

CANADA, BROADCASTING, and ME

by Ian G. Clark

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Dedicated to my wife, Myrtle,
without whose help and insistence,
this book would never have been written.

To a courteous, affable young lady

ANDREA

In this time of many changes
It's very nice to know,
That one thing's still unchanging
Though many years may come and go.
And that's the kind of friendship
That's especially warm and true,
The very special friendship
I'm so glad to share with you.

With all sincere good wishes.

Jan B.

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Preface

Ian George Clark has spent sixty years in broadcasting. He is a true pioneer, and his life spans broadcasting communications from the crystal and headset to satellite television. He has been an active participant in expanding the range of the human voice from across a room to hundreds of thousands of miles around the world and into space. Ian was and is an innovator. He tinkered with technology to make his ideas work, ideas that many people doubted to be workable, and some ideas worked and some failed but Ian pressed on. He also tinkered with the rules. A free and imaginative mind he refused to abide what he saw as stifling and needless legislation. He was a thorn but people in high places paid heed to his complaints and to the logic of his proposed solutions. As a result Ian Clark has left his mark on the national scene of broadcasting. This book is his story. He tends to downplay himself and the reader must be aware that Ian was a component in virtually every event chronicled within these pages. The people of the City of Kamloops, the Thompson Valleys and the Cariboo Country along with other British Columbia areas are the real beneficiaries of this man's work. He brought, to this at one time isolated population, the eyes and the ears of the world. He is an icon of broadcasting both in Canada and here in his beloved Interior of British Columbia.

Keith H. Gagne

INTRODUCTION

PART ONE

The author's earliest recollections of broadcasting start from the days when he was attending public school in his home town of Grand Forks in the mid 1920's. One of that city's citizens had been bitten by this new 'bug' called radio, better known in those days as 'wireless'.

Spending considerable money on equipment, this chap had the darnedest array of condensers, tubes, coils and other paraphernalia spread over a twelve foot-long table in his basement. Under the table were batteries of every type and description, car batteries, dry cells, battery packs and so on. Through the cooperation of his neighbors, he had erected two high poles, some four hundred feet apart, on which a home-made 'many-wire' antenna was strung.

After considerable maneuvering, connecting this and that, and after turning and twisting at least a half-dozen dials, the two pair of earphones attached to the set slowly produced music and talk from the early American broadcasting stations. One couldn't help but be fascinated with this modern miracle which today is taken so much for granted.

The author remembers that the only stations which could be received with any degree of clarity in the boundary city at that time were KPO San Francisco, KNX Los Angeles and KOA Denver.

Many were the visits to this pioneer's home, the mystery of it all enthralled everyone. His first loudspeaker consisted of putting a pair of earphones in a fancy cut-glass bowl and providing no-one breathed, it worked with some success.

The author readily recalls leaving this trailblazer's home one winter's night - the moon was in the sky - and looking up and wondering, how could this be? I remember the gentleman saying that it took only a thousandth of a second for the incoming signal from Los Angeles to reach Grand Forks. It just left one with an odd feeling how such a miracle could occur.

Finally, the author's father succumbed to family pressure and purchased a Northern Electric 'peanut tube' receiver, which was powered by three telephone-type 'A' batteries, two forty-five volt 'B' batteries and a nine volt 'C' battery.

The 'A' batteries supplied the filament current and lasted only a short time in comparison with the other batteries. Often times when the 'A' batteries petered out, and our father wasn't at home, we would exchange them for the same type batteries that powered the magnetic telephone that hung on the wall with its hand crank to call the telephone operator.

By the time of the stock market crash in 1929, radio receivers had improved so that the newer sets had a loudspeaker in the form of a long horn, similar to that used in the early phonographs, and whose end narrowed down to the size of a quarter and fitted over a superior earphone diaphragm.

AUTHOR'S RADIO CAREER BEGINS

In 1931, my brother Eric and I moved to Vancouver to finish our High School education. Our elder brother, Herbert, remained in Grand Forks, undertaking the management of their father's clothing business. While attending Kitsilano High School, I became interested in short-wave broadcasting at Western Canada's only short-wave station, owned by the United Church of Canada. I well recall trudging through the rain on March 4th, 1932, to put the station on the air at five thirty in the morning in order to carry the inauguration broadcast of that great United States President, Franklin D. Roosevelt, and I fondly remember his short address in which he said, speaking of the raging Depression, 'the only thing we have to fear is fear itself'.

My activities at the short-wave station opened a door for me to become a writer for the Western Canada Radio News, a weekly, well-produced magazine with circulation in the four Western provinces. My major job was to write a column captioned 'Introducing Your Announcer', which provided me with access to all the Vancouver radio stations.

After graduation, I did some part-time announcing at several Vancouver stations, although my first love remained in the short-wave field. The United Church also possessed a long-wave radio licence for CKFC which split air-time with CKMO, CKWX, CKCD and CHLS, all sharing time on 730 Kilocycles as it was called in those days.

In the mid 1930's, the United Church kindly turned over their radio stations to the author on the understanding that he would broadcast Sunday morning service of worship from any desired church in Vancouver. In addition, the Church would have two half hours each week on Tuesday and Thursday evenings, all at no expense to the United Church for either airtime or broadcasting equipment.

Within a short time, studios and offices were opened on the tenth floor of the Stock Exchange building, and a new 100 watt transmitter was installed on a hillside in North Vancouver.

Our new studios and transmitting facilities gave us a major boost and proved a major step forward, and left us with little time for other than hard work. The Federal Government kindly permitted us to operate the shortwave station commercially and they granted us new call letters, CKFX.

We ran into countless problems - the recession economy made selling radio advertising a tough job in a field so new that it wasn't really accepted - but somehow we managed to exist and grow.

Not being able to finance a news department, we had the audacity to steal our news from the Vancouver Sun by merely picking up a copy of their paper (five cents) from the corner newsstand.

One day I was about to depart for lunch when the Vancouver Sun's lawyer came to my office, threatening me with a lawsuit for stealing the Sun's news. I had to do a lot of fast talking and apologizing, pleading for his understanding of our predicament.

Fortunately for us, the compassionate owners of the Vancouver Sun recognized our distressful plight and gave us permission to continue to use their news providing we gave them a credit for it.

Time and time again, we ran into formidable problems and to our pleasant surprise, numerous powerful and understanding businessmen came to our rescue, getting us off the hook.

ANECDOTES

It was in the spring of the Author's High School graduation year that he and a close friend, Leonard Corcoran, skipped school to take in the last showing of a Marx Brothers movie at the downtown Capitol Theatre. Major H.B. King, the then Principal of Kitsilano High, spotted them returning. Calling them on the carpet, he gave the two of them the strap, asking the boys afterwards whether their venture was worth it. He laughed when the boys admitted that it was.

This event, however, proved to be a door-opener with the Principal. Before long, they had talked the Principal into letting them produce the first school broadcast in Western Canada, originating directly from Kitsilano High School, at that time the largest school west of Toronto.

The two of them went down to CJOR, then located in the basement of the Grosvenor Hotel on Howe Street. George Chandler, the owner-manager wasn't overwhelmed with the idea, particularly at a time when the economy was at its lowest, when he had to watch his nickels and dimes. He said that he would go along with the idea if the telephone company would provide the lines, unusually costly in view of the fact that three telephone exchanges would have to be involved. Not to be defeated, the author and Corcoran descended upon the B.C. Telephone Headquarters where they managed to see Mr. Diplock, a top official in the company. Their persistence paid off when Mr. Diplock agreed to provide the necessary land line facilities if for no other reason than to get us out of his office.

ANECDOTES

CKFC and short-wave VE9CS, the United Church stations, were located in Chalmers United Church at 12th Avenue and Hemlock Street. The transmitter was tucked away in a small room above the church and the transmitting antenna and counterpoise ran over the top of a flat roof of a building adjoining the church.

The author well recalls the time that he and Laurie Irving worked hard on establishing a sound-proof, curtain-draped studio in the basement of Chalmers Church in order to properly accommodate a visiting pianist. All went well on this broadcast until about the middle of the program when someone upstairs flushed a toilet and the hidden pipes above the pianist conveyed to the listening audience an unmistakable reproduction of a sound that just shouldn't have been heard, particularly in those days.

The author remembers with nostalgia entertaining his Dad, family members and friends at Grand Forks with 'after midnight broadcasts' over CKFC. When reception from American stations on the same frequency interfered his Dad would phone and the author would reach over and change the dial on the self-excited oscillator, thus changing the transmitting frequency to a point where his CKFC signal would be free from other station interference.

The United Church held the licence for Western Canada's only short-wave station, which operated on 49.42 meters or 6070 kilohertz. It was amazing how far this station could be heard, letters coming from every continent on earth.

Then came the celebration of Vancouver's Golden Jubilee, an uplifting occasion for weary-worn depression-day citizens. Mayor Gerry McGeer, a dynamic, brilliant gentleman, provided excellent leadership for the festivities, making the occasion a huge success.

I readily recall him, at his own peril, reading the Riot Act at Victory Square at the time that unemployment demonstrations got out of hand. The Post Office and other civic buildings had been seized, store windows and cars destroyed by the dozens and other damage done.

It must be said here that Mayor McGeer did his best to alleviate the unfortunate circumstances - he built the present beautiful City Hall and the magnificent Burrad Street Bridge at a fraction of today's costs. A powerhouse in himself, he founded a hundred different ways of stabilizing the economy and putting men to work.

Seeking relief from the disastrous downturn, the citizens of Vancouver went all out to back the Mayor and his enthusiastic committee voluntarily producing at least a hundred different impressive events. There were street dances, concerts, plays, athletic events. Every single night there were well-attended spectaculars produced at several different spots in Stanley Park. It was a real shot in the arm for the citizens as they put their cares aside and joyfully pulled together at a much needed time.

Our subsidiary company, Public Address Limited, was granted the concession to supply all P.A. systems for the celebration. This called for the use of enormous amounts of audio equipment - some of our major pickup points required the use of a dozen microphones and we had so many amplifiers that we bought replacement tubes by the gross.

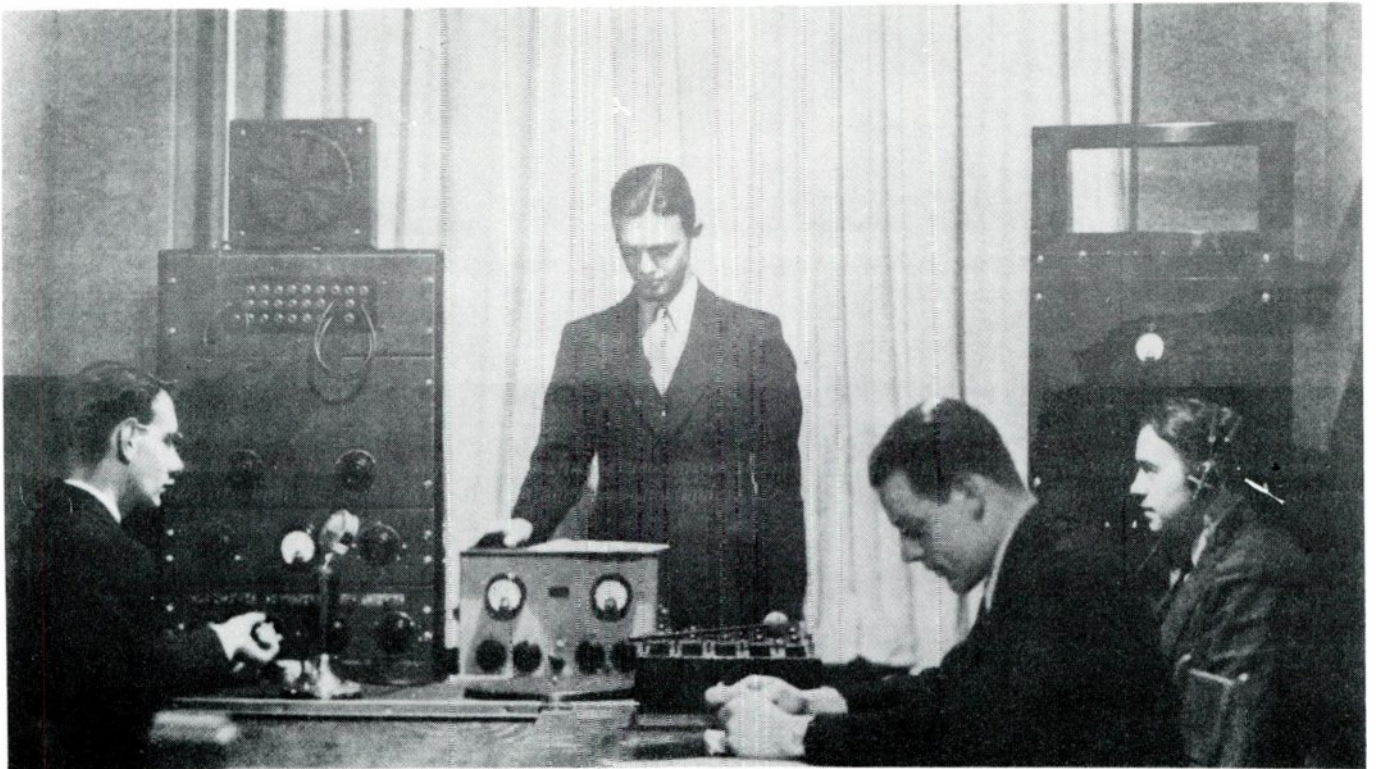
Many of the countless events were relayed by telephone lines to various parks in the city, with recorded and electrically transcribed programming being played at other times. It was the largest public address system operating in America at the time.

In the fall of 1939, the North America Broadcasting Agreement, commonly called the 'Havana Agreement', was winding down after years of study and consultation. Participants were Canada, the United States, Mexico, Cuba and the Dominican Republic. Finally, in June of 1940, the agreement was ratified and a mammoth relocation of broadcast frequencies took place all over North America. This change was a badly needed step to overcome the then perpetual night-time interference between stations. Maximum station powers were set and twenty percent of all stations in North America were closed down. This was before directional antennas, which came on the scene in the 1950's.

I joined the staff of CKMO as an announcer, became program director and later was invited to become Manager of the station. However, I chose to accept an offer from CFJC in Kamloops and in August of 1940, I arrived in the sagebrush country.



Ian Clark was general manager of CKFC and the shortwave station CKFX when this photo was taken, ca.1937.



Gordon Hodgson, Jeff Davis, Laurie Irving and Earl Beresford in CKFC's Control Room, as Ian takes the picture.



The CKFC Concert Ensemble in 1937 was comprised of students from the Beresford School of Music. The 'SBS' on the microphone refer to the Standard Broadcasting System of which the Author was President and General Manager.

CKFC

— 1410 Kilocycles —

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—
“The only commercial radio facilities covering British Columbia in its entirety.”
—

— 6070 Kilocycles —

VE9CS

Studios and Offices:
1009-1013 Stock Exchange
Bldg.

Transmission Facilities,
North Vancouver

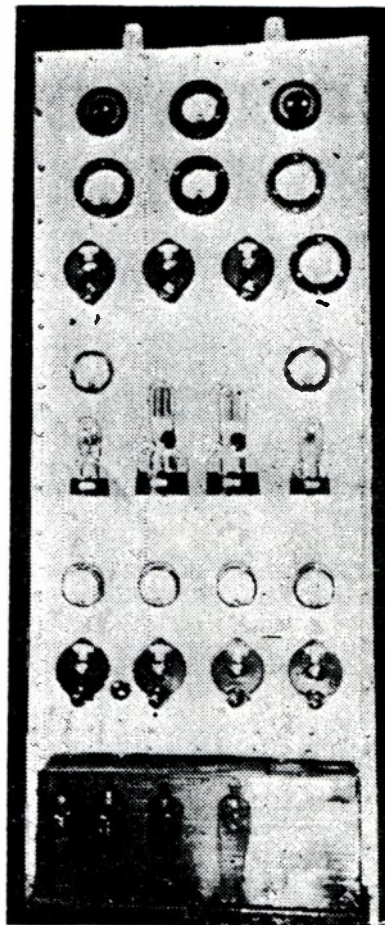
CKFC Engineer



—Photo by Artona

BERT PORTER

New Transmitter



Telephone
TRINITY 3338

RADIO STATIONS

Effective
September 1, 1938

CKFC—1410 kc.
212.7 Metres

CKFC - CKFX

CKFX—6080 kc.
49.3 Metres

Established 1921

VANCOUVER, BRITISH COLUMBIA

Simultaneous broadcasting on long and short wave bands. Short wave CKFX carries all CKFC programmes, giving additional rural coverage at no extra cost.

RATES INCLUDE BOTH STATIONS

ADVERTISING RATES SCHEDULE

Commissions and Discounts Agency commission, 15 per cent. Bills due and payable when rendered. No cash discounts.

General Advertising Advertising of alcoholic beverages not accepted. Programme charges are additional to broadcasting rates and are not subject to discount. All programmes subject to approval of Station and to the terms and conditions detailed in contract.

Rates	SCHEDULE "A"—6.00 p.m. to 11.00 p.m.				
	1 time	13 times	26 times	39 times	52 times
One Hour	\$30.00	\$29.25	\$28.50	\$27.75	\$27.00
Half-hour	18.00	17.55	17.10	16.55	16.20
Quarter-hour	10.00	9.75	9.50	9.25	9.00
Ten Minutes	6.65	6.50	6.35	6.20	6.05
Five Minutes	5.00	4.85	4.75	4.60	4.45

(Schedule "A" rates apply all day Sunday)

Rates	SCHEDULE "B"—11.00 p.m. to 6.00 p.m.				
	1 time	13 times	26 times	39 times	52 times
One Hour	\$23.00	\$22.40	\$21.80	\$21.20	\$20.60
Half-hour	12.50	12.20	11.90	11.60	11.30
Quarter-hour	7.00	6.80	6.60	6.40	6.20
Ten Minutes	4.70	4.55	4.40	4.25	4.20
Five Minutes	3.50	3.40	3.30	3.20	3.10

Announcements No advertising spot announcements between 7.30 p.m. and 11.00 p.m., or on Sundays. Announcements limited to 75 words. No frequency discounts on Announcements.

Participating Programmes: Single, \$3.50; Weekly, \$17.00; Monthly (Calendar) \$55.00.

Time Signals. Weather Reports: 1 daily, \$30.00 month; 2 daily, \$50.00 month.

Political Speeches No time discounts. Schedule "A" rates apply on all time.

YOUR PATRONS LIVE OUTDOORS!

For Jubilee Year Mayor G. G. McGeer has promised Vancouver a city of Music and Lights. Natural and planned attractions will call our people and our million visitors to the Parks and Playgrounds all through the Summer.

As Never Before . . .

● thousands upon thousands will throng the resort areas seeking Recreation, Rest and Music.

These Comprise Your New, Receptive Audience

● *The people of leisure, the holiday crowd, the Music-lovers.*

Look at the map. At every point of concentration in the resort areas adequate amplification arrangements have been made to accommodate day-long audiences of unprecedented numbers. From 10 a.m. to midnight these areas will be served with music—official Jubilee programmes, arrangements of live Jubilee talent, studio presentations, programmes of selected electrical transcriptions, symphonies, bands.

« MUSIC UNDER THE TREES »

A new, large and otherwise unreachable audience. An up-to-date, appreciated and therefore most effective method of reaching it.

Sponsorship of programmes over the Greater Vancouver amplification network is subject to approval by the Station Management.

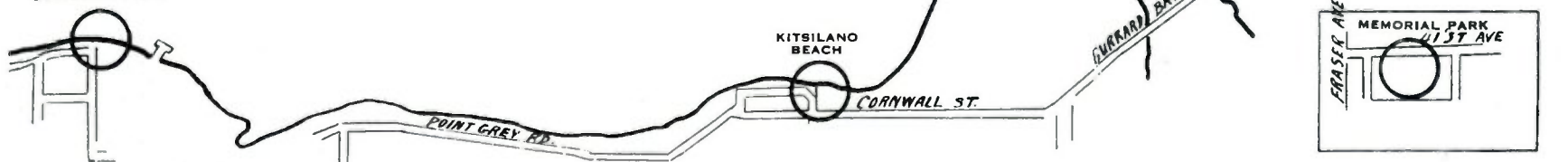
PUBLIC ADDRESS LIMITED

Studios and Offices:

1009-1011 STOCK EXCHANGE BUILDING, VANCOUVER.

Phone: SEYMOUR 852

LOCARNO BEACH



ANECDOTES

The Official Opening of the Jubilee Year took place at Brockton Point Oval in Stanley Park, which was attended by thousands of people. The then-Mayor of Vancouver, Gerry McGeer, was to have an exchange of greetings with the Lord Mayor of London, direct from England. To accomplish this feat, Mayor McGeer's voice was carried to Montreal on CPR telegraph lines for a mix with the incoming voice of the Lord Mayor of London and then returned to Vancouver over CNR telegraph lines. For some inexplicable reason, a time-delay occurred, and when Mayor McGeer started to speak, his voice coming out of the loudspeakers, was delayed three or four seconds, throwing the Mayor into utter confusion.

The same year, my loyal crew and I assisted the CBC when they undertook the broadcasting of a Roman Catholic Corpus Christi ceremony held at Lumberman's Arch in Stanley Park, which was broadcast over CBC, CBS, BBC and the Vatican Radio. A massive choir occupied the vast stage at the Malkin Bowl plus four other pick-up points made for a formidable task. My chief engineer, Bert Porter, was up with the bells at Holy Rosary Cathedral, almost deafened from the bell pealing. A CBC announcer was scheduled to describe the event from an overhead airplane. No sooner had the broadcast begun when the heavens opened and it poured down in sheets and buckets. All of the multitude of people, out in the open, who were participating in the ceremony got soaked to the skin but carried on as though it was a bright, sunny day. The fellow in the airplane gave a glowing description of the view below him even though his airplane, it's engine bursting, couldn't get off the waters of the inlet. Few people in the world had any idea of what had really taken place that day.

Then there was the time that I was announcing a Jubilee street dance in front of the Marine Building, attended by hundreds of couples, and broadcast over CJOR. Instructed to close the program two minutes before the hour, I cut in with the wrap-up announcement during the playing of 'God Save The King'. Next day, Federal authorities called me on the carpet and gave me a first-class lecture.

THE ORIGIN OF RADIO

PART ONE

While it is true that radio, the world's greatest scientific achievement, developed from tiny sparks to a multi-billion dollar industry in a single lifetime, the truth is that it has been a co-operative venture over hundreds of years in which each succeeding generation of scientists have contributed to its ultimate reality.

It was all started by the Greek philosopher, Thales, in the year 640 B.C. when he discovered the principle of magnetism and invented a method for creating static electricity. However, it wasn't until the early 1700's that the then known electricity was taken seriously and it was experimenters such as Stephin Grey who unlocked the door to this two thousand year old mystery. Grey's dabblings led a Hollander to invent a way to store electricity in 1744. The famous Leyden jar was perfected at the University of Leyden.

At the same time in America, Benjamin Franklin made some interesting observations in connection with the relationship between lightning and electricity. In 1785 Count Alessandre Volta invented the electric battery and the electronic condenser. The volt, a unit of electrical measurement, was named after him. Shortly thereafter, Andre Marie Ampere, a French scientist, devised the measure of flow in electric current and this was named in his honor. James Watt, the Scottish engineer whose improved steam engine design made steam power practical, declared that, in electricity, a watt is equal to the flow of one ampere at a pressure of one volt and this formula opened a new concept of electric power measurement. In 1831, Michael Faraday, one of England's greatest chemists and physicists, discovered the principle of electro-magnetic induction which made the electric generator and electric motor possible. At just about the same time, George Simon Ohm, a German physicist, discovered the mathematical law of electric currents, the 'ohm', a unit of electrical resistance, was named after him.

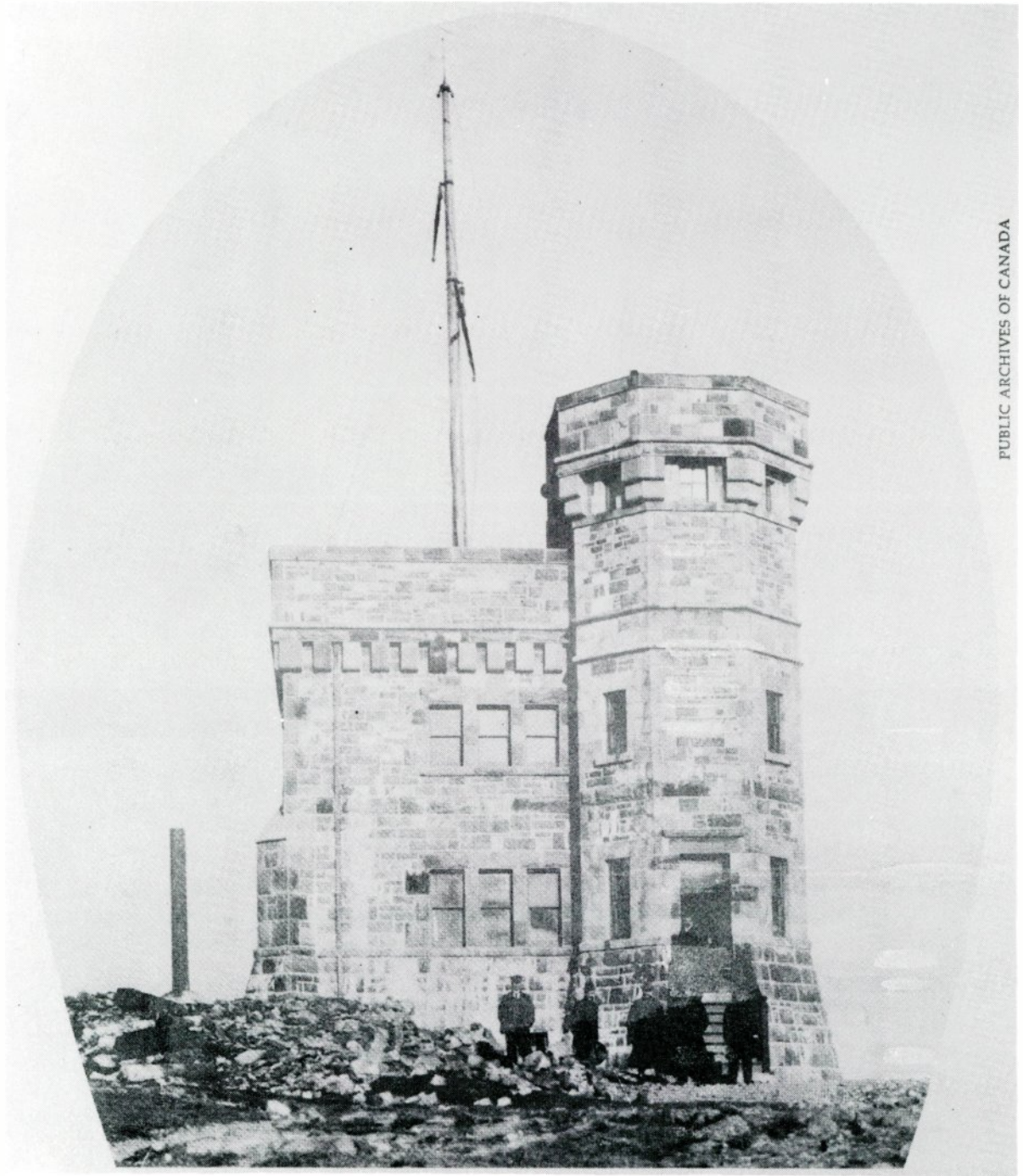
Credit must be given to another German physicist for being the first to open the way for the development of radio, television and radar with his discovery of electro-magnetic waves. Using the knowledge gathered by others, this great German scientist, Heinrick Hertz, used a rapidly oscillating electric spark in 1886 to produce waves of ultra-high frequency. He showed that those waves caused similar electrical oscillation in a distant wire, not connected to any electrical apparatus. His experiments, and those of James Maxwell, established for the first time that 'light' waves and 'electro-magnetic' waves were identical, both travelling at some 186,000 miles per second. It has only been in recent years that proper recognition has been given this great German scientist and it is only within the last few years that all nations on earth mutually agreed to change the definition of transmitting frequencies from Kilocycles and Megacycles to Kilohertz and Megahertz.

The first network broadcast took place between New York and Boston in 1923. The first transcontinental network of twenty-four stations carried the inauguration of President Calvin Coolidge in 1925. The National Broadcasting Network came into being in November of 1926 and the Columbia Broadcasting System in September of 1927. Canada celebrated its Golden Anniversary on July 1st, 1927 with the first nation-wide broadcast in Canada, and in July 1928, the first Canadian trans-Atlantic broadcast was made.

The British Broadcasting Corporation came into existence in the fall of 1922 when their station 2LO announced the general election results of that year. This marked the inauguration of broadcasting in Britain.

—FAMOUS FIRSTS IN RADIO—

- | | |
|---|--|
| <p>1865 James Clerk Maxwell discovered that electrical impulses travel through space at the speed of light.</p> <p>1888 Heinrich Hertz demonstrated the wave theory, and established a relationship between electrical waves and light waves.</p> <p>1895 Guglielmo Marconi sent radio signals over a mile.</p> <p>1900 R. A. Fessenden broadcast voice by radio.</p> <p>1901 Marconi received the first overseas radio message, from England to Newfoundland.</p> <p>1904 Radio was used in the Russo-Japanese War.</p> <p>1904 John Ambrose Fleming discovered that a vacuum tube can be used to detect radio signals.</p> <p>1907 Lee De Forest developed the <i>triode</i>, or three-element vacuum tube.</p> <p>1909 Passengers and crew of the <i>S. S. Republic</i> were saved in the first sea rescue using radio.</p> <p>1912 Edwin H. Armstrong developed the superheterodyne circuit.</p> <p>1919 President Woodrow Wilson became the first President to use radio when he spoke from a ship to World War I troops aboard other vessels.</p> | <p>1920 Stations KDKA of Pittsburgh and WWJ of Detroit made the first regular commercial broadcasts.</p> <p>1923 Frank Conrad pioneered short-wave radio.</p> <p>1923 The first permanent station hookup, or network, was established, and became the National Broadcasting Company in 1926.</p> <p>1933 Armstrong constructed the first FM station.</p> <p>1941 The largest audience in radio history, estimated at 90,000,000 listeners, heard President Franklin D. Roosevelt address the United States two days after the Japanese attack on Pearl Harbor.</p> <p>1948 Bell Telephone Laboratories developed the transistor.</p> <p>1952 The Federal Communications Commission and the United States Air Force established <i>Conelrad</i>.</p> <p>1957 Scientists developed atomic-powered batteries for use in portable radios.</p> <p>1959 Radios in Russian and United States rockets sent information to earth from beyond the moon.</p> <p>1961 Scientists held the first radio talks with a man in space, Russian cosmonaut Yuri Gagarin.</p> |
|---|--|



PUBLIC ARCHIVES OF CANADA

Marconi (fig. to far left) raising his kite at Signal Hill, St. John's, Newfoundland where the first wireless transmission was received from across the Atlantic, December 12, 1901.



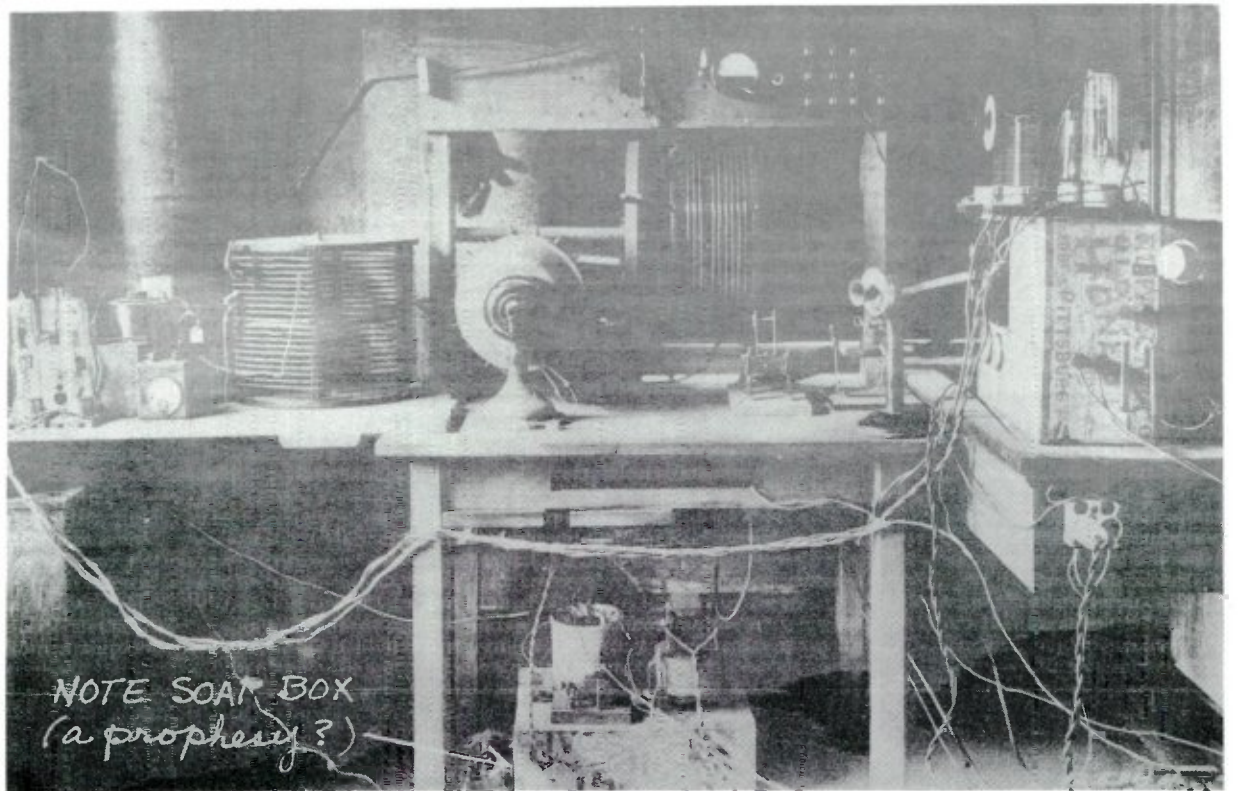
Marconi's team inside Cabot Tower, Signal Hill, St. John's, Newfoundland, where radio history was made.



Jack Argyle
radio
engineer

J.O. Lann

XWA, the world's first scheduled radio station, is now CFCF, Montreal



A 1920 photo of KDKA's first radio transmitter.



An unsung Hero, Reginald Fessenden, the Canadian inventor of radio telephony.

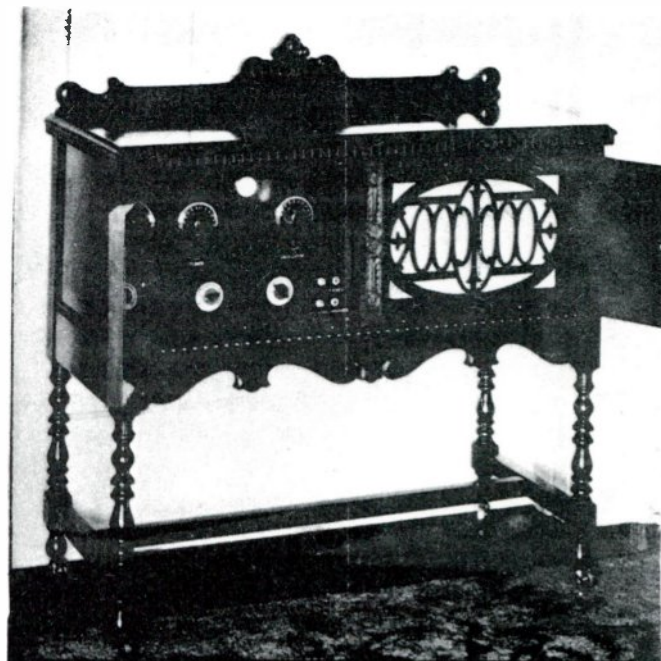
RADIO . . . PAST



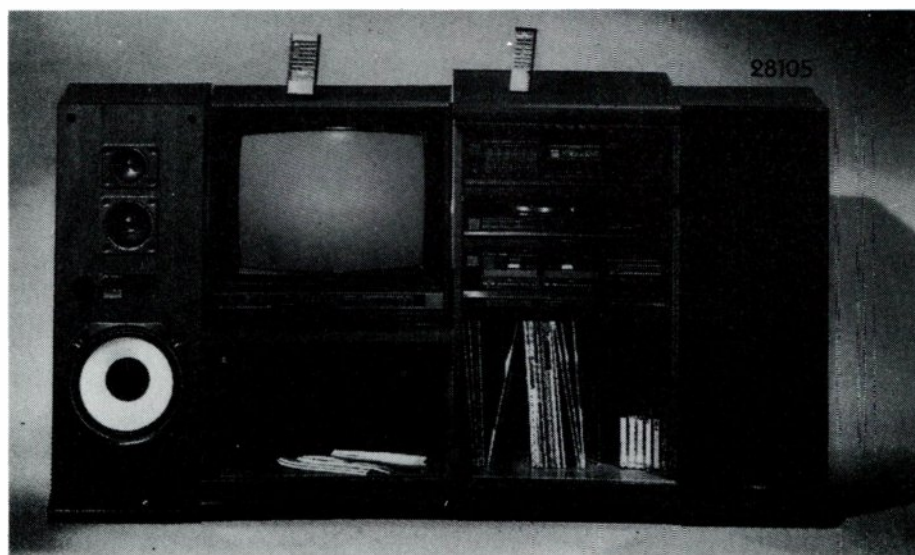
In the Mid-1920's, loudspeakers replaced earphones. Sets still used outside *aerials* (antennas).



By the 1930's, radios had built-in aerials and loudspeakers. Programs reached millions of listeners.



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PART ONE

The Development of Broadcasting in Canada

The first development of electronic communications was known as wireless. This was exclusively thought of and used as a safety measure for ships at sea. The value of the device for this purpose and some of its limitations were dramatically demonstrated in the 'Titanic' disaster.

Shortly thereafter the possibilities of this new invention for the publication of news, information, education and entertainment was recognized. This led to a new use, re-named radio, a new and distinct form; that coined the word 'broadcasting'.

The development of broadcasting began in this country in 1922 and proceeded with remarkable speed and vigour. This was particularly true for an undertaking whose future was so uncertain, whose nature was so little understood and which could not be and was not then profitable.

Nevertheless, by the late 1920's, radio had found its place in the living rooms of North American homes, and most of the listening was done to high-powered American stations. The sixty-five Canadian radio stations on the air in 1929 were, by restriction, limited to low transmitting power and their programming was not significantly different from American programming. For a variety of reasons, some valid and some invalid, the Federal Government at the time, held an attitude of indifference when it came to broadcasting.

It was hockey which first convinced Canadians to listen to their own stations. Each Saturday night, General Motors and later Imperial Oil, sponsored hockey and the great Foster Hewett became as national an institution as hockey itself. With the great stock crash in October 1929, plunging the world into a Great Depression, the free entertainment on radio became even more attractive to Canadians, so many of whom were without work.

But still there was no distinctly Canadian radio to speak of except for the Canadian National Railway's network which did an excellent job but was on the air only a few hours each week.

The Canadian Government continued to show apathy and although they collected a one dollar receiving licence fee from set-owners, plus small revenue from existing broadcasters, the revenue generated went into the Federal pocket for other purposes than radio.

Funding for radio began to come from an unexpected source, the churches. Several denominations and sects established radio stations across the nation. The International Bible Students Association had stations in Vancouver, Edmonton, Saskatoon and Toronto. Amongst recognized denomination churches, the Methodists had a station in Vancouver, and the Catholics and Baptists had stations in Toronto. By the late 1920's, the Federal Government was besieged with complaints about the broadcasts by the Bible Students, the forerunners of the Jehovah Witnesses. Their attacks on the Catholic Church and other established denominations were unbelievably vicious.

Soon terrestrial hell broke loose throughout the country, the issues were debated long and hotly, particularly in Parliament. As most politicians do when things become too charged, the Government of the day appointed a Royal Commission under the Chairmanship of Sir John Aird, the President of the Canadian Bank of Commerce, with a mandate to look into broadcasting policies around the world and to recommend a system for Canada.

The Commission did a thorough study and reported back to Parliament in the fall of 1929. Their report was concise, only nine pages long, and became the backbone of broadcasting with only slight modification until 1957.

The Report objected to the dominance of American radio stations in Canada, and recommended public operation of all Canadian radio stations. It recommended the establishment of a national broadcasting system to be funded by the Federal Government and perhaps various Provincial Governments.

Before the Commission Report could be formally debated in the House of Commons, Prime Minister King called an election in 1930. While broadcasting was not a major issue in the election, the Liberal Party was defeated by R.B. Bennett and his Conservative Party.

Prime Minister Bennett immediately set about to do what he could to implement the Aird Commission Report. The Canadian Broadcasting Act of 1932 was passed by Parliament, which was a remake of the Commission's Report suited to the political realities of the time. A coast to coast network, to be known as the Canadian Radio Commission, was to be established. This new body was given a mandate to not only operate the network but to regulate as well all broadcasting stations in Canada, both public and private. The employees of the CRC were to be civil servants, a curious hodgepodge of inexperienced personnel which guaranteed the Commission's

failure. Canadians, with few exceptions, could not accept the Commission's plans to modify Canadian broadcasting to be identical to that of the British Broadcasting Corporation.

Another unforeseen circumstance arose in the election of 1935. An advertising agency, employed by the Bennett Conservative Government, undertook a campaign of political propaganda that infuriated Mr. King. The election returned Mr. King's Liberal party to power and they angrily moved to dissolve the CRC by forming the Canadian Broadcasting Corporation.

It had taken years of bitter acrimony before the political groups realized that it would do neither party any good to have a corruptible National Broadcasting System. With the formation of the CBC, a double system of private and public enterprise was created. It did leave Canadian politicians in the role of watchdogs and critics, a role that the government vigorously pursued until 1957. It also set up one of the best, if not the best, radio systems in the world.

During this twenty year period, all broadcasting was under the jurisdiction of the CBC Board of Governors. Great progress was made, top programming from around the world prevailed, and a large degree of peace prevailed between the private and public sectors. Political interference was kept at an absolute minimum.

With the election of John Diefenbaker and his Conservative party in 1957, the sole authority that had been vested in the CBC was removed, and a new body was instituted under the name, The Board of Broadcast Governors, with the power to legislate control over both the CBC and the privately-owned stations. The BBG gave permission to establish a privately-owned television network and gave private broadcasters more freedom in which to operate.

After the election of Lester Pearson's Liberal government, the Board of Broadcast Governors was soon dissolved in favor of the establishment of the Canadian Radio-Television Commission who, initially, made little change in their administration from that of the Board of Broadcast Governors.

Early in its reign, the CRTC was confronted with the problem of cable systems, which threatened both Canadian radio and television stations. The government ordered a five-year moratorium on Pay-TV but eventually succumbed to strong lobbying pressures by powerful entrepreneurs.

By 1988, the long-standing plan to keep Canada Canadian in the field of electronic communication was abandoned, cable companies by the hundreds had inundated almost every city, town and village in the nation.

At this writing, these cable systems, now in the hands of a few giant operators, distribute two Canadian TV networks, all four American TV networks, plus a dozen or more specialty channels giving Canadians the most diversified and complete home viewing in the world.

The Aird Report

While it is difficult to reduce the Aird report into a paragraph or two, perhaps the best way to summarize it is to quote from an address given in 1959 by Dr. Andrew Stewart, chairman of the Board of Broadcast Governors in which he confirmed his and the Government's continued support of the Aird Report.

Dr. Stewart said, "The Board of Broadcast Governors expects every station in Canada to provide a varied and comprehensive service that is basically Canadian in content and character". He defined the national objectives of Canadian broadcasting as 'offering successful resistance to the absorption of Canada into the general cultural pattern of the United States, as a unifying and cohesive force bringing Canadians together in sympathy and understanding, as contributing to the widespread appreciation and resolution of regional problems, narrowing the gap between urban and rural dwellers, as eliminating the isolation of Canadians in remote parts of the country and as providing a continuous opportunity for Canadian self-expression in the development of talent and the arts'.

The Aird Commission, while using literally the same words as Dr. Stewart, went much further. They recommended that the government establish a federally-owned and operated network of 50,000 watt stations in each province and that only a limited number of low-powered privately owned stations be allowed to operate in Canada, providing a strictly local service defined as: (1) To inform through news, public events, (2) To enlighten through interpretation of the news, education, discussion, debate etc. (3) To entertain for enjoyment and relaxation (4) To sell and distribute goods and services.

It is only since the mid 1960's, with the coming of cable television, that there has been any severe variance from the Aird Report concept of Canadian broadcasting. Today, it is nationally recognized that it was a great error that the development of cable TV was not placed under federal regulation in its early stages. While it is now going to be most difficult to legislate cable back to the important part it should play in Canadian telecommunications, the success of our entire broadcasting system depends on the unforeseen problem being resolved.

Let us, for a moment, look at the cable situation for what it is. First, let us concede that cable is here to stay. Eventually it will serve a dozen uses other than strictly entertainment. In the years ahead, the cable will read your power and gas metres, will bring you your morning newspaper, give you selective banking services and will enable you to order almost anything without leaving your home. It will serve as a useful tool throughout the nation, rather than in its present capacity to destroy the nation.

It is ironical to insist that Canadian radio and television stations maintain a high percentage of Canadian content in their programming when American stations are invited into Canadian homes by cable through the back door. In 1974, Pierre Juneau, then chairman of the Canadian Radio-Television Commission pointed out what he termed 'the disturbing paradox' in Canadian broadcasting where American influence is deliberately brought into Canada while millions of dollars are being spent to offset just such an intrusion.

Credit must be given to French Canada for its efforts to prevent further erosion of French Canadian culture by invading Americanism coming into our country by cable. How nonsensical it is to have the American public service network pouring in adults and childrens American educational programs that are in direct conflict with what is being taught in Canadian schools and universities.

One can hardly blame the province of Quebec for wanting total jurisdiction over cable, radio and television stations and other forms of communication in the province of Quebec. French Canada is determined to keep Canada 'Canadian'. If we are honest, we cannot say the same thing for the English speaking provinces who are now jumping on the 'provincial jurisdiction' issue for other than the good of the nation. The whole fabric of Canadian broadcasting is now being challenged and, in the opinion of the writer, unless the federal government remains firm in retaining complete control of telecommunications in all its forms, this nation will not long endure.

Before the recommendations of the Aird Report could be fully instituted, the depression broke, and the government was unable to proceed other than by piece-meal in moving forward on the blueprint. The Canadian Radio Commission was established and they took over the CNR facilities.

Hector Charlesworth was the first chairman of the CRC and he worked hard in setting up both national and regional networks. Gladstone Murray, a native British Columbian, who had worked himself upwards to be one of the main principals in the BBC, was brought back to Canada to head up the CRC. He then attempted to set up a similar system to the BBC in Canada. Radio receiving licences, costing \$2.50 per year for each home radio, were instituted, the funds of which went to underwrite a portion of the costs in operating the CRC system. The programs on the CRC system was of very high calibre and anything less than Bach or Beethoven was seldom permitted. English accents filled the airwaves and it must be conceded that the bulk of programming certainly left something to be desired. This, combined with the 'all out' collection of radio licences, antagonized the people and few had a good word for Canadian radio.

AT THE BEGINNING



The first broadcasts to lure Canadian listeners away from American programs were Foster Hewitt's Saturday night hockey broadcasts.

FOSTER HEWITT - A GREAT CANADIAN

For almost half a century, Foster Hewitt thrilled Canadians from coast to coast from his perch in the Gondola at Maple Leaf Gardens with his exuberant "Hockey Night in Canada" broadcasts.

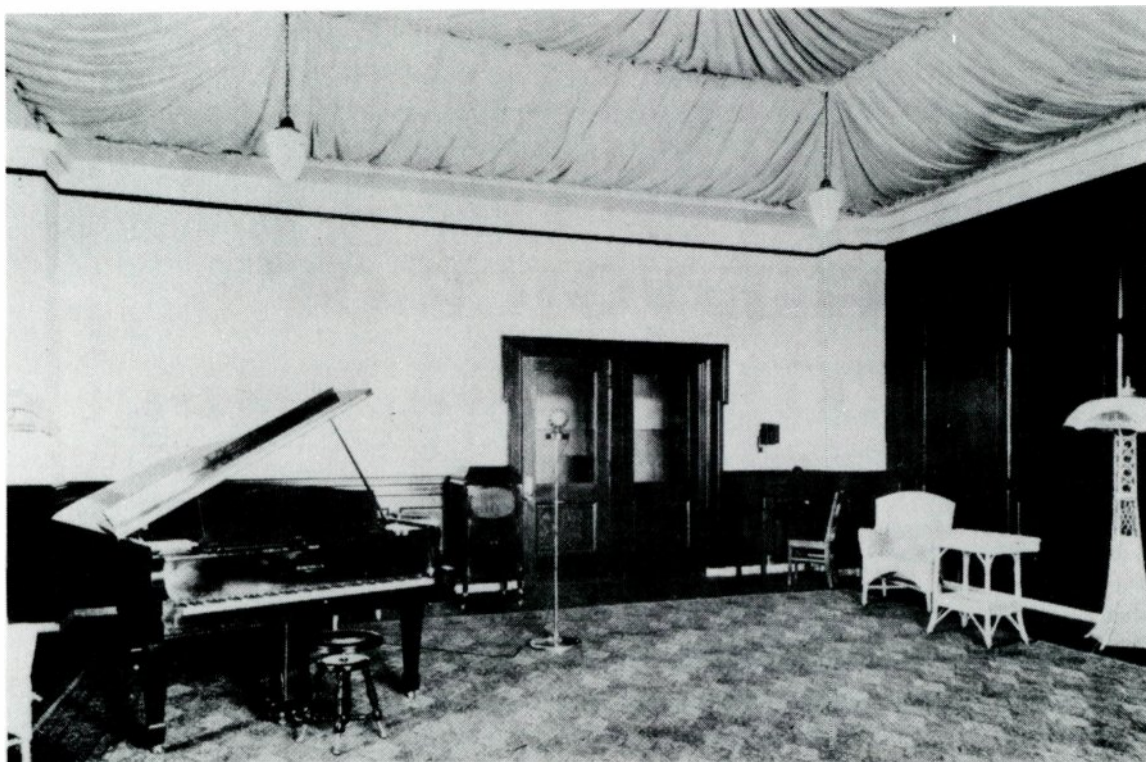
In the process, he has covered over two thousand NHL games and scores of Stanley Cup Presentations, sparking an outburst of Canadian nationalism.

The 1942 Stanley Cup play-offs between the Toronto Maple Leafs and the Detroit Red Wings was the highlight of Foster's brilliant career. Says Foster, "None packed more of the ingredients that go to make a truly outstanding series. Toronto three games behind and 2-0 down in the game to Detroit, suddenly made a remarkable come-back, to make hockey history, by winning the game at hand and going on to win the series and hence the Stanley Cup.

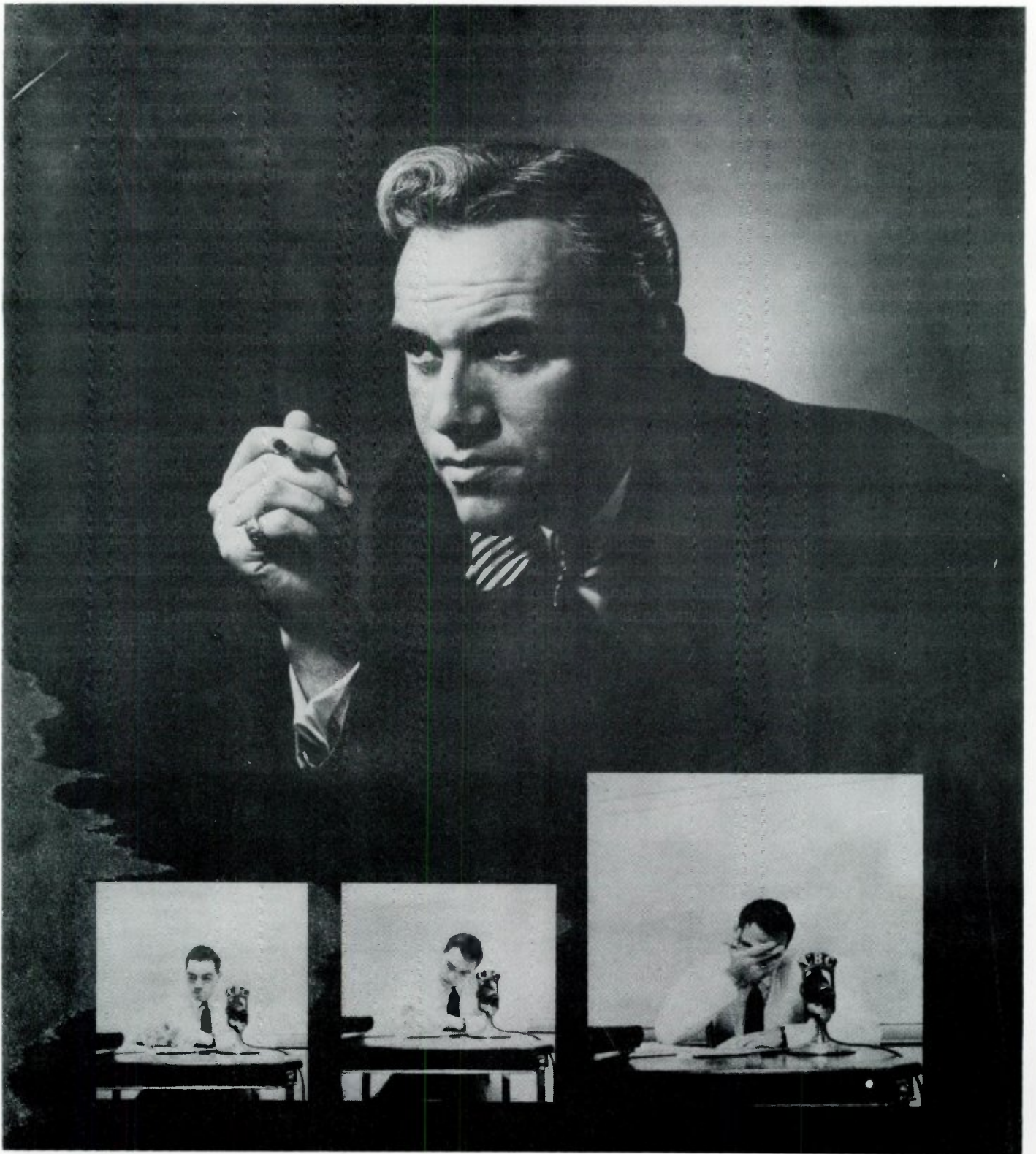
AT THE END (After Nearly 50 Years)



He Scores! Foster Hewitt's hockey broadcasts made him as national an institution as the game itself.



CNRV's studio was housed in the Vancouver CNR depot. The ceiling is hung with sound-absorbing material. (Leonard Frank photo)



Lorne Greene was known as the “Voice of Doom” during World War II. Inserts show Greene fighting fatigue during a broadcast.



The "Gang" celebrating an anniversary of their popular show. (Left to right) Bert Pearl, Bob Farnon, Hugh Bartlett, Blain Mathe, George Temple, Kay Stokes.



Moncton, New Brunswick CNR orchestra. Bell (left corner) was CNR trademark.



Big bands such as Mart Kenney's orchestra were an integral part of radio in the '40s.



Johnny Wayne and Frank Shuster were always boosters for Canada.



In the placid fifties, all-girl choirs like the Leslie Bell singers were radio favorites.

PART ONE

CANADA'S FIRST MOMENTOUS BROADCAST

THE MOOSE MINE DISASTER

The rescue of the trapped men in the Nova Scotia Moose Mine made radio history. It occurred in April 1936-as the CRBC was getting ready to hand over to the CBC, which came into official being a few months later. The men who made Canadian radio a byword across the continent at that time were Frank Willis and Arleigh Canning, both of whom are still with the Corporation. Every station in Canada-fifty-eight at that time-carried the Willis account of the rescue operations. So did 650 stations in the United States - a record for those days. There were other records too, ninety-nine consecutive broadcasts without a single operating error, made over simplex farmer-line telephone circuits. And the whole thing was carried out without any remote equipment, except for a borrowed remote amplifier which Canning describes as 'an antique even in those days.'



The life shaft - a diamond hole which had been primarily intended to send food down to the trapped men. Engineer Canning, with his telephone men, devised a microphone small enough to be sent down the pipe, and an amplifier brought the voices of the trapped men to the surface.



Frank Willis, reporting at scene of Moose River Mine disaster, holds a desk microphone which he removed from Nova Scotia Hotel.

PART ONE

THE DEVELOPMENT OF BROADCASTING IN BRITISH COLUMBIA

Within a few years of the first broadcasting in North America, British Columbians were listening to local radio stations. During 1922, the first year of British Columbia broadcasting, some stations were licensed in the Province, all of them located in the Lower Mainland. Only a few broadcasters of that period are still living.

It is impossible to pin-point just who established the first station in B.C. Early broadcasters went on the air without a licence or fanfare. Some weathered change of ownership, others operated briefly and left the air with little record of their existence.

Ironically, the first three stations of import were products of the competition among Vancouver's three daily newspapers, the Sun, the Province and the World, all taking to the airwaves within two weeks of each other. For a time, both the Sun and the World offered eight hours of programming each day. The demands of such ambitious schedules were apparently too much for them so that by the end of 1922, the Province was the only Coast paper left in the radio field, operating with a much more modest broadcast schedule.

In 1924, the Province moved to larger quarters at Cambie and Hastings with studios for station CKCD located on the second floor of a new building. CKCD settled into a schedule of hour-long evening broadcasts that featured local talent and popular recordings, as well as a nightly newscast. In the late 1920's, another station was licensed to share their facilities, an accepted practice in radio's formative days. The new station, CHLS, was called a phantom station because it shared the same studios, transmitter and frequency as its host station, in this case CKCD. It took over the entertainment function with CKCD, producing only a fifteen minute newscast each evening. Earl Kelly, a very famous news announcer of the day, garnered in almost every home in the Lower Mainland with his imperturbable delivery of the news, a sizeable audience, unmatched except for Lorne Greene on CBC National Radio during World War II.

Radio Specialities Ltd., one of the first firms in Vancouver to stock radio components, was licensed in 1923 to broadcast under the call letters CFQC, using a forty watt transmitter. In 1924, a consortium including the Sprott-Shaw Schools took over CFQC, changing the call letters to CKMO in 1928. CKMO continued to be operated by the Schools until 1955, when it was sold, the new owners changing the call letters to CFUN, a station still in existence.

Brigadier-General Victor Odlum, a former part-owner of the Vancouver Daily World, took over CFYC from the newspaper in 1922, establishing studios on the top floor of the David Spencer department store. In 1924, the station was sold to Roy Brown, and later in the same year, the station passed to the First Congregational Church in Vancouver's west-end. In 1925 or 1926, CFYC entered the final phase of its life under the ownership of the Bible Students Association, the forerunners to the Jehovah Witnesses, and left the air shortly thereafter when the Federal Government refused to renew their licence.

It must be said at this point that with the coming of radio, the social fibre of the province was vastly affected. It brought the outside world into the front room of thousands of homes, and its popularity, especially in smaller cities, had a profound effect as stations became established elsewhere than in the Lower Mainland.

Over in Nanaimo, for instance, Arthur 'Sparks' Holstead obtained a license for a radio station in the Island city in 1923, under the call letters CFDC. A year or so later, Mr. Holstead moved his automotive, electrical and battery business to Vancouver. He packed up his radio station equipment and took it with him. However, the broadcasting licence issued to CFDC made no allowance for the move from Nanaimo to Vancouver, and shortly after he began broadcasting in the Coast city, he was ordered off the air. Luckily, he had established a loyal following of constant listeners who successfully petitioned the Government for restoration of the station. In 1927, the call letters were changed to CKWX, and in 1928, CKWX located its studios to the top floor of the Hotel Georgia. CKWX remained at this site until 1941, when Taylor, Pearson and Carson Limited, an Alberta-based management company, bought into the operation. Later, assuming full ownership within a few years, this group opened new, first-class studios in a large building they had erected on Burrard Street totally designed for broadcasting. At the time, it was unquestionably the most modern radio station in Canada. In recent years CKWX moved to a new home in the western part of the city.

In 1924, Fred Hume, a New Westminster Alderman, who owned and operated an electrical appliance store in the Queen city, decided to establish a radio station to bolster the sale of radios that his store carried. The call letters were CKXC and the studio was located on the top floor of the Westminster Trust Building. A deal was made with the Trust Company people that the radio station would be rent free in return for air identification of their business. The space in the building consisted of one large room in which there was apparently a coat closet. The large room had a piano and some chairs and the station was on the air two hours each night and featured all-live entertainment, all talent being amateur and unpaid.

The transmitter, which was housed in the coat closet, was a 'breadboard' style layout - the electronic components were mounted on a wooden board about one foot wide and three feet long, the tubes sticking out in the open as was a galaxy of wire. The power of the station was ten watts and it could only reach Vancouver after dark.

After a couple of years of operation, Fred Hume decided that broadcasting wasn't for him; the belief that the station would stimulate the sale of radio sets didn't materialize.

In 1926, Hume sold the radio station to the Chandler brothers of Vancouver for \$350. - \$50. down and \$25. per month, if the Chandlers could afford it. Nobody made money in radio stations in those days - that is why they could be bought for such ridiculous prices.

Fred Hume went on to become the Mayor of New Westminster during the years 1933 to 1940. In 1950, he became the Mayor of Vancouver, a post he held for eight years.

The Chandler boys, George and Art, along with the full support of their family, moved the station as close to Vancouver as they could get in the electoral district in which the station was licensed, locating on the North Arm of the Fraser River on Lulu Island. At this site, they were able to throw part of the grounding system in the water to make a good grounding system due to the higher electrical conductivity of the water. Don Laws, who joined the station in 1933, says that the transmitting antenna was a flat-top wire strung between a pole with the other end strung to a cotton-wood tree. Every time a high wind arose, the station signal wavered. The studio was in the St. Julien Apartment Hotel in downtown Vancouver and the station began operating with the call letters CJOR. Here they had an apartment in which they slept in the bedroom, the kitchen was the engineer's office, and the living room served as a studio. In 1930, CJOR's studios and offices were moved above the Alexandra Ballroom, and later to more spacious facilities in the basement of the Grosvenor Hotel.

Manager George Chandler's main over-riding interest in the station was the studio equipment and the transmitting apparatus. The writer readily recalls approaching George to find out how a peak-limiting amplifier worked. He took the better part of an hour to draw out on paper the principle of the amplifier, then insisted I go with him to the transmitter out on Lulu Island to see first-hand how it operated. When we departed, my head was swimming - his slide rule calculations and technical explanations being beyond my comprehension, and I hadn't any idea of how the unit worked.

George Chandler and his transmitter engineer, 'Bud' Seabrook, were truly brilliant, self-taught men, both of them exceptionally well-versed technically. Quiet-spoken George Chandler, whose cigarette ashes constantly fell on his vest, received an award from Canadian General Electric as the man who had contributed the most to Canadian Radio. He was the first person to receive the award even though he wasn't a qualified engineer, and had never attended University. At the time of the North American (Havana) Agreement between Canada, the United States, Mexico, Cuba and the Dominican Republic, George played an important role as one of Canada's representatives.

Victoria did not lag far behind Vancouver in establishing its first radio station. Four young boys formed the Western Canada Radio Supply House to build and sell radios. They established a five-watt station in the Island city in 1922. Next year, in 1923, Dr. Clem Davies of the Centennial Methodist Church applied and received a licence for, of all things, a 500 watt station, the most powerful station in Western Canada at the time.

The call letters were CFCL. It was to George Deaville, the Church Choir Master, that the operation of the station was given and, it is said, not without its myriad of problems.

When Dr. Davies left the pulpit of Centennial Methodist and established the Victoria City Temple, he gave up on the station. Mr. Deaville seized the opportunity to buy the station and to move its facilities to downtown Victoria, where he operated the station for many years under the call-sign CFCT. In 1941, CFCT was purchased by Taylor Pearson and Carson, the radio management firm from Alberta, and the call letters were changed to CJVI. Until 1950, CJVI was the sole radio station in Victoria.

CFJC in Kamloops was the first radio station in the Interior of British Columbia, commencing operation on May 1st of 1926. The story of CFJC is told in depth in a subsequent chapter.

In 1927, Jack Pillings and Casey Wells, two exuberant Chilliwack boys, went into a business venture of selling radios in the Fraser Valley. Radio receivers were not sophisticated then, and the Valley being surrounded by high mountains, made it difficult for prevailing sets to bring in outside radio signals. Hence, Jack and Casey decided to establish a radio station to fill the void. Beginning with a one-hour-a-day broadcast, they persisted with many ups and downs, and their station CHWK soon began to stand on its own feet. Before Jack Pillings and Casey Wells retired in the 1970's, they had built a station second to none in the nation.

In contrast to the many changes in ownership undergone by most early B.C. stations, CKOV in Kelowna has remained in the hands of the same Kelowna family for more than fifty years. The station began as a non-commercial venture in 1928 by the Kelowna Amateur Radio Club. The prime mover was James Bromley-Brown and it was he who started the commercial outlet, CKOV in 1931. For a good many years, CKOV served all of the Okanagan, there being no other stations in the Valley at that time. Upon his retirement in the late 1940's, his son Jim took over the operation of the station, and in the 1970's, Jim was succeeded as manager by his son, Jamie.

Like Kelowna, broadcasting at Trail was started as an amateur station, with the call letters 10AT. Later, two or three affluent people in the Consolidated Mining and Smelting plant banded together and formed the Kootenay Broadcasting Company. They purchased a 100 watt transmitter, changed the station's call-sign to CJAT, this in the year 1932. They provided an excellent service to the West Kootenay, and in 1938, CJAT moved into the new Masonic Building, occupying space on the ground floor and installing all new studio and office equipment.

Until the founding of a station in Nelson in 1939, CJAT was the only station in southeastern British Columbia. Taylor Pearson and Carson took on the management of the station in 1937.

It could be truthfully said that early-day broadcasting in British Columbia was a rich man's hobby. It wasn't until after the Second World War that radio really came into its own. Until that time, only certain stations were making money; it was only in the middle to late thirties that the stations became financially self sustaining.

Although early radio stations were born variously out of public service, hobbyist's enthusiasm, or desire to sell radios, it was clear the key to their survival was advertising. Since their fortunes were dependent on the patronage of other businesses, they were especially vulnerable during the Depression. The difficulty of sustaining a broadcasting station commercially at such a time was compounded by the newness of radio itself.

It would be an error on my part if I didn't include a few lines about the unforgettable Bill Rae who was one of the more colorful personalities of Vancouver radio, making an indelible impact few early broadcasters could match.

In the mid-1930's, I was doing a quality music program on CKFC one afternoon when the phone rang. This unknown voice said that he wanted to meet with me and he proposed that we have coffee the next morning at Purdy's cafe on Granville Street.

This well-built, jovial fellow whose name was Bill Rae told me at coffee that he hailed from Edmonton and that he had come to Vancouver hoping to find a spot on one of the Vancouver radio stations. He went on to say that he was impressed with the music I had been playing to such a degree that he had earlier in the morning approached George Chandler, Manager of CJOR, requesting that he be permitted to do a similar program on the Chandler station.

The difficulty was that Bill couldn't find a source that would give him the type of music that matched the recordings I was using. He asked me if there was any possibility that he could borrow some of my material. I responded by telling Bill that the Kelly Piano House, just a door or two from where we were chatting, kindly loaned me the Red-Seal RCA records on the understanding that at the conclusion of each performance I would say, "These and other fine Red-Seal recordings could be purchased at the Kelly Piano House, 960 Granville Street in downtown Vancouver."

Bill approached the Manager of the Kelly Piano House, only to be told that they had an exclusive deal with me, saying that if I wanted to share their records with him that they would have no objection, pointing out to Bill that if any records were returned with even a minor scratch that I would be held responsible and would be obliged to buy them. Needless to say, I went along with Bill, opening the door for him in Vancouver radio. We struck up a close and valued friendship that lasted over a quarter of a century.

It wasn't long before daydreamer idealist Bill decided to establish a radio station on his own, so he applied and eventually obtained a licence for a 250 watt station in New Westminster. Smart Bill placed the transmitter right on the border separating New Westminster and Vancouver, thus harvesting a much larger audience.

Because of his innovative programming, it wasn't long before he had captured tens of thousand of Vancouver listeners, and within a year or two Bill had the Lower Mainland listeners in his pocket.

Part of the success of Bill's venture was the outstanding talent he gathered around him, such fine artists as Bill Hughes, Jack Cullen and later Jack Webster. CKNW became the Top Dog in the Vancouver market and seldom, if ever, has the station failed to hold the Number One spot as the station to which the maximum audience tuned.

Over the years, Bill wrangled power increases from Federal Government authorities, and before he left Vancouver to establish a television station in Santa Barbara, his station's transmitting power had increased to the maximum allowable - that of 50,000 watts.

SOME OF THE EARLY PIONEERS IN B.C. RADIO

Allan Ramsden	Anna Sprott
Art Chandler	Art Clayton
Arthur Holstead	Art Miller
Barney Potts	Basil Hilton
Bert Porter	Bill Brown, Sr.
Bill Hassell	Bill Hughes
Bill Rae	Bob Harkins
Bob Hutton	Bruce Arundel
Bud Seabrook	Casey Wells
Cecil Elphicke	Claire Dagleish
Cyril Trott	Dave Armstrong
Dave Sharp	Denny Reid
Dick Batey	Dick Claringbull
Dick Diespecker	Doug Hommersham
Dorwin Baird	Don Laws
Don Wilson	Eric Ayles
Earl Beresford	Earl Connor
Earl Kelly	Ernie Rose
Fred Bass	Fred Webber
George Chandler	George Deaville
George Henderson	George Humphries
Gill Seabrook	Gordon Ingles
Gordon Rye	Gordon Hodgson
Gordon Fairweather	Hal Davis
Harold Paulson	Hugh Palmer
H.L. Micheaud	Ian Clark
Ira Dilworth	Jack Bews
Jack Carbutt	J. Deville
Jack Radford	James Browne Sr.
James Browne Jr.	Jeff Davis
John Avison	John Skelly
John Baldwin	Jim Laurie
Ken Caple	Kurt Reichennek
Laurie Irving	Lundy Sanderson
Leo Nicholson	Maurice Finnerty
Marce Munroe	Milton Stark
Murdo Mcaughlin	Peter MacIntosh
Ray MacNess	Ross MacIntryre
Ross Mortimer	Ross Whiteside
Ted Reynolds	Tiny Elphicke
Tom Wyatt	Tony Geluch
Vic Waters	Walter Dales
Walter Harwood	Jack Pilling
Jack Short	



By the time this photo was taken in 1926, First Congregational Church in Vancouver's West End had become Central Presbyterian. The Church housed, in turn, two of Vancouver's earliest stations-CFYC and CKFC. The building was demolished in 1977. (VPL no. 6564)



Vancouver Province reporter, Earle Kelly, read the nightly news on CKCD for nearly twenty years. This caricature appeared in the Province the day after Kelly's death in April 1946.



CKWX
980
ON
YOUR
DIAL
9 AM.

MON.
thru
FRI.
LAURIE
IRVING
M.C.

GOOD MORNING NEIGHBOR!
CURLY KEMP AND HIS PENNY SERENADERS .
The Home-Makers Half Hour

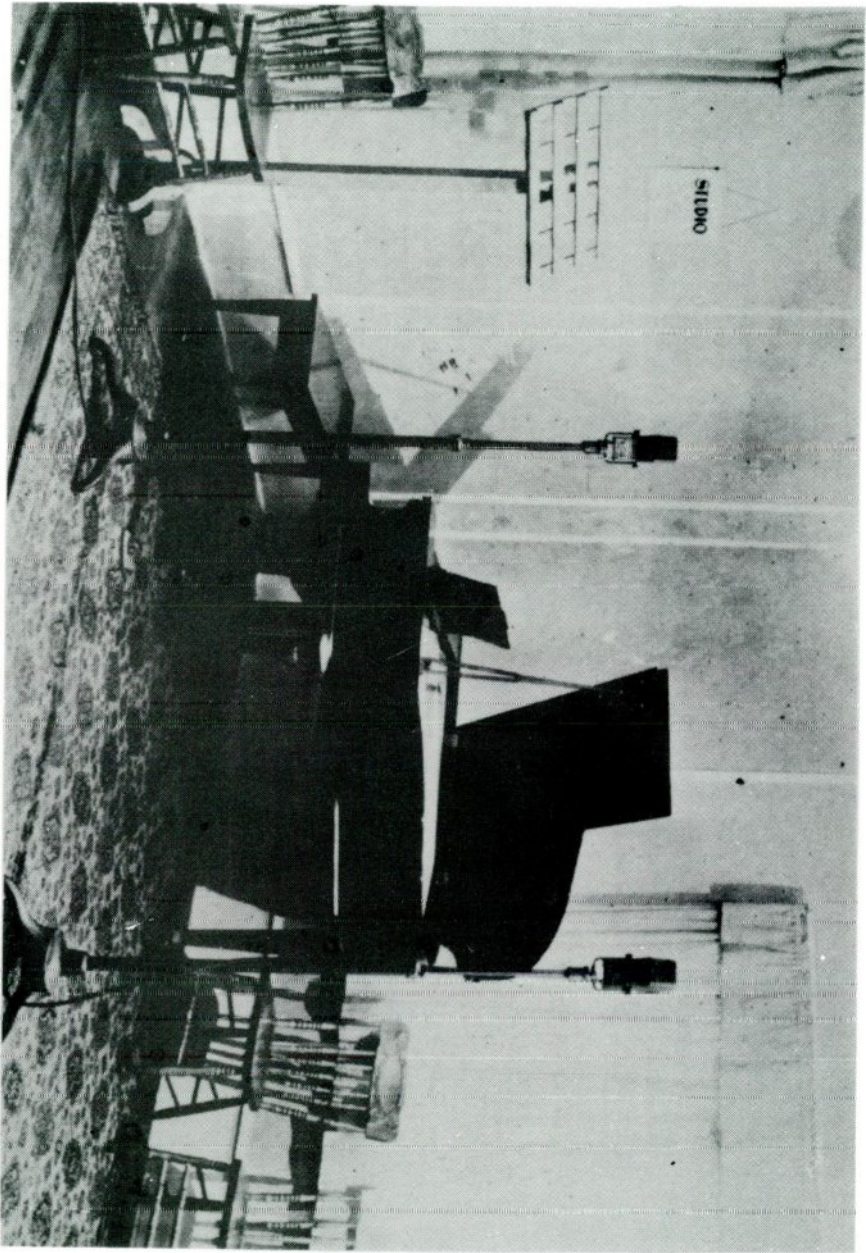
The musicians in this 1942 photo are Ray Norris (guitar), Chuck Barbour (trumpet), Curly Kemp (accordion), Sonny Richardson (violin). The pianist is unidentified. Announcer Laurie Irvine used the surname 'Irving' on the air.



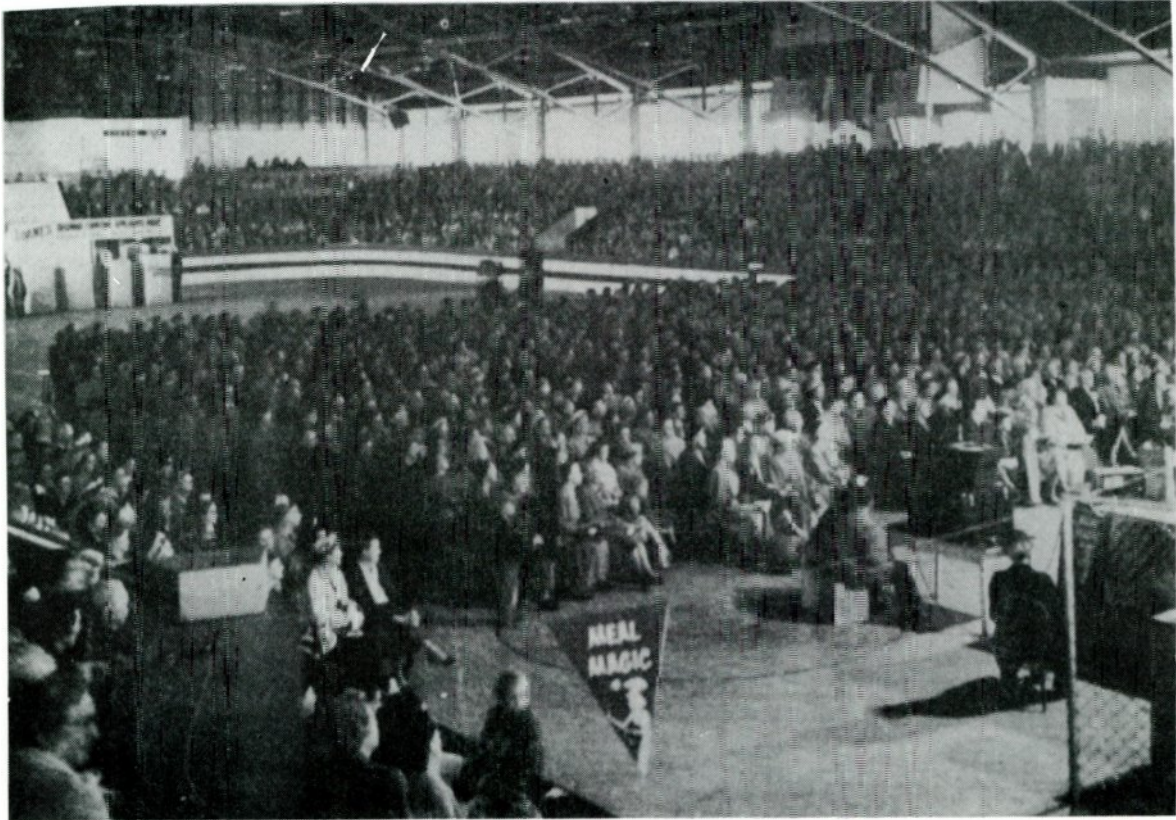
Radio round tables and forums became a feature of Canadian broadcasting during the '40s. M.J. Coldwell is shown at mike.



Announcer Doug Homersham (at microphone) introduces an unidentified duet at CFJC Kamloops, ca. 1938. Laurie Irvine is visible through the control room window. (Kamloops Museum & Archives no. 7109)



Studio at CJAT Trail, ca. 1935. (PABC no. 90559)



CKOV draws listeners! They came from 50 miles around to attend this cooking school in Memorial Arena, largest ever held in the valley.



A reporter records the opinions of passers-by for CJVI Victoria, ca. 1947. Man-in-the-street interviews were a popular feature of radio for many years, and a forerunner of today's 'open-line' shows. (Duncan Macphail photo: PABC no. 95655)

A skit in rehearsal at CKWX during World War II. Left to right: Larry McCance, Peggy, Fred Bass, Barney Potts, Bob Hutton.



Partly as a result of the munpower shortage during World War II, women gradually became more accepted in on-air roles. (Duncan Macphail photo: PABC no. 95654)



B.C. RADIO STATIONS LICENSED AFTER FRONTIER DAYS

1944	CKNW	New Westminster	1966	CKOO	Oliver-Osoyoos
1946	CJAV	Port Alberni	1967	CFNL	Fort Nelson
1946	CKPG	Prince George	1969	CKGF	Grand Forks
1947	CJDC	Dawson Creek	1970	CHNL	Kamloops
1948	CKOK	Penticton	1970	CJNL	Merritt
1948	CHUB	Nanaimo	1970	CICI	Prince George
1950	CKDA	Victoria	1970	CFMI-FM	New Westminster
1954	CKLG	Vancouver	1971	CKIQ	Kelowna
1954	CFMS-FM	Victoria	1971	CFEK	Fernie
1957	CKEK	Cranbrook	1971	CKBX	100 Mile House
1957	CKCQ	Quesnel	1972	CKRP	Princeton
1959	CHQM	Vancouver	1972	CKSP	Summerland
1959	CFAX	Victoria	1972	CJVB	Vancouver
1959	CFCP	Courtney	1972	CKRP	Princeton
1960	CFTK	Terrace	1972	CKGO	Hope
1960	CKWL	Williams Lake	1972	CHPQ	Parksville
1960	CHQM-FM	Vancouver	1973	CFRO-FM	Vancouver
1962	CFVR	Abbotsford	1974	CKO-FM	Vancouver
1962	CFWB	Campbell River	1978	CKAL	Vernon
1962	CKQR	Castlegar	1979	CFNI	Port Hardy
1962	CKNL	Fort St. John	1980	CKKS-FM	Vancouver
1963	CFBV	Smithers	1980	CISL	Richmond
1963	CIFM-FM	Kamloops	1981	CISQ-FM	Squamish
1963	CJUP	Langley	1981	CKEE	Nanaimo
1964	CKAY	Duncan	1981	CIOI-FM	Prince George
1964	CKTK	Kitimat	1983	CIBC-FM	Prince George
1964	CHIM-FM	Kelowna	1984	CKGR	Golden
1964	CFOX-FM	Vancouver	1985	CKIR	Invermere
1965	CHTK	Prince Rupert	1985	CILK-FM	Kelowna
1965	CKCR	Revelstoke	1986	CJJR-FM	Vancouver
1965	CKXR	Salmon Arm			
1965	CJMG-FM	Penticton			

ANECDOTES

A nameless CJOR announcer-operator of the late 1930's is the contributor of this anecdote. "I am a disc jockey and one night when I was at the controls, a record began to skip. Before I could react, the needle scraped across the entire song leaving me with 'dead-air' silence, a D.J.'s worst enemy. I grabbed the mike and shouted over the air, 'All right - which one of you listeners at home just bumped your radio and made my record skip?'. After my little face-saving joke, I played another song. A few minutes later the switchboard operator came in to say that three people had called to apologize.

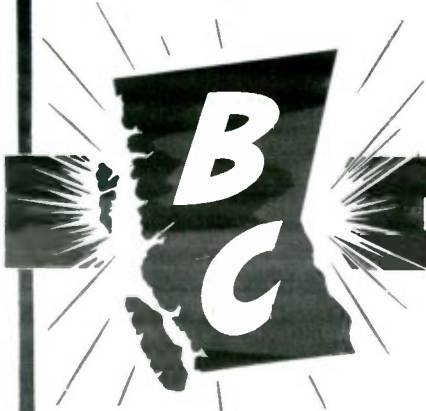
Mart Kenney credits his big break in music to CJOR. Back in the Depression Days of the 1930's, a Canadian Pacific Railway official was auditioning dance bands for its Banff Springs Hotel. But Mart couldn't afford to take his Western Gentlemen orchestra to Calgary from Vancouver for a try-out. After CJOR signed off the air one midnight, the station came back on at 1:00 a.m. especially for Mart. All other stations on the same frequency were off the air so Calgary could pick up CJOR without difficulty. Mart and his orchestra played for a full hour while a CPR official at Calgary listened, after which he hired Mart Kenney. It wasn't long before Mart Kenney and his Western Gentlemen became a household name as they played weekly over a coast to coast CBC Network, and were also carried in the United States by the National Broadcasting Company.

This is the BCAB

1949



★ GOOD MANAGEMENT
MEANS GOOD RADIO



BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS

- | | | |
|-------------------|--------------------|----------------------|
| CHWK—CHILLIWACK | CKLN—NELSON | CKMO—VANCOUVER |
| CJDC—DAWSON CREEK | CKOK—PENTICTON | CKWX—VANCOUVER |
| CFJC—KAMLOOPS | CJAV—PORT ALBERNI | CJIB—VERNON |
| CKOY—KELOWNA | CKPG—PRINCE GEORGE | CJVI—VICTORIA |
| CHUB—NANAIMO | CJAT—TRAIL | CKNW—NEW WESTMINSTER |
| | CJOR—VANCOUVER | |

SOME OTHER ASSOCIATES OF THE 40's AND 50's



DON JAMIESON
CJON-TV, St. John's, Nfld.
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HORACE N. STOVIN
Chairman of the Board



GEORGE C. CHANDLER
CJOR, Vancouver, B.C.



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CKY, Winnipeg, Man.



JACK R. RADFORD
CFJR, Brockville, Ont.



ROGAN JONES
KVOS-TV, Vancouver-
Victoria, B.C.

PART ONE

THE GOLDEN DAYS OF RADIO

In 1915, David Sarnoff, the 'father' of American radio wrote a memo to Marconi that read. "I have in mind a plan of development which could make radio a household utility in the same sense as a piano or phonograph. The idea is to bring music into the home by wireless." Mr. Sarnoff fulfilled his dream as he later became head of the Radio Corporation of America and President of the National Broadcasting Company. He never lost his mysticism about the electromagnetic waves that travel through space, through solid walls and objects at the incredible speed of 186,282 miles per second, or around the world seven times in one second.

Radio became the major source of family entertainment in the 'Golden Age of Broadcasting', a period which extended from 1926 to the coming of television in the early 1950's. In the Depression years of the 1930's, radio proved to be the saving grace in those bleak years.

Radios became commonplace in North American homes, and constantly expanded to two or more radios in homes, and later in automobiles. Many will recall the famous brands that adorned the front room, such names as Philco, RCA, Northern Electric, Rogers, Claritone, Atwater-Kent, De Forest Crosley, Fleetwood, Cathedral and many others.

Entire families all over the continent gathered before the radio to hear comedians Jack Benny, Eddie Cantor, Edgar Bergen and Charlie McCarthy, George Burns and Gracie Allen, Amos and Andy and the like.

There were programs of suspense such as *The Green Hornet*, *Inner Sanctum*; adventure features included *The Lone Ranger* and *The Shadow*. Plays were produced on the Lux Radio Theatre and there were some fine musicals such as *The Album of Familiar Music* and *Hawaii Calls*. Of course, there were a myriad of soap operas, including *One Man's Family*, *Helen Trent*, *Ma Perkins* and *The Guiding Light*.

The most amazing aspects of the programs in those days were that they all stemmed from 'live' broadcasting. NBC and CBS never used even a sound effect record from 1929 to 1947. Everything had to be produced live, goofs and all.

The Wonderful Era of Great Bands went hand in hand with radio, one aiding the other. Mass continent-wide audiences brought a multitude of orchestras into the limelight while attracting untold numbers of listeners to the radio networks. This created an unprecedented demand for phonograph records of the various orchestras, and in one year almost one hundred and fifty million records were produced. Juke boxes were to be found in almost every restaurant and in a myriad of other places, which brought the operators millions of dollars until the fad faded in the early 1950's.

Older readers will remember with nostalgia such great dance orchestras as Guy Lombardo and his Royal Canadians, Mart Kenney and his Western Gentlemen, and the great orchestras of such people as Paul Whitman, Benny Goodman, Jan Garber, Russ Morgan, Freddy Martin, Wayne King, Glenn Miller, Ray Noble, Glen Gray, Fred Waring, Shep Fields, Sammy Kaye, Artie Shaw, The Dorsey Brothers and many others.

The most enduring of all the famous dance bands was Lawrence Welk and his Champagne Music. Starting in a small town in South Dakota in 1928, Lawrence Welk never missed an engagement until he retired in 1987, unquestionably, he made more phonograph records than any other band, many of his Long Play records are still aired today. Lawrence Welk alone made the transition from radio into television and in 1988 the ABC-TV and PBS networks continue to show video tapes made up from his hundreds of telecasts over the years.

During the Golden Years of Radio, great technological improvements were made. More efficient microphones, state of the art commercial equipment replaced home-built studio and transmitting apparatus.

It wasn't until the mid 1950's that the biggest and most revolutionary evolution took place - the invention of the transistor, which for the most part, ended the day of vacuum tubes and miniature 'solid-state' equipment took over, not only in radio and television but in a host of other electronic enterprises such as computers.

Then in the 1960's came the development of satellites which began a whole new ball game. In the late 1980's scientists uncovered new transistor knowledge and another great step forward was taken in the development of "Chips."

TAPE RECORDERS

Astonishing as it may seem, the basic principle of recording sound magnetically was discovered by Valdemar Poulsen, a Danish engineer in the late 1880's.

The first radio use of the magnetic recorder was King George V's New Year's Day greetings, which were broadcast over the BBC on a delayed basis in 1930. The device that was used was a German wire recorder named "The Blattnerphone."

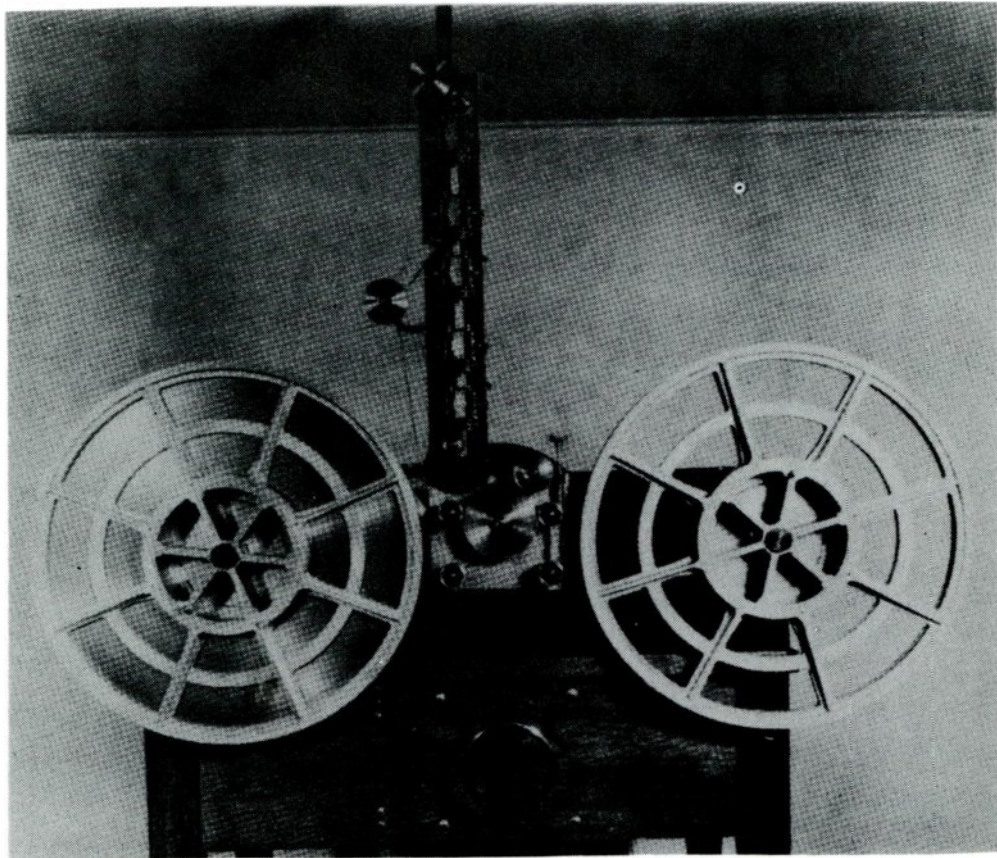
Germany made another great advance in this field before and during World War II, developing the first magnetic recording on tape, which led to the coming of stereo tape recording in the mid 1950's.

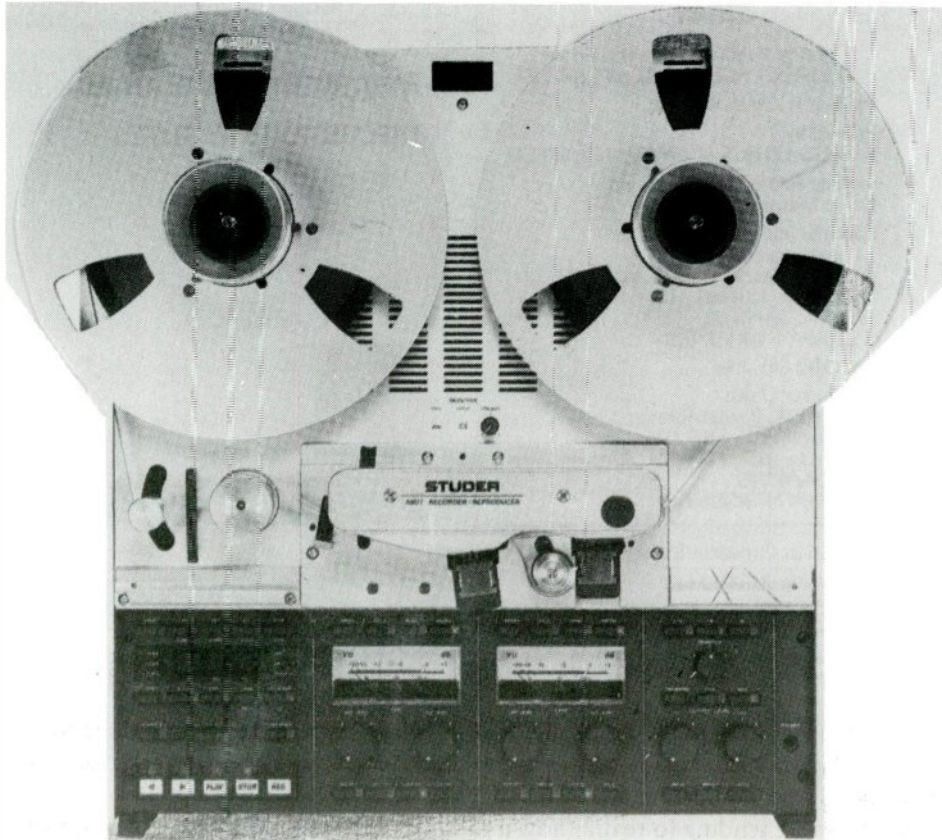
The first radio network program to be broadcast by use of magnetic tape occurred in 1947 when the American Broadcasting Network carried the Bing Crosby show which, at the time, disturbed listeners because it had lost something from a 'live' broadcast.

The first video tape, made by the Ampex Corporation, came on the scene in 1956, and within two years more than half of all TV programming made use of the video recording process.

Cassette tapes came along in the mid 1950's, generally replacing wax and acetate discs. In the early 1980's, an improved magnetic plate was developed, called a 'Compact' recording.

While not yet available on the commercial market, Japanese engineers have recently invented yet another form of magnetic recording, which will ultimately make present tape recordings obsolete.





EARLY STEREOPHONIC SOUND

Back in the late 1930's and during the 1940's, before television, every radio in the block had the World Series Games going, and you could take a walk in the afternoon sunshine and never miss a word of the play-by-play broadcast.

Residential air-conditioners were almost unknown then, so that every window was flung wide, curtains sailing in the breeze; and almost every window framed the rear of a hump-backed radio.

People seemed to matter then, the TV's glittering screen unheard of. Every man painted a picture on the canvass of his imagination, everyone 'watched' the game in his mind's eye, and his participation was thus more personal and his excitement more intense.

There were replays too - the next day in barber shops, taverns and at street-corner gatherings.

This period marked the "Golden Days" of radio - the period when unmatched heights in top home entertainment were reached. The percentage of time that people listened to their radio was nothing but phenomenal, top programs and events drew up to seventy per cent attendance. A Sunday morning church broadcast, over even single stations like Toronto's CFRB would be heard by more people than attended divine worship in all the combined churches of British Columbia and Alberta. The CBC coast to coast network attracted not only millions of Canadian listeners but through their high powered transmitters reached additional millions in the United States. As many an old-timer will tell you, it was only the radio that made the great depression possible to endure. Then came the war years, when radio played a tremendous role both at home and abroad. It would take a book in itself to relate the highlights of radio's fabulous part locally, regionally and nationally during those turbulent War years.

With the formation of the Canadian Broadcasting Corporation in 1936, radio grew up literally overnight and Canadian broadcasting quickly progressed by gigantic steps taken at a dozen different levels.

THE MIRACLE OF RADIO

Scientific progress in the last sixty years has brought forth a host of electronic communication discoveries that have revolutionized society more than in all the preceding years. While we take these creations for granted, none are more wonderful than radio, with its sense of mysticism.

It is awesome and uncomprehending to realize how a radio wave can circle the earth six and a half times every second. It is amazing and beguiling to realize that when Queen Elizabeth speaks on radio from London that we here in British Columbia hear her voice before Prince Philip hears it as he sits across the desk from where the Queen is speaking.

In the early days of radio particularly, listeners in British Columbia could receive dozens of American radio stations after dark which didn't exist during daylight hours. The reason for this is that AM transmitters put out two waves, one that follows the topography (called a ground wave) and the other (called a sky wave) passes on into infinity. Both of these waves travel, not on air, but on ether that pervades all space.

During the hours of darkness, an undefined belt of radiation exists some nine hundred miles above the earth. It is called the Van Allen Radiation Belt because of its discovery in 1958 by James Van Allen. This belt seems to consist of electrons and protons trapped in the earth's magnetic field. The ions, or electrified atoms or molecules in the ionosphere reflect sky-waves transmissions back to earth, thus making reception of distant radio stations a reality at night.

It will astound some readers to learn that a single television channel takes six times the width of the entire AM band of frequencies of 540 KHz to 1600 KHz. This is because a television station has so very much more information to transmit. Hence to accommodate TV stations, their signals are placed in the very high frequency range of the spectrum. Channel 2 to 6 are designated low-band VHF, and Channels 7 to 13 are called high-band channels. Between Channels 6 and 7, a large space is retained for Frequency Modulation radio stations. (88 MHz to 108MHz)

It is interesting to note that between VHF Channels 2 to 13 and the beginning of the UHF-TV Channels 14 to 85, a large space is provided in between for the transmission of other than that for home entertainment.

These UHF-TV channels are disliked by TV broadcasters for a number of reasons, mainly because the signal transmitted does not carry as far as VHF stations. CBUT in Vancouver on Channel 2 has greater coverage than CKVU-TV on Channel 21. CBUT's transmitting power is 5000 watts audio and 50,000 watts video. CKVU, on the other hand, requires 240,000 watts of audio and 2,440,000 of video.

All AM, FM, TV and other forms of electromagnetic transmissions are limited by the number of waves that can be transmitted by the speed of light factor. The lower the frequency a station operates on, the greater the length of the wave it transmits. CFJC on 550 KHz has a wave-length of approximately 318 feet and transmits 550,000 waves per second. CIFM-FM operates on a 98.3 MHz with a wave length of some 2 feet and it transmits 9,830,000 wave length each second.

Microwave and satellites operate on very, very high frequencies and their wave-lengths are infinitesimal as they transmit billions of very short wave-lengths each second.

PART ONE

THE GREAT DANCE BAND ERA

As the first radio stations came on the air in the 1920's, the sheer novelty of hearing the then-dance bands of America was enough to sustain delighted interest. At most of these early stations, any amateur who had the courage was permitted to walk into a studio and play, sing or tell stories.

Later, to provide better entertainment, the broadcasters had to look beyond their own facilities and thus was born the remote pickups. They found two areas, one in the field of sports and the other more versatile source was the ballrooms and hotels where dance orchestras were playing.

It was inevitable that radio and America's dance orchestras would form an alliance advantageous to both. For well over thirty years this marriage proved exceedingly profitable to both the radio industry and vast numbers of first class orchestras that developed.

Chicago was the hottest spot in the U.S. for band-building via radio and this soon spread to New York, Los Angeles, San Francisco and elsewhere. Major hotels all over America were putting in radio wires, recognizing that nothing could give them better publicity. Many of them were prompted to feature dancing if only for that purpose.

All went well until the advent of television, which had little need of the dance bands. By the end of the 1950's, the Great Dance Band Era was over, even the phonograph record companies and the movies passed them up.

The only orchestra to survive was the Lawrence Welk ensemble. They made the only successful entry into television when they came on the TV airwaves in 1955. Surprising as it may seem, Welk's more fluent entertainment kept him on the TV screen each year until 1987. Even today, the Public Broadcasting System carries repeats of some of his hundreds of performances.

Some of the many orchestras that became household names during the long period of the Great Dance bands are; Paul Whiteman, Ray Noble, Ben Bernie, Kay Kyser, Hal Kemp, Dick Jergens, Ansom Weeks, Jan Garber, Duke Ellington, Sammy Kaye, Tom and Jimmy Dorsey, Les Brown, Shep Fields, Fred Nicholas, Benny Goodman, Harry James, Larry Clinton, Charles Barnet, Stan Kenton, Glenn Miller, Frankie Carle, Glen Gray, Del Courtenay, and Ted Heath.



*LOMBARDO was completing thirty consecutive seasons at New York's Roosevelt Grill, 1959.
Photo courtesy of Guy Lombardo.*



Matt Kenney and his Western Gentlemen.

HARRY JAMES' ORCHESTRA - his first band in Atlantic City, 1939. Frank Sinatra often kidded about his thinness, appears to outweigh James here. On James' right is great female vocalist, CONNIE HAINES. - Photo courtesy of Harry James.





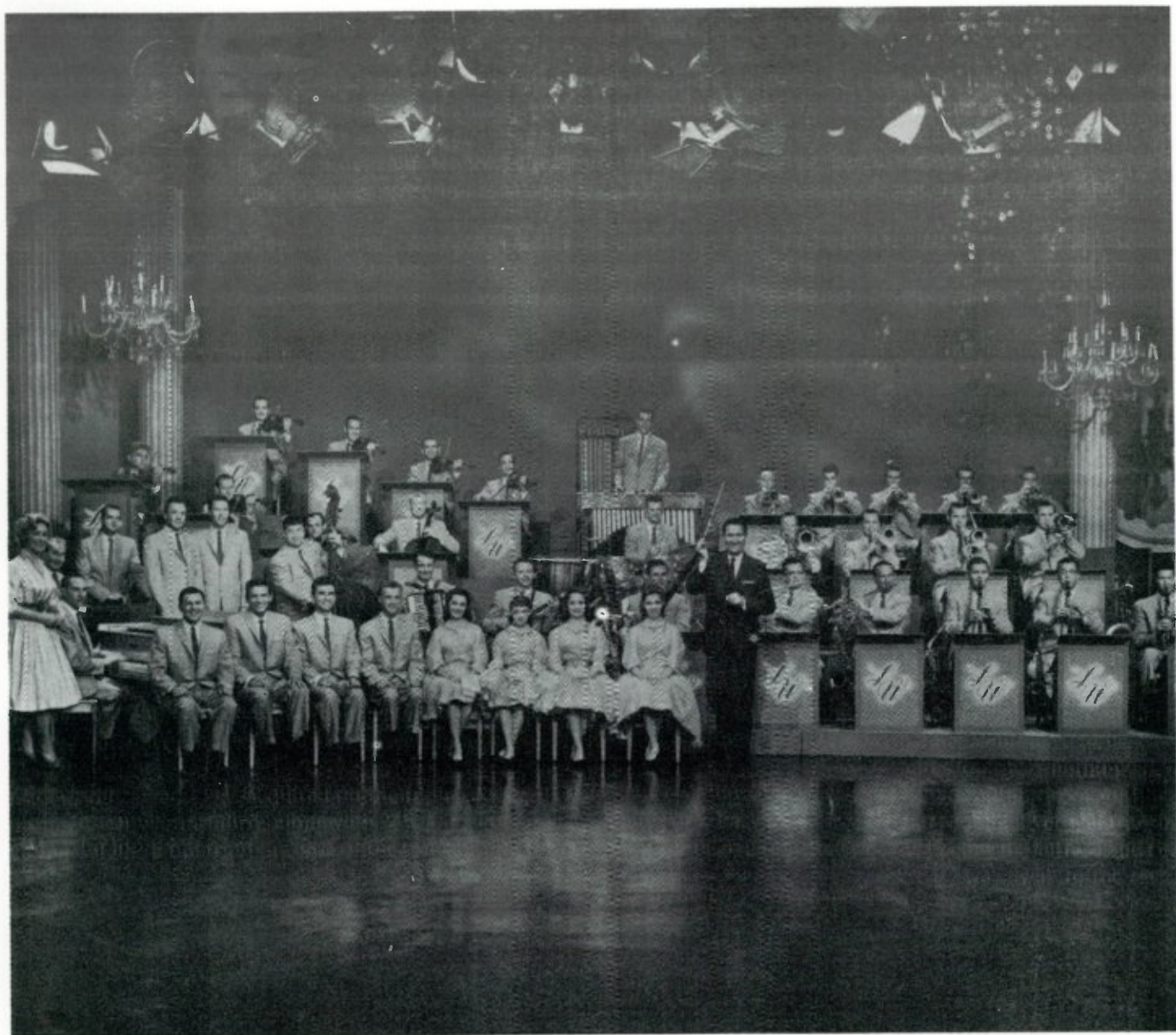
This picture of RUSS MORGAN'S ORCHESTRA was made in 1945. Morgan had his biggest year in 1949.-Photo courtesy of Russ Morgan.



PHIL HARRIS and ALICE FAYE get their own show on NBC, about 1946. - Photo courtesy of Barney McDevitt.



FREDDY MARTIN on the "Lady Esther Serenade" in early 1940's - Photo courtesy of Freddy Martin.



LAWRENCE WELK'S television cast in 1959. - Photo courtesy of Lawrence Welk.

PART ONE

AM BROADCASTING IN KAMLOOPS

CFJC-AM was the first radio station in the Interior of British Columbia, and one of the first stations in Canada having come on the air in May of 1926. Over the years, the audience has grown from a few hundred people to over 100,000 people, and the transmitting power has increased from 15 watts to 25,000 watts, the broadcasting day has increased from one hour a day to twenty-four hours a day.

CFJC-AM broadcasting began over sixty years ago when two or three far-sighted men scraped together some crude equipment, curtained off the corner of a room on the second floor of the N.S. Dalgleish Building in downtown Kamloops and went into the broadcasting business.

Without fanfare, a group of Kamloops citizens gathered together in the store on a warm May 9th evening, mystified about this new invention called wireless. The room also housed the 15 watt transmitter, operating on 1120 KHZ, with the transmitting antenna stretched kitty-corner across the building at Victoria Street and Second Avenue, now the home of the main branch of the Royal Bank of Canada.

The station was owned by N.S. Dalgleish Limited and Weller and Weller Electric, both early day firms. The population of Kamloops at the time was under 4,000 people.

Clair Dalgleish, a son of N.S. Dalgleish, was Manager, Program Director, Chief Engineer and everything else during the formative stages.

The studio contained a piano, a few chairs, and a wind-up phonograph, a home-built operating console and two microphones, one of which was hung on a rope in front of the gramophone, as they were called in those days. However, to their great credit, they did broadcast 'live' a variety of programs, calling upon as much amateur local talent as they could muster.

Those were the days of one-man stations, of crystal sets and cat's whiskers, when men and women served their apprenticeship in the rough and tumble school of hard knocks, of peanut tubes and peanut salaries.

The station came up the hard way, learning as it went. The new baby that was broadcasting had to be carefully nursed along, steadied at first as it found its wobbly feet. There was not much encouragement; there were long years when the books ran consistently in the red, but there was the hope and vision with which pioneers are born.

In 1928, after many challenging and frustrating months, CFJC-AM was sold to the brokerage firm of D.S. Dalgleish. This new step opened new doors of progress, new studios were opened and a 100 watt transmitter was installed on the hillside west of the city.

The following year the station, being on the mainline of the Canadian Pacific Railway, was included among the first network of Canadian stations to be joined together by land-line facilities of CP Telegraph to carry Canada's Golden Anniversary ceremonies.

Little progress was made during the next few years because of the prevailing depression. In June of 1932, Mr. Ralph E. White, publisher of the Kamloops Sentinel, purchased the station. In 1933, in order to overcome interference from new American stations taking to the airwaves, the transmitting frequency was changed to 1310 KHZ, and when this was found little better, the transmitting frequency was changed to 800 KHZ in 1934, to 880 KHZ in 1935 and to 910 KHZ in 1941.

In those days, there was no international agreement on the control of the airwaves and it was a case of changing the transmitting frequencies each time outside interference from American stations became intolerable.

Because CFJC was on the main line of the Canadian National and Canadian Pacific communication systems, it had access to programs carried by those companies. In fact, CFJC was on the first network of Canadian stations ever to be joined together by land-line facilities of the Canadian Pacific Railway and carried such programs as Melody Mike's Music Shop, The Fireside Symphony, Fred Culley and his Royal York Hotel Orchestra and others.

With the advent of the Canadian Radio Commission in 1933, the Kamloops Sentinel modernized all their broadcasting equipment. The self-excited transmitter was replaced by a crystal controlled M.O.A.P. plant, a new transmitter site was opened on MacKenzie road in North Kamloops and new studios and control room were erected in the back of Wilcox Hall hardware store, immediately east of the present Canadian Imperial Bank of Commerce.



Original home of CFJC on the second floor of the former N.S. Dalglish Building in downtown Kamloops



George Henderson at the Control Console at the 1000 watt transmitter in North Kamloops in the late 1930's.

ANECDOTES

CFJC originated several programs each week which were fed on a regional basis to the CRC network. "At Eventide", "The Saxophone Trio" and "Miniature Musicale" were three of such programs. As an aside, it is interesting to recall an incident during one of them. The studio in the Wilcox Hall building was heated with a floor furnace, the warm air rising through a large grill in the center of the studio. On this occasion, the program was well underway when 290 pound announcer, Don Wilson, stepped to the microphone and unexpectedly, the furnace grate gave way, tossing Don and the microphone down a few feet amidst a terrible clatter. In the spirit of the theatre that 'the show must go on', the operator in the control booth took over the announcing duties and all sweated it out until the end of the time period.

ANECDOTES

The transmitter at North Kamloops in those early days, was constantly a source of problems. It constantly shifted away from its assigned transmitting frequency of 880 KHZ, causing radio inspectors to shake their heads. We had a frequency deviation monitor but on some occasions we were off frequency so much that it wouldn't register on our Monitor.

However, the transmitter certainly did put out more than 1000 watts from its single strand transmitting wire strung on high poles across three city lots. A metal fence along the front of the premises collected some of the transmitted electro-magnetic waves, and as long as the station was on the air felt quite warm to the hand.

A hundred feet or so across the street from the transmitter lived a very fine lady by the name of Mrs. Coombs. One day she rushed over to our building to report that she could hear our programming emanating from her kitchen stove. Upon investigating the matter, we found that she was cooking cabbage in a boiler and that, somehow, the leaves of the vegetable were rectifying the intense radio waves passing through her home.

On one occasion the station was off the air for the better part of a day when a sulphur condenser in the antenna tuning unit let go. Not having a replacement and not being able to get one from Vancouver, the engineering boys decided to build one using a large bakelite cooking pan, two hefty pieces of aluminum spaced between knitting needles with the whole masterpiece covered with two quarts of castor oil as the dielectric. All went well until the high voltage was turned on. The substitute condenser held for all of ten seconds, then blew up, spattering everybody and everything with a coating of castor oil.

Another time, the station lost a power transformer and the then B.C. Power Commission came to the rescue by offering the use of a standard 'pole pig' transformer. The engineering fellows worked all night putting in the replacement transformer which appeared to be working satisfactorily. At seven o'clock in the morning the announcer opened up for the day (90 percent of all local programs originated at the transmitter site in those days) turned on the transmitter and started work. It wasn't long before his phone started ringing with people saying they were getting electric shocks. When E.J. Davis, general manager of the Kamloops B.C. Telephone office, called to say his operators were also getting mild shocks, the announcer closed down the station. After an hour or two of investigation, it was found that the power transformer replacement had been inadvertently wired in backwards.

Back in those days, the author passed a house on a street that he regularly used as he proceeded to and from work. On the porch of this particular house was a parrot that continually gave me a bad time. The station call at that time was, 'You are listening to CFJC, the first station in the Interior.' For weeks on end, as I passed, the parrot belted out in a loud voice, "You're listening to CFJC, the worst station in the Interior."

PART ONE

THE AUTHOR ARRIVES IN KAMLOOPS

Laurie Irvine, the chap who was the writer's associate in Vancouver broadcasting, met me at the CPR Kamloops station on this hot August 1940 evening.

After we had dinner, Laurie drove me across a somewhat rickety bridge to North Kamloops, and down MacKenzie Avenue to CFJC's 1000 watt transmitter site.

The building itself was a converted home. My first impression was how so many walls could be removed without the building collapsing. The home-built transmitter, some fourteen feet in length, must have replaced the living room along with the largest bedroom.

The direct current to supply the high voltage for the transmitter came from an alternating current motor-drive generator, tucked away in a back room, shielded to prevent its low-hum from reaching the nearby console microphone.

Ninety-five percent of the station's local programming, consisting of 78 R.P.M. records and sixteen inch wide 33 1/3 R.P.M. electrical transcriptions, originated at the North Kamloops location. A thousand or more records were stacked in racks behind the operator's control board chair, taking so much space that little room to move around was available.

While I must admit that I wasn't overly impressed with the plant, I nevertheless had to give full credit to then-manager Doug Homersham, Laurie Irvine and George Henderson for their difficult achievements. Their contributions to early-day broadcasting were indeed rich.

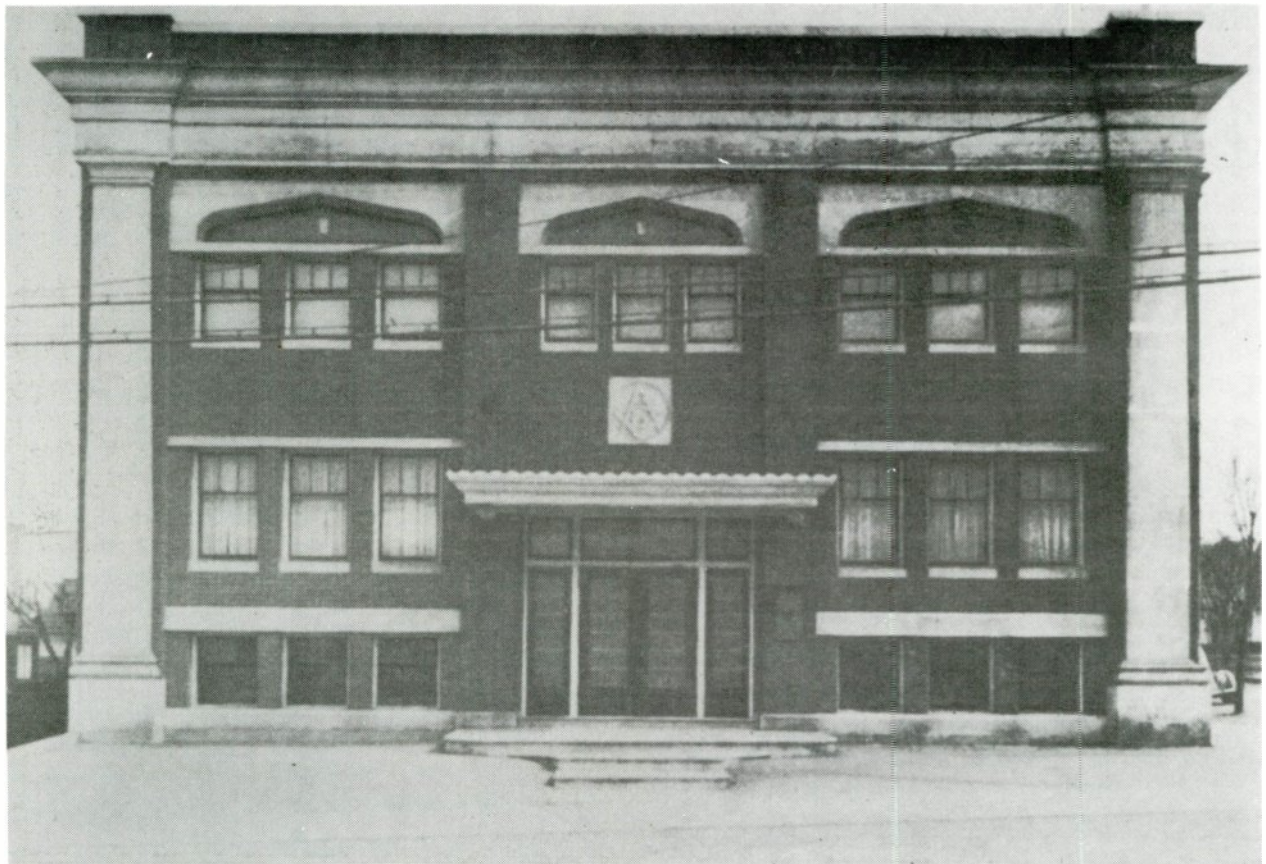
GREAT ADVANCEMENT STEP TAKEN

In the spring of 1942, CFJC opened first-class studios on the top floor of the Kamloops Masonic Temple, then located at St. Paul Street and Third Avenue in downtown Kamloops, the present location of the B.C. Telephone headquarters. CFJC became the most modern station in Western Canada and was the envy of the entire broadcasting industry. It is to Ralph White and his two sons, Ronald and Harold, that great credit must go for their foresight in moving as progressively as they did. These three remarkable, visionary Canadians put it all on the line and purchased brand new, commercially-built equipment, discarding all of the former equipment other than a single microphone and a pair of earphones. The financial commitment they undertook was nothing short of staggering.

Later, a new transmitting site of thirty acres was acquired on the Indian Reserve, near the CNR Junction. A 250 foot high vertical transmitting tower was installed, along with 24,000 feet of copper ground wire, buried two feet below the surface and running out like a fan from the base of the transmitting tower every three degrees. And CFJC was away to the races.

THE FIRST GREAT STEP OF THE 1940's

The opening of new Studios and Offices



*The Masonic Temple
Third Avenue at St. Paul Street*

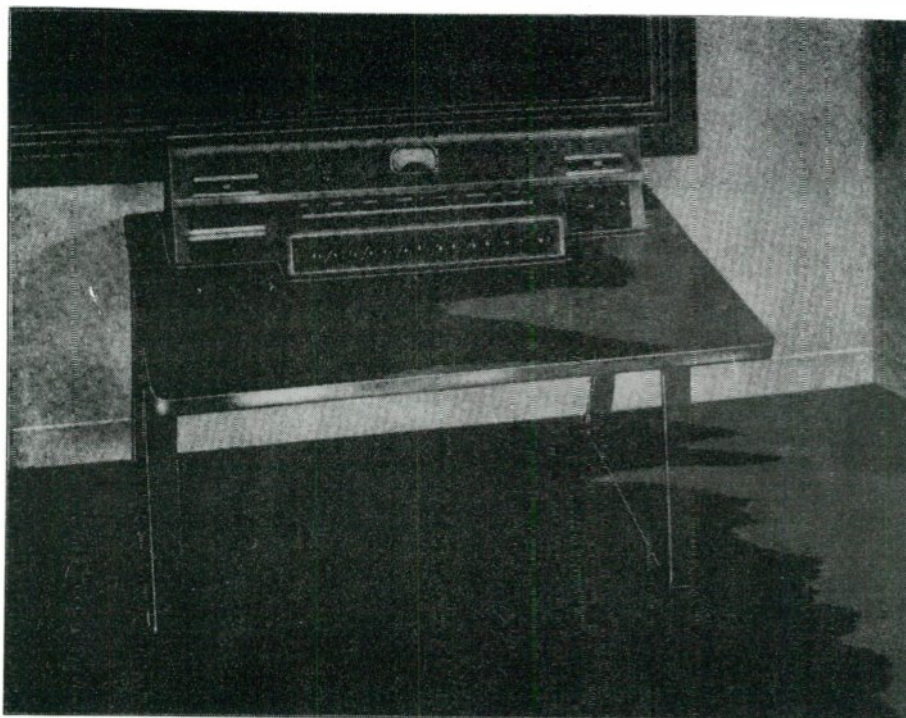


Lounge and entrance to offices



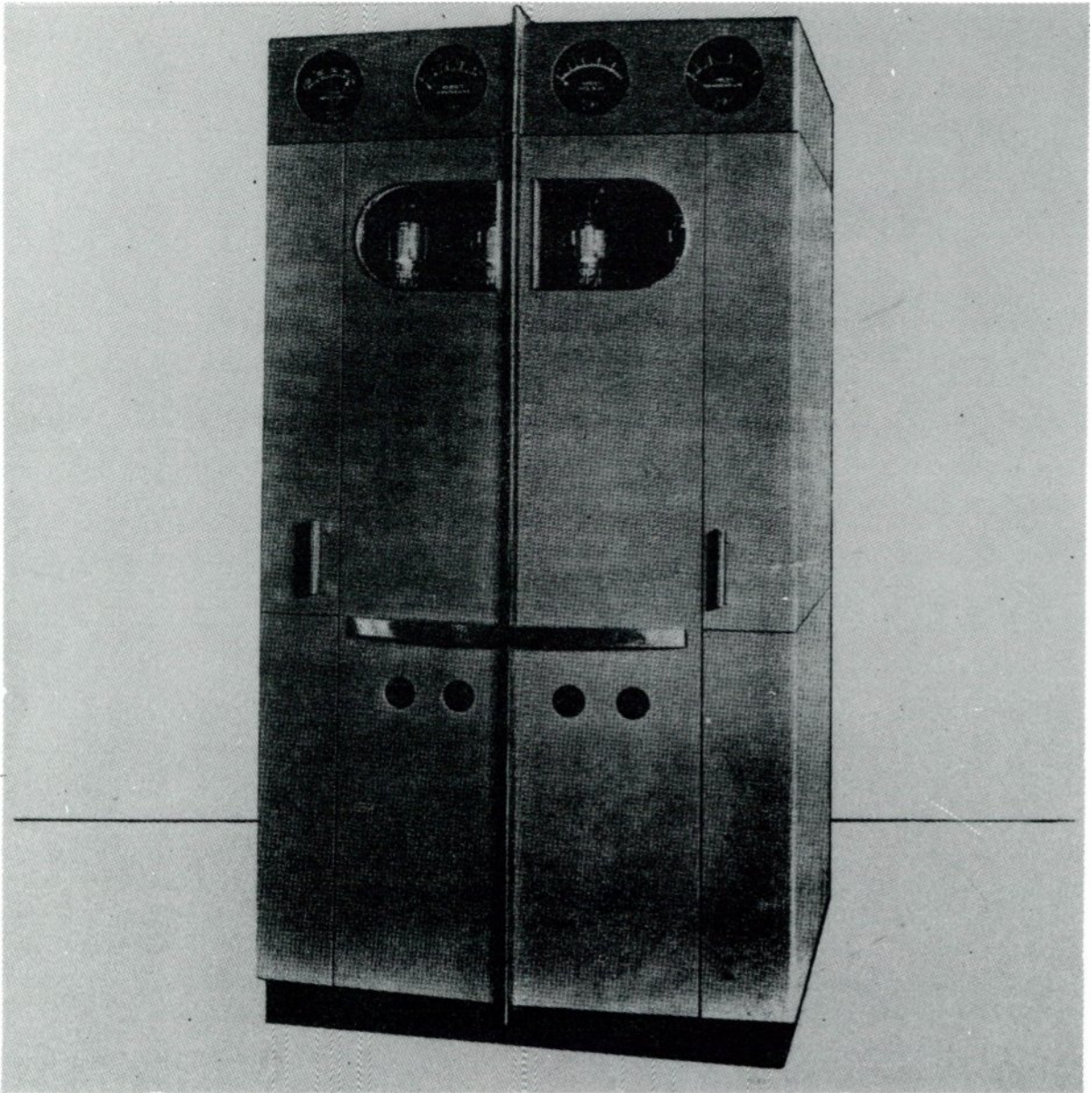
One of CFJC's program studios showing interior "live end-dead end" design and Heintzman Grand in the background.

The New two-channel "Speech Input Console"



THE SECOND GREAT STEP OF THE 1940's

*The purchase of all new equipment including this
"factory-built" Northern Electric transmitter.*



ANECDOTES

One winter Sunday morning, after the city's heaviest snowfall in years, the community was left without electric power, hence neither CJFC or CFFM-FM could be on the air. The author's wife, who was looking out the window at nature's freak was surprised to see two individuals plodding through the snow-clogged street, carrying what appeared to be brief-cases. She couldn't help but comment on the courage and pugnacity of our Jehovah Witness friends, who, like the postman, braved the wind, sleet and dark of night to fulfill their jobs. However, it turned out that the two individuals were Jack Pollard and Walter Jones of CFJC who had packed the day's run into brief cases and had somehow managed to trudge over a dozen blocks in three feet of snow. In a very few minutes, they took over CFJC's programming from the author's basement-located self-powered 100 watt standby transmitter, and regular programming ensued as though nothing happened. People with battery-operated radios in their homes and cars soon were phoning others to report that CFJC was on the air. Year after year, the station prided itself in providing a continuous uninterrupted service - everything else might grind to a stop, but not CFJC.

ANECDOTES

It would be on safe ground to say that more CBC network programming originated in Kamloops during the 1940's than from any similarly-sized community throughout the country. "Religious Period", carried coast to coast on Sunday afternoons, originated in Kamloops once a year for five consecutive years. Then, there were many other one-time originations, too numerous to mention.

The author well recalls a visit of the then-popular network personality, Kate Aitken. The evening before the broadcast, we tape-recorded her nationally-sponsored quarter-hour program for broadcast the next day at 10:45 to 11:00 a.m. (1:45 to 2:00 p.m. EST).

All went well until around 9:30 a.m. the day of the broadcast when the tape recorder went haywire. Fortunately, no one panicked while I stripped the machine down to its bare bones. The trouble was located and corrected but there was no time to re-assemble the recorder. In fact, I barely had time to thread the machine before the feature was due to go on the air. I often wonder what the CBC officials would have said had they walked in on me that morning, and seen a totally stripped recorder, supported by books on a kitchen chair just outside the door of the control room.

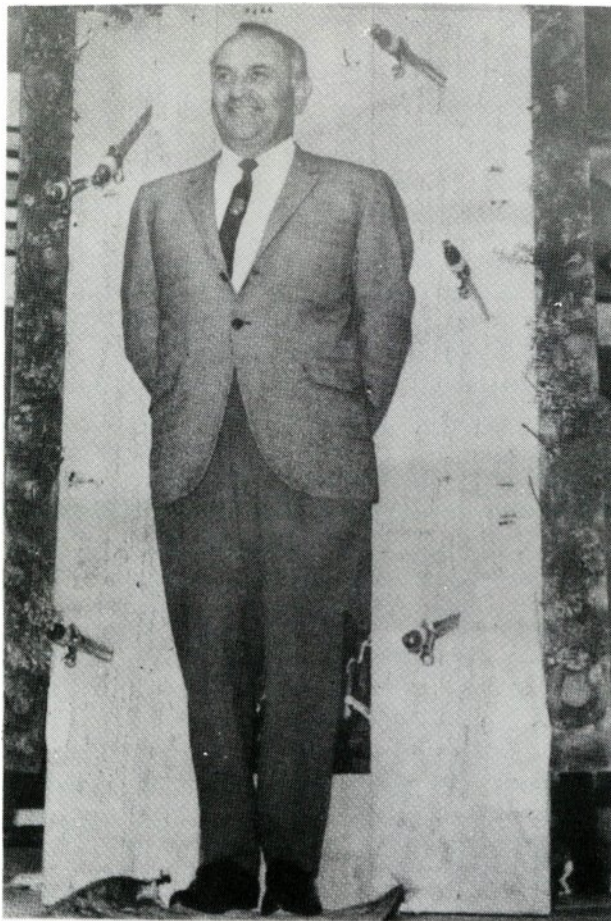
Instituted in 1928, the Federal Government required staffing at all radio transmitters. The operator on duty had to maintain a log of everything that was broadcast, along with transmitter meter readings every half hour. A more boring job would be hard to find, so we talked the Department of Transport into allowing us to operate the Public Weather Bureau with our staff doing the various observations in exchange for the mundane work they were doing. Then, in the late 1940's, the government department asked the writer to undertake the management of the Kamloops Airport and the Weather Bureau was transferred to the airfield, and we were granted the concession of operating our transmitter unattended, a concession that was not accorded other Canadian stations for some years. We operated the Weather Office for some 16 years, and the Airport for 8 years, after which the Department of Transport took over both undertakings.

One of the greatest satisfactions of the author's broadcasting career was his good fortune to be the announcer introducing and closing the Monday thru Friday quarter-hour devotional program "Chapel in the Sky". This widely-listened to program featured the Rev. Phil Gaglardi who later, as Provincial Minister of Highways, undertook a tremendous road-building program that opened Interior British Columbia with quick motoring access to Vancouver, and which won him international acclaim. The program was carried on 12 British Columbia radio stations in addition to CFJC. Mr. Gaglardi, who brought a new dimension to religious broadcasting, left no stone unturned in using the medium to its fullest. With the advent of television, his church was the first in Canada to have its morning service of worship regularly televised.

Later on, Mr. Gaglardi's telecasts were carried on a number of television stations in British Columbia, Alberta and elsewhere.

An affable, dynamic person, Mr. Gaglardi erected a new beautiful church, two high-rise Senior Citizens buildings, and then went on to assist his sons in the building of a host of motels and hotels all over Western Canada.

In this year of 1988, the 75-year old Mr. Gaglardi was elected Mayor of the City of Kamloops.



Symbolic of his long political career is this picture of former Minister of Highways, the Honourable Phil Gaglardi. He didn't flinch when the knife thrower used him as a target at a show. Phil stated that he really enjoyed political barbs. 70

PART ONE

BROADCASTING REACHES MATURE AGE

The period between 1936 and 1946 marked the 'Golden Days' of radio - the period when unmatched heights in top home entertainment were reached. The percentage of time that people listened to their radio was nothing but phenomenal. Top programs and events drew up to seventy percent attendance. A Sunday morning church broadcast, over even single stations like Toronto's CFRB would be heard by more people than attended divine worship in all the combined churches of British Columbia and Alberta. The CBC coast to coast network attracted not only millions of Canadian listeners but through their high powered transmitters reached additional millions in the United States. As many an old-timer will tell you, it was only the radio that made the great depression possible to endure.

Then came the war years when radio played a tremendous role both at home and abroad. It would take a book in itself to relate the highlights of radio's fabulous part locally, regionally and nationally during these turbulent war years.

With the formation of the Canadian Broadcasting Corporation in 1936, radio grew up literally overnight and Canadian broadcasting quickly progressed by gigantic steps taken at a dozen different levels.

The first major accomplishment took place in the latter part of the 1930's when technical experts from Canada, the United States, Mexico and Cuba spent months deciding how the radio spectrum could best be used. Up until this point, American stations interfered with Canadian, Mexican and Cuban stations and Mexico's high powered 500,000 watt stations played havoc over the Northern Hemisphere. By the time these experts were finished, an agreement called the "North American Regional Broadcasting Agreement" was formulated and it is still the foundation for this hemisphere's broadcasting. Almost every station on this continent was obliged to change its transmitting frequency and the night time transmitting power of almost every station was restricted to relatively low power.

A new category of stations was opened which permitted daylight operation only and today almost forty percent of North American stations must sign off shortly after the setting of the sun. The reason for this is that the sky wave of broadcasting stations passes on to infinity during the daylight hours. At night though electronic layers of electrons and protons called the Van Allen Radiation Belt, which are some three hundred to nine hundred miles above the earth, reflect radio sky waves back to earth. This is why, during the hours of darkness, one is able to receive a host of stations thousands of miles away. There simply wasn't enough space on the broadcast band running from 550 KHz to 1600 KHz to accommodate the nearly six thousand stations on the air in North America.

The North American Regional Broadcasting Agreement, more often referred to as "the Havana Agreement" legislated many still honored conditions. They set the maximum power of any North American station at 50,000 watts. They divided the radio spectrum into four bands. The maximum-power stations occupied class 1A and 1B frequencies or channels. Class 1B channels were occupied by stations a great distance apart, while Class 1A stations, of which there were very few, had a clear channel assigned exclusively to them. These stations were given the use of the lower frequencies from 550 KHz to 850 KHz so they could reach further away with their ground wave. It should be said here that stations on the lower end of the broadcast band carry farther than stations on the high end of the band because much less power is wasted in the skywave. Class 2 channels permitted stations to operate with 50,000 watts in the daytime and 10,000 watts at night. The class 3 channels could operate with 10,000 watts in the daytime and 1,000 watts at night. Class 4A channels could transmit with 1,000 watts in the daytime and 250 watts at night and Class 4B stations had to be off the air entirely during hours of darkness.

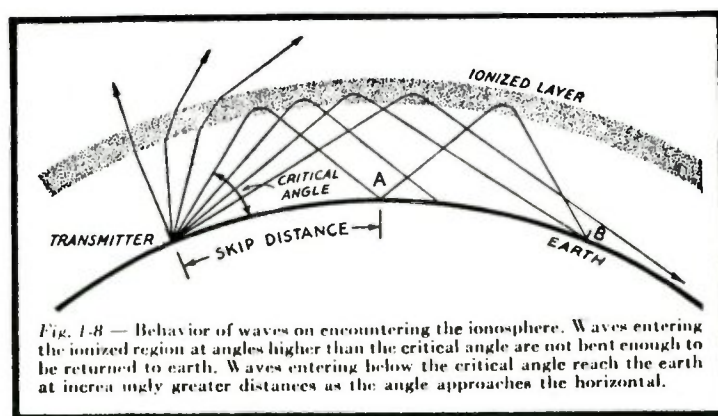


Fig. 1-B — Behavior of waves on encountering the ionosphere. Waves entering the ionized region at angles higher than the critical angle are not bent enough to be returned to earth. Waves entering below the critical angle reach the earth at increasingly greater distances as the angle approaches the horizontal.

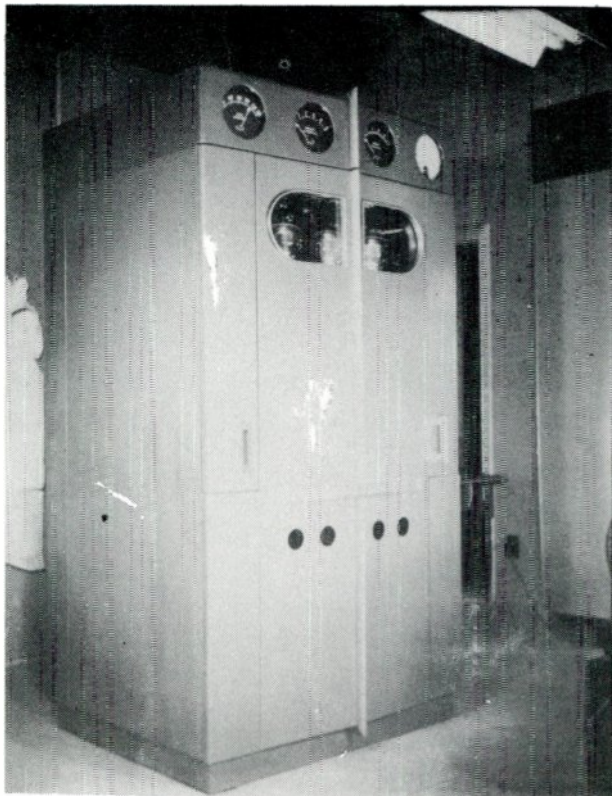
The CBC news service was the foremost throughout the world and remained that way for a great many years. The national news at 7:00 o'clock PST each evening, opening as it did with Lorne Green saying "Here is the CBC news", was listened to by millions in Canada and in the United States. The CBC network became so unexcelled that some American stations sought affiliation, which was granted in many instances. These were the "golden days of radio" and can be recalled nostalgically with a wonderful feeling of pride. In 1944, A. Davidson Dunton formed a second coast-to-coast CBC network called the "Dominion Network", made up of all privately owned stations except for CJBC Toronto, which the CBC owned. The name of the original network was changed to "The Trans-Canada Network" and between the two national networks the finest radio broadcasting system in the world came into being.

The great radio era lasted for twenty years, perhaps reaching its pinnacle during the years of the Second World War, when it provided a service never attained by any other medium. CFJC shared 60 percent of its time with the CBC, the balance being locally produced features.

In 1956, with the preparation for the coming of television, CFJC erected the first Broadcast Centre; at the corner of Fourth Avenue and St. Paul Street in the heart of downtown Kamloops. Early in 1957, a new RCA 10,000 watt transmitter was installed, making CFJC the first high-powered station outside of Vancouver, in the province.



The last days at the former North Kamloops transmitter site. Pictured above, left to right are Ian Clark, Marce Munroe and Dave Sharp. Marce ended up at CBC Toronto and Dave at CBC Vancouver.



New transmitter installed in new building in North Kamloops 1943.



A new transmitter-Weather Bureau building was erected on Mackenzie Avenue in 1942.



"WALTZ TIME" OVER CFJC HEARD EACH FRIDAY AT SIX
 The enchantment of a waltz by Lehar, the melodies of Strauss and other waltz kings past and present, set the musical atmosphere for CFJC's distinctive Fr- evening program, "Waltz Time" at six o'clock. Tenor Fran MacGregor and Evelyn Jordan, chorus drama authors.

VOICE OF VICTOR RETURNS:
 Victor returns to the air Thursday, October 7, over CFJC at 5:30. You'll enjoy this brighter program, with orchestra playing arrangements by Farnon. There's a new high in entertainment and is, the smartest Canada-manate from a Canadian comedian with in for most of year!, of Happy smooth, and personality

RETURN TO AIRWAVES
 When Fibber McGee and Molly returned to the air last Tuesday evening (CFJC at 6.30 o'clock) their voices were transmitted by more than 170 stations in the United States and Canada, one of the largest radio networks ever assembled. Many people think that Fibber and Molly's rise to fame is as American as apple pie. It is to the comic American wit and attempt to be toward an the show's average

CASHMERE BOUQUETS
MUSICAL MAILBAG:
 Mailbag a new and entirely different kind of musical program offering lots of individual prizes up to \$100 in War Savings Certificates will be heard over CFJC every afternoon at 5:30. Prizes of War Savings Certificates on Cashmere Mailbag.

SHARE THE WEALTH.
 Stan Frances will "Share the Wealth" with you again beginning Saturday, September 18, over CFJC at 8:30 o'clock. Every question on the program—including the big Oscar question—is worth big cash to some lucky listener. Here's all you have to do—send your name and address to "Share the Wealth."

FIGHTING NAVY.
 Ninety submarines sunk in three months is the magnificent record of the summer campaign on the North Atlantic. During that time naval officers responsible for the popular and production of the popular feature "Fighting Navy" were at sea with the "Album of Familiar Music" as a convoy.

ALBUM OF FAMILIAR MUSIC POPULAR PROGRAM
 The "Album of Familiar Music" never loses their delight, particularly as sung by Munn and his two gracious co-stars, Vivien della Chiesa and Jean Ricken. The "Album" orchestra plays with the melodic smoothness which Haenschen denotes the presence of Gas Album of Familiar Music is heard every Sunday evening, the year around, over CFJC at 6.30 o'clock.

LIPTON TEA MUSICALS WILL RETURN TO AIRLINES
 The Lipton Tea Musicals will return to the airlines, via CFJC, on Sunday afternoon, October 3, at three o'clock. The featured artists on this restful half hour of song and melody will be Muriel Birkhead, soprano, and Jean Lipton C. Birkhead, soprano, who will conduct the

ALAN YOUNG'S VARIETY SHOW:
 ONE of the smartest shows on any network is the Alan Young Variety Show, broadcast through each Tuesday evening at 8:30. Here is a program that reaches a new high in entertainment and is, the smartest Canada-manate from a Canadian comedian with in for most of year!, of Happy smooth, and personality

Announcing the Fall and Winter Series:
JOHN and JUDY
TUESDAY
 6:30 P.M.

TUNE IN . . . **Next Thursday!**
"Fighting Navy"
 6:30 P.M.

This Sunday!
Charlie McCarthy
 5:00 P.M.

and now . . .
"Harmony House"
EVERY MONDAY EVENING
 Beginning MONDAY, SEPTEMBER 6th.
 ● An Outstanding Musicals.
 ● Presented by Nebob.
 ● 8:30 to 9:00.

**YESTERDAY, TODAY
AND TOMORROW:**

SOME OF THE "GREAT" SHOWS OF THE 1940'S



A CANADIAN musician who is gaining an increasingly important place in Canadian radio is Morris Surdin, whose original arrangements are a feature on the weekly radio opus, "Yesterday, Today and Tomorrow," now heard each Wednesday evening at 8:30 o'clock over CFJC. Morris Surdin strives for perfection in everything he writes, and his success has been crowned in such past notable radio features as "Carry On, Canada" and "It Must Not Happen Here," for which he wrote all the special music.



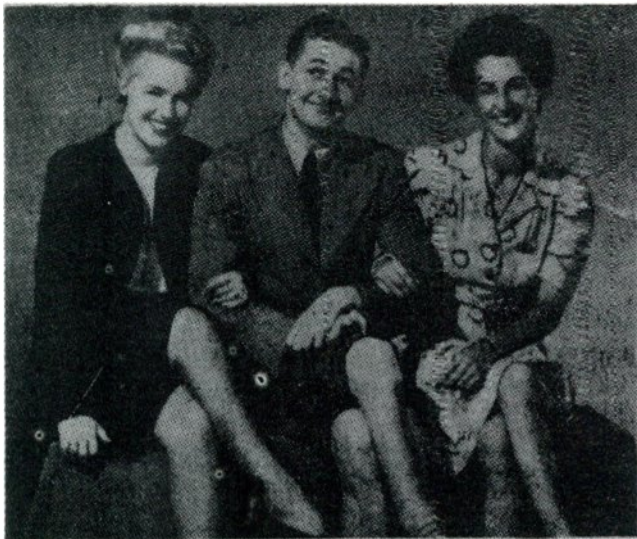
BERT PEARL
... The Happy Gang.



STAN FRANCIS
emcee of the Share the Wealth show.



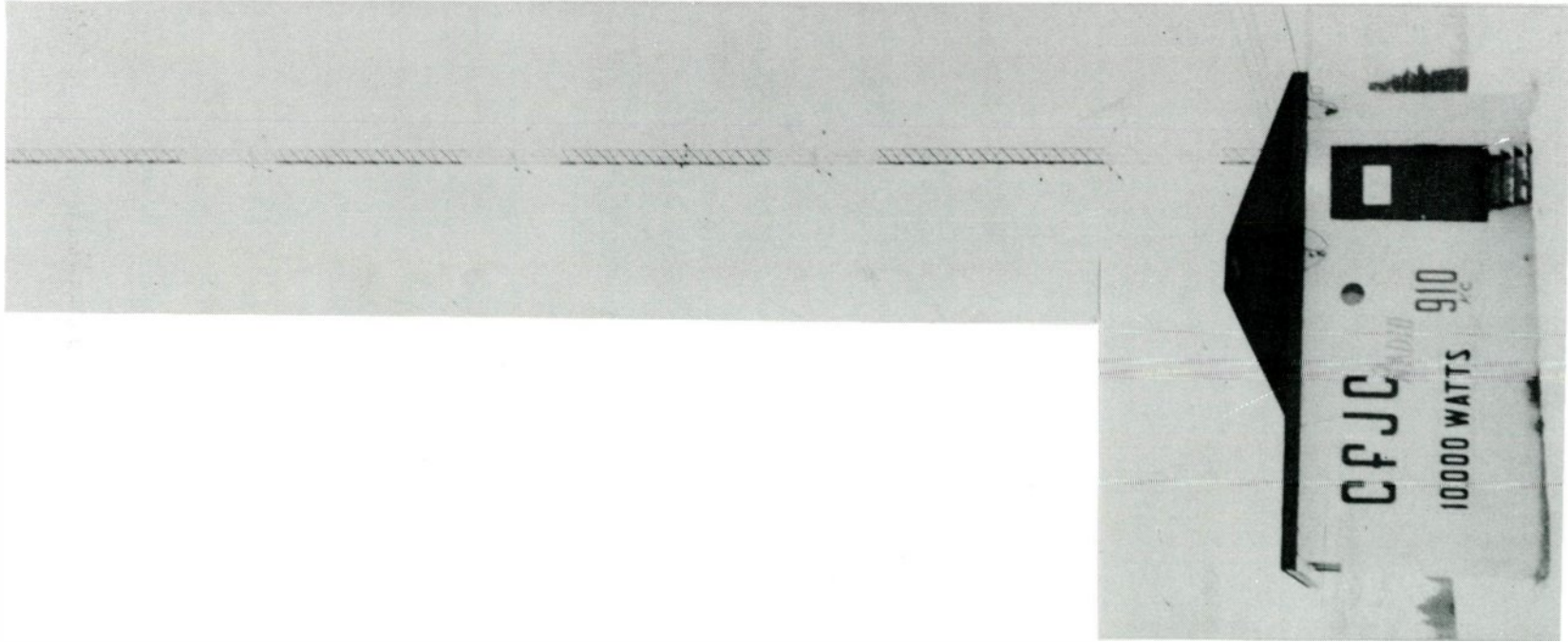
THE VICTORY PARADE:

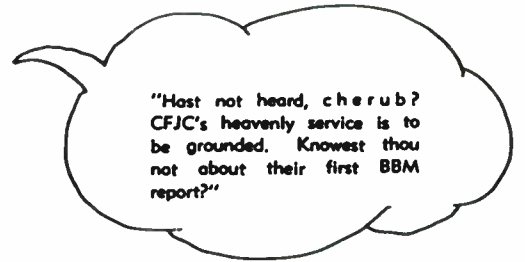
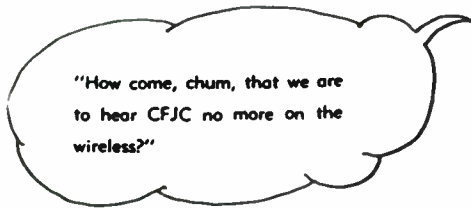


AS can be seen by this snappy snapshot, Alan Young, M.C. of the Buckingham Tuesday night Variety shows is a good-looking guy—especially if the exposed underpinnings are ignored. The two highly presentable damsels linked arm in arm with Alan are his able assistants, the one on the left being Juliette, Canada's new leading lady of song; and the one on the right is Louise Grant, much better known as Miss Clydesdale and Tangerine.



FOR years Mart Kenney and His Western Gentlemen have been making trans-Canada tours and receiving the nation's handsomest bouquets. But today their journeys are a special matter for Canada's gallant young men of the armed forces, since Mart and the lads are visiting the training centres across the land and playing their sweetest arrangements for the troops. This musical group is heard Mondays and Fridays at 5 o'clock, and is brought to the air through the generosity of the Coca Cola Company of Canada.





"Celestial Service to be Discontinued"

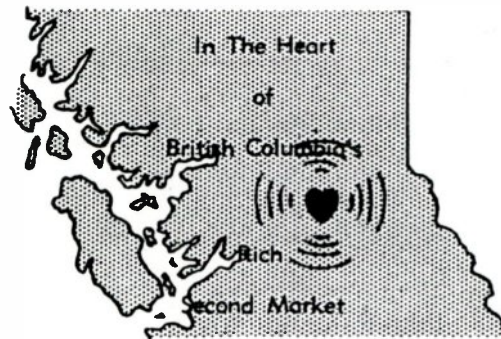
The power which CFJC, and every other station with flat-top antenna systems, waste in space, is now to be directed horizontally along the ground, intensifying its signal throughout Central British Columbia and pushing it out to thousands of additional listeners. Numbered are the days that we will continue to entertain the angels in the daytime and the Eskimoes at night.

COMING SOON . . . COMPLETE DETAILS

about

"OUR NEW RADIATION SYSTEM"

CFJC
KAMLOOPS



THE
INLAND EMPIRE
STATION

Some of the Staff of the 1940's



IAN CLARK



GORDON RYE



WALTER HARWOOD



BOB INNES



VIC MARTIN



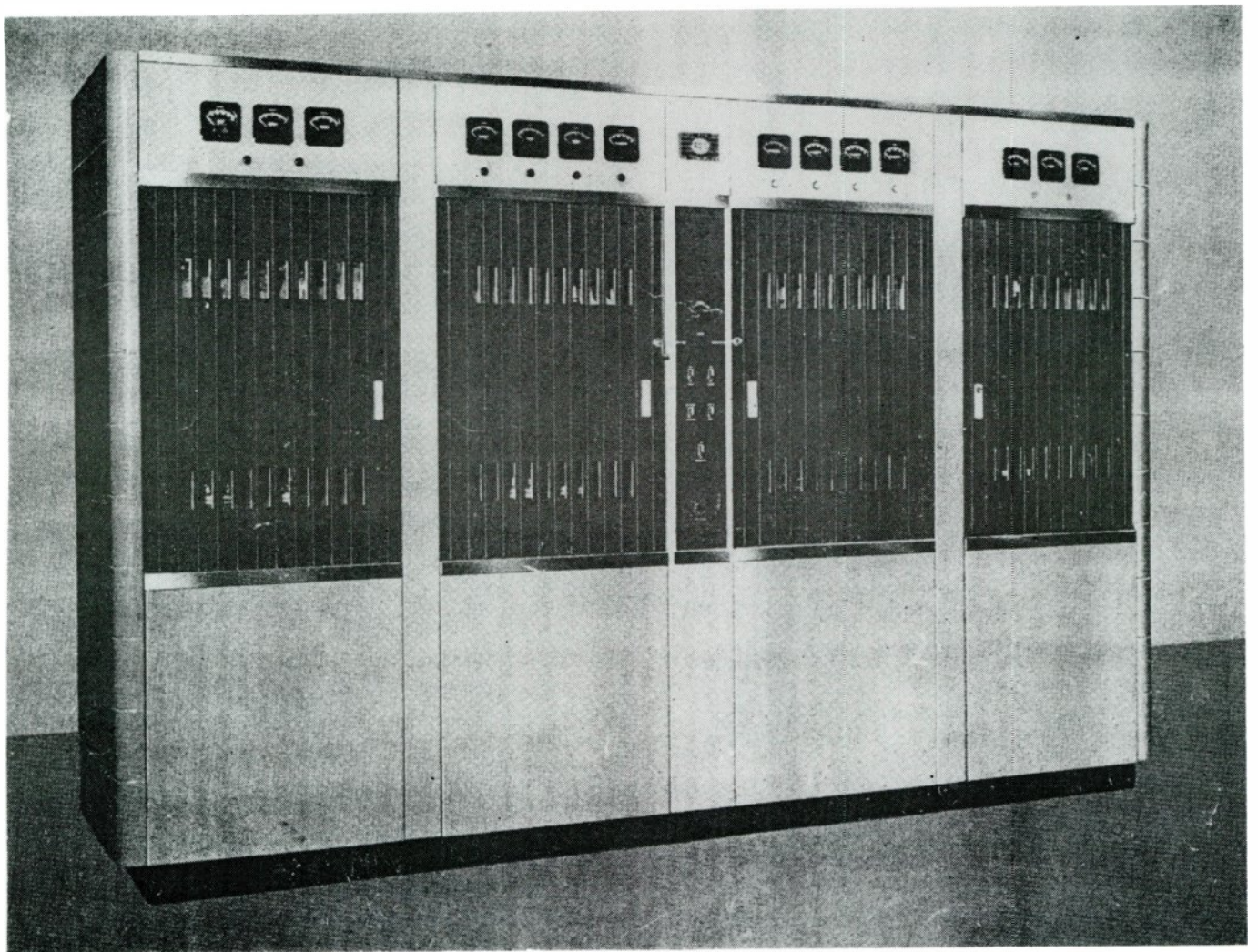
JOHN SKELLY



BOB HUTTON



PAT MARINO



Picture of 10,000 Watt RCA Transmitter

ANECDOTES

CFJC had its share of comedy of errors which when they occurred weren't regarded humorous at the time. Just before I arrived in Kamloops, an incident happened during a Provincial CRBC network broadcast. The heating was done from the basement, and there was a large walk-over grill in the floor to allow the warm air to come up. They were just starting the network broadcast; the music had stopped and the announcer, a very heavy chap, went over to the microphone, which was sitting just off the grill. As he passed over the grill, the grill caved in and plunk, down into the basement he went! Naturally, there was a blank on the air while decorum was being restored.

Then there was the time that Doug Homersham, Laurie Irvine and I decided to fine-tune the 1000 watt transmitter in North Kamloops. When we were finished we were putting 10 to 12 amps of radio frequency into the transmitting antennae and, gosh, you could go along the wire fence out in front of the place and draw sparks with a phonograph needle. There was a lady who lived across the street from the transmitter. One day she came along and said, "I just don't understand it. The radio station is coming out of my stove!". So over we go, and sure enough, the thing was singing away. She was boiling cabbage; I've never really had it fully explained to me, but the leaves of the cabbage rectified the signal, and it was so strong, it caused sound to come out of it. (The saucepan amplified it) and it was quite clear.

One time we lost a condenser that was used in the tuning of the antenna. To get one of these condensers, we had to send back east and, gad, we were going to be off the air maybe a couple of weeks, so we had to make up something. We got a big glass pan from one of our ladies; we got some aluminum and some knitting needles. We built this condenser and poured castor oil on it, to complete the capacity of the condenser. We got this thing all rigged up and all connected at around 10 o'clock at night. Laurie Irvine was there, and Doug Homersham and myself. Doug was sitting on top of the transmitter, working on this antenna tuning unit, and he said, "I think we're all set to go." We had a motor generator in those days; Laurie said, "Go in the back room and get her going." So I went in and kicked the thing up. It turned out 2200 volts of direct current. You had to start to consume that current as soon as you started the generator, otherwise it would be turning into heat. As soon as it started up, Laurie could hear the thing, so he threw the switch and the whole thing blew up! Doug was just absolutely covered from head to foot with castor oil, and Laurie too. You never heard such shouting going on. We were off the air most of the next day before we devised a way to get this thing going.

When Princess Elizabeth and Prince Philip stopped in Kamloops during their Canadian tour, there was quite a "do" down at Riverside Park: the mayor, the MLA, the MP and others all welcoming these wonderful people to Kamloops. Prince Philip spoke (and we recorded the speech). We were going to use an excerpt for the news, and we thought we'd start with Prince Philip; it was more or less a news clip. We had this wire recorder in the control room, and everything was ready to go. The news fellow in the studio introduced the thing. He talked about the train arriving in Kamloops, and escorting the couple down to the park, and all the people that were down at the park and what have you. Then he said, "And Prince Philip said..." and gives the guy the high sign, and on comes, "Syd Smith Limited! Oldsmobile, Cadillac, Chevrolet cars!" They got the thing turned off, and the fellow said, "Well, I think we goofed. Let's be honest about it, we really goofed."

One time I came up with an idea for a program called "The Story of Christmas". My daughter Diane was just a little girl at the time, and she was after me to tell her the story of Christmas. In working this thing out, I finally told on the air the story that I was going to tell her. We had the choir of St. Ann's Academy here, and we had all kinds of wonderful cooperation from local people. There were about a dozen voices in the thing, plus the choir, and we had chimes and what have you. Basically, it was just the story of Christmas. We fed a sample of it down to Dr. Ira Dilworth at the CBC in Vancouver, and he said, "Yes, we will carry this on the B.C. network on Christmas Eve". Then a little further along he said, "We will carry this on the Western Network of CBC". Then, just a few days before Christmas Eve, we got a phone call from Vancouver. They said, "It is going to be carried coast-to-coast".

It was a little on the scary side. My concern was that we would be able to do a decent job, and that we would have it down so that when we came up to 29 minutes and 40 seconds, that cue would be right on the button. And it was; we weren't a second over or a second under.

I remember very well, coming out of the studio that night. It was snowing; my car was covered with snow. You couldn't have picked a more beautiful evening. Walter Harwood, who was a tremendous help putting the show together, said, "You know, ordinarily I'd like to go and have a drink and relieve the tension, but not now." He walked off, and I didn't know whether he was going to get some cigarettes or whether he was just caught up in emotion. In any event, I went to my car. I was going to get out the brush to clean the snow off the windshield, and I thought, "No, I'll just leave it here and I'll walk home." So I walked home. It was just a tremendous feeling of relief, I guess, because it was the first time we had done anything locally that was carried coast-to-coast.

When I got home, the children thought the program was just for them and I guess in a way it was. Then the telegrams started coming in from people all over the country, and the telegraph people, instead of sending somebody out, just phoned me the wires. It was one of the highlights of my life.

The CPR was widening their railway tunnels ten or twelve miles west of Kamloops. They were starting their new "Canadian" passenger trains: evidently the cars swayed more or something, and they had to widen the tunnels a bit to make sure the cars would get through without scraping the walls. The CBC wanted a story for the National News, so Walter Harwood and I went to the CPR, got a motor speeder on the track and went down with our recording equipment. We recorded the story there and we brought it back and listened to the thing. It was all right, but it just didn't sound right, you know.

So Walter said, "Let's go up to your place, Ian. We'll start outside; we'll walk into the basement and from here into the fruit room under the stairs. That'll sound more like it, because it's got nothing but echo." So up we went. We started outside the basement, and you could hear a different quality. We walked slowly into the cement room where all the fruit was stored, and that really sounded like a tunnel; a nice bassy boomy voice. We listened to the clip and said, "That's the thing." We got that down to the network and that night, on the 7 o'clock news, on it came. It sounded very good.

It was quite some time before I met the chap from Toronto who was in charge of this news. He said to me, "That news clip on the tunnel, that was very interesting."

I said, "Yeah, it was very nice. How do you like the weather out here in Vancouver? Do you like all this rain?"

"Well, I don't know about the rain. But tell me, what was involved?"

I said, "Well, we got a speeder and we went down to the tunnel - but you know, in Vancouver in the summertime, you couldn't find a nicer place than you could find here; the sun and all the beautiful water and the islands and what have you."

But he kept coming back to this clip, and I couldn't get him off it at all. Finally I up and confessed, and he was just madder 'n hops. He went up one side of me and down the other. He had no sense of humour!

As far as the network was concerned, that was the only thing we ever staged. After that, I would have been scared to death to stage anything.

ANECDOTES

There is no possible way to reflect the impact of radio in its great 'hey-days', an influencing power never equalled before or since by any medium. Perhaps this can best be illustrated by a condensation of an article which relates what happened in America when an Orson Wells "Martian" broadcast caused millions to panic.

In New York City, at the CBS studios, Davidson Taylor sat tensely in the control room supervising the broadcast of a program which seldom gave much competition to Charlie McCarthy. This was the Mercury Theatre On The Air, an hour dramatic program whose rating, according to pollster Crossley, was 3.6 percent of the listening audience. McCarthy's was a whopping 34.7 percent.

It was 8:02, and "The War of the Worlds," adapted from H.G. Wells, and brought up to date by simulated newscasts and other modern fripperies, was under way.

The drama started at a deliberately slow pace with an introductory announcement to set the scene, then a "weather report" to inject realism, followed by casual dance music from "the Meridian Room of the Park Plaza." After the musical interlude, during which late tuners-in got the impression they were listening to a strictly orchestral program, came the first "special bulletin." A certain "Professor Farrell" at an observatory in Chicago had reported several explosions of incandescent gas occurring at regular intervals on the planet Mars."

The music beamed in again, then faded out for a second meteorological announcement and a switch to Princeton, New Jersey, for an interview with "the noted astronomer, Professor Pierson." Pierson (played by Orson Welles, who was then only 23) discoursed on the probability of Mars being uninhabited. Then a report was phoned in that a seismograph had registered a "shock of almost earthquake intensity occurring within a radius of 20 miles of Princeton."

To listeners in Bergen County, just to the north, this seemed a plausible explanation for what had made their lights flicker and was now causing radio reception to be broken by static. And all the way across the country in the little town of Concrete, Washington, the same type of coincidence started a panic ten minutes later when a local power failure caused appliances to shut off and radios to go dead.

In the CBS studio at 8:15, Davidson Taylor noted with relief that "The War of the Worlds" seemed to be proceeding smoothly. After the dead pause, the "studio announcer" was cued in to report that "due to circumstances beyond our control, we are unable to continue the broadcast from Grovers Mill..." This was followed by the reading of a bulletin estimating the dead at 40 people, "including six state troopers."

The next actor stepped to the mike. As "Brigadier General Montgomery Smith, Commander of the State Militia at Trenton, New Jersey," he voiced an emergency declaration placing "the counties of Mercer and Middlesex as far west as Princeton and east to Jamesburg under martial law."

He spoke with such authority that he had hardly completed his lines before National Guardsmen throughout New Jersey began phoning the first Army posts that came to mind asking where they could muster. Doctors and nurses began calling too, volunteering their services to help evacuate the wounded.

Some million and a half terror-stricken adults were convinced that the broadcast was actually live news.

By another odd coincidence, the Charlie McCarthy program suffered doldrums when a singer came in on cue at 8:12. At that point an estimated 13 percent of the McCarthy listeners restlessly twisted their dials until they were stopped sharply at CBS by the weirdest news bulletin they had ever heard.

The first 30 minutes or so of the program were what really did the damage. After that the drama became strictly H.G. Wells. The stilt-like monsters leveled New York, arrived in their space ships in cities from coast to coast and so decimated America that there was hardly a soul left. Final salvation came when the Martians, never having been subjected to micro-organisms before, were at the mercy of germs from even a common old cold, and collapsed and expired until the last was dead.

At 9:01, after the show had gone off the air, the studio was suddenly inundated with police. The entire cast, as well as producers and directors, was hustled to an empty studio where they remained a large part of the night in protective custody while authorities tried to calm irate citizens and investigate the extent of the disaster.

Next day CBS executives and Mercury Theatre On The Air producers began the trying task of explanation, while their lawyers prepared for lawsuits. (These eventually came to about \$750,000. but were largely thrown out because announcers had repeated that the show was only drama four times while it was on the air and three times during the rest of the evening.) And Orson Welles tried to avoid belligerent citizens like the mayor of a panic-stricken midwestern town who threatened to come east and personally punch him in the nose.

For some, "The War of the Worlds" actually proved strangely beneficial. For, convinced of its authenticity, they prayed without inhibition or reservation in the belief the earth was doomed, a religious experience they would never forget.

PART ONE

THE ROYAL VISIT TO CANADA

Broadcasting the visit of Their Majesties King George VI and Queen Elizabeth to Canada, in May and June, 1939, was the most ambitious and successful achievement in "actuality" broadcasting in the history of radio. The CBC, and especially the Engineering Department, undertook a big responsibility, requiring all its resources; for the Royal Tour lasted a whole month, and covered more than 7000 miles under unprecedented conditions. To meet the needs of the occasion, the Engineering Department had first to design and secure delivery of new equipment; and secondly, to organize the broadcasts themselves. The preparatory work, laying down policy, arranging hook-ups and procedures-took six months. The regional engineers or their staffs visited each city in their area, determining the exact location of the microphones and the availability of circuits and the provision of special lines; obtaining permission for the use of vantage points; arranging hotel accommodation and shelters; providing for the removal of equipment and the establishment of pick-up points in every city. As soon as the special equipment required had been delivered, each unit was tested under actual operating conditions, a task which itself required a dozen technicians, working full-time for more than three weeks. Operating schools were organized at various points, and every member of the CBC operating staff was given instructions on the new equipment, to insure that the organization was in perfect order by May 14th.

This new equipment included, in the first place, a special microphone designed to operate outdoors under all weather conditions, without being seriously affected by wind. The type of microphone chosen was small and light, and usable in any location and for any purpose outdoors; its reaction to wind was only twenty percent that of the usual types. The commentator, who had to be constantly on the move in order to obtain the best view-points, wore this microphone on a breastplate, so that it was always within good operating distance from his mouth. For indoor pick-ups, the standard studio microphone was used.

ANECDOTES

During the visit to Canada by Their Majesties King George VI and Queen Elizabeth, a Royal visit was paid to Winnipeg with the then Prime Minister MacKenzie King being the host. Mayor Queen of Winnipeg and his wife were on hand to meet them.

Of course, the CBC was there covering the event on a coast-to-coast network. A CBC announcer was standing on the sidewalk, along with a group of admirers, waiting for the arrival of the Royal couple.

"Here come the Royal Family now - it's distinctive flag waving in the breeze. The automobile has now stopped, a member of the RCMP is opening the car door - oh, there's the King - he's stepping out, followed by Her Majesty Queen Elizabeth, nattily attired in a silver coat. Mr. King is now shaking hands with the King and introducing Mr. Queen to the King and Queen and then Mrs. Queen to the Queen and the King. They are now proceeding up the steps to the well-decorated City Hall, the King and Mr. King together with the Queen being escorted by Mrs. Queen. The King has now stopped and said something to Mrs. Queen and goes to Mrs. Queen and the Queen and Mr. King and the Queen laughed jovially. The King leaves Mr. King and goes to Mrs. Queen and the Queen and Mr. King follow behind. The King..." Dead silence prevailed for a moment or two before the announcer got a grip on himself, so he went on to say, "the Mayor and the King are now passing through the door of the City Hall followed by the Queen and the Mayor's wife."

It was only natural that the odd boner would get through on the network. One Sunday morning, during a religious broadcast, originating in Regina, the network all of a sudden went dead. After quite some number of seconds of utter silence, a voice broke through exclaiming, "What the hell are you doing?" Another period of silence prevailed, and finally the program returned to the air, the Church choir singing, "Father, forgive them for they know not what they do!"

For a good many years, W.H. Brodie was the CBC Supervisor of Broadcast Language, and his duty was to see that the Queen's English was upheld in national broadcasting. Announcer's auditions in those days were tough, and included tongue twisters consisting of tricky sentences, thought to be excellent for tongue muscles control.

For the fun of it, try these favourites on for size: "Betty Botter bought a bit of butter. 'But' she said, 'This butter's bitter. If I put it in my batter, it will make my batter bitter. But a bit of better butter will make my batter better.'" So Betty Botter bought a bit of better butter, and it made her batter better."

"Amidst the mists and coldest frosts, with barest wrists and stoutest boasts, he thrusts his fist against the posts, and still insists he sees the ghosts."

"She sells sea shells by the seashore." "Sister Susie's sewing shirts for soldiers." "A snifter of snuff is enough snuff for a sniff for a snuff-sniffer." "Moses supposes his toes are roses, but Moses supposes erroneously. For Moses he knows his toes aren't roses, as Moses supposes his toes to be."

Then there were the slips in the night that passed through the mike, such as the CBC announcer in wrapping up a program sponsored by Christie Biscuit Company. Out of the loudspeaker came the words, "Be sure to join us again tomorrow for another 'Harmony Time' presented by the Christie Biscuit Company. George Smith speaking, this is the Canadian Biscuit Corporation."

"Acoustics are stuff that a studio didn't have some of, it wouldn't sound as well as if" would cost an announcer his job.

A regular on an announcer's audition: I bought a batch of baking powder and baked a batch of biscuits. I brought a big basket of biscuits back to the bakery and baked a basket of big biscuits. Then I took the big basket of biscuits and the basket of big biscuits and mixed the big biscuits with the basket of biscuits that was next to the big basket and put a bunch of biscuits from the basket into a box. Then I took the box of mixed biscuits and a biscuit mixer and biscuit basket and brought the basket of biscuits and the box of mixed biscuits and the biscuit mixer to the bakery and opened a tin of sardines.

SOME OF THE EARLY CBC PIONEERS

HECTOR CHARLESWORTH
JOHN AIRD
W.A. STEELE
HAROLD PAULSON
JACK RADFORD
H.C. ALLEN
R.K. ANDERSON
GEORGIE APPLEY
C.E. BOUSALL
E.L. BUSHNELL
H.F. CHEVRIER
D. CLARINGBULL
L. DUCHARME
H.E.S. HAMILTON
G.A. HUMPHRIES
E.W. JACKSON
F.B.C. HILTON
R.P. LANDRY
W.E. POWELL
GEORGE WRIGHT
J. FRANK WILLIS
H.M. SMITH
G.W. RICHARDSON
ISABEL KIRBY
C.E. STILES
RON FRASER
IAN RITCHEY
CHARLES DELAFIELD
RENI MORIN
HORACE STOVIN
J. ARTHUR DUPONT
GEORGE TAGGART
STANLEY MAXTED
J. HOUDE
CHARLES SHEARER
FRANK WILLIS
HORACE BROWN
ROONER PELLETIER
W.H. BRODIE
DOUG NIXON

PART ONE

CBC AND THE WAR YEARS

In the late August of 1939 the international situation became acute and events moved with ever-increasing momentum towards war. Every home, industry and institution in Canada had to revise its plans for the future at the time war broke out.

The whole art and business of broadcasting had to be transferred immediately from a peacetime to a wartime footing, and CBC had to envisage new and compelling problems involving every aspect of its operations. How these problems were met in the various fields...news, propaganda, maintenance of national morale, censorship, protection of plant, personnel, reorganization, technical development.. to list just a few... will forever remain in the record as a monumental tribute to those who were responsible for running CBC in those early days of the Corporation.

By arrangement with the Department of National Defence a CBC program unit consisting of one commentator Bob Bowman, and one engineer, Art Holmes, accompanied the First Canadian Division when it sailed for Great Britain in December of 1939.

It was Bowman who told Canadians the story of Dieppe and later covered the war front from London to Brisbane, while Holmes established something of a record for CBC firsts during the course of World War II. He recorded the never-to-be-forgotten Battle of Britain sitting in Regent's Park with a pack-set on his back while the bombs fell all around him. He saw action in the Mediterranean Theater; landed with the Canadians at the beachhead in Normandy; was one of the first three Canadians to enter Germany and one of the first Canadians in Paris at the time of liberation.

Bowman and Holmes made a series of historic recordings of the embarkation, the trip across the Atlantic, and the landing in Britain. A selection of these were then broadcast back to the people of Canada through the short-wave facilities of the BBC.

The tape recorder, "that indispensable aid to modern electronic reporting" had not yet made its appearance, as Powley points out in his book.

Late in the War, there were a few wire recorders around, but most of the time they didn't work. Their sound quality was bad, they were awkward for editing, and erasing the sound had to be done with an acid solution. They were never in general use.

The first tape recorder I ever saw, if my memory serves me well, was a German machine called a "Magnetophone", later to be known as the Magnacorder. But this was right at the end of the war.

Such was broadcasting of world-shaking events some 45 years ago.

Today's generation of reporters and commentators would be hard put to use that primitive equipment. They are now quite conversant with highly sophisticated equipment, such as that used for the Olympics coverage, the like of which would hardly have been dreamt of during the War years.

But the early stages of sound reporting have left the older reporting people with some nostalgia. The relative inflexibility of the equipment had to be compensated for by descriptive ability, voice and writing quality.

It's been said that one picture is worth a thousand words. The same could have been said of sound. The marriage of sound, word and later on picture, is what made for a good report some years ago. It still does.

Matthew Halton at work during W.W.II.



Viscount Alexander of Tunis examines CBC truck which was actually a small radio studio on wheels.



Announcer Bill Herbert recording a program “in the field” with technician Clayton Wilson in the 1940’s. Herbert’s commentary is being recorded on a Model Y disk recorder; Wilson is ensuring that the strands of cut acetate do not foul the cutting stylus.



One of the happier memories Canadian troops had of the Second World War was the Canadian Army Show and two of the stars of the show have been identifiable with CBC for the best part of 30 years...Johnny Wayne and Frank Shuster. Here members of the cast of the Army Show's "Invasions Review" pause briefly in their hectic round of performances at Canadian Army camps in France to have this historic picture taken. They are (left to right starting with the curly-haired blonde baritone in the back row), Usko Ollikala, Frank Shuster, Linda Tuero, (centre row starting with the curly-haired tenor in battle dress) Jimmy Sheilds, Ralph Wickberg, Muriel Stuart, Johnny Wayne, (and front row) Enid Croll, Virginia Stancel and Vera Cartwright. The Canadian Army Show was a great success and John and Frank will deny hotly that they are still using some of the same gags on TV today.

NORTHERN MESSENGER - A UNIQUE SERVICE

For nearly thirty years, CBC Radio's NORTHERN MESSENGER travelled the vast million and a half square miles of Canada's north, bringing messages and contact with the outside world into the log cabins of lonely trappers, into the isolated missions and trading posts, and into remote settlements where a handful of people was a crowd.

Beginning in 1933, long before the Northern Service came into existence, NORTHERN MESSENGER, broadcasting from CBC studios in Winnipeg, provided the only contact with the outside for many of the northland's residents. The broadcasts included company messages, but they were made up primarily of personal greetings and news from friends and families in the south. Approximately an hour of the broadcast day, from November to April each year, was devoted to relaying these messages to people beyond the normal routes of communication.

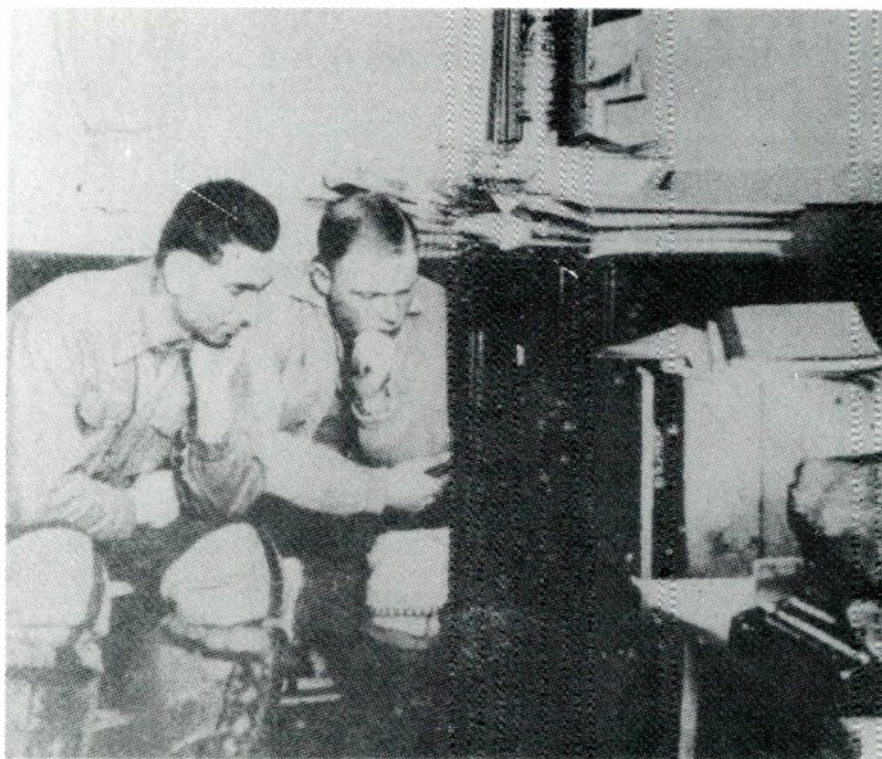
It was, in its time, the biggest "party line" in the world, both in the area it served and the number of listeners, for each day 15,000 people huddled around their radio receivers, listening intently as messages beamed across the frozen tundra. From spots so lonely they're not marked on any map to larger posts like Chesterfield Inlet, people listened in case there might be a message for them. But even if there wasn't, a message to one was considered a message to all, and they took an interest in the lives of their "neighbors" who might live 2,000 miles away.

Messages included birth announcements, deaths, family news, reports on the medical progress of Inuit patients visiting hospitals in the south, love and good wishes...reassurance to those cut off from the rest of the world that they were not forgotten.

For those who were unable to listen, messages were copied, and faithfully kept and handed on. It might have taken a week, or eight weeks, but the messages would get there eventually. Many of them completed their journey by dogsled from the nearest radio receiver.

And when the isolating winter months were over, letters of appreciation poured into the radio station: "Only those living in the remote areas know how much the messages are appreciated..." "...the Party Line is everything to us..." "I don't know how we'd exist without it..."

In the late fifties, the Northern Service was established, and NORTHERN MESSENGER moved to Montreal. Eventually it was replaced by regular daily programming, but for nearly thirty years it filled a void in the lives of some Canadians, providing a link with friends and families and a solace through the long winter months.

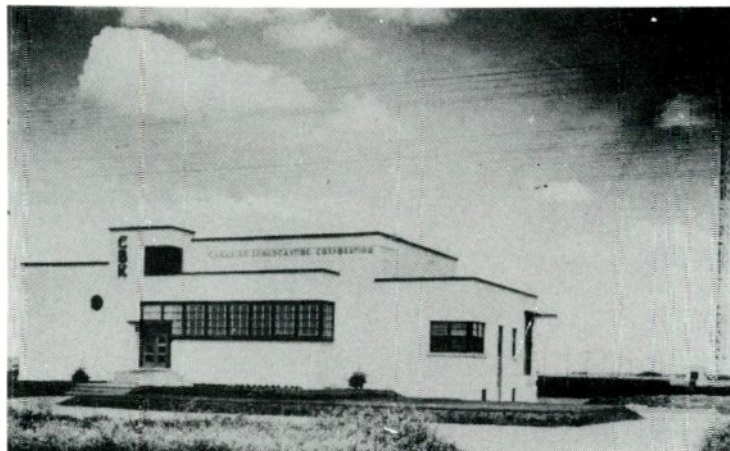


Listeners to Northern Messenger.



Singing carols during the Christmas broadcast of the NORTHERN MESSENGER was one way the announcers pepped up programs. Standing (left to right) Harry Randall (Producer), Lorne Wallace, Norm Micklewright and George Rich. Sitting (left) Bob Willson and (right) Rene Dussault.

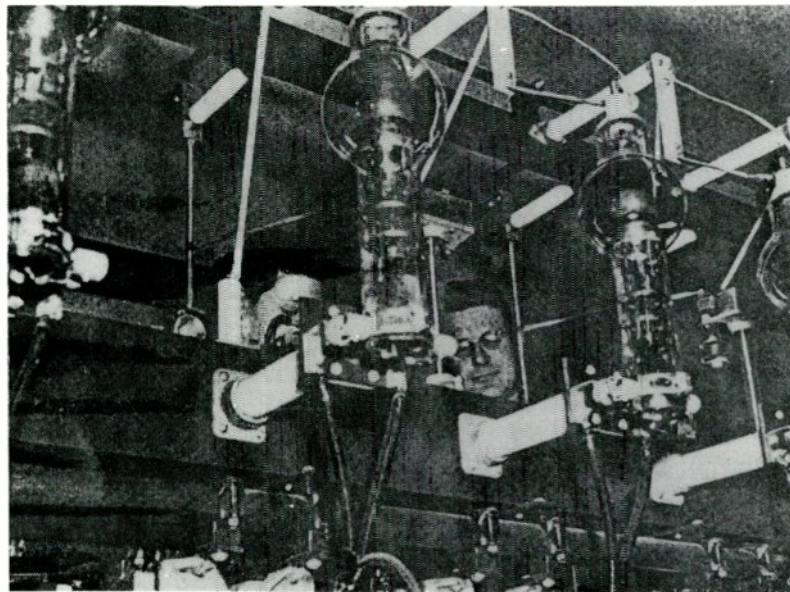
The success of the Northern Messenger broadcasts have to be attributable to three super CBC stations operating on non-American interference frequencies. These were CBK at Watrous, Saskatchewan, CBL Toronto, Ontario and CBA at Moncton, New Brunswick, each operating with 50,000 watts of power. Their coverage was unmatched in North America.



*CBK transmitter at Watrous in
1939.*

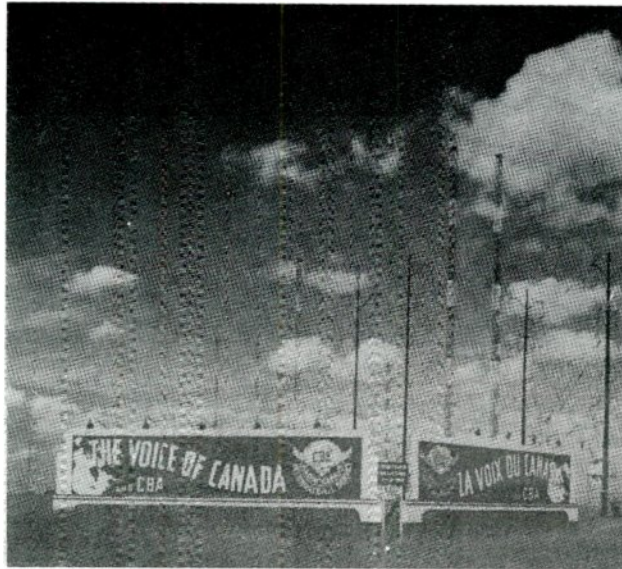


Toronto's CBL's highest transmitting tower is 647 feet high.



These tubes in the CBL transmitter had a rating capacity of 100,000 watts each, and were the largest used in radio broadcasting in North America at the time.

THE WORLD-WIDE VOICE OF CANADA



Passers-by in cars and trains see this sign on the Tantramar marshes, proclaiming the International Service shortwave facilities and Radio Station CBA.

It was in February of 1945 that the CBC International Service was formally opened by the then-Prime Minister of Canada, the Right Honourable MacKenzie King. Back of this opening broadcast were many years of planning and many weeks of testing and experiments. As long ago as the middle thirties men of vision recognized that Canada, to play a part in international affairs, would have to be represented in the world radio arena; and the establishment of high-powered short-wave stations was recommended by public bodies and parliamentary committees.

World War II brought with it new and compelling reasons for the setting up of such a service and in September of 1942, an Order in Council was passed authorizing the International Service. Thanks to sound designing by the CBC engineering division and to the excellent site at Sackville, N.B., two 50,000 watt transmitters took to the air using elaborate antennae systems. The Voice of Canada became the strongest, clearest and steadiest heard in Europe from North America.

With continuing improvement in short-wave transmitting facilities, there is no spot on earth that can't receive the CBC International Service in a host of different languages. Not a propaganda subservience, it is simply an informational agency. As well as talks and reports about Canadian achievement, the CBC provides music and entertainment programs, all of which have won for Canada a wide and respectful audience all around the globe.

DON MESSER AND HIS ISLANDERS

The most enduring musical program on the CBC national radio network, and perhaps the longest running show in Canadian radio history, was the Don Messer radio broadcasts of yesterday. For years on years, the people of Kamloops tuned in his Islanders on CFJC each weekday afternoon -many of us can still hum his theme song.

Beginning in 1939, Don's program originated at Charlottetown from a privately-owned radio station CFCY, and shortly thereafter was distributed coast to coast through the CBC Radio Network.

Don's distinctive music, consisting mainly of 'old-time' melodies brought joy and happiness to generations of Canadians. Contributing richly to Don's marked success were two splendid singers, Marg Osborne and Charlie Chamberlain. Many readers will recall lovingly the duets offered by Marg and Charlie, the most requested one being their rendition of the hymn, "How Great Thou Art", which proclaimed the underlying philosophy of the group.

During World War II, the Islanders broadcasts were heard by Canadian servicemen everywhere in the world through the high-powered CBC short-wave stations at Sackville.

Over the years and up to 1970, Don and his ensemble made eighteen summer tours across Canada, visiting villages, towns and cities. Lovers of old-time music turned out in droves to marvel at the virtuosity of the seven-member group, drawing capacity crowds wherever they went. Don often said that just to see the pleasure on people's faces made the whole thing worthwhile. It gives us the greatest thrill in the world.

If my memory serves me well, I believe that the aggregation's name was changed to "Don Messer's Jubilee" when they entered the field of television, which added special jewels to Don's crown as millions of people tuned him in faithfully each and every week. Audience survey reported that his television appearances eclipsed even Hockey Night in Canada. Nation-wide ratings put Don on top with more than three million tuning him each week.



Don Messer and his Islanders

ANECDOTE

When the CBC, rightly or wrongly, cancelled Don Messer's program on the CBC Television network in 1969, stressing the need for programs with 'younger orientation', Don's pride was dealt a severe blow, leaving him totally shattered.

You would have thought Canada had been plunged into a national crisis. Thousands gathered on Parliament Hill to demonstrate. The House of Commons was bombarded with telegrams, letters and petitions, four of which came from the Premiers of P.E.I., Nova Scotia, New Brunswick and British Columbia. Newspapers across the land ran editorials calling the CBC decision an outrage.

Don appreciated this expression of devotion, but the strain was too much for him and his health began to deteriorate. Later, CHCH-TV in Hamilton answered the national demand for Don's program by taping for syndication twenty-six half-hours which were distributed across the Nation.

Don never quite recovered from the shock the CBC gave him, and he only made two more tours as a result. It was a bad time for Don; Charlie Chamberlain's death at sixty-one in 1972 grieved him greatly and it was just a year later that Don suffered a second heart attack and passed away in Halifax.

PART ONE

FM BROADCASTING IN KAMLOOPS

In 1933, Edwin Howard Armstrong, an American electrical engineer, invented Frequency Modulation Radio Transmission.

An exceptionally brilliant mind, Edwin Armstrong had earlier developed the superheterodyne circuit which became widely used in radio receivers. In fact, it was Armstrong who, as a boy, invented superregeneration in 1920. There were additional useful discoveries made by Armstrong, too numerous to expand on in this book.

It could be truthfully said that Edwin Armstrong ranks equally with Marconi and Essenden in his many remarkable achievements, especially in the broadcasting field and military arena.

However, Frequency Modulation was slow to develop. FM sets were not available on the market and broadcasters were hesitant to establish FM stations until receiving sets were obtainable. It was a case of which came first, the chicken or the egg. It wasn't until the early 1960's that the new medium came into its own.

Frequency Modulation is a method of sending and receiving radio waves. It provides clearer reception of sound and greatly reduces static. People have abbreviated the term to FM, and they now refer to ordinary radio as AM.

AM or Amplitude Modulation varies the amplitude (strength) of the transmitted wave to agree with the fluctuations in the sound or music being transmitted. FM or Frequency Modulation keeps the amplitude of the transmitting wave constant, but varies the number of times the radio wave vibrates, or its frequency. This variation agrees with the sound being transmitted.

Frequency Modulation greatly increases the variety of sound vibration which can be transmitted by a radio station and received by a good receiver. An ordinary, or AM radio set, produces sound which vibrates from 30 to 8000 times a second. On the other hand, Frequency Modulation sets can reproduce sounds which vibrate from 20 to 18,000 times a second. This is why music broadcast by FM sounds almost as good as it does in the originating studio.

Due to the wide variety of frequencies used in FM, FM transmitters must employ short wave lengths because that part of the available frequencies offers more room for wide-band transmission. But because these FM waves are short, they travel straight up into space and do not reflect from the upper layers of the atmosphere. FM stations can broadcast only about as far as the horizon.

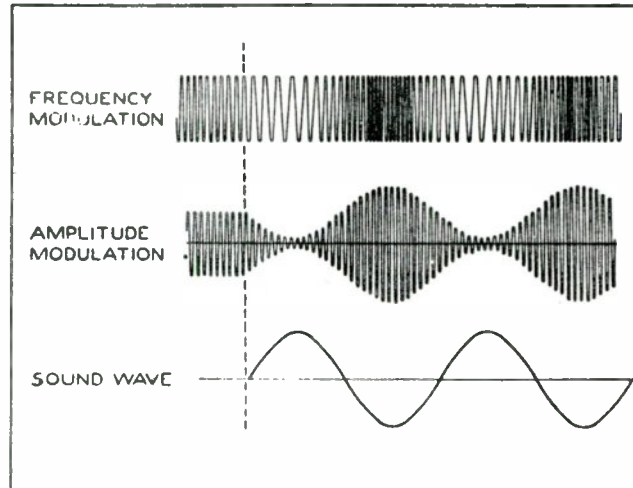
Hence, FM operates in the spectrum of 88 MHz to 108 MHz which, suprisingly, is the range of frequencies between TV Channels 6 and 7.

HOW FREQUENCY MODULATION WORKS

Electro-magnetic waves are characterized by their amplitude and their frequency, and transmission of sound is accomplished by changing either or both of these variables. Without modulation, both AM and FM carriers are the same. The difference between the two systems appears only with modulation - with the feeding of sound to them. In AM modulation, the frequency of the transmitted wave remains constant, while its amplitude is made to vary up and down with the rhythm and volume of the sound, voice or music being transmitted. In contrast, with FM, the amplitude remains constant while the frequency is made to vary back and forth when sound, voice or music is introduced. Perhaps the graph shown below, will prove to be self-explanatory.

Frequency Modulation is far superior form of transmission and has many advantages over AM transmission including no interference, either man-made or nature-made, no over-lapping or interference by other stations either operating on the same channel or by co-channel over-spill. It possesses unique ultra-wide-range sound characteristics.

It may well be said that by the end of this century FM broadcasting will replace most of the AM radio stations in North America.



THE HISTORY OF FM RADIO

Because it was not in common use in Canada until about 1957-1958, many people have the impression that Frequency Modulation is something new. Far from it - Dr. Edwin H. Armstrong was conducting experiments in FM long before the 2nd World War. The war, and the shortage of material, slowed down the development of FM Radio, however, and it was not until after the war that an attempt was made to introduce it on a commercial basis. Many Canadian stations, anxious to give their listeners the advantage of this new type of broadcasting, installed FM transmitters. The receiver manufacturers did their part by manufacturing and distributing sets.

FM Radio, however, despite its many advantages, was something less than a smashing success for several reasons. The first was World War II, but possibly the biggest reason was the advent of television. The setback given to FM radio by the war was sufficient to allow the development of television to catch up. TV provided a greater novelty, a more spectacular medium, and so stole the limelight.

The current story of FM radio, however, is a very changed one. Long play recordings which closely approach the ultimate in quality are available as a source of program material. Tape has really come into its own as another quality recording medium which also provides excellent material for FM radio stations. Couple these factors with the abundance of fine home FM equipment consistently coming into the reach of more and more family budgets, and we find a very real interest in FM radio - an interest that has spread from the original listener to the operators of radio stations, to the agencies and to the 'Rep' companies.

FM radio is a medium we can no longer ignore, and pass off as a rich man's luxury. University students are flocking to FM. Doctors and dentists, lawyers and brokers are listening to FM radio as it is 'piped' into their offices; businessmen hear it as they go about their daily chores; children hear it in school; and so it goes on. FM radio has passed the creeping stage and is making its first strong forward steps.

TECHNICALITIES

The range of FM radio stations is limited to the horizon, as seen from atop the station's transmitting tower; thus cutting down interference between stations. This factor also permits stations in a given area to be spaced far enough on the dial to allow transmission of the full tonal range without danger of interfering with other stations.

Most sources of interference from car ignition, neon signs, electric appliances, are rejected by a good FM receiver or tuner without affecting the sound quality, making FM radio virtually a noise-free medium.

This freedom from noise and interference, plus the fact that the coverage area is almost totally unaffected by the amount of modulation or 'sound intensity' applied to the transmitter, allows the stations to broadcast the full dynamic range of a musical work, from the loudest to the almost inaudible passages.

Stereophonic transmission is possible because of the wide band width available for FM radio.

Stereo transmission is fully compatible and sounds well-balanced on monophonic receivers or tuners. This is accomplished by adding the right and left sides of the stereo signal, and using this to modulate the main carrier of the FM signal. The left minus the right signal is applied to another carrier called a sub-channel.

In a monophonic receiver, the main carrier alone is received, and since it carries left plus right channels, a perfect monophonic signal is the result.

A stereophonic receiver is equipped to receive both the sub-channel and the main channel. The left plus right from the main channel, and the left minus right from the sub-channel are combined in such a way that a left-only signal comes from the left speaker, and a right-only signal comes from the right speaker.

The author's acquaintance with Frequency Modulation radio had its origin in 1945, at a Western Association of Broadcasters meeting at the CNR Lodge in Jasper.

The Radio Corporation of America headquarters in Montreal had sent a professional team to Jasper to install a low-powered FM transmitter at the Lodge, with FM receivers in every room. RCA wanted to impress the broadcasters with this new mode of radio transmission, hopeful no doubt, that they might become interested in the new medium of FM broadcasting.

The fellows from Montreal did a superb job in demonstrating this new invention, and the one hundred or so delegates appeared to be strongly impressed with its stereo transmission possibilities.

On one occasion, they had the Lodge orchestra on the stage of the Lodge ballroom and they played a tune of the day. Then the broadcasters were escorted to another large room where the RCA engineers had set up two large loudspeakers some twelve feet apart. By pre-arrangement, the orchestra struck up the same melody which was picked up by two widely-spaced RCA Velocity Microphones with the sound being fed through the temporary FM transmitter and picked up on an FM radio receiver and reproduced on the two stereo loudspeakers.

The broadcasters were amazed and astonished at the 'live' quality of the music emanating from the speakers. It was identical to what they had heard earlier in the ballroom.

At the end of the demonstration, the majority of the broadcasters beat a hasty retreat to their various rooms, turned on the FM radios that RCA had supplied and listened intently to the far-superior sound of stereo transmission which RCA had presented, awed and impressed with this new sound discovery.

When I returned home, flabbergasted, I couldn't get this new creation out of my mind. I was sold on the idea one hundred percent. I wrote to the federal authorities, requesting application forms to apply for an FM licence, only to be told that I was far too premature, that no FM National Policy had been drawn and that it would be a number of years before specifications would be drawn for such stations.

It was simply impossible for me to control my curiosity so the next year, in 1946, RCA kindly loaned me a 30 watt FM transmitter. Then, through the splendid cooperation of the B.C. Forest Service, we borrowed a portable electric generator which, together with the RCA transmitter and other paraphernalia, we established an experimental FM station on the peak of Mount Dufferin, immediately west of the city.

Through the FM transmitter, we relayed the programs being broadcast by CFJC-AM, and with the sole FM receiver that RCA had sent us, we toured the city, calling at least fifty homes in Kamloops where we listened to its reception, totally imbued with the results of this demonstration, the first to be made west of Montreal, other than the Jasper exposition.

The simultaneous introduction of television over-shadowed the development of Frequency Modulation broadcasting and this new technique was relegated to the back-burners. Nevertheless, our enthusiasm wasn't squelched and from time to time we sought permission to establish an FM station in Kamloops without success. Finally, in late 1962, we were granted a licence.

98.3 Megacycles

1000 Watts

Presenting
The First Step In
The Greatest Advancement
In The History Of Radio Broadcasting

★ **CFFM** ★

Beginning 7:30 a.m. Monday, May 21st, 1962

A completely new schedule of programs, fifteen hours a day, transmitted in high fidelity by means of frequency modulation, the ultimate will become a reality this fall when the station begins transmission in multiplex stereo. Low priced sets now available at most appliance dealers.

First In The Interior

. . . Fifth In Canada

CHALLENGES - CHALLENGES

The day that we went on the air with CFFM-FM, the only FM receiver in town was the one we possessed. Local merchants who handled AM radios and TV sets were reluctant to bring in FM radios in an attitude of which came first, the chicken or the egg. Then too, they were suffering from the impact of television.

Our good friends at Canadian Marconi saw our plight and graciously produced a host of small FM receivers which we distributed to various homes in the community. But it was Woodward Stores who broke the impasse when they brought in a wide variety of FM radios which forced other merchants to follow suit.

It wasn't long before we had gained a fair audience, with alternate programming consisting of locally-produced programs plus the CBC network programs not carried on CFJC-AM, which gave the listeners the complete service of the CBC Trans Canada radio network.

Woodward's Congratulates CFFM Radio

On Their Step To FM Stereo, For Your
Listening Pleasure 18 Hours Each Day

Woodward's invite you to see and hear the
many FM Stereo sets from cabinet models to
mantel models, by all these famous name
makers.

- ELECTROHOME
- MARCONI
- CHANNEL
MASTER
- PHILCO
- SONY
- RCA VICTOR
- WESTING-
HOUSE
- NORD MENDE
- PHILIPS
- GENERAL
ELECTRIC
- FLEETWOOD
- HIMOOD
- HOLIDAY

in Woodward's Appliance Dept.

PHONE 374-4141

RATE CARD No. 1
 EFFECTIVE October 1, 1964
 (Reprinted April 1, 1965)

CFFM-FM

SEPARATE PROGRAMMING: 24 hours daily
 IN STEREO: 6:00 a.m. - 12 Midnight

Time Classification

CLASS "A"—7:00 a.m. - 1:00 p.m.
 5:00 p.m. - 7:00 p.m.
 CLASS "B"—1:00 p.m. - 5:00 p.m.
 7:00 p.m. - 7:00 a.m.

KAMLOOPS

BRITISH COLUMBIA

CFFM-FM

98.3 Megacycles

4000 Watts



Class "A"—7:00 a.m. to 1:00 p.m.: 5:00 p.m. to 7:00 p.m.

	1 Time	26 Times	52 Times	104 Times	156 Times	260 Times
1 hour.....	\$25.00	\$23.75	\$22.50	\$21.25	\$20.00	\$18.75
1/2 hour.....	15.00	14.25	13.50	12.75	12.00	11.25
1/4 hour.....	10.00	9.50	9.00	8.50	8.00	7.50
10 min.....	9.50	7.10	6.75	6.25	6.00	5.60
5 min.....	5.00	4.75	4.50	4.25	4.00	3.75
1 min.....	4.00	3.80	3.60	3.40	3.20	3.00
30 sec.....	3.00	2.85	2.70	2.50	2.40	2.25

Class "B"—1:00 p.m. to 5:00 p.m.: 7:00 p.m. to 7:00 a.m.

	1 Time	26 Times	52 Times	104 Times	156 Times	260 Times
1 hour.....	\$20.00	\$19.00	\$18.00	\$17.00	\$16.00	\$15.00
1/2 hour.....	12.00	11.40	10.80	10.20	9.60	9.00
1/4 hour.....	8.00	7.60	7.20	6.80	6.40	6.00
10 min.....	6.00	5.70	5.40	5.10	4.80	4.50
5 min.....	4.00	3.80	3.60	3.40	3.20	3.00
1 min.....	3.00	2.85	2.70	2.50	2.40	2.25
30 sec.....	2.50	2.35	2.25	2.10	2.00	1.90

SATURATION: (Guaranteed 50% Class "A")

	10-19 per week	20-29 per week	30 or more per week
1 minute	2.75	2.50	2.25
30 seconds or less	2.50	2.25	2.00

Canada's First Automated Radio Station

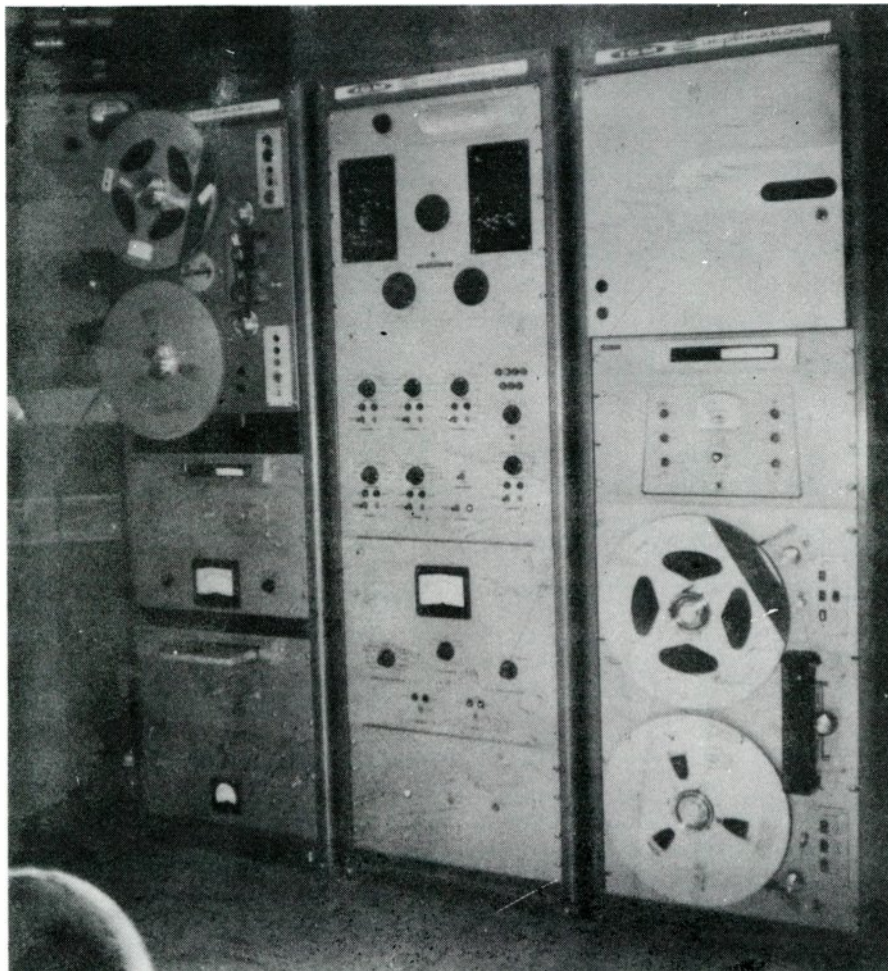
After many months had passed, the CBC found it necessary to limit our network programming on CFFM-FM to only those programs carried simultaneously on CFJC-AM. Because this defeated our intention of giving listeners a choice of programming, we had to devise an alternative way.

We were also convinced that the day would come when FM listening would equal or exceed that of AM broadcasting. Already, in countless homes, the FM set had gained a prominent spot in 'front' rooms.

Financially, of course, CFFM-FM was running in the red, this attributable to the low set count, the more rigid governmental policy on FM sponsorship plus the type of programming we were doing hadn't too much commercial appeal to sponsors.

In order to minimize our losses, but not at the expense of program quality, we elected to overcome the vicissitudes by installing automation equipment. This large unit, with its sub-human ability, was programmed somewhat like a computer. Its sensors put in station calls, time and weather and commercial announcements all on its own.

The author's son, David, was the instigator of the idea and he became manager of CFFM-FM, the youngest station manager in Canada at that time.



Canada's First Automated Radio Station

FM

MONDAY

5:40 P. M.

MOODS FOR DINING

November 5th.

'Passport To Pleasure'
Raol Meynard and Orch.

'Strolling Violins'
Frank York and Orch.

'Magic Pianos'
Liberace and Gordon
Robinson.

November 12th.

'Strauss Waltzes'
Sammy Kaye and Orch.

'Music of Sigmund
Romberg'
Melachrino Strings

'Broadway to Hollywood'
Ferrante and Teicher.

7:10 P. M.

FM CAROUSEL

- light melodic listening

8:05 P. M.

VARIETY SHOWCASE

- music in all moods

9:05 P. M.

STARLIGHT SERENADE

- a pop concert

9:30 P. M.

SONGS OF MY PEOPLE

- with Ivan Romanoff

10:00 P. M.

NEWS, WEATHER, SPORTS

TUESDAY

5:40 P. M.

MOODS FOR DINING

November 6th.

'The World's Finest Music'
Lawrence Welk and Orch.

'The Old Sweet Songs'
Frank Devol and Orch.

'The Music of Hawaii'
Dick Kessner.

November 13th.

'Operetta Memories'
Mantovani and Orch.

'Continental Host'
Raol Meynard and Orch.

'Eddie Duchin Story'
Carmen Cavallaro & piano

7:10 P. M.

FM CAROUSEL

- light melodic listening

8:05 P. M.

SING - ALONG SHOW

- Mitch Miller & the gang

8:30 P. M.

November 6th.

JAZZ JAMBOREE

November 13th

STARTIME -

Maureen O'Hara

9:05 P. M.

STARLIGHT SERENADE

- a pop concert

10:00 P. M.

NEWS, WEATHER, SPORTS.

WEDNESDAY

5:40 P. M.

MOODS FOR DINING

November 7th.

'Music of Sigmund Romberg'
Melachrino Strings

'The Versatile Henry Mancini'
Mancini and Orch.

'Pianos in Paradise'
Ferrante and Teicher

November 14th.

'Music For Lovers'
Werner Muller and Orch.

'More Music for Relaxation'
Melachrino Strings

'Hits of the Fifties'
Eric Rogers at the piano.

7:10 P. M.

FM CAROUSEL

- light melodic listening

8:05 P. M.

VARIETY SHOWCASE

- music in all moods

9:05 P. M.

STARLIGHT SERENADE

- a pop concert

10:00 P. M.

NEWS, WEATHER, SPORTS

THURSDAY

5:40 P. M.

MOODS FOR DINING

November 8th.

'Magic Violins'
Villa Fontana

'Immortal Lullabies'
Frank Chacksfield & Orch.

'Evergreens of Broadway'
Pianos of Tommy Garret.

November 15th.

'Fabulous Hollywood'
Strings of Frank Devol

'Moonlight Sonata'
Morton Gould and Orch.

'Cocktails with Cavallaro'
Carmen Cavallaro at piano.

7:10 P. M.

FM CAROUSEL

- light melodic listening

8:05 P. M.

SPOTLIGHT : Freddy Gardner

" (15th) : Munich's 800 Years

8:40 P. M. - INTERMEZZO

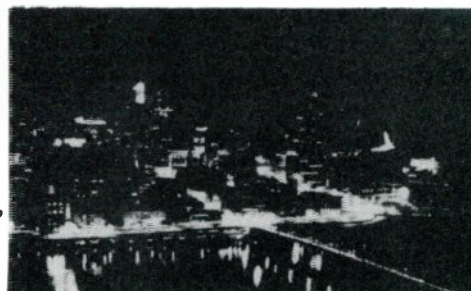
9:05 P. M.

STARLIGHT SERENADE

FM - HIGH FIDELITY



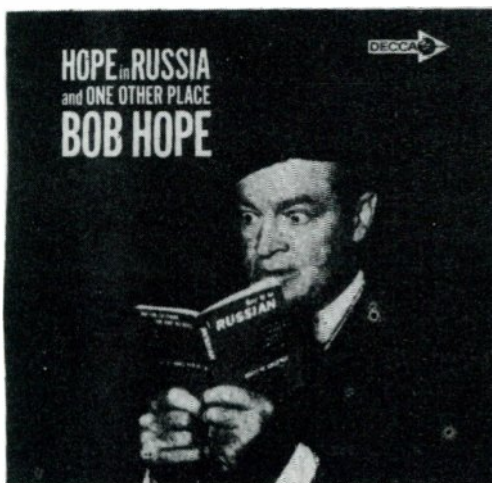
PLAY
NIGHT THEMES



IF YOU ENJOY EASY LISTENING MUSIC, HERE'S A SUGGESTION: DIAL 98.3 MEGACYCLES ON THE FM RADIO BAND - CFFM, WHERE GOOD MUSIC IS THE ORDER OF THE DAY. RADIO STATION CFFM NOW OPERATES 18 HOURS DAILY - FROM 6 A.M. TO 12 MIDNIGHT.

CFFM NOW OFFERS MORE MUSIC, MORE OFTEN THAN ANY OTHER RADIO STATION IN KAMLOOPS. AND JUST WHAT "KIND" OF MUSIC, THE ANSWER IS 18 HOURS A DAY LONG. ON FM RADIO YOU'LL HEAR SELECTIONS FROM THE GREAT BROADWAY SHOWS, THE MOVIES, OLD AND NEW SWEET MUSIC ARRANGED BY SUCH FAMOUS ORCHESTRAS AS PERCY FAITH, MANTOVANI AND THE LIVING STRINGS. YOU'LL HEAR POPULAR VOCAL STARS LIKE BING CROSBY, ROBERT GOULET AND ANNA MARIA ALBERGETTI. THERE ARE HIGHLIGHTS FROM THE WORLD'S FINEST CLASSICS, FOLK SONGS...JUST ABOUT EVERY TYPE OF MUSICAL ENTERTAINMENT IMAGINEABLE. THIS IS THE

DAILY FARE ON CFFM. BUT THE IMPORTANT REQUIREMENT OF ALL MUSIC HEARD ON CFFM IS THAT IT MUST BE "LISTENABLE" MUSIC, GOOD MUSIC, A GREAT VARIETY OF GOOD MUSIC - THESE ARE THE INGREDIENTS WHICH MAKE UP THE CFFM BROADCAST DAY.



FIND OUT JUST WHAT YOU'RE MISSING AND CHOOSE AN FM SET FOR YOUR HOME.

LISTEN TO THE QUALITY SOUND OF CFFM, 98.3 MEGACYCLES IN KAMLOOPS CATERING TO THE MUSICAL TASTE OF EVERYONE!



Leonard Bernstein and the New York Philharmonic capture on tape the sweep and splendor of the triumphant Dvořák Fifth Symphony ("From The New World").

CFFM
*Music
in
Motion*

CFFM-FM ANALYSIS

During the six month period, July through December, 1964:

Local sales accounted for 100 percent of our total FM revenue.

No national or network revenue was received during this period.

During the week of Monday, March 1st to Sunday, March 7th:

Locally originated programs occupied 36.67 percent of our total FM time.

During this same week CFFM-FM broadcast, without charge, Monday through Friday a ten-minute Ministerial Devotional program. Separate five-minute programs were broadcast Monday through Friday giving a Road Report, Stock Report and a Club Calendar and Women's News. A fifteen-minute feature was broadcast three times each week. Chamber of Commerce activities occupied thirty-minutes each week and a Roundup of City of Kamloops and Town of North Kamloops was broadcast once each week in a thirty-minute broadcast. School choirs are recorded during the week and appear on the air on Saturdays. Nine such school choirs have been broadcast since the beginning of the year.

Perhaps the most constraining obstacles in the development of FM broadcasting in Canada stemmed from the Federal Government's National Policy on FM, which, initially, declared that FM should be restricted to the arts, letters and sciences defined in strict regulations. In addition, there was an apparent ban on the manufacture of low-priced mantel FM sets which, when lifted, made CFFM-FM a viable operation.

In 1973, the music format was again revised, this time to modern country music and the FM station took off in popularity. The weekly audience grew in excess of 50,000 listeners, making it by far the most popular FM station in B.C. outside of the Lower Mainland.

By the late 1970's, this long and faithful audience became a recognized reality for commercial sponsorship, and the "Interior FM network", as it was called, grew to encompass such areas of population as Ashcroft, Cache Creek, 100 Mile House, Williams Lake, Barriere, Clearwater, Savona, Lytton, Merritt and Pritchard. At long last, CFFM-FM became the largest privately-owned FM system in Canada.

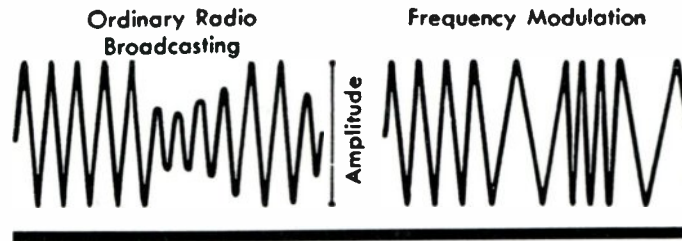
For all its problems, Frequency Modulation moved forward. By the mid 1970's, a large and faithful audience became a reality. Outside communities pressed us to somehow supply them with CFFM programming. Hence, we undertook an expansion program to relay CFFM to a host of towns through rebroadcasting stations. "The Interior FM Network", as it was called, grew to encompass such communities as the following:

Ashcroft
Barriere
Cache Creek
Chase
Clearwater
Clinton
Kamloops
Lytton
Merritt
100 Mile House
Pritchard
Savona
Williams Lake

A VISUAL VIEW OF RADIO WAVES

**Ordinary Radio
Broadcasting**

Frequency Modulation



FM STATIONS IN BRITISH COLUMBIA

CKSR-FM	Abbotsford
CISC-FM	Gibsons
CHRK-FM	Kamloops
CIFM-FM	Kamloops
CHIN-FM	Kelowna
CILK-FM	Kelowna
CIGV-FM	Keremous
CFJC-FM	Merritt
CFMI-FM	New Westminster
CISP-FM	Pemberton
CIGV-FM	Penticton
CIBC-FM	Prince George
CISQ-FM	Squamish
CJFW-FM	Terrace
CBU-FM	Vancouver
CBUF-FM	Vancouver
CFOX-FM	Vancouver
CHQM-FM	Vancouver
CJJR-FM	Vancouver
CKKS-FM	Vancouver
CKO-FM	Vancouver
CFMS-FM	Victoria
CFFM-FM	Quesnel, Williams Lake and 100 Mile House



Dave Clark accepts "Station of the Year" Award

PART ONE

THE CANADIAN BROADCASTING CORPORATION

Radio broadcasting for entertainment got its start in Canada in the early twenties. It was the child wonder of the day. Everybody patted the baby on the head and said how marvelous it was.

Then the baby started to grow. It grew so fast and had so many growing pains that people began to get worried. They said, "We'd better do something about it - let's consult a specialist."

But there weren't any specialists. This new baby, radio, had a brand of colic that was different from anything that anyone had ever heard of, and neither Modern Child Care nor Old Fashioned Remedies were equal to the occasion. By the late 1920's, when radio was seven or eight years old, everyone was so worked up that the government began to take notice. Canadian radio had to be taken seriously.

So they asked three very able Canadians - a banker, an electrical engineer and a newspaper editor to become a Royal Commission on Radio Broadcasting.

These three gentlemen travelled across Canada getting input from men and women in all walks of life. Then they spent additional time in talking to radio experts from other countries, in their mandate to figure out just what system of broadcasting would do the best job for Canada.

They soon realized that Canada's radio plans had to take into account certain things that are peculiar to our country. We have the big, friendly U.S.A. just to the south of us. We have a lot of ideas and tastes in common, and while we share in some things, we Canadians prefer to go our own way in others.

There were only twelve or thirteen million living in Canada at that time, an enormous country half a continent wide. Canada was settled in a spotty sort of a way, and many Canadian communities were even more widely separated from each other than they are today. Imagine, ten provinces, each with a different background, traditions and interests. We have two languages - we set our clocks between the Atlantic and the Pacific. When it's 6:30 p.m. in St. John's, it is only 2:00 p.m. in Vancouver.

As a nation, Canada had to have some way of pulling all these scattered groups into one community; of making them feel that they were all part of Canada. Radio seemed to offer, in a really miraculous way, the means of giving all Canadian homes, no matter where, a friendly neighborly interest in what was going on in all other parts of the country. To have adopted the American plan of broadcasting would have defeated our sought after goal.

Parliament set up a special committee in which all political parties were represented, to study the Royal Commission Report. After many meetings and after a great deal of discussion this committee recommended a national system of broadcasting. Parliament then passed an act setting up the Canadian Radio Broadcasting Commission, with the unanimous support of all political parties. The CRBC began to function in November of 1932.

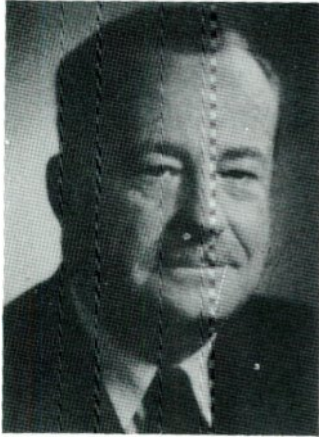
After three years of experimenting, the original Radio Commission was found to be far too limited in its scope, and another round of discussion took place, resulting in the demise of the CRBC and the establishment, in 1936, of the Canadian Broadcasting Corporation. It wasn't long before the CBC was operating twelve radio stations, eight of which were big 50,000 watt stations, along with some forty privately-owned stations providing a first class service to Canadians everywhere.



CBC's inauguration of a new transmitter in Vancouver in February 1937.

CBR's studio A in the Hotel Vancouver was the former home of the CBC's network drama and orchestral music programs from the west coast.





E.L. BUSHNELL
Assistant General Manager

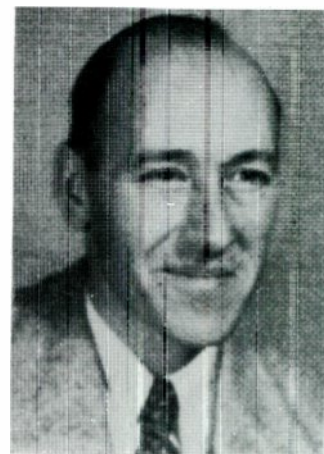


D. CLARINGBULL
*Manager, Edmonton Studios,
Edmonton*

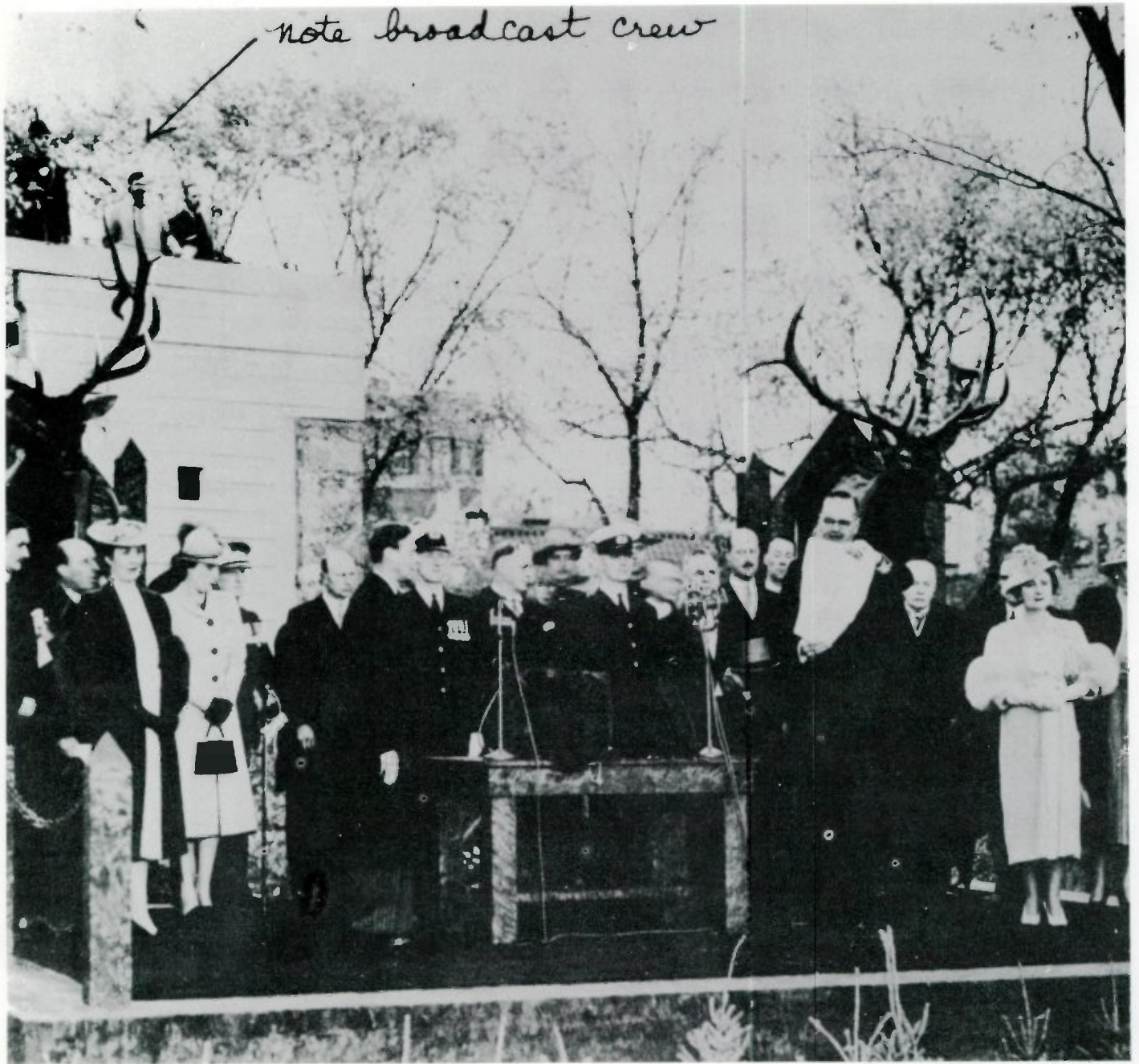
*Some of my early associates at
CBC Vancouver radio.*



F.B.C. HILTON
*B.C. Regional Engineer,
Vancouver, B.C.*



G.A. HUMPHRIES
*Operator, CBU,
Vancouver, B.C.*



The Hudson's Bay Company presents the "rent" to King George VI during the 1939 Tour.

IN IT'S HEY-DAY

The Canadian Broadcasting Corporation operated two English radio networks, the Trans-Canada Network and the Dominion Network.

Stations on the Trans-Canada Network were comprised of 12 CBC stations and 45 privately-owned stations.

In British Columbia, the basic stations of the Trans-Canada Network were CBU Vancouver, CFJC Kamloops, CKOV Kelowna, CJAT Trail and CKPG Prince George.

The Dominion Network consisted of one CBC station and 32 privately-owned stations.

Dominion Network outlets in B.C. were CJOR Vancouver, CJVI Victoria, CHWK Chilliwack, CJIB Vernon and CKOK Penticton.

The CBC also operated a French-language network, made up of 5 CBC stations and 20 privately-owned stations, stretching from Edmonton to Moncton.

In addition, CBC owned and operated several high-powered short-wave stations in Sackville, transmitting international programming all over the world, in a dozen different languages.

In 1962, The Dominion and Trans-Canada networks were amalgamated into a single national network.

In 1947, the CBC opened British Columbia's first FM radio station, located in Vancouver, and in 1954 B.C.'s first television station was CBUT, also in the coast city.

The corporation also retained its regulatory authority over all broadcasting stations, public and private, until 1958 when the Board of Broadcast Governors took over.

RADIO NETWORK STATIONS

CBC Trans-Canada Network

Atlantic Region (Basic)

CBI Sydney
 CBH Halifax
 CFNB Fredericton
 CBA Sackville
 CHSJ Saint John

Atlantic Region (Supplementary)

CBN St. John's
 CBY Cornerbrook
 CBG Gander
 CBT Grand Falls
 CKBW Bridgewater
 CKEC New Glasgow
 CKMR Newcastle

Mid-Eastern Region (Basic)

CBM Montreal
 CBO Ottawa
 CKWS Kingston
 CBL Toronto
 CBE Windsor
 CKSO Sudbury
 CFCH North Bay
 CJKL Kirkland Lake
 CKGB Timmins
 CJIC Sault Ste. Marie
 CKPR Fort William

Mid-Eastern Region (Supplementary)

CHOK Sarnia
 CJQC Quebec
 CKOC Hamilton
 CHLO St. Thomas
 CJNR Blind River

Prairie Region (Basic)

CBW Winnipeg
 CBK Watrous
 CBX Edmonton
 CBXA Edmonton
 CJOC Lethbridge

Prairie Region (Supplementary)

CKCK Regina
 CFAR Flin Flon
 CFGP Grande Prairie
 CJCA Edmonton
 CFAC Calgary
 CJDC Dawson Creek

Pacific Region (Basic)

CFJC Kamloops
 CKOV Kelowna
 CJAT Trail
 CBU Vancouver
 CFPR Prince Rupert

Pacific Region (Supplementary)

CKLN Nelson
 CKPG Prince George

CBC Dominion Network

Atlantic Region (Basic)

CJCB Sydney
 CJFX Antigonish
 CFCY Charlottetown
 CHNS Halifax
 CKCW Moncton
 CKNB Campbellton
 CJLS Yarmouth
 CFBC Saint John

Mid-Eastern Region (Basic)

CKTS Sherbrooke
 CFCF Montreal
 CKOY Ottawa
 CHOV Pembroke
 CFJR Brockville
 CJBC Toronto

CHEX Peterborough
 CFPL London
 CFCO Chatham
 CFPA Port Arthur

Mid-Eastern Region (Supplementary)

CKCV Quebec
 CKTB St. Catharines
 CHML Hamilton
 CKPC Brantford
 CKCR Kitchener
 CKNX Wingham
 CJCS Stratford
 CFOS Owen Sound
 CKSF Cornwall
 CJBQ Belleville
 CFOB Orillia
 CFOB Fort Francis
 CHNO Sudbury
 CKLW Windsor
 CKLC Kingston
 CJRL Kenora

Prairie Region (Basic)

CKRC Winnipeg
 CJGX Yorkton
 CKX Brandon
 CKRM Regina
 CHAB Moose Jaw
 CFQC Saskatoon
 CKBI Prince Albert
 CFCN Calgary
 CFRN Edmonton

Prairie Region (Supplementary)

CHAT Medicine Hat
 CKRD Red Deer

Pacific Region (Basic)

CHWK Chilliwack
 CJOR Vancouver
 CJVI Victoria

Pacific Region (Supplementary)

CJIB Vernon
 CKOK Penticton

CBC French Network

(Basic)

CBF Montreal
 CBV Quebec
 CBJ Chicoutimi
 CBAF Moncton
 CHNC New Carlisle

(Supplementary)

CKCH Hull
 CHGB Ste. Anne de la Pocatière
 CJBR Rimouski
 *CKRN Rouyn
 *CKVD Val d'Or
 *CHAD Amos
 *CKLS La Sarre
 CHLT Sherbrooke
 CJEM Edmundston
 CJFP Rivière du Loup
 CKLD Thetford Mines
 CKVM Ville Marie
 CKBL Matane
 CFBR Sudbury
 CFCL Timmins
 CKSB St. Boniface
 CFNS Saskatoon
 CFRG Gravelbourg
 CHFA Edmonton
 CKRB St. Georges de Beauce

*These four stations sold as a group.

VANCOUVER'S CBU CHIEF ANNOUNCER IN THE '40's and '50's



Ray Mackness, pictured above with his cocker spaniel, Sambo, was CBU's Chief Announcer for over 20 years. Ray started his broadcasting career at Kamloops in the late 1920's, later joining the CBC at Vancouver. He is best known to Canadian listeners for his work with the Leicester Square to Broadway show, which he announced for 14 years.



Ira Dilworth directed the CBC's operations in British Columbia from 1938 to 1946.(PABC no. 33385)



Temporary home of Vancouver television from 1953 to 1975.



From rags to riches...eight level Vancouver broadcasting complex opened November 24, 1975.



Kamloops Band Brings Honors to British Columbia

The Kamloops High School Band, under the direction of A. Nelson McMurdo, brought fame to its home town and to British Columbia by winning the top award in the marching band's contest at the recent World Music Festival at Kerkrade, Holland. Further honors were added at this same festival when the company went on to capture the highest award for Class 4E bands, competing with six other groups from all over Europe.

In a special broadcast, recorded in Kamloops through the facilities of radio station CFJC of which Ian G. Clark is manager, CBC listeners will have an opportunity of hearing the Kamloops High School Band. The program has been scheduled for Monday night at 10:30.

The 18 girls and 34 boys that make up the band are students of the Kamloops High School. It was founded last year by Mr. McMurdo, music director of the school. When they were invited to participate in the festival, the necessary funds were raised by the Kamloops Kiwanis Club.

Monday's program will include the march Imperial Echoes, which was the selection that won for them the top award; Pacific Waves, Colonial March and Sovereignty by the Canadian composer Dr. Charles O'Neil.

The Canadian Broadcasting Corporation

And Its Affiliates

★ CFCJ ★ CFCR ★ CFFM ★

Proudly Presents

"The Greatest Year in Home Entertainment"

Fall and Winter Schedules - CFCJ - 10,000 Watts on 910 Kcs.

Top Canadian-American Programs

Accurate News and Sports Reports

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:00 News	6:00 News	6:00 News	6:00 News	6:00 News	6:00 News	7:30 This is my Story
6:15 Wake Up Show	6:15 Wake Up Show	6:15 Wake Up Show	6:15 Wake Up Show	6:15 Wake Up Show	6:15 Wake Up Show	8:00 News
7:00 News	7:00 News	7:00 News	7:00 News	7:00 News	7:00 News	8:15 Sunday Serenade
7:15 Chapel In The Sky	7:15 Chapel In The Sky	7:15 Chapel In The Sky	7:15 Chapel In The Sky	7:15 Chapel In The Sky	7:15 Chapel In The Sky	8:30 Sunday Devotions
7:30 News	7:30 News	7:30 News	7:30 News	7:30 News	7:30 News	9:00 News
7:45 Wake Up Show	7:45 Wake Up Show	7:45 Wake Up Show	7:45 Wake Up Show	7:45 Wake Up Show	7:45 Wake Up Show	9:15 Bible Speaks to you
8:00 News, Sports	8:00 News, Sports	8:00 News, Sports	8:00 News, Sports	8:00 News, Sports	8:00 News, Sports	9:30 This Week in Sport
8:15 Wake Up Show	8:15 Wake Up Show	8:15 Wake Up Show	8:15 Wake Up Show	8:15 Wake Up Show	8:15 Wake Up Show	10:00 Anglican Church Service
8:30 Sports	8:30 Sports	8:30 Sports	8:30 Sports	8:30 Sports	8:30 Sports	9:30 Back to the Bible
8:45 Wake Up Show	8:45 Wake Up Show	8:45 Wake Up Show	8:45 Wake Up Show	8:45 Wake Up Show	8:45 Wake Up Show	10:00 Hour of St. Francis
9:00 CBC News	9:00 CBC News	9:00 CBC News	9:00 CBC News	9:00 CBC News	9:00 CBC News	10:15 China and Asia
9:15 Music Room	9:15 Music Room	9:15 Music Room	9:15 Music Room	9:15 Music Room	9:15 Music Room	10:30 Variety Fair
9:30 Doctor's House Call	9:30 Doctor's House Call	9:30 Doctor's House Call	9:30 Doctor's House Call	9:30 Doctor's House Call	9:30 Doctor's House Call	11:00 News
9:45 Commentary	9:45 Commentary	9:45 Commentary	9:45 Commentary	9:45 Commentary	9:45 Commentary	11:15 Vanity Fair
10:00 News	10:00 News	10:00 News	10:00 News	10:00 News	10:00 News	12:00 News, Sports
10:15 Coffee Time	10:15 Coffee Time	10:15 Coffee Time	10:15 Coffee Time	10:15 Coffee Time	10:15 Coffee Time	12:30 Rod and Charles
11:00 News	11:00 News	11:00 News	11:00 News	11:00 News	11:00 News	1:00 Billy Graham
11:15 Music Room	11:15 Music Room	11:15 Music Room	11:15 Music Room	11:15 Music Room	11:15 Music Room	1:30 When a Child Asks
12:15 News, Sports	12:15 News, Sports	12:15 News, Sports	12:15 News, Sports	12:15 News, Sports	12:15 News, Sports	1:45 China and Asia
12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	2:00 Capital Report
1:00 News	1:00 News	1:00 News	1:00 News	1:00 News	1:00 News	2:30 Sunday Serenade
1:15 Music	1:15 Music	1:15 Music	1:15 Music	1:15 Music	1:15 Music	3:00 Church of the Air
1:30 Matinee	1:30 Matinee	1:30 Matinee	1:30 Matinee	1:30 Matinee	1:30 Matinee	4:00 Calweb Corner
2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	4:30 Project 63
2:30 Trans Can Matinee	2:30 Trans Can Matinee	2:30 Trans Can Matinee	2:30 Trans Can Matinee	2:30 Trans Can Matinee	2:30 Trans Can Matinee	5:15 CBC News
3:00 Open Line	3:00 Open Line	3:00 Open Line	3:00 Open Line	3:00 Open Line	3:00 Open Line	5:30 Sunday Serenade
3:30 Court of Opinion	3:30 Court of Opinion	3:30 Court of Opinion	3:30 Court of Opinion	3:30 Court of Opinion	3:30 Court of Opinion	6:00 News & Sports
4:00 Open Line	4:00 Open Line	4:00 Open Line	4:00 Open Line	4:00 Open Line	4:00 Open Line	6:15 Sunday Serenade
4:15 Open Line	4:15 Open Line	4:15 Open Line	4:15 Open Line	4:15 Open Line	4:15 Open Line	6:30 Capital City Commentary
4:30 Westward Ho	4:30 Westward Ho	4:30 Westward Ho	4:30 Westward Ho	4:30 Westward Ho	4:30 Westward Ho	6:45 Enterprise In Action
4:45 Open Line	4:45 Open Line	4:45 Open Line	4:45 Open Line	4:45 Open Line	4:45 Open Line	7:00 CBC News
5:00 Westward Ho	5:00 Westward Ho	5:00 Westward Ho	5:00 Westward Ho	5:00 Westward Ho	5:00 Westward Ho	7:30 On The Move
5:15 Open House	5:15 Open House	5:15 Open House	5:15 Open House	5:15 Open House	5:15 Open House	7:45 Enterprise In Action
5:30 News, Sports	5:30 News, Sports	5:30 News, Sports	5:30 News, Sports	5:30 News, Sports	5:30 News, Sports	8:00 Sunday Stage
5:45 By Line	5:45 By Line	5:45 By Line	5:45 By Line	5:45 By Line	5:45 By Line	9:30 Music Diary
6:00 News, Sports	6:00 News, Sports	6:00 News, Sports	6:00 News, Sports	6:00 News, Sports	6:00 News, Sports	10:00 Fireside Hour
6:15 Open House	6:15 Open House	6:15 Open House	6:15 Open House	6:15 Open House	6:15 Open House	10:45 Quiet Time
6:45 China and Asia	6:45 China and Asia	6:45 China and Asia	6:45 China and Asia	6:45 China and Asia	6:45 China and Asia	11:00 News, Sports
7:00 CBC News	7:00 CBC News	7:00 CBC News	7:00 CBC News	7:00 CBC News	7:00 CBC News	
7:30 Assignment	7:30 Assignment	7:30 Assignment	7:30 Assignment	7:30 Assignment	7:30 Assignment	
8:00 CBC News	8:00 CBC News	8:00 CBC News	8:00 CBC News	8:00 CBC News	8:00 CBC News	
8:30 Canada's Big Bang	8:30 Canada's Big Bang	8:30 Canada's Big Bang	8:30 Canada's Big Bang	8:30 Canada's Big Bang	8:30 Canada's Big Bang	
9:00 Square Dance Time	9:00 Square Dance Time	9:00 Square Dance Time	9:00 Square Dance Time	9:00 Square Dance Time	9:00 Square Dance Time	
9:30 Songs of my People	9:30 Songs of my People	9:30 Songs of my People	9:30 Songs of my People	9:30 Songs of my People	9:30 Songs of my People	
9:45 Form Forum	9:45 Form Forum	9:45 Form Forum	9:45 Form Forum	9:45 Form Forum	9:45 Form Forum	
10:00 Distinguished Artists	10:00 Distinguished Artists	10:00 Distinguished Artists	10:00 Distinguished Artists	10:00 Distinguished Artists	10:00 Distinguished Artists	
10:00 CBC News	10:00 CBC News	10:00 CBC News	10:00 CBC News	10:00 CBC News	10:00 CBC News	
10:15 Canada at Work	10:15 Canada at Work	10:15 Canada at Work	10:15 Canada at Work	10:15 Canada at Work	10:15 Canada at Work	
10:30 Back to the Bible	10:30 Back to the Bible	10:30 Back to the Bible	10:30 Back to the Bible	10:30 Back to the Bible	10:30 Back to the Bible	
11:00 News, Sports	11:00 News, Sports	11:00 News, Sports	11:00 News, Sports	11:00 News, Sports	11:00 News, Sports	
11:15 Shriners' Request	11:15 Shriners' Request	11:15 Shriners' Request	11:15 Shriners' Request	11:15 Shriners' Request	11:15 Shriners' Request	

Fall and Winter on CFCR - Hub of the twelve station Interior Television Network

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
11:00 World of Sport	2:00 Trip to the Moon	2:00 People Along the Mississippi	2:00 People of the Reindeer	2:00 Circus Day	2:00 Mexican Boy	1:30 World of Sport
1:30 NFL Football	2:15 See Songs & Stories	2:15 People and Places	2:15 People and Places	2:15 People and Places	2:15 See Songs and Stories	INTERVAL
1:57 CBC TV News	2:45 Indian Legends	2:30 Indian Legends	3:00 Loreto Young Show	3:00 Loreto Young Show	2:30 Let's Look	4:00 Bowling
2:00 Chamber of Horrors	3:00 Loreto Young Show	3:00 Loreto Young Show	3:00 Loreto Young Show	3:00 Loreto Young Show	3:00 Loreto Young Show	4:30 Country Time
2:30 Dial Roberts	3:30 News Thirty	4:00 Target	3:30 Loreto Young Show	3:30 Loreto Young Show	3:00 Loreto Young Show	5:00 Kingfishers Cove
4:00 It's Written	4:00 Mile de Paris	4:30 Comment and Reaction	3:30 Loreto Young Show	3:30 Loreto Young Show	3:00 Loreto Young Show	5:30 Bugs Bunny
4:30 Country Calendar	4:30 Faith for Today	5:00 Rattle Dazzle	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	6:00 NHL Hockey
4:50 Some of those Days	5:00 This Living World	5:30 Mike Mercury and Super Car	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	7:15 Juliette
5:30 Sacred Heart Prog.	5:30 Boys' Club for Hazel	6:00 Sportsman's Club	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	8:00 The Vase
5:45 Men to Men	6:00 Bulletin Board	6:30 News, Sports and Weather	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	8:30 The Beverly Hillsbillies
6:00 Hazel	6:15 Program Highlights and Bulletin Board	7:00 Robin Hood	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	9:00 All-Star Golf
7:00 Flashback	7:00 The Flintstones	8:00 Cor 54	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	9:30 Sports Unlimited
8:00 Ed Sullivan	8:00 Don Messer	8:30 Perry Mason	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	10:00 Dr. Kildare
9:00 Bonanza	8:00 Danny Thomas	9:30 Front Page Challenge	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	11:00 CBC TV News
10:00 Cloupe	9:30 Festival	10:00 Inquiry	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	11:09 Starline Theatre
10:30 The Promised Land	11:00 CBC TV News	11:14 Viewpoint	4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	
11:00 CBC TV News	11:14 Viewpoint		4:30 Loreto Young Show	4:30 Loreto Young Show	4:00 Target	

Fall and Winter Schedules - CFFM - 1,000 Watts on 983 Mcs.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:30 Morning Show	7:30 Morning Show	7:30 Morning Show	7:30 Morning Show	7:30 Morning Show	7:30 Morning Show	8:00 News and Weather
8:00 CBC News	8:00 CBC News	8:00 CBC News	8:00 CBC News	8:00 CBC News	8:00 CBC News	8:15 Random Hour
8:15 Morning Show	8:15 Morning Show	8:15 Morning Show	8:15 Morning Show	8:15 Morning Show	8:15 Morning Show	9:00 BBC News
9:00 CBC News	9:00 CBC News	9:00 CBC News	9:00 CBC News	9:00 CBC News	9:00 CBC News	9:15 Neighbourly News
9:15 Archers	9:15 Archers	9:15 Archers	9:15 Archers	9:15 Archers	9:15 Archers	9:45 Indian Pages
9:30 Pacific Express	9:30 Pacific Express	9:30 Pacific Express	9:30 Pacific Express	9:30 Pacific Express	9:30 Pacific Express	10:00 Sunday Magazine
10:00 Morning Visit	10:00 Morning Visit	10:00 Morning Visit	10:00 Morning Visit	10:00 Morning Visit	10:00 Morning Visit	10:30 Concert Orchestra
10:15 Now I Ask You	10:15 Now I Ask You	10:15 Now I Ask You	10:15 Now I Ask You	10:15 Now I Ask You	10:15 Now I Ask You	11:00 Talks
10:45 Playroom	10:45 Playroom	10:45 Playroom	10:45 Playroom	10:45 Playroom	10:45 Playroom	11:30 Critically Speaking
11:00 Off The Record	11:00 Off The Record	11:00 Off The Record	11:00 Off The Record	11:00 Off The Record	11:00 Off The Record	12:00 Concert Orchestra
11:45 Minute Pearson	11:45 Minute Pearson	11:45 Minute Pearson	11:45 Minute Pearson	11:45 Minute Pearson	11:45 Minute Pearson	12:30 Rod and Charles
12:00 Playroom	12:00 Playroom	12:00 Playroom	12:00 Playroom	12:00 Playroom	12:00 Playroom	1:00 IQ
12:15 CBC News	12:15 CBC News	12:15 CBC News	12:15 CBC News	12:15 CBC News	12:15 CBC News	1:15 Mystery Showcase
12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	12:30 Farm Broadcast	2:00 Capital Report
1:00 John Drama	1:00 John Drama	1:00 John Drama	1:00 John Drama	1:00 John Drama	1:00 John Drama	2:30 Church of the Air
1:15 Trans Can Matinee	1:15 Trans Can Matinee	1:15 Trans Can Matinee	1:15 Trans Can Matinee	1:15 Trans Can Matinee	1:15 Trans Can Matinee	3:00 Yane Symphonies
1:45 Resume	1:45 Resume	1:45 Resume	1:45 Resume	1:45 Resume	1:45 Resume	4:00 Tapp Singers
2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	2:00 School Broadcast	4:30 Bright and Breezy
2:15 Trans Can Matinee	2:15 Trans Can Matinee	2:15 Trans Can Matinee	2:15 Trans Can Matinee	2:15 Trans Can Matinee	2:15 Trans Can Matinee	5:00 Variety Hour
2:45 Resume	2:45 Resume	2:45 Resume	2:45 Resume	2:45 Resume	2:45 Resume	6:00 All Time Favorites
3:00 School Broadcast	3:00 School Broadcast	3:00 School Broadcast	3:00 School Broadcast	3:00 School Broadcast	3:00 School Broadcast	7:00 Reminiscing
3:15 Trans Can Matinee	3:15 Trans Can Matinee	3:15 Trans Can Matinee	3:15 Trans Can Matinee	3:15 Trans Can Matinee	3:15 Trans Can Matinee	8:00 You Asked For It
3:45 Resume	3:45 Resume	3:45 Resume	3:45 Resume	3:45 Resume	3:45 Resume	9:00 Easy Listening
4:00 School Broadcast	4:00 School Broadcast	4:00 School Broadcast	4:00 School Broadcast	4:00 School Broadcast	4:00 School Broadcast	10:00 News and Sports
4:15 Trans Can Matinee	4:15 Trans Can Matinee	4:15 Trans Can Matinee	4:15 Trans Can Matinee	4:15 Trans Can Matinee	4:15 Trans Can Matinee	
4:45 Resume	4:45 Resume	4:45 Resume	4:45 Resume	4:45 Resume	4:45 Resume	
5:00 School Broadcast	5:00 School Broadcast	5:00 School Broadcast	5:00 School Broadcast	5:00 School Broadcast	5:00 School Broadcast	
5:15 Trans Can Matinee	5:15 Trans Can Matinee	5:15 Trans Can Matinee	5:15 Trans Can Matinee	5:15 Trans Can Matinee	5:15 Trans Can Matinee	
5:45 Resume	5:45 Resume	5:45 Resume	5:45 Resume	5:45 Resume	5:45 Resume	
6:00 School Broadcast	6:00 School Broadcast	6:00 School Broadcast	6:00 School Broadcast	6:00 School Broadcast	6:00 School Broadcast	
6:15 Trans Can Matinee	6:15 Trans Can Matinee	6:15 Trans Can Matinee	6:15 Trans Can Matinee	6:15 Trans Can Matinee	6:15 Trans Can Matinee	
6:45 Resume	6:45 Resume	6:45 Resume	6:45 Resume	6:45 Resume	6:45 Resume	
7:00 School Broadcast	7:00 School Broadcast	7:00 School Broadcast	7:00 School Broadcast	7:00 School Broadcast	7:00 School Broadcast	
7:15 Trans Can Matinee	7:15 Trans Can Matinee	7:15 Trans Can Matinee	7:15 Trans Can Matinee	7:15 Trans Can Matinee	7:15 Trans Can Matinee	
7:45 Resume	7:45 Resume	7:45 Resume	7:45 Resume	7:45 Resume	7:45 Resume	
8:00 School Broadcast	8:00 School Broadcast	8:00 School Broadcast	8:00 School Broadcast	8:00 School Broadcast	8:00 School Broadcast	
8:15 Trans Can Matinee	8:15 Trans Can Matinee	8:15 Trans Can Matinee	8:15 Trans Can Matinee	8:15 Trans Can Matinee	8:15 Trans Can Matinee	
8:45 Resume	8:45 Resume	8:45 Resume	8:45 Resume	8:45 Resume	8:45 Resume	
9:00 School Broadcast	9:00 School Broadcast	9:00 School Broadcast	9:00 School Broadcast	9:00 School Broadcast	9:00 School Broadcast	
9:15 Trans Can Matinee	9:15 Trans Can Matinee	9:15 Trans Can Matinee	9:15 Trans Can Matinee	9:15 Trans Can Matinee	9:15 Trans Can Matinee	
9:45 Resume	9:45 Resume	9:45 Resume	9:45 Resume	9:45 Resume	9:45 Resume	
10:00 School Broadcast	10:00 School Broadcast	10:00 School Broadcast	10:00 School Broadcast	10:00 School Broadcast	10:00 School Broadcast	

Over 270 Hours Of Programming Each Week

Something To Suit Every Taste

Providing a comprehensive national and local radio and television service

ANECDOTES

DICK CLARINGBULL



The outstanding event of my experience in the early days of broadcasting occurred one Christmas morning, 1933, when I was in the enviable position of making the contribution to the Empire Broadcast from the West Coast.

The idea was the contrast between Vancouver, where the roses were blooming, and Grouse Mountain, which is only a few miles away across Burrard Inlet. On Grouse Mountain there was approximately seven feet of snow. After rehearsing this short three minute item umpteen times, this is what fed into the microphone ad lib from Grouse Mountain: "And there, only a few miles below us, we can see the lights of Vancouver (this was three a.m. in the morning) and over my right, looking towards the West past the First Narrows, I can see the light of a ship which in all possibility is the Aorangi from Australia, making home port for Christmas Day." The ship I saw turned out to be the West Vancouver Ferry.

PART ONE

CBC CELEBRATES QUARTER CENTURY

In 1961, the Canadian Broadcasting Corporation celebrated its 25th Anniversary. J. Alphonse Ouimet, the CBC President, wrote the staff a comprehensive review dealing with what the CBC had accomplished in this period, and because of its worthiness, we reproduce it here:

A quarter of a century ago a great idea was forged into reality. The idea was to create a national system of network broadcasting that would make the people of our country aware of themselves as Canadians - through a common sharing of traditions and interest.

This formidable task was entrusted to a small group of people who made up the Canadian Radio Broadcasting Commission. On January 18th, 1933, they officially started to work - national broadcasting was born.

Today, with nation-wide radio networks operating and the TV micro-wave network within sight of completion, it is easy to take these things for granted and forget the magnitude of the task that faced these pioneers. Consider the challenges: vast distances in relation to the number of people served; the problems of satisfying regional needs; the provision of program services in two languages; the development of a broadcasting system that could stand on its own feet and be Canadian in character, when most of our population were within range of programs for which our good neighbor, the world's richest country, could pour hundreds of millions of dollars.

In spite of these things, national broadcasting in Canada became a reality. The CRBC existed for not quite four years; in November 1936, it became the Canadian Broadcasting Corporation. But it was during those early years that the foundation of our present system was solidly constructed. Upon that structure, something for which we today must be properly grateful, our later accomplishments have been developed.

I, the writer, think we have every right to be proud of these later accomplishments. We have built up, in pace with Canadian growth, one of the most extensive broadcasting systems in the world. Our program schedules in two languages present more live programming than any other television organization. Our International Service provides program service in sixteen languages to thirty countries, programs whose excellency has won wide recognition and commendation.

We have played a vital part in the development of Canadian talent. If today the Stratford Festival Players are welcomed on Broadway, or at the Edinburgh Festival, and the Le Theatre du Nouveau-Monde in Paris, it is only fair to point out that the CBC has for many years provided the principal encouragement and sustenance for our actors, singers, musicians and playwrights. This is reflected, too, in the widening market in Britain, the United States and France for Canadian television programs.

This accomplishment represents successful team work within our national broadcasting system; artists, writers, private radio and television affiliates, sponsors and communication companies. Within the CBC itself, it reflects practical day-by-day cooperation of many highly specialized branches of our service. I do indeed want to thank you individually for what you have contributed and to extend best wishes for your own success - for our success as a working team - in the years ahead.



The 25 female voices of the Armdale Choir led by Mary Dee soothed listeners of the fifties.



Classical music was always a large part of radio programming and the Hart House Quartet were heard often.



"Jake and the Kid" starred John Drainie (left) as Jake, Jack Mather (centre) as Weigh Freight Brown and Frank Peddie as Old Man Gatenby.





It wasn't until the 1940's that Canadian dramatists like Andrew Allan were given a chance on CBC radio.

SOME FORMER CBC NEWS ANNOUNCERS



Charles Jennings



Lloyd Robertson



Frank Stalley



Lorne Greene



He started as an announcer in the twenties



Bill Lorne



Lamont Tilden



Rex Loring



Earl Cameron

PART ONE

A. DAVIDSON DUNTON

This nation owes A. Davidson Dunton a great debt of gratitude for the splendid services he rendered this country.

In the Golden Days of radio, Mr. Dunton's CBC Trans-Canada network, made up of 12 CBC owned stations and 45 privately-owned radio stations, won International honors of being one of the great radio broadcast systems in the world, carrying as it did the top programs of NBC, CBS, ABC and BBC, along with high-quality Canadian programs, all of which were presented live.

A few years later, Dunton established a second radio network, called 'The Dominion Network', which consisted of one CBC radio station in Toronto and 32 privately-owned stations elsewhere in the country, which followed a format similar to the Trans-Canada Network.

When television came on the scene in the early 1950's, he had already developed a method for its introduction into Canada. Wisely, he created a parallel plan to establish two coast to coast English-language television networks, structured on a similar basis as the highly successful national radio networks.

Mr. Dunton invited the privately-owned radio affiliates of the CBC's radio network, to join him in making the television networks a reality. Somehow or another, he managed to find two TV channel assignments for each affiliated station.

No one could deny that, had it not been for his positive attitude, small community television stations, such as those in Kamloops, Kelowna, Prince George, Red Deer, Lethbridge, Yorkton, Prince Albert and others across the nation, could not have come into existence. Even in these years of the 1980's, Canada remains alone in having television stations in communities under 250,000 population.

The two channels he had set aside for Kamloops were channels 4 and 13, and, had his plans come to fruition, cable TV would never have become a reality, because the two television networks would, as in radio, relay all the top American and British programs.

Mr. Dunton was of inestimable help to us here in Kamloops in a hundred different ways, both morally and financially. In our years together in radio, he had instilled in us the conviction that providing a service to our listeners took priority over the ringing of the cash register. Had he not cut through the red tape of the bureaucrats, we in Kamloops, and elsewhere, would never have been able to establish small community television stations. Please let me recall just a few incidents that are now surfacing in my mind.

When we moved our CFCR-TV transmitter from our studios and offices at Fourth Avenue and St. Paul Street, in downtown Kamloops, to a high peak west of the city, the Department of Transport insisted that we staff the new transmitter location. On the basis that we could not afford such a step, Mr. Dunton talked the D.O.T. into letting us operate the transmitter unattended for a period of five years, and then subject to review. At the end of five years, the D.O.T. had evidently forgotten all about the issue.

North America's first television rebroadcasting station was established at Ashcroft, some 60 miles west of Kamloops. Again, the Department of Transport were furious at our operating an unlicensed station. Mr. Dunton came to our rescue and was instrumental in resolving the matter by getting the D.O.T. to agree that we could operate the station providing we eventually met their technical requirements which, they stated, would take two years to draw up. He also got the D.O.T. to agree in giving us two further years to convert to D.O.T. standards after they were drafted.

These are only two example of the myriad of times that Mr. Dunton got us off the hook.

A distinguished educator, A.D. Dunton studied at Grenoble University in France, Trinity College in Cambridge, the University of Munich and McGill University in Montreal, becoming a watchdog of journalistic ethics. At age 26, he became editor of the Montreal Standard.

Possessor of a brilliant mind, Mr. Dunton had a profound impact on every profession he undertook in his career which encompassed print and electrical journalism, university education and involvement in crucial political issues.

His greatest contribution to Canada, in the writer's opinion, was the special leadership he gave to broadcasting in his role as President of The Canadian Broadcasting Corporation and Chairman of the CBC Board of Governors. Through his mastery and his outstanding ability, he gave this nation the finest broadcasting system in the world, oftentimes at much opposition from political lobbies and some big-city privately-owned stations.

When the Diefenbaker government came to power in 1957, they rescinded the former government's agreement not to allow politics in broadcasting - a great mistake in the opinion of the writer. Mr. Diefenbaker, himself, was in agreement to continue the Liberal policy of no political interference, but the major independent television stations had lobbied heavily against the CBC's domination of broadcasting, and hence won the support of the incoming government to establish a new regulatory board. It wasn't long before the Board of Broadcast Governors was established, with a mandate over both public and private broadcasters. This action negated Mr. Dunton's position and he resigned.

CBC STUDIOS IN REGINA

Mr. Dunton presided at the official opening of the well-appointed CBC studios in Regina on October 1st, 1954, with leading officials of the CBC and many prominent citizens of Regina in attendance.

Previous to this, the CBC's 50,000 watt Prairie transmitter located at Watrous, Saskatchewan, was fed programming from Winnipeg.

Because the CBK transmitter operates on an international clear channel at the low-band frequency of 540 KHz, plus the exceptionally fine ground attenuation at Watrous, this station has likely the greatest land coverage of any station in North America. Canadians winter-holidaying in California and other southern states, marvel at being able to get Canadian news and programs from CBK.

It is safe to say that there is no other radio station anywhere whose transmitter is located some 100 miles away from its studios. CBK is indeed a marvellous accomplishment.



Above is a general view of the stage at Regina's Darke Hall from which the concert marking the official opening of CBC's new Regina studios was broadcast. At the left is the Saskatchewan Jubilee Choir of youthful singers, and at the right, the Regina Concert Orchestra with W. Knight Wilson, conductor, at centre. Walking up to the microphone is CBC announcer, Bob Hildenbrand.

GREAT CANADIAN - GREAT BOSS

A. DAVIDSON DUNTON



Chairman, CBC Board of Governors



Chairman A. D. Dunton, tells a nationwide hookup that the opening of the Regina studios is important not only to the people of Saskatchewan but to the system itself and to the people of Canada. Speaking after Premier T. C. Douglas had officially declared the new studios open, Mr. Dunton said that "This new centre symbolizes the CBC's belief in the need for continued improvement in sound broadcasting."



Premier T. C. Douglas, of Saskatchewan, right, meets Messrs Dunton and Bushnell, shortly before declaring the new Regina studios officially open. Looking on is J. R. Finlay, director for prairie provinces, with his back to the camera, and in the background Herb Roberts, CBK station manager.



A. D. Dunton and Claude Loomis, CBK caretaker, seem deeply interested in something at the staff party. In the background, behind the two, are Announcer-Operators Verne Brooks and Dave Munro. To the right is Herb Roberts, station manager, and back to camera, R. D. Calhoun, prairie regional engineer, talking to Eveilyn Melnyk, studio receptionist.

A GREAT CANADIAN - AN UNSUNG HERO

A. DAVIDSON DUNTON

“Breathes there a man with soul so dead who never to himself has said, ‘This is my home, my native land’.” A. Davidson Dunton was the exemplification of what it is to be a great Canadian; a lover of his country; a nationalist; a patriot and an enthusiast for things Canadian. His marked contribution to Canada will be well-noted in future Canadian history books.

I readily recall one occasion when he said that Canadians may not express their national pride as vocally as our United States neighbors, yet we do possess our own distinct style of patriotism.

“In a recent survey,” he said, “95 percent of respondents disclosed either ‘a great deal’ or ‘a fair deal’ of pride in Canada. Just seeing the Maple Leaf flag or hearing our national anthem aroused emotions in most people. Although we don’t have too many Canadians boosting their own country, none of us should be afraid of saying something complimentary about our nation.”

My association with Mr. Dunton was one of having his special brand of Canadianism rub off on me, and I hope that somehow what he has ingrained in me may be instilled through me in my children, my friends and my associates.

In the golden days of radio, the two CBC national English language networks carried the top American programs, interspersed between equally-fine Canadian originations. Unlike today’s penetration of American television, Canadians in the hey-day of radio did not capitulate to American influence.

The CBC, under the able leadership of Mr. Dunton, exerted more inducement- more incentive to keep Canada Canadian than any other social-conscious source.

THE PROVINCE

The CBC left rudderless

The Canadian Broadcasting Corporation suddenly finds itself rudderless, lying in the trough of the political sea. It cannot be left in that state for long without catastrophic results not only for itself but for the whole structure of Canadian radio and television, public and private.

It is open to question whether the CBC could ever have reached the physical maturity it was celebrating only last week, with the completion of the coast-to-coast TV network, or whether it could have maintained its standards of programming - and they are real, whatever its detractors may say - without Mr. A. Davidson Dunton at its helm.

Only a man with his particular combination of personal integrity, cultural honesty, pugnacity and sheer cussedness could have made the Rube Goldbergian machinery of Canadian broadcasting work as well as it has done.

The machinery was built of compromises in the pure MacKenzie King tradition. Among the worst of them were the social-political compromise by which public broadcasting was made at once the competitor and the regulator of private broadcasting, and the political-financial compromise by which the CBC was left to budget from hand to mouth.

The result of the first has been that in practice the corporation has had to lean over backward so as not to appear to be restricting its private competitors and has under-, rather than over-, regulated them; of the second that CBC's physical plant has grown in makeshift and inefficient bits and pieces - right here in Vancouver it is scattered in at least five separate locations, none of them designed for the job.

Two years ago the Fowler Royal Commission underlined both these troubles. A year ago the new Conservative government promised, in rather vague terms, to do something about them. This year, in the speech from the throne, it undertook specifically to set up a "new agency to regulate broadcasting in Canada, and to insure that the Canadian Broadcasting Corporation and the privately-owned broadcasting stations work effectively together to constitute a national system."

Apparently because he can stand it no longer, Mr. Dunton has resigned.

His resignation is profoundly regrettable. But it will serve some purpose if it jolts Ottawa into doing something quickly about the promised rebuilding of Canada's broadcasting machinery.

MONDAY, JULY 7, 1958

ADDRESS BY DAVIDSON DUNTON

CHAIRMAN, BOARD OF GOVERNORS, CANADIAN BROADCASTING CORPORATION

AT THE TORONTO ROTARY CLUB, OCTOBER 4, 1957

IT'S DIFFERENT IN CANADA

I imagine that everyone in this room believes it's a good thing that Canada exists as a separate national entity -and that it continues to grow and develop as such. I think any friends from the United States present agree that they would like to see this separate North American nation of ours, friendly, but distinct, maintain its own identity. I don't believe any of us think of Canadian nationhood as being against anyone or anything - rather as the sense of being for the maintenance and development of Canadian ways and thinking; that we do not think of being better than anyone else, but a bit different. And the world seems now to contain enough pressures for conformity.

These days there is much talk about Canadians welcoming outside capital, but also wishing to have a reasonable share in the control and operations of industrial concerns in this country. But if it is desirable to want Canadian participation in things economic, it seems equally important that Canadians have a reasonable opportunity to participate in non-economic activities, to supply at least a worthwhile proportion of the fare coming to their own minds.

Nationhood just doesn't depend on statistics of industrial production, or of share-ownership of corporations. In the long run the true worth of a nation will surely depend just as much, if not more, on the quality and quantity of thinking it does for itself. It matters not only to what extent it controls its own economic destinies, but also to what extent it controls and provides its own non-material life.

Those are considerations which have led broadcasting, radio and television, to be different in Canada. And, in ways of communication among minds, like broadcasting, we not only need to look at who actually owned the facilities, but at what the facilities actually transmit, which may well be more important. Broadcasting could hardly contribute to the development of Canada as a nation if, although the transmitters are owned by Canadians, practically all the material on them came from outside Canada. Broadcasting would not be developing the human creative resources of the country if it only carried creative and artistic products, or other material, from outside our border.

So far, at least, Canada has determined on having broadcasting so organized that it does provide substantial opportunities for Canadian ideas, artistic performances, information, to go out to the Canadian public. At the same time, just as Canada will undoubtedly always welcome outside capital, so its broadcasting will probably always include a fairly large proportion of programs from outside the country.

To attain this end Canadian broadcasting has to be organized on a different basis, - different say from that in the United States. Why? Because quite different sets of prime facts apply. South of the border, the United States' type of broadcasting system produces broadcasting that is basically American. It is not adaptable in Canada because the working of economic forces would transmit broadcasting material that is very largely non-Canadian.

Territorially, Canada is one of the biggest countries of the world. But it has the smallest population of any of the big area countries. I am sure many businessmen here today are familiar with cost problems arising from relatively small national market and from high expenses for national distribution.

In many lines of business this means that imported goods often have an advantage in Canada; unless the disadvantages are wholly or partially met by customs duties. In television the natural economic differential in favour of importation as against Canadian production is far higher than in any other field I know. Television is different from most activities in that the unit of production - the program - does not go to just one customer; in fact the cost of the program is spread in one way or another over a large public. In the United States the cost of a national program can in effect be spread over an enormous population, some 16 times greater than the English speaking population of Canada. Therefore, much more expensive productions can be supported. But these same expensive productions, their initial costs covered in the home market, can be made available for use in Canada for a small fraction of that initial cost. The basic economic competition, therefore, comes between that fractional payment for an originally expensive production against a much higher figure - the full cost of original production in Canada.

Sometimes you hear some Canadian businesses complaining because imports in their lines seem to be coming into the country priced 10 to 20 percent more cheaply than they can produce the same article for in Canada. In television you may easily have a program being offered for national distribution in this country at 1/15th of what it would cost to duplicate exactly the same thing in this country, or perhaps 1/7th or 1/8th of what it would cost to produce a much more modest Canadian program with still reasonably good audience appeal. Thus, the natural working of commercial arithmetic tends to be strongly in favour of imported television material for broadcasting in Canada, and against production in this country.

As a consequence, it has long been seen in Canada that there had to be some additional source of funds and activity other than commercial, if we were to have any substantial amount of program production in this country, and any effective linking of the country from east to west across our enormous spaces by program service. So far, at least, Canadians as a whole seem to have wanted a substantial degree of Canadian programming and national coverage.

A result has been the Canadian Broadcasting Corporation - a public body with resources in funds coming directly from the public. But the overall result has been much more than that. In a typically Canadian way there has grown up a system of broadcasting which is not only rather different, but that is unique in the world. It is unique in the way in which it combines operations of publicly and privately owned facilities, as well as the use of public funds and commercial revenues.

Some of you who live in Toronto may not realize quite how close and effective is the co-operation in television between the public body and privately-owned stations right across the country.

In general terms the CBC element in the system has the responsibility of assuring production of national programs, and distribution from coast to coast of national programming service, including many imported programs. But the actual transmission of the national service in some 32 areas of the country is carried out by privately-owned stations. Many of these could not have been established had there not been the assurance for them of national network service which not only supplies basic programming but also brings with it a certain amount of revenue. On the other hand, national service would certainly not be in many areas of the country had the private interests concerned not had the initiative to establish stations.

This combined system in Canada is not only unique in form in the world, it also differs by the speed with which it has been developed. The growth of television in Canada has been relatively faster than in any other country in the world. Today, just five years after the start of television in Canada, 40 stations, 8 owned by the CBC and 32 by private interests, make national program service available to some 85 percent of the Canadian population. There are two full network services in operation, one in English and one in French. It is interesting to remember, in the United States, with its big population and great wealth, only three full network services are operating. By the end of the next year national network programs will be connected directly by microwave from St. John's, Newfoundland to Victoria, British Columbia. This is some 4,200 miles and will span further around the world than any other such network.

Toronto shares with Montreal the position of third among television producing centres on the continent, exceeded only by New York and Hollywood. Montreal is the biggest producer of French language television programs of any place in the world.

On the quality of Canadian production in television there are naturally different views. I wish, however, that in this day of Canadian television people in Toronto could see and take into account French language production, because the two should be weighed together as one national effort. Of the English language programs done in Canada I am sure there are many different opinions in this room. I am not going to argue today about the merits or demerits of any particular program, or of all the production.

I do think the importance of Canadian television programs in Canadian life is well proven by the amount of discussion there is about them - in the press as well as in private. The very discussion itself proves that Canada's own television programming is stimulating Canadian life.

What Canadian television has achieved has been made possible only through remarkable co-operation among different elements. There has been the close working relationship between private stations and the CBC; there has been the remarkable contribution of Canadian writers and Canadian talent; there has been the initiative and drive of the manufacturing industry; and of the communication companies which have actually built the big microwave systems on the foundation of long term contracts with the CBC. Canadian advertisers have spent large sums of money in advertising on television. Quite a number of them have directly supported Canadian programs, although this form of participation in television has cost them more than the sponsoring of imported material which would attract plenty of viewers for their advertising messages.

National television service, of course, costs money - lots of it. Canadian viewers have spent about a billion dollars equipping themselves to receive television. Including depreciation on their sets they are probably spending close to \$200,000,000. per year themselves on the viewing they do.

On the broadcasting side large amounts of funds have been channeled into television through advertising. But as I pointed out before, funds coming from the public in other ways are essential if we are to have any substantial production of Canadian programs for national consumption and any effective linking of the country from east to west. The quantity, and to a large extent the quality, of Canadian program production will vary in proportion to the amount of public funds going into the television system.

There is quite a lot of talk about pay-as-you-see television in the air these days. Following this kind of thinking, it is interesting to break down some of the present figures. When you average it out it appears to cost each Canadian television family about 20 cents per day for their television viewing, including power, maintenance, replacements and set depreciation. In the same way the average contribution per television family to the television transmission system works out to around 4 cents per day.

It is not for those of us with responsibilities in television to say what these amounts should be. Those decisions are taken on behalf of the public by Parliament. What we do know from dealing with the actual facts of television is that the effectiveness of the system, in terms of Canadian production and of national coverage, will depend primarily on the extent of the funds coming from the public through means other than advertising. It is the heavy responsibility of those on the public side of the system to try to see that the funds are used to the greatest possible advantage.

The Canadian broadcasting system, as I have said, is quite different from those of any other countries, for special Canadian reasons. But within Canada - also for special reasons - the structure of responsibility in broadcasting has been different from those in other activities. The CBC, for instance, while publicly owned, is not under the direction of the executive government with respect to its broadcasting activities, which makes it different from most publicly owned corporations. There have been two major reasons for this: first that, because of its nature, broadcasting cannot be carried out successfully by a government department type of administration, but can be by a corporation with much of the flexibility of private enterprise while being responsible to parliament as a whole; and secondly that broadcasting should be free from any possibility of political partisan influence. The Government, however, does have responsibility with respect to the licensing of any and all stations; it must approve certain large commitments of the CBC; and under our system of government it is usually the executive that proposes national broadcasting policies to parliament and any financial arrangements to carry them out. There is also a difference in that the system of closely inter-related public and private operations had been under the general co-ordination of one body responsible to parliament - the CBC.

In this country, broadcasting is also set apart from other activities I think by the amount and intensity of discussion about it. At times perhaps some of those of us engaged in either the public or private aspect of it could wish there was a somewhat lesser degree of discussion. But then we should probably console ourselves by the fact that all this shows what a vital activity it is, and it is helpful to hear and sense the many views expressed, although we would wish they didn't contradict each other as much.

Certainly, I can't think of any other activity which has been probed and considered so many times and at such length by royal commissions and parliamentary committees, quite apart from all the discussions among the public, in the press, by governments and in Parliament.

The history of broadcasting in this country from one viewpoint seems to go in recurring Royal Commission cycles, with regularly succeeding phases. There is the pre-royal commission phase when everyone is waiting for a body of enquirers to be set up, and certain decisions have to be postponed for that reason. Then there is the long period of Royal Commission work itself when many people in broadcasting spend a large part of their time writing briefs, reading the briefs of others, or explaining to enquirers about how things work in broadcasting. Then there is the post-Royal Commission phase when people in broadcasting wait for other people to read the report of the Royal Commission, and form their own opinions about what it says. Towards the end of this phase, presumably, come decisions, related or not as the case may be, to the report of the Commission. I think the hope of most people in broadcasting usually is that the decisions following one Royal Commission report are made before another Commission looms up on the horizon.

Then, of course, there is the Parliamentary Committee cycle - with also its recurring phases, too, and with always the possibility of recommendations for major changes appearing.

At the moment broadcasting is in a post-Royal Commission phase. And so, I can't tell you much about the future in television or radio: about what the structure for co-ordination under major policies will be; or what will be the financial arrangements, on which in turn depend the future of the Canadian production and distribution, and the organization and facilities for it.

Uncertainties about such things ahead are, of course, nothing new to the CBC. For years it has probably been part of the spice of life for those working for the public in the CBC part of the system not to know at any time whether any current public discussions would lead shortly to a major change in responsibilities or in means and powers to carry these out. That has been the case for years through the recurring cycles I have spoken of. But all the time it has been, and is now, the responsibility of those in broadcasting - radio and television - to push ahead with the job, to do the best possible with the means and mandates immediately at hand. That is what we in the CBC are doing as best we can.

Among other things, broadcasting in Canada is different in the amount of uncertainty it normally lives with. The ability of the system with the public and private elements to serve the Canadian public will be strengthened if and when there is a reduction in the uncertainty, and lines for the future are determined.

PART ONE

THE HOPEFUL FUTURE FOR THE CBC

In 1983, the then Minister of Communications, the Honourable Francis Fox undertook a comprehensive study on how to restructure the CBC to meet the needs of the 21st century. He was cognizant that the mass infiltration of Canada by American television networks constituted a major problem in keeping Canada Canadian.

On March 1st, 1983, a new Broadcasting Strategy was struck. The three fundamental goals were defined as (a) to maintain the Canadian broadcasting system as an effective vehicle of social and cultural policy in light of a renewed commitment of the spirit of broadcasting objectives set out in the Broadcasting Act of 1968. (b) to make available to all Canadians a solid core of attractive Canadian programming through the development of strong Canadian broadcast and program production industries. (c) to provide significantly increased choice of programs of all kinds in both official languages in all parts of Canada.

One of the most important initiatives to strengthen Canadians and the Canadian production industry has already been implemented. On July 1st, 1983, the Canadian Broadcast Program Development Fund was established, which injected some ten million dollars in public and private money over the ensuing five years into the production of Canadian television programs by private producers. This strategy also called for a special emphasis on measures to encourage production of Canadian French-language programming.

The basic strength of the CBC was quickly acknowledged as that of a national institution which has woven itself into the very fabric of our national consciousness. 99 percent of English-speaking Canadians can receive the English-speaking services; the Corporation's French-language radio and television services are available to 99 percent of Canadian francophones.

In creating the living record, the CBC has been the largest single employer of creative Canadians. Many are full time employees, others work for the CBC on contract; about 15,000 people in all. Virtually, since its inception, the CBC has been a financial mainstay for Canadian symphonies, composers and performing groups across the country without which our cultural life would not be as rich as it is today.

For over 50 years, the CBC had resided at the vital center of Canadian life. Indeed, many would say that what the transcontinental railway was to Canada in its first 50 years, the CBC has been for the last 50 years. The link which binds us together as a national community, first through radio and then through television, the CBC has shaped our perception of what it means to be a Canadian.

In developing its new policy for the CBC, the Government of Canada recognized that the corporation now faces a fundamental change in its environment - a change which makes it even more important that the CBC be able to function as a crucial component of an identifiable Canadian broadcasting system and as an essential instrument of Canadian expression.

The rapid growth of commercial cable, along with the emergence of other new technologies, has laid the basis for a whole new constellation of services - teletext, videotex, teleshopping, electronic banking, fibre optics, videocassettes, to mention only a few.

The new technology has made an ever growing number of private and foreign signals available to Canadians, and the challenge to the Canadian way of life is basic. Hence, the new policy of the CBC, to become a central instrument in unlocking the potential for enriching, enormously, channels for the expression of our cultural and linguistic diversity at home and abroad, as we move confidently into the 21st century.

Unfortunately, however, the Federal Government failed to invoke the proposals of the Hon. Francis Fox, the former Liberal Government's Minister of Communications.

In 1986, the Conservative Government established a Task Force on Canadian Broadcasting, the personnel of which travelled coast to coast, seeking through community meetings views of hundreds of Canadians.

In 1987, the Task Force presented their voluminous report to the government, but it was not brought before Parliament for consideration.

The writer submitted a written presentation to the Task Force, a copy of which follows.

The Task Force on Canadian Broadcasting
c/o The Honourable Marcel Masse, M.P.
Minister of Communications
Parliament Buildings
Ottawa, Ontario
K1A 0A6

Gentlemen:

As one who has been actively engaged in broadcasting for over 50 years, may I be permitted to express my views on the future of electronic communications in Canada. It is my hope that my comments may prove useful in your Task Force's all-important deliberations.

My earliest recollections of radio broadcasting stem from the mid 1920's, when my father purchased a battery-operated set. Listening on earphones, and by turning various knobs, the miracle of sound from out of the nowhere became a reality. Tuning for the most part was to American stations whose fare was far superior to that from the limited Canadian stations then in existence.

I well recall that in those youthful days, American radio had a tremendous impact and influence on young Canadians, so much so that we developed an inferiority complex as we jealously looked at the United States as Utopia, envious of their advanced culture.

My active participation in broadcasting began in 1931 when I was in my third year of High School. Several students, including myself, prevailed upon our school principal to allow us to produce a school broadcast on a Vancouver radio station which, I believe, was the first of its type in Canada.

This experience led to my being engaged as a volunteer announcer-operator on one of five Vancouver stations which shared time on a common frequency. With the passage of time, I leased this station and operated on a different frequency until early 1940, when its licence was surrendered under the terms of the North American Regional Agreement. Three Vancouver stations left the air at that time.

In the summer of 1940, I came to Kamloops as Manager of its sole radio station, a position I held for 30 years and during which I, and my competent staff, established the first small-market TV station in Canada, and one of the first FM radio stations in Western Canada. My son succeeded me as President and General Manager of these AM-FM TV Kamloops stations in 1970, engaging me as a consultant.

During my earlier days in Vancouver I had constant, happy relationships with the management and staff at the CNR radio station, later with those operating the Canadian Radio Broadcasting Commission's Vancouver outlet, and finally with the Canadian Broadcasting Corporation when it came into being in the fall of 1936.

This cherished association with national broadcasting bodies, coupled with my own experience as a private broadcaster, gave me an inside understanding of the dilemma faced by the various Federal Governments of those early days, in attempting to finalize on what form Canadian broadcasting should take.

The adoption of the Aird Royal Commission Report clearly defined the role of broadcasting in Canada. There was to be a government-owned national radio service, administered by a Board of Directors who would have jurisdiction not only over the Federal Government network, but all the stations -public and private.

The adopted recommendations stressed that Canadian radio stations, public and private, must provide a varied and comprehensive service that was basically Canadian in content and character. It defined the national objectives as offering successful resistance to the absorption of Canada into the cultural pattern of the United States, that broadcasting in all its forms be a unifying and cohesive continuous opportunity for Canadian self-expression in the development of talent and the arts.

Private Canadian broadcasters were far from happy with the institution of the Aird Report, much preferring to adopt the American format. Nevertheless, the Aird Report became the broadcast bible and for 20 years, it survived the onslaught by the big-city privately-owned commercial stations. The conflict between public and private broadcasting is well-defined in two volumes available at the National Archives in Ottawa - Austin Weir's "The Struggle for National Public Broadcasting in Canada" and T.J. Allard's book "Private Broadcasting in Canada."

With the establishment of the Canadian Broadcasting Corporation in 1936, the long-standing problems were finally resolved. A. Davidson Dunton was installed as President of the Corporation and Chairman of the CBC Board of Governors, with complete jurisdiction over all radio, public and private. Mr. Dunton was an exceptionally brilliant young man with a reputation of cracking the hardest of nuts and getting things done. Educated in his home town of Montreal, he attended universities in England, France and Germany and is fluent in several languages. He joined the Montreal Star in 1932 at the age of 23 and soon thereafter became its editor.

It was only a matter of months before he had restructured the entire broadcasting industry, setting up a coast to coast CBC radio network, and establishing 50,000 watt stations in most provinces. He resolved the conflict between public and private stations by inviting a large number of privately-owned stations to join his network, giving them healthy power boosts and other assistance.

The Trans-Canada CBC network consisted of 45 stations, 17 CBC owned and 28 privately-owned. Later, Mr. Dunton established a second national network, The Dominion Network, linking 50 stations, one CBC, the others private stations. As well, he established a French language network, Radio Canada, a network of 25 stations, 4 of which were CBC owned, a network which was later extended from coast to coast. It is safe to say that this 20 year era was recognized by all Canadians as the Golden Days of Radio.

Mr. Dunton readily saw that by carrying the top programs from the American networks, plus outstanding British programs, interspersed with high-quality Canadian talent, that there would be no need for Canadians to dial elsewhere to receive the world's top entertainment, which ran the gamut from A to Z. Hence, for 20 years, the Canadian Broadcasting System was rated as the finest and most developed in the world.

With the coming of television in the early 1950's, Mr. Dunton set about to duplicate the unqualified success of his radio networks by adopting the same highly acceptable radio formula to the new TV medium. He visualized two coast to coast TV networks, made up of public and private TV stations. By some miracle, he obtained through international negotiation, two VHF channels for every major community in Canada. The CBC would operate high-powered stations from large studios in the large cities with privately-owned TV stations in medium sized cities such as Kamloops, Kelowna, Prince George, filling the gaps.

With the introduction of television in our country, the big non-network radio stations in Canada wanted a piece of the TV pie and lobbied Parliament for it resulting in Mr. Dunton's vision being scuttled. Perhaps, as a result of the Fowler Report of 1957, which was never fully implemented, the jurisdiction the CBC had long held over public and private broadcasting was terminated, and an independent Board of Broadcast Governors was instituted in its stead.

Board Chairman, Dr. Andrew Stewart, a most able and fine gentleman, did his best to keep things on the original track. After a few years, however, the Canadian Broadcasting System started to deteriorate from one of being a public service first and with the ringing of the cash register being a secondary consideration. The CTV network was formed with the big-city operators having monopoly positions, particularly in British Columbia where the Vancouver CTV outlet has exclusive rights for the entire province.

Cable television, which had its birth in Montreal in 1953, was designed to give Montreal residents a cleaner picture from the CBC's Montreal TV stations, transmissions at the time being eroded by double images stemming from wave reflection from tall buildings, Mount Royal, etc. It wasn't long before cable entrepreneurs saw that there was big money to be made in this field by adding American TV stations to their cable systems. Cable TV spread like wildfire across the nation. Now our country has over 500 such systems; the Canadian identity has become a thing of the past.

In the opinion of long-term observers, cable TV would have played a far different role had Mr. Dunton's plans been invoked. This conviction can best be expressed in a Vancouver Sun editorial at the time which said, "The Canadian Broadcasting Corporation suddenly finds itself rudderless with the departure of A. Davidson Dunton. It cannot be left in that state for long without catastrophic results, not only for itself but for the whole structure of Canadian radio and television, public and private. Only a man of his particular combination of personal integrity, cultural honesty, pugnacity and sheer cussedness could have made The Rube goldbergh machinery of Canadian broadcasting work as well as it has done.

While one can only speculate what the Canadian radio-TV picture would be like today had Mr. Dunton been kept at his post, it must be conceded that the prevailing confusion and frustration, particularly in the fields of cable TV, super-stations, satellite dishes, etc., would never have developed.

"When American influence is deliberately brought into Canada while millions of dollars are being spent to offset such intrusion is a 'disturbing paradox,'" said Pierre Juneau, former CRTC Chairman and now President of the CBC.

Frankly, I never thought I would live to see the day when Kamloops would have six television stations, two Canadian and four American. This, of course, has been duplicated in similar-sized communities elsewhere in the nation.

True, the standard of living in the U.S. is higher than in Canada, living costs are lower and income higher. In my grandfather's time, the spread was great, less in my father's time and I have seen the gap closed in my time to where, in another generation, our living standard will equal the Americans.

During the 1960's and '70's, Canadians enjoyed a life of luxury almost equivalent to the Americans. Living high on the hog, we became complacent, convinced that we had it made. Then came the world-wide recession of the 1980's and Canadians were reluctant to accept a lower standard of living. Now, we are looking south, hopeful that the Americans will restore our former prosperity. Western Provinces are pushing free trade with the States, and American military authorities are offering multi-million dollar defense contracts, both steps leading to a binding situation.

It is my belief that your Task Force is faced with the most important and far-reaching decisions of the century. If the growing erosion continues for any length of time, it is likely our nation will be absorbed into the United States.

The most powerful elements to offset the ever-increasing Americanization of Canada are radio, and particularly television. They are the key to retaining our long held independence. They are the keys to retaining our Canada for future generations to come. In my opinion, only a drastic restructuring of Canadian radio and television can stem the developing tide.

Hence, my proposed solution would see the original intent of Mr. Dunton's philosophy, albeit in a modified form. It is my recommendation that the Federal Government appoint a Regulatory Authority, be it a revised CRTC or some other body. This Authority would have exclusive jurisdiction over all electronic mass media communication and would not involve itself in non-broadcast matters such as telephone and telegraph companies, etc.

First of all, we must establish the philosophy of broadcasting as it is in this day of the 1980's. As a commercial, free-enterprise system, it is dependent on the drive, the initiative and the need to perform better than the other fellow in catering to the largest possible audience that can be captured in order to attract and sustain Canadian advertisers. In Canada, the Bureau of Broadcast Measurement rules the airwaves as it questionably says who listens to what most.

But broadcasting is far, far more than chasing the almighty dollar. It is a potent factor for the development of the arts, letters and sciences, which are the backbone of our country. It is the medium with the softer sound, wide perspective, the developer of ideas, the inquisitor's ears, the supplier of the finest music in western civilization, and the open line for Canadians talking to each other.

Both forms of broadcasting have an important role to play in serving Canadians in their own unique way. One complements the other, providing a full spectrum of broadcast service, more highly developed than elsewhere in the world.

While it appears that the Federal Government may prefer to privatize Crown Corporations, it is imperative that the Regulatory Authority retain the CBC radio networks, with minimum changes, in order that the other face of the well-rounded program coin will be equally well displayed. Little can be done to effectively improve private commercial stations which, through a variety of specialized formats, have all the bases covered.

In my opinion, the only area left open in the freedom of choice programming available to Canadian listeners is gospel music and inspirational themes. While regulation is a necessity, perhaps all broadcasters are subject to an over-abundance of cumbersome paper work.

In the field of television, I would recommend that your Task Force seriously consider establishing three national TV networks. I believe it is essential to retain the CBC-TV networks, either as a public or private utility, much as they are today. I would, however, suggest that the CBC's full schedule be carried coast to coast in its entirety. This could be accomplished through the CBC purchasing or leasing its privately-owned affiliates.

Such dis-affiliates could then become affiliates of the Global network in its extension from coast to coast. Their mode of operation would be as it is now - splitting time between the network and their own locally-produced programming.

The CTV network could be retained as it is, subject to the programming changes to be defined by the Authority.

It is my conviction that the Authority should assign each of the three networks its share of imported programs. In this manner, Canada would gain the top 30 or so American programs, features from other nations and other outstanding Canadian productions. Such an arrangement could eliminate the need for American station penetration into our country.

It is my belief also that Canadian cable companies should restrict their basic service, Channels 2 to 13, for exclusive Canadian programming, the only exception being perhaps, the PBS network. NBC, CBS and ABC, along with Pay-TV, super-stations, movie channels, etc., should be placed in a discretionary tier, available to Canadians who wish to pay an extra tab for these types of services. It is my feeling that satellite receiving dishes should be restricted to rural areas where Canadian off-air reception is limited or non-existent. This could be accomplished through the issuance of special receiving licences.

Would it be possible for the Regulatory Authority to establish an International News Service that would supply both public and private Canadian radio and television stations? Time and time again, the Vancouver CTV affiliate carries on their 6:00 p.m. newscast, American newsclips which drastically conflict with a report given on the National CBC news at 10:00 p.m., which are given by a Canadian on-the-spot observer. Perhaps the CBC International News Team could be increased so as to remove foreign bias in the news.

Our forefathers at the time of Confederation declared Canada to be a bilingual country. Now, at long last, there is strong evidence that Canadians of both extractions are prepared to accept bilingualism. In the province of British Columbia, French immersion courses will soon become mandatory. It would be a great step forward if the Regulatory Authority undertook a long-range plan that would ultimately lead to the various networks carrying a limited number of programs in both languages.

May I, in closing, please express to you, Mr. Masse, my grateful appreciation for being permitted to express my views on such an important and vital subject. You and your Task Force have a tremendous task before you, and it is only talented and knowledgeable gentlemen such as yourselves, who can reverse the impossible existing trend, and keep Canada Canadian - And I do indeed wish you well.

Yours sincerely,

Ian G. Clark

FROM THE JULY 1985 READER'S DIGEST

American television, films, books, magazines pervade our markets. 77 percent of respondents believe the United States exercises too strong a cultural influence in Canada. 54.7 percent state that they felt very different from Americans. The Canadians polled expressed their love of their country and expressed their concern for its future - that regional differences still beset Canada. It remains for us to take up the challenge (through mass electronic communication) to work together toward greater national unity.

PART ONE

THE BBG AND THE CRTC

The first thirty years of Canadian broadcasting will go down in history as a period of tremendous progress, through the leadership of many capable and dedicated men, the most outstanding being A. Davidson Dunton.

While one can only speculate what the radio-television picture would be today, had Dunton been kept on at his post, it must be admitted that today's confusing and frustrating dilemma would never have been allowed to develop.

In 1958, the incoming Conservative Government appointed a Board of Broadcast governors to have regulatory authority over all Canadian radio and television stations, both public and private. Dr. Andrew Stewart was named chairman and he and his relatively uninformed Board did an admirable job in trying to keep broadcasting on the track that Mr. Dunton had developed. In respect to us, out here in Kamloops, Dr. Stewart and his board were most friendly and very cooperative, and Dr. Stewart particularly went out of his way to compassionately assist us.

It was during Dr. Stewart's term of office that authority was given to big-city independent television stations to form the CTV Network. The BBG insisted that the CTV Network extend their network to smaller communities such as Prince George, Kamloops, Kelowna, and so on across the country, on a parallel to that which CBC had established in radio and television. Dr. Stewart coined the word 'Twin-sticking'.

We at Kamloops applied for permission to establish a second television station in order to carry the new CTV Network. You can readily appreciate how amazed and astounded we were, when we later learned that the Vancouver CTV affiliate (Chan-TV) had somehow arranged with the CTV officials that they would be the only CTV outlet in British Columbia. Dr. Stewart, however, insisted that CHAN-TV provide CTV rebroadcasting stations at their own expense and maintenance in the smaller centres of population throughout the province. Elsewhere, in the nation, twin-sticking became rule.

When the Liberals were returned to office a few years later, the BBG was dissolved and a new regulatory board, the Canadian Radio-Television Commission was instituted under the able chairmanship of Pierre Juneau. He and his Commission worked hard to restore a more Dunton-type administration, but met with fierce opposition in reversing the trend established by the outgoing Conservatives, yet they managed to stabilize broadcasting to a large extent.

Four years later, another election was called. Mr. Juneau, who had firmly established Canadian content in broadcasting, and who has since been annually honoured for his efforts in the Juno Awards, resigned as CRTC Chairman in order to run in the upcoming election, an election he personally didn't win.

The Conservative Party was returned to office, and the new government appointed John Meisel as head of the CRTC. However, it was only a short time before the Joe Clark Conservative government was turned out of office with the Liberals regaining control, hence Mr. Meisel had little opportunity to prove his ability.

Dr. Pierre Camu, a brilliant gentleman, took control of the CRTC, and he did his best to pick up the loose ends and restore the direction of Canadian Broadcasting.

When Dr. Camu later resigned, his Vice-Chairman, Harry Boyle assumed the leadership of the CRTC and, being a former CBC official, he did his best to get things back on the track. It was during the latter portion of his term that the government expanded the CRTC into the Canadian Radio Television Telecommunications Commission with jurisdiction over all forms of electronic communication -telephone, telegraph and so on, a mammoth undertaking that relegated radio and television to the back-burner by its great demands.

With the return of the Conservative party to parliament, the former philosophies held by the CBC Board of Governors, the Board of Broadcast Governors and earlier CRTC's went out the window. Radio and television stations were shifted from public service orientation to profit motivation, encouraged by Prime Minister Brian Mulroney's government. "What's best for Canada" went by the board, wholesale importation of additional American programs, plus a number of other TV channels which contribute little or nothing to Canadianism surfaced, and Canada became the most cabled television system in the world.

Because of this vast outside competition, Canadian privately-owned television stations were dealt a death blow. Where formerly they had almost 100 percent of the people viewing their stations, their audience was reduced down to a drastic 20 per cent, making their stations financially unviable. In British Columbia most, if not all, stations have been forced to sell their operations to large corporate cartels. These national and international consortiums are the winners and today there are no longer any locally-owned television stations in the province of British Columbia and only a handful of independent radio stations remain. The Biblical Golden Rule has changed to "Them that's got the gold, rule."



HERE IS THE BOARD OF BROADCAST GOVERNORS, with Hon. George Nowlan, at its inaugural meeting in Ottawa last month. They are left to right, front row: Mrs. R.G. Gilbride, Canadian Cancer Society, Montreal; Roger Duhamel, vice-chairman; Dr. Andrew Stuart, chairman; Carlyle Allison, permanent member; Dr. Mabel G. Connell, Prince Albert dentist. Back row, left to right: Yvan Sabourin, montreal lawyer; Lieut. Colonel J. David Stewart, Charlottetown industrialist; Edward A. Dunlop, Canadian Arthritis and Rheumatism Society, Toronto; Hon. George Nowlan, Minister of National Revenue; Robert S. Furlong, St. John's, Nfld., lawyer; Dr. Eugene Forsey, research director, Canadian Labor Congress, Ottawa; Guy Hudon, Dean of Laval University's Law Faculty, Quebec City; Joseph F. Brown, Vancouver florist; Dr. Emlyn Davies, Toronto Baptist minister; Roy Duchemin, "Cape Breton Post", Sydney. Missing from the picture is Colin B. Mackay, president of the University of New Brunswick.

INTRODUCTION TO TELEVISION

By Myrna Dittberner

It was called "a pilot experiment in pocket-size TV stations" opening up "a whole new area of TV possibilities". To Ian Clark, president of CFJC radio in Kamloops, who had made his first application to the Board of Broadcast Governors for a TV license in January of 1953, the approval of the license in October 1956 was purely good news. But the people of Kamloops had mixed feelings.

They were proud that Kamloops was pioneering the field, being the first city of under 500,000 population on the continent to have a TV station. In fact the population at that time was 9,096. They had been actively supporting Clark's bid and other schemes for bringing some kind of television into the area, one alternative being direct cable from the U.S. But to many it wasn't quite moral. As the Kamloops Sentinel put it, "...whatever one's opinion is about television, congratulations are in order for CFCR TV for putting the city in the limelight across the whole of the country for small town production of TV."

CFCR-TV went on the air April 8, 1957 - it's 100 watt transmitter reaching about three miles, bringing many Kamloops residents their first taste of the CBC's Holiday Ranchers, Shirley Harmer, Wayne and Shuster and Joyce Hahn, along with current American programs including "I Love Lucy".

The following year saw a power boost to 1000 watts, but communities within the Kamloops trading area that were now within reach of the CFCR signal, such as Merritt and Cache Creek, are located in valleys with the intervening mountains blocking transmission. Clark tackled this problem with a network of rebroadcasting stations located on mountain peaks, starting in 1961 with a three-station system serving Ashcroft/Cache Creek, Merritt/Nicola Valley and Lillooet/Lytton. The average cost of about \$5000 a station was equally shared by CFCR and the community concerned. \$25. donations were encouraged by arranging with the television retailers to accept the donation certificates as a \$25. discount on a new television set.

In Lillooet, Ma Murray's, congratulations were offered with reservations. "...the News joins in with this community in congratulations to the progressive Kamloops station for the advance here of TV so soon...Whether all agree with us, it is a time waster or not makes no difference for the par (sic). ...Everyone in Lillooet now can have television if they get themselves a set. Almost everyone now can look without a guilty conscience."

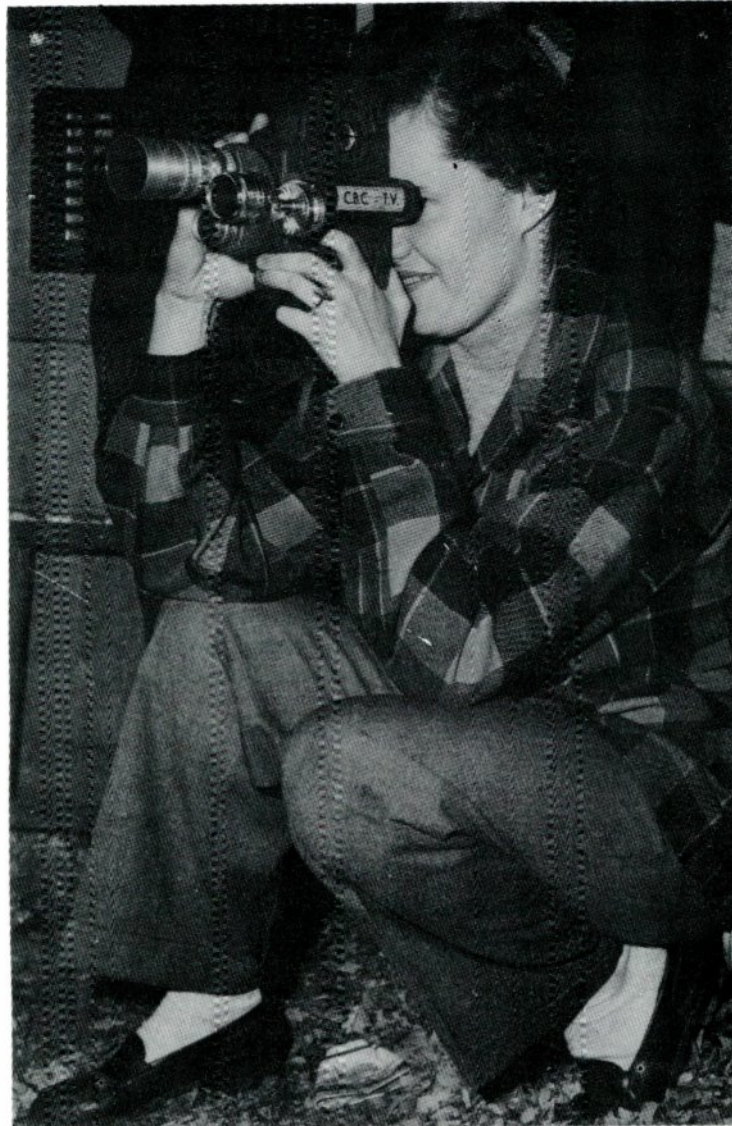
Here, as elsewhere, they found that their fears were not unfounded. A news reader writes to the editor, "No one would want to do without the TV now for sure...but it is sad to see the Legion announcing that they are obliged to close one show off of its nightly schedule because there are not enough people going to the show to warrant the cost of showing any more."

Between 1961 and 1966 seventeen satellites were installed, covering the Cariboo through to Williams Lake and Quesnel, south to Boston Bar, east to Chase and north to Clearwater. The area of approximately 72,000 square miles was greater than that covered by any other private station in North America, and housed a population of about 100,000. During this time period, the Rogers Pass was opened and Kamloops became a boom town.

The next move for CFCR-TV was to colour broadcasting in 1966. The first live remote telecast occurred in September/67. In 1970, the call letters were changed to CFJC.

Currently CFJC-TV is an active force in Kamloops, now grown to almost 65,000 population, earning the British Columbia Association of Broadcasters Community Service of the Year award in 1975 and 1978.

In addition to three daily news packages, a daily half-hour interview show and half-hour public-affairs phone-in show, plus a weekly cooking show, CFJC produces monthly half-hour documentaries, many of which have won first place in Canadian awards. For the past three years at Can-Pro Festivals, CFJC-TV productions have been judged "Best Documentary", with a "Best on Location", an "Award of Merit" and a "Runner-up in Entertainment Specials" award.



JEAN ROSS

It took several years of missionary work before CFR-TV became a reality. During this period, many thousand feet of film clips and programs were shot for the CBC, covering activities from all over the Interior of British Columbia.

Capable Jean Ross was the camera operator and producer and she travelled hundreds of miles, capturing the events of the Interior which were then shown on the then-limited CBC-TV network.

Perhaps the highlight of Jean's work was the last sailing of the paddle-wheeler, "The Lady Minto" on the Arrow Lakes. Besides being shown on the CBC-TV network, the feature was also telecast on the Columbia Broadcasting TV Network in the United States.



NEWSFILM



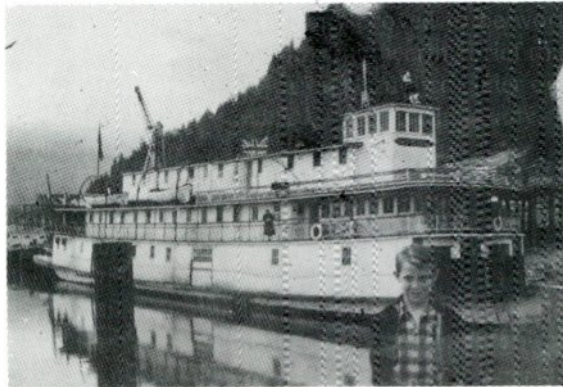
CBC-TV NEWS

1956 ACCREDITATION:

NO: 0054

JEAN ROSS, KAMLOOPS, B.C.

APRIL 24th - LAST SAILING OF THE S.S. MINTO



While the news of the train whistle being used on the steamer as replacement for the broken boat whistle has occupied the news of the past week or so, it was with swift but cruel precision, that the news broke early Monday morning that the wail of the good ship's whistle would not be heard for long in this district.

On the heels of the announcement of the giant power projects for the Upper Columbia river came the announcement from Vancouver on March 4th, that the Canadian Pacific Railway is stepping out of the steamboat business on the Arrow Lakes, which will bring to an end another historical era for the district. The familiar old stern-wheeler S.S. Minto is to be replaced by the motor vessel "Columbia" which has been acquired by a Vancouver man from the CPR along with one of their barges. He intends to operate these to furnish a passenger and freight service on the lower Arrow Lake.

Put on the ways and repaired four years ago, the steamer, by government regulation, was due for a major overhaul this coming summer. As there is no substitute boat available, it would have meant that the company would have no service during the repair period of about 2 months.

The steamer has been a money-loser for the Canadian Pacific for a number of years. The new 40-hour week, lack of business and other factors have caused the company officials to call it "quits."

Their decision will meet with the disapproval of the residents of this area, many of whom will be seriously inconvenienced by the withdrawal of this service. Some communities are virtually isolated, with no other means of communications. Logging operations are often situated long distances from a roadway and have relied on the Minto for transportation.

The Minto, now 60 years old, was brought into this country in the early boom days before roads were built. It is the only survival of those days. Its only counterpart being the Moyie, a freight boat on the Kootenay. Its doom has been forecast for many years and now the only thing possible to save it is a government subsidy and that has only been possible under very urgent need. If our need can be proven to be urgent, some help might be expected.

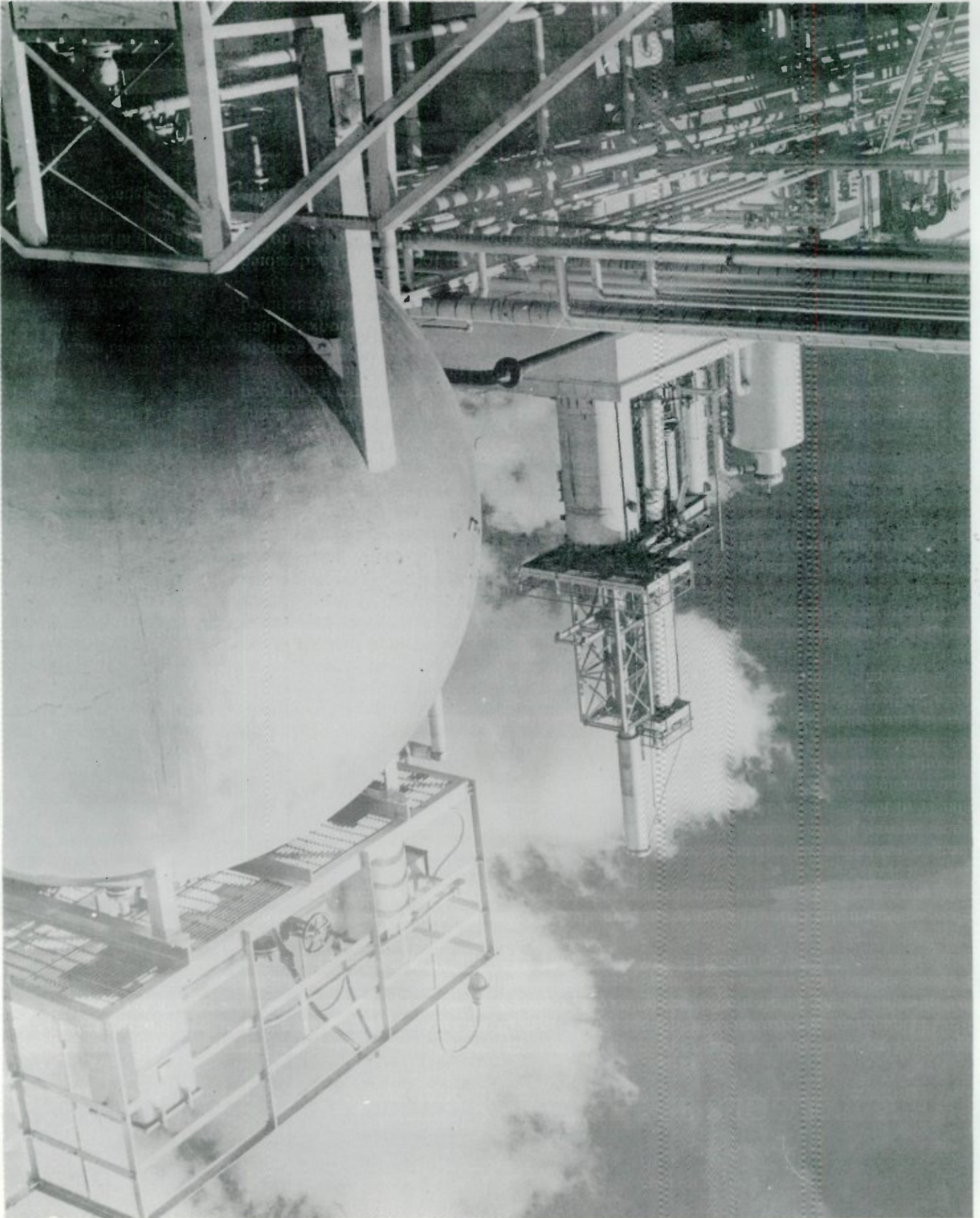
There is something about the Minto that touches the heartstrings of the residents of this area. They "love" the beautiful old stern wheeler and will view its passing with the utmost regret.

The only surviving steamer of its kind in the Pacific North West, the steamer is famed far and wide and many residents of the province were eagerly looking forward to the day when they could ride on the lake on the spacious decks of this beautiful little boat, sleep snugly in its clean, white cabins and eat wholesome meals served in its spacious dining room with the cleanest of linens and best of silver used as a matter of course.

There is probably no steamer ever built that has lasted the life of this 60-year old craft or had more columns of publicity written about it than the S.S. Minto.

Like its contemporaries of the inland lakes, though, its life is doomed. It is losing money for the railway company. A year or two ago, it looked as if its life was to be cut short, but residents of the district petitioned the government and railway company to keep it going and so it has continued. To isolated communities it is a blessing besides being the fastest and most economical route from the north into this district.

ROYALITE OIL REFINERY AT KAMLOOPS



CFCR-TV CHANNEL 4 KAMLOOPS



MOUNT LOLO RADAR BASE - 10 MILES NORTH OF KAMLOOPS



HOP GARDEN STORY - 10 EAST OF KAMLOOPS

PART ONE

THE KAMLOOPS TELEVISION STORY

In the early 1950's, A.D. Dunton called a meeting in Vancouver of the managers of the CBC radio network affiliated stations in British Columbia, namely those in Kamloops, Kelowna and Trail. He outlined a tentative plan that he and his board of Governors had drawn to establish two coast to coast English-language television networks. Mr. Dunton invited us visiting managers to give whatever input we could as to how such an undertaking could be accomplished. All three of us were stunned, hesitant to say anything meaningful because we hadn't the vaguest idea how it could be done.

Nevertheless, the seed was sown and we inwardly knew that something had to be done. It called for more than just fence-sitting, particularly when entrepreneurs were threatening to import American television stations into all three interior cities.

Our Vancouver meeting was adjourned with an agreement to meet again within three months. The Author and his wife motored home by way of Wenatchee, Washington, in order to pick up useful knowledge from Jim Wallace, owner-manager of KPQ radio and the engineer who had built KVOS-TV in Bellingham.

I told Jim about our meeting in Vancouver, asking him what plans he had for TV in Wenatchee. He laughed and said, "None, absolutely none." He stated there will never be television in this city until the population reaches over 300,000. There is no hope whatsoever of any VHF channels being made available for small communities. He pointed out that Spokane, with its 350,000 population, where having trouble getting three VHF assignments. Wallace asked if we were thinking of establishing a TV station in Kamloops. When I replied in the affirmative, Jim sat back in his swivel rocker and laughed, much to my embarrassment.

As we left Wenatchee, I was in a bit of a defeatist mood - if Wenatchee, with its 60,000 population, couldn't justify a television station, how much less feasible it would be for Kamloops with its 16,000 people. Upon our return to Kamloops, I phoned the CBC Regional Engineer in Vancouver and told him of my discussion with Jim Wallace. He told me not to be concerned with what the Americans were doing - that the CBC had already established VHF channels for all of Canada, two being reserved for Kamloops.

This encouraging news motivated me to write several manufacturers of TV broadcast equipment and, in due time, I received three well-prepared quotations. It was to the credit of all three that they boldly stated as the bottom line, "For goodness sake, have a hard second look at what you're doing. To us it is financially unrealistic to operate a TV station in a city with your population."

Our next meeting with the CBC officials in Vancouver was far from encouraging. The manager of the Trail station frankly stated that they had plans to relay the Spokane TV stations into their area by cable. The manager of the Kelowna radio station said that they were definitely interested but as yet had found no way to finance the venture. They added perhaps the radio stations at Vernon and Penticton might join with Kelowna in a joint plan to bring television to the Okanagan Valley. Then it was my turn to speak up. I told them of the quotations I had received and all agreed that the cost was simply prohibitive. Nevertheless, I outright stated that we were going to get a TV station going in Kamloops one way or another for a cost as low as \$200,000. From the look on their skeptical faces, I began to wonder whether I was entirely off base. However, the CBC people evidently admired my courage, and kindly offered to assist in any way they could.

Competent Fred Webber undertook the task of finding the necessary TV equipment for the price I had quoted and, after several trips to California, Fred had gathered bits and pieces together that would adequately do the job. At the same time, I pestered A.D. Dunton for at least once a week with material, including a special newspaper we had printed, in support of our upcoming application.

The Canadian Marconi Company proved to be worth their weight in gold as they went all out to assist us. They prepared and presented a top engineering brief to the Department of Transport, a step that had to be taken before the CBC Board of Governors could consider our application. There were constant delays in getting past this first hurdle because the D.O.T. did not have any specification drawn with which to judge a small television station.

Ultimately, the Department of Transport approved our technical brief and forwarded it to the CBC Board of Governors. I must add here that we are indeed grateful to the D.O.T. and CBC for all their wonderful support and for continuously calling us long-distance by phone - had we had to pay for these numerous phone calls, we would have ended up in the poor house.

Finally, a public hearing on our application was heard in Ottawa in the fall of 1956. By pre-arrangement, I met Chairman Dunton under the clock tower in the House of Commons. He asked me whether I was prepared to field the questions that I would likely be asked. I assured him that I thought I could if he, as Chairman, would permit me time to look up some of the answers which were enclosed in my bulging briefcase. He then said that he would escort me to the Public Hearing Room, and as we walked together, he surprised and puzzled me when he said, "This morning, I don't want to hear the word radio or television from you. I want you to tell us what you think of Canada and what it is to be a Canadian." Stammering, I replied that his request was a formidable task, that I needed time to prepare my thoughts.

By that time, we had reached the door of the room where a large number of people were seated. Our application was first on the agenda and acting upon Mr. Dunton's instruction, I got up and did my best to tell the Board just exactly what I thought of Canada and what it was to be a Canadian citizen. When I had no more to say, I thanked the Board and sat down. Dunton arose and said, "Thank you, Mr. Clark. If you have any other business to transact in Ottawa, you may leave. If not, you are welcome to remain for the rest of the Public Hearings." Then, turning to the Board secretary, he said, "Next order of business, please..."

When the noon-hour break came, I seized the opportunity to briefly speak with Mr. Dunton. Coming right to the point, he said that all CBC Network programs would be sent to us by means of kinescope recordings (a motion picture taken from a high-quality monitor) Air Express prepaid. After running these, we were to return the kinescopes by Air Express collect. He went on to say that we would be paid for all commercially-sponsored programs, ending up by saying, "drop me a line every few weeks after you're on the air and let me know how things are going," and away to lunch he went.

I could have fallen through the floor, for this was the first indication I had that our application had been approved.



THE ADVOCATOR

Dedicated to the Principle of a TV Station at Kamloops

VOLUME 1

KAMLOOPS, BRITISH COLUMBIA

MAY, 1956

NUMBER 1

Refinancing of Equipment Payments Looks Promising

Top Treatment Given by Canadian Marconi Company

Negotiations were opened a few weeks ago with the Canadian Marconi Company in which Twin Cities Television Limited sought extension of the time payments portion of the offer made by the manufacturing house to the TV Company last December.

Under the original offer, the Canadian Marconi Company were prepared to supply all of the equipment for the proposed station for approximately \$50,000.00, requiring a very reasonable down payment with the balance to be retired at roughly \$1200.00 per month.

Twin Cities Television Limited are now seeking permission from the CBC Board of Governors to establish the proposed Kamloops station without network affiliation. If such permission is forthcoming the local company will lose the considerable revenue accruing from sponsored network programs. Hence original equipment financing plans have had to be revised and Twin Cities Television are seeking a reduction in the monthly payments to the manufacturer, by asking that the retirement portion be extended over an additional period of time.

A submission to this end has been made by Mr. J. S. Baxter, Manager of the B.C. Division of the Canadian Marconi Company, who in turn has referred it to his head office in Montreal for final consideration by Mr. V. Sweeney, Sales Manager in charge of Broadcast and Television Transmitters. The Canadian Marconi Company has given the local TV Company unlimited support from its inception and has greatly contributed to the progress that has been made to date.

JUNE MEETING IN OTTAWA

The Board of Governors of the Canadian Broadcasting Corporation are scheduled to meet in Ottawa on June 22nd. The meeting will convene in Room 262, The Senate, and will be the 101st gathering of the Board of Governors. The Board will hear representations referred to the Corporation by the Department of Transport.

Radio-Television Centre Opened April 1st

The new self-contained Radio-Television Center at the corner of Fourth Avenue and St. Paul Street became a reality on April 1st when Radio Station CFJC was moved from its former home in the Masonic Building to the new two-tone-stucco-clad block edifice in the heart of downtown Kamloops.

The upper floor of the building will house the Radio offices on one side and the TV offices on the other, with common offices in the centre. The studios are located on the lower floor with the radio control rooms and announce booths on one side and the television control room and associated booths on the other, with a large studio record library and recording room in the centre so as to serve both radio and television.

The six thousand feet of floor space is tiled in bright colors, lighted by fluorescent lights throughout and with walls and ceilings attractively finished.

The building, aside from being completely air-conditioned, contains many modern innovations making it one of the smartest small town broadcasting headquarters in Western Canada.

Possible to Operate TV Station At Kamloops Without Network

Affiliation, Says Clark

Questioned by an Advocate reporter, Ian G. Clark, president of Twin Cities Television Limited, stated that his firm is hopeful of having their proposed television station in operation this fall.

Mr. Clark said that another presentation is to be made to the CBC Board of Governors at their June meeting based on the station commencing operation without network affiliation. It appears that the main contention to the granting of a licence at Kamloops presently hinges on network connections.

Initial programming, Mr. Clark says, will be from kinescopes of Canadian and American television programs, films produced for TV stations, and local originations.

Commercial broadcasting station licence. The processing of such a licence would be involved and complicated and would require many months of time.

There was little doubt to Mr. Clark's mind that government policy favors the installation of a conventional station whose majority of programs would be Canadian and whose facilities would permit local originations and local participation.

Questioned as to how long it would take his firm to "get on the air" after receiving authorization from the CBC, Mr. Clark said that he was sure his company could start transmissions within three or four months.



A. DAVIDSON DUNTON
CHAIRMAN OF THE CBC BOARD OF GOVERNORS

When the appointment of Davidson Dunton as Chairman of the CBC Board of Governors was announced in November 1948, there was press comment to the effect that few men in Canada were better fitted for the post by way of education, training or temperament. Since 1942 Mr. Dunton had been with the Wartime Information Board—its General Manager since 1944—and this service was considered an excellent background for his new responsibility of helping shape the future of national broadcasting in Canada. The point that startled most Canadians on reading the announcement was the fact that the new chairman was at that time only 33 years old.

Mr. Dunton was born in Montreal in 1912. He was educated at Montreal High School and Lower Canada University. (Continued on Page 2)

RADIO RELAY

Asked about radio relay of American TV programs similar to the reflected transmissions recently made at Kelowna, Mr. Clark stated that his company had investigated this means of providing a TV service a year or so ago but found it was prohibited at that time by governmental regulations.

He pointed out that following the recent experiments carried on in Kelowna that the three major Okanagan boards of trade requested the radio stations in the Okanagan to apply for permission to establish a reflected transmission service and to operate this system until such time as their projected conventional station is erected. Mr. Clark stated that he had written the department of transport seeking similar authority to follow the same procedure in Kamloops.

NOT HOPEFUL

However, Mr. Clark said he was not very hopeful that such authority would be granted inasmuch as the transport department had advised him that a station which rebroadcasts programs would be classified as a broadcasting station and subject to a private contract.

STOP PRESS— CGE MAKE OFFER

Mr. K. R. Fowler of the Electronic Equipment Department of the Canadian General Electric Company has just advised Twin Cities Television Limited that his company has a complete low-powered television station package for \$60,000.00 and which can be had by Twin Cities on a rental basis.

The monthly rental charge would be a reasonable one and would automatically resolve equipment financing problems.

Extended Coverage Is Visualized

Visiting engineers to Kamloops predict much greater coverage from the proposed low-powered television station than was first envisioned.

Most believed that the mountainous terrain would prove to be an advantage inasmuch as that signals would be reflected. The technical men believe the proposed station would provide service to Chase, Barriere, Ashcroft and similar adjacent communities.

Radio Relay of U.S. Programs Causes In Okanagan Cities

KELOWNA — A Kamloops firm, Advance Electronics Limited, has closed down temporarily the reflector beam which for seven days brought the interior city of Kelowna its first taste of television programs from a station in Spokane, Wash. It brought crowds to the stores that carry television sets and to the few private sets in town. Public opinion became red hot and the lakeside city rocked with what had become the most contentious issue in years.

PENTICTON — Aiming at the earliest and most extensive television reception possible, the Pentiction Board of Trade is supporting the application of the Okanagan Television Company for a reflector type transmission licence immediately and a standard station licence in the near future. This followed an earlier endorsement of the same Company by the Kelowna Board of Trade.

Imported or Closed Circuit Television Not Desirable

There is absolutely no question whatsoever that the people of Kamloops are against any form of imported television or closed circuit television, stated an Advocate reporter who had just completed a two-day public opinion survey throughout Kamloops and North Kamloops.

Some fifty people were questioned by the reporter and only a half dozen or so expressed an opinion that could be construed as desiring importation of American television. Civic, religious and community heads were unanimous that the first and much desired choice was to have a local conventional television station that would allow them participation and a local voice. The consensus of opinion was that they would eventually like a television service parallel to the present radio service where national programs presented by the CBC were intermingled with local presentations.

Apart from the political aspect most of those interviewed by the Advocate showed marked distaste for the importation of American television stations by means of closed circuit transmission or coax cable. None of the interviewees expressed a desire for a system of closed circuit system of television, which would be the sole

fare other than rabid television enthusiasm, the general feeling was that the community should wait for the establishment of a conventional station which in the course of ordinary events must become a reality sooner or later.

Becomes Board Member

OTTAWA — Mrs. R. S. Houck of Brampton, Ontario has been appointed to a three-year term as a governor of the Canadian Broadcasting Corporation.

Mrs. Houck, a native of Wisconsin who became a naturalized Canadian in 1928, has taken an active role in public affairs for years.

A graduate of Cornell University in Ithaca, New York, she has been in women's institute work for 30 years and is a former executive officer in both the Ontario and National Branches of the Federated Women's Institutes of Canada.

Between 1943 and 1949 Mrs. Houck was a member of the Hope Commission on Education in Ontario. Last year she was the only woman delegate from Canada to the United Nations' General Assembly. Mother of five children she is a member of the national board of the W.F.W.A.

Local Sponsorship Assured

While no solicitation of Kamloops business houses in respect to the sale of time on the proposed TV station has been made, all indications are that city-wide acceptance can be expected. Five business concerns have insisted that specified program times be reserved for them and a host of others have asked that they be allowed immediate participation.

Based on knowledge of the Kamloops market plus sixteen years of radio experience in the market, it is believed that the proposed television station will receive a local revenue of not less than \$200,000 per month up to its inception.

High Standard Hard to Beat

Kamloops has more homes with telephones, refrigerators, radios, and bathrooms, per capita, than any other community in Canada. There is an automobile for almost every home in the city and suburbs.

An Ode to a Hope

*Way out west midst cactus, and sagebrush brown,
Is a progressive place called Kamloops, a mighty pretty town.
From Pacific to Atlantic, the two great seas,
Is a great Canadian nation, bonded by the CBC.*

*This place did have its radio, with programs dull and bright,
From throaty cowboy singers to CBC Wednesday night.
Then came the TV problem like Henry's old T Ford,
Where everyone was happy, now they're tired and really bored.*

*Alas the great white fathers, in Ottawa did convene,
Saw the desperate position, their children's plight had seen.
Then compassion did befall them, they're good people we do reckon
So we'll grant them a license on June twenty-second.*

COPY OF TELEGRAM SENT TO MR. DUNTON

A.D. Dunton,
Chairman,
Board of Governors,
Canadian Broadcasting Corporation,
OTTAWA, Ontario.

Unless we can immediately assure people of Kamloops that Board of Governors will grant license for a conventional television station here, our cause will be lost (stop). Local group on eve of installing closed circuit film operation with local live pickups and carrying commercial advertisements (stop). City Council powerless to intervene because of Inspector of Municipalities ruling that City has no jurisdiction (stop). As you know community not large enough for both station and closed circuit (stop). Station preferred by community leaders and assurance now that licence will be granted would discourage closed circuit idea as most people would not subscribe (stop). Our position desperate and our only hope lies in plea that licence for conventional station with or without network affiliation be assured (stop). Please Mr. Dunton don't let us down.

Ian G. Clark

Radio Station CFJC

Great jubilation reigned when I returned to Kamloops, and we immediately proceeded to assemble a staff, order the TV equipment, plus a hundred other unforeseen obstacles.

Finally, on April 8th, 1957, CFCR-TV commenced operation in their own headquarters at St. Paul Street and Fourth Avenue. In the basement were the studios, the control room, projection room and a 500 watt television transmitter. Various offices for both radio and television were located upstairs. On the roof was a home-made transmitting antenna perched on an 85 foot tower. Attached to the four guy cables that ran from the top of the tower down to the four corners of the building were a series of different colored outdoor Christmas lights. Each evening upon receiving the weather forecast for the following day, the lights were lit. Amber lights for a clear day ahead, blue for in between and red if the forecast was for a rainy day.

In the unavoidable absence of Ken Caple, the then CBC chief in British Columbia, Doug Nixon, another CBC official, came to Kamloops to officially open CFCR-TV. He was no sooner in my office when the power went off. A hydro power transformer on the street became overloaded as our engineers turned on high-powered studio lights that were being tried out. Fortunately for us, and other adjacent businesses, the power company replaced the transformer within an hour.

The official opening took place in the Blue room of the Plaza Hotel. We had six TV sets lined up against the wall and there were some two hundred civic officials and businessmen in attendance. On a table was a door-bell button which Mr. Nixon was to press at the end of his official opening address. Unknown to the people in the room, the moment he reached for the button, one of the staff at the foot of the steps into the Blue room, dropped his upraised hand, signalling to a man at a payphone near the top of the stairs, who called out quite loudly, "Let her rip". All of the screens in the room immediately lit up with everyone applauding as a flag-waving rendition of 'O Canada' heralded the new era.

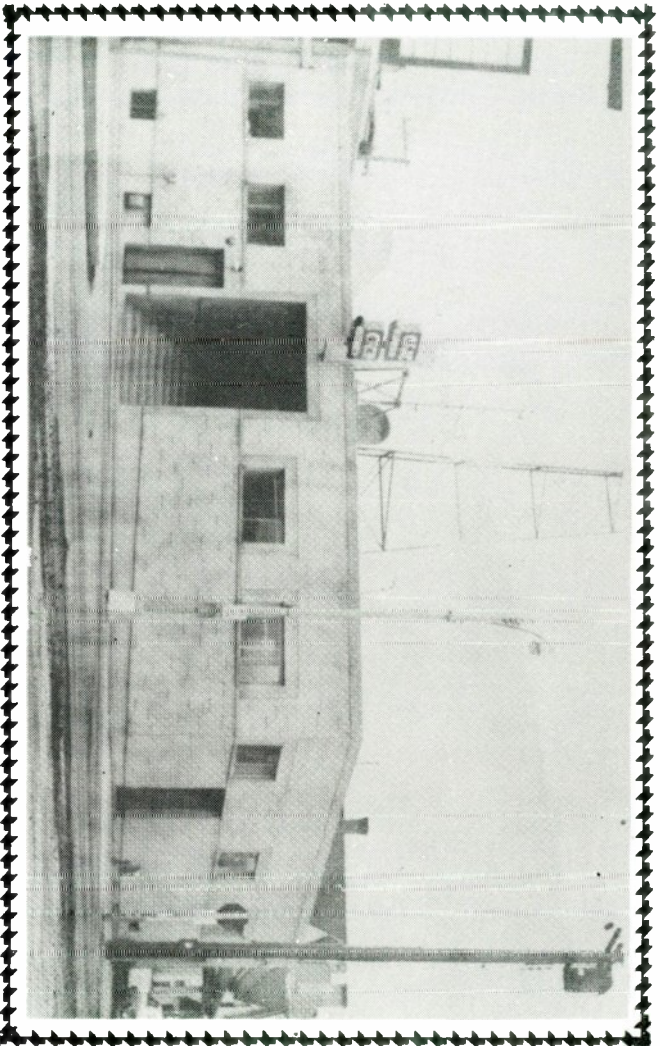
Now we were off to the races. Not the least of the problems was the job of finding capable people to run the station - switchers, producers, control room operators, projectionists and what have you. Experienced people stayed in the big cities and so trial and error became the rule of thumb, and generally that thumb kept getting in the way.

There were lots of ad-lib laughs for viewers, but not necessarily for the staff, the bottom line often being a minor disaster.

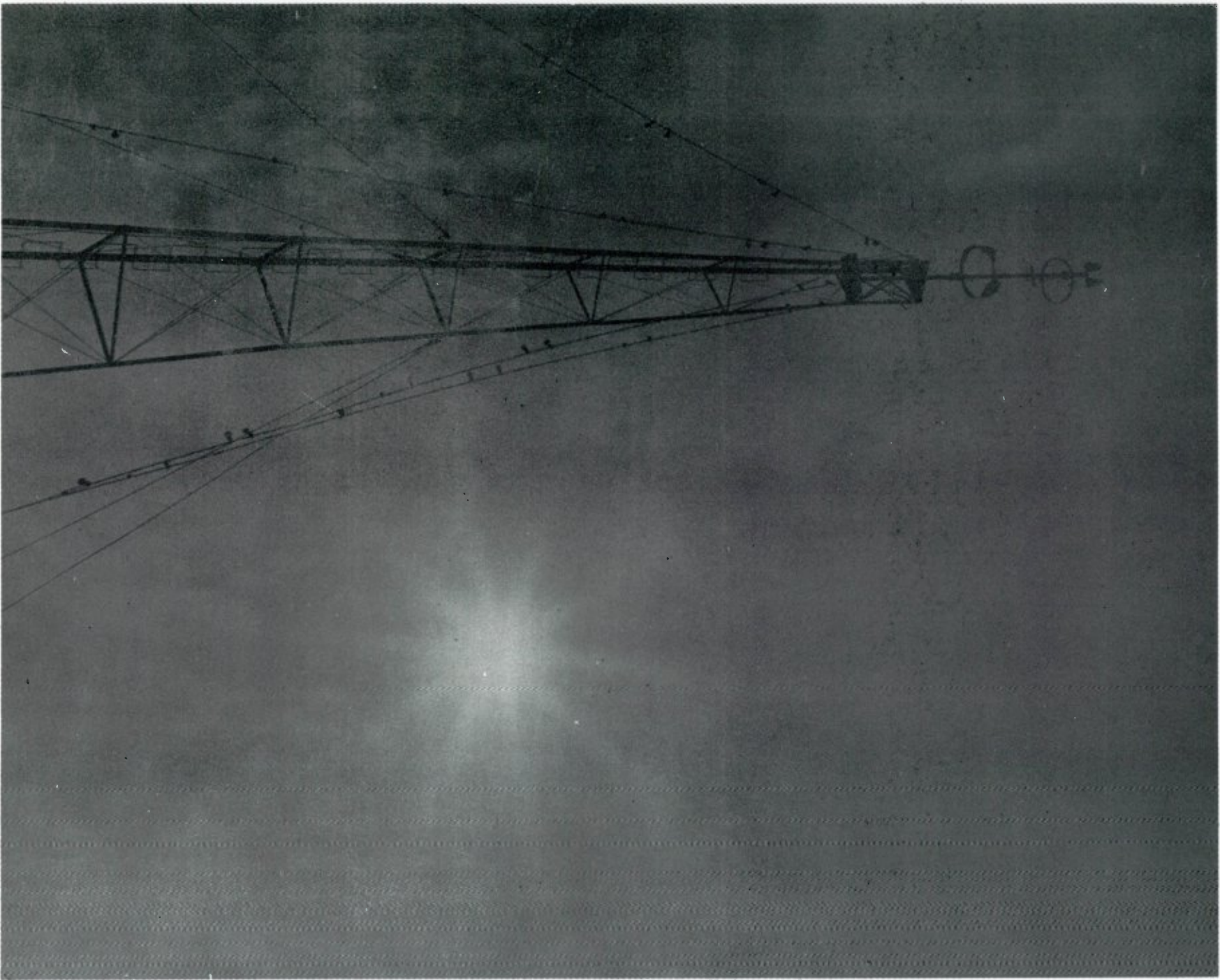
The big ad agencies in the East completely ignored this small market, particularly out in the hinterlands of British Columbia, saying that CFCR-TV's advertising rates were so low that it wasn't worth the time and paper to even consider us. When Mr. Dunton found out, he used his clout and issued an ultimatum to the agency people that said, "Give CFCR-TV a fair shake or we'll cut you off the entire CBC network." The agencies soon complied and the trail was broken and opened up for other small-city TV broadcasters to mount a viable operation.

The CBC bent-over backward to assist CFCR-TV in every possible way. The five hours of national CBC programming they sent us on kinescope recordings, plus our own local originations, gave our viewers eight hours of viewing each day.

CFCR-TV ran the network programming on the same night as the network showing but one week later than the original transmissions. Within a relatively short time, however, the CBC had the Trans-Canada microwave facilities extended to Kamloops which terminated running delayed CBC programs by films. If the truth be known, this cost the CBC a bundle of money.



1955 - We erect our own building downtown at Fourth Avenue and St. Paul Street, gambling that we'll be granted a Television licence.



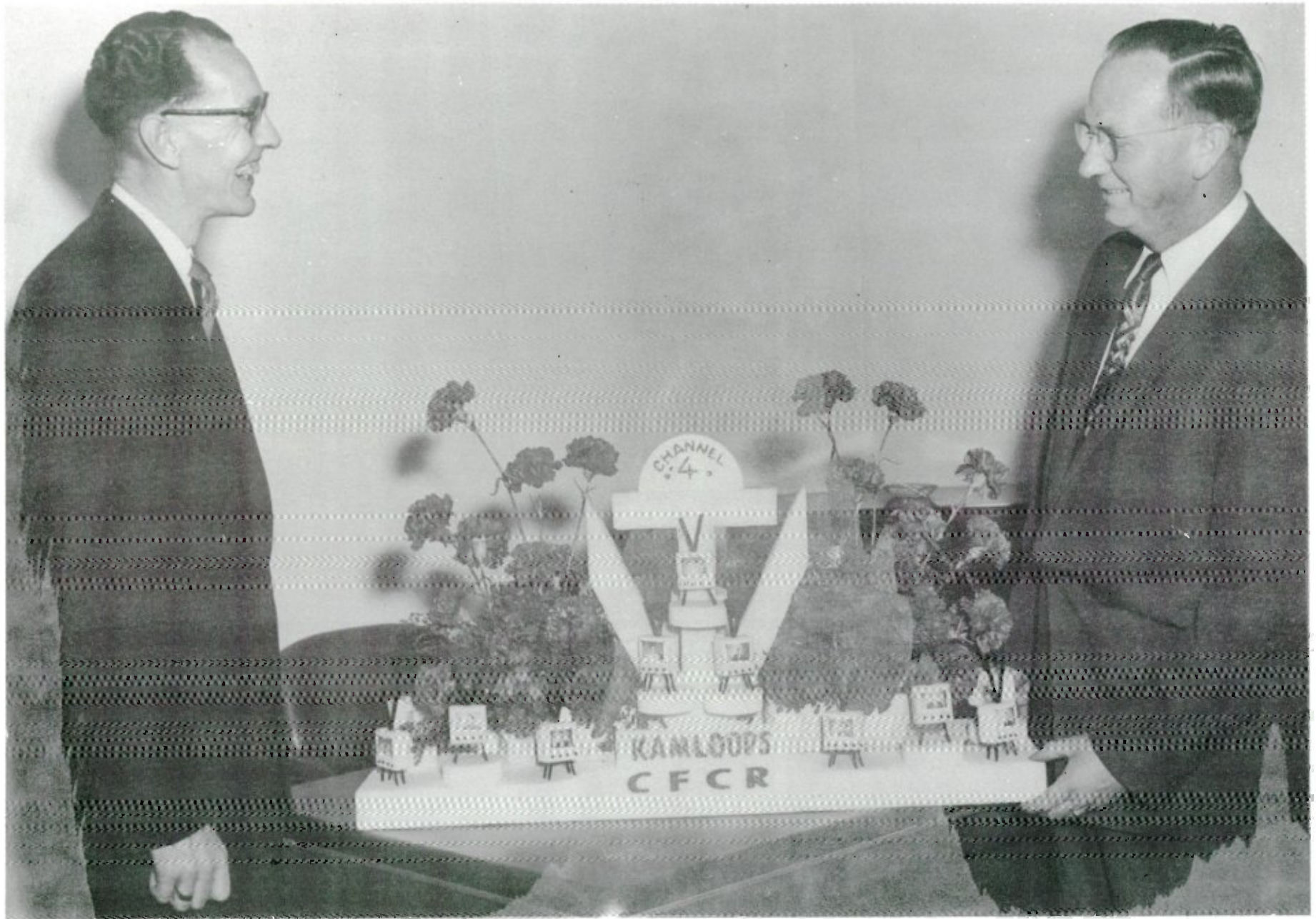
Transmitting Antenna on the Roof

C F J C - RADIO

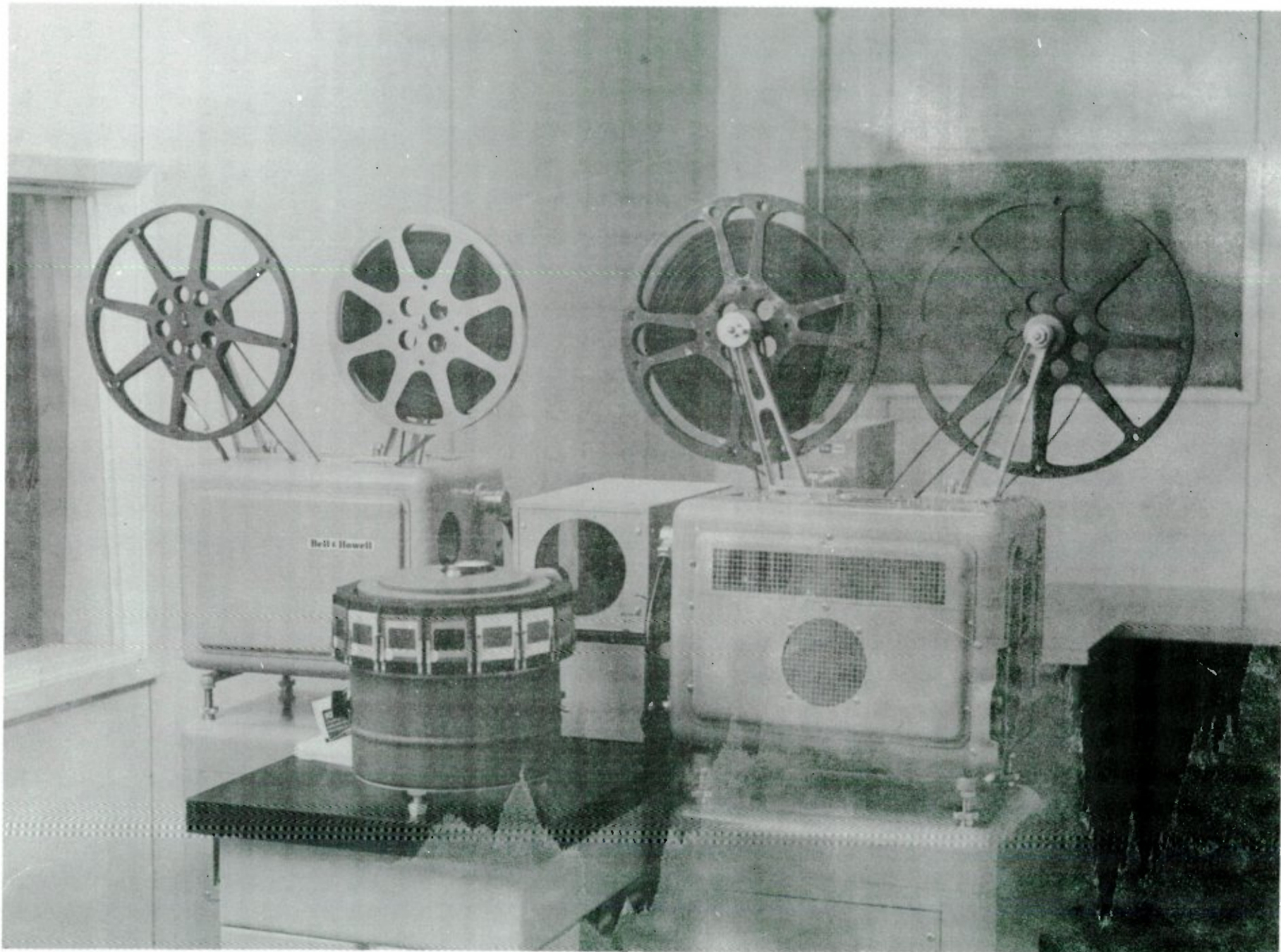
R. S. V. P.

C F C R - T V

The President and Directors of
 Twin Cities Television Ltd. and G. Clark Limited
 request the honour of your presence at the
 Opening Ceremonies of Interior British Columbia's first Television Station
 and
 The Radio-Television Center Building, Fourth Ave. and St. Paul St.
 Kamloops, B.C.
 by
 Mr. Kenneth Caple
 British Columbia Director - Canadian Broadcasting Corporation
 on Monday afternoon, April 8th, 1957
 at three o'clock
 followed by a reception at the Plaza Blue Room at four o'clock



Official Opening of CFRC-TV, April 7th, 1957. James T. Bevan, right, presents Ian Clark with a beautiful flower arrangement.



CFCR-TV's Telecine Chain and Slide Projector



Jean Ross at the camera as Harry Symonds introduces a piano recital by Frank Johnstone.



Harry Symonds operates the control room board.



HERE IS THE MAN behind the whole television issue. Engineer Fred Weber, when confronted with the problem of installing TV here, did a monumental job. Reading everything he could on TV, visiting southern and eastern stations and revising existing operations to fit the need in Kamloops. Mr. Weber, married with two small children, nevertheless overcame all engineering obstacels and proved to those who said it was impossible that TV could be put in a small community. - Sentinel Photo.

ANECDOTES

One side of the CFR studio was set aside for news-weather-sports. It consisted of a table, a chair, and a series of spring blinds sandwiched together. At the conclusion of the news portion, there would be a short commercial break during which time a studio helper would swiftly change the table cloth to one of a different pattern and release the first blind to reveal No.2, containing an entirely different background.

Unfortunately it would sometimes reveal blind number 3, and at other times it would refuse to budge and would be held aloft by a disembodied hand. Occasionally a slow helper, caught by the camera, would have to fall back on stage savvy which usually meant sinking down on all fours, (not always below camera range), and crawling off the set.

An ancient trick overcame many an embarrassing situation when the announcer on camera didn't know what to say. In those days cue cards were written, (sometimes hurriedly), with a felt pen on rolls of brown wrapping paper. If an announcer couldn't read the print he would shape words with his mouth but drop the sound at which point the producer would say, "Audio trouble is temporary - please do not adjust your sets."

A major problem was the fact that the one and only camera, a huge and cumbersome engine of destruction, could not get back far enough to film a large group in the studio which was then on the corner of Fourth Avenue and St. Paul Street. As square dancing was big at the time it was decided to take the camera outside and mount it on some steps across the street to film a group dancing in the street as a weekly feature. City Hall cordoned off the block and the first live remote telecast was launched. All went exceedingly well until one night it rained. Nowadays, there are shelves of film-clip fillers for such emergencies but in the dawn of television there were only a few one-minute reels depicting such things as a Mississippi river boat with a negro singing to a banjo and a girl in the mountains warbling "Springtime In The Rockies" etc. As the dancers ran for shelter, on came the banjo filler to be followed by all six "Gems of Yesteryear", but when the rain failed to let up it was back to the banjo -and back to the banjo - and back to the banjo.

That camera proved less mobile than the Dominion Day parade which had to take a jog up Fourth Avenue to be filmed in passing from the roof of the TV station before it swung around again to return to Victoria Street.

Before we leave that perverse camera we can also report that because the studio floor was uneven it would occasionally start to roll sideways and film the studio wall until somebody noticed. When Bill Reith did "Ski View" on Friday evenings it was the practice to lock the camera into a head-and-shoulders focus and just leave it unattended while Bill could see only the top of his head in the monitor so he straightened up from a sitting position to a crouch and to tiptoes and was finally standing on the chair before the switcher quit filing reels and rushed in to adjust the machine.

When Keith Hunt was reading "Rural Ramblings" just prior to Christmas the cameraman was fooling around with a toy tank armed with a suction cup missile, part of a display for the upcoming "Santa's Workshop." The tank was performing admirably by remote control and, urged on by a primitive instinct, the cameraman aligned it exactly on Keith still on camera, and pressed the button. I dare say one could try a dozen times and fail, but the missile struck Keith precisely in mid-forehead with an audible "plonk" and another chapter was written to the goof report.

The most unbelievable of all foul-ups occurred during a broadcast of "Agriculture Today" when Bob, the host, invited an expert bee-keeper to bring a colony of TRANQUILIZED bees into the studio. An unforeseen hazard developed when the bees were suddenly revived by the heat from the studio lights. With bees swooping in every direction the cameraman locked down the camera and fled. Bob and the beekeeper attempted to press on as if nothing unusual had happened, but bees were on the lights, on the camera lens, and everywhere in sight, but disaster turned to chaos when somebody from backstage suddenly burst in with a smoke-making machine and proceeded to pump smoke at the bees. Meanwhile the locked camera ground on recording the studio filled with bees and smoke and choking people bumping into each other in the semi-gloom.

There will be old-timers who will remember a late-night Western movie which for two reels showed the sheriff cleaning up the town leading to the inevitable confrontation when "Black Bart" (or whoever it was), came bursting through the batwing doors of the saloon in search of the hero. There was always a short pause while a new reel was being mounted but this pause was longer than usual and when "God Save The Queen" struck up, viewers were thunderstruck. The switcher had 'lost' the third reel.

Shortly before CFCR-TV went on the air, the writer was asked to attend a meeting in Vancouver with the head of the CBC Commercial Department at Toronto, who sought information on what rate should be established for payment on network-sponsored programs on CFCR-TV.

He asked me what was the top price on our proposed rate card, and I replied that it was \$52.50. He looked surprised, paused for a moment and then said, "There's no station in America that sells a one-minute spot under \$250. I'm really amazed." Then I really shook him when I blurted out, "The \$52.50 wasn't for a minute, it was for an hour." Stunned, he asked me to repeat what I had just said, which I did. He got out of his chair, parted the hotel room curtains, and stood staring down at the street below.

Local Rate Card
No. 1.

Effective
January 1, 1958

CFCR

KAMLOOPS, B.C.

CLASS "A" (5:00 p.m. to Sign Off)

8 Seconds	\$ 5.00
20 Seconds	\$ 7.50
1-Minute	\$10.00
5-Minutes	\$13.00
10-Minutes	\$18.00
15-Minutes	\$21.00
30-Minutes	\$31.50
60-Minutes	\$52.50

CLASS "B" (Before 5:00 p.m.)

8 Seconds	\$ 3.50
20 Seconds	\$ 5.60
1-Minute	\$ 7.50
5-Minutes	\$ 9.75
10-Minutes	\$13.50
15-Minutes	\$15.75
30-Minutes	\$23.65
60-Minutes	\$39.50

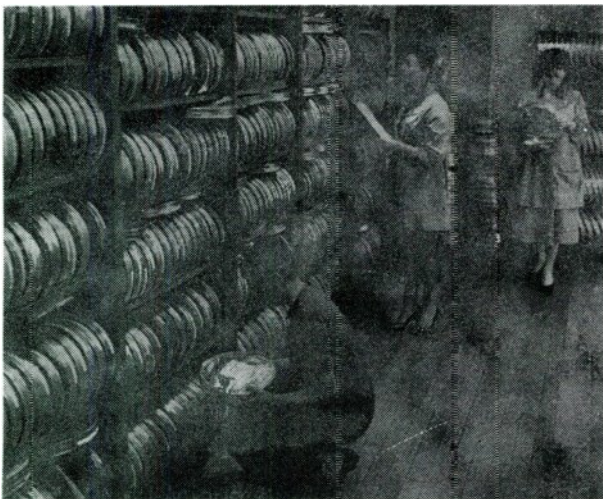
P. T. O.

Odd as it may seem, the meeting with the CBC Commercial Department head eventually led to the establishment of television rates in North America. I was asked by Mr. William Paisley, President of the Columbia Broadcasting System to meet with him and other CBS officials in Vancouver.

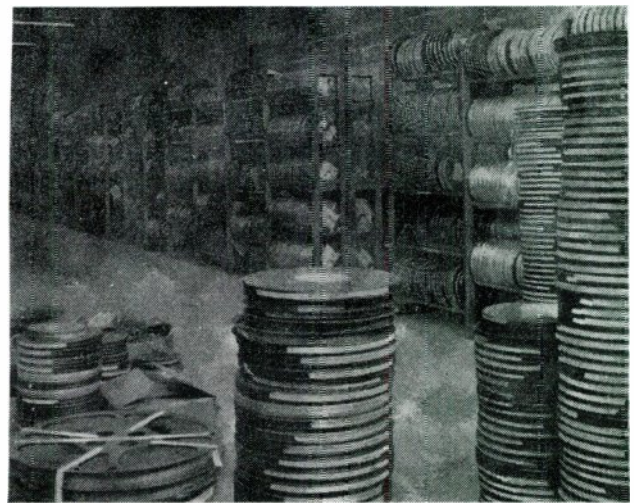
The main gist of our discussions was the matter of television advertising rates. After much deliberation, it was decided to start with CFCR-TV, it being the smallest TV operation on the continent. Taking our station as the absolute minimum, it was decided that a charge of \$50.00 per minute would remain until our audience reached 10,000 homes. After that, each additional 5000 homes would raise the rate a percentage, an additional 5000 homes would bring heavier payments, and so on ad infinitum. The big station with a million or more homes would receive an enormous rate. This exercise resulted in CBS publishing a new rate card, which NBC, ABC and CBC adopted with major modifications.

Unknown to me, this new CBS ratecard showed CFCR-TV as a member of the Columbia Broadcasting System, and the Vancouver Province carried the story on its front page. I immediately got on the phone with A.D. Dunton to explain things, only to find that he knew all about it.

CBC FILM LIBRARY



COMMERCIAL LIBRARY: Film commercials are stored or routed through the appropriate section as required. Left to right, Marjory Murray, Brenda Bowman, Barbara White.



ARCHIVES LIBRARY: Most recorded television programs are filed for a year for reference purposes. Programs of historical significance are retained permanently.

For the first two years, before the coast-to-coast microwave was extended to Kamloops, our one-week delayed network programs came to us by CBC film, at a cost to CBC of \$100,000.00 each year.

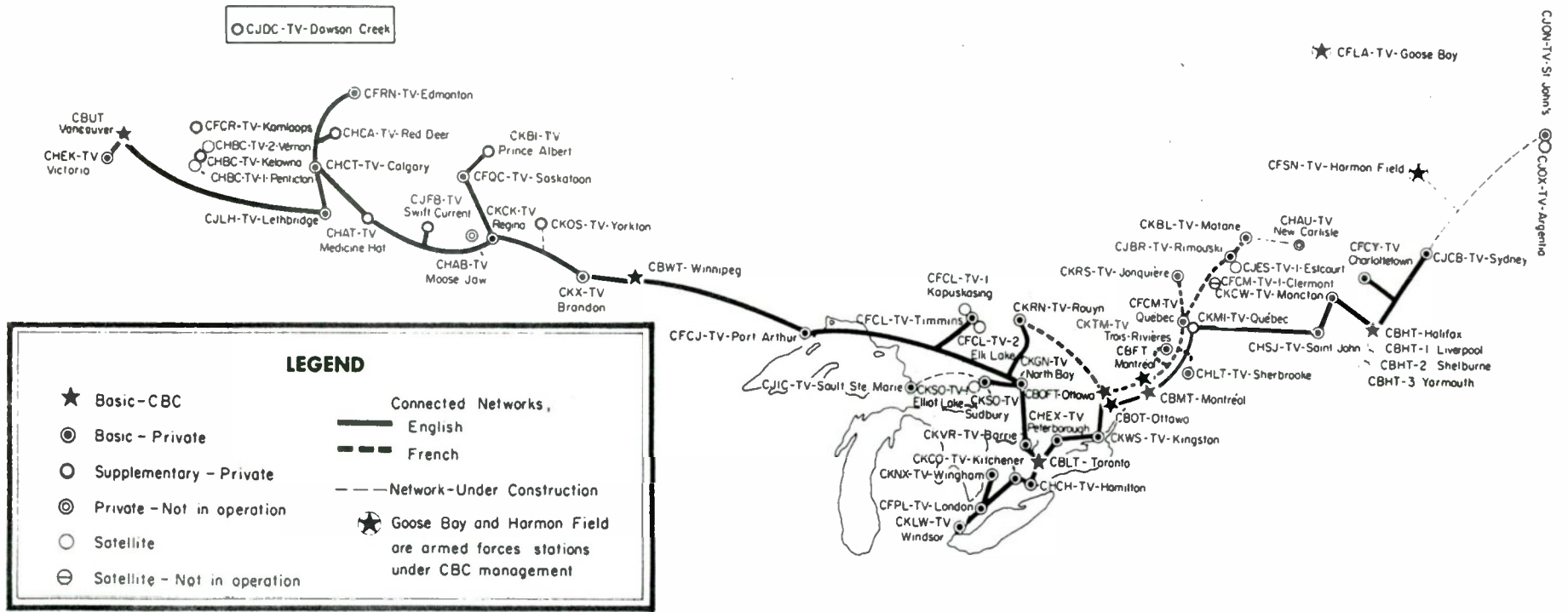
YOUR WEEKLY TELEVISION GUIDE

OVER CFR - TV
THE INLAND TELEVISION NETWORK

Thur., Dec. 7	Fri., Dec. 8	Sat., Dec. 9	Sun., Dec. 10
2:00 Chez Helene 2:15 Nursery School 2:30 National Sch'ls 3:00 Open House 3:30 People & Places 3:45 Rope Ar'd Sun 4:00 Kiddies Kar'val 4:30 Let's Look 4:45 Alta Game F'm 5:00 Razzle Dazzle 5:30 Dick Tracy 6:00 Boy's Club 6:15 Brushstrokes 6:30 News, Sports & Weather 7:00 Real McCoys 7:30 Man W'out G'n 8:00 Sir Fr'cis Dr'ke 8:30 My 3 Sons 9:00 The Defenders 10:00 Naked City 11:00 CBC-TV News 11:14 Thur. Theatre	2:00 Chez Helene 2:15 Nursery School 2:30 Pat & Ernie 3:00 Open House 3:30 Friendly Giant 3:45 Sing Ring Ar'd 4:00 Comment and Conviction 4:30 Tim Fraser 5:00 Razzle Dazzle 5:30 Tidewater 6:00 Tramp 6:00 Spotlight 6:15 P'gram Hillites & B'tin Board 6:30 News, Sports & Weather 7:00 77 Sunset Strip 8:00 C'ntry Hoed'n 8:30 Car 54 9:00 Tom. Ambr'se 9:30 Perry Mason 10:30 The Detectives 11:00 CBC-TV News 11:14 Top Hat Th'tre	1:30 Curling 2:30 Youth Concert 3:30 Bowling 4:30 Country Time 5:00 LivingWorld 5:30 Bugs Bunny 6:00 NHL Hockey NY vs. Mont. 7:15 Juliette 7:45 Film 8:00 Colt .45 8:30 Dennis the M. 9:00 U Ask'd For It 9:30 Zane Grey 10:00 Film 11:00 CBC-TV News 11:10 Starlite Th'tre	11:00 NFL Football Pitts. vs Wash. 1:30 Bowling Time 2:30 Film 3:00 It Is Written 3:30 Good Life Theatre 4:00 C'ntry Calend'r 4:30 Film & News 5:00 Citizen's For'm 5:30 S'er'd H'rt Shw 5:45 Man to Man 6:00 Maverick 7:00 Hazel 7:30 Parade 8:00 Ed Sullivan 9:00 Bonanza 10:00 Close-up 10:30 Quest 11:00 CBC-TV News

Mon., Dec. 11	Tue., Dec. 12	Wed., Dec. 13
2:00 Chez Helene 2:15 Nursery School 2:30 Man f'm Int'pol 3:00 Open House 3:30 Friendly Giant 3:45 Sing Ring Ar'd 4:00 Faith for T'day 4:30 Almanac 5:00 Razzle Dazzle 5:30 Long John Silv. 6:00 Davey & G'li'th 6:15 P'gram Hillites & B'tin Board 6:30 News, Sports & Weather 7:00 The Flintstones 7:30 Bing Crosby 8:30 Borrowed Life 9:00 Bob Cum'ngs 9:30 Camera Canada 10:30 Fighting Wds. 11:00 CBC-TV News 11:14 Viewpoint	2:00 Chez Helene 2:15 Nursery School 2:30 National Sch'ls 3:00 Open House 3:30 Binky 3:45 Flow'r Pot Men 4:00 Off to Advent'r 4:15 Light Time 4:30 Arthur Haines 5:00 Razzle Dazzle 5:30 Mike Mercury 6:00 This Is Alice 6:30 News, Sports & Weather 7:00 Route 66 8:00 Garry Moore 9:00 Red Skelton 9:30 F P Challenge 10:00 Inquiry 10:30 Bishop Sheen 11:00 CBC-TV News 11:14 Viewpoint	2:00 Chez Helene 2:15 Nursery School 2:30 Western Sch'ls 3:00 Mille de Paris 3:30 Friendly Giant 3:45 Maggie M'gg'ns 4:00 Ladies Choice 4:30 Yes, Yes Nanet 5:00 Razzle Dazzle 5:30 H'berry Hound 6:00 Nation's Business 6:15 P'gram Hillites B'tin Board 6:30 News, Sports & Weather 7:00 Robin Hood 7:30 Teens Talk 8:00 Playdate 9:00 Background 10:00 News M'g'zine 10:30 Explorations 11:00 CBC-TV News 11:14 Viewpoint

TELEVISION



NEEDS RE-STATING

It must be said, without reservation, that were it not for the CBC, there would have been no television stations in small cities across the nation. In most areas, like ourselves, there are too few people, scattered over too much area, to make a strictly private or commercial TV operation possible.

The CBC extended its microwave facilities to many such small centres as Kamloops and Kelowna at a tremendous cost, thus providing the same high-quality transmission as that given to metropolitan stations.

It is likely that the CBC people themselves do not fully appreciate the great and rich contribution they made to Canadians who live outside the big-city areas. Where else in the world can groups of people, living in isolated pockets by snow-capped mountains, sit and enjoy the same reception of the same programs, at the same time as the people in Toronto or New York.

Secondly, one of the most rewarding aspects of our work was to see the spectacular cooperation of adjacent communities working together. Many of the long-standing barriers between these communities were successfully broken. Television has bonded all those people together in a new and mutual understanding and, at the same time, has made them neighbors to other Canadians from coast to coast.

FIRST ENGLISH LANGUAGE
TV STATIONS IN CANADA

<u>Call Letters</u>	<u>Location</u>	<u>Year</u>
CBLT	Toronto	1952
CBFT	Montreal	1952
CBUT	Vancouver	1953
CBOT	Ottawa	1953
CBWT	Winnipeg	1954
CBHT	Halifax	1954

TV STATIONS IN BRITISH COLUMBIA

<u>Call Letters</u>	<u>Location</u>	<u>Year</u>
CBUT	Vancouver	1953
CHAN-TV	Vancouver	1953
CFCR-TV	Kamloops	1957
CKEH-TV	Victoria	1957
CHBC-TV	Kelowna	1958
CJDC-TV	Dawson Creek	1959
CKPG-TV	Prince George	1961
CFTK-TV	Terrace	1962
CKVU-TV	Vancouver	1976
+ CBUFT	Vancouver	1976

+ Now has TV French-language rebroadcasters
in several Interior communities

Kin Parade One of Most Colorful Staged Here

Kamloops residents witnessed one of the longest and most colorful parades in the the community's history Saturday afternoon when the Kinsmen put on their show. The streets were crowded with spectators, as the assortment of decorated vehicles and marchers extended out over seven or eight blocks.

Anything went, as far as the parade was concerned, and it would be difficult to pick out any special number. Each of the clubs represented at the Overlander convention had an entry in the parade, some with two or three units.

The colorful costumes worn by the visiting Kinsmen and Kinettes added to the fun and frivolity of the occasion. Many of the visitors followed the Overlander theme with costumes of the past century brought forward, and other borrowed ideas from national groups.

Kamloops Kinsmen and Kinettes had three entries in the parade, three eras of transportation, 1957, 1913 and 1875; West Vancouver also came forth with multiple entries, the "Big House," Little House" and "Out-House," with all members dressed in prison garb.

Nelson took advantage of the occasion to advertise its 60th Jubilee this year. A pirate "Kinship" with booming gun was the Vancouver club's entry, and the North Vancouver Club provided a group of Chinese Coolies and maidens.

BIG CATCH

Salmon Arm brought notice to its Salmon Fiesta and the Shimmering Shuswap Lake by having a whale-size sockeye salmon in the parade.

The booming sound of a compressed air fog-horn let everyone know the Maple Ridge Kinsmen, in their Austrian Alpinist costumes were in town, and the Warfield Kin provided a replica of a century old saloon.

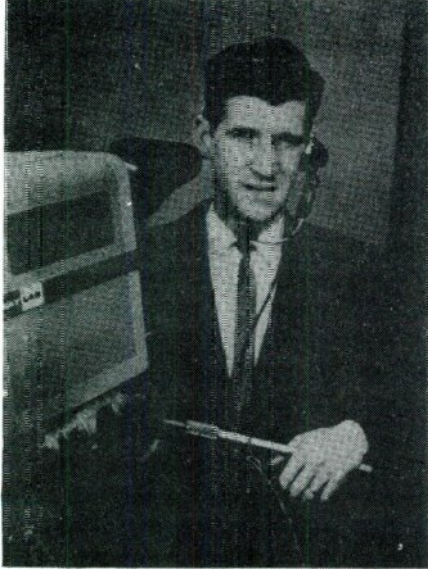
Two clubs used the Sasquatch theme, Chilliwack and Ladner, the former club using bathing beauties as bait, and Ladner, whose members were in Indian clothers, advised all the sundry that the Overlanders and Indians were not first, but that the Sasquatch was.

Quesnel proclaimed it was from the heart of the Cariboo, with its members all in cowpoke costumes.

THREE BANDS

Three bands were in the parade; The Rocky Mountain Rangers leading, the City of Kamloops Elks Band and the Vernon McIntosh Girls Pipe Band.

The parade was televised by CFCR-TV as it passed the studio on Fourth Avenue, the first out-door live television program on the local station.



Bill is a local boy, born in Kamloops. Aged 30, he has been film editor and cameraman at CFR-TV for four years and has the furrowed brow to prove it. A member of the Elks lodge he is also an enthusiastic hunter and fisherman. Bill's other hobbies include verbal sparring with his fellow members of the Toastmaster's Club. His duties are many and varied as much of the success of local studios and location productions depends on the effectiveness of the camera work, but he can never ease up. New techniques are constantly being evolved. There are experiments with animated cartoon commercials and puppets to be tried and outdoor techniques to be perfected. Bill is a busy man and not least of his problems is keeping small children away from the delicate camera equipment.

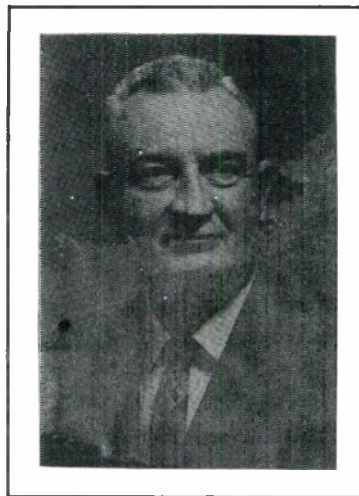
When everything is exactly right, there is always a fly on the lense, a mis-placed script, a studio visitor standing squarely in front of the subject, you name it, it has to happen. But as Bill puts it, I have an answer to it all; I just stand here and scream.



WALTER JONES
Sports Director



A program designed to be informative and interesting covering subjects of interest to residents of the interior of B.C. Host is Bob Wilson, District Horticulturist from Kelowna. Mr. Wilson's job is to check Fruit Conditions, advise on plantings for Farmers, Fruit Growers, Flower Growers and Vegetable Growers. The program is telecast in Kamloops, with Bob Wilson each week covering a different subject and interviewing a variety of interesting guests. The guest pictured is Mr. F. Vanstone of Dallas Subdivision, Kamloops, who has the unique business of raising game birds for sale.



WALTER HARWOOD
*Commercial Manager,
CFJC-CFCR-CFFM*

Familiar Faces **WALT HARWOOD**

Genial Walter Harwood, Commercial Manager of CFJC-CFCR-CFFM, is one of many staff members who work behind the scenes in television and radio. Walt has been in the broadcasting business some 20 years serving in capacities from announcing through minor engineering to many phases of management, winning for him the niche as one of the most valuable members of the staff. Along with his charming wife Nicke, Walt spends most of his leisure hours fishing the creeks, rivers and lakes of this part of the Interior, a segment of the country that has become very close to his heart.



THE BBC FLIES JEAN ROSS TO LONDON

FIRSTS IN TELEVISION

- 1878 Sir William Crookes invents tube producing cathode rays
- 1884 Paul Nipkow patents a mechanical scanning disc
- 1888 The first photo-electric cell develops
- 1923 V.K. Zworykin patents the iconoscope camera tube
- 1925 Charles Jenkins used a scanning disc using vacuum tubes and photo cells
- 1929 All-electric TV receiver demonstrated by Zworykin
- 1930 NBC begins an experimental station in New York
- 1931 CBS also begins an experimental station
- 1939 Franklin D. Roosevelt, first President to appear on TV
- 1940 First use of coaxial cable, connecting New York and Philadelphia
- 1941 WNBT and WCBW in New York, first licensed TV stations in the U.S.A.
- 1951 First coast to coast TV broadcast in North America
- 1954 Colour Television sparingly introduced
- 1956 World's first all-colour TV begins in the U.S.A.
- 1958 Canada completes the world's longest TV network of 3900 miles

THE EXTENSION OF TV TO OTHER COMMUNITIES

In 1960, the CFCR-TV transmitter was moved to Mount Dufferin, a high peak three miles west of the city, which greatly increased the coverage of the station.

It wasn't long before our talented and competent chief engineer, Fred Webber, discovered that transmission from the new site permitted CFCR-TV's signal to be received at the top of Elephant Mountain, overlooking the town of Ashcroft. This raised the question of how to get the signal down to the bowl where the people lived. Fred was not to be outdone. He designed and built a five-watt transmitter, installed it on the top of Elephant Mountain and converted the incoming signal on Channel 4 to Channel 10.

It was only a very short time before the people of Ashcroft got wind of Fred's experimenting and they were after us to do 'something' about it.

We pointed out to the people of Ashcroft that our recent move to a new transmitting site, the installation of a high-gain transmitting antenna, and the like, had depleted our available funds, but that we would undertake to install a rebroadcasting station to serve them within 18 to 24 month. They replied that if it was just a case of finances, they would raise the funds themselves in order to have immediate TV reception. On a subsequent Sunday afternoon, Jean and the author, attended an open meeting in Ashcroft (the largest attendance in Ashcroft's history) and \$4,000.00 was subscribed in half an hour. One hundred and sixty people put up \$25.00 each. Within a few days subscribers were issued "gift certificates" and, providing they purchased their TV sets in Ashcroft or district, the retailers would accept these gift certificates at \$25.00 off the purchase price of the set.

The fund was considerably oversubscribed and the surplus was used to equip the Ashcroft hospital with TV sets.

It was only a matter of days before other small communities heard of the Ashcroft proposal and the plan spread like wild-fire. If we thought we were snowed under before, we were now left with no time even to sleep. To make a long story short, Ashcroft went on the air in September of 1961; Merritt was on the air a week later. Services at Lytton-Lillooet commenced on October 1st, and at Clinton, 100 Mile House and Williams Lake on December 12th. The rebroadcasting station serving Chase, the Shuswap Lakes and Adams Lake went on the air in February of 1962 with Quesnel, Savona, Boston Bar and Clearwater shortly thereafter. While we now have the largest land coverage of any station in the nation, we must concede that it contains little in the way of population.

When Fred Webber left us to establish a radio station of his own at Quesnel, his right-hand man Kurt Reichenek took over command of the technical end of things. Kurt rapidly took up the challenge before him, and he and his assistant Jack Chave undertook to meet the wild-fire demands.

It must be said here that, initially, it was the wonderful support and cooperation from highly-interested persons in the various areas that made this pioneering project possible, as they assisted us both financially and materially. Such people as Mayor Alex Fraser of Quesnel, Mayor Herb Gardiner of Williams Lake, Mayor Ross Marks of 100 Mile House and Mayor Reg Conn of Clinton were towers of strength to us, as were Lou Cummings of Ashcroft, Corporal Stan Kerry of the R.C.M.P. at Lytton, Ma Murray at Lillooet, the Warren brothers at Merritt, Ernie Woodward at Little Fort, Reg Small at Clearwater, Art Holding of Chase and Walter Harrington of Boston Bar. There were many others, too, including Hillary Place and Abe Bergen, who gave liberally of their time and energy.

When CFCR began its expansion program it was over territory judged to be the most difficult in the whole world. With every community nestled in a valley shielded by mountains the physical problems were monumental. When completed, it was geographically the largest private network in existence. Observers came from Japan, Germany and various other countries to study the technical aspects of the system and it was described in numerous magazines throughout the world. Marketing Magazine in Toronto sent a reporter out to Kamloops, later publishing a lengthy story on the station.

Marketing Magazine in Toronto dispatched a reporter to Kamloops who penned the following article which perhaps tells our story best.

MARKETING

Canada's weekly newspaper for advertising and sales executives

TELLS OUR STORY

The Kamloops, B.C. station tells how one gap in Canadian TV coverage was filled

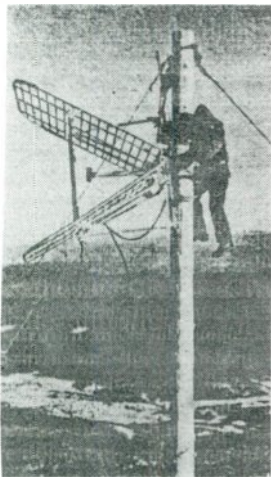
The "satellite" is bringing television to an important percentage of Canadian viewers who could not previously hope to get it - either because they lived in communities too small to support a local station, or because they were cut off by geographical features from transmissions of a local station.

The Board of Broadcast Governors is licensing an increasing number of these rebroadcasting stations across Canada, and regards them as a quick and economical answer to the problem of filling in most of the country's gaps.

At its July meeting, the Board granted a license to Twin Cities Television Ltd. to boost the range of its Kamloops, B.C. station with the use of eight new TV rebroadcasting stations.

This is the story of those Kamloops satellites, told by Ian Clark, manager of CFCR-TV. We think you'll like it.

"In this country the people live almost exclusively along the low-lying river banks, or in valleys surrounded by mountains. There is no way to reach them from a central point, regardless of power, high gain antennas or any other means.



"LIT A MATCH under a hibernating bear"...a crewman works on the transmitting antenna at Clinton.

"Our experience has shown that our main transmitter, located on a mountain peak three miles west of Kamloops, reaches the mountain peaks surrounding most of the communities we wish to serve. But the waves simply will not bend down to cover the homes in the bottom of these mountainous bowls. None of these communities is large enough, population-wise, to support a TV station, now or in the foreseeable future.

"The answer was to build seven rebroadcasting stations, the nearest 40 air miles east and the farthest 150 air miles north-west of Kamloops.

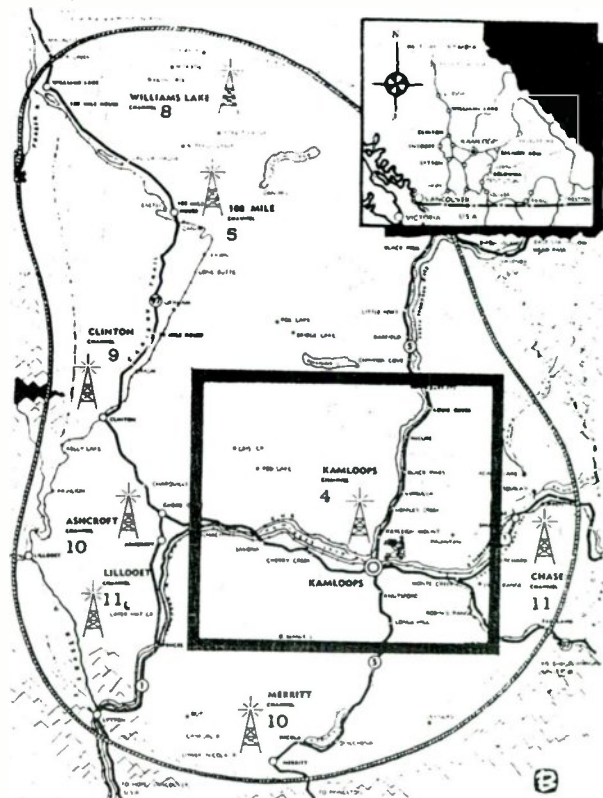
"The stations at Merritt, Ashcroft and Lillooet are now in operation. Those in the Cariboo, at Clinton, 100 Mile House and Williams Lake, will be on the air sometime in November and the one at Chase shortly thereafter.

"Prior to installing these rebroadcasting stations, our home station reached approximately 9,000 homes (Bureau of Broadcast Measurement figures) and we expect, when all seven rebroadcasting stations are in operation, that our set count will reach 16,000-18,000.

"Since rate cards are established for the most part on homes covered, this will show up in a BBM survey and will reflect in an increase on our national rate card.

"It seems reasonable to believe there are excellent possibilities for population growth as most of the areas we are attempting to serve have hardly passed through the frontier era. Their growth in the past 10 years has been remarkable and the potential of this vast virgin area is unlimited.

"There is little, if any, loss in program quality as a result of re-transmission. Based on our own experience, there is no visual or audio loss through rebroadcasting once the engineering bugs are ironed out.



OLD COVERAGE of CFCR, indicated by box. Satellites increase coverage 300-400 percent.

"Economically speaking, in a sparsely populated area such as ours, the only hope of obtaining television service is through the use of low-powered rebroadcasting stations. Other than where power lines have to be installed, the average cost would be somewhere around \$4,500-\$5,500 aside from labor.

"The amount of work involved in finding suitable sites and then getting the equipment to these sites is a horse of another color, and is often a formidable challenge. At one of our sites, we had to erect a two-mile power line, running from an isolated bush sawmill to a 6,500-foot mountain peak. The only way we could get the 68 poles in was to have them brought in by helicopter.

"At another site, located on a 7,000-foot peak, with no power available within 20 miles, we had no choice but to generate our own power. Knowing that for at least four months of the year, the site could only be reached on snowshoes, we laid 10,000 feet of cable down the mountain side to a point 4,000 feet lower and installed propane generators at this point.

"On numerous occasions we faced absolutely impossible situations but in each community there was a group of eager beaver citizens who simply wouldn't take no for an answer.

"Some of the incidents are amusing today, but they were no joke when they happened. In fact, our chief engineer, Kurt Reichennek, was in the office this morning having just returned from erecting a 280-pound antenna at a site 6,600 feet high (Clinton). The

wind had been blowing there for two days with the temperature 15 below (early November). Asked how he got the antenna up the 50-foot mast, Kurt said they threaded a rope through a winch at the top of the mast, tied the free end to a hibernating bear, lit a match under the animal...and up went the antenna. We asked no more questions.

"We were unable to stand the full financial cost of installing the seven satellites.

"But the communities pitched in one way or another and together raised approximately half of the total cost. The manual assistance we received was, of course, entirely voluntary. Community financing was done for the most part with individuals putting up \$25 each, for which they received a gift certificate. They could then take the certificate to any of a host of TV set dealers who, in turn, allowed \$25 off any set bought.

"It proved painless to everybody. And a job that was conceded as one that couldn't be done, has been.

"One of the most rewarding aspects of the work was to see the spectacular co-operation of adjacent communities working together. Many of the long-standing barriers between these communities are now broken down.

"I must say, and without reservation, that were it not for the CBC, there would be no television whatsoever in areas such as ours. There are too few people scattered over too wide an area to make strictly private or commercial TV operation possible.

"Fortunately for us, the CBC has extended its microwave facilities to Kamloops, giving us a source of high quality programs that could not otherwise be obtained.

"Recently we carried, on both radio and TV, programs marking the 25th anniversary of the CBC. Having listened to, and watched these programs, I am sure that even the CBC people themselves do not appreciate the great and rich contribution they have made to Canadians who live outside the metropolitan areas.

"Where else in the world can groups of people living in isolated pockets studded by snow-capped mountains, sit and enjoy the same reception of the same programs at the same time as the people in Toronto and New York?

"There are others who should be mentioned in this story: the BBG, the Department of Transport and a host of other government and private agencies, including the B.C. departments of Highways, Lands and Forestry, the B.C. Electric and B.C. Power Commission, the RCMP, the B.C. Telephone Co., to name just a few.

"We now operate CFRC-TV under the name 'Inland Television Network', and we do not identify it with any one community. We want the people served by the rebroadcasting stations to feel that the network is a project in which they have a very real part and influencing voice. Hence, we go overboard in announcements of community affairs and news of local activities.

"Unless we are mistaken, TV will bond all of these people together in a new and mutual understanding and at the same time will make them neighbors of Canadians from coast to coast."



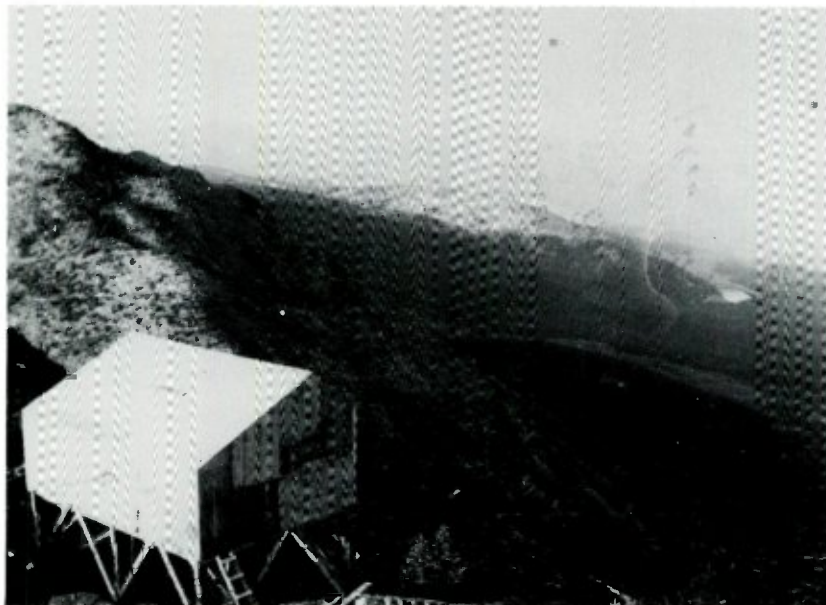
Sidewalk superintendents: The author and his daughter, Diane, watch a transmitting tower being erected on the peak of Mount Dufferin, west of Kamloops. It was a mystery to me that our engineering staff ever managed to get all the iron and steel material up the rugged mountain side, let alone erect it.

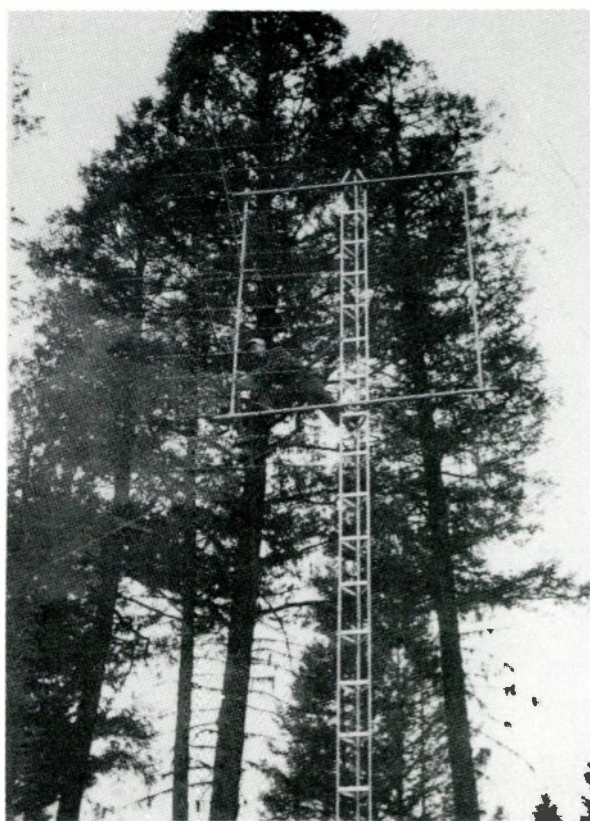


At Last! -- The Transmitting Tower is Raised

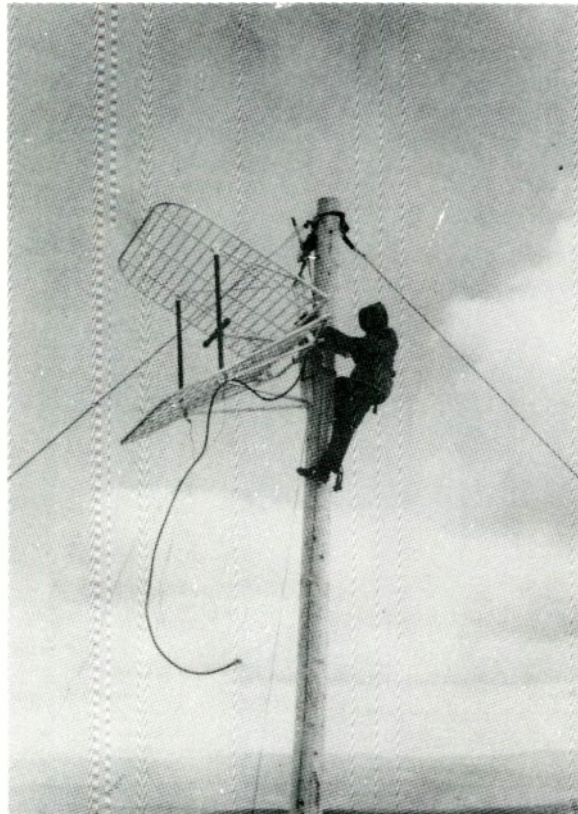


This is our rebroadcasting station on the peak of Botanni Mountain, north of Lytton. We're some 7,000 feet high here, often above the cloud level. During the winter there is 12 to 16 feet of snow at the site, so it became necessary to house the receiving antennae. The fibreglass front of the building looks towards Kamloops, which is more than 100 miles away. The transmitting antenna contains two heads, one looking northwest to Lillooet and the other looking south to Boston Bar.

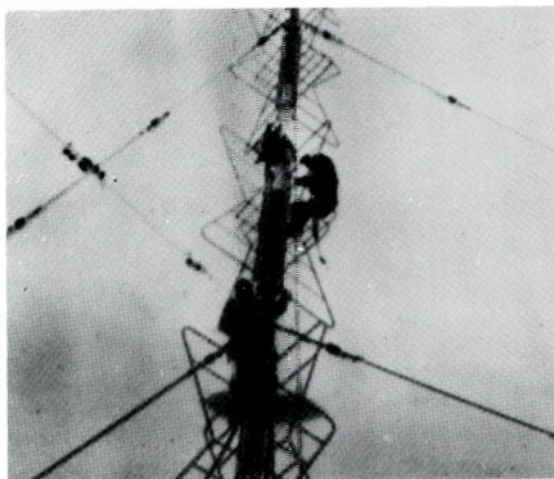




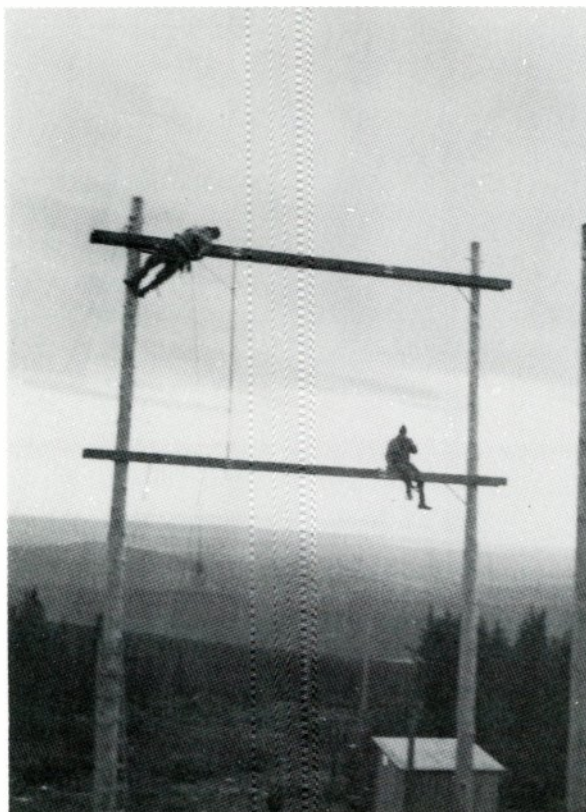
Above left is the receiving antenna at our North Bend, Fraser Acres and Boston Bar rebroadcasting stations, relaying the signal from our Lytton-Lillooet rebroadcasting station. It is located on a mountainside near North Bend. The picture on the right is the transmitting antennae relaying the programming to these various small communities.

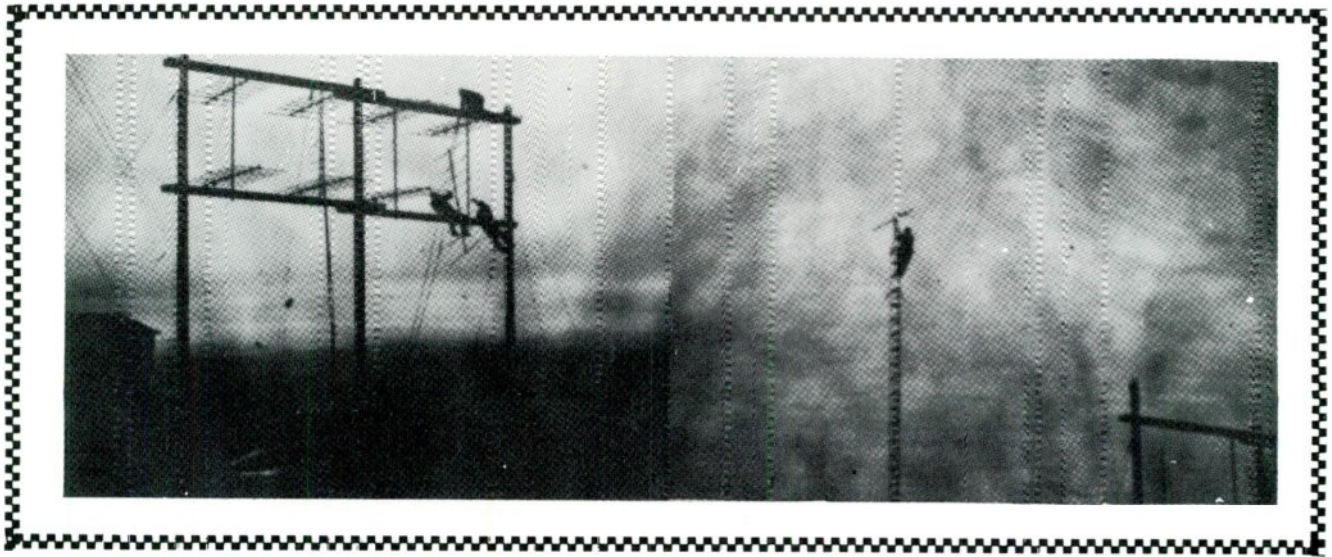


The above picture shows our "V" shaped transmitting antenna on 7500 foot Lime Mountain at Clinton. A receiving antenna, not shown, picks up the incoming signal from Kamloops, some 80 miles away. This rebroadcaster serves Clinton and provides the feed northward to 100 Mile House, Williams Lake, Quesnel and all small communities in between.

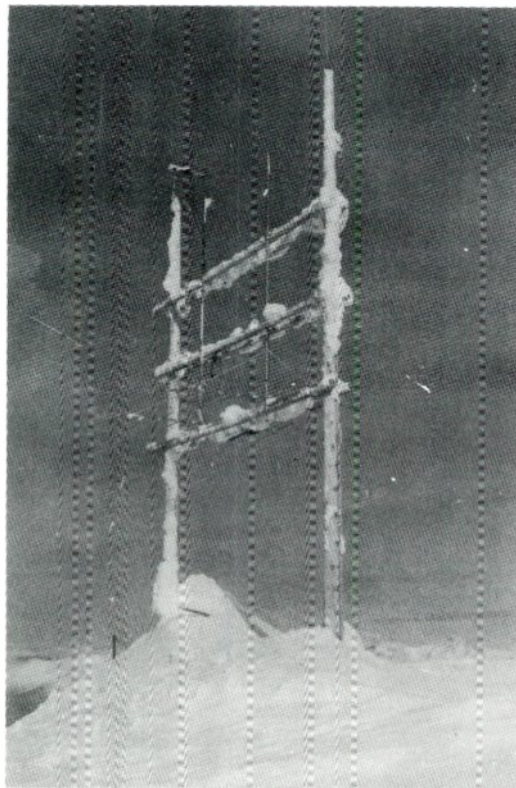


Here we are at Mt. Timothy (100 Mile House) some 60 miles north of Clinton. This is the most important rebroadcasting station we have because from this point we reach a tremendous distance. The Board of Broadcast Governors graciously gave us a power increase to 1000 watts video, 500 watts audio at this site and we now have in operation our former 500 watt Kamloops transmitter plus the effective \$20,000.00 transmitting antenna shown above and below. This station receives its incoming signal from Clinton and retransmits the signal to the rebroadcasting stations at Williams Lake and Quesnel and will feed the proposed stations at Bralorne and Blue River. It is only a matter of days since our engineers boosted the power at Mount Timothy and already we are receiving excellent reports from throughout the Chilcotin country. The R.C.A.F. radar station at Puntzi Mountain and the Noranda Mining Company at Boss Mountain report good reception at the higher levels. Many people living in isolated spots throughout the vast Cariboo have written to say that they now have a good picture where before they could only pick up the sound.





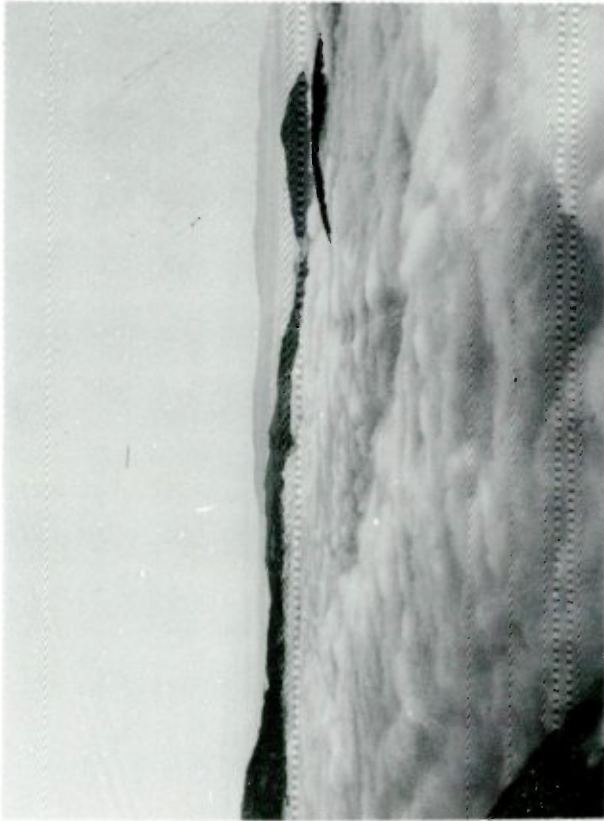
On the left the picture shows the receiving antenna array at Quesnel, which picks up the incoming signal from Mt. Timothy, 70 miles to the south. On the right it shows our chief engineer, Kurt Reichennek, adjusting the transmitting antenna which serves Quesnel. The recent power boost at Mt. Timothy has increased the microvolt strength of the signal being received at Quesnel by fourteen times.



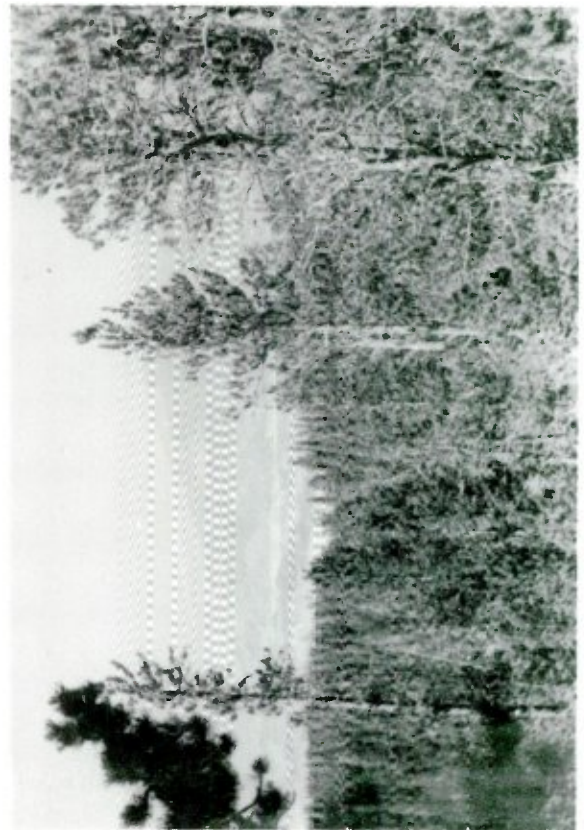
High above Bralorne, in the land of almost eternal snow, this rebroadcast station serves a host of small communities tucked away in B.C.'s Coast Range.



Let us now move from 200 miles north of Kamloops to 50 miles east of Kamloops. Here we are at Adams Hill, half way between Shuswap Lake and Adams Lake and nine miles east of Chase in a land where any kind of radio transmissions runs into difficulty. In fact, to get TV across what is called "Hoffman's Bluff", we were obliged to install a microwave link and you can see the receiving dish three quarters of the way up the tower in the above picture. You will note that we have three transmitting antennae at the top of the tower, one feeding Adams lake, one feeding the Shuswap Lakes and the third one feeding Chase. By the time you split 5 watts into three antennae, the power from any of them is pretty small. We intend to approach the Board for a power increase at this site at an early date.



VARIOUS OTHER SITES



The Interior Television System

CFCR-TV	Kamloops	Channel 4	April 7, 1957
CFCR-TV-1	Ashcroft	Channel 10	September 22, 1961
CFCR-TV-2	Merritt	Channel 10	September 29, 1961
CFCR-TV-3	Lillooet	Channel 11	October 2, 1961
CFCR-TV-4	Clinton	Channel 9	December 12, 1961
CFCR-TV-5	Williams Lake	Channel 8	December 12, 1961
CFCR-TV-6	100 Mile House	Channel 5	December 12, 1961
CFCR-TV-7	Savona	Channel 7	October 1, 1962
CFCR-TV-8	Chase	Channel 11	March 1, 1962
CFCR-TV-9	Boston Bar	Channel 3	October 2, 1962
CFCR-TV-10	Clearwater	Channel 2	February 12, 1963
CFCR-TV-11	Quesnel	Channel 7	October 30, 1962
CFCR-TV-12	Promontory	Channel 5	November 24, 1965
CFCR-TV-13	Blue River-Avola	Channel 3	August 1, 1966
CFCR-TV-14	Valemount	Channel 8	November 24, 1965
CFCR-TV-15	Bralorne	Channel 3	October 18, 1965
CFCR-TV-16	Noranda Mines	Channel 7	September 25, 1965
CJNA-TV-1	Spences Bridge	Channel 3	October 4, 1966

CFCR—The Interior Television System

Broadcast Centre

372-3322

Kamloops, B.C.



Ashcroft-Cache Creek Ch. 10
 Blue River-Avola Ch. 3
 Boston Bar-North Bend Ch. 5
 Bralorne Ch. 3
 Chase - Shuswap - Adams
 Lake Ch. 11
 Clearwater - Vavenby Ch. 2

Clinton Ch. 9
 Lytton - Lillooet Ch. 12
 Kamloops Ch. 4
 Merritt Ch. 10
 100 Mile - Lac La
 Hache Ch. 5

Promontory Mountain Ch. 5
 Quesnel Ch. 7
 Savona Ch. 8
 Spences Bridge Ch. 3
 Valemount Ch. 8
 Williams Lake Ch. 8

ANECDOTES

After we had caught our breath, we realized that the impossible had been accomplished. Approximately fifty percent of the total cost of installing the eleven rebroadcasting stations had been paid for by the people in the various communities. The manual assistance we received from the people themselves was nothing short of amazing. Everyone pitched in. Sometimes we would have over 100 men working on a project. At one site over 12,000 feet of power cable was laid without a single splice. At another site a two mile long power line was installed where the 68 poles required to carry the line had to be brought in and placed by helicopter. Roads were built in the most inaccessible places. These roads are only passable in the summer with the use of a four-wheel drive, and in the winter with a snowmobile. Three of our rebroadcasting stations are powered by water generators sunk in nearby creeks and, surprising as it may seem, the water generators are more reliable than propane gas or diesel generators which were formerly used. Yet it must be admitted that the bulk of our TV rebroadcasting station problems are at locations where we generate our own power. However, by trial and error, we hope to minimize these problems in the future.

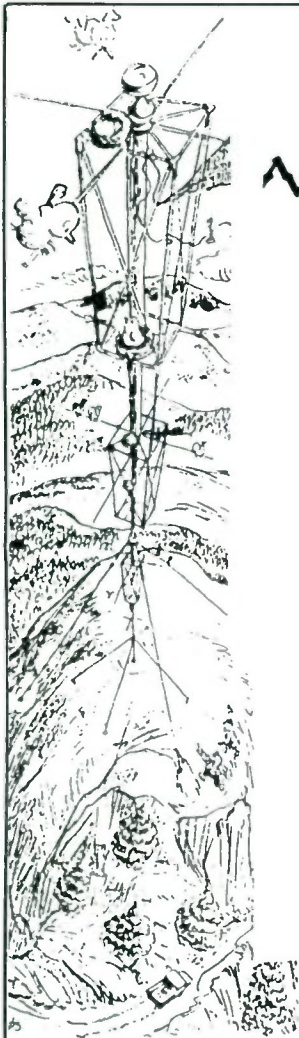
One of the most rewarding aspects of the work was to see the spectacular co-operation of adjacent communities. Many of the long-standing barriers have been broken down. Many of the people who worked with us on the various projects said that it had proven for them to be an experience of a life-time, akin to the pioneering of our forefathers. Television had bonded all of these people together in a new and mutual understanding, and at the same time, has made them neighbours of Canadians from coast to coast.

Then there was the occasion when the CBC Chief Engineer in Montreal wrote to enquire why one of the rebroadcasting stations kept going off the air for periods of up to several days. He was dumbfounded when we replied by telephone that the problem stemmed from muskrats eating the salty cable from the distant water power generator.

Nowhere was television more welcome than in the vast Cariboo where the romance of rural living fades away during the long winters. For such people, television was a pacifier for jangled nerves and gave them a window on the world. In the Chilcotins, isolated settlers bought TV sets for the sound only, because until transmitting facilities were refined in later years, they had no hope of getting a picture.

KXLY in Spokane, like CFCR, transmits on Channel 4. Late in the evening, the CFCR receiving antenna at Lime Mountain would often pick up both the incoming signals from Spokane and Kamloops. One winter's night, viewers in Quesnel phoned to say that KXLY was also appearing on their screens and was showing an excellent movie. They hesitatingly asked whether we might consider signing off earlier than usual so that they could see the remainder of the KXLY movie unimpaired. Their request was granted. CFCR left the air at 10:00 p.m. rather than the usual time of 11:00 p.m.

The writer states that without the magnificent help of the CBC, especially the outstanding support of CBC President Dunton, there would have been no hope that his Rube Goldberg, mickey-mouse, shoe string operation could have been sustained. There were many times when I would have gladly thrown in the sponge had I not been indoctrinated by Dunton's powerful, patriotic personality and his philosophy that service to the people was far more personally satisfying than the ringing of the cash register.



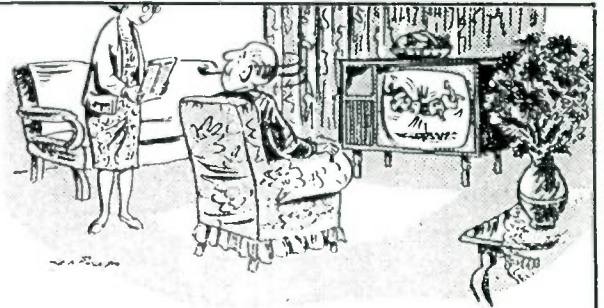
Somebody....anybody...GOAL!!

"For two years I've been thinking it was interference from Spokane"



TELEJIBES

"IF THAT WILL SATISFY YOU MADAM I WILL SWEAR AN AFFIDAVIT THAT CFCR HAS NO CONTROL OVER SATURDAY SPORT"



"Mr. Gaglardi and Mr. Fulton should be on right now. Perhaps this IS Mr. Gaglardi and Mr. Fulton."



"Hello again fellow skiers - and I trust you all took up the challenge of that fast powder snow nature bestowed upon us last weekend."



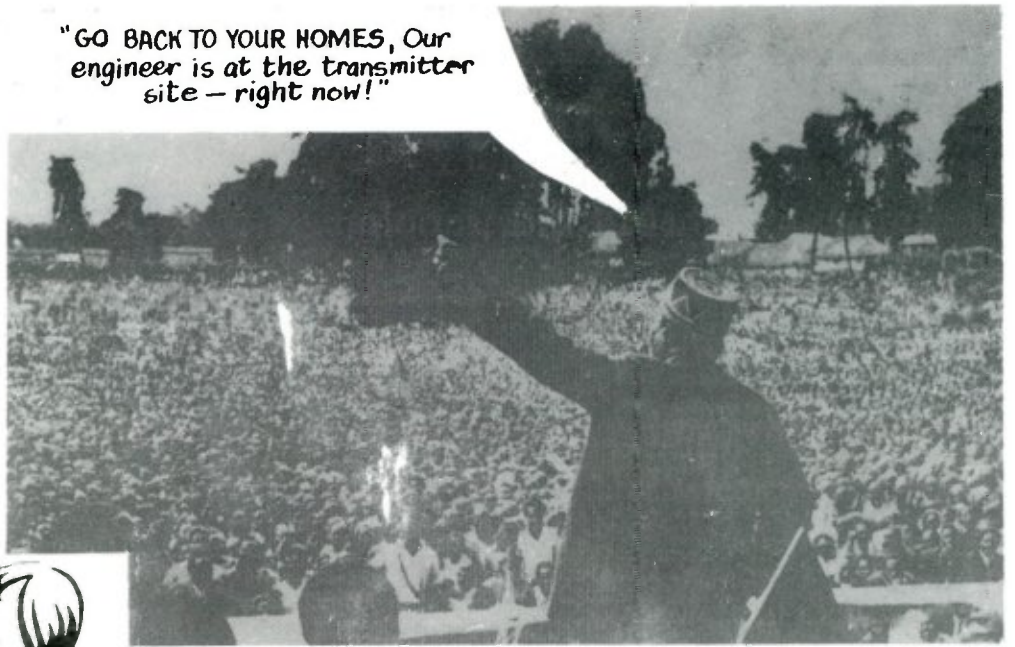
"....And I say, we'll wait ten minutes to see if they make an announcement...before we start twiddling with any knobs."

Ken Phillips, the gifted editor and owner of the weekly program magazine "TELETIMES" has gone all out support CFJC, CFFM and CFCR in publicizing our efforts.

His first edition, about the time CFCR took to the airwaves, was a twelve page effort that sold for ten cents. Today, the magazine is printed on high-quality glossy paper, contains upward of seventy-five pages and sells for a dollar. It is found in practically every home within a radius of 150 miles of Kamloops.

Over the years, talented Ken has lampooned CFCR with his comical drawings, some of which we reproduce here.

"GO BACK TO YOUR HOMES, Our engineer is at the transmitter site - right now!"



"We've lost our baby George, He says he'd rather watch Jeannie than Bugs Bunny!"

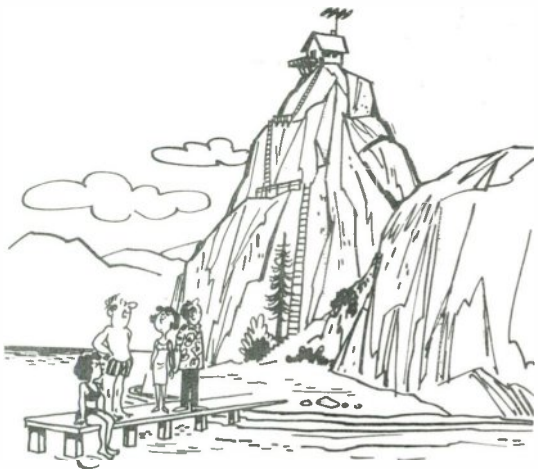


MY mother would never let me see the Mens wear section of the catalogue and you want to watch QUEST?

" Let's see..... 128 loaves, 76 pies, 94 TV dinners. Well, CFGR can start their afternoon movies just as soon as they like....."

PROGRAM CHANGES





"We COULD have built it down here, but what's a little inconvenience to a strong TV signal?"



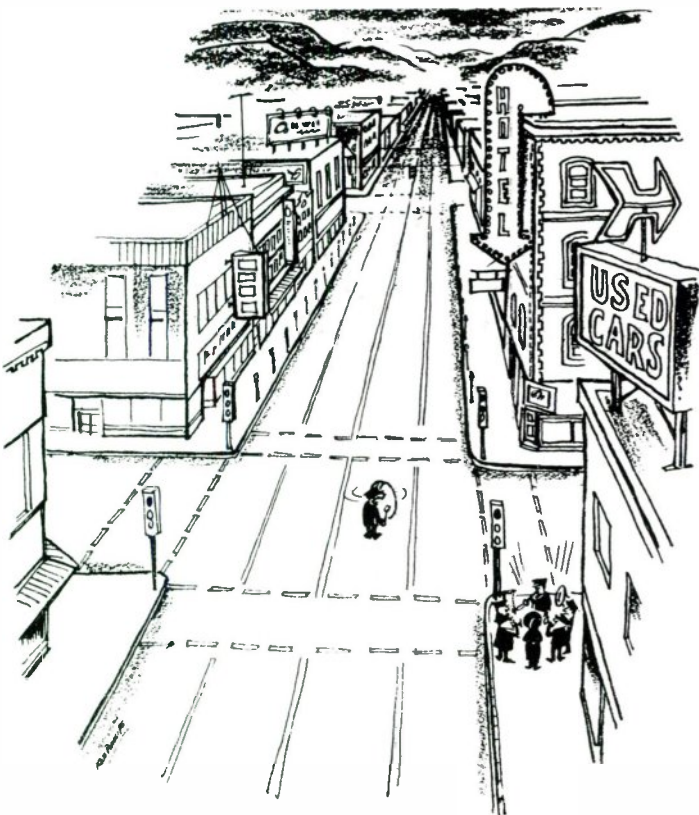
"There goes the TV antenna, this is gettn' serious"



"Why do we have repeats?
Because during the first run you
blinked your eyes every
two seconds and missed a portion"

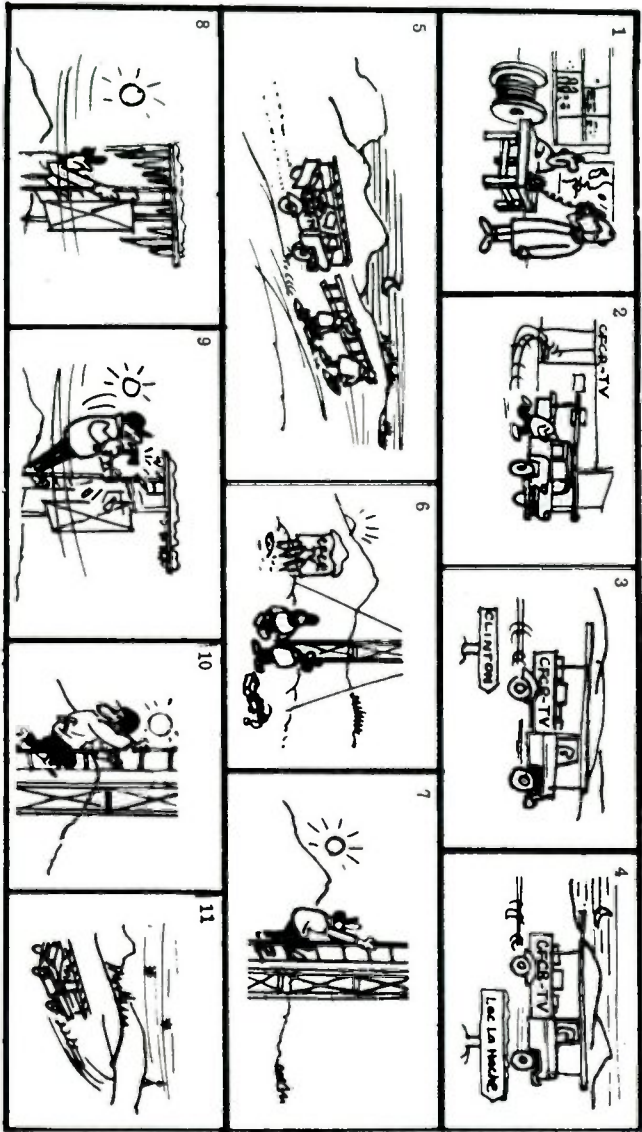


"YOU LET 'EM PUT THAT THING UP
PA... AND A HUNDRED THOUSAND
PEOPLE ARE GOING TO BE WATCHING
ME TAKE A BATH!"



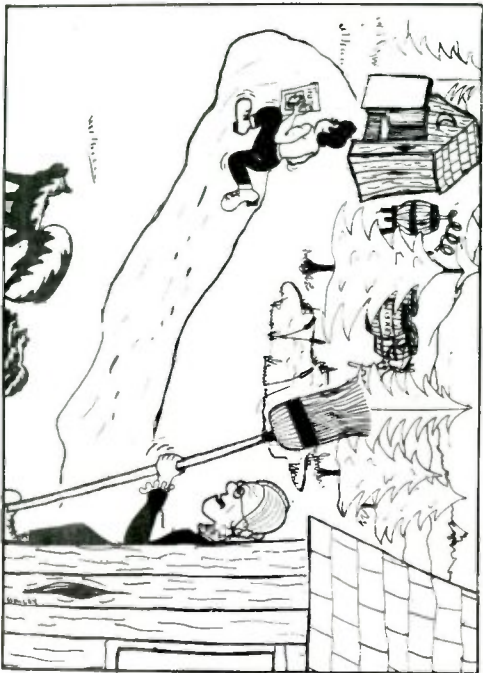
"Let's face it, Hockey Night in Canada just isn't our night."

“We’re not getting a signal”....



A pictorial record of the most expensive icicles in the Cariboo

Ken Phillips



"JETHRO! YOU COME BACK HERE WITH MY TELETIMES"



"Do you think he really understands those English comedies, or is he gett'n to be an intellectual snob?"

LOIS CUTLER - A GREAT CONTRIBUTOR

Gracious Lois Cutler has contributed richly to broadcasting in Central British Columbia where her name has long been a household word.

Lois commenced her lengthy radio and television career in the fall of 1964 when she undertook a daily television program entitled "Let's Visit Awhile," on CFCR-TV.

Her half-hour program was mainly a community service and special events features made up by wide-reaching, in-depth interviews with guests from service clubs, civic and governmental matters, health discussions, social affairs, sports and the like.

Some of Lois' special Canadian guests from outside of the community included host Fred Davis and panelists of Front Page Challenge, Mr. Dressup, Tommy Hunter, Tommy Commons and many other CBC entertainers. International guests embraced such personalities as Johnny Cash, Jose Feleciano, Leonard Nimoy and Chief Dan George. In the field of sports greats, there were such luminaries as Eddy Shack, Bobby Hull, Nancy Green Raine, Lyle Dagg and others.

In the early 1970's, Lois took on an additional television half-hour program called "Carefree Cooking." In front of her studio kitchen, she demonstrated various cooking techniques with the support of guest chefs, dieticians, company promotional representatives, instructors, food training students and a host of just real good cooks. Her program was designed to demonstrate everyday family cooking with nutrition and economy.

As a result of her cooking show, Lois was the first Canadian television host to attend the International Culinary Olympics held every four years in Frankfurt, Germany. She has received recognition from La Confrerie de la Chaine des Ritisseurs, the Canadian Federation of Chefs and the Restaurant and Foodservices Association of Canada.

At most Christmas times, Lois takes on an additional job, this time on CFJC-AM radio. Her program is called "Christmas Carrousel", and runs five days a week for six weeks. Interspersed with carols and popular Christmas music, she stresses preparation, ideas and traditions along with meaningful Christmas stories.

As if she didn't have enough on her demanding radio and television plate, Lois undertakes many outside activities in the interest of a better community.

A powerful influence in the city of Kamloops, Lois shares her workload widely - in 1979, for instance, she became the only woman president of the Kamloops Chamber of Commerce in its ninety-year history. As a volunteer for the Canadian Cancer Society, Lois created the "Cold Turkey Day" slogan in 1981, and she has watched this non-smoking awareness logogram being adopted almost everywhere in Canada.



Lois Cutler with Bruno Marti (left) and Hubert Scheck, Canadian gold medal winners (1984) while covering the 1988 International Culinary Olympics in Frankfurt, Germany.

ANECDOTES

One early summer day, years ago, I drove to my usual parking space at Broadcast centre only to find it occupied by several people who were standing in front of a TV camera just outside the studio door. I parked close-by, got out, and in passing the group I bellowed out, "Hello, Lois, how are you today?" It was only when she turned her head, and with a big smile, replied, "Fine, Thank you", and she carried on with her guests in a live outdoor telecast. I beat a hasty retreat to my office door, more than a little embarrassed.

Over the years, Lois has been the recipient of a host of complimentary letters from various people she has interviewed. The one closest to her heart came from a visiting Texas gentleman. It is the letter that she cherishes and treasures above all others, and we reproduce it here:

When I'm sittin' in the twilight
Sorta dreamin' dreams so fine,
And thinkin' of the folks I love
For the sake of auld lang syne;
Then I see you, plain, before me,
And my courage comes anew,
I've found the travelin' easier
Since a-meetin' up with you.

And I'm thinkin' that it's better,
When you love folks, not to wait,
But tell 'em so, and let 'em know,
Friend, before it gets too late.
So I say the stars shine brighter
And the sky's a lighter blue.
And the birds are singin' sweeter
Since a-meeting up with you.

Yes, I'm glad that God decreed it
So together we could see
That there's a greater joy in livin'
than there otherwise would be;
And I'm speakin' to you this way
Just to let you know it's true,
That I have been made happier
By a-meetin' up with you

PART ONE

PAY TELEVISION - ENDS CANADIAN IDENTITY

Within a month of the official opening of Canada's first television stations (CBMT in Montreal and CBLT in Toronto) Montrealers in some areas of that great city were encountering a major problem in receiving the CBC-TV station because of ghosts appearing on their screen, resulting from the stations's transmitting waves being reflected from tall buildings, Mount Royal and so on.

The only way to overcome the problem was to find a suitable receiving location where CBMT signal could be received unimpaired. Several such spots were found and neighbors gathered together in a pioneering spirit and began installing coaxial cable in order to deliver a clear picture to all those participating in the project. This was initially called a Community Antenna System. In several other parts of the country, a similar or identical way of overcoming such TV interference became fairly common, and it was at this time that commercial groups were formed to provide the facilities.

It wasn't long before smart entrepreneurs entered the picture, first adding Canadian TV stations to their service for which they charged a monthly or annual fee. They then proposed to add American stations to their systems in order to make them more attractive to the public for purchase. The government of the day stepped in and ordered a five-year freeze on the cable operators plan, thus allowing the government time to reach a decision on the problem that faced them. Most French-Canadian communities were unilaterally opposed to the Pay-TV scheme, saying that they wanted no American television intrusion in their Province.

Hon. Jack Pickerskill, the Liberal Minister responsible for broadcasting at the time, was granted permission to declare a five-year moratorium on the question of Pay-TV, in order for the government to thoroughly investigate all components of the puzzle.

Mrs. Jeanne Sauve assumed Mr. Pickerskill's position and fully supported the then-CRTC position that Canada should not rush headlong into setting up a Pay-TV system because it would not fulfill the goals of the Federal Broadcasting Act for a predominantly Canadian broadcasting system.

Newspapers of the day across the nation staunchly backed Mrs. Sauve and the CRTC, stating that Pay TV should only be used where it was necessary to improve the distribution of Canadian television stations only. The Toronto Globe and Mail said, in part, "Unless there is a strong reaction by the public, Canada is about to get Pay TV, and that would be a disaster. It would do immense damage to Canadian TV broadcasters without providing any benefits. Are you willing to give up your citizenship just to see 'Jaws' in your home a little sooner than you would on free television? Regular Canadian TV stations would lose viewers, revenue and program quality and the weaker they get the less Canadian the airwaves would become. Canadian television stations would be lucky to retain 15 percent of their viewers if American TV was distributed wholesale into Canada. The Pay TV people, who are even now making fat profits relaying Canadian TV stations only, think the importation of American TV will prove to be the pot of gold at the end of the rainbow."

Later, Senator Keith Davey stated that if American TV is allowed to be brought into Canada, it would result in fewer and fewer people gaining more and more media outlets. He argued that if the trend toward ownership concentration is allowed, it will reach the point where it collides with the public interest. Seeing their hoped-for bonanza in jeopardy, the Pay TV companies banded together in a surprisingly-strong association. Through heavy and persistent lobbying of members of parliament and the Federal Cabinet, the government caved in and granted them the right to import American programming through the back door of Canadian homes. Senator Davey's prediction proved correct. In this year of 1988, a dozen or so corporate giants control all forms of Canadian broadcasting, including Pay TV.

In 1980, the then-Minister of Communication, Hon. Francis Fox, made an all-out attempt to stop the American smothering of Canadian television. Fox was adamant when he said that it was essential to consider some form of Pay TV, only if it enhanced the Canadian broadcasting industry, rather than damaging it. In a well-prepared statement, Fox wrote that unless we meet the American challenge, we will have failed and Canada would lose much of its identity.

In the last few years, the government has established several investigative bodies in the hope of finding a solution to the thorny problem, all of whom found it an impossible task, claiming that the dilemma is unreversible.

Notwithstanding the serious predicament in which Canada finds itself, the present CRTC continue to open the foreign gates to the importation of non-Canadian programming. Now, the prosperous and well-organized Pay TV people are boasting that they will have fifty channels available to their subscribers in the immediate years ahead.

THE SOCIAL CONSEQUENCES OF FOREIGN MEDIA INFLUENCE IN CANADA

Over a hundred years ago, our forefathers, the architects of Confederation, were cognizant of the possible absorption of Canada by our huge, friendly neighbor to the south, and cleverly made strong provisions to counteract American intrusion into Canada. At the time, Canadian newspapers were the most powerful force in keeping Canada Canadian, and they discharged their responsibilities nobly.

It was during World War I that the specter arose when circumstances forced close news co-operation between the two countries. After the war, successive Federal Governments took steps to retain Canadian news identity, and it was during this period that a group of metropolitan newspapers formed a national news-gathering service under the name "The Canadian Press", and within a few years it was extended to include newspapers in the mid-sized cities throughout the country. This pattern was followed for many years and was marked with great success in retaining a Canadian identity.

With the establishment and acceptance of novice Canadian radio broadcasting stations in the late 1920's, Canadian newspapers were confronted with their first major competition in the news field. The Government of the day literally ordered the radio stations to co-operate with the newspapers by broadcasting only news prepared by the newspaper staffs, and to broadcast the material on a no-cost basis with the newspapers being credited.

The Southam people did, in fact, establish their own radio stations in a number of metropolitan cities, a good example being the Vancouver Province station CKCD, which shared time with a group of fledgling commercial stations on a common transmitting frequency. CKCD was on the air every evening of the week for fifteen minutes only for many, many years.

Privately-owned radio stations in the big cities did establish their own Mickey Mouse newsrooms in the late 1930's which came into their own in the mid 1940's when the Canadian Press agreed to supply these stations with a wire news service. Harmony prevailed between the newspapers and radio stations for the next three decades and a truly superlative Canadian news service was rendered the nation.

Then came television in the fifties. Initially, the earlier days of splendid cooperation continued, distributing mostly Canadian news and sports.

However, in the late 1950's and early 1960's, highly commercial entrepreneurs, who had no heart for nationalism, pressed the then-government to permit them to establish cable systems to carry not only Canadian television stations but a host of American television stations.

Subsequently, the government chose to experiment with this Canadian invention of cable TV, which soon led to the mass introduction of cable systems almost everywhere throughout the country. The easy 'backdoor entry' of American newscasts and popular programming infiltrated most Canadian homes.

Aside from the CBC, who put up tremendous resistance to American infiltration of Canada, the strictly privately-owned Canadian TV stations bowed to 'if you can't beat them, join them' mentality. Today, we have newscasts on such stations as BCTV whose contents are almost at times fifty percent American. While television exerts the greatest impact on the Americanization of Canada, there are other less-influential agents such as movies, magazines, books, etc.

Most of us today are sickened when we watch the six o'clock or eleven o'clock Canadian TV news, with the unwarranted harassing and harangue persecution of public officials which is damaging public life beyond repair.

Because of the irresponsible and untrustworthy national news media, good statesmen-like people are going to be hard to find to fill the seats of Parliament. A good example comes from across the line where recently three qualified candidates for the U.S. Presidency were shot down by news people for 'skeletons-in-the-closet' events, most of which happened when the candidates were undeclared.

It will long remain a mystery and a shame why Canadian politicians permitted highly-commercial entrepreneurs to sell off our national identity. We will long ask why the Federal Government of the early 1960's did not permit the CBC to carry forward their well-defined plans for the establishment of two coast to coast TV networks which carried all the top American and British programs, intermingled with high-quality Canadian live programming and exclusive newscasts of Canadian content and character.

The consequences of American media influence in Canada can best be described as disastrous to Canada, calamitous to Canadians, and remorsefully irrevocable.

PART ONE

COLOR TV INTRODUCED

The Radio Corporation of America (RCA) stood mainly alone in color television, and initially success for the venture was clouded. Nevertheless, its subsidiary, the National Broadcasting Company, enthusiastically supported its parent company and pioneered early TV color broadcasts. Their first transmissions were made in 1959, with a half-hour program once a week, increasing to two hours a day. By 1962, NBC carried 68 percent of its programs in color. The American Broadcasting Company entered the field later in 1962 with color broadcasts on a very selective basis.

Color TV was actually born in 1954 when the RCA manufacturing department turned out a 15-inch color receiver for \$1000. But because of a dispute that raged between the National Broadcasting Company and the Columbia Broadcasting System over how color programs should be transmitted, a stalemate occurred. NBC had one format and CBS another, and much time and energy in angry, intercompany wrangling took place, eventually ending when the U.S. Federal Communications Commission approved standards for the NBC 'compatible' system, by which color broadcasts could also be received - though of course not in color - on existing black and white sets. CBS dropped out of color and most manufacturers were reluctant to enter the field. Had it not been for the dogged insistence of RCA, color TV would have died.

The reason RCA stuck with it was because of one man - David Sarnoff, the President of RCA - a man of unusual imagination and tenacity. A wireless pioneer, Mr. Sarnoff became President of RCA, at a young age, in the late 1930's. Hot on color television, he put his company into a 50 million dollar color research program in the early 1940's. He waged a tireless battle and before a color TV set was sold, he had expended over 130 million dollars before the corner was turned.

Some 750,000 color sets, primarily built by eight licensed companies, were produced by 1962, a pigmy total compared with today's 90 million. At first, transmission was synthetic and garish, but still most programs were color enhanced. Within a relatively short time, RCA and NBC, with their trained engineers, and servicemen, had invented improved color-camera tubes, and had receiving sets refined with more brightness and contrast, all at very considerable cost. Today, of course, color telecasting is a state of the art, leaving room for only minor improvements.

Audio magnetic tape for the recording of music and voice, had long been 'fait accompli', but how to magnetically record moving pictures proved to be a major problem. A half-dozen big electronic companies worked day and night for the answer at a cost of millions of dollars.

While not verified, it is said that an Ampex Company engineer was the fellow who found the solution.

A c c o r d -

ing to the story, his wife insisted that he break away from his desk and join her and their children for a picnic. After a jovial day at the park, the engineer spread a blanket on the ground, his wife opened the food basket and all were prepared for eating. Then the mother opened up a bottle of wine with the help of corkscrew. The minute she started turning the corkscrew, a light came on in the engineer's mind. He arose, asked their pardon and immediately took off for his office - and the video-tape recorder was invented.

The first color transmission by CBC commenced on September 1st, 1966, with the CBC network program "Telescope". Next evening, CFCR carried "Get Smart" in color and the day after a Major League baseball game. Bonanza and Hazel soon made their appearance and by the end of the month additional color network programs were carried.

CFCR-TV, like most local privately-owned stations, did not receive the final complement of its color equipment for the production of local color originations for quite some time because of the heavy demand on the manufacturers, occasioned by so many stations commencing color transmissions at the same time.

Nevertheless, by the end of 1967, CFCR-TV and its numerous rebroadcasting stations were transmitting 90 percent of their programs in living color.

CFCR-TV GOES COLOR

First color telecasting on CFCR-TV started on September 1st, 1961, with the program "Telescope", originating in Toronto.

Within a few days, many additional color programs were added, including "Get Smart", "The Major League Baseball Game", "Great Movies", "Hazel", "Ed Sullivan", "Bonanza" and "Galapagos". Within a month or two, all programming was produced in color.

Like most other small-community TV stations, it was a tough fight to get color equipment because the heavy demand on manufacturers occasioned by so many stations commencing color transmission at the same time.

Upon the transition to color at the home station, our engineers were swamped with requests for similar conversions at all of the many rebroadcasting stations scattered throughout the Interior. This, fortunately, was accomplished within a year.

ANECDOTE

WHICH IS YOUR HANG-UP?

The way you adjust your color TV can reveal your personality, according to a Swiss psychologist.

After studying thousands of viewers, Max Luscher determined that the person who makes his TV picture too red is probably active, confident and has a strong zest for adventure. People who tune in too much yellow are open-minded and optimistic and want to make contact with others. Those who stress bright blues are content and easy to live with. Preference for dark blues indicate that tuner would like to shut out the world.

PART ONE

CTV - THE CANADIAN TELEVISION NETWORK

In December, 1960, the Board of Broadcast Governors gave the go-ahead to Toronto Broadcaster, Spence Caldwell, to start Canada's second television network.

Prospects at the time weren't high but the future looked good if things went well. There were many people in the industry who were not at all convinced of the need for a second network, others said it simply couldn't be done. Many of the metropolitan TV stations elsewhere were not exactly falling over themselves to join this new venture.

The network was not required to serve anything except the big money markets, but it had to meet the same Canadian content regulations as the CBC, and it had to sell all it carried.

CTV's cross-Canada microwave was not completed from Montreal to Vancouver until September 1962, and to Halifax until June of 1963, yet the fledgling network made its first appearance on the air in October of 1961. Just as the network came on the air, there was a move to new headquarters. "There were," said Mr. Caldwell, "10,000 unforeseen difficulties."

Some of the difficulties came from affiliates, eight frisky stations not quite happy with being harnessed. CFTO Toronto's Joel Aldred (one of Canada's great announcers) didn't see the need to become a member of the new network, and didn't hesitate to say so. A feud quickly developed between Mr. Aldred and publisher John Bassett. Some reports dwelt on the losses that CFTO was suffering in its first year of network affiliation, and speculation at this point, reached its height during the battle over proposed sale of CFTO shares to the U.S. ABC network. On the face of it, this did not involve Mr. Caldwell, who wisely stayed clear.

Things weren't going much better in Montreal. Canadian Marconi budgeted for a loss of \$750,000. in the first year of CTV operation. Mr. Finlayson, president of the parent company of CFCF, predicted that his stations' future was tied in with the future of the struggling network. "Advertisers had adopted a wait-and-see attitude and they're not buying time until they see what the network has to offer."

There were many growing pains in the establishment of the CTV Network, complicated by subordinate growing pains of the original eight stations, but Mr. Caldwell took them all serenely in his stride. "The shows we produce must be commercial, we have to go after the mass audience first, later we will get around to the higher class," he said. "We are competing for the audience and for the dollars. In the U.S., 40 percent of the advertising dollar is spent on TV, in Canada just over 20 percent. Proctor and Gamble in the United States spend 95 percent of their advertising budget on television, the food industry puts 56 percent of its advertising into TV. It would be easy if we could just bring in U.S. shows, we would be sold out tomorrow, but we're restricted because of the Board of Broadcast Governors' ruling that 55 percent of our programming has to be of Canadian origin.

At first, the Canadian advertisers were slow to react to buying time on CTV, stemming to a large extent upon the poor economic times prevailing in 1960, which made them reluctant to buy. Also, there was the fact that the rapidly changing TV picture was uncertain - cable TV was ominously on the horizon.

Fortunately, the dam broke in 1961 when the economy took a marked upward swing, bringing promise of a rich harvest. The purchasing of TV time rose from 36 million dollars in 1960 to a whopping 91 million dollars in 1961.

It remains a mystery to me how CTV has made the remarkable progress that they have while battling the ever-increasing fragmentation of Canadian viewers, brought about by the ever-escalating importation of American TV stations, along with many home-made non-commercial channels. I do indeed wish them continued success.

CTV STATIONS ACROSS CANADA

CFTO (flagship)
CHAN-TV(BCTV)
CFCN-TV
CFRN-TV
CITL-TV
CIPR-TV
CKCK-TV
CFQC-TV
CICC-TV
CKY-TV
CJNB-TV
CKCO-TV
CKNY-TV
CJOH-TV
CHBX-TV
CICI-TV
CHFO-TV
CITO-TV
CFCF-TV
CKCW-TV
CJCH-TV
CJON-TV

Toronto
Vancouver
Calgary
Edmonton
Lloydminster
Prince Albert
Regina
Saskatoon
Yorkton
Winnipeg
Kenora
Kitchener
North Bay
Ottawa
Sault St. Marie
Sudbury
Thunder Bay
Timmins
Montreal
Moncton
Halifax
St. John's

CTV PIONEERS

JOEL ALDRED
SPENCE CALDWELL
JOHN BASSETT
M. HIND-SMITH
HUGH CLARK
R.A. RICE
R.L. MOFFATT
TOMMY ATKINS
RAY PETERS
ART COLLINS
ERNIE ROSE

PART ONE

BROADCAST CENTRE

All went exceedingly well at our building in downtown Kamloops for some eight years, at which time available space became non-existent.

Luckily, we had found a spot in an opening subdivision, less than a mile from the centre of the city. Because we entered the picture at the time of the planning of the subdivision, we were able to obtain nearly two acres of land on a high plateau overlooking the city and the entire valley - a choice spot if there ever was one.

After acquiring the property, we put the arm on our cooperative banker, C.W. Aikenhead, who loaned us the funds to erect an especially-designed building, 60 feet by 100 feet, to house our radio and television operations.

Surprising as it may seem, our fine engineering department moved our broadcasting equipemnt without any loss of air-time. Radio was the first to move, followed within a week by the move of television, every one pitching in to accomplish the task.

This all took place in the late summer of 1964. Then, two years later, when we were comfortably settled, Fred Davis and the panel of Front Page Challenge officially opened our new quarters.



THE MANAGEMENT AND STAFF

of

C F C R - T V

THE EIGHTEEN STATION INTERIOR TELEVISION SYSTEM

invite you to visit with

THE MODERATOR AND PANEL
OF FRONT PAGE CHALLENGE

Consisting of

Fred Davis, Berry Kennedy, Pierre Berton and Gordon Sinclair

TUESDAY, AUGUST 23rd, 1966

5:00 p.m. to 7:00 p.m.

Canadian Inn



A FAMOUS QUARTET

When Fred Davis, Betty Kennedy and Pierre Berton find a Rolls-Royce parked outside CBC's Studio 4 in Toronto, the well heeled Gordon Sinclair is usually in it. The famous four meet every Tuesday for the CBC-TV network panel show, Front Page Challenge.



V.I.P.'s AT OFFICIAL OPENING

On the afternoon and evening of August 23rd, Broadcast Centre, Kamloops was favoured by a visit from the Front Page Challenge panel. Fred Davis and Jean Ross, on a televised ceremony, mutually cut the ribbon declaring the centre officially open. Pictured here, left to right, (seated) Betty Kennedy, Lois Cutler, Jean Ross. (standing) Gordon Sinclair, Ian Clark Gen. Manager, Pierre Berton, Fred Davis and Jack Pollard.

PART ONE

FRENCH- LANGUAGE BROADCASTING

The author is not as knowledgeable as he should be when it comes to French-language broadcasting in Canada, and this he finds most regrettable.

My first contact with French-speaking broadcasters came during my first Canadian Association of Broadcasters convention held in Montreal, and it was here I gained a new understanding and appreciation of French broadcasters whose sound words and integrity greatly impressed me.

To be honest, I was ashamed of myself for not being in command of the French-language although I did my best to communicate with these fine understanding people through my questionable High School French and what I had learned through the CBC's early-day series on Speaking French. The fact that most of the French speaking people I met spoke relatively good English saved me from further embarrassment.

In more recent years, I have periodically tuned in the CBC French-language coast to coast radio network, managing to briefly comprehend what was being said. On the other hand, I can watch a hockey game on French-language television and while I don't grasp everything that is said, I find myself quite comfortable with it.

I do indeed hold a high regard and utmost respect for my French compatriots and I envy them for their love of this land. I owe them an unrepayable debt of gratitude for opening my eyes to their rewarding, happy culture. They have richly contributed to my patriotism in their abundant sharing.

Their indulgent good nature was further demonstrated when it was my good fortune to travel by high-speed train between Montreal and Quebec City, aboard the 'Rhodondo' (I believe it was called) occupied almost exclusively by French-speaking Canadians.

A more jovial group of fellow-travellers I had never met. They didn't speak English nor I French. Nevertheless, we got along just great. I passed out my cigarettes and they passed the bottle of wine. They sang the tunes of the day in French and I joined with them in English. It was an experience that I will always cherish and treasure.

I could write pages on the wonderful, compatriot feelings and emotions that swept through me for the true companionship on the train, and later while in Quebec City with its highly interesting historical sites, including the Plains of Abraham. It was an exhilarating, uplifting experience.

It is difficult to translate one's sentiments into revealing words, but perhaps the following true story will reflect a similar adventure to mine.

“French-Language Broadcasting”

Par J.A. Gaetan Gauthier

Le journalisme Canadien-français ou “Le journaliste Francophone canadien.”

L’auteur ne croit pas qu’il soit bien renseigné sur la vie journalistique de ses compatriotes Canadien-français, et déplore fâcheusement cette situation.

Ma première rencontre avec les journalistes francophones fut à la convention de l’Association canadienne des journalistes tenue à Montréal durant laquelle j’ai bénéficié de la bienveillance et du jugement de mes confrères journalistes francophones dont le parler et l’intégrité m’impressionnèrent grandement.

Ultérieurement, grâce à leur gentillesse manifestante, j’ai visité plusieurs postes radiophoniques francophones où je fus chaleureusement reçu. Je découvris que leur programmation communautaire d’une envergure considérable n’avait imprégné d’une favorable et mémorable impression.

Pour être honnête, j’avais honte de moi-même d’être incapable de maîtriser la langue des francophones. Toutefois, j’ai fait mon possible pour communiquer avec eux par le truchement d’un français appris à l’école Secondaire et celui des émissions: “Parlons français à Radio-Canada.” Je me suis bien tiré d’affaire étant donné que la plupart de ceux avec qui je conversais pouvait assez bien maîtriser la langue anglaise.

Plus récemment et périodiquement, j’écoute les émissions françaises sur les ondes de Radio-Canada, d’une océan à l’autre, et réussit à saisir ce qu’il est dit. Également, je regarde au petit écran de la télévision au réseau français les joutes d’hockey bien que je ne saisi pas tout mais je suis satisfait du niveau de ma compréhension.

J’ai beaucoup d’estime et de respect pour mes compatriotes francophones et les invite pour leur amour et leur fierté pour le pays. Je leur dois une dette de reconnaissance dû au fait qu’ils m’ont permis d’avoir une meilleure vision sur leur vivante culture. Ils ont richement contribué à mon patriotisme. Leur nature hospitalière c’est davantage manifesté lors de notre voyage de Montreal à la ville de Québec à bord d’une voiture de voyageurs ultra-rapide le “Rondondo” généralement occupée par des Canadiens francophones. Jamais, je n’avais rencontré un groupe de voyageurs plus jovial. Ils ne parlèrent pas l’anglais et moi le français. Néanmoins, tout était merveilleux. Je leurs offrais des cigarettes et eux passèrent la bouteille de vin. Ils chanterent en français et moi en anglais. Ce fut là une expérience dont je conserverai un précieux souvenir et qui demeura toujours gravée dans ma mémoire.

Je pourrais écrire des pages et des pages sur mes magnifiques sentiments de compatriote et des émotions ressenties lors de ce voyage ainsi que plus tard durant la visite des sites historiques de la ville de Québec, (le berceau du Canada, sans oublier, les fameuses Plaines d’Abraham, lieu où un monument commun fut érigé en honneur de nos deux héros Wolfe et Montcalm sur ce qui était alors le jardin des gouverneurs.) Ce fut là l’expérience la plus enrichissante.

C’est extrêmement difficile de réduire en des mots significateurs ses propres sentiments, mais peut-être que l’histoire authentique suivante reflétera une aventure similaire à la mienne.

Vive Le Canada

By *GEORGE RONALD*

Too bad I didn't ask his name because that I'd likely have understood, especially if he'd said it was Tremblay or Gagnon or Lefebvre or Paquette or any of the easy ones, Anyway, he was about my age and my build and height. Just a guy.

It was a hot summer evening. One of my children had spied a-slide-with-bumps-on-it, so I drove around the block and came back to the little park on the south shore of the St. Lawrence. He was there with his kids.

He nodded hello and then said in French that it was sure a hot day, Eh.

"Pour sur," I said.

"Quel pays!" he said.

"Mon pays, mes amours," I said. He chuckled. I was doing nicely and I felt pretty confident. "C'est un beau parc," I ventured.

Yes, a great park for kids. Then he took off in rapid-fire French and I'd had it. "Ah, M'sieu," I interrupted, "tres lentement, s'il vous plait."

Oh, sorry, he said. "Je viens de Toronto," I told him. Not an apology; a fact, that's all.

But did I not speak French? Was I not doing so at this very moment?

I shrugged what I hoped was a reasonable Quebec shrug and I stumbled on to explain what little French I had acquired years ago in high school.

We were in danger of bogging down for good. If my French was poor, his English was all but non-existent. Okay, this was Montreal, his country. "Mon pays," too, for sure, but especially his, just as Toronto is especially mine.

But we didn't bog down, We stuck with my Upper Canada high school French and his good manners and when I failed completely, I think he pretended to understand me. Anyway, we both tried.

We compared notes about his four kids and my six kids and discussed the high cost of raising children and similar things.

When it was time to go, my "bonjour" didn't seem adequate. I wanted to say I regretted our inability to understand each other better, and that our problem of communication irritated and frustrated me.

I went back to this guy, this Canadian (this Canadian like me) and I said again "Bonjour m'sieu." And then I said, because it sort of said itself, "Vive le Canada!"

The stranger whose name I didn't ask - this compatriot of mine - put his arm impulsively around my shoulder.

"Vive le Canada!" he said.

And we understood each other perfectly.

Surely we Canadians - French and English - can overcome our discords, our animosities, if we collectively put our shoulders to the wheel, heart and soul, to remove intransigent circumstances.

Problems that have haunted us for years - of which a national anthem and national flag are the most obvious examples - could, in my opinion, be resolved. We have a good and proud history in this country. We have had great gifts, yes, but we also had great problems and still do.

We have taken a massive land with a harsh climate, with many divisions and contradictions, with an artificial economy, with an enormous imbalance between our geography and our populations, with deep regional and ethnic differences, with all the confounding problems which arise from the varied attractions from our neighbors to the south.

We have faced all these things and we have struggled and built and grown beyond them to create our own fine country. We've fought great wars. We've met great depressions. We've made great errors - and we've survived all these things. Indeed, we have done more than survive; we have made Canada a triumph of the illogical of which many of us are deeply proud.

Yet, it hasn't been enough. French Canada's assessment can be read any day of the week in its newspapers. English-speaking Canada's assessment can be discerned in our periodic pageants of self-doubt, most of which turns on the question of our ability to withstand indefinitely the magnetic pull of the United States when we have failed to create a distinct image and identity of our own.

French-speaking and English-speaking Canadians have many things in common to build upon, perhaps more than we know. One is the proverbs our heritage has brought down to both cultures, and one of them is appropriate as we stand at the threshold of a new century. In French it's "Vouloir c'est pouvoir". In English it's "where there's a will there's a way." It contains the essence of the challenge before us and its resolution will determine whether this nation will endure.

Sûrement, nous Canadiens, Francophones et Anglais, pourrions surmonter nos dissensions internes, nos hostilités, si collectivement, nous plaçons notre épaule à la roue, le coeur et le courage afin d'illuminer les circonstances intransigeantes.

Les problèmes qui nous hantent depuis des années parmi lesquels nous soulignons; l'hymne national et le drapeau national comme des exemples classiques et qui selon mon opinion, pourraient être résolus. Nous possédons une belle et grandiose histoire dans ce pays. Nous sommes des plus privilégiés avec tout ce que nous avons reçu, oui, mais nous avons aussi eu notre part des problèmes et encore de nos jours.

Nous avons pris possession d'un immense territoire avec son climat rigoureux, avec plusieurs répartitions et contradictions, avec une économie artificielle, avec un énorme déséquilibre entre la géographie et notre population, avec de profondes divergences ethniques et régionales, avec tous ces problèmes perplexes sous de multiples formats lesquels surgissent de nos voisins du sud.

Nous avons toujours survécu à tous ces problèmes, nous nous sommes très bien débrouillés, résistés, bâtis et croûtes dans un pays qui est le nôtre. Nous avons combattu dans de grandes guerres. Nous avons connu de grandes dépressions. Nous avons aussi commis de graves erreurs mais nous avons appris à survivre à tous nos problèmes. Nous n'avons pas que survécu mais nous avons fait du Canada, un triomphe de l'illogique pour lequel plusieurs parmi nous en sont profondément fiers.

Pourtant, tout cela ne semble pas suffisant. Dans les quotidiens de tous les jours, nous prenons connaissance de la détermination d'un Canada francophone. Au même moment, une évaluation du Canada-Anglais est également perçue dans nos journaux comme une reconstitution plutôt douteuse qui nous porte à questionner notre compétence à résister indéfiniment devant le pouvoir magnétique des Etats-Unis quand nous sommes alors impuissant à forger notre unité et notre propre identité.

Les Canadiens francophones et les Canadiens anglais ont plusieurs points en commun, et peut-être beaucoup plus qu'on le croirait. L'un d'eux provient d'une des maximes de notre héritage qui s'applique à nos deux cultures et d'ailleurs très appropriée puisque nous sommes au seuil d'un nouveau siècle. En français: "Vouloir, c'est pouvoir". Puis en anglais: "Là où il y a de la volonté, il y a une voie". Elle renferme l'essentiel du défi devant nous et ses résolutions détermineront si cette nation persistera.

A SERIOUS ANECDOTE

As 1988 fades away, Canada appears to be moving head-on into a period which may decide, one way or another, just what this country will be in the future. Many voices proclaim that it will be a sad time. What seems to have escaped most people is that it could also be a crystalizing time to which later generations of Canadians could look back with pride and gratitude.

I'm not referring to the Free Trade Agreement that has rankled Canadians from coast to coast this fall. I allude to the floundering of our two distinct cultures, English and French, which has impeded our being a truly united nation.

Whatever its outcome, the period ahead is bound to be a difficult and delicate time, and not least of all because of the starkly different preludes through which our two basic cultures have passed in recent years.

Our country has long been a living contrast - a vivid contrast between a majority going through the most uncertain and questioning time of its history and a minority going through the most assertive and even aggressive time of its history.

Over the years we have seen a strange and dangerously lopsided dialogue or even monologue making demands which feed one upon another while the other says not much at all. But in the absence of meaningful response, the situation could reach a point where tolerance and compromise - the roots and hopes and very essence of the Canadian existence - may find it hard to assert themselves before it is too late.

This country was born out of the cooperation of the moderates of our two basic cultures. It will be saved out of the cooperation of the moderates of our two basic cultures, or it may not be saved at all. Given the right mood across Canada, the Quebec problem could become a turning point, and a happy one in our history.

We have never had a Canadian equivalent to the American dream - our country totally unified. It is not because the stuff is not here of which such dreams are made. Perhaps it has not come because we have not dared enough, or perhaps that we have not cared enough.

Perhaps it is because of the paradox that to a land so unlikely, so precariously balanced, even so illogical. In the past we have seemed to have lost direction, lost faith in this country, the largest land in the world with the exception of Russia. Through and in that reluctant and resistance, we have created the Canada of today.

If we can't, if this country breaks apart, it could only be because, amid all our blessings, we were not big enough to meet the particular challenges that came with them. The tragedy would lie in what we may have been - and failed to be.

As a patriot who cares so much for his country, I must risk hostilities by pointing out a conviction that I have long held. When will we ever get it through our heads that Canada is a bilingual country? Surely, the day is long, long past due that both English and French must be made mandatory from day one in all our schools from coast to coast.

We will never achieve bilingualism by having both languages on cornflake boxes, or on store signs, or to continue this regrettable preference for one common language. It is scandalous that only two percent of Canadians say that they are equally at ease in English or in French.

It begs the question, "What is a Canadian?" Why do we hesitate to say that we are Canadians, except when we are travelling in foreign countries, and then seem to be extra proud to say we are Canadians?

Faced with the reality of my powerlessness to come up with an adequate answer, I can only poorly express my thoughts on the subject. For instance, I cannot comprehend why the word 'nationalism' has a militant ring to it in Canada while there is no such self-consciousness about American nationalism.

By and large, we know precious little about our 4,000 mile-wide country - we know even less about our colorful past history. We are a nation of parochialis, consisting of many communities big and small loosely bonded, straddling for the most part, the border between Canada and the United States, subject to non-Canadian influences. We are not a totally unpatriotic people, we simply don't have endearment binding us together.

Let us be honest - we are different from our American friends, and surely it is essential to preserve this difference. To ensure this, we need expanded access to Canadian media - radio, television, newspapers, magazines and, hopefully, a Canadian perspective in the movies. Wouldn't it be wonderful if the CBC English and French networks could somehow be combined.

Prime Minister Brian Mulroney made an astute observation while attending a meeting in Chicago when he said, "In the United States, you cast the net of national security over more areas than we in Canada; we cast the net of cultural sovereignty more widely than you." In other words, Canadian culture is not for sale. Different priorities perhaps, but the objective of both our countries is the same, namely the preservation of our respective national identities and value systems.

Over a hundred years ago, our forebears, French and English, made a conscious choice to be Canadians, and if a plebiscite was held tomorrow, we'd be quick to reaffirm that choice. Now, with the introduction of free trade with the Americans, we must dedicate our resources to the expression and preservation of our culture and our way of life.

We must do everything within our power to bury the bigotry that has prevailed far, far too long between our two Canadian cultures. In my opinion, this can only be accomplished if all Canadians and Canadiens become bilingual, fully fluent in both languages. We are more than compatriots, we are the sons and daughters of a rich, beautiful country called Canada - a nation that will not long endure unless we smarten up and get our act together.

UNE ANECDOTE IMPORTANTE

Alors que l'année 1988 s'achève, le Canada semble vouloir se diriger vers une confrontation dans une période là où se décidera d'une façon ou de l'autre ce que le pays pourrait bien être dans l'avenir. Plusieurs opinions formulent que désormais cette période sera teintée d'une image bien inquiétante. Ce qui a semble échappé pour plusieurs, c'est que cette situation peut aussi devenir un moment cristallin pour nos générations futures de Canadiens qui scrutineront ce passé avec fierté et reconnaissance.

Je ne réfère pas à l'Accord de Libre-échange qui, cet automne, a laissé un goût amer dans la bouche de plusieurs Canadiens, d'un océan à l'autre. Mais je fais plutôt allusion au patageage de nos deux cultures distinctes; anglaise et française, lesquelles empêchèrent l'unification véritable de la nation.

Quelque soit son résultat, l'avenir laisse entrevoir des moments difficiles et fragiles et non à cause des différents et austères préludes au travers lesquels nos deux cultures fondamentales durent franchir au cours des dernières années.

Notre pays a depuis longtemps vécu dans le désaccord, dans une vivante opposition entre une majorité passant au travers d'une période incertaine et interrogatrice de son histoire pendant qu'une minorité passe au travers de sa période la plus périlleuse et la plus agressive de son histoire.

Au cours des années passées, nous avons pu constater une étrange et dandereuse distorsion dans le dialogue ou même le monologue formulant des demandes auxquelles réagissent les uns alors que les autres demeurent tout à fait indifférents. Mais dans l'absence de réponses adéquates, la situation peut atteindre un niveau où la tolérance et le compromis, nos racines et espoirs et la véritable nature de l'existence canadienne n'en soit capable de s'affermir d'eux-mêmes avant qu'il soit trop tard.

Ce pays est né d'une coopération modératrice de nos deux cultures de base. Il peut être sauvegardé avec cette coopération modératrice de nos deux cultures de base, ou ne pas l'être du tout. Présentons un atmosphère plus positive à travers le Canada et le problème du Québec pourrait devenir un point tournant et heureux pour notre histoire.

Nous n'avons jamais eu un équivalent canadien au rêve américain, celui d'être totalement uni. Ce n'est pas que la matière avec laquelle tel rêve soit réalisé n'existe pas.

Irréalisable parce que nous n'avons pas été assez hasardeux, ou peut être que nous manquons d'intérêt.

Peut-être dû au paradoxe qu'à cette terre si....., si précairement équilibrée, même si illogique. Dans le passé, nous avons semblé bifurquer, perdre la confiance dans ce pays le plus grand territoire sauf à l'exception faite de celui de la Russie. Malgré toute cette répugnance et cette résistance, nous avons créé le Canada d'aujourd'hui.

Si nous ne pouvons pas, et ce pays se divise, il se pourrait seulement, qu'au milieu même des faveurs, que nous ne soyons pas prêts à affronter le curieux défi venu avec elles. La tragédie résiderait entre ce que nous aurions pu être ou échouer d'être.

En tant patriote aimant profondément son pays, je dois de risquer toutes hostilités en exposant mes convictions retenues depuis déjà trop longtemps. Quand se départirons-nous de nos remarques continuelles à l'égard du Canada comme étant un pays bilingue? Surement, il est temps pour l'enseignement formel de l'anglais et du français des les premiers jours à l'école de l'apprentissage.

Nous n'atteigneront jamais les objectifs du bilinguisme en utilisant les deux langues officielles sur nos boites de mails, ou sur des enseignes de magasins, ou de continuer cette regrettable préférence pour une langue commune. C'est scandaleux de savoir que seulement deux pour cent des Canadiens se disent à l'aise soit en anglais ou en français.

C'est de présérer la question: "Qui est un canadien? Pourquoi hésitons-nous de s'identifier comme Canadien excepté lorsque nous voyageons dans un pays étranger, et c'est seulement à ce moment que l'on se sent plus fier de se dire Canadien?"

Confronté avec la réalité de mon impuissance de préparer une réponse adéquate, je peux seulement exprimer mes pensées sur le sujet. Par exemple, je ne comprends pas pourquoi le mot "nationaliste" a une résonance militaire au Canada pendant qu'une telle gêne existe au sujet du nationalisme américain.

Pour la plupart, nous savons très peu des quelques 4,000 milles en longueur du pays, nous connaissons encore beaucoup moins l'histoire colorée de notre passe. Nous sommes une nation, d'esprit de clocher consistant de plusieurs petits et grands centres communautaires liés sans trop de rigueur, pour la plupart chevauchant les frontières entre le Canada et les Etats-Unis, souvent soumis à des influences non-canadiennes. Nous ne sommes pas totalement un peuple antipatriotique, simplement, nous ne possédons pas cette tendre affection nous unissant les uns et les autres.

Soyons honnête, nous sommes différents de nos amis américains, et c'est certain que nous devons respecter cette différence. Pour assurer ceci, nous devons accéder à l'expansion du média canadien: la radio, la télévision, les journaux, les revues et, avec optimisme, une perspective canadienne dans les films. Ne serait-il pas merveilleux d'assister à la fusion des réseaux anglais et français?

Le Premier ministre Brian Mulroney porta une astucieuse observation lors d'une réunion à Chicago quand il a dit: "Dans les Etats-Unis, vous places l'emphase sur la sécurité nationale dans plusieurs domaines tandis qu'au Canada l'emphase est placée sur la souveraineté culturelle dans une plus grande mesure que vous." En d'autres termes, la culture canadienne n'est pas à vendre. Des priorités différentes peut-être, mais les objectifs de nos deux pays sont sensiblement les mêmes dans la préservation de nos respectives identités nationales et nos valeurs politiques.

Il y a plusieurs centaines d'années alors que nos ancêtres, Français et Anglais, firent un choix conscient d'être Canadien, et si un plébiscite était tenu demain, serions-nous aussi audacieux à réaffirmer ce choix? Maintenant, avec l'introduction de l'Accord de Libre-échange avec les Américains, nous devons consacrer nos ressources à l'expression et la préservation de notre culture et la qualité de notre vie.

Nous devons tout faire à l'intérieur de notre pouvoir pour enterrer à jamais cette dogmatique bigoterie qui a prévalu depuis déjà trop longtemps entre nos deux cultures canadiennes. De mon opinion, ceci peut s'accomplir si tous les Canadiens anglais et Francophones devenaient bilingues, maîtrisant les deux langues officielles de notre pays. Nous sommes beaucoup plus que des compatriotes. Nous sommes les fils et filles d'un riche et merveilleux pays nommé Canada, une nation qui ne pourra plus supporter cet état plus longtemps hormi d'améliorer mutuellement nos relations.



Staff picture and French language I.D. of French-Canadiens broadcasters

PART ONE
APPLICATIONS MADE OVER THE YEARS

It is safe to say that other than the Canadian Broadcasting Corporation, no other individual, groups or companies have made as many applications to Federal Government authorities than we have during the past sixty years.

AM Radio:

*32 applications
22 approved
7 denied
3 deferred*

FM Radio:

*15 applications
13 approved
1 denied
1 deferred*

Television

*30 applications
28 approved
1 denied
1 deferred*

<i>Total applications made</i>	<i>77</i>
<i>Total approved</i>	<i>63</i>
<i>Total denied</i>	<i>9</i>
<i>Total deferred</i>	<i>5</i>
 <i>Grand Total</i>	 <i>154</i>

As well, there have been a host of other applications made to governing authorities for such things as transmitter relocation, transmitting towers, studio changes, equipment replacement, changes in transmitting frequencies, microwave facilities and so on.

PART ONE

MY PERSONAL THANKS

It is to Ronald E. White, former publisher of the over 100 year-old Kamloops Sentinel, that credit must be given for his untiring efforts in bringing first-class radio service to the Interior of British Columbia. With his taking over of the fledgling CFJC in the early 1930's, great progress followed. The station power was increased and studios were opened in the former Wilcox Hall building in downtown Kamloops.

Some ten years ago, this fine gentleman wrote me a letter in which he graciously said, "The people of Kamloops will never know, and therefore will never appreciate, how much they owe Ian Clark for his foresight, drive and dedication in providing broadcast services always in the forefront of the industry and in excess of what could be expected or justified in the market served."

This gracious and complimentary comment by Ron was only partially true when it is recognized that success in any venture cannot be attributed to any single person. It takes the team work of many to reach a given goal. No one individual can be credited for the ultimate accomplishment of any endeavour. It is the combined effort of like-minded collaborators.

This leads me to say that we would have never got our adventures off the ground had it not been for our competent and very resourceful engineer, in the person of J. Fred Webber. It can be truthfully said that CFCR-TV in particular, could not have been established by anyone else but genius Fred. Constantly faced with impossible challenges, Fred would smile and go about designing and manufacturing the necessary equipment. Held in high regard and respect by all who had the privilege of knowing him, Fred was the possessor of an unusually brilliant mind, proficient in resolving any problem with which he was confronted. Had skillful Fred patented his many inventions, he'd be a millionaire today.

Then there was the able and versatile Jean Ross, a most affable lady, always cheerful in the face of the vast multitude of her duties. Jean was one of those people who would rather work than eat or sleep. She was my right hand - she successfully tackled the toughest jobs.

Worth his weight in gold, Walter Harwood, a stalwart, affable fellow, was the effective individual who kept the home-fires burning in the day to day operation of the stations. As well, he triumphs as National Sales Manager. Adaptable in any position from announcer to minor engineering, Walter gave liberally of his time and talents. In fact, it was impossible to keep him away from the building on weekends and holidays, his enthusiasm much beyond the call of duty.

There were also many other splendid co-workers, such as Kurt Reichenek, Jack Pollard, Dave Clark, Bill Reith and Gordon Rye, who put their shoulders to the wheel and contributed richly in our attaining a degree of success.



RONALD E. WHITE
My partner for over a quarter of a century

RON'S PERSONIFICATION

A friend is an inspiration, a guiding light, a helping hand. A friend is a companion and sympathizer, a supporter and well-wisher. He's a buddy and pal, the someone who often overlooks your faults and takes the blame himself. A friend cares for you and your well-being, he applauds your successes and helps pull you up by the boot straps from life's failures. A friend has no knowledge of the word 'obligation', but, rather, complete understanding of generosity. A friend is one to whom one may pour out all the contents of one's heart, chaff and grain together, knowing that the gentlest of hands will take and sift it, keep what's worth keeping and with the breath of kindness, blow the rest away. A friend has a forgiving mind and a trusting affectionate heart. He is a treasure of life, a disciple of brotherhood.



Dave Clark



Diane Clark



Myrtle Clark



*Picture of Fred Webber
Tuning the CFCR-TV transmitter*



Walter Harwood



Jean Ross



CFJC-AM, CFFM-FM and CFCR-TV are honored by the Kiwanis Club for years of support of the Club's Annual Radio Auction. Pictured above, left to right, David Clark, Kiwanis President Frank Blunden, Ian Clark, Jack Pollard and Club coordinator, Gerry Kenny.

PART TWO

A NEW DAY DAWNS

1970 to 1987

In the fall of 1969, somewhat tired, weary and worn, the author decided that the time was ripe to turn over the reigns to his energetic son, David S. Clark, who had more than proved his worth and outstanding capabilities in the field of electronic communications. Besides, the author wished to spend his remaining senior years in concentrated community involvement in partial repayment for the unlimited help, support and cooperation he had so freely and graciously received from citizens in all walks of Kamloops life.

Much to the author's great delight, Dave chose as his partner, Jack Pollard, long a professional in broadcasting who is fully conversant with radio and television in all its many aspects.

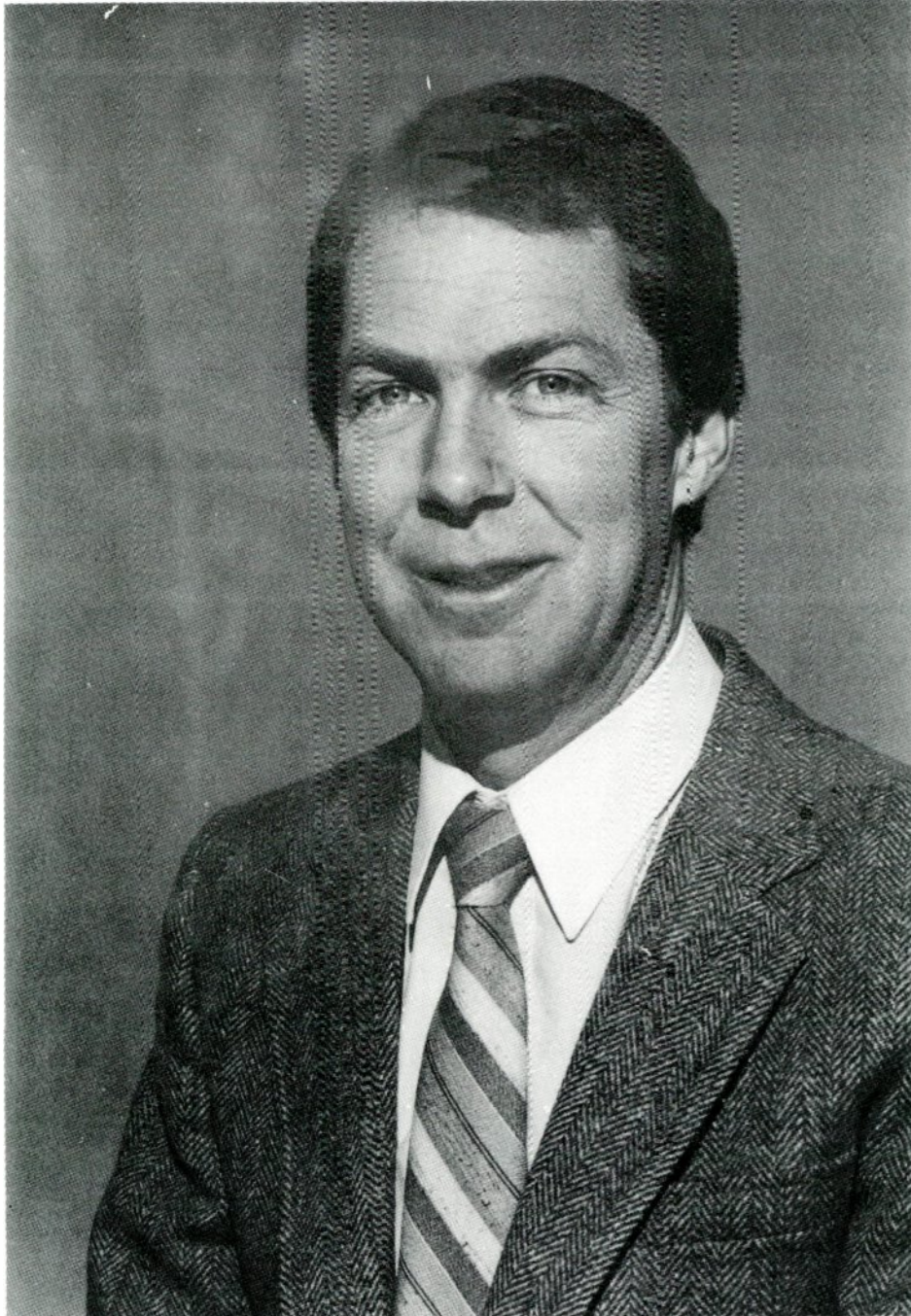
The first thing that Dave and Jack undertook was the development of a structure for managing their three major enterprises. Dave was declared President and undertook to manage the two radio stations. Jack was proclaimed Vice-President and undertook to manage the television station. In addition, each would act as the other's assistant, a formula that would last all their 18 years of stewardship together and which was terminated with the sale of their businesses in late 1987.

Not quite knowing what they were letting themselves in for, Dave and Jack were immediately faced with a host of what seemed to be insurmountable problems.

Shedding their coats and rolling up their sleeves, the two of them effectively and efficiently tackled the myriad of problems before them. They simply wouldn't take "No" for an answer, preferring to slug out their confoundments - often burning the midnight oil. They passionately pitched in with all their might to fervently come up with successful answers to even the most insolvable and defiant issues.

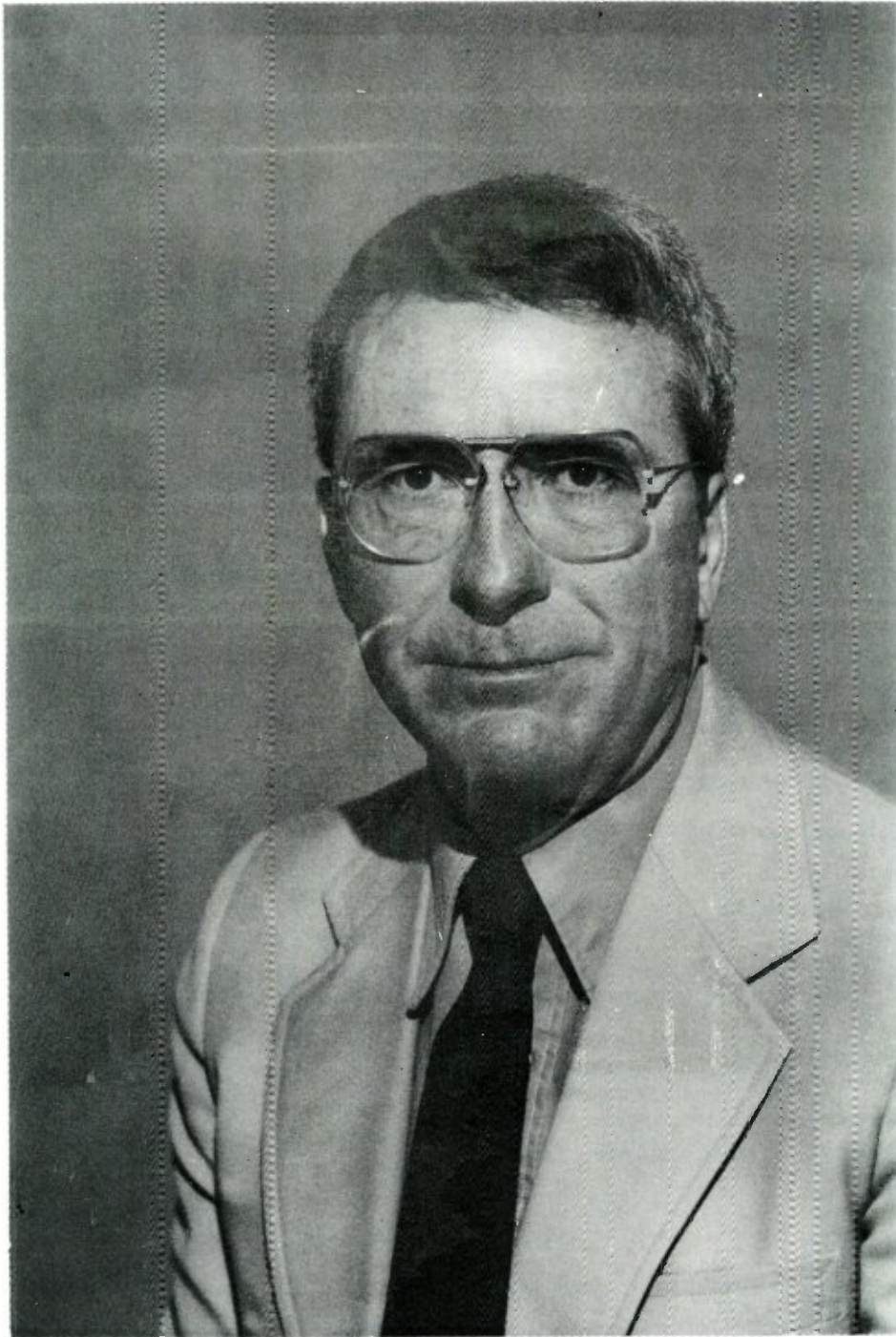
Yet, never did their enthusiasm and zeal dwindle; they never allowed themselves to become over-burdened or jeopardized their health. They reflected cheerfulness and optimism which markedly filtered down through their ever-growing staff.

The Old Order Changeth, Yielding Place to New



In the early 1960's, Dave became Manager of Radio Station CFFM-FM, making him the youngest station manager in Canada at the time.

THE RIGHT MAN AT THE RIGHT TIME



It was in 1962 that Jack Pollard came to CFJC via CJIB in Vernon, after years of solid training at CKCK in Regina. A top-flight announcer, Jack brought with him his many outstanding skills and talents.

DAVE CLARK AND JACK POLLARD MEET MANY CONFRONTATIONS

All was not smooth sailing for Dave Clark and Jack Pollard. They were constantly faced with new challenges, some of them requiring the wisdom of Solomon to resolve.

The former owners had established the first FM station in the Interior of British Columbia in 1962, the call-letters at that time being CFFM-FM. When the station first went on the air, there was little or no interest in this new medium of broadcasting, in fact, there were less than a dozen FM receiving sets in the community.

It was difficult to get the station off the ground, the regulatory authority, the Board of Broadcast Governors, had ruled that all Canadian FM stations would have to program to minority listeners, particularly in the field of Arts, Letters and Science, an impractical situation that remained in effect until the early 1970's.

In 1973, the new owners daringly changed the CFFM-FM program format to country music, all within the confines of government regulation, even though they had to stretch the program content to the outer limits. Within a month, CFFM-FM became a popular station and revenue soared to new heights.

Another major encounter that Dave and Jack had to face was the introduction of BCTV to the community in the fall of 1970. Prior to this encroachment, CFCR-TV had been the only television station available to Kamloops viewers.

Fortunately, the previous owners along with their counterparts at CHBC-TV in Kelowna, had negotiated an agreement with BCTV to protect the interior stations' business from the intrusion of the big Vancouver CTV affiliate. This agreement provided compensatory payments to the two Interior TV stations by BCTV, for damage done to national business. It was a good thing that this agreement was in place, because CFCR-TV's national revenue quickly dropped to about one-half of its former level. Another part of the agreement allowed the Interior stations to cut and replace some Vancouver retail advertising with Kamloops retail material, another long-term blessing.

After a number of years, the compensatory payments ceased as the Interior TV stations national business returned to, and eventually exceeded, former levels. BCTV and the now CFJC-TV still operate in complete harmony, a living testament to those who negotiated the initial agreement in the late 1960's.

To add to their burdens, the new owners found themselves in a precarious spot when the CRTC licensed another radio station in Kamloops, CHNL-AM in 1970.

Whereas the market had been virtually non-competitive before, now there was competition in both radio and TV, all beginning in a short period of time. The new radio station pointedly led Dave and Jack to carefully review CFJC-AM and CFFM-FM in order to minimize the impact and their competitive position.

There were some large obstacles to overcome, including the no longer popular CBC affiliation, and the fact that CFFM-FM had failed, for various reasons, to completely sustain itself. Despite these negative factors, a strong base existed on which to build, or re-build, and the direction for each station slowly but clearly came into focus. After a couple of years of being rocked by the new AM station competition, the hard-work plans that the new owners had instituted to combat the opposition began to surface.

It is my belief that the most major contention to beset Dave and Jack was the almost impossible position in which they found themselves was the coming of Pay-TV. In the mid-1970's, National Broadcasting Policy did a complete turn-around - the doors were thrown wide open to the importation of distant United States television stations, indeed were encouraged. In Kamloops, this policy led to the licensing of Kamloops Cablenet, which by 1977 had wired practically the whole city, and was importing and distributing NBC, CBC, ABC and PBS programming. These additional television stations were so attractive that cable penetration quickly reached a 70-80 percent level. However, because the Americans could not sell advertising in Canada, and also due to the Federal policy of simultaneous substitution, CFJC-TV's revenues did not decline, rather there were impressive increases during the latter years of the 1970's, consistent with the economic boom of that period.

Perhaps the most frustrating and baffling problems to thwart the new owners was the National Labour Boards decision to unionize their radio and television staffs. The Labour Board certified the National Association of Broadcast Employees and Technicians (NABET) without allowing the employees to decide whether or not they wanted to be unionized. Through this stressful period, the stations continued to run well, thanks in part to the continuing economic boom prevailing in Kamloops and elsewhere across the nation. With the passage of time, a workable and progressive relationship was successfully achieved.

Another hurdle arose in 1984, when the economy had slipped into recession. The CRTC licensed an Alberta company to establish a progressive rock FM radio station, CHRK-FM, further reducing Dave and Jack's operations to a very tight, non-fat, little-fun business.

Considering all the other vexations they encountered, Dave Clark and Jack Pollard survived the constant onslaught surprisingly well. Over the years of their tenure, they elevated the radio and television stations to a stable, modern full-fledged service, the envy of all medium-size market communicators.

I bask in the reflected sunlight of their many accomplishments and achievements, particularly in the knowledge that their wide-spread accouterments have become the largest broadcasting undertaking in British Columbia, with the exception of the CBC.

SLIPS THAT PASS IN THE MIKE

(Not funny at the time)

One of our radio announcers urged: "Put Traction Grip tires on your car, and walk through the snowdrifts."

As part of a TV commercial for Buick, the announcer said: "Get Your Buick Dealer To Take You For a Ride."

An FM announcer proclaimed: "These wash-and-wear pajamas need no ironing and dry quick as a wink. Why, you can wash them at night and they'll be ready to put on in the morning."

Then there was the spot announcement for a loan company that ended with: "Ask About Our Plan For Owning Your Home."

Counsellor's response on phone-in program: "My advice to the generous-hearted girl who finds it difficult to resist the entreaties of her boyfriend is: 'Don't.'"

The CBC announcer had just wound up a network religious program with: "We invite you to join us again next Sunday at this same time when the sermon topic will be 'Cast Thy Bread Upon The Waters', This is the Canadian Broadcasting Corporation."

Morning Announcer: "The North Kamloops Scout Troup had a cook-out and camp session over the weekend."

A disc jockey, urging listeners to take advantage of a special offer, said: "Merely drop a postcard and give the postman only \$5.99 when he delivers 12 unbearable children's records."

A TV announcer, describing the advantages of owning a certain new car, commented: "This is the automobile that is designed to give you years of travel-free care."

A news item proclaimed: "The Home Support Association held its annual picnic last Thursday. No program was planned, so the group talked about members who were not present."

An excited announcer who had just interviewed a group of nurses, wound up: "Seeing these beautiful girls makes almost anyone wish for a little siege in bed with one of these lovely nurses."

A slip of the tongue by an announcer brought forth this comment: "When you fly to Toronto, be sure to take the plane."

PARTNERS FOR FORTY YEARS

For over forty years, CFJC, CFR-TV and CFFM-FM have gone hand in hand with the Canadian Broadcasting Corporation in providing the Interior of the province of British Columbia with a comprehensive national and local broadcasting service, that has been basically Canadian in content and character.

Together, we have offered successful resistance to the absorption of Canada into the general cultural pattern of the United States. Together, we have done our best to be a unifying and cohesive force in bringing Canadians together in sympathy and understanding. We believe we have contributed to the widespread appreciation and resolution of regional problems, eliminating the isolation of Canadians in remote parts of the country as well as providing a continuous opportunity for Canadian self-expression in the development of talent and the arts.

We, here in Kamloops, have treasured and cherished our close association with the CBC and have never failed to express it.

CANADIAN BROADCASTING CORPORATION SOCIETE RADIO-CANADA

Mr. D. Clark
President
Twin Cities Radio Ltd.
460 Pemberton Terrace
Kamloops, B.C.
K1G 3J5

P.O. Box 8478
Ottawa, Ontario

April 27th, 1977

Dear Dave,

A brief note such as this hardly seems an appropriate way to thank you and your Dad and all of the people at CFJC for the service provided to national broadcasting over the years.

In fact CFJC has been the CBC to a large segment of the Okanagan for over 30 years, first as an affiliate of the Trans-Canada Network and since 1962 as part of the new Consolidated Network. It was this latter occurrence that prompted an exchange of correspondence between our then President Al Ouimet and your father and a brief excerpt of your father's letter of October 5th, 1962 follows:

"We have long been very proud of our association with the CBC and have seldom failed to express it publicly. We unreservedly believe that the CBC had done a tremendous and a magnificent job for our country, in both radio and TV, and we cherish the small part we have been privileged to play in the distribution of CBC programs in this area.

It was a real delight to see you refer to us as your 'partner', Mr. Ouimet, for it is this spirit that binds us as a closely knit family of broadcasters.

One of the most rewarding aspects of our work out here in the Interior of British Columbia is the congenial, friendly, co-operative and understanding attitude that is freely and cordially extended to us by all CBC offices. Thanks to you and all the other good people of the CBC, we wouldn't trade our association with the CBC for a million dollars."

I think those few words probably typify more than anything the kind of relationship that has existed between our organizations over the years.

So thank you very much for being the CBC in Kamloops for so many years. We were fortunate to have such good hands in which to place our trust, and please accept our best wishes for good health and good fortune in the future. Kind regards.

Sincerely;

R.C. Fraser
Vice-President, Corporate Affairs
and Assistant to the President

MAMMOTH AM RADIO TECHNICAL IMPROVEMENTS

As though they didn't have enough burden on their shoulders TV-wise, Dave Clark and Jack Pollard never lost sight of the importance of radio. In 1973, they undertook a massive overhaul of their AM transmitting facilities in Kamloops, which later paid off handsomely.

They had long been confronted with solving a technical shortcoming of the 910 KHz frequency which had been occupied by CFJC since 1938. Due to the intermediate frequency (I.F.) characteristics of AM radio, it was virtually impossible to receive a high quality signal of 910 KHz, and the nighttime coverage was severely limited.

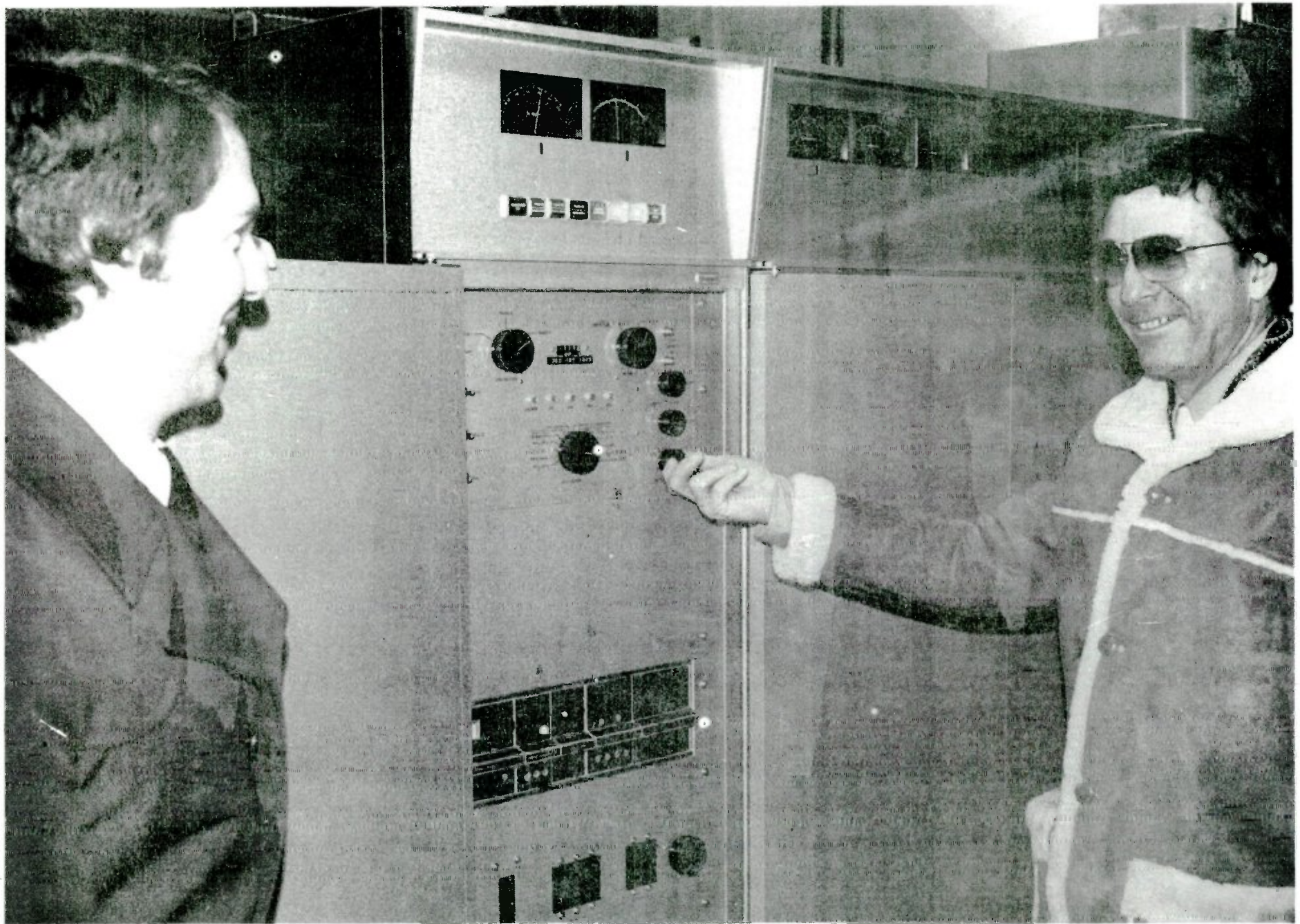
Following exhaustive research, their consulting engineers recommended switching to 550 KHz, and increasing nighttime power. To make a long story short, to accomplish this took some five years, intensive international negotiations, purchase and installation of entirely new transmitting facilities on a new location site some 12 kilometers from the original transmitting plant. A tract of land, comprising over 65 acres was purchased, a new large building was erected along with four transmitting towers, each over 300 feet high. As well, an ultra-modern RCA Amphiphase Transmitter was installed, along with a large diesel-driven electric power generator, to keep the stations on the air in the event of a B.C. Hydro power failure; all of this at a cost of nearly a half-million dollars.

In 1978, after exceptionally fine work by Vern Golmar and his able technical crew, the new transmitting facility became operational, thus creating vast new potential for CFJC-AM, and which at that point became known as JC-55.

The new 550 KHz frequency allowed for rapid expansion of transmitting power to 25,000 watts day, 5,000 watts night, delivering an exceptional quality signal to a hugely expanded coverage area. From that point on, JC-55's fortunes rose steadily, putting the station back in the forefront of market competition.



*J. Alphonse Ouimet, President,
1958-67*

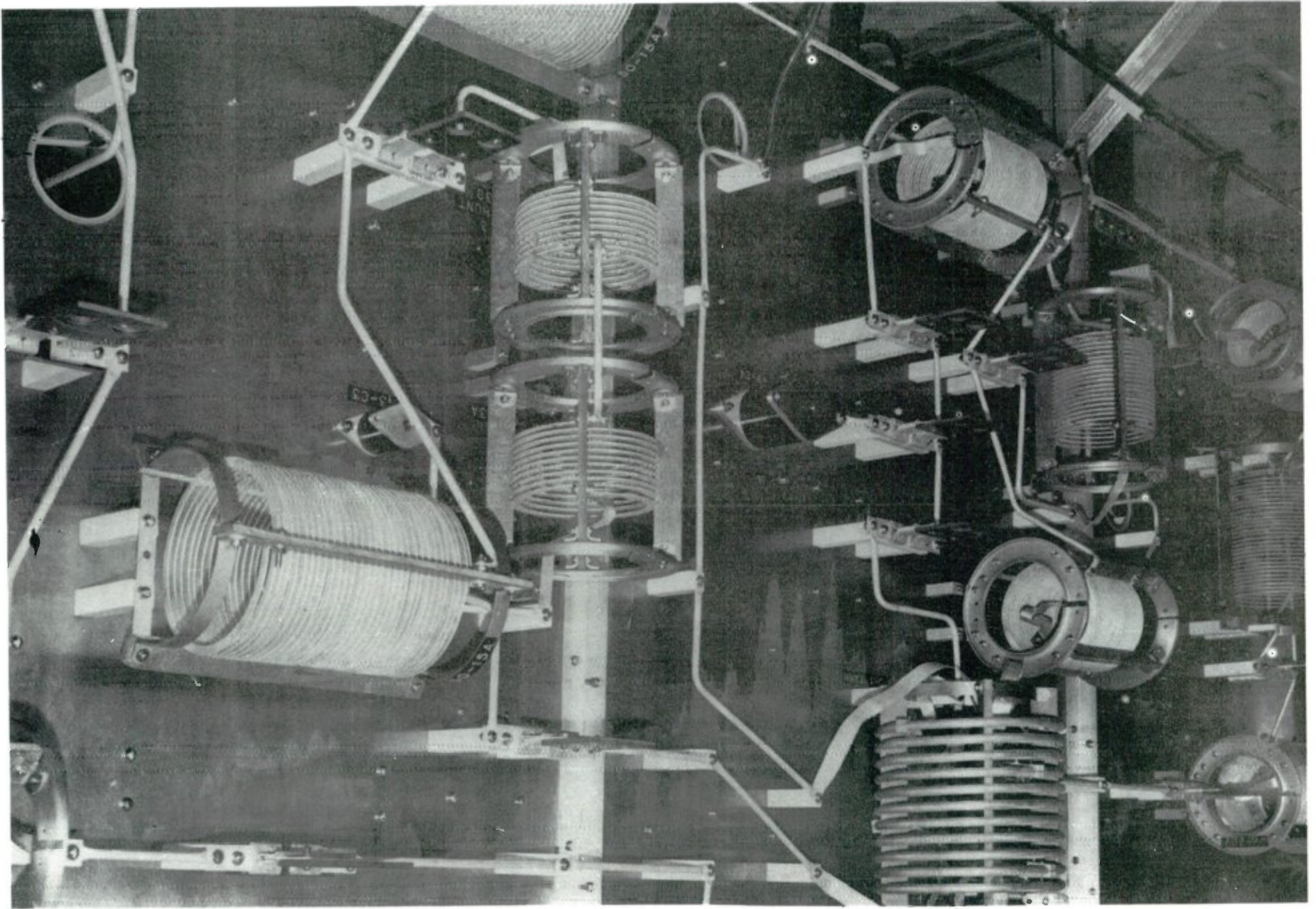


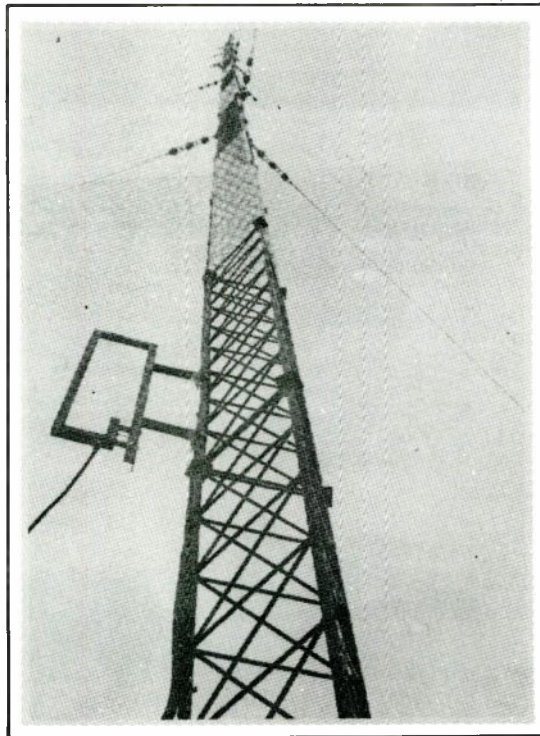
Dave and Jack look over the new 25,000 watt transmitter



Chief Engineer Vern Golmar explains technical details

Antenna tuning-house equipment





One of the four 300 foot towers which control the transmission pattern and provide the large coverage area of the new CFJC 550 KHz plant.

ANECDOTES

Another milestone was marked in 1975 and another major step was taken when CFJC's transmitter site was moved to many, many acres of land some ten miles west of the city. The frequency of the station was changed from 910 KHz to 550 KHz, a new 25,000 watt transmitter was installed, the latest in technological advance.

With the development of new circuits for home radio receivers, the 910 KHz channel is double the frequency of 455.5 KHz intermediate frequency of most radio receiving sets, hence a first harmonic beat put a pronounced squeal in the stations's reception. In the early days, this problem could be easily corrected in seconds by adjusting the intermediate frequency with a small screwdriver. However, with the coming of transistors and solid state receiving sets, this was no longer possible.

The Federal Government authorities were not anxious to allow us to abandon the Class 3A International assignment, a loss to Canada, for the frequency went back into the International pool. The straw that broke the camel's back, in obtaining a change in frequency, stemmed from the fact that the CBC's Ottawa station, CBO, also operated on 910 KHz and, like us, the CBC were anxious to move to another channel.

It has long been known that stations operating on the low end of the AM broadcast band transmit a much greater "ground wave" coverage than stations with equivalent power on the high end of the AM band. CJOR, for instance, operating on 600 KHz with 10,000 watts, has greater "land" coverage than a 50,000 watt station on the higher frequencies.

The new 25,000 watt CFJC transmitter with four 318' foot high vertical radiators, plus a much extended ground - ing system, has more than tripled the former coverage of the station, adding many new listeners within a 100 mile circle.

TECHNOLOGICAL ADVANCES ESCALATE

The End of the Vacuum Tube Era
Solid State Technology Introduced
Computers - A New Way of Life
The Miracle of the Chip
The Story of Video Tape
Communication Satellites
Satellite TV and Radio Channels
Facsimile Transmission Catches Fire
Fibre Optics - The Light Fantastic
Laser Power
Radical TV Changes Coming

PART TWO

THE END OF THE TUBE ERA

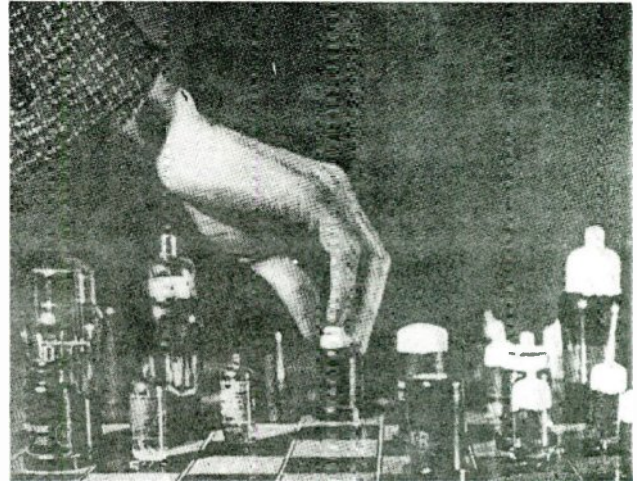
Until the late 1930's, practically all radio broadcasting equipment, both at the studio and transmitter, was, by necessity, home built.

It was about this time that the big radio manufacturing companies, such as RCA, Northern Electric, Canadian Marconi, Gates and others designed and built state of the art equipment and within ten years most Canadian radio stations had scrapped their home built equipment.

By the time television came along in the early 1950's, commercially professionally-built equipment became the vogue, although some small market stations were obliged to construct some of their requirements either because the manufacturer's price was too high or that what they wanted wasn't attainable.

It was in 1948 that the revolution in electronic communication equipment began - mind-boggling discoveries were made, one after the other. Radio tubes, an absolute necessity for over fifty years, passed into oblivion.

You just can't get ahead of some of the Toronto Radio technicians. When the latest craze - chess playing during off moments - struck the staff in Toronto Radio, it was soon discovered that the technical staff lacked a complete set of chessmen. Nothing daunted, Bob Vollum set about to rectify the situation with a set he made from discarded radio tubes. How successful he was may be seen in the accompanying photo. The hand is Bob's, for by rights, his was the first move.



SOLID STATE TECHNOLOGY

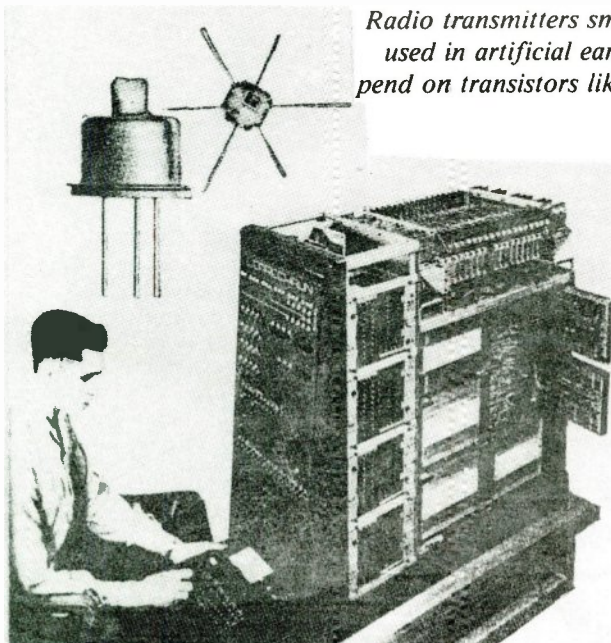
In 1948, three American scientists, John Bardeen, Walter Brattain and William Shockley invented the transistor. In 1956, they received the Nobel Prize in Physics for their discovery.

By the end of the 1950's, transistors had taken over almost completely, relegating the vacuum tubes to the age of the dinosaurs.

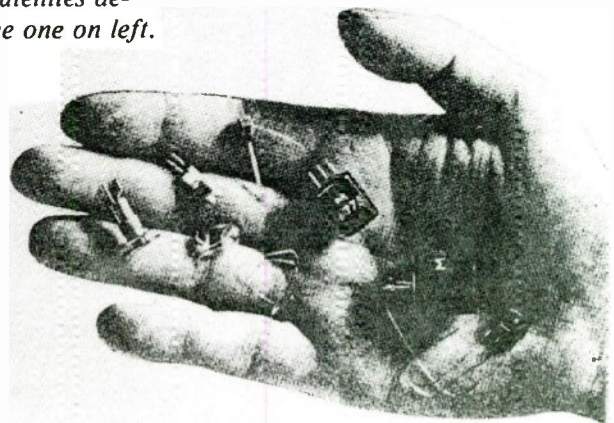
A transistor is an electronic device that does the work of practically all vacuum tubes. Radio, television, amplifiers, computers, satellites and so on use them in a host of different applications. They are only one one-hundredth the size and weight of tubes of similar performance, and they have made it possible to have tiny hearing aids, pocket-sized radios and the miniaturization of almost all electrical components.

Transistors are made of semi-conductor material such as germanium and silicon. The addition of certain impurities to semi-conductors produce a few free electrons or a lack of electrons called 'holes'.

A flow of electrons or holes form an electric current. To report further on how a transistor works would be far too technical for other than engineers to comprehend.



Radio transmitters small enough to be used in artificial earth satellites depend on transistors like the one on left.



Bell Telephone

Tiny transistors, such as those above, make it possible to greatly decrease the size of electronic devices. Electronic brains, like the digital computer, left, can be reduced to the size of a filing cabinet, with the aid of transistors.

COMPUTERS - A NEW MODE OF LIFE

The refinement of transistor technology resulted in the development of vastly improved computers, which are playing an ever-increasing role in our lives with their uncanny ability to almost take over from the human being.

Of course, like humans, they make the odd mistake. A Saskatchewan farmer received a Department of National Revenue computer statement showing he owed an unpaid balance of \$0.00. Noting that he had nothing to pay, he tossed the statement in the waste paper basket.

Identical statements came in for the next two months, which he similarly discarded. But on the third month he received, by registered mail, a strong demand, saying his account would be placed in the courts unless payment was received promptly forthwith.

Cursing, he sat down and wrote a cheque to the Receiver-General in the amount of \$0.00, and within a week the computer wrote to thank him for payment in full.



Pictured above is the heart of Operations at Broadcast Centre in Kamloops. The complex unit does a hundred different jobs, storing thousands of bits of information, far too complicated to explain.

THE MIRACLE OF THE CHIP

The super-cheap silicon chip represents a quantum leap in the technology of mankind similar to the development of hand tools or the discovery of the steam engine. The revolution it has launched promises to ease and enhance life at home, office or school in ways undreamed of by the Utopians.

The coming of electrical power, almost a century ago, transformed the world, as will the chip, perhaps even more. Eventually, the household computer will be as much a part of the home as the kitchen sink. It will program washing machines, a robot vacuum cleaner, cook the meals, act as a detector against burglary, wake you in the morning, prepare your shower, start your coffee, and, when you saunter to your car, the engine will be running. And that's just the beginning.

Little of this could be foreseen in 1969 when M.C. (Ted) Hoff, a young electronics engineer, was given the challenging assignment of producing a set of miniature components for producing programmable desk-top calculators. By 1971, Hoff had unveiled the one-chip central processing unit in which 2250 transistors were contained in an area barely a sixth of an inch long and an eighth of an inch high. Under a microscope, it resembled an aerial view of a railroad switching yard. In 1971, a Sharp pocket calculator sold for \$1,000.00 in Canada. Today, an equally versatile model retails for \$9.95.

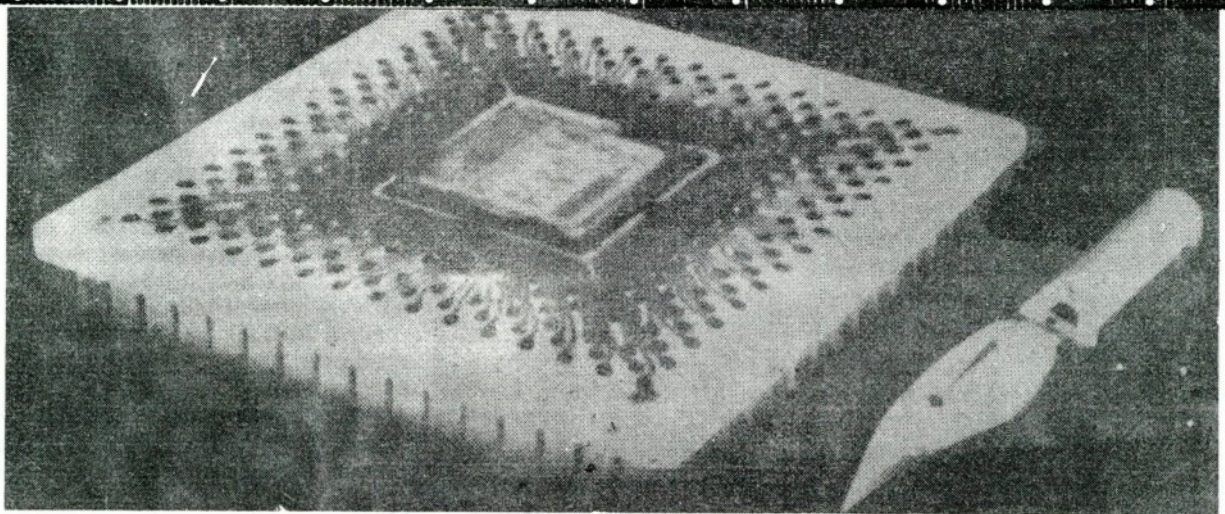
It is estimated that chips will provide the answer to 25,000 different applications, many of which have yet to be discovered. To ask what the applications are is like asking what the applications of electricity are. While mind-boggling, the chip revolution will change our lives and our existence, greater than any other invention in world history.

PASSING THOUGHT: This is truly an era of technological marvels - consider the microfiche and the silicon chip. By the end of the 1980's, the decade may become known as fiche and chips.



WORLD'S FASTEST CHIP

As if suspended like a trampoline, the world's fastest dynamic memory computer chip lies in a test bed at IBM's research centre in Yorktown Heights, N.Y., sending and receiving 'bits' of computer information at rate of 20 billion a second.



AP photo

Hitachi outdistances competition

Pen point compares size of a 32-bit microprocessor unit newly developed by Hitachi Ltd. of Japan and shown in Tokyo this week.

The company said the unit is the world's fastest microprocessor, twice the speed of existing high speed processors.

THE STORY OF VIDEO TAPE

While recording sound on magnetic tape was well established by the mid-1940's, it took years of research to find a way to record the much greater frequency-range of a television picture, particularly of those in color.

The first video recorders, costing upward of \$100,000, were a huge machine weighing close to a ton. They used a two-inch tape, mounted on a large reel.

Several years passed before a Japanese firm designed a much more compact video recorder, using a three-quarter inch tape, which sold in the \$80,000 range.

Then, in the early 1980's, came the popular home video recorder, using a one-half inch tape.

COMMUNICATION SATELLITES

The artificial satellite is a man-made 'moon'. It circles the earth in outer space along a path called an 'orbit'. A satellite may be designed in almost any shape, such as a ball, a drum or a box. It does not have to be streamlined because there is no air to offer resistance in outer space.

Every satellite carries some kind of a transmitter, powered by batteries or by electricity generated from the sun. Most satellites stop working before they fall to earth and are consumed by heat generated by their high-speed entry into the earth's atmosphere. There are a number of defunct satellites thousands of miles from earth and they will continue to circle the earth for hundreds and thousands of years.

Artificial satellites are classified according to the jobs they do, namely, Communication Satellites, Weather Satellites, Navigational Aid Satellites, Scientific Satellites and Military Satellites.

Credit goes to Russia for putting the first artificial satellite into orbit in 1957, and "Sputnik" success marked the beginning of the Space Age.

The following year, 1958, the first United States satellite, "the Explorer" was placed in orbit, and it discovered the Van Allen radiation belt surrounding the earth.

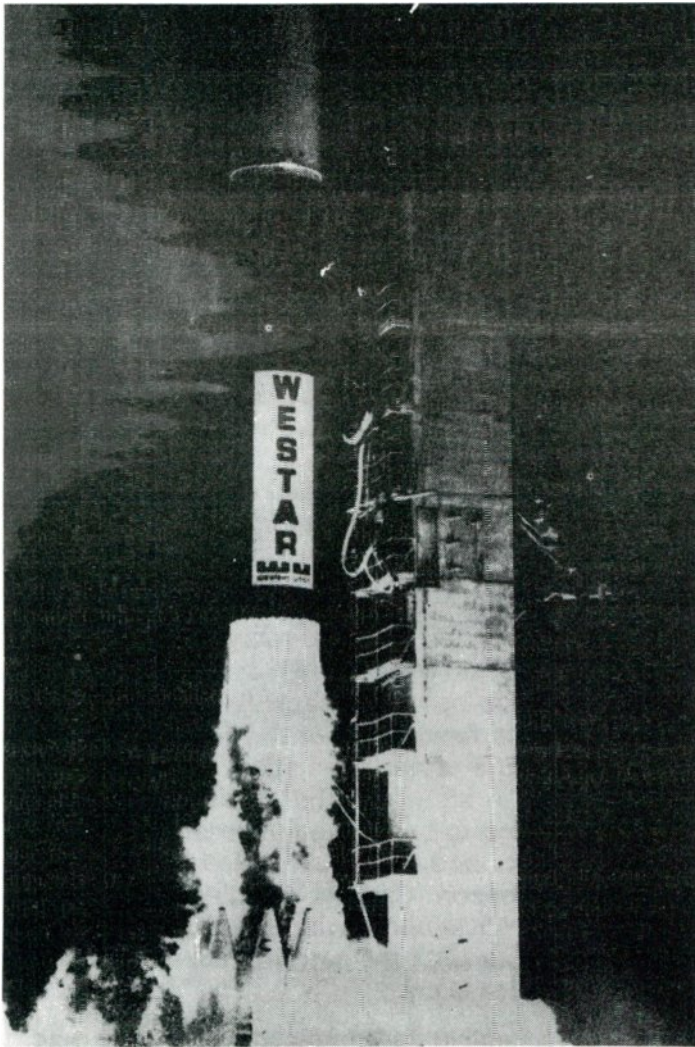
In the 1960's and 1970's, great advancement in the design of equipment used to maintain a satellite was startlingly made, and with each passing year, further improvements are ever escalating. There are now more than a dozen high-class satellites in orbit, including a number of Canadian-made Aniks, Satcoms, Westars, Constars and so on.

The first voice transmission by satellite was made in 1958, and the first television programs relayed to earth took place between the United States and Europe in 1962.

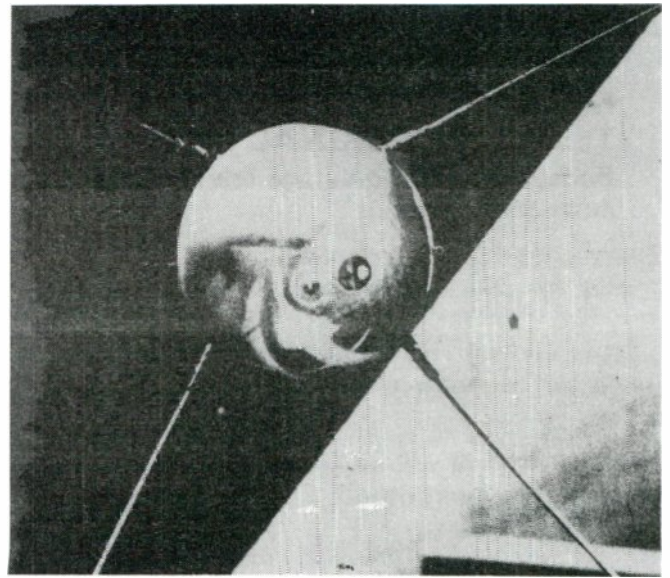
The first Canadian satellite, "Alouette" was placed in space in 1962, and it studied the ionosphere in depth. This marked accomplishment generated great interest in Canada's entry into the satellite field, resulting in the formation of Telesat Canada, now regarded as the top contender in satellite transmissions. Participating in the venture were our two national railways, all the telephone companies in the nation, in association with our Federal Government in providing funds to close to a billion dollars.

Today, a half dozen or more Aniks are circling the earth at varying heights up to 30,000 miles above the earth. Anik C3 and Anik D1 provide numerous up and down links from transponders, with many of these channels carrying television programs to every corner of the earth. Canadians are indeed proud of the skills and unmatched performance of our aggressive Telesat Canada organization, which operates under the administration of the able and competent scientist, Dr. Eldon Thompson.

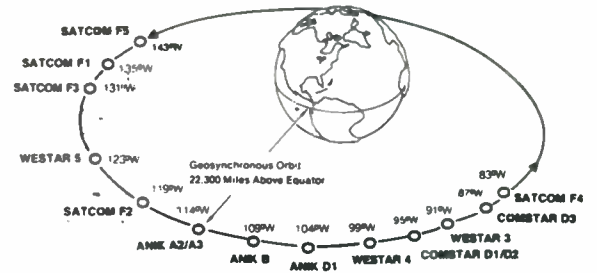
During the 1988 Winter Olympics, held at Calgary, some two billion people world-wide were able to witness the various events in living color.



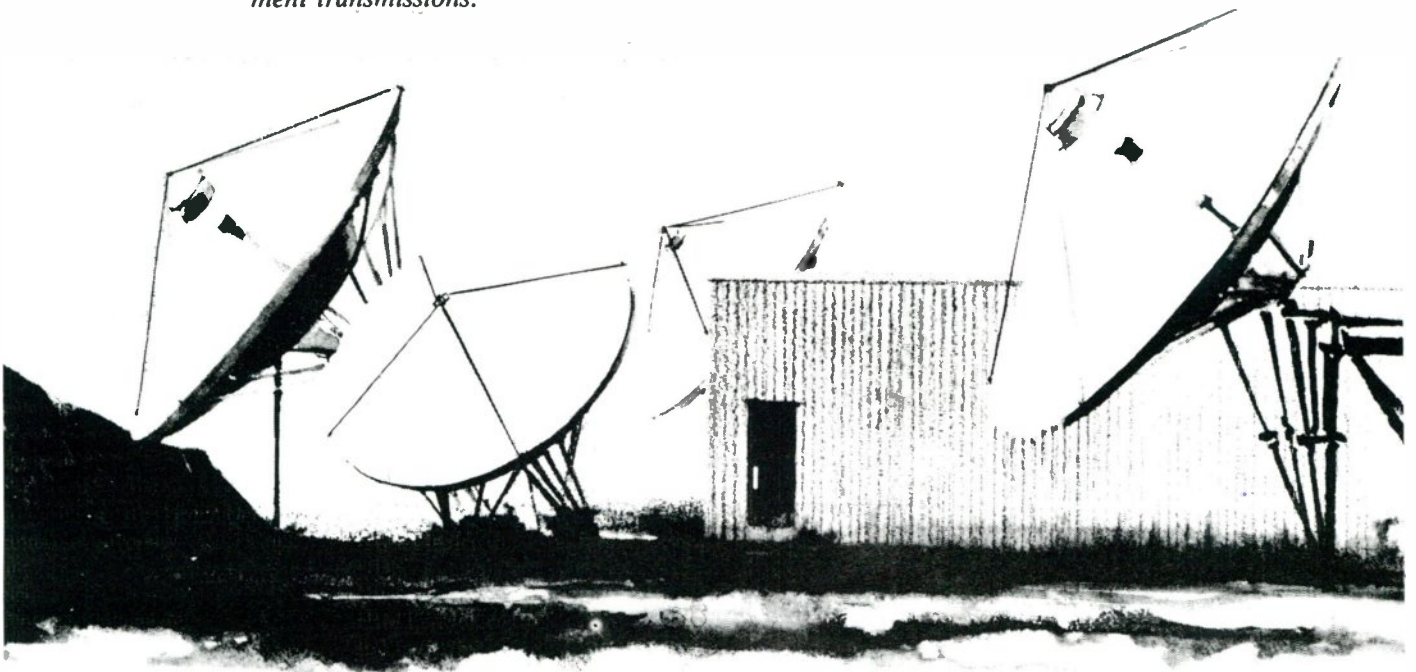
The launching of one of the first in a line of satellites used today for interentainment transmissions.



Satellite



Around the World



Earth Station

SATELLITE TV CHANNELS IN THE CLEAR

Below is a list of the satellite TV services that air programming in the clear. Some of the services are on the air full-time, while others air on an occasional basis.

- | | |
|--------------------------------------|---------------------------------------|
| A & E (Arts & Entertainment) | NBC—East |
| ABC affiliate feeds (7 transponders) | NCN (National Christian Network) |
| ABC—East | NESN (New England Sports Network) |
| ABC—West | NHK Japanese news feeds |
| ACTS | NJT (National Jewish Television) |
| AFRTS | Nostalgia Channel |
| Able Telecommunications | OPEN-net |
| Adult Theater | PASS (Pro Am Sports System) (2) |
| AgriSat | PBS |
| Alaska Satellite TV Project | Prime Ticket (2) |
| Alternate View Network | QVC (Quality, Value, and Convenience) |
| America's Value Network | RAI News |
| BET (Black Entertainment TV) | RAI/USA Network |
| BizNet | Rodeo Sports Page |
| Bravo | SCOLA |
| CBC affiliate feeds (5 transponders) | SNS (Sports NewSatellite) |
| CBC—East | SSN (Shipboard Satellite Network) |
| CBC—French | STN (Shop TV Network) |
| CBC Parliamentary Network | Senate Republican Conference News |
| CBC Parliamentary Network—French | Shop-At-Home |
| CBC—West | Silent Network |
| CBMT—Montreal | Sky Store |
| CBS affiliate feeds (3) | SportsChannel—Florida |
| CBS—East (2) | SportsChannel—New England |
| CBS—West (2) | SportsChannel—New York |
| CMTV (Country Music TV) | SportsVision |
| CNN news feeds (3) | Success-N-Life |
| C-SPAN | Superstar Guide |
| C-SPAN II | TBN (Trinity Broadcasting Network) |
| CTN (Christian TV Network) | TLC (The Learning Channel) |
| CVN (Cable Value Network) | TNN (The Nashville Network) |
| Coca-Cola Satellite | TTC (The Travel Channel) |
| Compact Video Service (3) | TV Globo news feeds |
| The Discovery Channel | TVSC (3) |
| EENET | Telemundo/HBC News |
| ESPN Blackout Channel | TelShop (2) |
| EWTN (Eternal Word TV Network) | Tempo TV |
| FBC (Fox Broadcasting Co.) (3) | Three Angels Broadcasting Network |
| FNN (Financial News Network) (2) | UCTV |
| The Fashion Channel | University Network (The Unchannel) |
| GalaVision | University of Virginia |
| Global TV | Univision |
| HSN 1 (Home Shopping Network 1) | Univision feeds |
| HSN 2 (Home Shopping Network 2) | U.S./Mexico TV Relay |
| HSN Overnight | VTC (Video Tape Company) |
| HTS (Home Team Sports) | Video Mall |
| Hit Video USA | Virginia Tech. |
| Inspirational Network | WOLD 1 |
| JISO/Visnews | WOLD 2 |
| LeSea Satellite Network | WTN (Worldwide Television News) |
| Lorimar Telepictures Satellite | Word-Of-Faith |
| MSGN (Madison Square Garden Network) | WorldNet |
| Mind Extension University | XEW—Mexico City |
| Movietime | XHDF—Mexico City |
| MuchMusic | XHGC—Mexico City |
| NASA Contract Channel | XHIMT—Mexico City |
| NBC affiliate feeds | Zap Previews |

GALAXY 3 G3 93.5°W
TELSTAR 302 T2 85°W
SATCOM F4 F4 82°W
GALAXY 2 G2 74°W
SATCOM F2 F2 72°W
SPACENET 2 S2 69°W

SATCOM F1 F1 139°W
GALAXY 1 G1 134°W
SATCOM F3 F3 131°W
TELSTAR 303 T3 125°W
WESTAR 5 W5 122.5°W
SPACENET 1 S1 120°W
MORELOS 1 M1 113.5°W
ANIK D2 A2 110.5°W
ANIK D1 A1 104.5°W
WESTAR 4 W4 99°W
TELSTAR 301 T1 96°W

RADIO SERVICES ON SATELLITE

CLASSICAL

Classical Collections
WFMT-Chicago
WQRX-New York

CONTEMPORARY

AFRTS Radio Network
CHFI-Toronto
CKNW-New Westminster
Seeburg/Life Style
Tempo Adult Contemporary
VOCM-St. Johns

COUNTRY AND WESTERN

America's Country Favorites
CISN-FM--Edmonton
CKNM-Yellowknife
CLRW-Whitehorse
Tempo Country and Western
Transtar Country and Western

EASY LISTENING

InStore Satellite Network
Muzak
Soft Sounds
Tempo Hits

OTHER LANGUAGE

ACIR-SAT-Spanish
CBC French Radio News-French
CBC-Eastern-French
CBC Radio News-French
CITE-Montreal-French
CJMS-Montreal-French
CKAC-Montreal-French
Greek Network
Radio Canada-French
Sagamore Radio-Multilingual

JAZZ

KKGO-FM--Los Angeles
New Age Of Jazz
Satellite Jazz Network

NEWS AND INFORMATION

AFRTS Radio Network
CBC Radio News
CKNW-Westminister
CKO-Toronto
CNN Radio Network

KSAT

KSKA-Anchorage
North America 1
SBCA Information Network
VWD Radio
WCCO Radio-Minneapolis

RELIGIOUS

Ambassador Radio Network
Astro Family Radio Network
CBN Radio Network
CTNA Radio Network
KILA-Las Vegas
Lighthouse Inspirational
Satellite Radio Network
WCIE-Lakeland
WRVL-Lynchburg

ROCK

CFMI-Vancouver
CFNY-Toronto
CIRK-Edmonton
Hot Rock Connection
Light & Lively Rock

SPECIAL INTEREST

In Touch
KSHO-Hesperia
Reggae Around The World
Tempo '50s, '60s and '70s
Tempo Big Bands
Tempo Comedy

SPORTS

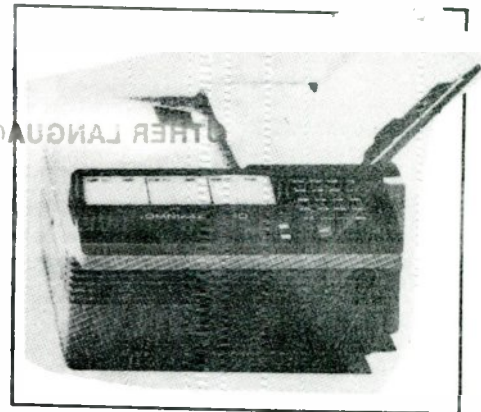
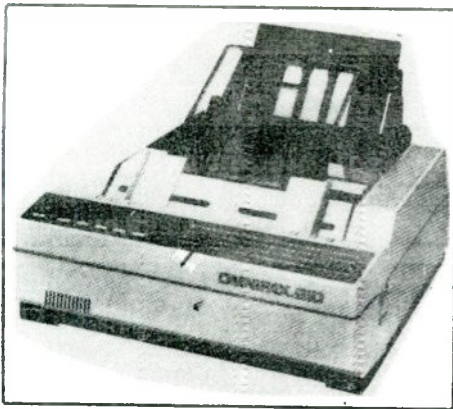
RTV Sports Radio

VARIETY

Cable Radio Network
CBC-FM-Eastern
CBC-FM-Eastern
CBC-FM-Pacific
CBC-Atlantic
CBM
CBU-Vancouver
K-STAR Radio Satellite Network
National Black Radio
Sheridan Broadcasting Network
STAR
USA Radio Network

FACSIMILE TRANSMISSION CATCHES FIRE

The Omnifax group of worldwide compatible business facsimile



The way of doing business is already rapidly changing with the introduction of facsimile machines - the sending of correspondence through telephone lines.

As I write, there must be a hundred or more businesses in Kamloops using this modern discovery. Some say that they would never again be without it - that it saves valuable time and the cost is minimal.

It is easy to speculate that in the years ahead, facsimile equipment will be common-place in the Canadian homes, eventually perhaps the Postal Service will become a thing of the past.

FIBRE OPTICS - THE LIGHT FANTASTIC

The Fibre Optics revolutionary technology may bring greater changes to our lives than anything since the computer, transistors and chips.

Today, among all the lights and meters in most telephone exchanges across the land is one intriguing switch. Throw it, and you transfer hundreds of phone calls from a bulging, over-loaded copper cable to a single pair of glass fibres, each as fine as a human hair. Sealed in protective plastic, the two glass "wires" can transmit 4,032 simultaneous phone conversations, all based on the transmission of light through two slender strands of ultra-pure glass.

The gossamer filaments carry potentially 10,000 times as much information as copper circuits, travelling the speed of light, namely, nearly 300,000 miles per second. The tiny light source generating the light carrier is smaller than the period at the end of this sentence.

It is interesting to know that Canada is a world leader in fibre optics. In 1976, the first fibre optics communication system was installed in the headquarters of the Department of National Defence in Ottawa. The installation combined telephones, two-way closed-circuit television and a high-speed data system. The design was manufactured by the Canadian Bell Telephone people and its manufacturing subsidiary, Northern Telecom.

In 1978, Bell conducted a field trial in 36 homes in a Toronto suburb - the world's first fibre optic connection to a telephone switchboard. The success of this initial venture caught the interests of other Canadian telephone companies, and it wasn't long before the Alberta Telephone Company established a 50 kilometer link between Calgary and Chandle. By the end of 1984, the telephone company in Saskatchewan had entered the field in a big way with several hundreds of miles of fibre-optic transmissions throughout the province.

Since then, every telephone company in the nation has got into the act; and before the end of this year of 1988, telephone messages, voice and video services and data transmissions will link all Canada from coast to coast by fibre optics.

B.C. TEL STARTS LIGHTGUIDE LINK

Business Reporter

B.C. Tel has started construction of a \$104-million lightguide cable communications system that will stretch from Vancouver to the Alberta border near Jasper.

The system — it's B.C. Tel's largest single capital project ever — will use the latest advances in fibre optics and laser technology.

"We will be able to provide virtually noise-free transmission with a greater capacity for audio, video and data communication,"

said B.C. Tel operations division executive vice-president Brian Canfield.

It will take approximately two years to complete the project, which will employ more than 250 construction workers. When it's finished, the B.C. system will complete Telecom Canada's coast-to-coast Lightguide Transmission System.

The cable in the system consists of 12 glass fibres. One hair-thin pair of strands can transmit the information contained in 32 volumes of the Encyclopedia Bri-

tannica in less than a second.

"Within the next decade, technical advances are expected to double and eventually quadruple this capacity," it said.

The 776 kilometres of cable is being routed from downtown Vancouver to Hope, up the Coquihalla Valley, north from Kamloops to Clearwater and then east through the Yellowhead Pass on the border.

Most of the system will be buried adjacent to existing utility corridors such as hydro, pipeline or highway routes.

LASER POWER

A new laser that can be tuned like a radio enables thin glass fiber to carry more than ten times the number of telephone conversations now possible, according to Arno Penzias, vice president of research for Bell Laboratories.

The tuning produces different frequencies of light that will permit the fibers - about as thick as a human hair - to transmit over 100,000 simultaneous telephone conversations. Penzias added that the new laser would help bring closer the day when telephones carrying color television pictures, along with voice, will be "as ubiquitous as today's plain old voice telephone service." But, he says, the new laser will require at least two years of testing before it can be put to use. Home computers now transmit and receive 300 bits of information a second over telephone lines. Telephone lines using optical fibers and the new tunable laser would be able to transmit one billion bits.

RADICAL TV CHANGES COMING

High Definition Television is on the horizon and by the middle of the 1990's will invade Canadian homes on a major scale.

The quality of the picture will be equal to that in the best movie theatres. Those who have seen a demonstration of High Definition Television say that it is the most mammoth step in TV history - far outweighing the coming of color broadcasting.

In North America, the biggest challenge facing the High Definition wizards is how to make the new discovery compatible with existing TV sets, for television stations won't go to this marvelous technology unless people can watch it. There is no question in my mind that brilliant engineers will find a way to somehow make this new advancement coexist with present home receivers. At the moment, though, the Japanese invention calls for the purchase of a new set for the reception of High Definition Television.

ANECDOTE

During the installation of the first computer at Broadcast Centre by a skilled American installer, the author had the audacity to question him as to why the use of radio tubes wouldn't accomplish the same results. He smiled and said, "No, it would be impossible."

Later that day he phoned me to say that he was wrong - that radio tubes could indeed perform the same tasks. "All I would require," he said, "is the complete occupancy of the entire building to house all the necessary paraphernalia which would include at least 25,000 tubes. In addition to the initial million dollar cost, annual maintenance would cost at least a quarter million dollars plus a horrendous power bill.

Very recently, I read where a new computer chip, the world's fastest microprocessor, was introduced at the International Solid State Circuits Conference in New York. The Intel N-10 chip can operate on instructions that are 64 bits in length, as long as the instructions are in mainframes. The chip, crammed with a million transistors, runs at a record of up to 150 million operations per second.

Mind-boggling, isn't it?

ANECDOTE

ARE MOVIE THEATRES DOOMED?

1988 was the test year for the Pay Per View system, Viewers either pay into a meter attached to the TV set, or punch in a cable credit card and are billed by the cable company for the privilege of watching movies as early as they are released in cinemas or special events.

The Tyson-Spinks fight and such major movies as "Fatal Attraction" led the way in establishing PPV in some ten million homes last year. This figure is expected to quadruple by 1992 when some events in the Olympics will be Pay Per View items.

To date, the CRTC has opposed requests for the Pay facility to be established in Canada, however it is expected to come about since the technology has been in place to serve the Vancouver area since Expo 86.

The main opponents to PPV in the United States are the video rental agencies. Apparently the film producers are happy with a revenue source which sidesteps the need for movie patrons to leave their homes to visit a theatre to watch a late issue movie.

ANECDOTE

FOR THOSE OF US BORN BEFORE 1940

We have witnessed the greatest advancement in medical and scientific knowledge in all history.

We were here before television, before penicillin, before polio shots, frozen foods, xerox, plastics, contact lenses, radar, credit cards, split atoms, laser beams, ballpoint pens, dishwashers, clothes dryers, electric blankets, air conditioners and before man walked on the moon.

We never heard of FM radio, electric typewriters, artificial hearts, word processors, and for us a chip meant a piece of wood, hardware meant hardware and software wasn't even a word.

We never dreamt of such pursuits as matrix printers, mobile phones, VCR's, compact discs, fiber optics, satellites and other marvelous technological discoveries.

Nostalgically, we recall the 5 and 10 cent store where you could buy things for a nickel or a dime. We could ride a street car for 5 cents, make a phone call, buy a pepsi or enough stamps to mail one letter and two postcards. A Chevy coupe cost \$700 and gasoline sold for 2 ½ cents a litre.

As the magazine ads say, "You've Come a Long Way, Baby."

THE AUTHOR'S LAST FLING AT BROADCASTING

Most historians will record the strange new society that erupted in Canada during the 1970's, stemming directly or indirectly from the many social upheavals, nationally and internationally.

A serious threat to Canadian nationhood arose with terrorist crisis in Quebec and the insurrection that occurred with the F.L.Q. We workers of wood and drawers of water suddenly became aware that with all its glaring inequities and maddening inefficiencies, Canada had become a thing to be defended. We saw the need to return to the ethical and moral values that built our country.

An increasing acceleration of change was born which is escalating with each passing year, vast technological advancements in a host of different fields sweep Canadian culture at an ever increasing clip, changing lives and changing people with none able to escape its good and bad influences.

A new mode of life emerged; greed, fraud, and vice became acceptable. Governing laws were replaced or suspended in order to conform to the radical changing times and attitudes. The long-held conception of the family as the foundation of society gave place to conflicts between generations and cultures, between parents and children.

In the late 1970's, a group of Kamloops Christian gentlemen from five religious denominations undertook a study to hopefully restore some of the old reliable values within the community, seeking ways to re-adopt some of the former precepts of old-fashioned morality.

Two of the members of the group were ex-mayors of Kamloops and a County Court Judge, the balance prominent Kamloops businessmen. The author was named Chairman of this enthusiastic group.

After much deliberation, these community-minded individuals chose to establish a high-quality community radio station, operating with Christian overtones. It was their belief that a radio station would be the most effective source of influence open to them in uniting listeners for a common understanding based on compassionate friendship.

In late 1976, we wrote the Federal Authorities, requesting them to permit us to make application for a license, outlining the plans we visualized. We did this with tongue in cheek knowing full-well that after a fifty year freeze on such applications, we were asking the impossible, this stemming from the trouble the government had been drawn into over religious radio stations in the late 1920's. At that time all were removed from broadcasting.

The reply we received from the Regulatory Board was far from encouraging. Nevertheless, being die-hards, we persisted in our endeavors through the mails and by personal presentations. Finally, the Canadian Radio and Television Commission of the day, under the capable Chairmanship of Mr. Harry Boyle, agreed to accept an official application from us.

The CRTC graciously held a public hearing on our application right here in Kamloops, but, in their wisdom, they later denied our entreaty. Not willing to throw in the sponge, we pursued our intentions with renewed vigor, all of which took a year to accomplish. Then came our red-letter day, the CRTC approved a subsequent application in principle for a Frequency Modulation radio station.

We then established spacious studios and offices in a downtown building that included a library of 12,000 phonograph records. We purchased the latest in modern studio, control room and transmitting equipment, and set about to draw our broadcasting schedule.

The news media picked up the CRTC approval announcement, which led to a Vancouver group seeking a similar station in the Coast city. Following a Public Hearing on their application, the CRTC shortly approved their application in principle as well. Like us, the Vancouver group immediately undertook construction of their studios and offices, spending some \$260,000.00.

Then out of the blue came the shocker. The Interfaith Communication Committee of the Mainline Churches, headquartered in Toronto, lodged a political intervention against granting a license to the Vancouver group. The CRTC were stunned by the affrontary of the mainline churches in raising an issue that had already been approved following a well-advertised Public Hearing, during which the Mainline Churches had adequate opportunity to make their views known.

All was put on hold for some time before the CRTC announced that they would hold an unprecedented week-long Public Hearing, exclusively on the granting of religious-oriented licenses. After some months, the CRTC brought down a policy statement, declaring that they would not grant Christian-oriented radio and television licenses either now or in the future.

Nevertheless, we chose to fight on to the last ditch; we pestered the CRTC to consider several alternate proposals, some of which they appeared to favour.

After months of frustration, we boldly advised them in advance of our intentions to go on the air without a license, if need be. And we did in the fall of 1985, operating from 8:00 a.m. to 5:00 p.m. on three consecutive Sundays, following which we received a telegram from the Federal Department of Communications ordering us, in no uncertain words, to cease and desist.

The old adage held true - you win some and you lose some.

PROGRAM PRODUCTION ON CFJC-TV UNMATCHED

Life is full of pleasant surprises, and the writer must frankly admit that he never expected to see the day when program production at CFJC-TV would match that of the big Canadian and American networks.

Visiting television industry people have expressed astonishment that such optimum production can be done in a medium-sized TV station. Vacationing American telecasters just scratch their heads in amazement.

Credit for this must mainly go to two sources, first, the modern technical facilities, the highly expensive and complex one-inch editing system and, second, the competent staff to operate the complicated equipment.

Gordon Honey, the able Production Manager of CFJC-TV, is the possessor of a brilliant theatrical mind, well versed in the arts. His assistant, Dave Somerton, is a talented, skilled and versatile individual who closely collaborates with creative Gordon in achieving marked success in all of their undertakings.

Provincially and Nationally, the talented duo have made a major impact on the National scene, contributing their artistry to such TV organizations as CanPro, an association of private Canadian television stations.

CanPro, or Canadian Program Festival, is the only organized Canadian festival to record accomplishments in local television station production and to highlight local television station involvement in their communities.

The CanPro Festival was founded in 1974, with the initial event being held in Regina. The subsequent festivals have been held in major centres across Canada.

CFJC-TV first became involved with CanPro when they entered the 1976 festival, held in Saskatoon. Two programs were entered that year, "Christmas at the 108 Ranch", a musical special, and Probe "A Juvenile Crime." Both programs were awarded first place awards and Probe was awarded the first judge's special award for excellence.

Especially noteworthy was that Probe rocked the industry as it was the first drama documentary to be produced by utilizing the relatively new Sony Portapak or remote camera and treating it as film in production technique. In today's high tech broadcasting, this treatment is commonplace, but in 1976 CFJC-TV led the country.

Since 1976, CFJC-TV and especially their series Probe, have been honoured with 17 awards for programming excellence. Gordon and Dave are very proud of their achievements, as it not only recognizes the quality of their productions, but their commitment to the community, which basks in the reflected sunlight of their accomplishments.

CFJC - TV Wins Gold Awards

CFJC Television did exceptionally well at the award ceremonies for Canadian Programming, April 12 in Sudbury, Ontario. These are annual awards for excellence in the Canadian Television industry and CFJC-TV walked off with four gold awards in a variety of categories.

The **CFJC-TV Evening News** took the gold for **The Best Newscast** in its market size. Another news project, a series produced last spring by News Director, **Doug Collins** in cooperation with School District No. 24, won gold for **Best Mini-Series**.

CFJC-TV's program, "**Probe Portraits**" also won gold for **Best Series**. "Probe Portraits" is a show

which runs regularly on CFJC-TV produced by **Rob Kovac** and **Marty Gaylie**.

One of the most prestigious awards of the night went to CFJC-TV for the show, "**Oppie Oppenheimer: Wolf Coming Out**." Also produced by **Rob Kovac** and **Marty Gaylie**, this program won gold for **Best Public Affairs Show** and received a special mention for coming in second in the **Founders Award Of Excellence**. This award covers all shows in all market sizes.

Television operations manager, **Gordon Honey** says the awards represent the tremendous dedication and hard work put forward by the station,

CFJC-TV REACHES PINNACLE

At this writing in the spring of 1989, CFJC-TV has reached its acme of perfection as a modern, fully-equipped television station. Studio cameras, video tape recorders and other equipment are of the latest design, the control room and transmitting equipment the last word in excellency.

The talented, expert writers and the skillful, ingenious producers have mastered the complicated electronic logistics that produce the mystical special effects that one sees in the home.

This magic instrument is used in television programming by all North American TV networks but is seldom found in cities the size of Kamloops.

Never in his wildest dreams did the author envision that CFJC-TV would possess the facilities that it now enjoys, and I must commend and congratulate Dave Clark and Jack Pollard for their artful foresightedness and sagaciousness.



Control Room of CFJC-TV

CFJC-TV - A First Class Operation



Newsman Stu Blakely and Sports Director Earl Seitz doing the 5:30 p.m. to 6:30 p.m. News Hour, Monday thru Friday on the Inland Television Network.



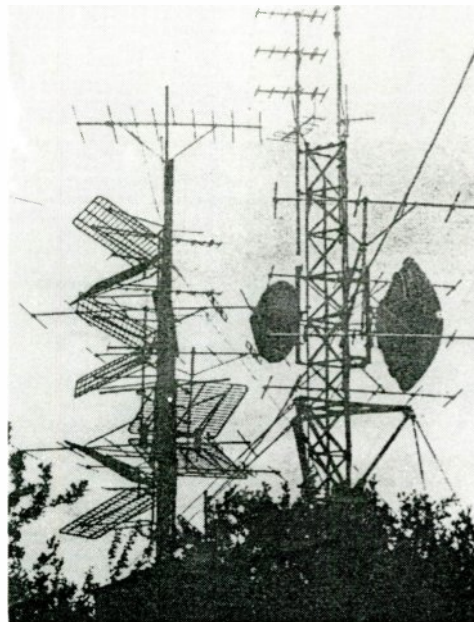
This is the CFJC-TV transmitting tower on the peak of Mount Dufferin, some three miles west of downtown Kamloops.

This site is regarded in the industry as being unique for, in addition to CFJC-TV, it is also the TV transmitting antennae for BCTV and the French language television station.

In addition, it carries television and radio microwave programming material to and from other microwave sites on distant mountain peaks.



Some of CFJC's programming comes from satellites and there are two large receiving dishes located on the roof of Broadcast Centre.



One of CFJC-TV's Rebroadcasting Sites.

Midday...

Pictured right is the on-camera cast and backup crew of CFJC-TV's "Midday" show. This will come as news to many viewers to whom the lunchtime growlies take priority, but it is a developing project. Facing a formidable defensive line of soaps and movies on the other channels, Midday is gaining yards the hard way.

As a sideline critic I bleed for the coach. It would be ludicrous to attempt a slam-bang format using the ingredients of terminal boredom as furnished by local civic affairs. Talking heads and glassy camera stares will kill you and without a dash of flare this could easily become Loser's City.

But the formula chosen is a bullseye, and it is working. Input from the community is building and more goodies are in the offing. But in such a timeslot, they have no intention of easing up on the sandpapering until the required sheen is attained. The formula is "Laid back" and relaxed. The hard news of the day is presented and then expanded with chat-ups by the on-camera personnel. Special reports on weather, stock quotes, police files and so on punctuate the program, but the reporters have turned up a trump card. Instead of spotlighting the few over-exposed local luminaries they tunnel around for the so-called "little people." Citizens whose lives are directly affected by current happenings. This is a show that will become more agreeable to you, the more you watch it because you'll realize that, in spite of the easy pace, it covers a lot of territory in pursuit of keeping you abreast of what's happening.

On the drawing board is a plan to include regional happenings. Please phone 372-3322 if the sky is falling in on Williams Lake, etc.

Opposite-what everyone does: (top row) John Pollard -TV News Mobile Camera; Margot MacDonnell - Miday News & Co-host; Don Carter -Host & Interviewer; C.K. Swamy - Engineer; Cst. Bob Ropowski -Police Rept; (2nd row) Al Seville - Livestock Rept; Gordon Rye - Features; Doug Collins -News director; Bob Duffy -Weather; Lauren Cleland - TV News Reporter; (3rd row) Gordon Honey - Operations Manager; Walter Frymire - Weather; Gerry Willerton - City Hall Rept; Doug Howard -Layman's Law; Earl Seitz - Sports; (4th row) Sean Hickey -Set Design and Graphics; Jenny Worthing -Receptionist; Mike Wyness -Features; Cst. Ron Perozak - Police Rept; Lynne Jones -Camera; (5th row) Wayne Leng - Co-Director; John Henderson - Sports; Roland Payne - Stock Market; James Belton -Camera; Paul Desaulniers -Mobile Camera; (last row) Bill Reith - Consultant; Dave Somerton - Exec. Producer; Gordon Warner - Director; Peter Long -Producer; Doug Smith - TV News.



John Pollard



Margot MacDonnell



Don Carter



C.K. Swamy



Cnst. Bob Regowski



Al Seville



Gordon Rye



Doug Collins



Bob Duffy



Lauren Cleland



Gordon Honey



Walter Frymire



Gerry Willerton



Doug Howard



Earl Seitz



Sean Hickey



Jenny Worthing



Mike Wyness



Cnst. Ron Perozak



Lynne Jones



Wayne Leng



John Henderson



Roland Payne



James Belton



Paul Desaulniers



Bill Reith



Dave Somerton



Gordon Warner



Pete Long



Doug Smith

Council Superstars

Kamloops council's foray into the flashy world of television advertising shouldn't be too much of a surprise. It's a small step from the world of entertainment, where council has always been a big hit.

For several weeks now, Mayor John Dormer and the Merrie Men and Woman of the council chambers have been appearing on a TV spot advertising a local radio station. It's quite hilarious, rivalling some of the better beer or cat food ads.

Council meetings themselves have gone down in the ratings since former mayor Jim Walsh's and former aldermen Ivan Jakic's and Pat Wallace's contracts weren't renewed last November, but the existing council still puts on a pretty fair show.

Ald. Howard Dack can always be counted on to bring up some unique observation about something obscure. Ald. Cliff Branchflower is a master of the droll remark. Alderman-Mayor Ray Dunsdon's militarisms are a welcome new twist to the script, as is Dormer's uncanny ability to wax ecstatic about absolutely anything.

We look forward to council's next media venture. Today, CFJC television; tomorrow, the Tonight Show.

- KAMLOOPS DAILY NEWS



The Ultra-Modern Control Room of CIFM-FM Stereo

THE FINAL BIG ACCOMPLISHMENT

One of Dave and Jack's last initiatives, and perhaps the most important and lasting of them all, was the creation of the Cariboo FM stations in 1987.

Since the 1960's, Dave and Jack had various involvements in the vast Cariboo through rebroadcasting stations of both their TV and FM operations. It looked to be a good area for expansion, and although it took three attempts to convince the CRTC to award them the required licences, the station ultimately became a reality.

As a country format station, designed to involve all residents of the Cariboo from 100 Mile House to Quesnel, with its main studios in Williams Lake, the station gained immediate popularity and success. Staffed almost exclusively with Cariboo residents, the network is managed by Gil McCall.

In the future, it's planned to open additional studios in Quesnel to provide even better service and to realize more fully the potential of this vibrant area.

To accomplish this major step, the call-letters CFFM-FM, which had been in use at Kamloops since the inception of the station in 1962, were transferred to the Cariboo, and were replaced in Kamloops with the call-sign CIFM-FM, now commonly reduced to I-98.



Please Join Us

*CFFM-FM Super Country Radio
is pleased to announce we will
start local broadcasting to
the Cariboo on August 31, 1987.*

*We invite you to help us celebrate
the Grand Opening at our studios
located at 197 North 2nd Avenue,
Suite 102, Williams Lake. The
reception will begin at 7:00 p.m.
Refreshments and snacks will
be served.*

*The Management
and Staff*

Cariboo gets FM stations

By Williams Lake Reporter - Dave Fraser

A new radio station signs on the air this Monday at 6 a.m.

The CFFM Super Country Radio Network will be the first domiciled FM stereo operation in the Cariboo-Chilcotin region.

The independent station is at the 97.5 Mhz band and is also available on cable at 102.1 FM.

The station, which employs 17 persons in Williams Lake, received its license from the Canadian Radio and Television Commission in October, 1986.

Headquartered in Williams Lake with satellite stations in Quesnel and 100 Mile House, CFFM will offer contemporary country music and extensive news and sports, says General Manager Gil McCall, an award-winning broadcaster with 30 years in radio, including 24 years with Cariboo Radio in Quesnel.

The official opening of CFFM, located on the ground floor of the Centennial Building on 2nd Ave., is at 7:45 a.m. this Monday.

Station owner Jimmy Pattison will send a tape to honor the event. Cutting the ribbon will be Ian Clark, a pioneer broadcaster who introduced the TV and FM radio to the Cariboo and once owned CFFM's parent company --Twin Cities Radio Ltd. of Kamloops.

McCall says the station will be less far-reaching than the local AM station but installations of large antennae will help pull in the FM frequency in rural locations.

He says the company will consider installing low-powered transmitters at McLeese Lake, the Chilcotin and other rural areas if enough interest is shown.

MONDAY, AUGUST 31



CFFM-FM

Super Country

STEREO

BROADCASTING FROM.....

The Cariboo, for the Cariboo.

Transmitters at Quesnel, Williams Lake and 100 Mile House

Local News, Sports
& Information

*Super Country Music
coming to you in full rich*

STE

*A difference you
you can hear!!*



CFFM's General Manager interviews Ian Clark prior to ribbon cutting



Ken Wilson, CFFM-FM's Commercial Manager listens intently to News Chief Patrick Reid reading the news.



Pictured above at the official opening of CFFM-FM are, left to right, Gil McCall, station manager; Jimmy Pattison, owner; Pioneer Ian Clark and David Clark, President of Twin Cities Radio and Inland Broadcasters.

ULTIMATE DECISION REACHED

During the 1980's, the Federal Government's television policy encouraged the development of Pay-TV, and satellite delivered discretionary service as well. As these services became more abundantly available throughout Kamloops and the vast CFJC-TV coverage area, the share of tuning achieved by Dave and Jack's TV operation continued to decline, down to the 20 percent range.

They began to see that in all likelihood, the same super-saturation of the market would occur with television as had occurred with radio. The one major difference was that CFJC-TV was still the only local station, and that probably would not change.

The outlook for the future became one of doing business with smaller and smaller audiences, plus spending large sums of money in improving signal distribution, and on improved program quality just to minimize the audience decrease.

Just as the previous owners had worked hard to create the station, Dave and Jack had worked hard to sustain and nurture it, and suddenly the future outlook was one of doubt.

In order to remain competitive, it would be necessary for Dave and Jack to go deep into debt to finance the technical improvements with no guarantee or even a positive feeling that the CRTC would not torpedo their television operation as they had in radio.

Hence, Dave and Jack decided that after having spent years getting out of debt, not to re-enter that position. They decided that it would be in the best interest of all to sell their broadcasting facilities to a much larger, responsible company. Nearly coincidentally, Dave and Jack received a call from the Jim Pattison Group.

THE SALE TO JIM PATTISON INDUSTRIES LTD.

Dave Clark and Jack Pollard had several objectives in mind for any potential sale of CFJC-TV, JC-55, I-98 and CFFM Cariboo.

First, the traditions of good broadcasting service begun by their predecessors should continue. Second, the projects underway at the time should be completed, and the people within their organization continue to be treated in a first-class manner. Third, the terms of the sales agreement be fair and reasonable.

Jim Pattison Industries already owned CJOR-AM radio in Vancouver, and the company had recently been commended as a good broadcast citizen by none less than the CRTC. They were expanding, having recently been licensed to own and operate CJJR-FM in Vancouver, in view of their excellent standards of broadcast service were excellent.

As Dave and Jack got to know the Pattison people, they recognized them to be first-rate, progressive, honest business people. It was evident that the stations, the staff and the communities would be proud of, and benefit from this group. They had sufficient funds to see Dave and Jack's projects completed, and to develop the stations to their greatest potential.

Jim Pattison Industries Ltd., is a very people-oriented company, investing time, effort and money in it's staff development and well being; promoting from within, rewarding solid effort.

In all aspects of Dave's and Jack's negotiations with Bill Sleeman, Harvey Gold and others, they found them most fair and reasonable, as were the terms of the sales agreement which evolved - and a deal was made.

In broadcasting matters, of course, sales of licenses must be approved by the CRTC, and must yield "clear and unequivocal advantages to the communities to be served and to the Canadian broadcasting system." The CRTC reviewed the application for transfer of ownership, along with the plans for the future by the new owners, and gave their positive decision in the spring of 1987.

Dave and Jack are solidly convinced that the stations are now in good hands. "Remember Expo 86", they say.

ANOTHER ERA BEGINS

In early spring of 1988, Dave and Jack chose to retire from the broadcasting business in Kamloops and the Interior, each deciding to enter into less strenuous fields of endeavour.

After considerable study, George Madden, President of the Jim Pattison Broadcast Group, appointed Rick Arnish as General Manager of Twin Cities Radio and Inland Broadcasters, effective June 1st, 1988.

Rick, an affable, talented and highly competent gentleman readily undertook the top position as boss at CFJC-AM, CIFM-FM, CFFM-FM and CFJC-TV. A native of the city of Kamloops, Rick has been with the companies for nineteen years, studiously working his way up the ladder of success.

Well and favourably known throughout the Interior of British Columbia through his outstanding announcing abilities, Rick has also played a major role in community involvement projects.

The right man at the right time, Rick can be counted on to do a first-rate, superlative job in his new post.



Dave Clark hands over the reigns of authority to Rick Arnish



Bill Sleeman of Jim Pattison Industries Ltd. listens intently to Dave's farewell remarks



*'We've just begun!'
Jimmy Pattison*



Witnessed by Dave's wife, Fran, his daughter Jordan and his son, Adam.

Our Other Grandchildren



Susan Edgell



Sheilah Edgell

The Fruits of Our Labours

CFJC-AM (JC-55)

Key location

Rebroadcasting Stations

Kamloops
Merritt
Clearwater

CFIM-FM (I-98)

Key location

Rebroadcasting Stations

Kamloops
Ashcroft
Barriere
Cache Creek
Chase
Clearwater
Clinton
Lytton
Merritt
Pritchard
Savona

CFJC-TV

Key location

Rebroadcasting Stations

Kamloops
Alexis Creek
Ashcroft
Barriere
Boston Bar
Cache Creek
Chase
Clearwater
Clinton
Hamilton Mountain
Hendrix Lake
Lillooet
Little Fort
Lytton

Merritt
Minto
Monte Lake
Nicola Valley
100 Mile House
Pine Valley
Pritchard
Quesnel
Rim Rock
Savona
Shalalth
Soda Creek
Spences Bridge
Williams Lake

CFFM-FM

Key location

Rebroadcasting stations

Williams Lake
Quesnel
100 Mile House

Broadcast Center

Kamloops

Headquarters of all operations and location of main studios and offices, where nearly 100 people are engaged. A modern building, containing 18,000 square feet of space, which commands a splendid view of the City of Kamloops.

THE RECORD

THE PROGRESSIVE CFJC

- First AM radio station in Interior British Columbia
- First AM radio station in Interior British Columbia to go to 100 watts
- First AM radio station in Interior British Columbia to go to 1,000 watts
- First AM radio station in Interior British Columbia to go to 10,000 watts
- Second AM radio station in Interior British Columbia to go to 25,000 watts
- First FM experimental transmissions west of Toronto
- First FM radio station in Interior British Columbia
- First FM radio station in Interior British Columbia to transmit in stereo
- First FM radio station in Interior British Columbia to provide commercial music
- First FM radio station in Interior British Columbia with rebroadcasting stations
- First TV station in Interior British Columbia
- First TV station in Interior of British Columbia with rebroadcasting stations
- First TV station in Interior of British Columbia to transmit in color
- First TV station in Interior of British Columbia to install satellite dishes

SUMMATION

Over a hundred years ago, our forefathers, the architects of Confederation, were cognizant of the possible absorption of Canada by our huge, friendly neighbor to the south, and cleverly made strong provisions to counteract American intrusion into Canada. At the time, Canadian newspapers were the most powerful force in keeping Canada Canadian, and they discharged their responsibilities nobly.

It was during World War I that the specter arose when circumstances forced close news cooperation between the two countries. After this war, successive Federal Governments took steps to retain Canadian news identity, and it was during this period that a group of metropolitan newspapers formed a national news-gathering service under the name "The Canadian Press", and within a few years it was extended to include newspapers in the mid-sized cities throughout the country. This pattern was followed for many years and was marked with great success in retaining a Canadian identity.

With the establishment and acceptance of novice Canadian radio broadcasting stations in the late 1920's, Canadian newspapers were confronted with their first major competition in the news field. The government of the day literally ordered the radio stations to co-operate with the newspapers by broadcasting only news prepared by the newspaper staffs, and to broadcast the material on a no-cost basis, with the newspapers being credited.

The Southam Newspaper Chain did, in fact, establish their own radio stations in a number of metropolitan centres, such as Vancouver, Calgary, Edmonton, Regina, Winnipeg and elsewhere.

Privately-owned radio stations in the big cities did establish their own Mickey Mouse newsrooms in the late 1930's which ultimately came into their own in the mid 1940's when the Canadian Press agreed to supply these stations with a wire news service. Harmony prevailed between the newspapers and radio stations for the next three decades and a truly superlative Canadian news service was rendered the nation.

Then came television in the fifties. Initially, the earlier days of splendid cooperation continued, distributing mostly Canadian news and sports.

However, in the late 1950's and early 1960's, highly commercial entrepreneurs, who had no heart for nationalism, pressed the then-government to permit them to establish cable systems to carry not only Canadian television stations but a host of American television stations.

The social consequences of foreign news importation had a detrimental impact on Canadians. Private Canadian radio and television stations, by necessity, had to quickly adapt to the American pattern of haranguing and harrasing politicians at all levels, tormenting and plaguing them beyond any sense of decency. In order to remain competitive with the U.S. stations, such trumpery as "don't let the truth stand in the way of a good news-clip" and "don't let manipulation of people bother your conscience".

Part Three

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It will long remain a mystery and a shame why Canadian politicians permitted highly-commercial entrepreneurs to sell our national identity down the river. We will long ask why the Federal Government of the early 1960's did not permit the CBC to carry forward their well-defined plans for the establishment of two coast to coast TV networks, patterned after the great success of the two CBC coast to coast radio networks, which carried all the top American and British programs, intermingled with high-quality Canadian live programming and exclusive newscasts of Canadian content and character.

The consequences of American media influence in Canada can best be described as distasteful to Canada, calamitous to Canadians, and remorsefully irrevocable.

Regaining my composure, let me say that it was in the mid-1920's that radio broadcasting in Canada rose on the horizon, with perhaps a dozen entrepreneurs entering an unknown field.

Perhaps at no time in world history was there such a great transformation, scientifically or otherwise, than that period which followed the First World War, known today as the "Roaring Twenties".

The war not only revolutionized lifestyles but reshaped the face of the whole world. A member of the British Commonwealth of Nations, Canada emerged as a nation on its own and whose destiny was no longer tied to the British Empire.

A new patriotism was born from this great upheaval and nationalism sprouted, which, in its early stages, was difficult to control. If the truth be known, the new nation, and the people within it, began to feel their identity.

But it was not until the latter part of the 20's that broadcasting became a recognized tool for news and entertainment. Across the line, American networks were coming into being and the few existing stations in the larger Canadian cities sought affiliation with these American groups.

The Federal Government of the day became quite concerned, fearing the possibility of American programming becoming the accepted thing in the new fledgling nation. Other public spirited groups of the newly founded Canadian patriotism were also pressuring to keep Canada Canadian in the belief that the intruding American radio influence would result in the new nation being swallowed up culturally by our neighbors to the south.

Finally, in 1928, the government appointed a Royal Commission under the chairmanship of Sir John Aird to study the broadcasting question and this commission did a most thorough job. The framework they established in those days has remained with us over the intervening years.

To make a long story short, the Aird Commission recommended that existing Canadian stations not be permitted to affiliate with American networks. The commission further recommended that a government-owned network made up of high-powered government-owned stations in each province be instituted at the earliest possible date with the Federal Government making available large sums of money for the development of Canadian programs using mainly Canadian talent.

The Aird Commission said that "In a country of the vast geographical dimensions of Canada, broadcasting will undoubtedly become a great force in fostering a national spirit and interpreting national citizenship". Throughout the succeeding thirty years - years of great expansion in radio broadcasting and of the successful introduction of television - Canadians have pursued persistently this concept of a national purpose, and have supported legislation designed to achieve it. Broadcasting, embracing the whole way of life of the Canadian people, has been seen as offering successful resistance to the absorption of Canada into the general cultural pattern of the United States, as a unifying and cohesive force bringing Canadians together in sympathy and understanding, as contributing to the widespread appreciation and resolution of regional problems.

While it is difficult to reduce the Aird Report into a paragraph or two, perhaps the best way to summarize it is to quote from an address given in 1959 by Dr. Andrew Stewart, chairman of the Board of Broadcast Governors in which he confirmed his and the government's continued support of the Aird Report.

Dr. Stewart said, "The Board of Broadcast Governors expects every station in Canada to provide a varied and comprehensive service that is basically Canadian in content and character." He defined the national objectives of Canadian broadcasting as "offering successful resistance to the absorption of Canada into the general cultural pattern of the United States, as a unifying and cohesive force bringing Canadians together in sympathy and understanding, as contributing to the widespread appreciation and resolution of regional problems, narrowing the gap between urban and rural dwellers, as eliminating the isolation of Canadians in remote parts of the country, and as providing a continuous opportunity for Canadian self-expression in the development of talent and the arts."

Dr. Stewart stated, "I know of no better expression of these purposes than is found in the words of the former chairman of the Canadian Broadcasting Corporation in his statement to the Fowler Commission. A. Davidson Dunton said, "The service should strive to enrich the lives of individual Canadian families with all their diversity of interest. At the same time, it should stimulate the life of the nation in many ways; by offering opportunities for the artistic and creative and communicative abilities of Canadians to develop and to be appreciated and shared in by other Canadians; by giving Canadians a good chance to laugh at and to enjoy the same amusing and pleasant things together from coast to coast; by also giving people opportunities for some new insights and understanding; by helping Canadians to know and understand one another and to know other parts of their country better; by reflecting the diverse traditions that make up the Canadian heritage, by meeting and

stimulating the interests of Canadians in other Canadians, and in the achievements, ideas and creative work of other peoples, all in the one Canadian spirit". This is obviously what is meant and covered in the words of the Broadcasting Act by "a varied and comprehensive service of a high standard which is basically Canadian in content and character".

These concepts and aspirations served the country well for over thirty years and contributed richly to the sound development of Canadian radio and television. Mr. Dunton, president of the CBC and chairman of the CBC Board of Governors for many years, provided a leadership second to none. Then there were other judicious and competent administrators, among them Pierre Juneau, now CBC president, Dr. Andrew Stewart, Dr. Pierre Camu and Harry Boyle.

It is difficult to pin-point the date that regulatory power got off the tracks but in my opinion it occurred when the Federal Government expanded the duties of the Canadian Radio Television Commission to include all forms of communication - telephone, telegraph, etc. The workload of the new Canadian Radio Television Telecommunications Commission increased ten-fold, broadcasting was relegated to the back burners, and the precepts of the Aird Commission were all but abandoned.

It was at this time that the Rt. Hon. Pierre Trudeau warned Canadians that habits, values and institutions were being radically changed, that moral issues had ceased to be the dominant principle. He said that the government must make massive intervention into the decision-making powers of national economic groups. "We can't destroy the big unions and we can't destroy the multinationals," he stated, "instead the government must take a larger role in running them both."

The unrestricted importation of American television, delivered through cable by a handful of politically powerful operators, dealt a severe blow to Canadian television stations. Their audiences fell from one hundred percent to twenty percent. This resulted in a brand new ballgame - the former principles underlying conduct and beliefs gave way to so-called free enterprise. Operating broadcasting stations in the public interest abruptly ended. The Golden Rule was changed to 'them that's got the gold, rule' and a new strictly commercial era began with the ringing of the cash register the prize.

In the last few years, there have been a rash of mergers and takeovers of Canadian businesses, a phenomenon that is being played out world-wide. In the spring of this year of 1989, Canadians have seen corporate take-overs of such industries as oil companies, beer companies and airlines, involving billions of dollars. Broadcasting stations in Canada have been gobbled up - in British Columbia, there are no longer any locally-owned television stations and only a handful of radio stations have survived the onslaught. Presumably, the day of the small business man, formerly the backbone of the nation, is over.

One cannot help but speculate what Sir John A. MacDonald, Sir Wilfred Laurier, Prime Minister King and the Hon. John G. Diefenbaker, along with past Chairmen of Regulatory Boards, would say if it were possible for them to express an opinion.

Through all the besetting problems, I am not pessimistic, for we are the product of a great tradition, a proud heritage and eager zeal. We still retain something of the independence and strength of those who saw the early promises of this mighty land.

The vast transformation that is taking place at all levels of society will not spell the end of the world. All we old-timers have to do is to bite our tongue and adapt as best we can to the revolutionary changes, and cultivate an inner peace along the lines contained in Sam Walter Foss's poem, "Let me live in a house by the side of the road."

Let me live in a house by the side of the road
Where the race of men go by;
The men who are good and the men who are bad,
As good and as bad as I
I would not sit in the scorner's seat,
Or hurl the cynic's ban;
Let me live in a house by the side of the road,
And be a friend to man.

PICTURE ACKNOWLEDGEMENTS

World Book

Imagine Please

Public Archives

National Museums of Canada

A Pictorial History of Radio in Canada

The Wonderful World Era of the Great Dance Bands

