

February, 1981

The magazine for
communicators

\$2.00

Broadcaster

Feature Report:
Radio

**Calais, Maine and
St. Stephen, N.B.:**
the border romance

**CRTC announces an
"overall" radio review
with emphasis on FM**



Regional report:

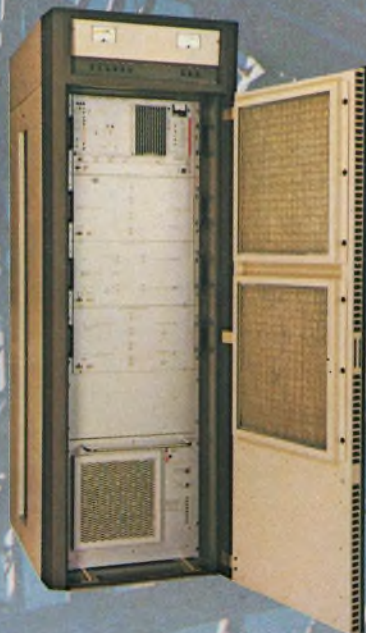
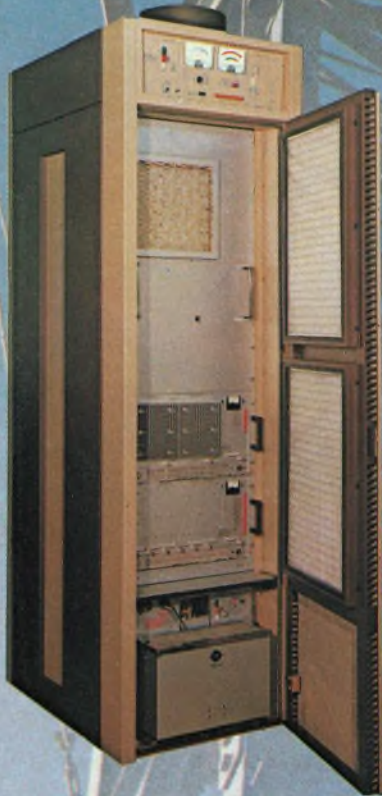
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Regional Report: British Columbia and the North

Introduction and Regional Report by Barbara Moes	11-33
The Yukon . . . land of promises and dreams	13
The Army Sergeant and the Newfie Tycoon face off	16
Webster; The Voice of the West	20
They came, they saw and they conquered	22
The CJAZ sound . . .	24
BCTV made the people turn their yagis round	27
Jim Browne said, now Jamie Browne says	32

Feature Report: Radio

WQDY: U.S. station with the Canadian connection, by John Porteous	6
CRTC announces a review of radio	34
"Wide-west radio", by Ian Bickle	40
He's making it on his own	43
RTVR: 40 years young	46
In the windmills of your mind, by Louise Legault	50



News	9
Roundup	36
Letters	42
Those were the days . . .	44
CRTC Decisions	48
Special Events	49
Engineering & Equipment	53
Advertisers' Index	54
People Promo	55
Careers/Classified	56
Comment	58

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WQDY: U.S. station with the Canadian connection

The station's in the U.S. the owner's Canadian and the outlook's international

by John Porteous

A time zone boundary and an international border stand in the way ... but this American station goes blissfully about its business in two countries.

When Dan Hollingdale was growing up in the border town of Calais, Maine there was no American television — only a Canadian channel from Saint John, N.B. So it was that one day in 1964 when Hollingdale was puttering about his part-time job at local radio station WQDY and someone told him 'Buffalo Bob' Smith was on the line, the name failed to mean anything. "I'd been a big Howdy Doody fan," Hollingdale recalls. "But it was the Canadian version with Timber Tom I'd grown up on."

When a hearty voice cried "Hiya Danny-Booby-Baby" on the phone, Hollingdale thought he'd been connected with a crack-

pot. But as the conversation went along, the former star of U.S. kids' television convinced Hollingdale there was a job waiting for him as a station manager if he'd intercede in Smith's attempted purchase of the station. "Buffalo Bob was afraid if his own name came up, so would the price," Hollingdale explains. The deal went through, Dan and Buffalo Bob became great friends, and when Smith tired of being a station owner, Hollingdale took over the reins and 'QDY has gone merrily along.

Buffalo Bob's original desire to own WQDY had been fueled by his love of eastern Maine's hunting and fishing, and he'd reasoned that since he enjoyed being in that part of the country, he might as well own a business there. Today, it's typical of U.S. private radio that 'QDY is owned by a local boy who grew up in the town, went to Calais Memorial High School and managed a chain department store on Main Street before becoming bitten by the broadcasting bug.

But WQDY stops being typical when you listen to the station and realize it's serving two towns in two different countries. On the morning show, the d.j. has to give two time checks and two sets of temperatures — Fahrenheit and Celsius. The two time zones are referred to on air as 'Canadian' and 'American' time rather than Eastern and Atlantic. (The St. Croix River, which serves as the international boundary at this point between New Brunswick and Maine, is also the time zone demarcation.)

From the start-up date of the station in 1959, it has always been an international operation. Part of the reason is that neither Calais nor its Canadian sister town of St.

Stephen, N.B. could support a private station in terms of revenue. But combined, the two towns total some 12,000 including environs within WQDY's signal area. And while this doesn't make for exactly big revenue, the station has always done very well, selling time on both sides of the border.

Calais and St. Stephen of course share much more than their local radio station. Because both towns are located far from the nearest American or Canadian city, there's always been a close bond between the people in the two towns. There's also been a dizzying degree of inter-marriage, and almost every family has close relatives on the other side. The two towns' residents are forced to observe the concrete fact of the border, but that's about all they do. Shopping is carried out in both towns, along with church- and movie-going, and when Theatre New Brunswick plays in St. Stephen on tour, the house is half-filled with American subscribers.

Given this familial atmosphere, it's been easy for WQDY to be all things to all people. Along with an Associated Press news wire, the station has both a Broadcast News line and a New Brunswick Information Service teletype. New Brunswick government agencies even buy time on the station, listing it in their media group as the local St. Stephen outlet. (St. Stephen also has a CBC repeater of CBD, Saint John.) News is usually half and half American and Canadian, with attention given to Maine State and New Brunswick Provincial politics. Election time means big business no matter which side of the border the election is being conducted.

In addition, two sets of national holidays▶

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Dan Hollingdale holds up the WQDY sign

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WQDY headquarters

keep WQDY's time salesmen on both sides of the border busy. Columbus Day, Twenty Fourth of May, Memorial Day and Dominion Day all get special sales attention, giving the station two bites at each promotional apple. In fact this even came home to haunt Dan Hollingdale one American Thanksgiving Day as he sat at home. An earlier owner of the station who had finally sold out to Buffalo Bob Smith called him at home to inquire why he wasn't working. Hollingdale pointed out it was Thanksgiving Day. "The

owner" tartly observed "It isn't Thanksgiving Day in *Canada!*"

At 42, Dan Hollingdale looks the picture of a happy broadcaster, enjoying the day to day running of a station where nothing is ever humdrum. Because Calais is considered 'in the boondocks' by many broadcasters, WQDY pays a bit more to on-air personnel than most stations its size. But this in turn has made for low turnover, and both Canadians and Americans have been on staff, this brought about by the fact that

many local Canadians are really dual citizens whose parents may have been Americans, but who were born in Canada.

The only local media competitor of WQDY is the twice-weekly St. Croix Courier, published in St. Stephen. Like QDY in reverse, the Courier manages to answer the needs of both towns, carrying the newsletters of both the area Member of Parliament and local Congressman. Memorial Day will see a picture of the Stars and Stripes on the Courier's front page, and the paper works closely with WQDY on joint promotions. Both media see themselves as complementary to one another rather than competitive.

"If a Canadian has a visa or work permit we can hire him," says Hollingdale, who points to New Brunswicker Joe Healy, who at 73 still does a 20-minute broadcast each week from The Wickachee, a well-known restaurant across the street from 'QDY's gracious old colonial-style building. Even Hollingdale himself was really born in Canada, but of American parents, something that made the Federal Communications Commission briefly uneasy when he sought ownership of the station. "They finally classified me as an American citizen," he smiles.

Neither listeners nor advertisers find anything odd about WQDY's duality, with announcers equally adept at pronouncing place names on either the Maine or New Brunswick side, and slipping deftly between kilometres and miles as the spot or newscast dictates. Some regional advertisers in New Brunswick are beginning to use WQDY in summer, recognizing that the station serves a huge audience of tourists on the move between New England and the Maritimes. WQDY-FM is also carried on many New Brunswick cable television outlets because it features Red Sox baseball in summer, and New Brunswickers are traditional Red Sox fans from away back.

Even local service announcements like school closings must be carried for both towns, and WQDY maintains a local St. Stephen phone number for calls from listeners or advertisers on the Canadian side. Music is at least 40 percent Canadian content although WQDY is of course under no constraints of the CRTC's music policy. In this case it simply makes good business sense to play Canadian artists' recordings. One WQDY time salesman lives in St. Stephen, but Dan Hollingdale himself moves easily between the two places on occasion selling time. And in winter, the station broadcasts a weekly hockey game from the new St. Stephen Arena. Although St. Stephen is slightly larger than Calais, the time-sales ratio is about 35 percent Canadian in winter, rising to 50 percent in tourist season. The station is repped in Canada by Andy McDermott and Mengie Schullman of Halifax is the regional rep.

As for Buffalo Bob Smith, even though he's sold out all interest in WQDY, he still visits from his present home in New Rochelle, N.Y. At 62, the former television personality still loves Maine's fishing and hunting, and keeps in touch with 'QDY's new owner, his old friend. And he's never held it against Dan Hollingdale for being too Canadian to know who he was!

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CBC-2 Hearing

The CBC received a lot of criticism at the recent CBC-2 hearing in Hull, Quebec especially from John Meisel, the chairman of the CRTC who questions whether the CBC may be moving away from what has been a basic tenet of Canadian broadcasting — universal availability of CBC services. CBC-2 is to be beamed by satellite to cable systems across the country, but the service, in French and English, will be available only on cable TV and in most cases subscribers must have a converter to get it. At present 47 percent of Canadian homes are without cable and only 16 percent have converters. CBC projects cable will be reaching 80 percent of Canadians by 1985.

Other commissioners echoed Meisel's concern noting there are many Canadians in rural regions who as taxpayers will be sharing the costs of the CBC service. The service will cost the corporation 30 million dollars. Objections were raised by:

- Canadian Association of Broadcasters who expressed "serious reservations" about the viability and usefulness of CBC-2. The association doubts CBC-2 can get more viewers to watch Canadian programs and suggests the corporation use the resources to improve the present TV network.
- Edgar Cowan, president of the Lively Arts Market Builders Inc. says the CBC attempted an "end run" around private competitors. LAMB is a pay-TV applicant which wants to operate a bilingual national pay-TV network to be known as C-Channel dedicated to film, opera, ballet, theatre and music. Sponsors and viewers would be assessed a monthly premium to pay for the channel. Cowan says the hearing for LAMB is months away and because the money for CBC-2 would come from the government rather than from direct viewers premiums, the corporation's application will not be lumped in with the pay-TV applications. Cowan says the CBC has forced a situation whereby the public is not being

given any real choice at this hearing.

Because of the enormous size of the investment required by LAMB to launch such a service, its board is resigned to the fact that if CBC-2 is granted a broadcast license, it would be forced to withdraw its proposal. Cowan says "you cannot have two competing services offering lively arts without one suffering. Since the CBC-2 proposal calls for the expenditure of between \$27 million and \$30 million annually at no direct cost to the viewer, it is obvious any new subscriber-pay service would ... suffer."

Further Cowan says Canadian artists and artistic companies will be handsomely rewarded for participating in its proposed C-Channel productions and Lively Arts has a five-year plan to spend more than \$30 million producing Canadian opera, ballet, theatre and music for television. In contrast CBC-2 will be largely dedicated to public affairs shows with just enough artistic offerings to steal C-Channel's prospective audience. He adds that nowhere does the corporation mention any major new performing arts production, because there won't be any.

- John Anagoalik, a spokesman for the Inuit of Canada accuses the CBC of failing to provide adequate northern television service and he says he's amazed that the corporation is now proposing to establish another series of networks before it has finished the job at hand. He charged that the CBC plan ignores the thrust of previous CRTC decisions which called on the CBC to establish a local and regional northern service. According to Anagoalik the CBC's northern service now consists primarily of the network programming seen across Canada and only two and a half hours of total programming a week are devoted to programming produced in the north. The Inuit Tapirisat has proposed establishment of an Inuit Television service that would be transmitted on a satellite chan-

nel shared with the CBC northern service and paid for by the CBC

Mediator Brought in for CBC Journalists' Strike

Labor Minister Gerald Regan has assigned Guy de Merlis, director of the Labor Department's Mediation and Conciliation service to begin exploratory mediation with the CBC and 180 journalists who have been on strike in Quebec for more than two months. The union is seeking salary increases of about 13 percent in each year of a two-year contract. The corporation has proposed annual increases of seven-and-a-half percent.

Meanwhile the CBC is seeking a court injunction to limit picketing by striking journalists and bar them from entering the headquarters of its French-language service. The temporary injunction would limit to four the number of people allowed on a picket line. The strikers disrupted several public affairs shows on the French-language television network by invading sets.

The CBC has reached agreement with its eleven French- and English-language foreign correspondents on a new wage package. The correspondents who are not represented by a union, will receive raises of 9.5 percent in each year of a two-year contract retroactive to last August.

Staff Reorganization at Broadcast News

Broadcast News Limited has reorganized its management, appointing five people to administrative positions and altering responsibilities of seven other executives. The overall restructuring started last fall by manager Bob Trimbee is designed to provide flexibility and to offer new services through the development of new technology.

The following appointments have been made:

- Chris Rose, as a second supervising editor at Toronto. He joins Richard Avery in that

capacity and together they have national responsibility for production of the BN Wire, Voice and Cable Services

- Malcolm Morrison, appointed Voice Supervisor at Toronto, and the overall audio director is Barry Hamelin, who assumed the position of chief of voice services. Hamelin succeeds Conrad Hoddinott, who is named chief of cable services, supervising administration and editorial handling of the BN Cable news service.

- Eric Murray, appointed supervising editor at Ottawa. He will continue to cover the communications beat for BN.

- Real Germain, promoted to supervising editor at Montreal from his position as Quebec news editor. Bernard Brun succeeds Germain as news editor.

General responsibility for French-language operations remains with Donal Valois at Montreal.

Other appointments include: Bill Senyk business-administration manager; Phillip Adler editorial-operations manager; David Shneider marketing-planning manager; Helen Stevenson executive assistant at Toronto.

Knowledge Network of the West

On January 12th, the Knowledge Network of the West, KNOW, went on the air and now people in British Columbia and parts of the North can take an interior design course for credit, upgrade an aircraft maintenance license or spruce up gardening techniques without leaving their homes.

KNOW will beam into 34 B C communities via the Anik B satellite with 77 hours of television programming a week designed to mesh with programs of existing educational institutions.

Ten communities from Whitehorse to Quesnel will receive KNOW on home cablevision and the remaining communities can view programs at a local community college. In Vancouver and Victoria, a cable converter will bring in KNOW.

Slaight Addresses B.R.C. on Home Video and Pay-TV

Allan Slaight, president of Radio IWC Limited addressed the Broadcast Research Council recently in Toronto. The topic was pay-TV and the revolution in home video viewing habits. The following points of interest are taken from his address.

The opening remarks focused on the American scene which looks like this:

- three years ago in the U.S. there were 1,500,000 pay-TV subscribers; in the period from January '78 to January '81 this total multiplied more than five times. There are now in excess of 8,000,000 homes which subscribe to some form of pay-TV.
- pay cable advanced 1,518,044 subscribers to 7,355,694 since last February and subscription TV customers climbed by 215,900, a 57 percent leap to 592,400.
- cable subscribers in Canada account for more than 55 percent of all our country's TV households. In the U.S. it's less than 25 percent and the majority of subscribers are in outlying towns and communities.
- Communications Satellite Corporation of Washington filed an application to offer the first American direct satellite-to-home TV service. Subscribers will have a small rooftop receiving dish and a decoder box. COMSAT says the service will include three channels of programs which will be available to customers in all 50 States.
- we are approaching a total of 1,000,000 home video recorders in North America combined with a staggering growth rate, and the imminent launch of an aggressive home video disc technology. And most of the new units now offer a "speed up" device to allow you to whip by the commercial break in a few seconds.
- pay-TV program services:

there are 8,000,000 households in the U.S. subscribing to some form of pay-TV. Now 5,000,000 of that 8,000,000 take the Home Box Office service. Their subscriber total at this date is followed by Viacom's Showtime who list 1,250,000 subscribers. These are described as options or tiers to the subscribers. The Home Box Office charges the cable company \$4.25 per subscriber per month, and the cable company then charges the subscriber \$8 to \$10. Some advertiser supported services available are: The U.S.A. Network now received in 6,000,000 homes with children's programming and women's programming; ESPN, a 24-hour-a-day sports channel financed by Getty Oil and currently reaching 5,000,000 homes; the Spanish International Network, 24-hours-a-day; and the Satellite Programming Network offers a mix of interviews, dramas and how-to-shows, movies and specials from France. Some of these programs are totally subsidized by advertising, others require a few cents per household per month.

- Ted Turner in Atlanta launched his cable news network-24-hours-a-day of fully-anchored news programming to directly compete with the network news formats. He registers well over 3,500,000 homes today on 550 systems. His charge to the cable companies is 20-cents per home per month and he has gained respectable advertiser support

- new services include: Cinemax which offers first-run movies and is now purchased in more than 500,000 homes; Cinemerica will offer satellite programming with 15 hours of programming daily from six

a.m. to nine p.m. targeted at persons over 45. There will be a Las Vegas entertainment network featuring Las Vegas stars, showgirls, gambling and dining.

- CBS and ABC are launching cultural programming services. One will be called CBS cable and will provide drama, jazz, ballet, opera and a wide range of programs. ABC will call their cable network Alpha, another limited-appeal cultural area, which will be advertiser subsidized.

- there is a consistent finding that a high percentage of those subscribers who purchase one pay tier are prepared to buy another one or two. There are apparently enough subscribers out there who are willing to crash over the \$25 a month barrier.

- the impact on normal commercial TV viewing is significant. Cablevision Magazine says that the A. C. Nielsen pay cable report for July 1980 indicates that pay cable outperformed the commercial networks during an entire sweep period. Pay cable averaged a 26 share of prime-time viewing for July 10 to August 6; ABC followed with a 21 share; CBS and NBC were tied at 19. Another finding indicated that subscribing households tend to be younger and larger families than the national sample. Subscriber households contain 38 percent more adults ages 25 to 34, and 46 percent fewer adults 55 years old and above.

- J. Walter Thompson in the U.S. believes that somewhere between 1983 and '86 some portion of a typical media budget will be directed to home cassette and disc experimentation.

- the latest Nielsen home video index report indicates: 59 percent of American VCR owners

earn over \$25,000 a year; forty-six percent of the men in the home graduated college; fifty-seven percent are managers and professionals; fifty-eight percent said they would be more than willing to accept advertising in video cassettes if the price of cassettes could be cut in half.

In Canada:

Slaight quoted from George Murray's article in Marketing Nov. 17/80: "In Canada, cable growth is flattening right out before pay-TV has even begun. By the time Canadian pay-TV is permitted off-air or by conventional cable service, the expected dramatic growth of in-home use of video recorders and videodiscs could provide ... more of the programming variety ... Canadian pay-TV could be leapfrogged."

Slaight says all the legislation in the world cannot force-feed poor product. Canadian hustlers and Canadian amateurs have produced some of the worst turkeys in the recent history of the international movie industry and Slaight continues, "If I encounter a program which is Canadian in content but also terrible in content, I can hit my convertor button or turn off the set. But if you purchased a pay channel for something in the range of \$10 to \$20 per month and then found that 20 or 30 percent of the movies were Canadian-produced and mostly inferior, your anger would be as high as the company's cancellation rate."

Further, Slaight stated that the possibility that the CRTC will inflict a damaging Canadian content quota on the pay television industry, and then demand that a substantial percentage of revenues or eventual profits be plowed into the Canadian movie and production community smacks of shortness of sight and leftist of mind.

In brief:

- The CRTC has granted a license to Newsradio Limited for an English-language radio network to broadcast network news programs. The license has been granted on an experimental basis for one year and allows Newsradio to broadcast its own newscasts on the hour from 12 midnight to six a.m. The broadcasts will come out of Newsradio's Toronto studios and will be carried live by eleven stations in ten cities.
- A recent weekend CBC tele-

thon raised more than \$1.1 million to provide services, facilities and programs for cerebral palsy victims. The Toronto based campaign was hooked into the continent-wide, 21-hour Weekend With the Stars, based in Hollywood which raised \$14.2 million.

- Chief Justice William Howland has asked radio and television representatives to submit proposals on the possibility of allowing broadcast media to use their equipment in court. Tape recorders and cameras are now

forbidden during judicial proceedings. The Ontario chapter of the Canadian Radio and Television News Directors Association is working on a brief which will outline changes it would like to see in the laws.

- Souwesto Broadcasters Limited, owners of radio station CHLO St. Thomas proposes to sell to Oxford Broadcasting Limited which operates CKDK Woodstock. Oxford Broadcasting president Gordon Marratto says he intends to set up a news and information exchange

between the Woodstock and St. Thomas stations. The sale is subject to CRTC approval.

- The B.C. Supreme Court has ordered Clive Jackson, a reporter for British Columbia Television to reveal his source of confidential information contained in a news story. Jackson and BCTV are being sued by Vancouver businessman Sidney Belzberg for invasion of privacy and trespass as a result of a story saying Belzberg's house was for sale for 2.5 million dollars.

Regional Report:

British Columbia and the North



It was my pleasure to do Broadcaster's first regional issue on British Columbia and the Yukon, two places that I hadn't visited before. What a treat! I had many preconceived ideas about what the west was really like . . . friendly, fast-moving, the go west young man/woman and make your fortune kind of thing. As it turns out many easterners have done just that. Take Don Smith, the chairman of the CAB, for instance, an ex-Torontonian, who now lives on top of a hill near the British Properties in Vancouver, with a view and a garden that would inspire Coleridge without his opium. He's there to stay. And he's close to Vegas, and the casinos. How can he lose? And when I gingerly stepped into a "Scare West" plane on the dock in Vancouver to go to Victoria, little did I know that there was another beautiful surprise for me. One was my beautiful room in the Empress Hotel overlooking the harbour and the legislative building and the other was breakfast with Mel Cooper, the émigré from Newfoundland at a charming Oak Bay Inn that overlooks the ocean. And yes, saw to it that I had a tour in case I felt inclined to come and holiday in the Pepys Room or the Victoria Suite or whatever.

This capital city, with its changing demographics, is now a mixture of retired and swinging thirties types who respectively have afternoon tea in the Empress and frequent the discos and the charming bars at night. I had the pleasure of meeting Roy Gardner, manager of CHEK-TV and his staff who had a party to launch their new affiliation with the CTV network beginning in January. Lloyd Robertson dropped by and the party attracted some crazies. A man followed me to the CHEK-suite (I was wearing a camera round my neck) and asked if I would take his picture. When Lloyd, Don Smith and I chorused, why? he pointed to a red round spot on his shirt (a bullet hole?). We said you should see a doctor but it turned out to be a hoax, it was ketchup. Only in Victoria, you say!

I met Ron East, the empire builder (see story in future issue) in the northern interior of B.C., Prince George to be exact, whose outcry against the CRTC epitomizes the general feeling of broadcasters in the west. "That monstrous bureaucratic body in Ottawa doesn't understand us out here . . . and in the future broadcasters will simply have to thumb their noses at Ottawa and say 'we're going to do it anyway, and you people can straighten out your paperwork later.'"

This feeling of alienation is a problem of geography. Ottawa is so far away and yet everything is Ottawa-oriented. But as Jack Webster says, it's up to the broadcasting industry in this country to inform Canadians about one another and why are we not doing this?

Yes, the pioneer spirit out west is alive and well. They win big and lose big, but they love to win. Look at the Soundcraft Awards for the last six years. The west dominates. They have a restless vitality that epitomizes the private broadcasting industry and its tempestuous history. They also have an unhealthy dose of frustration to deal with. But people who stop on elevators to give you stock tips on napkins while puffing away on big cigars are not likely to be shoved into a closet without kicking and screaming. You'll hear from them, they're a vocal group. They all had a story to tell, some not for print. For instance Bob Hall in Salmon Arm loves jokes and before I interviewed him we exchanged a couple. And Walter Gray loves to laugh. And up north in the Yukon, the streets are still and quiet, but go inside to one of the fine restaurants or pubs and you will hear lively chatter that will make any bar east of Winnipeg envious.

And that's the spirit of the west. They're hustlers, they love to talk, make deals, forge ahead, and they don't like restraints. And it doesn't look like Ottawa will be able to restrain all of *that* energy.

Barbara Moes



The Yukon . . . land of promises and dreams

. . . and Rolph Hougen's Cancom

Rolph Hougen's dining room walls are lined with liqueur bottles that he has collected from over 65 countries around the world. In his office at Hougen's department store, among other things, is a tusk and a jaw bone from a mastadon 22,000 years old, which came from the Klondike Goldfields in Dawson City. Up on a shelf is an antique radio and gramophone. The tall, blonde Norwegian grew up in Whitehorse, which some now refer to as Hougenville, and he admits that at least two or three businesses will be offered to him this year. He is the entrepreneur of the north, but unlike others who come to this fascinating land, with its anticipatory sense of adventure, Hougen has always planned to stay. He likes it. And 1981 may be the year that the first Canadian multi-channel package will be offered to remote areas across Canada.



Rolph Hougen

The package, initiated by Hougen and called Cancom, will be heard by the CRTC in February. It involves the leasing of four transponders from Anik A-3 (Telesat) to carry the programs of CHAN-TV Vancouver, CITV Edmonton, CHCH Hamilton, and the TVA network in Quebec. The partnership involves Dr. Charles Allard, chairman of Allarco Broadcasting Co. Ltd., Philippe de Gaspé Beaubien, head of Télémedia Communications Ltée, J. Stuart MacKay, president of Selkirk Communications Ltd. and J. Raymond Peters, president of British Columbia Broadcasting Co. Ltd. in Vancouver. Radio programming will also be carried on this package and to date the stations selected are CFGM-FM Moncton, CKAC-

AM (French) Montreal, CITE-FM (French) Montreal, CKO-FM Edmonton, CIRK-FM Edmonton and CFMI-FM Vancouver. Provisions have also been made to distribute programming as well from two Indian/Inuit stations, when established.

Hougen studied all the programming of the many stations in Canada and determined that this mix coupled with the already existing service of the CBC incorporated all the best American and Canadian programming. CITV Edmonton is one of the stations with a very successful production record, and when Rolph recently visited South Africa he was told that Edmonton, Alberta is better known than Ottawa because they have seen all those TV shows produced in Edmonton. And CITV has consistently won ratings against CBC and CTV. Hougen's greatest regret is that he was unable to come up with a plan to uplink an Atlantic Province station and he feels it is a real shortcoming. But the stations are all affiliated with the CBC or CTV.

Hougen looks on this project as another of those forces that help to bind the country together. "You'll have the Newfoundland fisherman learning a lot about British Columbia and in turn British Columbia will get to know Ontario through CHCH and the Prairie regions will be known across Canada." He also feels that all those people in the remote areas who now have their illegal dishes facing the American satellites will voluntarily turn them around when they get this unique Canadian package. He claims the people are not happy now watching the American superstations with American sports and news; they are not interested in Atlanta sports.

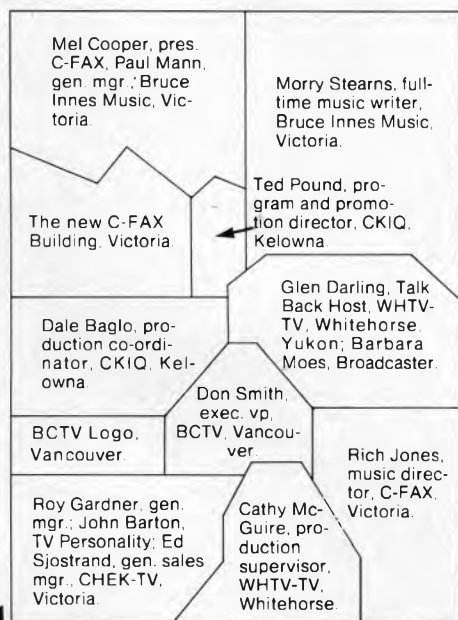
However, there is one thing that may be difficult to overcome, and that is the fact that these people get pay-TV programs free off the bird. But the CRTC says this will not be allowed to continue in Canada; Canadian pay-TV will replace it. If Hougen's package is approved it will reach close to two million people in remote areas across Canada, the smallest area having about 250 homes. A decoder will be required to receive programs. As for buying a dish, Hougen says, "People will find a way; there are already hundreds of them around."

Hougen, who owns the cable (Northern Television Systems Ltd.) and only private radio station (CKRW) north of the 60th parallel, (at least until last year when Yellowknife was licensed), says he had to wait many years to see a profit from his broadcasting interests. CKRW went on the air in 1969 and there are many problems involved running a station this far north. For instance they are heavily penalized by Broadcast News because they have to pay the basic fee plus all the line costs from the nearest point, which is Fort St. John, 900 miles away. Hougen is proposing a rate equalization that would bring his bill down from \$900 a month to about \$300 or \$400.

The other big problem is attracting staff. The Yukon is perceived by those who live on the outside as being a land of ice and snow year round, terribly cold and far too distant from the civilized part of the world, and Rolph says this is not the case, claiming it's an exciting area with marvellous climatic conditions both winter and summer. But announcers and staff generally go there to be trained on the job and they generally get better pay than their counterparts elsewhere.

At the moment Rolph has a very competent broadcaster in Glen Darling, a 20-year veteran who runs his radio station. Glen packed up his bags and his family, sold his assets in Ontario and drove to Whitehorse in June of 1980. He runs the radio station, does sales for TV, and part of the TV programming. He got his first job when he was in his early teens, by sitting on the doorstep of CKSL London, Ont. all day long until they hired him. Since then he has been at 14 stations.

When Darling was 18 he was fired two days before Christmas, had \$200 in his pocket, took a train to Winnipeg, arrived there on Christmas Eve, and when he stepped off the train saw two radio stations, CKY and CJQM and he decided whichever way the light went he would go. He walked in to CJQM, Jack Anthony was in the process of being fired and the manager said



"what do you want" and Glen said, "His job ... What else could I say." He stayed there five years. He remembers being paid with \$50 and a coke cooler and \$50 and a Honda at one point before the station went bankrupt.

His greatest ambition now is to stay in Whitehorse and become close to the community and train the people who come to the station to go on to other things. After all it is a training ground and Glen, who is a member of Mohawk College Advisory Board, likes to pass on his experience to others. He's brought in Robert LeBlanc from London Life in Ontario to do sales, and with team work, sales have improved tremendously.

Seventy-two percent of the people in the Yukon are 35-and-under so the program format is multi-mix. They play rock to the young people at night but Glen must appease the shopkeepers during the day. He has improved the quality of on-location broadcasts and the people have really responded positively to the changes he has made. The station has an open-air policy whereby you can call at any time of the day and just talk. Glen also does a local TV talk show every morning, interviewing various celebrities or visitors to the Yukon. Broadcaster, especially the People/Promo section, makes him feel less isolated in the Yukon. So, Barry Spence, Omar Williams and Jack Anthony, tell us — where are you now?

Rolph Hougen got into broadcasting first of all through the cable industry, but he lets Bert Wybrew tell the story of TV in the Yukon. Bert runs the southern TV operation for Hougen, taping all the shows out of Vancouver and shipping them back to Whitehorse daily.



Bert Wybrew

Bert teamed up in the late 50s with Neil Colville, the famous hockey player, and the two of them ran a unique operation. Bert owned a bowling alley and the two partners who originally started the cable operation asked him to do the sports and the news.

He used to clip the newspaper and read it Walter Winchell style

He used to clip the newspaper and read it Walter Winchell style. When he and Neil bought it Neil couldn't drive a nail straight and knew nothing about TV or broadcasting. But they both climbed poles, at 60 below, swept floors, did construction work, painted the walls, and would sleep in the studio at night to save money. (The studio was one small bedroom in the Whitehorse Inn.) When Bert took over the station he got his news from the army shortwave unit and picked up the Armed Forces newscasts. He picked it up at 4 p.m. and had it edited and ready in longhand by 6 p.m. He claims his news was better than the CBC's. Programming then consisted of a movie at four, the news at six and then another movie totalling about five hours a day. He had to have fillers and this is where his ingenuity came in. There was a program called *Rippling Rhythms*, which was simply the camera

focused on the goldfish bowl while music played. Another filler was the camera focused on the liquor store ... you could see who was coming and going and where the party would be that night. He also took his camera into the bowling alleys and to people on the street. This was all done on film, there was no editing and it was "fun." In fact WHTV in Whitehorse was the first to do community programming and after the CRTC was set up they sent a commissioner out to look at it. Six months later they came out with a directive that cable systems shall become community oriented.

The tiny one-room studio in the Whitehorse Inn increased to three rooms and eventually they moved their operation to the basement. Bert devised acoustics that made him famous. Because of the hard walls and the cement floor he put egg separators on the ceiling to get proper acoustics. Some sound engineers from Hollywood were passing through on their way from Alaska and dropped in to see Bert's operation. They tested his sound room and they said, "I'll tell you how good this is, we're taking the idea back to Hollywood." Later there was a write-up in the New York Times that this station in Whitehorse, held together by egg separators and chicken wire, "proves that people will do anything to get television."

Operating a TV station in Whitehorse is costly. Bert records programs in Vancouver and sends them on every day to Whitehorse. "We can't put up a head-end like the boys down South and pick it up off air and then send it through the cable. We have to record and play it back so we have to have all the equipment, operators and maintenance staff in Vancouver, just like we do in Whitehorse. It is a costly operation."

Hougen had worked closely with Neil and Bert and eventually bought out the system from Neil. There were 400 subscribers at the time; it was \$15 a month, and still is; and \$180 for a hook-up. They got one channel in black and white for four hours and it was the only act in town. Within a year they had expanded the system to six-channel capacity and color, had acquired the first videotape machines in Canada at a cost of \$15,000 each. They bought four of them.

Bert didn't have a cameraman when he and Neil ran the operation, so there were some fun times, especially when Neil would lock himself in the booth, turn off the phone, switch on the video and forget the audio and would be mouthing the news without realizing the sound wasn't turned on. And when Bert interviewed people he would stand behind the camera. Today they have Cathy McGuire doing the camera work.

Rolph Hougen says "The Yukon is hoping to join Canada someday; we have been trying for years but we're still a colony of Ottawa. All our major decisions are made there." It seems that 1981 may be the year Rolph Hougen and his people will bring something special to Canada, and they are all counting on a decision from Ottawa. There is more than snow and ice in the Yukon, there is that sense of adventure and daring and the realization that Canada is a vast land still to be explored and enjoyed.

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GENERAL  ELECTRIC

The Army Sergeant and the Newfie Tycoon face off

... only in Victoria ... pity!

To say that Victoria, the beautiful, lush-Bermuda-like oasis, once called the city for the newlyweds and the newlydeads, is a tough market for broadcasters, with at least 26 American radio stations coming in, is an understatement. But then to say that Mel Cooper and John Ansell have a competitive spirit is also an understatement. They came into this market and recaptured an audience out of Vancouver and the U.S. And at any given moment Victoria will probably have 75 percent of its listeners tuned to Victoria stations while in a period of a week 87 percent of the people in Victoria will have listened to a local station. In short, the impact Mel and John have had on the community and broadcasting is nothing short of monumental.

John Ansell, born in Kelowna in the beau-

tiful Okanagan Valley, was the commanding officer of the school cadets and admits that the ego thing carried him through life. His father was the epitome of the British Imperial Army officer who couldn't stand mispronunciation, and as a result of some of the horrendous things on air at Jim Browne's CKOV, he and Browne formed a close relationship.

John became involved in a school program called the *Voice of the Black and Gold*, but left school and pursued a career in the forces. He was an army instructor stationed in Victoria and one day wandered into CJVI, the only radio station in Victoria at that time. While still in the army he applied for a part-time job there and after answering the question "have you ever been a Boy Scout" by replying "yes, I was a troop leader," he got the job as an on-air announcer.

That's how it all began. He got his discharge from the army and went to CJVI as the full-time announcer. He had to get his elevator operator's license to get up to the studio each morning by 7 a.m. and on his way he scanned the local morning paper for the news which he was about to do on air.

John laughingly recalls the stations' first "mobile". They had sold a full fifteen-minute spot called the Dr. Michaelson's Christian Hebrew Hour, to go on at 6:45 a.m., which meant John had to open the station at 6:30 a.m. Buses were not available from Oak Bay so he took taxis until the boss called him in and said the bill for taxis was more than they were getting for the ad. John was promptly ushered into the accountant's office and given a cheque to buy a bicycle and that was the station's first mobile. That's how it all began for John.

Meanwhile Mel Cooper was playing "radio" on Signal Hill in St. John's Newfoundland, until his father up and moved the family to Vancouver because he was worried about the future. The Coopers opened a grocery store in the rich area of Vancouver and the boys worked in the store after school. Mel eventually went to U.B.C. for an arts program (he really wanted to do journalism at Columbia but there was no money). Through the university he got involved in the radio society, got his first part-time job at Port Alberni as a very bad announcer, he says, then went on to CKMO now CFUN, to news and sports. When offered a full-time position there, he quit college to take advantage of what Mel calls "his one big chance to break into radio."

From CKMO he went to CKWX's news department, and after a year or two switched to the promotion department where he be-

came the idea guy. Mel's next move was to CKNW, owned by Bill Rea, the guitar-playing entrepreneur, who was building this station into the real top dog. Mel was hired to "turn the dog loose." By the time he was 24, he was general sales manager, running all over the country trying to act 34. From this small studio in New Westminster, was born Western Broadcasting but Rea because of bad health sold 'NW to Frank Griffiths who is today the chairman of the board of Western Broadcasting.

Mel Cooper eventually became vice-president of Western, the director and general manager of 'NW, at the same time helping to launch CFMI-FM and starting a rep business, Western Broadcast sales. One of the first stations that his company represented was C-FAX in Victoria. But this was not enough for Mel; he decided to form a production company with a couple of partners and out of this group came the well known David Hoole and Dick Abbott who are two of the best production people in western Canada today.

An insurance salesman convinced Mel that he needed some life insurance because he was burning the candle at both ends, (he still is) and he decided the best insurance is to have your own station. He bought C-FAX.

In 1946 John Ansell left Victoria to go to CKWX, Vancouver, starting as the most junior of announcers and working his way up the ladder to something like assistant man-

APPOINTMENT



J. E. (TED) SMITH

Mr. J. R. Peters, president of Western Broadcasting Company Ltd. is pleased to announce that Mr. J. E. (Ted) Smith has been elected president of Radio NW Ltd. by the board of directors of that company. Radio NW Ltd. operates radio stations CKNW and CFMI-FM in New Westminster, B.C.'s most listened to AM and FM stations. This appointment is effective immediately.

Mr. Smith is in his 18th year with 'western' stations, most recently as general manager of CKNW and CFMI, a role which he will continue to fill.

"In those days it was easier to get a new title than a raise"

ager. But as John says, in those days it was easier to get a new title than a raise, and he ran the whole gamut. When he reached the zenith in senior management he was transferred to CFAC in Calgary and that's when he started doing his number. He became the trouble shooter for Selkirk and the name of his game was programming.

John was very involved in the program crises in radio in the latter part of the fifties when stations panicked because TV came on the scene and the strong formats of radio, with their drama shows were affected. He started travelling through the U.S. and Canada looking at various operations and he recalls with horror the then new modern radio sound of screaming rock-and-roll stations. He said, "we all panicked." He admits that broadcasters should have stuck to their guns and concentrated on what radio eventually was to evolve into — the information medium. "But music took over and we became wall-to-wall music in many forms."

Ansell remembers looking very closely at WPAT Patterson, New Jersey, which is the forerunner of all of the Q stations in Canada. CKWX came close to getting into that format but instead went into 50,000 watt jukebox. Ansell says, "We really shouldn't have."

In 1967, John was sent out to Calgary to fix up Selkirk's CFAC. At this time TV was full of Johnny Cash and all the big country stars. He rationalized: "This is Calgary,



Mel Cooper

cowtown; the majority of businessmen wear cowboy boots; the Calgary stampede's a great thing; country music has got to go in this town if it's going to go anywhere." He went to Nashville with his program manager to find out what this thing called country music is all about, attended a real country broadcast seminar and couldn't believe the stage setting. There was a 40-piece orchestra of which 14 were strings and this was the back up band for Johnny Cash. John realized this was not the old boom-chang days of western music. He galloped back to Calgary and without further ado CFAC went country. A BBM study was taken six weeks



John Ansell

later and the station had moved from last place to a dominating number one.

John's next assignment was to go back to Victoria and bail out his first "broadcast" home, CJVI. It was in fifth place and had basically the same programming schedule since 1945 when John left the station. When he came ambling in everybody said, "Oh boy, here comes country music for Victoria," and John told them, Look, no way, Victoria is a totally different market from Calgary. "How little did I know."

The rest is history now. After a year's research John discovered that the population

in Victoria consisted of transplanted Prairie people and their offspring plus a lot of Maritimers based at the Esquimalt forces base. He swore the record librarian Helen Moulton to secrecy, told her to order country music and have it shipped into CKWX in Vancouver. The day after boxing day he went on the air as country. A BBM was taken two weeks later and CJVI had moved from fifth place to number one. There was no publicity or promotion; in fact the street rumor was that VI'90 (the logo used now) was going to go top 40.

John the programmer says music is incidental and habits could change tomorrow. So he doesn't promote VI-90 as a country music station.

It's 1981 in Victoria and Mel is still burning the candle at both ends. He sits on the boards of at least a dozen community organizations. He and John are both past presidents of the Chamber of Commerce. Last year, John was named broadcaster of the year by the B.C.A.B. and Mel was named broadcast citizen of the year. Mel's house overlooks the sea and VI-90's transmitter (and John has threatened to improve the view by sticking his logo on top of the transmitter). Mel's new 'monument' to broadcasting faces on to the back of VI'90 and John put up a big sign on top of his building saying "Hi Mel" to welcome him to his new quarters.

Cooper's new "empire" includes restoration of the Mellor Building (and yes it was ▶

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EXTENDED MARKET AREA DATA

POPULATION	663,500
HOUSEHOLDS	203,100
% OF PROVINCE	23.3
RETAIL SALES	\$2,538,500,000
% OF PROVINCE	24.9
DISPOSABLE INCOME	\$5,264,100,000
% OF PROVINCE	23.0
FARM CASH INCOME	\$270,700,000
% OF PROVINCE	42.8
MANUFACTURING TOTAL	
VALUE ADDED	\$1,342,900,000
% OF PROVINCE	28.8

(SOURCE: Canadian Markets 1981)

ABBOTSFORD	CFVR	HUNDRED MILE	CKBX
BOSTON BAR	CKGO-1	KAMLOOPS	CHNL
BURNS LAKE	CFLD	KELOWNA	CKJQ
CLEARWATER	CHNL-1	MERRITT	CJNL
CHILLIWACK	CHWK	NELSON	CKKC
CRANBROOK	CKEK	PRINCE GEORGE	CJCI
CRESTON	CFKC	PRINCETON	CINL
FERNIE	CFEK	QUESNEL	CKCQ
FORT ST. JAMES	CIFJ	SMITHERS	CFBV
FRASER LAKE	CIFL	TRAIL	CJAT
GRANISLE	CHLD	VANDERHOOF	CIVH
HAZELTONS	CKBV	VERNON	C-KAL
HOPE	CKGO	WILLIAMS LAKE	CKWL
HOUSTON	CHBV		

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always called that since 1912), which houses some of the most up to date equipment, some of which bears the stamp of C-FAX-1070, designed and built right there with very sophisticated audio consoles where the world is a pushbutton away for the news and sports announcers; the latest Pacific recorder boards from San Diego, and of course a set up for AM stereo just in case. He went from 5000 sq. ft. to 12,700 sq. ft. in one move and he's building a solarium off his office to bring in a little Victoria. This modernity is all in tune with the new breed of young business people settling in the area now. The president of the Chamber of Commerce is only 35 years old.

Mel, a transplanted easterner, says the difference between broadcasting in the west and the east is that "certain western spirit that you hear about, the idea of new frontiers. Through the '50s when Canadian broadcasting was fighting the new enemy TV, radio broadcasters in the west started to fight TV from a sales standpoint with new concepts. The west was the first to have big creative staffs and when you look at the Soundcraft Awards each year, the west surely dominates. And also community involvement is a big part of the western tradition."

And since Mel came up through the sales promotion side of broadcasting it is natural that he has one of the biggest and most successful production houses in Canada, Bruce Innes Co. He has enviable recording production facilities, and they are now syndicating commercials for Canada and the U.S. The production company has a staff of eight, including Paul Mann who ran a production company in Edmonton, Bruce Innes who writes the music, and Dennis Ferbey another great musician. At the moment they are working on an idea for a major Canadian record company to do a one-hour radio special every week based on their albums. They have also prepared the promotions for Radio Day to be held in Toronto in the Spring and the music is first class.

Meanwhile John Ansell is sitting in his V1'90 office contemplating the work he is doing for the CAB and worries that broadcasters are not aware of the implications of the new technology. He talks about his friend Ron East up in Prince George who is fighting the proliferations of American radio signals on cable, which is being allowed there and in Victoria while the government goes out and shuts down an illegal dish in Burnaby. Ansell admits broadcasters are survivors, the industry was built on the free enterprise system and "we're not crying the blues and we're not afraid of competition but we should all be playing by the same rules."

But after 35 years in the business Ansell wants to slow down, retire in another year and play golf. He'd sooner golf than eat, but somehow this isn't believable.

The final touches have been put on the facade of the Mellor building, C-FAX-1070 in big brass letters, and Mel is off to give one of his many luncheon speeches. What makes Mel run?

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Webster: The Voice of the West

... and he still tells it like it is

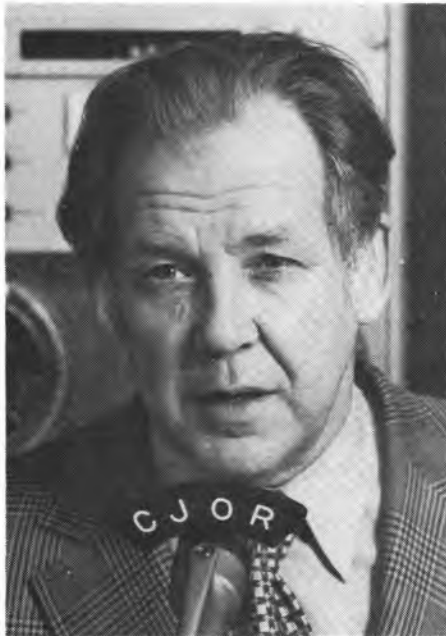
Jack Webster insists that he wants his "drinky-poo" in a square glass and of course the cocktail waitress at the Bayshore Inn in Vancouver looks at him, not knowing whether he's kidding or serious. He's serious, he wants his drink in a square glass. And you don't argue with Webster unless you have your facts straight because this 62-year-old news reporter has been around. He's one of the old breed of journalists who didn't hesitate to intimidate his guests on radio to get at the facts. He pioneered the open-line talk show in 1953 in Vancouver and he could appropriately be called the 'voice of the west.'

In October of 1978 he left CJOR radio, his long-time home, and began his new career on BCTV with his own news show, called *Webster* of course. The show runs from 9 a.m. to 10:30 a.m. (Webster is a morning person) and also reruns at 12 midnight.

Webster comes from Scottish Presbyterian stock peasants. At 14 he became a copy boy on the Glasgow Evening News and worked on Fleet Street before coming to Canada. Since hitting the air waves he has been called many things by many people — the fastest mouth in the west ... the oatmeal savage (by Al Fotheringham) ... Ol' Supermouth. It would be fun to add another one: How about Pipes Malone? Well, one thing's for certain, Jack's voice and his face are a perfect match, and that's not an insult. Both are distinctively interesting. He has a unique style that epitomizes the fast, vocal, gutsy movers of the west. He *is* the voice of the west.

As a vocal newshound, his crusades against corruption of any kind, especially in politics, the judicial system, drugs and prostitution, are well documented. But who and what does he like? He likes Pierre Berton, Barbara Amiel and David Mintz, admired Norman DePoe, thinks his producer Susanne Boyce will really go places, loves Australia, goes to Hawaii at Christmas. He's a grandfather, has a sheep farm, shears his own sheep, plays golf, is a federalist, says Alberta is owned by the U.S. and may quit in 18 months and take his crew to England to do a couple of films.

People clamor to get on his show, (there are a few exceptions, Lougheed will not) but when they do he doesn't let them off lightly. He probes and berates, scowls and generally acts up until he gets something out of his guest. During a recent interview with the Star's Richard Gwyn about his book on Trudeau, there was a fly buzzing around and bothering Gwyn, and Jack in his inimitable way glares into the camera and says,



Jack Webster

"We'll be back after we kill that western fly."

When Webster becomes the interviewee, he still badgers and berates and tests the mettle of the interviewer. But if you ask him what is wrong with something, he'll tell you. According to Webster one of the great failures of broadcasting in this country is that there has been no real effort by either of the two networks, CTV or CBC, to explain or report one part of the country to the other. Sure, he says, you get specials when Lougheed's on his high horse, or during the constitutional crisis, or they'll make a great

fuss about the First Ministers' Conference in Ottawa, but he feels that they are covering it out of duty and not out of interest.

He criticizes the recent coverage of the McEachen budget by CBC. "Just at the time McEachen was delivering some very meaty stuff in the budget CBC gave you cutaways with all the tame Ottawa reporters making unintelligent predictions." He scowls, "Intelligent listeners wanted to hear McEachen give his bloody speech."

He calls this kind of reporting pap from the Eastern media mafia and adds there is a general lack of interest out of Toronto because they never stop and find out what the west is all about. On the other hand he admits that the west is just as guilty, adding, "I only go back east if it's the end of the world." He insists that the responsibility lies in the headquarters of the networks in the East to make a better effort, to make sure that the country is explained, one part to the other. "Do it through facts, through reporting real people. If the CRTC spent more time jacking up all of the national organizations and the regions, they could do a helluva lot better job informing people in this country."

He cites an example of Eastern indifference: "For the first time in TV history, we at BCTV, at my urging, set up a network from here to Ottawa and we had McEachen, Lalonde, Trudeau and Clark in Ottawa and we brought it back by satellite to Vancouver and offered it to CTV affiliates around the country. Edmonton took it, Calgary, Winnipeg and Montreal took it but Toronto didn't take it. Now I think that's partly because there was an attitude: one because we act too quickly, we set that up in two



Jack Webster

days, they would probably need two weeks to think about it. It was an effort to give a western view the night after the budget to the rest of the nation."

Webster is concerned with the presentation of news and public affairs in this country adding that Canadians are intelligent enough to understand serious material if it is properly presented. The very nature of television, he says, is superficial. "You can't cover a major story in a minute ten or in 65 seconds. There must be other vehicles which can deal with them in depth."

Programs that he thinks make a good stab at it are *W5*, *the fifth estate*, *Live It Up*, which he particularly likes, and even *Front Page Challenge* he feels contributes something. He quips, "I'm well aware of the competition against Canadian viewing with programs from south of the border. Who's going to watch *Webster* when they can see Burt Reynolds naked in a picture at midnight?" But he says Webster has a bloody good audience.

Reluctantly and sadly Webster says that people like himself, Walter Cronkite, Harry Reasoner, Dan Rather and Morley Safer are a dying breed. "The superficiality of TV reporting is breeding a guy who came from a radio station, can do a 35-second clip about the end of the world, walk away from it smiling and not understanding anything he's said." He recommends intensive training in the industry for television reporters, and says the output he sees from some of

those "fancy eastern colleges" doesn't impress him in the slightest. As an old reactionary, he feels that you can't beat the training you got in the good old days under a city editor in a top quality daily. "You knew how to spell, you knew what was libel, what was slander and what you could or should not report. But today there is literally no investigative reporting done in this country by newspapers or TV or radio."

The pseudo-surly Scot thinks American programming brainwashes kids who know more about Carter and Reagan than they do about Trudeau. But he adds that in British Columbia prosperity for America is prosperity for B.C. because they are its biggest customer.

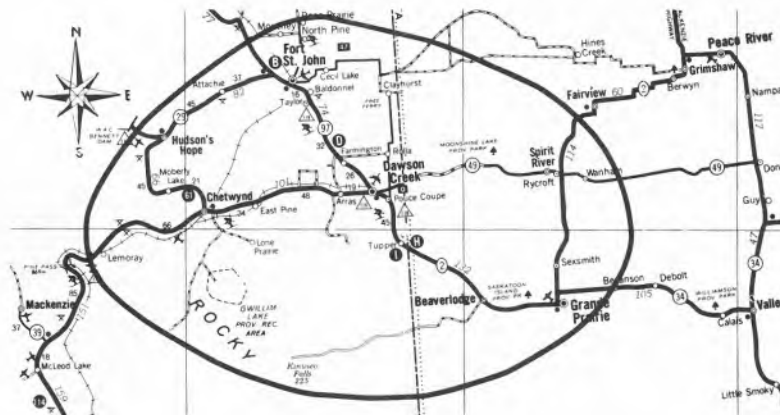
He doesn't think there's any need for pay-TV and says once you get the TVRO's it will be very difficult for the Canadian broadcasting system to survive. What's really saleable in Canada, according to Jack, is news, news, news. And he adds, "this is supposed to be an information society, they're all gearing up for it technologically, but where are the people to handle it?" I suggested Webster start his own school but he says, "I'd hate to deal with the output of today's high schools. They come out with that noncompetitive attitude, not even a standing in their bloody class, and nobody is allowed to fail. We're very short of querulous, aggressive, inquisitive youngsters who in the last 50 years have made good newspapermen and good broadcasters."

A few last remarks from Webster: he likes TV better than radio, and thinks Trudeau will get his constitution without breaking up the country. He doesn't think anybody in the west wants to separate but says the arrogance of the eastern politicians and the lack of knowledge can upset a lot of thinking people in the west. But as good Canadians, we'll compromise, muddle through and go from crisis to crisis.

"Broadcasting as an industry is a subsidiary monopoly, on which much money is made out of a public facility and there must be a measure of control and determination to make sure that something is put back into the country for what they take out. But it should be the minimum regulations and I think it would be desirable to have a man as head of the CRTC who at least knew something about television."

He stubs out his cigarette, drops his voice, his r's become less prominent; he very courteously orders dinner, and drops his guard a bit. But the next day on the set, he once again cuts callers off after only four or five seconds, shouts at his crew, who sometimes have been known to break down in tears, but back in his dressing room, Susanne his producer, sits familiarly up on his desk with her knees up to her chin, and once again you know underneath that gruff exterior there is another side of Webster. He's a pussycat. You just have to know how to stroke him. Shirley McLaine knew how, ask Jack about it.

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They came, they saw and they conquered

... the Hall-Gray team

Bob Hall and Walter Gray go back a long way. They have had a partnership for eighteen years; there is no contract, it exists on a handshake. They have had three disagreements in all this time, and the deal is if one of them disagrees they don't do it.

They both started in Salmon Arm, B.C. where today CKXR is one of the best examples of a small-market station in the country. Bob, who was an orphan, was given an aptitude test by the welfare department and he came out strong in entertainment or radio. So from that day he wanted to be in radio. CJAV in Port Alberni hired him as a janitor and paid him \$45 a month, and Chuck Rudd, his boss at the time, said, "If you're going to get anywhere in the business you have to know how to type." He gave Bob a dollar advance and he bought a book called *Touch Typing in 10 Easy Lessons*. One Sunday afternoon the announcer for some unknown reason just got up and walked out. Bob was the only one in the station and he was told to finish the shift. And that's how he really got into it.

After two and a half years at Port Alberni, he became the morning man. Bob eventually went to CKOV in Kelowna where Walter Gray was the morning man and how they got the money to start their own operation is interesting. The pair got together, borrowed money on Bob's house without telling his wife and raised \$2500 to bring the Lime-lighters, a hot group in those days, to the Kelowna regatta. They netted about \$11,700 and they eventually saved up enough money to start their radio station. It took them three years.

They decided that Salmon Arm wasn't big enough for a station by itself, (the population was then 8,000 and today it's 12,000), so they decided to combine it with Revelstoke. They have since added Golden, 93 miles beyond Revelstoke. The basic premise was to take these little communities, combine their population and call it 'Our Country.' The call sign they chose was CKXR, to play on the letter R. . . . You're in R country, R time is ten o'clock, Do it R Way.

With a coverage of about 203 miles, they are the voice of Sycamoose, Seranto, Blind Bay, Selista, Magna Bay, Anderby, and Armstrong. The parent station is in Salmon Arm, the satellite is in Revelstoke and the lifestyle of the communities is basically the same. In Salmon Arm it's farming and logging, in Revelstoke and Golden, the site of a rebroadcaster, it's logging and railroad.

Bob and Walter started on a shoestring. They came up and cleared the land themselves with chainsaws, dug their own holes for the towers, put in their own ground system and helped to erect the towers. They put up their own transmitter building with



Wide Awake Walt and Sagebrush Bob, 1965

the help of a construction company, but Walter and Bob acted as gophers, to save money. They had a harrowing experience when laying the ground system; Walter was holding on to one of the wires and a lightning storm came up and he was knocked right off his feet. It was close.

They started out with seven staff and before they signed on they phoned people at random and said "This is your new radio station phoning, we're going to be on the air at six tomorrow morning, could you phone three people and tell them" and so on and so on. And it worked. They nicknamed all the staff. George Young from High River, Alberta who now works at CKIQ, was known as High Pocket Young because he was from High River, Bob was Sage Brush Bob because of his brush cut, Walter was Wide Awake Walt because he signed on and Ralph Field, who always wore cowboy boots, (he now works at CHNL in Kamloops), was called Boots Field. This sort of thing caught on and the station took off and never looked back.

As program director, Bob runs a tight ship. He programs for 25-49, but he doesn't ignore the teenyboppers. Every night from 7 to 8:30 they get their hits, but if it's acid rock he won't allow it to be played during the day, and no record gets on the radio that he doesn't listen to first. His philosophy is when you build a house, or a radio station,

the music is the mortar that holds the house together. And if the mortar isn't good the house will collapse. But Hall tries to program for everybody. In the early morning, CKXR always played predominantly country-western. (About 53 percent of the listenership has always been country.) And every night he has an hour of classical music. He prefers classical music himself and he says if he had lots of money and didn't have any FM regulations to follow, he would have an FM station that just played light classical music. But Bob says the best audience you can program to is country, because they are faithful. MOR listeners will bounce; they're not faithful. So he splits up the day to keep the MOR people happy and the country people happy. And the kids know they've got the rock at night and there is classical for those faithful few.

Since 1969, CKXR has had automation, for part of the day. It allows Bob to spin his men loose. It allows someone to update his tapes, do interviews, go out and cover meetings. He can be more than just one man. "I know the CRTC frowns on the word automation but if more people used it the way we do, it would be the salvation of the small radio station. You can't afford to have a big staff floating around and in that afternoon period the on-air announcers do production, and the morning man does the shipping. There's no wasted effort in his station.



Walter Gray and Bob Hall, 1981.

Bob does the books and the payroll, and he used to do the engineering but now he has a part time man. If anyone gets sick Bob does his air shift. At the moment, Bob has no writer, so he writes commercials for half a day. He quips, "My touch typing in ten easy lessons sure helps."

If Bob had his choice of staff, he would prefer the man who walks in off the street rather than the trade school type. He thinks you can learn as much in six months doing everything in a small, well-organized station as you can in a trade school. (He is the best example of this himself.) Bob has three sons. His 17-year old is the janitor and both his older sons take an on-air shift. On a recent Saturday, his son made the comment "Do you realize that we are the only four in the station?"

CKXR is a prime example for broadcasters of the small market station. Hall says his station was the first to do computer billings and people from other parts of the west came to see how they did it. One of the large corporate broadcasters asked Bob if he ever retired would he be interested in going to work as a small market consultant.

The station has won many news awards including RTNDA's Charlie Edwards award of merit for excellence in news broadcasting, RTNDA's Dan McArthur award for excellence in documentaries as well as a Bronze Bessy in 1978 at the Canadian Radio Commercials Awards.

Hall thinks broadcasting in general has lost a lot of its direction in trying to be too slick. "Some stations will go out and do a thing not for the good or the benefit of the community but for what they can get out of in the way of awards. Our motto is "the station that serves well sells well."

Bob's plans for the future include writing

some books. He has several plots but no time to develop them. And yes, one of them will be on broadcasting.

When Walter Gray was 17 years old he was the evening man on the weekends at CKOV in Kelowna, then the only station. He claims he wasn't very good on air but was there for five years. He decided to take another direction and went into public relations in the forestry business, but after two years he went back into broadcasting, this time in TV at CHBC-TV. Then of course he and Bob Hall got together and established Hall-Gray Broadcasting. Later, when Bob and Walter put together their application for a license for Kelowna they flipped a coin to see who would go there and Walter won the toss. And now CKIQ in Kelowna is nine years old.

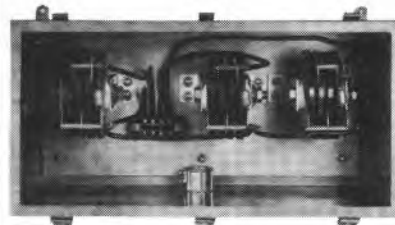
Walter had 13 employees when he signed on, and there has always been a real commitment to news and information. He says, "we trail-blazed in that area. Kelowna is a very good and very responsible electronic media town and they keep us challenged." In July of 1972, only a few months after CKIQ signed on, the station burned down to the ground and Walter almost lost his life. But the team spirit of his employees came through and at 5 a.m. next morning they were broadcasting from three motel rooms with borrowed equipment that had been flown in from everywhere. Walter says there is a list of people to thank and that's where broadcasting shows it is really a community. "That fire was your typical western midnight barnraising." For six months they broadcast from a warehouse, while they rebuilt on the same spot where they are today.

Walter thinks that by the early 1990s it will

See page 25

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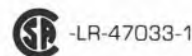
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"Now you has CJAZ," and only in Vancouver. Thanks to Tom Peacock who conceived the idea about four years ago. He says jazz has always been a factor in the Vancouver area, perhaps because it's a seaport with a large mix of European and Oriental population. Japan is a huge jazz market, in fact it is still releasing 50s jazz lp's that are discontinued in North America. And there is a large Japanese population in Vancouver.

Peacock, who belonged to the jazz society on Vancouver Island in the fifties, was a crusader for jazz on the accordion, not the most popular thing in the world, he admits, but he also plays vibes. And thanks to the CBC, jazz musicians in Vancouver have been able to make a living in this seaport city because there is a lot of studio work.

Four years ago, Newsweek conveniently did a cover on the "jazz explosion", talking about the influence of jazz on the pop charts. Tom noticed the old nostalgia bands were making a comeback. In fact he said there



Harry Boon, Tom Peacock

was such interest that there would be a clinic held after each band concert where the roots of the music would be demonstrated, because the young people in the focus groups didn't really understand what jazz was all about. One girl in particular made the statement that she hoped that this new music form she was so much in love with would not become too commercialized and too popular. That's how much she knew about it. Peacock observed that youth were definitely getting into it, especially at the high school level where stage bands were springing up all over the place.

Then he decided to do an extensive study to see how viable the market would be for a jazz station. The conclusions from the qualitative study were so good that there was no need to go any further. Tom decided that CJAZ could possibly be the focal point for all this new energy. The interest factor and the potential were definitely huge.

Although CJAZ personnel were waiting for results from their first BBM when Broadcaster spoke with them at the end of the year, indications are that the projections were right. The day after CJAZ went on the air there was a spring BBM and it ended up with 70,000. The socio-economic demo was right on: it was higher, and the one unusual thing was they didn't have as many older people as they expected in the 50+ bracket. It turned out to be 25-49 and a surprisingly large 18-24 group.

Peacock has been speaking at colleges lately and has discovered that most of the people in that age bracket (18-24) that are into rock are listening to CFOX, but CJAZ has now become very much a part of their sampling during the week. But he says, "We won't win these people over on a permanent basis because as soon as you get into a traditional or a Dixieland number they will

probably switch off. They're interested in the roots of the music."

Harry Boon, the program director of CJAZ, a professional musician who plays jazz piano and has a degree in classical music, has run the gamut of all formats in his capacity as program director, having been with the Selkirk organization for 30 years. But he has his problems with this new format. For one thing there is less Canadian jazz than any other type of music except classical. Jazz is not the most popular commodity on the market for people to buy and recording is very expensive. He says if you are in the MOR or rock format, records automatically come into the station, but with jazz you have to write letters and make calls and plead to get records in to the station. And some of the labels are so obscure, a lot of them are not even distributed.

CJAZ regularly records "live" out of local jazz spots such as the Hotel Vancouver. They hire a local group called Ocean Sound to do the mix right there. They also tape as many university stage bands as possible in the area. There is a pretty good variety of jazz in Vancouver at the clubs, but jazz fusion is becoming one of the most popular forms at the moment. Fusion is a crossover between jazz and semi-rock with electronic instruments. People like Herbie Hancock, previously into mainstream, is now into jazz fusion. As Peacock says, "A lot of teens who grew up with rock are in their early 20s now and they are a little disillusioned with rock and want something they can relate to . . . and this is it . . . they feel the beat."

Boon says it's a continual problem to categorize the music. Quite often you can have a vocalist who might not be a jazz singer but although the background is a jazz group you can't categorize it as jazz. His program format looks basically like this: Regular weekly features include *History of Jazz*, *Album Review*, *Big Band Perspective*, *Dixieland Express*, local live groups, and on Sunday afternoon, local college stage bands. There is a special nightly program with Bob Smith from 10 to midnight and he usually has a local guest with him. Smith was with the CBC for about 20 years and is well-known in the Vancouver area. The station also has a jazz calendar on the air and sometimes it's a couple of pages long.

Boon feels that the station has stimulated the jazz community in Vancouver and its signal carries well to Vancouver Island and Seattle, where a local jazz club phones up when they get a name act to ask for an interview on the station.

CJAZ programs 19 hours of music a day and has a three-hour magazine-type show from 6 to 9 a.m. with interviews phoned to all places in the world, somewhat similar to *As It Happens*. But Peacock insists they can do their program with a little more flair and recalls the day the station called people in the United States asking whether they had voted (in the U.S. election). They decided to phone a Reagan in California and ended up getting Ronald Reagan's brother.

Jazz may be the next big music trend. Peacock and Boon think so. And the local Vancouver audience says "I's glad I has CJAZ." Will Toronto be next?

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Conquered from page 23

be very important for AM broadcasters to be into FM, if they're not already into TV and cable, since by 1990 the ½ hour tuning to FM will exceed AM. He says there's a whole new freedom in FM; it's an exciting frontier. AM broadcasters, because their business is so highly competitive right now, are afraid to do some of the things they would like to do. You can't afford to make mistakes in AM, but in FM there's a lot of opportunity for experimentation in programming. An FM station he says may be like a TV station: you can satisfy smaller groups of people.

Gray's opinion of the CRTC is typically sardonic: "Let's put it this way. I believe in God and I'm respectful of the CRTC; and I don't go to church every Sunday, necessarily, but I never miss a CRTC hearing." And he adds "today I am probably about three forms behind because I'm speaking to you." He thinks western Canadians think generally of government and bureaucracy in an unkind way because they are restless and they're entrepreneurs. "We think things through pretty carefully and by God once we decide we're going to do it, we don't want anything to stand in our way, and we don't understand that somebody has to move a piece of paper across a four foot desk and that process takes six weeks. And when this is all happening three thousand miles away we don't accept it. And I think that's one of the frustrations of the west: we're bureaucratically dominated and we're central-Canada dominated but in spite of all that we blaze on." But Walter does not favor provincial control over broadcasting, either hardware or software. He believes broadcasting is Canada's last chance to hold the nation together because we are the only link between Canadians. He thinks there is a very real possibility that the west will split from Canada but doesn't think the East understands this.

Walter Gray is very community oriented. He is the new president of the Chamber of Commerce and was president of the BCAB for two terms. His goal for the future is "to live long enough to see the provincial government in B.C. allow B.C. radio and TV broadcasters to run beer and wine commercials." He has worked for nearly six years on the BCAB beer and wine committee and has met every member of government through about three different regimes. He sees no reason why radio and TV broadcasters should be discriminated against, and he adds, "I may be a very old man when this approval comes. It is imminent, but imminent comes in many forms — weeks, months, decades."

Bob Hall sums up the 18-year Hall-Gray partnership: "Walter and I were two wide-awake guys, and we wanted a radio station, and we didn't think about what we would have to know. We didn't know we'd have to learn to operate a transmitter or how to run a tractor or how to pour a tar and gravel roof. I really think if we had realized what we should have known before we started, we would never have done it."

They would probably have done whatever it took. That's the spirit of the west.

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CKNL	Fort St. John, B.C.	CHTM	Thompson, Man.
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CJDC	Dawson Creek, B.C.	CFJR	Brockville, Ont.
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CJVB	Vancouver, B.C.	CKWS	Kingston, Ont.
CJXX	Grande Prairie, Alta.	CFMK-FM	Kingston, Ont.
CFRN	Edmonton, Alta.	CHEX	Peterborough, Ont.
CKXM-FM	Edmonton, Alta.	CFMP-FM	Peterborough, Ont.
CHRB	High River, Alta.	CKOT	Tillsonburg, Ont.
CHEC	Lethbridge, Alta.	CKOT-FM	Tillsonburg, Ont.
CKTA	Taber, Alta.	CHIN	Toronto, Ont.
CJVR	Melfort, Sask.	CHIN-FM	Toronto, Ont.
CJNB	North Battleford, Sask.	CHOW	Welland, Ont.
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CKRM	Regina, Sask.		
CKOM	Saskatoon, Sask.		
CKSW	Swift Current, Sask.		
CJSN	Swift current, Sask.		
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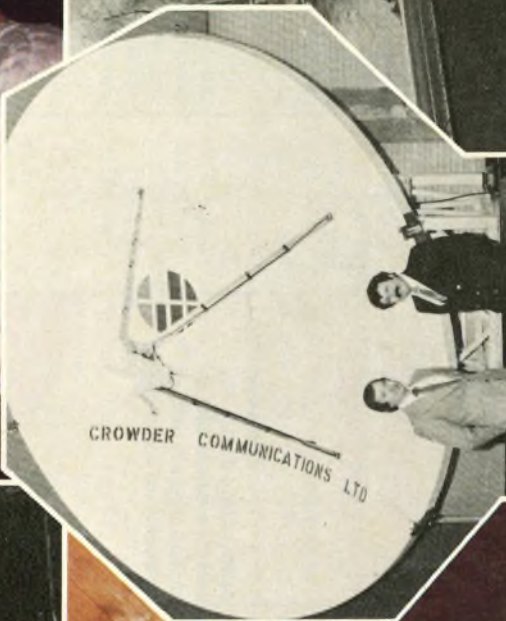
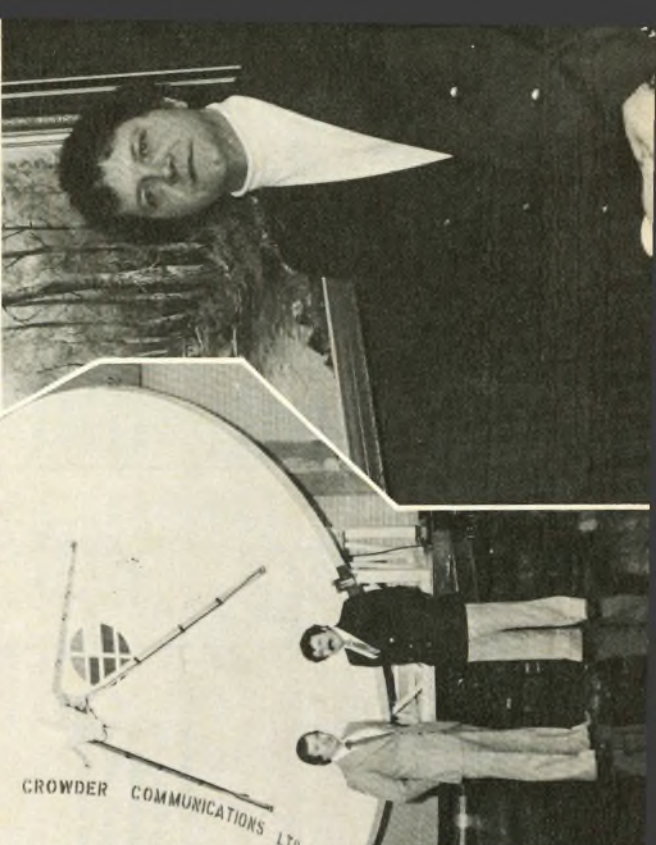
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BCTV made the people turn their yagis round

... and 20 years later they're glad they did

Last October BCTV celebrated its 20th anniversary and there was cause to celebrate. BCTV started off with one transmitter on Burnaby Mountain and now there is a system of microwave-fed rebroadcasting stations that delivers its signal to 96 percent of the population of British Columbia. Twenty years ago the only way you could get a TV signal was to put up a 60 foot antenna with yagis on it. Ray Peters, president of BCTV and Western Broadcasting (the parent company,) looks out over the city of Vancouver (his view appropriately includes Burnaby Mtn.) and says, "all those houses over there had antennas pointing towards Seattle ... all pointing south. Our signal on Burnaby Mtn., which came in on the side of



Ray Peters

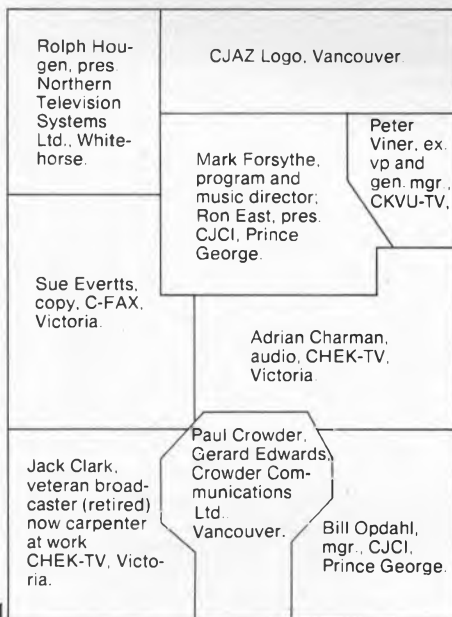
all the antennas, was so ghostly for the first three or four years that people couldn't really receive us very well. And that was the biggest disappointment for us because we were turning out a perfect picture and people would walk up and say, 'gee, I'd sure like to get your station.' And we'd say, 'if you'd go to the trouble to pick us up that you do to pick up Seattle, then you'd get a good picture.'

What Peters had to do was conduct an educational campaign and convince people to put a yagi pointing towards Burnaby Mtn. And that's what he did. Another factor that turned things around for BCTV was the fact that it got into sports, picking up CFL football and Wednesday night hockey. And westerners love sports. But it was difficult

for BCTV to get and keep an audience right from the start.

Don Smith, vice-president of BCTV and chairman of the CAB and an ex-Torontonian who worked with All Canada for 22 years (he started out in the shipping department) has always held that private broadcasters do the best news in the country. And of course BCTV has one of the best rated English newscasts in Canada and the Webster program, a hard-hitting public affairs interview program starring the dogmatic Jack Webster, draws 100,000 people in the morning time slot between 9 and 10:30 a.m. It is also being run again at midnight, but the BBMs are not in yet. Smith says the station's main thrust is news and sports. "Walter Cronkite used to be the number one here in news and BCTV set out to upset him and they have done that." Tony Parsons anchors the 6 o'clock news, a sophisticated, comprehensive production that opens with a montage of the main stories, and is presented with the newsroom as a background giving the presentation a sense of immediacy.

Since mid-December 1979 the local Vancouver station CHAN-TV's full program service has been transmitted via Anik B to an area that encompasses the province of British Columbia, the Mackenzie region of the Northwest Territories and the Yukon. The station gives special weather reports to these remote areas and special news reports as well. It is the only CTV affiliate who broadcasts Wednesday night hockey and the first private station to do this. It also carries the Whitecap Soccer games that draw more people than the B.C. Lions football. These programs were chosen after an independent company did a survey that



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revealed that people watched BCTV for news, public affairs, sports and movies. They are planning to do joint productions with United States and Germany of drama or action/adventure series. A pilot similar to the Muppets and costing over \$200,000 didn't make the ratings.

Ray Peters, who spends the mornings in his BCTV office and then runs downtown to his Western Broadcasting office, comments on his recent disappointment, when Western Broadcasting's bid for Premier was turned down: "I think that a few of the commission members did a hatchet job on our application. It was turned down for all the wrong reasons," he adds, "I wish you would

quote me on this because I'd like to answer the next question in event that any of the commissioners ask me."

Peters thinks John Meisel as chairman of the CRTC is doing a marvellous job of "on-the-job training." "I think the position is substantially bigger than he had originally anticipated but I think he'll eventually do a fine job. There's no question about his

"People are not watching a satellite, a home recorder, a superstation; they're watching programming"



Don Smith

ability; he's got a marvellous academic mind and he'll learn quickly."

As for the future of broadcasting in this country Peters says, "People are not watching a satellite, a home recorder, a superstation; they're watching programming and programming is where it's at, and of course the station that has the strongest programming is going to be more popular. And we at BCTV are going to compete with 25 to 30 stations, which means we are going to have to be better at programming and we'll have to do our jobs better.

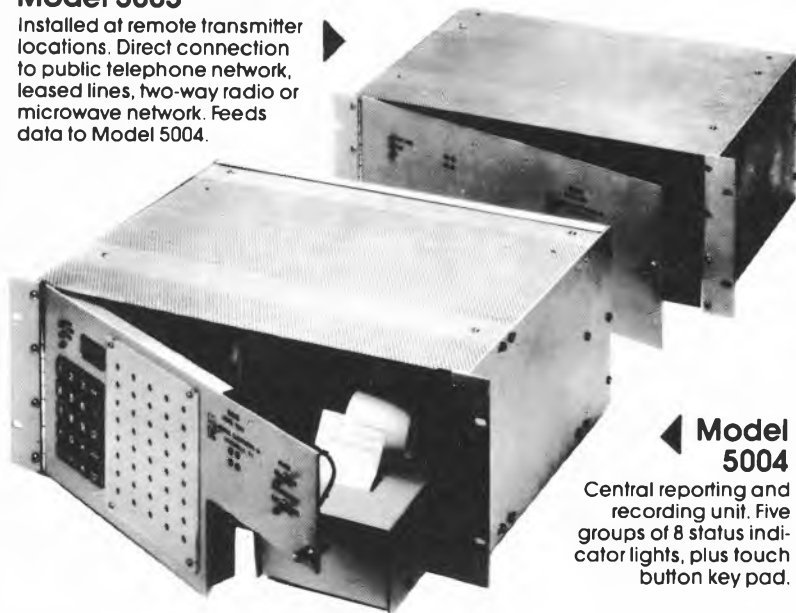
"CTV's *Circus* and *Stars on Ice*, produced in Toronto, do very well in B.C., delivering a bigger audience than *Mork and Mindy*. As for CanCon regulations I would venture to say that if there were no regulations most stations wouldn't change their formats that much."

Peters admits that BCTV has had a lot of experience competing with superstations because their own service is being fed to NWT, part of Alaska and the Yukon, and these people put up dishes to catch Ted Turner's and L.A. stations. "But they got tired of reruns of *Leave it to Beaver* and *Love Lucy* and then they wanted us. Now I think the audience is carved up with two-thirds watching us and one-third watching the American stations. It's all very interesting because a lot of people are saying, 'My God watch out for superstations'. I'm saying improve your programming, and I think that the bigger Canadian TV stations are going to get better and bigger and their audience is going to grow. The area I'm concerned about is Prince George, Kamloops and Brandon where broadcasters have a tough job. They don't have the resources of the big stations and they could get hurt."

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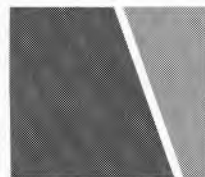
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Jim Browne said, now Jamie Browne says

... CKOV ... the third-generation radio station

Jamie Browne is tall and lean and looks like a great candidate for a Stetson and a pair of cowboy boots, and maybe even a big cigar. But he was dressed in a tweed jacket and gray slacks when Broadcaster interviewed him. He has inherited the "western" image from Big Jim Browne, his grandfather, founder of CKOV, the Okanagan's first radio station. Big Jim, called the White-Haired Philosopher ... or the Old Slogan Lover, had a featured weekly series in the local newspaper called Jim Browne says, and he did favor big Stetsons. Jamie's father was a cattle rancher who made a living rodeoing before he took over CKOV from Jim Browne Sr. But Jamie gives the impression of wanting to cast his own mould, and it isn't easy for him, following as he does in the footsteps of father and grandfather — unique broadcasters of another era.

Jamie remembers his grandfather as a big jolly man and he heard stories of the wild, crazy things they used to do in those days of pioneer broadcasting — and get away with it. He is envious of the brand of radio his grandfather and father's era grew up with. It was the real seat-of-the-pants broadcasting, which today is not alive in that sense. Today's radio is exciting in a different way, Jamie says. "There's a lot of technological things happening. But technical things aren't all that exciting to the public. They don't give a damn how the signal's delivered to them. Today you've got to watch your p's and q's; you say boo and you've got fourteen people who think they can sue you."

"There's so much censorship that it's inhibiting"

And that's a crock. There's so much censorship that it's inhibiting. Today a broadcaster has to be an administrator, a lawyer and a financier."

Jamie Browne became involved in the station during high school but never really developed an on-air personality. He did a show for about two months that he admits was "terrible". He got into broadcasting at a stage when administration was becoming more and more important, and the man who could do everything was slowly being phased out. The business was getting complicated because of regulation, and the paper work was staggering. Browne's dad,



Jim Browne, Sr.

Jim Browne Jr., was the general manager, chief engineer, salesman, newsmen and — everything. But Jamie admits that if he walked into the control room to go on the air today, he wouldn't know what button to push.

It was a struggle for Jamie to take over the station when his dad quit. As he puts it, the Browne family owned it and "I was the Browne who was going to run it. But I was very young, 22, when I came to the station after two years of business administration at Vancouver City College, which was mostly spent in the Fraser Arms drinking beer. I was a poor student, didn't like school and I liked beer. In 1973 I left Kelowna to get a clean perspective, knowing that I would never be able to command the kind of respect that was necessary from the staff unless I got away from it for awhile. So I went to Montreal and Toronto for a couple of years, worked in a ski shop, (Jamie's an avid skier) and came back to Kelowna with a totally different view of myself and a level of confidence that I couldn't have gained by living all that time in Kelowna. When I came back I could see clearly what had to be done, I could sort of go through the wheat and the chaff and now all we've got around here is wheat."

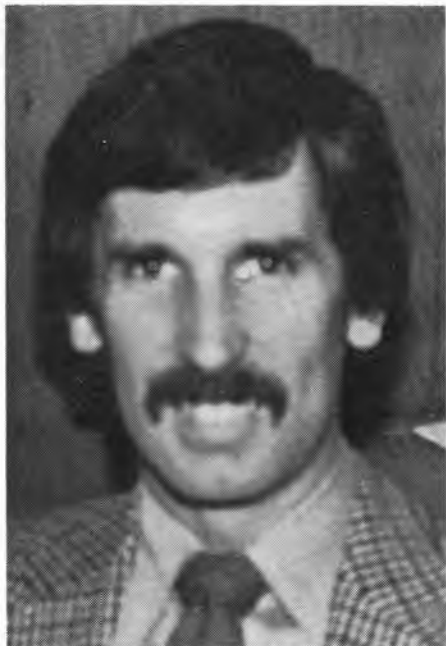
One of the big changes Jamie made at the station was its format: it went country in July of 1979. CJVI and CKWX were doing well and Browne felt a change was needed in this area from the middle-of-the-road sound that is predominant in this market. His timing

was perfect. He surveyed 450 homes in the Okanagan and about 37 percent said yes they'd listen to country, about 10 percent said they might listen sometimes and the rest said no. But some people contradicted themselves. When asked what was the last record they bought it would be Willie Nelson or Kenny Rogers. CKOV logged more than a thousand phone calls in the first thirty-six hours that they were a country station and about 93 percent were in favor of it. Jamie said, "We just suddenly came on the air as country, but we didn't call ourselves a western station because we don't play a lot of bleeding, dying, hurting music. Our last song before we went country was Goodbye America. We did the news and then said, 'this is 63 OV country and came on with the Orange Blossom Special and we just honked ever since then.' It was a hoot." The station put a 20-page tabloid type magazine in the newspaper, and sent it out to 60,000 homes in the Okanagan. That was fairly extensive promotion and it worked beautifully. They were literally blown off their feet, Browne says. "And the part that blew us away was the people we'd never suspected, the closet country fans. And it's a growing phenomenon. But now you sit here and worry about what's going to happen to you when the ass falls out of country music."

As for the regulators, Jamie thinks the broadcasters are way ahead of them

As for the regulators, Jamie thinks the broadcasters are way ahead of them. Eons, centuries. He says it's very difficult to take a creative broadcaster and stand him down in front of a career bureaucrat and have them get along on a friendly understanding basis. He thinks their concepts are just worlds apart. "The CRTC has become too political, and it's being run by one or two men and they're not Meisel. If it's anyone at all, it's Juneau. I don't think the commission has that feel for what really goes on at the street level and lo and behold one day they will realize that, and by God, they'll say we've missed what your average joe on the street Canadian wants."

Browne had a frustrating experience with the Ottawa bureaucrats when he changed his format to country. Some of the members of the CRTC said "good show, you are



Jamie Browne

filling a need", and some others said, "well, I don't know if you can do that, maybe you should have a formal hearing." Eventually they sent him a telex that said, "go ahead and do whatever you want to do because we don't know." He ended up phoning Pierre Camu right in the middle of a chicken dinner with white wine and said, "Look here Dr. Camu I'm so and so from Kelowna and this is my problem. And eventually he had somebody phone me back but all in all they should really get their act together and stop fretting about the little things. And right now radio is a little thing. It's been there for sixty years. Don't bug us, we won't make a mess of the system. . . . But the CRTC and the DOC have a thankless job. The public hates them. I wouldn't take Meisel's job for love or money. It's like being president of the United States. You can't move."

Jamie has had a few problems with on-air people that were rather memorable. He re-



Granny Browne

calls an incident about eight years ago when a young jock played Orson Welles' *War of the Worlds*. He figured everyone had heard it, but the station got raked over the coals by just about everyone. It created absolute havoc. Jamie suggested that the d.j. get out of broadcasting. "The guy was just too weird." And then he had a born-again Christian who decided to convert everybody on the air on Easter Sunday. Jamie fired him on the spot.

Right at the moment Jamie, who has the only FM station in town, has another delicate problem to deal with. Nick Frost, who manages the Brownes's CHIM-FM, has applied for an independent FM license in Kelowna. Jamie says there are two ways to handle this. You fire him on the spot or you analyze what he is going to do and sit down and talk with him. He chose to do the latter and Frost was very willing to accept a condition of agreement not to raid staff. And Frost's programming is going to be somewhat different. But he's going to fight Frost's application, because he feels it's two or three years too soon for a station in this market. He adds that he's a good broadcaster, he's honest, and he has built up a very good, loyal staff. "If I fire him I run the risk of alienating ten people. To me, taking the reactionary position would have been short-sighted."

His philosophy is this: hire people who are better broadcasters than you and then you stay out of their way. You hire a pro-

gram manager and stay out of his pockets. If you can't do that you might as well do it yourself. "I don't think it's right for me to inject my entire personality on the station. I'm overruled in meetings all the time, but I maintain veto and my senior people know I'm the boss and they know my word is final, but I don't shoot them down for trying."

CKOV celebrates its fiftieth anniversary this year and to commemorate this Jamie is having a family history put together. His grandmother is now 89 and his dad still knows what's going on in the business and, as Jamie says, they recognize my worry cycles. "We came very close to having to sell out to a chain to get the money to make the station fly, because we took out the FM license. We should have sent the license back to the CRTC and said 'have it folks'. And we could have saved a hundred grand. I personally would be a wealthier man. But CKOV went on the air in 1931 with my grandfather as chief engineer and my grandmother as chief fund supplier from her hairdressing salon. We want to keep it in the family."

Jamie gets into his old Mercedes (says he can't afford a new one,) but agrees that his lifestyle in Kelowna is comfortable enough, then adds, "We sacrificed an awful lot of money that could have gone to make life a little more comfortable for my mom and dad who have given their lives to broadcast-

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Radio to get another review by CRTC

In December, the CRTC issued a public announcement that it would examine some aspects of its regulation of radio broadcasting. First, it would "review some areas of its regulations and administrative practices relating to FM radio so as to improve and simplify the regulatory details of implementation." It would also undertake, concurrently, an "overall, longer-term review of the role of radio broadcasting in general." The latter objective will encompass past and present problems as well as future challenges. To help accomplish its two-pronged review, the CRTC has asked for submissions, which should be filed before May 31, 1981.

The prime thrust of the CRTC's investigation will be FM radio. Since the 1975 policy was instituted in September, 1976, a number of administrative practices have been introduced "to enable the programming services provided by FM licensees to be

described and assessed more precisely."

The commission says it is pleased by the positive results of many FM broadcasters in relation to the FM policy, but is also aware that some of the FM broadcasters have been

"I can't see a major change in direction without a hearing"

having difficulties with the policy. They have been concerned that some elements of the regulations and administrative practices are cumbersome and some of the definitions a bit hazy.

But while broadcasters have adapted to new conditions in the past ten years, technologies such as AM stereo, satellites and others may require further changes. And the CRTC reaffirms its obligation under the Broadcasting Act to ensure that regulations and supervision of the Canadian broadcasting system are flexible and readily adaptable to scientific and technical advances.

In addition to those topics (see box) the CRTC asks for comments on other topics such as community access and student broadcasting, AM stereo, automated broadcasting, satellites and cable distribution of radio, new audio services on cable systems and SCMO. Objectives of the Broadcasting Act are included as a reminder: "Programming provided by the Canadian broadcasting system should be varied and comprehensive and of high standard."

Although no mention is made of a hear-

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ing, a CRTC spokesman confirms that submissions usually precede a hearing: "I can't see a major change in direction without a hearing." And certainly the announcement suggests that there could be changes in Cancon (which will involve a separate hearing) and the nature of AM and FM. The commission said in the announcement that it would announce a course of action after all submissions have been received. It may modify certain aspects of its current practices or announce proposals for changes in the regulations before the final results are available.

Still, the announcement goes on to say that existing policies and regulations as well as licensee obligations will remain in effect . . . "until changes resulting from this review have been announced or new regulations and conditions have been adopted."

Early in January the CAB radio policy committee held an hour-long conference-call meeting to discuss the announcement. It decided on the formation of an FM task force under the chairmanship of Jim Sward, of CFTR, to "get into the whole question of policy and regulations." It will examine closely the whole radio field (AM as well) in

preparation for a submission to the CRTC by its deadline date of May 31st. The committee, including representatives from each area of the country will hold meetings prior to January 26th, when the radio policy committee meets in Ottawa, and will discuss the task force's suggestions.

CAB radio vice-chairman John Ansell, president of CJVI Victoria, B.C., says he is "frankly glad it has been called for." His radio policy committee will submit a major paper including a restatement of the AM policy suggestions submitted earlier this year.

Topics concerning FM radio

1. the appropriate description of station formats;
2. the form and content of the Promise of Performance;
3. the suitability of definitions of the different subcategories of Category 6 — Music General in the FM Regulations.
4. the means to ensure that FM broadcasters present to the public the maximum diversity of popular music (both as to type and usage patterns) while ensuring broadcasters room for artistic creativity; and
5. the means to ensure high standards in programming with the increasing availability of regional and distant signals.

Radio in general

1. the appropriate description of, and the means to ensure, the varied and comprehensive radio programming called for in the Broadcasting Act;
2. the elements that constitute an adequate service for what are referred to as "mass" audiences;
3. the elements that constitute an adequate special interest programming service, both in terms of form and content, and how it should be made available;
4. the function of networks with respect to the distribution of programs;
5. the suitability of regulatory devices such as the Promise of Performance (whether as a condition of licence or not) to ensure the provision of a varied and comprehensive programming service; and
6. the means to balance the general need of Canadian artists to have access to their own airwaves against the differing amounts of music available for particular types of radio stations.



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Roundup

Programming

MTV at Night and other times

MTV has probably broken new ground with its All-Night Show. Reports are that at least three stations across Canada have similar shows. The station estimates it gets twice the 250 calls per night that it can actually handle in addition to hundreds of letters per week. A spokesman says it is a matter of time before rating companies are forced to include the all-night shows in their surveys.

Multilingual has been active in other program areas. A six-part Eddie Shack Hockey School series was run in the October-December months as part of Working World, ending with a celebrity phone-in December 3rd. The series was started to help talented children who cannot afford to attend Eddie's school to develop their playing skills.

A 13-week current affairs series on genetic engineering, learning for disabled children, political oppression in Chile called *Counterparts* is produced by York University. Producer and host economist Marjorie Cohen says "Canadians not attending university but deeply interested in the world around them will learn a lot watching the series." It draws on the knowledge and academic expertise of York University faculty members.

Toronto cable companies run weekly religious show

In early January *Horizon* took to the air on the community channels of all the cable companies in greater Toronto. *Horizon* is a weekly two-hour time slot shared by the Greater Toronto Cable-TV Inter-Faith Council of 30 religious denominations and interest groups. It includes Hare Krishna, Jehovah's Witnesses as well as Salvation Army, Lutherans, Roman Catholics, Anglicans, Jews and others.

The program grew from a plan by Dorothy Lapell, community producer for Rogers Cable-TV, to coordinate and allocate time for religious programming. By July other cable companies became interested in supplying such programming as part of their commitment to 30 hours of community programming each week.

In each two-hour program at least four totally different outlooks are presented in four half-hour shows. The size of the group does not affect the time devoted to it and there is no censorship or control over the actual content of any program — apart from

CTV Bows out of ACTRA awards

In a letter dated December 18, 1980, addressed to ACTRA president Jack Gray, CTV president Murray Chercover said, "I must advise you formally that CTV will not submit programs for screening and further that we do not wish that CTV staff or contract personnel appear as personalities nor will we provide entertainment for the CBC coverage of the ACTRA awards ceremonies."

Chercover said the selection and judging were "all but unknown" beyond ACTRA and neither in radio nor in TV have private sector productions or performing achievements been in any adequate way represented. He said that he recognizes that ACTRA awards, like CBC's Wilderness awards, were never designed to be representative of the entire industry.

Gray replied that the 10th annual awards would take place as usual: "We will not eliminate CTV programs from nominations," he said, "but we haven't yet coped with the problem of how the judges are going to screen those programs." ACTRA's awards committee accused Chercover of intimidation of association members who work for CTV and said it sounded like a case of sour grapes. Past CTV winners are Ruth Fremes and Mack McGaw, who were on *W5* together one season. Despite an attempt by ACTRA to pull in more non-CBC choices last year the corporation managed to make an almost clean sweep of prizes. Most ACTRA performers and script writers work at the TV networks and private TV stations and few are in private radio stations.

In a reply to Chercover, ACTRA said, "The

rule that there can be no solicitation of funds. John Sullivan, a United Church high school vice-principal, chairs the executive of the new council.

Norfolk set to shoot Winnie

William I. Macadam, president of Norfolk Communications, Toronto, announced that an hour-length TV drama based on the life of Winston Churchill was under way in December. The drama stars a Canadian actor, George Merner. Robin Spry will direct *Winnie*, which will be shot at Lakeshore Studios in Toronto, where Churchill's Chartwell study is being recreated. Current footage will be intercut with actual footage of historical events.

Spry was director of the Etrog winner, *Action*, based on the October 1970 crisis and of *Drying up the Streets*, which one ACTRA's 1980 best TV program award.



Murray Chercover

fact that CTV has done so little Canadian programming of quality using Canadian talent, and your consequent failure to win more than an occasional ACTRA awards should be a matter for shame and not for ponderous sermonizing." Jack Ruttle, CTV executive vice-president said CTV performers and writers had not reacted negatively to CTV's action because over the years they have expressed the same concerns. But he admitted that the network could not prevent its performers from singing or dancing on the show, so long as they didn't represent the network.

Producer is Rob Parker, v-p of programming.

Quirks and Quarks covers AAAS

CBC Radio's science magazine program *Quirks & Quarks* was the only onsite broadcast facility for the 147th annual meeting of the American Association for the Advancement of Science, which it has covered for five years. Its dawn-to-dusk programming included live inserts each of the four days in *Don Harron's Morningside* as well as syndication items for all CBC locations for local morning 6-9, noon hour and afternoon 4-6 shows.

Daily live science demonstrations featured *Quirks & Quarks* specialist Jearl Walker, physics and Terry Dickinson, astronomy. Science and technology reporter, Karen Birchard, covered the meeting and a Science Calendar was available to guests. Producer of Q & Q is Anita Gordon.

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Awards

ACTRA to hold 10 awards in Vancouver

Gordon Pinsent will host the tenth annual ACTRA awards, to be held April 3rd in Vancouver. It will be the first time the awards have been held outside Toronto. With the Newfoundlander as host of a western event, ACTRA is highlighting the national flavor of the event.

The 20 awards are presented to a writer or performer who is an ACTRA member or a Canadian or permanent resident working under an ACTRA contract. Awards committees in each of ACTRA's 12 branches look at recommendations for nominations made by both ACTRA members and the public. The judging process is under way. (See also story on CTV and ACTRA.)

CBC takes two Emmy awards

Both French and English networks of the CBC picked up 1980 international Emmy awards, for the ballet production *L'Oiseau de feu* (performing arts category) and *Fighting Back*, a fifth estate documentary. The CBC competed with 104 entries from 21 countries for two of the four international Emmys. The other two winners were British.

The CBC has collected seven such awards from a total of 16 nominations, five of them in four years. The annual awards are sponsored by the International Council of the National Academy of Television Arts and Sciences in New York and they have been presented since 1963, except for the years 1969 to 1972. In addition to the seven international awards the CBC won two U.S. Emmys in the early 70s.

Speaking about the awards, v-p and general manager of the English network, Peter Herrndorf, said, "it means that our best programming can compete with the very best in the world."

Associations

CTCA announces changes of direction

In addition to new officials, (see People/Promo) the Canadian Telecommunications Carriers Association has announced a new role: It will devote a major part of its resources to the management of collaborative projects on behalf of its member com-

panies and will give up its role in the development of technical standards and public policy recommendations.

Chairman W. Struan Robertson told federal and provincial communications ministers and chairmen of the CRTC and Public Utilities Boards in a letter that the organization had changed in recent years from being a forum for the exchange of information and liaison with others on matters of general interest to a much more active organization addressing major telecommunications policy issues and formulating the technical networking standards and arrangements. Robertson said that advocacy for more vigorous competition in the telecommunications market place as well as the advent of new technologies "have made it impractical or indeed impossible to handle many of these matters in a forum of competitors." He explained that there had been an increased incidence of interventions by member companies of the CTCA in opposition to business proposals by other members as well as a growing need for some members to collaborate in planning new facilities and services in competition with other members.



John Richards

Major programs in 1981 include the fibre optics trials system (FOTS) installation in Elie, Manitoba, a computerized microwave interference calculation system (MICS) for all carriers and an electrical interference research program, which will be extended over several years. Directing these activities will be the new manager and secretary, John D. Richards, former CTCA director of policy development. Don Cruickshank is vice-president of public and environmental affairs at Bell Canada. (See People/Promo.)

Education

Video and film design seminars announced

The CBC's divisional training department is taking part in seminars on video and film design organized by Marconi Baird Inc. of Toronto. The first was held on January 26-27th and there will be another in Toronto on March 9-10th.

Val Strazovec, head of CBC's Institute of Scenography, is conducting the seminars. Before coming to Canada from Czechoslovakia in 1968, he designed 50 theatre productions and more than 1500 television presentations. John Must of Marconi Baird said when announcing the first seminar that "although the seminar will concentrate mainly on how to make the greatest creative use of the new technologies, it will not be in the least intimidating to those who feel they lack the latest knowledge in this area."

The seminar includes how to approach and organize for the new video technology to the latest creative advantages of chroma matte, digital composites and electronic post-production mating.

Syndication

Norm Crosby syndicated in Canada

William F. Cooke Television Programs has announced the acquisition of exclusive syndication rights for the series *The Comedy Shop* starring Norm Crosby, which features "the greatest line-up of comedy stars in the history of television." But the host stresses that there are also newcomers, and they get the same times as the other four or five comedians on each show. Series includes 25 half-hours.

BBM

Men Listen to radio most away from home, says BBM

A BBM audience survey shows that men do most of their radio listening away from home — particularly when driving to and from work. Men in the 18+ group tune in 47.2 hours at home and 52.8 hours away from home; four out of five in this group listen, when away from home, for some time during the week; 97% of all men in the 18+ group listen to radio, while 88% listen in home and 79% listen out of home.

Younger men listen out of home more than older men: while the average hours tuned weekly in home ranged from 7.8 hours for the 18-24 group to 16.4 for the 60+, out-of-home hours for 18-24, the youngest of five groups, were 14.1, compared to 8.3 for the 50+.

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"Wide-west radio"

CKKR is a small market station with large-market coverage

by Ian Bickle

One of the appealing assets of CKKR, Rosetown, Saskatchewan, is Rhonda Frerichs, an attractive receptionist with an engaging smile and a pleasant manner. She seems to typify what the station tries to be — friendly and helpful.

"We try to demonstrate that we're genuinely interested in local affairs, that we're a friendly neighbor like those in our audience are to one another," says Ron Hykaway, the station's general manager and part-owner. Hykaway is impressive as he talks about CKKR, "Wide West Radio" (a slogan that's more prominent on his business card than his name). At 42, he's got a background in radio and in other businesses and he has an earnest conviction that the station's methods are right.

CKKR is based in a community of 3000 and has a satellite studio, with some local

broadcasting, in Kindersley, a centre of 4000, fifty miles away. It reaches into Saskatoon (population: 145,000), 70 miles to the East and to numerous other communities. "We've a potential audience of 300,000," Hykaway boasts quietly. It's an eyebrow-raising statement since Saskatchewan's population isn't much over 900,000. Nonetheless, coverage maps show the reach is there. The music formula is "crossover country" — essentially the top 40 — and the station hasn't been hurt by a competitor in Saskatoon that's adopted a similar format.

"We were worried," says Hykaway, who speaks fluently in moderate tones, "but our year ended August 31, 1980 was the best since the station went on the air in 1966."

Hykaway and his partners, Jim Blundell, sales manager, and Wax Williams (Wax is from d.j. days and he uses nothing else), production manager who doubles as news director, are new to the scene. They took over March 3, 1978, operating on the license of the previous owner, Stan Solberg, for a year before getting their own.

CKKR has always had to fight the fact that it hasn't been taken seriously either by other stations or by some advertisers or by the potential audience. In Saskatchewan terms it seems an unlikely spot for a radio station inasmuch as there are three or four AM operations that feed into its area. Additionally, it has had a reputation for some programming and presentation carelessness.

"Some people felt the station was mickey mouse, a country bumpkin"

Hykaway learned this quickly. "Some people felt the station was mickey mouse, a country bumpkin. Well, if it was, it certainly isn't anymore. We've worked very hard to achieve more professionalism both in tech-

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Ron Hykaway and Rhonda Frerichs

nical terms and performance and program terms."

CKKR doesn't really employ any new and different techniques. "We do the same things as other small stations in other markets, but we do them with a vengeance," says Hykaway emphatically. "We try to get absolutely everywhere in our broadcast area to cover events like bonspiels, rodeos, fairs and various special events. And we put a heavy emphasis on newscasts that carry subjects of interest in our area."

The station is particularly proud of two five-hour radiothons it carried without charge: one raised \$75,000 to help rebuild a rink lost in a fire at Conquest; the other yielded \$23,000 for a van for the handicapped in Rosetown.



Jim Blundell, sales manager

A promotional folder boasts of a "community-spirited radio station with community-minded people on staff." To demonstrate further what that means, CKKR features a morning open-line to allow discussions on pertinent issues and projects. There's a *Tractorman* request show that allows family or friends to nominate a farmer for the title for an hour, to dedicate a musical selection to him, and to offer a special message if they choose. Hykaway says there's a phenomenal response, as there is to a *Bargain Mart* where people advise the audience of a particular requirement or of an item available. As you'd expect, sports is big and the station's made arrangements to carry some NHL games. Then, too, a show called *Cash Wagon* gets a lot of play — people pick up entry forms from sponsors and if drawn have a chance to win in a broadcast chuckwagon race.

Mail pull and the phone calls handled by Rhonda Frerichs tell the owners they're on the right track, and satisfied this is so, Hykaway, Blundell and Williams huddle regularly to make sure it continues. They also direct the six-man sales staff in their approach to customers, providing information that enables them to show graphically the response the station gets from its audience. Sales staff are based in Saskatoon, Kindersley and North Battleford in addition to Rosetown and some extra effort is added by Wanda Parker who makes phone contacts from her desk when she's not handling other duties related to the work of the

sales force.

"Our competitors find it's not nearly as easy as it once was to get business in our area," says Hykaway. "We've built up a body of advertisers who are loyal to us because they know they get results." There's a thank-you dinner for advertisers, yearly, and prizes are awarded.

To an observer it's apparent the new owners are serious businessmen with an aim of winning friends in the area they serve. They have a drive to succeed — a factor aided, perhaps, by the difficulty they had getting a license. From March until June, 1978, they operated under a contract with

Stan Solberg. In June, their license bid was turned down by the CRTC, but they got the okay in March of 1979 to operate under Solberg until September when their own came into effect.

Hykaway's generally pleasant demeanor alters sharply when he recalls the experience. He exudes bitterness when he refers to "some civil servant deciding we shouldn't have a license. Here we were with half a million dollars to invest in providing jobs and serving a community in the best possible way and we were rejected."

Rejected but not defeated, and their arguments finally won them a license. But ▶

580/CKPR

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memories of that have left a lasting bitterness, too.

"At the hearing they were on a dais and therefore looked down at us. It was a courtroom atmosphere; we were made to feel like bugs crawling around. It was unnerving."

Hykaway is "totally against the CRTC and its regulations — there are many things wrong in broadcasting today and they're all the fault of the CRTC."

By the time license renewal time comes up in the fall of 1984, CKKR hopes to have a log full of persuasive arguments for a continuation. Management continues to gener-

ate community support through programming and through personal contact. Williams, Blundell and particularly Hykaway spend much time meeting people in various communities and doing spot checks on listening habits. Their plan is to alter programming according to their understanding of what people find agreeable.

That technique plus a bright Rhonda Frerichs handling phone calls and visitors should help maintain the station's image of itself as friendly and helpful — and if it continues to project that image then the "country bumpkin" tag will surely disappear, as it should.



Wax Williams, production manager

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The BD955 may also be used as a production tool, to create "doubling" or a number of special effects.



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Letters

Recently it was my pleasure to play host to Barbara Moes of The Broadcaster magazine, during her regional assignment in this great Yukon Territory. Her visit afforded me the opportunity to express in person, the many thanks to your fine magazine for keeping people employed in the industry, in touch with each other. This is a specific reference to the "People" section. During the past 20 years many new friends have come and gone in my chosen profession and it is nice to read about them in your "People" section. Not only is it my desire to see this column continue, but to ask that you expand it. With the recent announced death of RPM Magazine, you are my only link to what is going on across the country. There are many people in the smaller centres who depend on The Broadcaster for information of this nature. Is there any possibility of your expanding it?

Glen Darling
Station Manager
CKRW Radio
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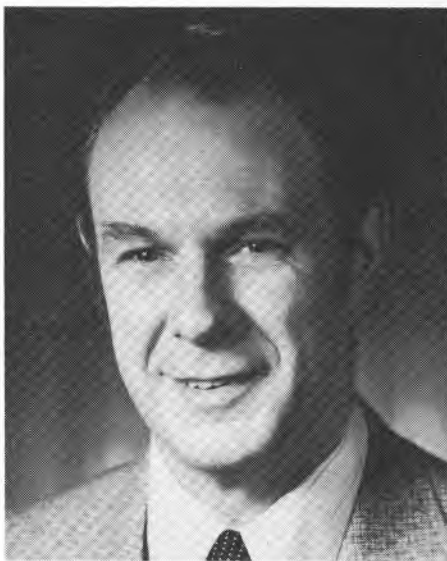
He's making it on his own

New directions for an "old" pro

Jim Adam had been with the Radio Bureau of Canada for six years when he decided it was a time for change. Not a complete one, maybe. One that would keep him somewhere on the periphery of broadcasting, at least, and one that would flex new muscles and stir up the adrenalin.

"My wife said the only time you get excited is when you talk about going into business on your own," Jim says, but he adds that if anyone had asked him what he would be doing he wouldn't have bet on his final choices.

In addition to consulting for RBC for the six months since he left in July (he will continue on special projects for them) he now has two businesses to stretch his time: Adam Communications Ltd. and Leighton Media Sales. They run from the same office in the Yonge-Eglinton area of Toronto where Gloria Lewis is his sales assistant and Margaret Ross, his part-timer. A new client his consulting firm has taken on is Partic-



Jim Adam

paction, a program for getting Canadians to become fit that is funded by government and business. One part of the campaign will be the "fitness minute," literally a minute of information on fitness that Participaction will supply to broadcasters as programming.

Another area of the consulting business for which Jim sees a great future both in broadcasting and outside it as well is executive recruitment. He has already had five assignments, including one in his first week of business. So far they have come to him through connections, by word of mouth. Only this year will Adam get going on some advertising, which will include direct mail promotion. Broadcasters will of course be a primary target.

One of the special attractions of his recruitment business is his pricing. Instead of the exorbitant fees so often exacted from desperate clients (often as high as 30 per cent of the first year's salary) he will levy an hourly rate and a completion fee, averaging about \$2,500 to \$3,000 on a \$50,000 position.

Leighton Media Sales, Jim Adam's other wing, "is going to be my sleeper," he says. (Leighton is his middle name; it is apparently de rigueur to choose either your own middle name or your wife's maiden name.) Leighton's prime product is the radio radio, which showed up as a draw prize at some radio conferences this year. The radio radio is only one of a number of U.S. products — "billboard" radios, watches and clocks are ▶

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others — that are eliciting considerable interest among Canadian stations and will be actively promoted early this year. "Very handsome orders" have already come from across Canada — Moncton, Abbotsford and Red Deer, for example.

The product was originally promoted by the Radio Advertising Bureau in the U.S., and the RBC in Canada also got involved, but not to the extent a private business could. As distributor Jim sets his own price and takes 15 percent of sales. He will take space in the Gift Show in Toronto in January and the Premiums and Incentives show later on. And he is excited about the retail possibilities of his radio radio, which is now

on sale here for \$49.95.

For all the promise of the consulting business and radio radios, one other prospect still attracts him. "The business is ready for a new rep company," he says. Before the 50s you had to sell radio, then it took off. Now the standard is down again and the reps are not ready for it, Adam says. "Every so often you need new people," he feels, "and frankly, I was always interested in starting one."

And those who know Jim Adam would bet he probably will. But right now he is looking at sales training and sales motivation as possible extensions of his business. Along with others. "The interesting thing is



"Radio Radio"

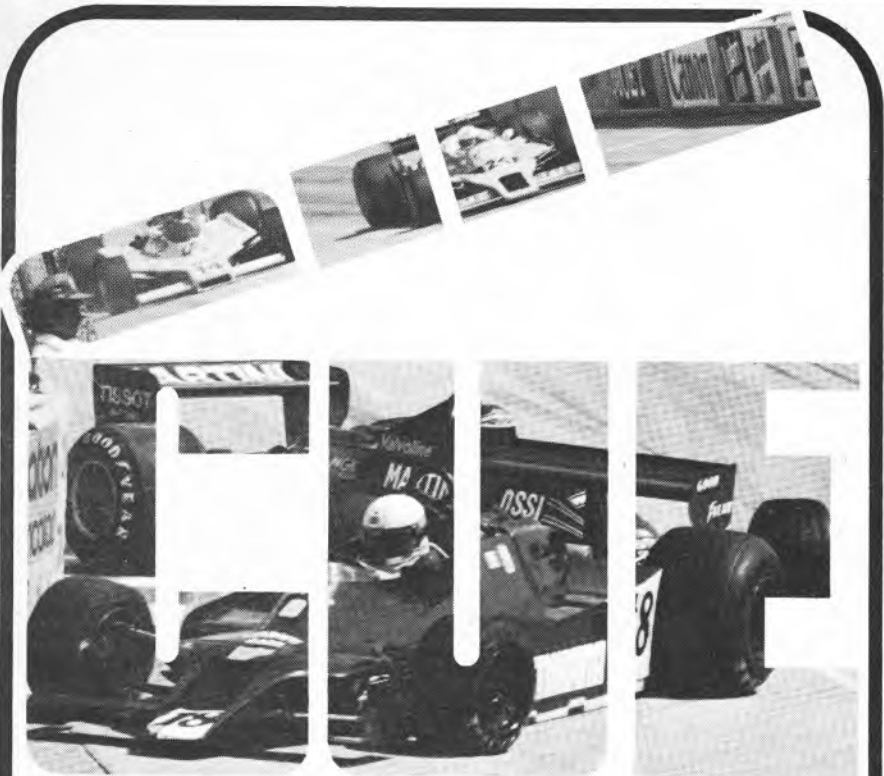
the proposals that come to you."

Jim Adam has had the wisdom to make sure from the start that two basic needs are well satisfied. He's had good accounting and good legal advice. So when he says things "have fallen into place," it hasn't been just his lucky year.

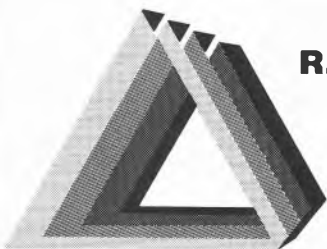
When so many are concerned about the future, one who seems honestly confident about it is refreshing to listen to. He thinks he has reason to be optimistic, because, as he says, "nobody in the industry is doing what I'm doing."

Those were the days . . .

From *Broadcaster*, February 16, 1956: On the cover, Denny Vaughan and Joan Fairfax, who'd just landed in Vancouver for the **BCARTB** convention and were met by president **Maurice Finnelly** and **Jack Sayers**, g.s.m. for **CKWX** . . . the **CARTB** was holding its annual meeting at the R.Y. in Toronto and charging \$25.00 for registration (with an additional \$5 for extra registrations) . . . one of the topics was "selective television" . . . and there was a pic. of the executive: **Maurice Finnelly**, **CKOK** Penticton, president; **Chuck Rudd**, **CHUB** Nanaimo, v-p; **F. H. (Tiny) Elphicke**, **CKWX** Vancouver, past president; **Gil Seabrook**, **CJIB** Vernon; and **Jack Pilling**, **CHWK** Chilliwack — **Johnny Esaw** became **CKRC**'s sports director . . . Stanley Knowles, CCF MP for Winnipeg North Centre, told the Commons that Canadian beer advertising beamed at Canadians over U.S. radio and TV border stations should be drawn to the attention of the U.S. authorities . . . "Pepys behind the Scenes" by **Horace Stovin** paid tribute to **CJNB** North Battleford for its public service messages during a recent blizzard . . . **CBC** announced its withdrawal from **BBM** and the organization of its own research department . . . **Bill Byles**, then radio and TV director of Y & B said "It's hard to get agency men to talk radio first because the glamor medium is here to stay." . . . the **CBC** recommended approval of **Howard Caine's** application for an AM station in Oakville, while **Ed Piggot** was denied an FM in Toronto . . . Senator **Jean-Francois Pouliot** rapped the **CBC's** knuckles for producing a Tommy Tweed script with a song saying the senate was no longer needed . . . and in Canada's "expanding" third market **CHUB** Nanaimo offered one minute for \$8.00!



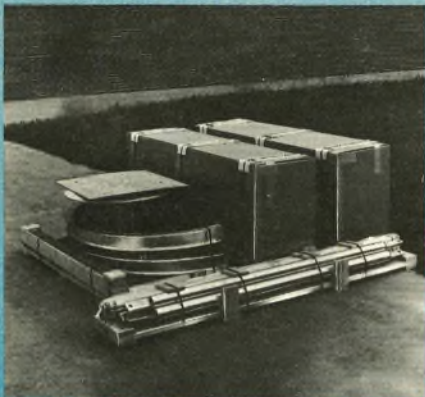
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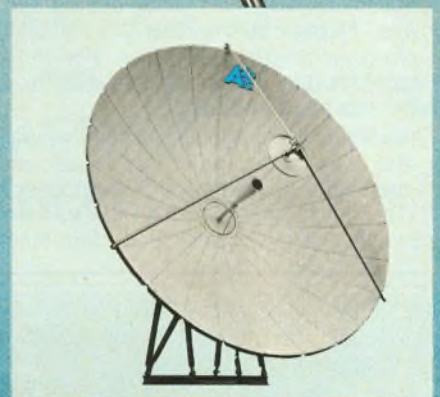
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RTVR: 40 years young

Whether "rep" stands for representative or reputation, RTVR has it. This month it celebrates 40 years in the business, having started up as a radio sales firm in 1941 to continue with a separate organization (under common ownership) in 1956, and finally to merge under the present name in 1962.

RTVR had been going almost 15 years when the current president and general manager R.E. (Bob) Quinn joined in 1955 after an apprenticeship with All Canada from 1947 to 1955. "We've had our ups and downs," he says, but the vision of such radio veterans as Gordon Love, Dick Rice, A.A. (Pappy) Murphy, Hector Dougal and Jack Slatter has been vindicated.

Alex Bedard was the first general manager, and many other well-known broadcasters have since passed through the doors of RTVR, which Quinn describes as a training ground for many industry reps: Herb Mar-

shall is v-p broadcasting of Maclean-Hunter, Peter Viner gm CKVU, Vancouver. Larry Lamb and Bob Munro are both with Major Market Broadcasters. Not to forget renegade Arnold Stinson, who is now head of the Ontario Cable Television Association.

An agency man, Gordon Ferris of Rob-

Quinn is proud to be independent. In fact he claims to be the largest independent in Canada, defending his title against all comers. He also says the firm has lost only two stations, and these were due to a change in ownership, the usual cause for rep changes.

"... a mixture of old-fashioned salesmanship, proper interpretation of the market and fair share of selling time. . ."

ert Otto & Co. (Canada), joined the firm in 1955, bought control in 1962, and held it until 1977, when Bob Quinn succeeded him. A hiatus of two years in Quinn's RTVR career had found him with Bushnell — from 1969 to 1971.

In a business where there is considerable cross ownership by radio and TV concerns

If radio business is bad, as some consider it to be, Quinn says "frankly we haven't felt it." The firm reps in all 46 AM and FM stations and 12 TV stations in Canada and the U.S. — ranging from coast to coast. Frank Jobes, now celebrating his 20 years with the firm, is executive vice-president and westcoast representative.

The Vancouver wing of the firm was started in 1956, when it bought the business of John N. Hunt. There are also offices in Winnipeg, under Henry Boschmann, and Montreal, where Mark Burko is manager. In September, 1980 the company moved into Calgary with Peter Armstrong as manager.

Quinn sits, cool and unflappable, in a nondescript square brick building on the edge of Rosedale in Toronto, near the subway, in an office that's comfortable and personal. Much of his business is done by phone and he likes to think of himself as an informal manager with direct access to staff and clients. It's a small staff that includes vice-president of TV Rick Gadziola and a 17-year veteran of the rep business, Sandra McLaughlin, one of the growing number of women in the radio trade, in particular, who are doing well.

RTVR has had staff adjustments over the years, "because people burn out, or they assume they're fixtures — but they have to produce." Nevertheless, incomes are up, Quinn says, for "happier people make more money."

Commissions are up, too, by 25 percent this year. When Quinn took over in 1977, the company was losing money. He's happy to say that there was a profit in both 1979 and 1980. Radio billing went up 300 percent in 1980 and TV rose by 250 percent.

And the company has managed to expand its roster of clients. In 1970 it added the "King Pete" stations, CKWS and CFMK-FM Kingston and CHEX and CFMP-FM Peterborough and last year began repping Yorkton TV, where it expects to increase business by 40 percent. In general the com-

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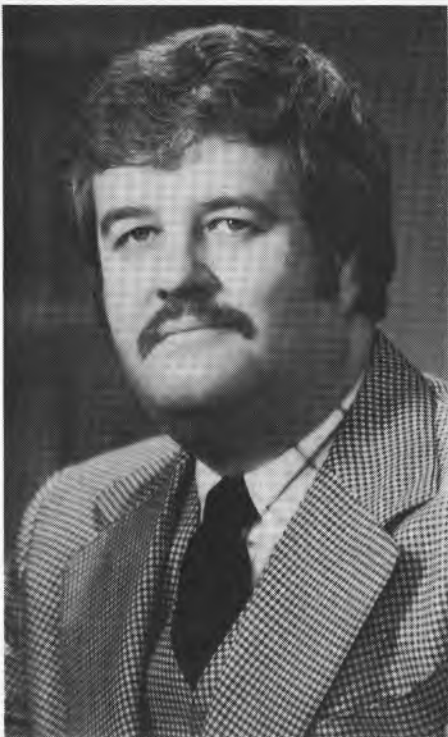
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Bob Quinn

pany tries to get clients in radio and TV when they are jointly owned. "It's better to rep radio and TV stations that are owned together and make sure each station gets a fair share of effort."

The gains are due to a "mixture of old-fashioned salesmanship, proper interpretation of the market, fair share of selling time," Quinn says. Too many reps don't really know much about the business, he thinks, but "good ones will always be around." It is a business that Quinn says has been good to him, and "I'm good to it." In a low-profile profession that seems better at promoting broadcasting than promoting itself, it is good to hear a success story, proudly told.



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CRTC Decisions

Radio

80-813: Alberta Educational Communications Corporation approval of amendment for **CKUA-FM-4** and **CKUA-FM-5**, Grande Prairie and Peace River, Alta. to operate a SCMO

80-817: CBC, approval of amendment for **CBYT** Corner Brook, **CFLA-TV** Goose Bay, **CBNLT** Labrador City/Wabush, **CBNT** St. John's, **CBCT** Charlottetown, **CBHT** St. John's, **CBHT** Halifax, **CBIT** Sydney, **CBMT** Montreal, **CBOT** Ottawa, **CBLT** Toronto, **CBET** Windsor, **CBWT** Winnipeg, **CBKT** Regina, **CBKST** Saskatoon, **CBRT** Calgary, **CBST** Edmonton, **CBUT** Vancouver and related rebroadcasting stations for closed captioning

80-819: EK Radio Ltd. approval of hockey network for **CKEK** Cranbrook, **CFEK** Fernie and **CJAT** Trail, B.C.

80-820: Radio NW Ltd. approval for AM hockey radio network for **CKNW** New Westminster and other B.C. stations.

80-821: Radio OB Ltd. approval of AM hockey network for **CJOB** Winnipeg, and other Manitoba stations.

80-822: Sunwapta Broadcasting Limited approval of AM hockey network for **CFRN** Edmonton and other Alta. stations.

80-826: Community Communications Inc. approval of renewal for **CHOO** Ajax to Sept. 30, 1985.

80-827: The James Bay Broadcasting Corporation Inc. approval of renewal for **CHMO** Moosonee, Ont. to Sept. 30, 1986.

80-828: CHWO Radio Limited: approval of renewal for **CHWO** Oakville, Ont. to Sept. 30, 1985.

80-829: Diffusion communautaire des Iles Inc. approval for an FM station for Capaux-Meules on 92.7 MHz channel 224 with ERP 6300 watts. Denial of competing application by Radiodiffusion de l'Est Ltée.

80-830: Radiodiffusion de l'Est Ltée, representing company to be incorporated approval for AM station at Gaspé on 1,150 MHz with ERP 5000 watts to rebroadcast CHNC New Carlisle, Que.

80-831: Radiodiffusion de l'Est Ltée representing company to be incorporated approval of acquisition by **La Compagnie Gaspésienne de Radiodiffusion** of the assets of **CHNC** New Carlisle, Que.

80-836: Radio Etchemin Inc. approval of renewal for **CFLS** Lévis Que to Sept. 30, 1985

80-837: CJRP Radio Provinciale Limitée: approval of renewal for **CJRP** Quebec City to Sept. 30, 1985.

80-843: Key Radio Limited approval for radio network to broadcast the *John Gilbert Show* from 3 to 5 hours nightly 5 nights per week for **CKEY** Toronto, **CKWS** Kingston, **CJBQ** Belleville, **CHEX** Peterborough, **CKGL-FM** Kitchener, **CFCO** Chatham, **CJJD** Hamilton, **CKOY** Ottawa, **CHSC** St. Catharines, **CHNS** Halifax and **CFCN** Calgary

St. Louis channel 4 ERP 258 watts to be broadcast **CBCT** Charlottetown, P.E.I.

80-816: Johnny Williams, Mark T. Gordon, Noah Annanack, Adamic Aluku on behalf of **Community Council of Inoudcjouac, Port Harrison, Recreation Committee of Kuujuaq, Fort Chimo, Recreation Committee of George River Port-Nouveau-Quebec**, George River, and **Community Council of Sugluk**, Sugluk, all Quebec., approval of English French and Inuktitut-language TV stations.

80-818: CBC approval of amendment for Toronto for closed captioning

Cable

80-823: Redden's Cable T.V. Limited, approval of cable for Campbellford, Ont. to Sept. 30, 1985.

80-824: Borden Cable Television Limited approval of renewal for cable service to Camp Borden, Alliston and Angus, Ont. to Sept. 30, 1985

80-825: Country Cable Limited approval of renewal of cable service to Listowel, Arthur, Palmerston, Harrison, Mount Forest, Ont. to Sept. 30, 1985.

80-833: Dolbeau TV Service Inc. approval for Dolbeau and Mistassini, Que. reduction of maximum installation fees and increase of maximum monthly fees.

80-834: Télé-Cable Boucherville Inc. approval of amendment of cable license for Boucherville and Varennes, Que.

80-835: Télécable des Mille-Iles Inc. approval of amendment for Terrebonne, Maschouche, Lachenaie and port of Saint-Louis-de-Terrebonne, Que.

80-838: Câblodistribution Le Rocher Inc. approval of amendment for Grand'Mere, Que.

80-839: Télécable de la Rive-Sud Inc. approval of amendment for Lévis, Lauzon, Saint-David, Saint-

Television

80-814: CBC approval for English-language TV station at St. Edward/

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Romauld, Charny, Pintendre, Saint-Jean-Chrysostome, Saint-Redempteur, Saint-Nicolas, Bernières, Que.

80-840: Télécablé Videotron Ltée approval of amendment for Saint-Jerome, Lafontaine, and Saint-Antoine, Que.

80-841: Télécablé Videotron Ltée approval for Beloeil, McMasterville, Saint-Hilaire, Otterburn, Saint-Bruno, Sainte-Julie, Saint-Basile, Que.

80-842: Kelowna Cable TV Ltd., Penticton Cable TV Ltd., Vercom Cable Services Ltd. approval for Kelowna, Penticton Area, Vernon and other communities in B.C.

80-844: Country Cable Limited approval of renewal for Wingham, Ont. to Sept. 1985.

80-846: Community Antenna Television Ltd. approval for part of Calgary, Alta.

80-847: Calgary Cable TV Ltd. denial of amendment for carriage of CKRD-TV Red Deer, approval of carriage of special programming, approval of fee increases.

80-848: Capital Cable TV Ltd. approval of amendment for part of Edmonton and area, St. Albert, Parkland Village, Spruce Grove, Stony Plain, Lancaster Park, Sherwood Park, Beaumont, Fort Saskatchewan and Leduc, Alta.

CRTC Hearings

January 13-14 — Conference Center/Centre des Conférences, Phase "4", 140 Promenade du Portage, Hull, Que.

February 9 — Conference Center/Centre des Conférences, Phase "4", 140 Promenade du Portage, Hull, Que.

March 3 — Conference Center/Centre des Conférences, Phase "4", 140 Promenade du Portage, Hull, Que.

March 10 — Seaway Hotel, 1926 Lakeshore Blvd., Toronto, Ont.

March 17 — Hotel Newfoundland, Cavendish Square, St. John's, Newf.

March 24 — Conference Center, Hull, Que.

March 31 — Conference Center, Hull, Que.

April 28 — Hyatt Regency, 655 Burrard Street, Vancouver, B.C.

May 5 — Conference Center, Hull, Que.

May 26 — Sutton Place, 955 Bay Street, Toronto, Ont.

June 2 — Hotel Macdonald, 100 Street at Jasper Avenue, Edmonton, Alta.

June 16 — Conference Center, Hull, Que.

All the above hearings are about broadcast matters.

Special Events

Feb. 25-26 — The Association of National Advertisers, Television and Media Workshop, The Plaza, New York, N.Y.

Mar. 1-3 — CAN-PRO 8th annual program festival for private television, Empress Hotel, Victoria, B.C.

Mar. 3 — International Broadcasting Awards (21st), Hollywood Radio

and Television Society, Century Plaza Hotel, Los Angeles, CA. (Entries by Dec. 5th.)

Mar. 13-18 — National Association of Television Program Executives, Inc. (NATPE) 18th annual conference, Sheraton Centre, New York, N.Y.

Apr. 3 — ACTRA Awards (10th annual), Vancouver, B.C.

Apr. 4-6 — Canadian Association of Broadcasters, Quebec City.

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In the windmills of your mind

A Quebec station goes subliminal

by Louise Legault

On September 25, 1978, a small FM radio station in Sainte-Adèle, Québec, CIME-FM (99.5), started broadcasting a half-hour program of specially selected music to aid listeners in rest and relaxation at the end of a busy day. CIME-FM openly admitted using subliminal messages throughout the music aired weekdays from 11:30 p.m. to midnight. These messages were embedded in the recordings by simply reducing their volume and covering them up with the musical arrangements. Messages took the form of positive, repetitive suggestions to relax or were more subtle in content, creating elaborate imagery conducive to rest.

Listeners were invited to participate more closely in this experiment headed by Dr. Louis Chaloult of the Centre de psychiatrie Concorde in Laval, Dr. François Borgeat of the Albert Prévost Institute in Montreal and Mr. Rénald Chabot, a toxicomania counsellor for the Quebec Justice Ministry. Questionnaires were sent out and a small group of listeners was retained for further study.

Through this experiment, the small team of scientists was trying to discover those characteristics of subliminal messages that made them effective, as well as the factors most likely to inhibit their effectiveness. They planned to eventually apply their new-found knowledge to psychiatric therapy. However, civil liberties groups opposed the idea of an

experiment conducted with human guinea pigs. And then further questions came to the minds of critics: If CIME was using such a technique, who was to say other stations were not utilizing it in less positive, less overt ways?

Enter the Canadian Radio-television and Telecommunications Commission with a public hearing on the matter early in February 1980. CIME president Colette Chabot so feared for the fate of the program, she went on to produce it in record form, titled *La détente subliminale vol. 1*. Listeners had caught on to the concept in such a big way that the small station had top ratings on the BBM charts at that time slot.

The CRTC decision finally came down late last autumn. It is somewhat surprising, given the length of time it took to reach it. In the case of CIME-FM, the CRTC requested that it not be mentioned in relation to the show since this might give the impression the commission fully approved of it. As Colette Chabot was quick to point out, the CRTC only "tolerates" the show. Were commissioners simply evading the issue or are CRTC fears over-regulating something we know in fact very little about?

Defining the invisible

Governments and their institutions have been baffled by subliminal perception for

quite some time; scientists for even longer. Yet some sixty years after Russian psychologist Otto Potzl and his work on subliminal perception, we know very little about this phenomenon and even less so about its impact and uses.

Subliminal Perception: the Nature of a Controversy, published in 1971 by British psychologist Norman F. Dixon, remains the only authoritative work on the subject. Printed in limited quantities, Dixon's monograph painstakingly reviews the literature, detailing experiments and collating findings in the field. Dixon is one of the few experts to have come up with a definition acceptable to most researchers: By measuring the volume of a noise, he places it on a scale ranging from a very strong noise to the absence of noise. He then divides up this scale into four perceptual zones:

- a first zone, labelled that of conscious perception, since we are well aware of the noise
- a second one where we can become aware of a background noise if we pay attention to it
- a third zone, truly that of subconscious perception: we are not aware of the noise but we nevertheless react to it
- and finally, the last zone, that of non-perception, as in the case of the "silent" dog whistle, a noise below our hearing threshold.

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The same applies to all our senses. Scientists argue as to the exact locus of subliminal perception: some see it in a broad sense, including zones 2 and 3, others give it a more restrictive meaning, limited to the third zone alone. However it is most important that subliminal perception not be considered as a "weakened" conscious perception: the subject's reactions are very different, at a subliminal level, from responses he would have had, had he heard or seen the stimulus.

Scientists, if they have come to a close enough definition of a subliminal message, have yet to understand the workings of the phenomenon. Why would the same noise, at different volume levels, affect behavior in different ways? Neurological findings on the hemispherical specialization of the brain might hold the key. The right and left (dominant in right-handed persons) hemispheres operate in quite different modes, the right processing data in a holistic, symbolic fashion, the left in a more rational and sequential manner. Speech and mathematics are of the domain of the left hemisphere. If subliminal data is processed by the right hemisphere, as it is believed to be, this would explain its non-verbal nature as well as its different impact on behavior.

How can I resist something I cannot hear or see?

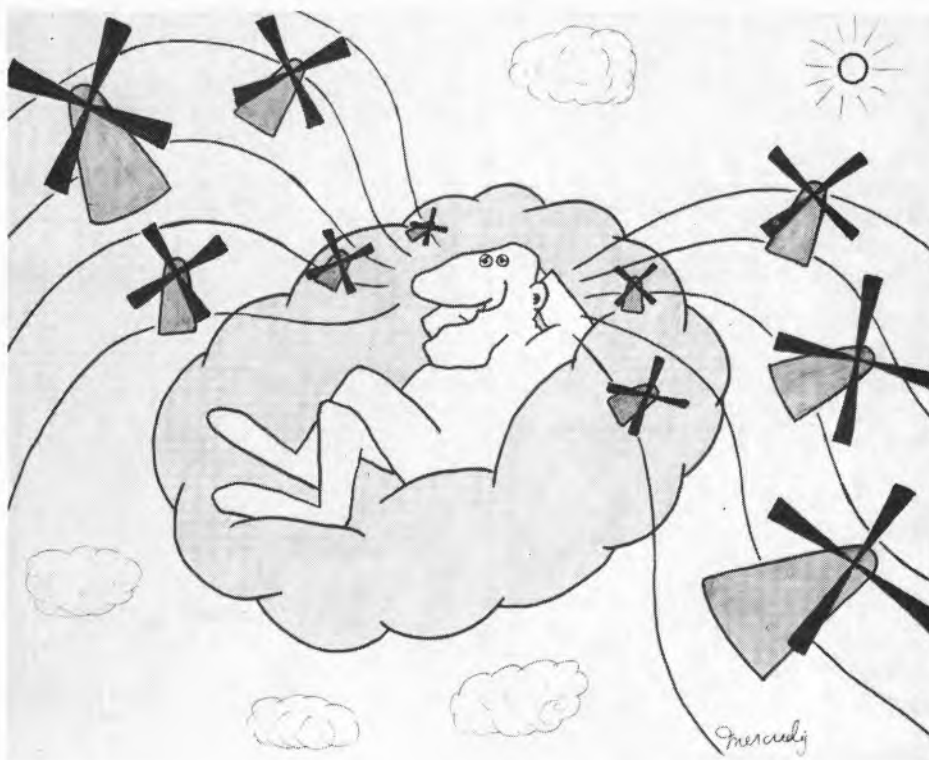
It is easy to see there are advantages and disadvantages to this little-explored mechanism of the human brain: by pushing back information we get from the outside world, we can best concentrate on the task at hand. However subliminal perception also makes the spectre of hidden manipulation appear: how can I resist something I can not hear or see?

Producing the inaudible

There exists a variety of methods to produce such messages. If we modify the characteristics of the stimulus, that is by increasing its speed, lowering the volume, changing frequencies, it slides down the scale we mentioned earlier and becomes subliminal. The tachitoscope is a fine example: it changes the speed at which a visual message is sent and turns it into a mere flash of a fraction of a second.

Messages of this kind can be detected through close scrutiny of each frame. However, officials are at a loss when it comes to isolating subliminal messages embedded in a sound track. Here a signal of weaker intensity is covered up by a second stronger signal or signals are transmitted at different frequencies. Only very sensitive recording equipment will pick up audio subliminal messages at the second generation.

Musak, the music piped out in shopping centres, offices, elevators, and so on, could be labelled subliminal. It would hover at the threshold of conscious perception: not loud



enough to attract attention yet just enough to muffle unpleasant sounds. Musak is a little bit more than just music: it is meant to complement the changing moods of clients

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From denial to paranoia

The subject is a delicate one: unease, quick dismissal or verbose explanations followed most of my questions. In Eastern European countries, scientists in the field work under a cloak of silence: very little of their work ever crosses the iron curtain.

For all the evidence piling up, some academics still deny the existence of subliminal phenomena. Some say they are an aberration since they see very little use for such a mechanism. Others discredit it by arguing it is just another fancy way of substantiating Freud's theory of the unconscious.

Public response: . . . from total denial to a mounting alarm

Public response to 'subs' has followed much the same pattern as that of experts in the field: from total denial to a mounting alarm. Visions of a world entirely ruled by subliminal conditioning loom. This kind of reasoning has led students in the field to see subs everywhere. Wilson Bryan Key, the author of the best-seller *Subliminal Seduction*, carries the argument further by saying this whole crazy world of ours is but a result of a continuous message of our subconscious through subliminal messages. He refers to it as "a controversy that could very well blow the lid off our consumer society".

Regulating what is not there

Governments are torn between these two tendencies, having on one hand to answer to cries of passion and despair while trying not to fall prey to a phenomenon so many yet ignore.

Canada is one of the few countries to have regulated the use of subliminals in television advertising. A handful of cases are encountered each year and scrutinized carefully, for the CRTC is treading on thin ice in this whole affair. Results of the experiment carried on at CIME do point to the fact that subliminal messages influence behavior but only in very specific conditions. Young, relaxed individuals seem more receptive to such messages, especially if they are not disturbed by their environment. On the air, the CIME team suggests that listeners choose a comfortable sofa in a well-ventilated, dimly lit and quiet room to participate in the experiment.

Towards a positive use of subs

Until now, subliminals have mostly been associated with manipulation. However the number of successful applications in psychiatric therapy is growing: psychiatrists are using subliminal messages in the treatment of obesity, alcoholism or in helping people stop smoking. In Eastern Europe, scientists have developed a novel teaching method, termed "suggestopedia", with the aid of subliminals. In this context, who will draw the line between beneficial and non-beneficial applications? If the use of subliminals is anybody's game, how are we to regulate the inaudible and the invisible? Human reactions are both varied and unpredictable. How can we be sure of the effect of subliminal messages on the masses? As McLuhan once said: "1984 really happened around 1930, but we didn't notice".

Louise Legault is a Montreal writer

Engineering & Equipment

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Equalizer

The Audio Development 070 equalizer provides a flexible method of producing an equalizing curve for audio transmission. Its memory device enables it to remember up to 32 different curves "almost indefinitely" even with the power disconnected. Curves can be altered at any time, while the computerized control provides instant comparisons between any of the curves stored in its memory. Any number of audio channels may be set simultaneously to the same curve. The basic unit controls two for stereo. Precise and accurate resetting is possible, and the memory contents are recalled far more rapidly than resetting an equalizer by standard means.

Further information from Arri-Nagra, 6467 Northam Drive, Mississauga, Ont. L4V 1J2.



Mini-receivers

Nady Systems, Inc. has a new line of wireless mini-receivers easily mounted on cameras, recorders or body packs. The Nady VHF 610 series can be used with Nady's microphone transmitters. Three models are DC, battery/DC or AC/DC powered, and they house identical circuitry and range in weight from 1.0 to 1.5 lbs. including 12 AA batteries in the B model.

Sound quality is said to be indistinguishable from hard-wired because of use of principle and circuitry of ultra high-fidelity compansion. This circuitry gives Nady products 10 dB more headroom than other systems. Without compressor-limiters, there are no associated 'unnatural' sounds, and no limiter-threshold adjustments are required.

Further information from Nady Systems, Inc. 1145 65th Street, Oakland, CA 94608.

Acoustic Test Signal Generator

Hall Engineering's Acoustic Test Signal Generator Model ATG-301 eliminates guesswork when adjust-

ing equalizers, optimizing speaker placement or making other acoustic tests and measurements. ATG-301 is a source of white noise, pink noise, and finite octave bandwidth pink noise. It can be used with any

sound-level meter or microphone to provide the same accuracy in measuring frequency response as a 1/3 or 1/9 octave spectrum analyzer. In the bandwidth mode the center frequency is variable from 20 Hz to 20 kHz and bandwidths of 1, 1/2, 1/3, 1/5, 1/10, and 1/20 octave are available.

Further information from Hall Engineering, Department P-1, P.O. Box 506, Martinsville, NJ 08836.

Silicon Planar Transistors

Microwave Associates Inc. has developed a new series of npn silicon planar transistors designed to provide minimal noise figures at frequencies from 10 to 700 MHz. The transistors, MA-42000 series, feature low noise figure as a function of current, resulting in an extremely quiet transistor with a wide dynamic range.

Request Bulletin No. 5211 from Microwave Associates Inc., South Avenue, Burlington, MA 01803.



Telex Copyette

Telex Communications Inc. now carries the Telex Copyette 1 & 3, a unit that comes in a portable case and is so compact that it fits under an airline seat. The operator inserts the original cassette and from one to three blank cassettes then presses a single button. All cassettes automatically rewind to assure that all cassettes are copied from the beginning. Copies are then made of both audio tracks of the original in a single pass including program syn cues.

Further information from Peter Schwarz, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, MN 55420.

Microwave Varactors

Also from Microwave Associates Inc. a new series of silicon abrupt junction microwave varactors designed to obtain the highest Q possible. Each device in the series has a high density silicon dioxide passivation, which results in exceptionally

low leakage currents and low post tuning drift. The tuning diodes are ideally suited for frequency tuning applications at VHF through K-band.

Request Bulletin No. 4603 from Microwave Associates Inc., South Avenue, Burlington, MA 01803.



Metronome

Skotel's new digital metronome times music scores to videotape and film pictures benefitting even a 30-second commercial. The DM-100 digital metronome is designed to meet the demand of modern editing and production techniques. It has a resolution to 1/100th of a frame permitting a composer or arranger to precisely fit his music to the picture.

Film or video frame rates can be selected for scoring from a videocassette work print that has only time code burned in and no film numbers, or for production done directly on videotape. Click rates may be changed during a production to permit recording click tracks of several rates and musical advances and retards can be recorded to the click. The line output is balanced and transformer isolated. Signals are provided to control synthesizers, audio gate devices and other effects.

Further information from Skotel Corporation, 1445 Boul. Provencher, Brossard, Que. J4W 1Z3.



Energy Conversion System

The North Wind's small wind energy conversion system (SWECS), designed to supply power at remote sites, has a 5-metre, 3-blade turbine. ▶

directly coupled to the slow-speed generator. It produces 2200 watts at 20 mph (9m/s) and can maintain a 700-watt continuous load at a site with average winds of 12 mph (5.4 m/s).

The VARCS, variable axis rotor control system, permits the rotor-generator assembly to tilt back in winds over 20 mph. The VARCS combines in itself the critical functions of overspeed control, high wind shutdown and rest, and manual shutdown for maintenance. The rigid-blade turbine, the slow-speed alternator and the VARCS minimize the number of moving parts to assure maximum reliability with minimum maintenance.

Further information from LeBlanc & Royle Communications Towers Limited, 514 Chartwell Road, P.O. Box 880, Oakville, Ont. L6J 5C5.

Dodge for different frequency ranges. All models are of copper and vary in diameter from 4 to 6 inches and in length from 10 to 70 inches. Three are quarter-wave and one a three quarter-wave coaxial resonator. All operate from -40° to +160°F. Insertion loss ranges from .3 to 8 dB and reject attenuation ranges from 24/dB to 33/dB depending upon the model. Minimum frequency spacing ranges from .25/MHz to 3.6/MHz. Frequency stability is 0.5 ppm/°F.

Further information from Phelps Dodge Communications Company, Route 79, Marlboro, N.J. 07746.



Receiver

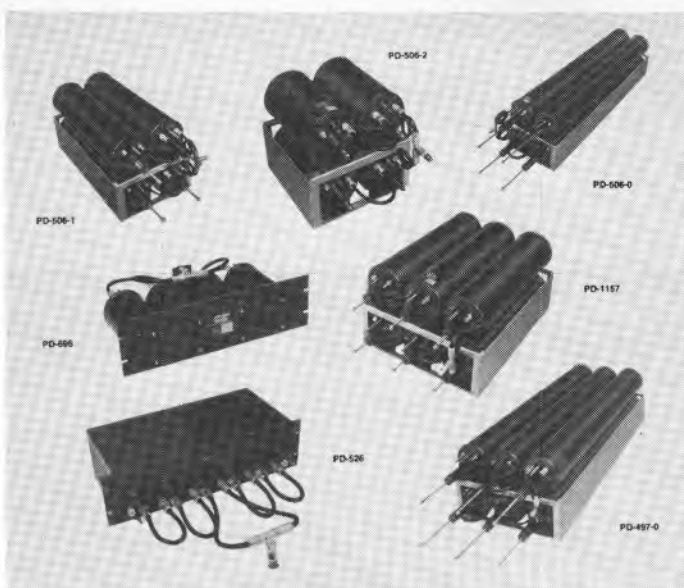
The McKay Dymek DR55-6 synthesized receiver has a frequency coverage from 59 kHz to 29.7 MHz. Features include extremely high sensitivity, selectivity and stability, 600 ohm balanced audio output and IF output for oscilloscope or other test equipment and variable RF bandwidth.

Further information from J-Mar Electronics, 6 Banigan Drive, Toronto, Ont.



Resonators

Four pass-reject dual-notch resonators have been introduced by Phelps



Base Station Duplexers

Phelps Dodge Communications Co. has introduced twelve new base station duplexers. The new units are expected to meet the rapidly increasing demand for duplexers to reduce the number of antennas required in any installation with duplex frequency allocation. One series of five models utilizes two dual-notch pass reject cavities in each channel. A second series of five models each utilize dual-notch pass-reject cavities in two groups of three. These units offer the same loop structure and dual-notch circuitry of the first series. A third series of two models utilize six pass-reject dual-notch resonators.

Further information from Base Station, Phelps Dodge Communications Company, Route 79, Marlboro, NJ 07746.

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ADVERTISERS' INDEX

Abroyd Construction Limited	52
Ardcom Electronics Limited	49
Airtight Productions	38
Ampex Canada, Inc.	30-31
Anixter-Prizan Canada Ltd.	45
Broadcast News	33
BSR (Canada) Limited	7
C-FAX-Radio, Victoria, B.C.	17
CJDC/CHET-Radio, Dawson Creek/Chetwynd B.C.	21
CKPR-Radio, Thunder Bay, Ontario	47
CKRW-Radio, Whitehorse, Y.T.	27
Can Pro '81	4
Clydesdale Custom Care Co. Ltd.	48
Continental Electronics Mfg. Co.	24, 40
Delta Benco Cascade Ltd.	50
DGB Consultants Inc.	14
EV of Canada	39
Farrow Associates Ltd., Wilf	43
General Electric Company	15
Graygale Enterprises Limited	14
J-Mar Electronics Limited	42
Labarre, Sawyer & Associates Ltd.	42
Laboratoire General des Telecommunications	1FC
Major Market Broadcasters Limited	35, 41
Meritron Ltd.	34
Microwave Associates Communications	1BC
Monroe Electronics, Inc.	28
Norgraphics (Canada) Limited	57
O Shea Ltd., Colm/Direction Video	8
Pan Canada Magnetism Limited	54
P.C. Workshop Engineering Ltd.	33
Pineway Electronics Limited	46
Quadravision Productions Limited	51
Radio NW Ltd.	16
Radio Service, Inc.	47
Radio-Television Representatives Limited	6, 25
RCA, Inc.	19
RGB Video Productions Ltd.	44
Shure Brothers, Inc.	29
Studer Revox Canada Limited	5
Target Broadcast Sales	18
Tele-Tech Electronics Limited	37
Voyages Go Travel	49
Ward-Beck Systems Limited	0BC
Wilkinson Electronics Canada, Ltd.	23

People/Promo



Global TV in co-operation with the Variety Club of Ontario visited the Hospital for Sick Children prior to Christmas to present children with the hit album *Smurf Sing-A-Long* and toys. The real live smurf who helped entertain the children and give out toys was **Dave Hamilton**, from Global's publicity department

Terry Spence, vice-president of news and programming at **C-FAX** Victoria will now be in charge of C-FAX programming as well as being responsible for **Barry Kennard's** production department. **Paul Mann** will now devote his full-time energy to **Bruce Innes Music** production company.

John D. Richards, formerly director of policy development for the **Canadian Telecommunications Carriers**

Association has been appointed general manager and secretary to the Board of directors of **CTCA**, effective January 1, 1981.

CKGM Montreal's Who Shot J.R. Contest received more than 25,000 entries from Montrealers. The winner won an all-expense-paid trip for two to Southfork Ranch in Dallas, Texas with CKGM's on-air personality **Robert G. Hall**.



Pictured are **Walt Liimatainen**, CFTK Terrace. **Roy Gardner**, CHEK-TV Victoria, and **Mel Friesen**, CKCK Regina, members of the **CAN-PRO** National Committee who met in Victoria recently to discuss policy matters in anticipation of CAN-PRO '81, being hosted by **CHEK-TV** in Victoria on March 1, 2, 3rd.

Dodi Robb, head of children's programming for the **CBC-TV** network was appointed director of the Maritime Provinces for the CBC's English Services Division. She succeeds **Keith Morrow** who recently transferred to Toronto to head the development team for CBC-2. Dodi is well-known for *Marketplace*, which she created in 1971, and she was the first woman ever appointed director of television in Winnipeg.

Bob McGrath of **West-Can Communications Limited** has received three awards for creative excellence in his designs for **CJAZ-FM** Canada's first jazz music radio station. First place golds went to McGrath for CJAZ corporate I.D. and the

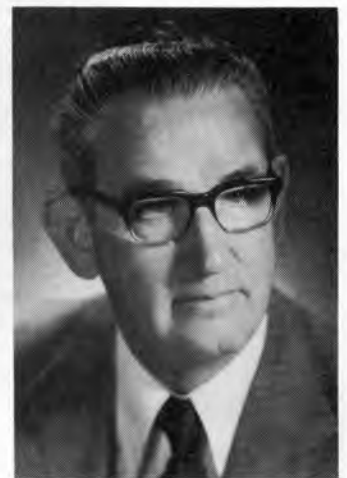
CJAZ poster. The transit ad received honorable mention.

John McColl, CFAC Calgary radio, has retired but will retain his presidency of the station and will act in the capacity of director for **Selkirk Communications** western companies. **Walter Machny** will be the new general manager for CFAC. Machny has been the general sales manager for the past six years.

CFMB Montreal under the direction of **Casimir G. Stanczykowski**, president, raised \$704,150 recently in an 8½ hour period for victims of the recent earthquake in the south of Italy.



Larry W. Lamb, has been appointed president of **Major Market Broadcasters Limited**. He will continue to operate as general manager of the



company's overall operations from head office in Toronto. **John E. Newbery** becomes Vancouver manager.

Deaths

Donald V. Covey, 64, of cancer, on January 7th. Don Covey was retired general manager of Broadcast News Limited, and had worked with BN and Canadian Press for 35 years. Described by his fellow journalists as witty and gentlemanly, he was associated with journalism from 1936, when he became messenger at the Halifax Bureau of The Canadian Press. He later worked as a reporter and editor at Halifax, Charlottetown, Sydney, Montreal, Toronto and New York. He served with the Canadian Army during World War II and afterward opened a popular restaurant in Moncton, rejoining CP in 1951.

Don was an honorary life member of the Radio-Television News Directors Association of Canada, which he helped found, and served as treasurer until his retirement in

1978. He is survived by his wife Norma, four children and three grandchildren.

Denis Sullivan, 60, of a heart attack. Mr. Sullivan was born in County Cork, Ireland and worked in General Electric Company in England before coming to Canada 22 years ago. He joined English Electric Valve Company and became marketing manager.

In 1967 Mr. Sullivan founded Denien Electronics Corp. (International). As EMI's Canadian distributor he helped to get CN tower contract for broadcast antennas. He was also awarded the CBC contract to supply television cameras for the corporation's Vancouver operation and supplied the Canadian government with tubes and other Litton electronic devices.

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Wanted

A talented, inspired, no-nonsense, production person with no hang-ups. Call or send tapes immediately to **Keith Grigsby, CKGM, 1310 Greene Avenue, Westmount, PQ H3Z 2B5.**

Wanted

CKY-TV Winnipeg requires immediately an electronics technician. Broadcast experience preferred. Please reply to: **Larry Tisch, Engineering Director, CKY-TV, Polo Park, Winnipeg, Manitoba R3G 0L7.**

News Director Wanted

Small market Saskatchewan station seeks news director. Ability to train young new people a necessity. Emphasis on local news a must. An excellent opportunity for an experienced news person to move into management position. Resume and tapes send to **Box 947, Broadcaster.**

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IGM 500 Automation. 2 Scully 270 R-to-R's, 2 Carousels, 2 Single Play Carts, Time Announcer, Network switcher, controller. Hardly used, like new ready to run. **CJME Radio, Box 1300, Regina, Sask. (306) 569-1300.**

Three RCA TK-46 new cameras complete with CCU console monitoring package.

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Enquiries

Please contact **Costa Babalis**
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1425 Dorchester Blvd. W.
Montreal, P.Q. H3G 1T7
(514) 879-1020 Tlx.: 055 61879

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Wanted

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TECHNICIAN REQUIRED

CKPG-AM/FM and television has an immediate position available. This position offers a very attractive salary and benefit package. Prince George is a rapidly growing community offering a pleasant family oriented lifestyle. Reply in confidence to **Roy Hoover, Assistant Manager, CKPG Radio and Television, 1220 6th Avenue, Prince George, B.C. V2L 3M8.**

Morning Newscaster Required

We're an aggressive AM/FM station in Southern Ontario looking for an aggressive newscaster for our morning shift. We're looking for a digger... someone who knows where to find news and how to relate it to an audience. A minimum of 5 years experience is required for this position. Ours is a highly competitive market of 300,000 plus. We have a large team of newspeople which enjoys top company benefits and the top salaries in the market. If you're the person who can round out our news team, send a tape and complete resume with references to **Box 946, Broadcaster.**

WANTED

Inuit Tapirisat of Canada is looking for an Ottawa based Operations Manager for its Inuit television network. The job entails responsibility for budgets, maintenance of technical standards, liaison with government departments and regulatory bodies, preparation of briefs and reports.

Qualifications: Proven management ability is essential with preference given to candidates with management experience in broadcasting. Previous work experience with native people is desirable.

Deadline for application is February 16, 1981. References required. Apply in writing, enclosing resume to: **Inuit Tapirisat of Canada, Inukshuk Project, 176 Gloucester Street, 3rd Floor, Ottawa, Ontario K2P 0A6. Tel: (613) 238-8181.**

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As the February issue goes to press (much earlier than usual, in keeping with last year's resolution) the CBC-2/Télé-2 hearing is under way, and, predictably, the corporation is taking flak about the vagueness of its financing plans and the need for improvement of its existing services. CBC president Al Johnson has countered with assurance that the funding will be approved (about \$30,000,000 a year) and an explanation of what the second channel is all about.

As Mr. Johnson said, they have talked about CBC-2/Télé-2 for a long time, as early as 1976, again in Touchstone for the CBC in 1977 and in the 1978 renewal hearing. In putting his present case before the CRTC he said the need for CBC-2/Télé-2 was as much an imperative today as it was almost four years ago. He told the commission why, and he told them passionately and eloquently.

Broadcaster is happy to print part of Mr. Johnson's presentation, not in specific defense of CBC-2/Télé-2, not even in specific defense of the CBC, and certainly not as an anti-private, pro-public point of view. Just because it is an eloquent plea for the preservation and further development of a Canadian broadcasting system.

Nothing has changed since then except the imperative for a change. We as Canadians still have a television system which is substantially American — especially in English-speaking Canada. Two-thirds of all television programs in English-Canada are still foreign — mostly American. Production budgets for Canadian television programs are still only one-third to one-half or less of those for competing American programs. We as parents are still watching our children grow up as Americans — as far as television is concerned — as they spend 83 percent of their viewing time watching foreign programs in English Canada, and close to 50 percent in French Canada.

No, the only change, Mr. Chairman, since we first proposed CBC-2/Télé-2 is the imperative for change — the imperative to proclaim that we are Canadians and intend to remain Canadians; that we will not stand for the continuing erosion and corrosion of our Canadianism by a television system which is preponderantly and increasingly foreign. For let there be no doubt about it, as we enter the 1980s all the pressures for a further wave of American television are there — as the channel capacity on our cable systems grows, and as the promoters press to bring into Canada the new American services available on U.S. satellites.

In short, Mr. Chairman, the case for major increases in the amount of Canadian television being made available to Canadians is even more compelling today than it was five years ago. And the case for CBC-2/Télé-2 is equally even more compelling today than when it was first proposed. I would go further, Mr. Chairman, and assert that CBC-2/Télé-2 are not only necessary of and by themselves: they are necessary as a symbol of our willingness as Canadians to take the bold moves, to take the imaginative and entrepreneurial acts, which are so critical to the assertion of Canadian cultural sovereignty on our airwaves.

Oh, I know, and you know, that we can always find the excuses for caution, for timidity, for tremulous incrementalism, yes, even for inaction. "The economy will not support an increase in Canadianism on our television screens" — as if we cannot find, or have not found, more money for Post Office deficits than we have found for national public television. Or as if a sense of Canada, on this the most

powerful medium of communication that exists, is too unimportant to be a national priority. Or take another argument: that we shouldn't start a second preponderantly Canadian television service, in English and in French, unless . . . Unless what? Unless CBC-2/Télé-2, of and by themselves, result in the major new infusion of funds into original Canadian productions which we all know is so desperately needed. Unless CBC-2/Télé-2, by themselves, result in a major increase in independent television productions. Unless there is some certainty that a part of the audiences for existing Canadian-owned services won't switch their dials from time to time to CBC-2/Télé-2. Unless CBC-2/Télé-2 rely less upon repeats of great Canadian programming. Unless CBC-2/Télé-2 are instantly available to all Canadians.

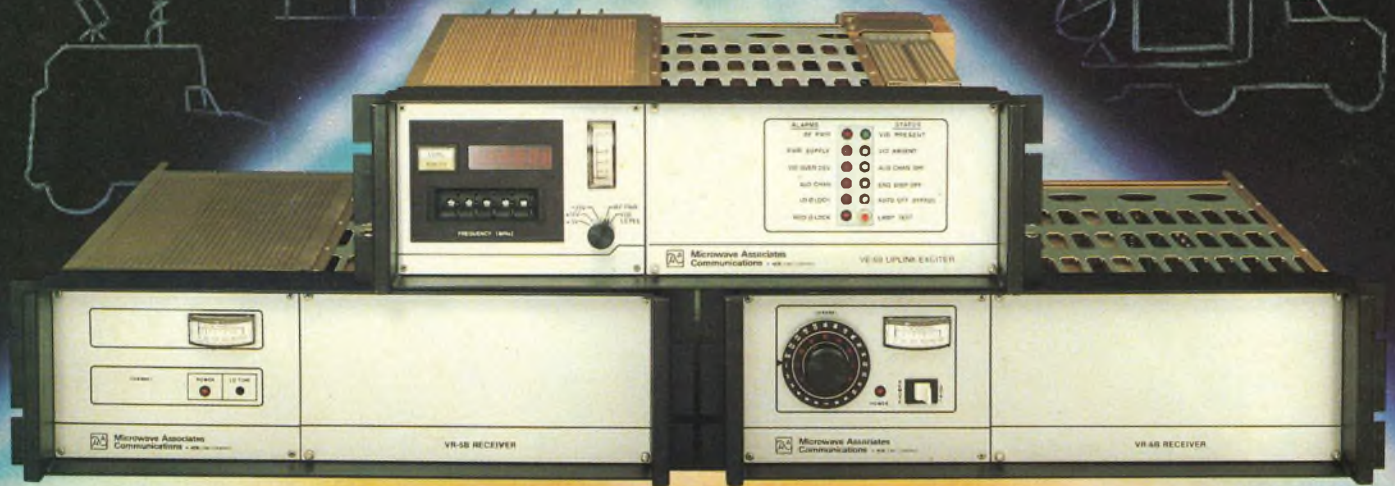
Well we can "unless" ourselves to death, Mr. Chairman. It is the "unlesses" which breed uncertainty, and timidity, and finally inaction. I say that unless we do take the bold and entrepreneurial actions, which CBC-2/Télé-2 represent and symbolize, we will have made certain that *nothing will happen until everything has happened*. And the only everything which will surely happen, if we take this attitude, Mr. Chairman, is that everything will be lost . . . our struggle for the Canadian identity on television will be lost.

These are strong and passionate words, Mr. Chairman, but I mean every one of them. Not because I think CBC-2/Télé-2 will solve all the problems of Canadian television — that they will create the new millennium. Of course they won't. I have never said they would. But they will do a very great deal — more than any single act which could be taken in a single year to increase the Canadian presence on our television screens. More than that — and hear this well — they will represent a very great deal, they will symbolize a very great deal. They will reflect our willingness as Canadians to put Canadian services on the new television channels which will become available in the 1980's via satellite to cable. They will reflect our willingness as Canadians to be bold, and entrepreneurial, and risk-taking — not negative, and timid, and defeatist — in confidently putting Canadian programming up against American programming in the welter of television services which will become available in the 1980's.

This is the context in which CBC-2/Télé-2 must be judged — what will they do, today, to Canadianize the television services presently available to Canadians, and what will they presage for the future, in terms of new, and distinctive television services for particular audiences."

Regional Report

Barbara Moes's introduction on p.11 to her report on British Columbia and the North tells most the story about the regional reports in general. This report, for which she made a two-week trip to western and northern Canada last November, is the first of six for this year, announced in the December issue. The next will be in April (Manitoba and Saskatchewan) and subsequent ones will cover Ontario (June), Quebec (August), Alberta (October) and the Atlantic provinces (December). We are grateful for the help and support we are getting for these reports and will continue to try to make Broadcaster a national, not a Toronto, magazine.



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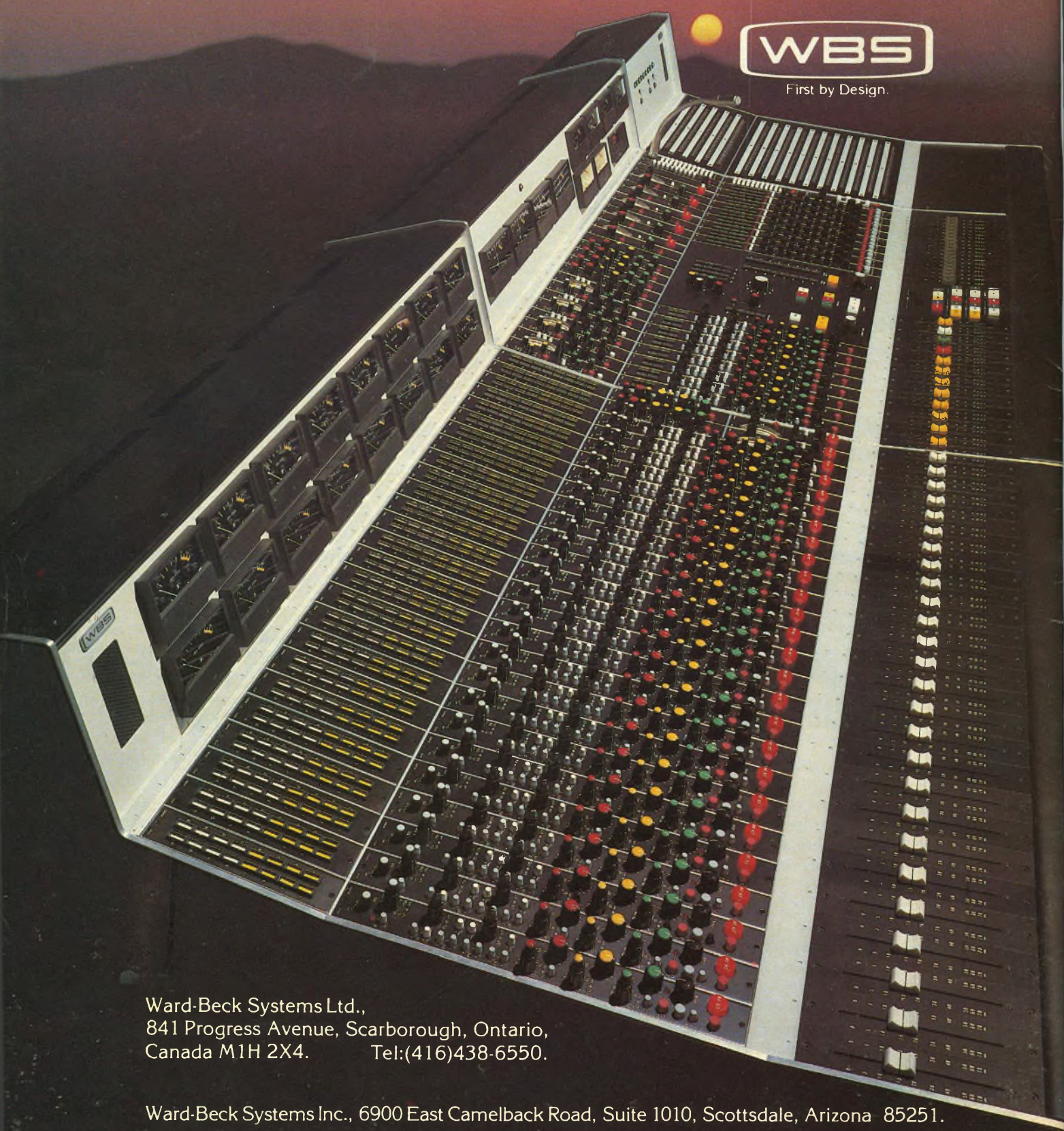
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