this, you live it.

Wally Lennox is director of engineering for CJCL and, along with Telemedia Ontario Engineering Director Gary Hooper, was responsible for design and installation of the station's new facilities.

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CCBE NEWSLETTER

by Bob Findlay

CFCF Inc. Inaugurates Satellite News Mobile

First SNG Mobile in Canada?

A recent legislative change has made it possible for companies other than Telesat Canada to own and operate satellite earth stations in Canada.

CFCF Incorporated has purchased what it believes is the first Canadian Satellite News Gathering (SNG) vehicle. The unit will be shared by CFCF-TV and Television Quatre Saisons news departments. The state-of-the-art tool has been christened Pulstar.

Bob Benedetti, CFCF Supervisor of Special Events, and I had a great time at the 1987 NAB Convention trekking in and out of SNG vehicles in the huge earth station lot outside the Dallas Convention Centre. After a lot of comparison shopping we finally decided we liked the BAF Communications vehicles and designs. Charles Angelakis, president of BAF Com-

munications of Woburn, Mass., came to Montreal to discuss selection of the truck and equipment.

The Truck

A Ford 6000 cargo truck 25 feet (7.6m) in length was chosen. It stands 12'6" (3.8m) and it weighs, equipped, 18,000 pounds (8,200kg). Cruising range without refueling of 450 miles (750 km) includes 12 hours of generator operation.


The truck body was custom built by Wolfcoach. Interior dimensions are: height of 79", width 88" and length 74". Four electrically operated jacks were installed to provide frame stability during deployment.

Included in the operating area are two 131,500 BTU air conditioners with heat strips, plus a 5,000 BTU heater. Electrical

power is provided by a Onan 20 kw generator or external commercial power. A custom power monitoring panel is included inside the operating area. Power is conditioned by a 25IKVA multi-tapped isolation transformer. T & R Systems The SNG truck has an Andrew's 2.3 meter antenna, fully controllable from inside the vehicle. It complies with the recent two degree spacing specification and is designed to maintain contact with the transponder in winds of 65 mph (100 kph). Transmit gain is 49 Dbi at 14.2 GHz and receive gain is 47 Dbi at 11.95 GHz.

The transmission system also has redundant LNR LVE 14 low profile video exciters and MCL Model 10852 Travelling Wave Tube Amplifiers (TWTAs). Also included are rotary RF joints for low loss azimuth and elevation operation.

The receive system contains a DX 654 (950-1450 MHz) receiver with three audio



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CFCF Inc. is operating what it believes to be the first Satellite News Gathering (SNG) vehicle in Canada. The truck, christened Pulstar, is used by the news departments of both CFCF-TV and Television Quatre Saisons.

modules frequency synthesized tunable from 5 to 8 MHz. The IF bandwidth is selectable as follows: 36/30/24/17 MHz and is front panel selectable.

Production Centre

The two area production centre has a Grass Valley ten input, three buss multi-level mix effects video switcher, capable of handling any combination of cameras, video tape machines, character generators, etc.

Audio requirements are accommodated by an eight input audio mixing console with high quality mono or stereo capability. A complete ENG editing system containing a Sony BVW 40 and a BVW 10 will provide edited video feeds ready to be uplinked.

Communications

Three cellular phones were installed and were integrated into a four channel intercom system. The truck is wired to accept up to four regular telephones.

Official Launch

The new vehicle had its official launch at a reception on January 27 during the *Noon Pulse News*. Bob Beneditti gave guests and viewers a tour of the inside of the vehicle. The first planned project for the new SNG truck is *Pulse On The Road* in Quebec City, with live coverage of the Quebec Winter Carnival and baseball spring training in Florida.

CCBE Plans/Projects

Just a reminder to CCBE members—if you are working on, or planning, projects or have news from your station or college which you think will be of interest to the membership, call me or drop me a line. CCBE members are probably familiar with the expression “the dog days of summer”; well these are the dog days of winter as far as news from the CCBE executive is concerned.

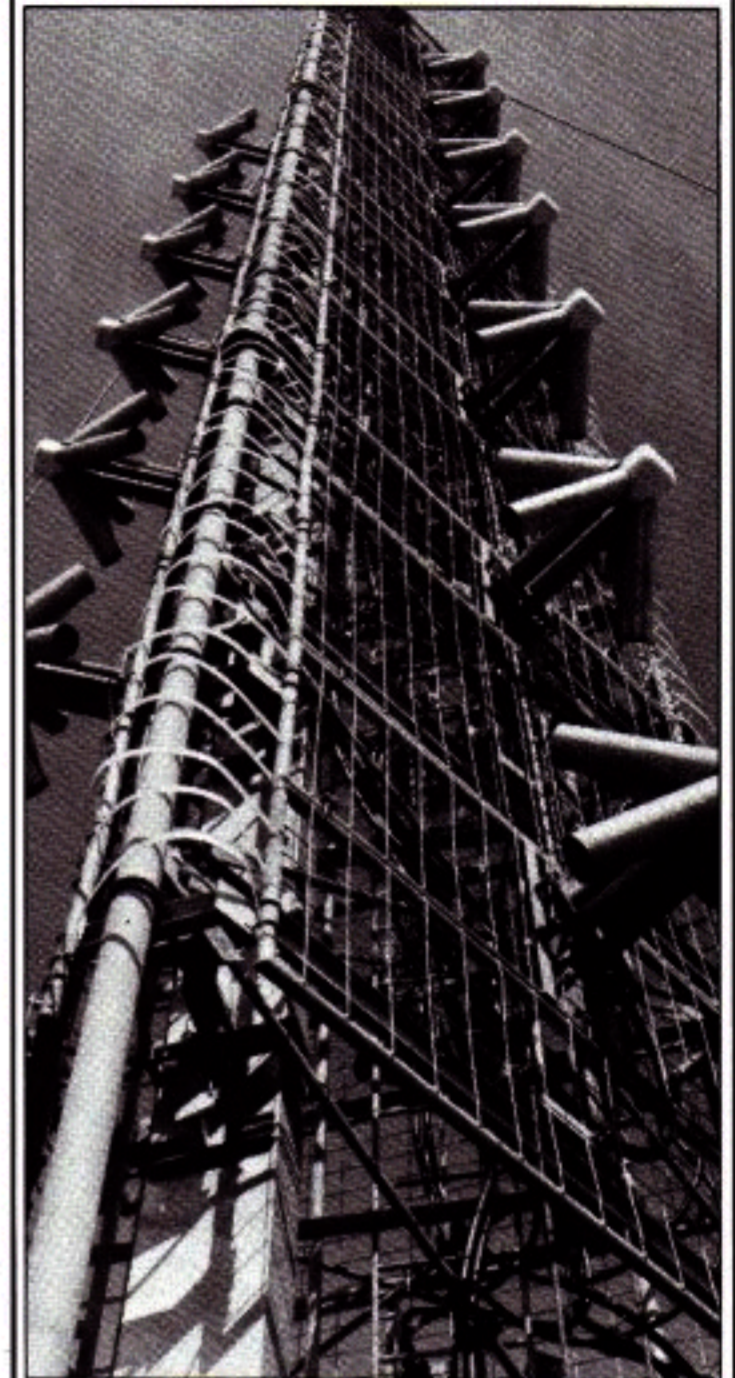
The January executive meeting was cancelled because of other commitments. The 1987 executive is taking a well earned break after the successful Convention '87.

The 1988 Executive change-over meeting was scheduled for February 6. New executive member Gerry Belanger was to be welcomed to head Membership Services. Proceedings of the change-over meeting will be reported in the April *Newsletter*.

And, finally, a personal note. Since I started writing this I have heard from both Jamaica Airlines and the Jamaican Tourist Office that the trip I won has been confirmed for April 16 to 23. My wife, Jessie, and I will be staying at the Mallard's Beach Hotel in Ocho Rios on our first visit to Jamaica. We are looking forward to it.

Bob Findlay is publicity chairman for the CCBE, The Central Canada Association of Broadcast Engineers. He may be contacted c/o CFCF-TV, 405 Ogilvy Avenue, Montreal, PQ, H3N 1M4; (514) 273-6311.

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THE PHIL STONE REPORT

It all started with Bing Crosby...

Gord Atkinson of CFMO-FM Ottawa

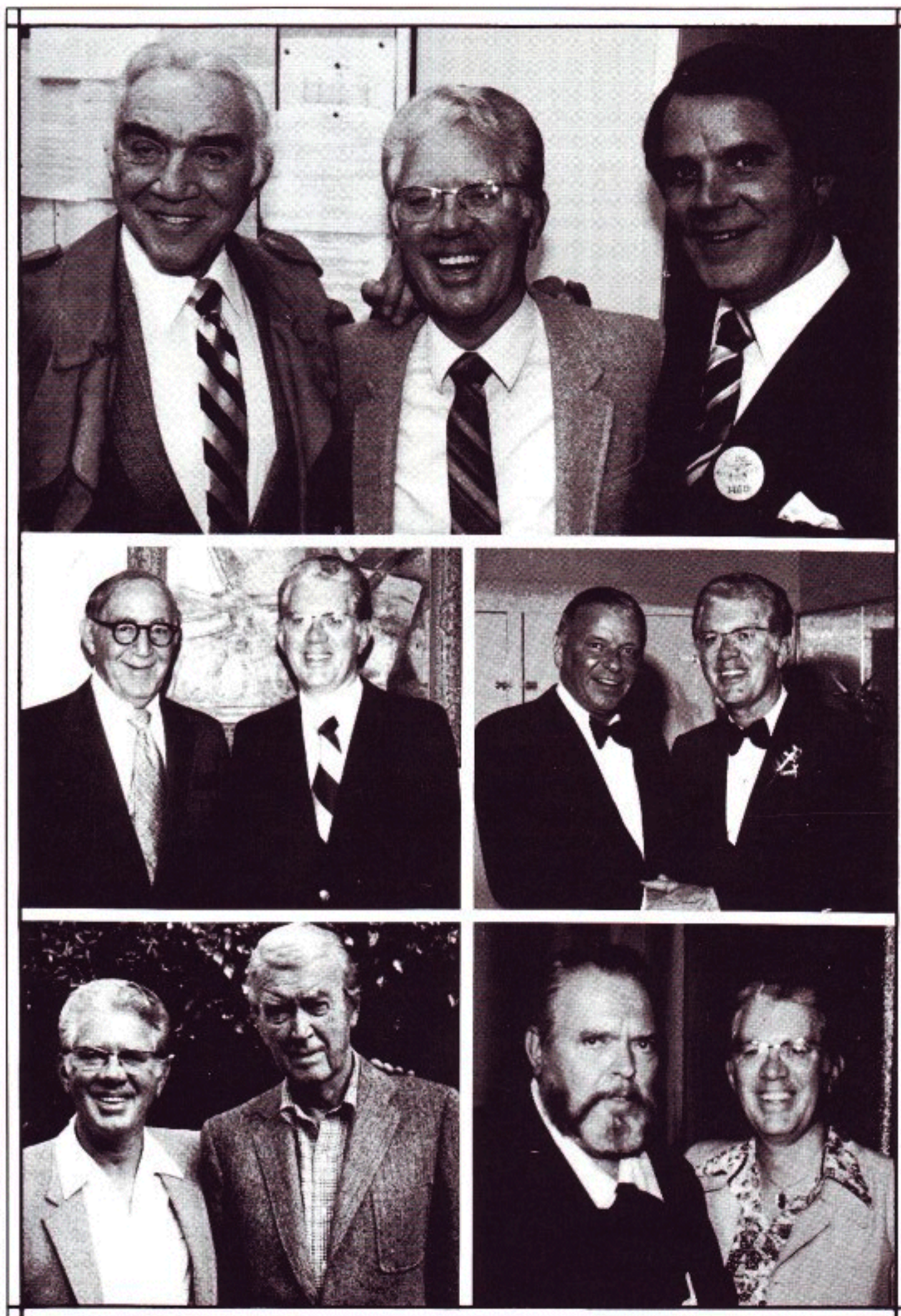
To write about Gord Atkinson is to also write about entertainment personalities such as Bob Hope, James Stewart, Frank Sinatra, Rich Little and Paul Anka. For Gord not only is the station manager of CFMO-FM Ottawa, he also is the host of the highly-successful radio program *Showbill*, on which he has interviewed countless stars and won for himself the title "Mr. Showbusiness" in the nation's capital. And it all began with the legendary Bing Crosby.

1945: A Trip to California

"As a teenager," Gord remembers, "I was a loyal Crosby fan and joined his fan club while in high school. Then I enlisted in the army for a brief period—just over a year—and during that time, while on leave, I took a trip to California. I was eighteen, and an incurable movie fan and show business aficionado."

It was while touring several of the Hollywood studios that Gord got into Paramount and met Bing Crosby. "He was on the set of a movie called *Blue Skies*, in which he was co-starring with Fred Astaire," Gord recalled. "I felt like I was walking onto the screen of one of his movies when we met, because he was the Crosby we all knew from his films. He was friendly and considerate. I also attended one of his charity golf matches. Later, I was standing on a street corner in uniform when a motorist offered me a ride. He turned out to be the make-up man from *Blue Skies*, and he took me back to Paramount. That's when my friendship with Bing really began. It was the day war in the Pacific ended—VJ Day—and it was an especially memorable date for me."

The make-up man took Gord into the Crosby dressing room. "Bing was kind and hospitable and I remember saying to him, 'The folks back home will never believe this!' His reply, 'Sure they will,' still breaks me up. Later he had a photographer take a picture of the two of us outside his dressing room. Meanwhile, news that the war had ended spread through the studio and everyone was yelling, clapping and celebrating. In the centre of the studio lot they had a big billboard—with caricatures of Hitler, Mussolini and Tojo—to promote the sale of war bonds. A large 'X' had already been painted over Hitler and Mussolini. Bing climbed up a ladder with a bucket of paint and put an 'X' through Tojo to the cheers of the studio crowd. I was so taken with the celebrations that



Gord Atkinson is seen with some of the well-known personalities whose careers he has documented on radio. At top, Lorne Greene and Rich Little; centre, Benny Goodman and Frank Sinatra; bottom, Jimmy Stewart and Orson Wells.

I talked for several minutes to the fellow standing beside me before I realized it was Alan Ladd!

"What happened to me on that 1945 Hollywood holiday was unbelievable! But it did happen, and that trip confirmed my youthful interest in show business—it affected, changed and directed me towards a wonderful and satisfying career."

Breaking Into Radio

On returning home to Toronto, Gord wrote to Bing and started a Canadian branch of his fan club. Then, after he got out of the army, he went to a radio school and took journalism at a 'Rehab' school—one of many courses offered to assist veterans on their return to civilian life.

He was then hired by Compo Company, the Decca record distributor in Canada. "At that time, believe it or not, Decca records were not licensed for broadcast in Canada," Gord recalled. "The thinking at Compo was that if people heard records on the radio, they wouldn't go out and buy them. Of course, the opposite became the norm of the record business. The ban on Decca air play was frustrating, since none of Bing's Decca records were being heard on Toronto radio. So I wrote to him and asked if he could suggest any way we could get his records on the Canadian airwaves. I also suggested that, as president of his fan club, I would like to do a program around his releases. He wrote back and said 'Why not?' I soon received permission from the Compo Company to broadcast Bing's records on our *Club Crosby* program.

"I was then in a position to go to any station in town with this bonanza. They all wanted to play Crosby—he was the Elvis Presley and The Beatles combined, back in the late 1940s. So I began the program in September of 1948 on CFRB, the highest rated station of that time, and ran it on Saturday afternoons for two years. In the beginning I did get professional help and, in fact, Wally Crouter was the announcer on the show for a few weeks."

The Move to CHUM, Then Ottawa

The success of this first show brought Gord to a fulltime radio career in 1950. The program director at Toronto's newest station, CHUM, was favorably impressed with the program and, since CHUM needed someone who would be a combination record librarian and announcer, Gord was offered a position at the station and a more favorable time slot for his program.

We reminded Gord that those early radio days in Toronto were the days of such major broadcast figures-to-be as Monty Hall and Larry Mann. "That," said Gord, "was the era when radio really had its zany moments. Today it is far more professional and certainly far more



Gord Atkinson, right, pictured with Bing Crosby, left, and Crosby's long-time announcer Ken Carpenter, at the 1976 Radio convention in San Francisco where both Crosby and Atkinson received honors.

business-like. When you recall the anecdotes and memories of those years—the laughs, the good times, the fun—well, how could it be any other way with Larry Mann doing the breakfast show, Harvey Dobbs doing the afternoon program, and personalities like Rick Campbell on board. Harvey Kirck was one of the young newsmen working along with such people as Barry Nesbitt and Monty Hall's brother Bob, who today is a prominent Toronto lawyer. An announce staff of very talented people who went on to very successful careers."

In 1953, the late Tom Foley, who was program director of CFRA Ottawa, invited Gord to discuss a possible career move. "But I turned it down and went back to Toronto for another seven or eight months. Then a second offer came and I decided to make the move. The difficulty was that Toronto was my home town and everything up to that time in my life had taken place in Toronto. Now, after 34 years in Ottawa, I still have a great deal of affection for Toronto, but Ottawa is really my home. People here assume I am a native and are often surprised when they find out I wasn't born and raised in

Ottawa."

Gord Atkinson had been with CFRA for 13 years when he was named station manager of its sister FM station, CFMO, by CHUM Limited president Allan Waters and general manager Terry Kielty. "I was really fortunate," Gord observed, "because I moved into FM when that medium was in the early stages of development."

The Crosby Anthology

Gord has continued as an air personality, particularly with his long-running program *Showbill*.

It was his Crosby anthology for that show—his first major documentary of a show-business star—that brought him international attention and acceptance.

"Throughout my career," he said, "I've specialized in show business interviews and had met and interviewed many entertainers before the Crosby series. Some of those interviews were in the documentary mold that I have done in more recent years. When Bing agreed to the lengthy interview sessions at his home, I began to formulate all my previous ideas into the concept of a monumental entertainment documentary. I worked on it for over three years. I did about 50 interviews, including the three in-depth interviews with Bing at his house in Hillsboro, California, a suburb of San Francisco.

"Then, there was the editing, the blocking, the writing. I thought at the time, I've done all these interviews, but I'm not going to be able to complete the 14 programs, as promised, for Bing's 50th anniversary as an entertainer. It's just too much for one person and one technician to put together. However, to my delight, and with considerable technical help from my long-time friend and co-worker Pat Carty, it was completed in 1975 for Bing's 50th anniversary in show business.

"When I think about the many broadcasters who might have produced such a

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series, I am forever grateful to Bing for allowing me to produce his official radio profile. And I met so many great entertainers whom I never would have met, had they not been arranged for me by Bing's staff and by my buddy Rich Little. Fred Astaire and Bob Hope are two of the best examples."

Reflecting on his life and career, Gord remarked that it was amazing how things sometime fall into place and how one thing can lead to another. Doing *The Crosby Years*, having it win the Armstrong Award from Columbia University and the National Association of Broadcasters' award in 1976 had a great influence on future events.

"By coincidence," he continued, "the radio convention was held in San Francisco that year. Bing and his wife, Kathryn, along with Ken Carpenter—Bing's long-time announcer—came, as did my best friend in or out of show business, Rich Little. They had Rich present the award to me; it was truly a 'night to remember'.

"After Bing passed on, his alma mater, Gonzaga University in Spokane, Washington, commissioned a bronze statue to be placed outside the Crosby Library, which was built from funds contributed by Bing. (The 'Crosbyana Room' is the repository of Bing's memorabilia and I'm both humbled and delighted to say that included in that memorabilia are the tapes of *The Crosby Years*.)"

On the advice of Bing's widow, Kathryn, and the Crosby office, Gord was asked to be master of ceremonies at the official unveiling of Bing's statue in Spokane. "For once in my life," Gord recalls, "that 'phone call left me speechless, especially when I thought of all the people they could have asked. That became the other high-water professional mark in my career. It's a long way from Toronto's Bloor and Lansdowne neighborhood and my childhood days."

Rich Little 'a major factor'

While Bing Crosby may have inspired Gord Atkinson to seek a career in the

entertainment business, Canadian-born impressionist Rich Little was a major factor in his life. "Many of the famous people I have had the privilege of meeting were through interviews arranged for me by Rich. His support has been constant as a friend and as a fellow professional. I often refer to him as my Hollywood agent because he frequently says to me 'How would you like to do an interview with so-and-so? My wife and I look forward to visiting Rich, his wife Jeanne, and their daughter Bria in Malibu at least once a year. And while in California I usually tape a few interviews, which we plan in advance.'"

Gord has also become a friend of Paul Anka, who he first met when Anka was in his early teens. "From the first time I saw Paul performing at about age 13 in a trio, I knew he had that indefinable quality that makes a headliner; it was really raw, but it was there. When he began to move around North America he always came on my show when he returned to Ottawa. He introduced his recording of *Diana* on one of my programs and sent me cards from all over the world. And through the luck of meeting him at the beginning and becoming a friend, I ended up doing the authorized documentary for his 25th anniversary in show business.

"Both Rich and Paul made their radio debuts on my *Campus Corner* show in the 1950s." It was during those years that Gord recorded a rare interview with Elvis Presley and MC'd Presley's only Ottawa concert.

During his career Gord has produced many entertainment documentaries, including a four-hour show on Bob Hope that won the 1986 Gabriel Award from the National Association of Catholic Broadcasters in the U.S. He has also won six Certificates of Merit from the New York International Radio Festival for series on Anka, Rosemary Clooney, Judy Garland, James Stewart, George Burns and Frank Sinatra. And his special series on songwriters is now part of the Songwriters' Hall of Fame collection in New York City.

When Gord Atkinson looks back, he can say with satisfaction, "The business has been very, very good to me."

Active in Community

It is also noteworthy that Gord, often in the company of his wife, Elaine, gives in return. The proud parents of seven adult children (they have three grandchildren), they are one of the founding families of Ottawa's St. Basil's Parish and have been actively involved in the ecumenical movement. Gord has also been involved in community affairs and fund-raising activities, and is producer-host of the annual Christmas Exchange broadcast, which set an Ottawa radiothon record in 1987 with pledges of over \$107,000. And he was instrumental in arranging the Frank Sinatra/Rich Little fund-raising concert for the Ottawa Civic Hospital which raised \$1 million and built the Rich Little Special Care Nursery.

Gord's community work has not gone unnoticed. He was one of 12 recipients in 1987 of the Ontario Medal for Good Citizenship and this May will be honored by B'nai B'rith as Ottawa's 1987 Citizen of the Year. He has also been honored by his peers, receiving the Howard Caine Award from the Central Canada Broadcasters Association for his community service.

Fade in, fade out... a favorite expression of Gord Atkinson. His award-winning documentaries have largely been flashbacks—as has this piece. But Gord Atkinson is not all yesterdays; he is an active and practising broadcaster with a heart as big and warm as his talent.

And it has been my pleasure to have known him since he joined CHUM that day in 1950.

Phil Stone is a well-known broadcaster, writer and educator, whose Phil Stone Report and Broadcast Beat are regular features of Broadcast Technology. Phil's address is 2350 Bridletowne Circle, #1601, Scarborough, ON, M1W 3E6; telephone (416) 492-8115.

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HOLLYWOOD'S PACIFIC VIDEO ACQUIRES TEGRA, VANCOUVER

Pacific Video, Inc., a major Hollywood post-production house, has become the majority shareholder in Tegra Enterprises, Inc. of Vancouver. Tegra operates Alpha Cine Service, described as the only full-service motion picture lab in Western Canada, and Post Haste Video, a major videotape post-production facility. Both firms have expanded considerably in the past two years to meet the increased production demands in the area.

Pacific Video notes that despite the growing importance of Vancouver as a production centre, only a small percentage of the films shot in B.C. are post-produced there. It attributes the city's emergence as 'Hollywood North' to the favorable exchange rate, the cooperation of government (an informal Liaison Committee includes union, customs and immigration representatives), favorable union requirements, mild winters and the availability of locations "ranging from mountain wilderness to inner-city type settings, all within 30 minutes of each other."

Long-term expansion plans by Pacific Video are for post-production centres in other major world cities, with Toronto among the sites being considered.

THOMSON-LGT SUPPLYING CBC-TV TRANSMITTERS FOR S.W. ONTARIO

The CBC has purchased six high-power TV transmitters from Thomson-LGT for installation during the spring at locations in south-western Ontario. They will replace the service now provided by CFPL-TV London/CKNX-TV Wingham, which disaffiliate from the CBC as of September.

The locations are: London (60kw, two 30kw in parallel, channel 40); Wingham (30kw, channel 45); Kitchener (10kw, ch. 56); Warton (10kw, ch. 20); Sarnia (1kw, ch. 34); and Chatham (1kw, channel 64).

BASYS NEWSROOM SYSTEM FOR MCA'S FLAGSHIP TV STATION

WWOR-TV, acquired last April by MCA Broadcasting, has installed a 32-terminal BASYS newsroom computer system.

A key component of the system is the use of portable computers for field reporters. Each of the 26 reporters will be equipped with a 'laptop' unit. In addition to the 32 terminals, the system's central processing unit will support a teleprompter, two high speed printers, one utility printer, two dial-in modems and seven personal computers. The system will also receive two wire services.

Based in New York (Secaucus, NJ), WWOR-TV is an independent station operating on channel 9. It is the first broadcast property purchased by MCA Broadcasting, also based in New York.

• **Comlink Systems Inc.**—now handles full line of microwave products from Nurad Inc. of Baltimore, MD, including ENG microwave and analog video STL/ICR point-to-point microwave from 2-15 GHZ and 23 GHZ.

• **Hemisphere Speaker Systems**—now manufacturing Hemisphere speaker in Canada. Oakwood Audio (Winnipeg) and J-Mar Electronics (Toronto) have been named as Canadian dealers.

• **IDB Communications Group, Inc.**—agreement with Network Ten Australia, Inc., provides full-time video transmission from IDB teleport in Los Angeles. A 17.5 MHz channel will relay programming from Network 10 in Los Angeles and U.S. networks to Network 10 in Sidney.

• **Mitsubishi Electric Sales America, Inc.**—has changed name of Industrial Products Division to Professional Electronics Division, as 'a more appropriate identification of its diverse markets and growing product lines.'

• **Redwood Marketing**—newly-formed U.S. company has exclusive marketing rights for North and South America for Genelec, a Finnish-made line of self-powered studio monitor systems. Redwood also represents the Barth line of signal processing equipment from West Germany. Address: 820 Redwood Drive, Nashville, TN, 37220, (615) 331-4743.

• **Report on Business**—now providing four daily radio reports, prepared in Toronto newsroom of *Globe and Mail*. The shows are produced by two CBC veterans, Stuart Allen and Kevin Marsh. First stations to sign up were CKRY-FM Calgary, CHQT Edmonton, CJCL Toronto and CKJS Winnipeg.

• **Stainless, Inc.**—recent projects by U.S. tower manufacturer include a 320-metre (1000-ft.) guyed broadcast tower for the Ministry of Information in Kuwait. It has a top antenna with radome-enclosed panels for UHF channels 45 and 47; a VHF antenna side-mounted just below the top antenna, with 96 panels for channels 5 and 12; and capacity for future FM.

• **TMI**—named exclusive distributor for all Audix and Tect products in Canada. TMI has also opened authorized warranty service centres in major cities across Canada for Akai professional products; and has introduced the Bokse line of SMPTE/MIDI synchronizing equipment.

• **Varian TVT**—three 10 kw UHF TV transmitters ordered by South Korea.


• **Westwood One Canada**—has added over 10 hours of programming to Seltech Satellite System.

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people in the news

- ACTRA—new executive is headed by **Dale Goldhawk**, president, with **Sean Mulcahy** as VP; **John Friesen**, treasurer; **Meg Hogarth**, VP/performers; **Marian Fraser**, VP/writers; **Janet Torge**, VP/broadcast journalists; and members-at-large **Bruce MacLeod**, **Alice Poyser**, **Ann Medina**, and **Bill Williams**.

- Baton Broadcasting—recent appointments include **Joseph J. Garwood** as executive VP and chief operating officer; **Edward J. Delaney** as executive VP; **Robin Fillingham** as secretary and VP, finance/administration; and **F. Keith Campbell** as VP, corporate affairs.

- CanWest Broadcasting—**Don Brinton** named president and CEO of CanWest Broadcasting, CanWest Pacific Television Inc., and Western Approaches Ltd. He has moved to Vancouver from Winnipeg, where he headed the launching of CKND-TV in 1975. **Peter M. Liba**, executive VP, has succeeded Brinton as president of CKND-TV and SaskWest TV.

- CFMT-TV Toronto—**Dan Iannuzzi** has resigned as president. While a media release indicated Iannuzzi would now focus on the expansion of *Corriere Canadese*, the Italian daily he founded in 1954, *Report on Business* said he is planning a new application to the CRTC for a national ethnic TV service. Iannuzzi remains as a director of MTV, but has been replaced on the executive committee by **Joseph Sorbara**. Acting president and CEO is **Jim Sward**.

- CFNY-FM Toronto—sales management promotions include **Cliff Cohen** (local retail) and **Fred Skogland** (wholesale).

- CKCH Hull, Québec—traffic reporter **Francois Gagnon** took part in a daring mid-January rescue of a woman whose truck went off a bridge and through the ice of the Gatineau River. Gagnon was reporting from the site, where a similar mishap had occurred earlier. On seeing the second accident, he asked for help and was assisted by a nearby listener.

- Colorado Video—**N. H. Bennett** named national sales manager. He had been VP, engineering, with Telemation and Bosch.

CISL MORNING SHOW TEAM



Hosting the new 6-9am morning show on CISL Richmond, BC, is Don Percy, formerly of CKY Winnipeg, CFRN Edmonton and CHUM Toronto. Photo shows newsman John Norman (left), traffic reporter Casey White (centre), and Percy. Douglas Miller covers weather. Maplewood Farm sent over 'Coach'—a purebred Cochin rooster.

- DOC, Toronto—**Marie-Christine Dufour**, previously with TVOntario, named regional manager, public affairs, Ontario region.

- Gentner Electronics Corp., Salt Lake City—named directors of marketing and sales are **Gary W. Crowder**, for broadcast audio, and **Elaine Jones**, for sound and teleconferencing. **John E. Leonard, Jr.** continues as president and director of marketing and sales for the RF Products Division. **Kelli Maag** has been appointed marketing coordinator, with **Jennifer Jones** as marketing assistant. A director of operations is to be named shortly.

- Global TV—**Rudi Carter**, previously director of independent production, CBC-TV, named VP, information programming and special projects, for Global Network.

- Key Radio Ltd.—recent appointments include **David Lyman** to VP/GM, CKEY Toronto; **Gerald Kennedy** to secretary-treasurer/comptroller; **Eric Rothschild**

to VP/corporate affairs; and at CKJD/CHFI-FM Sarnia, **Donald Chamberlain** to president and **Pat St. John** to VP/GM.

- Lake Systems, Newton, MA—promoted by video systems integration firm are **Roland J. Boucher, Jr.**, to director of marketing, and **Luke Furr**, to video and audio sales manager.

- Maclean Hunter Cable TV—two senior vice-presidents, operations, have been named: **Philip R. Patterson** in the U.S., who continues as president of Suburban Cablevision in New Jersey; and **R. Scott Colbran** in Canada, previously VP for corporate development.

- Newsradio—**Malcolm Bernard** named bureau chief, Montreal. A graduate of Carleton, his news experience includes CJAD Montreal, CIWW/CKBY Ottawa and Newsradio.

- Omega International, Irvine, CA—**Steve Broomell**, formerly with Harris and CBS Labs, appointed manager, engineering services.

- RCC Electronics Ltd.—named technical consultant for British Columbia is **Karl Gibbs**, based in Richmond office.

- RTNDA (U.S.)—has completed staff reorganization with appointment of **Robert Vaughn** to VP membership/conferences; **Jane Rulon** to director of membership; and **Charles Bennett** to administration director. Last year, **Ernie Schultz** was named RTNDA's first full-time president.

IN MEMORIAM

Eric Murray

A broadcast journalist whose hallmarks were patience and honesty, died Jan. 16 after battling leukemia for eight months. He was 46. A supervising editor with Broadcast News Ltd., where he worked for more than 20 years, he is credited with helping to shape the BN news report seen by millions on cable TV. He also was a driving force behind the Harry Jerome Awards that help black teen-agers further their educations. Born in Barbados, he headed into journalism in 1961 as a cub reporter for the Barbados Advocate after studying at University of the West Indies and the Thomson Training Centre in Cardiff, Wales. After starting with the CBC in Barbados, he moved to Canada, then switched to BN in 1967. After a stint in Ottawa he was moved back to Toronto in 1982 to take charge of innovations in cable TV news for BN. He is survived by his wife, Jess, and daughters Dawn and Nicole.

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