

Broadcaster

Feature Report:
News

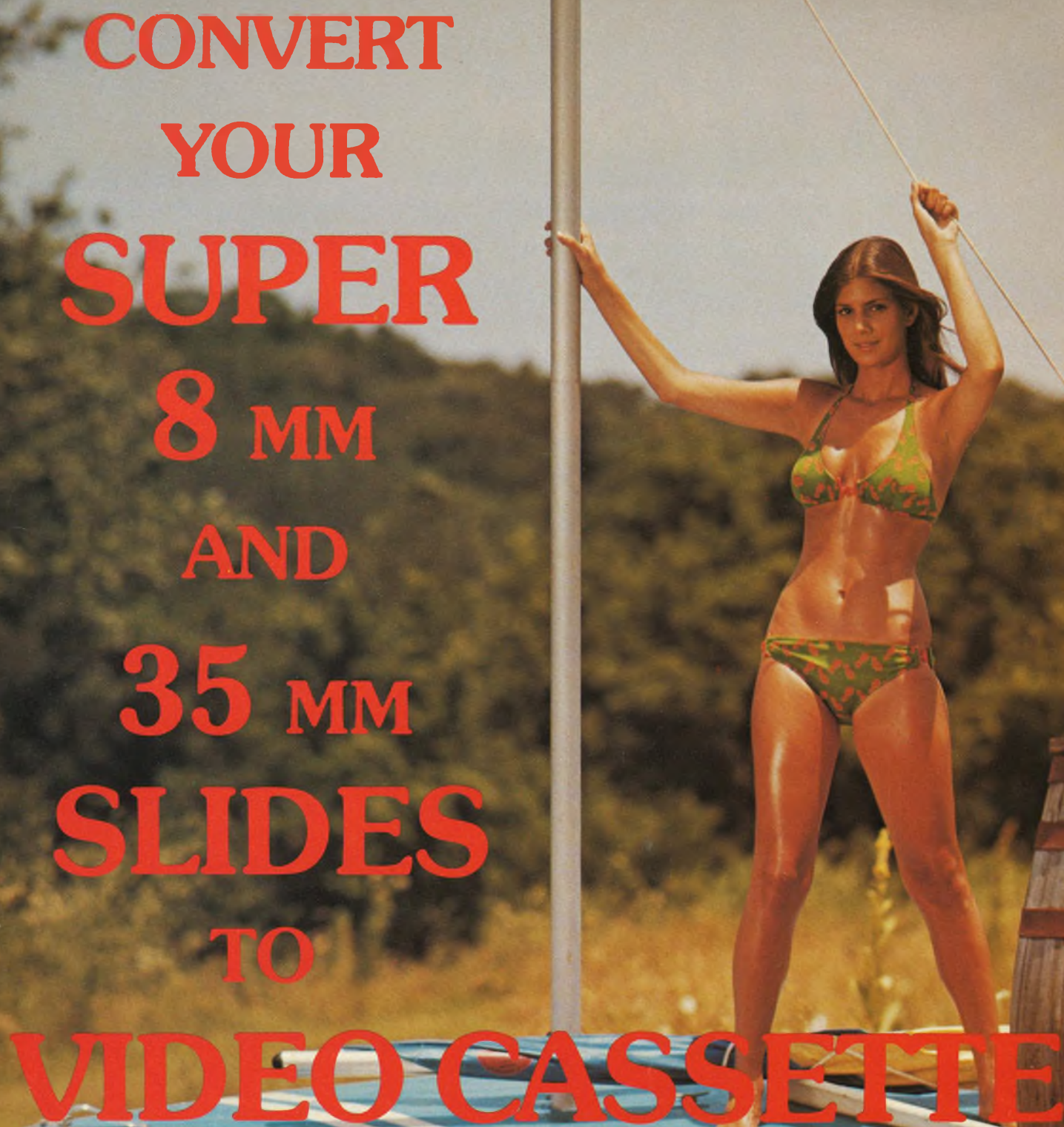
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"THE VIDEOTAPE PEOPLE"

Broadcaster

Volume 40 Number 3

The Magazine for
Communicators

On the cover: The photographer was playing around with the CBC's *National* time changes and came up with this design
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What will Canadians
watch when *The National*
makes its 10 p.m. debut?
by Barbara Moes

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All-news radio has failed
in the U.S. . . . can it
succeed in Canada?
by Jack Miller

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"The safety of the hostages
was foremost, but we never lost
sight of the public right to know"
by Gary Bobrovitz

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Our time is your time

The CBC steps into the nation's bedrooms

by Barbara Moes

Prime Minister Trudeau made what has since become an infamous statement, "The state has no business in the bedrooms of the nation," or words to that effect. The CBC is changing the *National* from 11 o'clock to 10 o'clock in September of this year and Mike Daigneault, the young director of CBC's television news and current affairs makes a personal statement about this time change which may in fact become just as infamous as Trudeau's. He speculates that the switch will probably have some considerable impact on the sex habits of Canadians, adding the *National* has been blamed for having an adverse effect on romance. The young executive continues, "people come home from work after a long day, watch some TV and feel obliged to stay up and watch the 11 o'clock. By the time 11:30 rolls around they're not in any frame of mind for romance. Romance has become a routine weekend thing. We think that an early *National* will put a little spice back into people's sex lives with some weeknight romance."

It seems the CBC is concerned about what goes on in the bedrooms of the nation.

Discussions for the move have been going on since the 70s when CBC president Al Johnson told the CRTC that he would be moving the *National* at some time in the future. And Knowlton Nash, then director of news and current affairs, was a strong advocate of this move. A detailed study was conducted in 1979 by Bill Morgan, new head of TV current affairs, Mark Starowicz, former executive producer of the CBC radio program Sunday Morning who is now with the current affairs department, and Vince Carlin, chief news editor of CBC Television news. Daigneault wouldn't discuss the details of the study admitting he didn't want the competition to know everything they found out. He did say, however, that results were not startling.

The first thing senior management at CBC needed to decide upon was a new time for the *National*. Everybody had their own pet time slot. A large group favored an early time slot — between six and seven; another group said, "stick it right smack in the middle of the evening at eight or nine"; and then of course there was the ten o'clock group. Those were the options. Research was useful in excluding some of the possibilities. Daigneault admits that the supper-hour slot was quickly shelved because 1) the young children and early teens tend to control the

Feature

sets at this time; and 2) there is already a successful local news package that is now available in that time slot. "It has good audiences and it's a big revenue earner so why bump it for the *National*?" And obviously to follow with the *National* at seven after a six o'clock package would be unwise. He said the eight o'clock would have challenged



Mike Daigneault, director CBC-TV news and current affairs.

head-on the entertainment viewing of the audience. "We would have been putting a fence right across the middle of our prime-time schedule with this program making it very awkward for people to decide what they were going to do with their evening's television viewing. It was too high a risk and it would have provided more problems for rescheduling around that time slot."

Their research revealed that ten o'clock is very close to peak available audiences. It's about 7.5 million at ten and only 4.2 at 11

and at nine it is close to 9 million. Also, the audience at 10 presented very good demographics. The subteens are not around to argue with mum and dad about what program they are going to watch.

Daigneault says that something like a million people have switched off their TV sets by 11:25. They watch the first 25 minutes and then fall asleep. The market research team took a sampling of 2400 people but it was mainly inconclusive. However, it indicated two fairly large groups of people that were about equal in size. One favored an 11 o'clock *National* and the other ten. But associated questions indicated to the CBC they could make some audience gains. (Daigneault wouldn't give details of this material). He did indicate that the questions on lifestyle were very useful: that is would the audience change their habits to watch an early news? The market research showed that there was a very faithful group of viewers that would watch the *National* at 11 "come hell or high water." However, a very big percentage of this large group didn't turn their sets on until eleven, so the conclusion is that they would be available to turn their sets on at 10 instead. Prior to watching the news at 11 this group was reading or talking but spent most evenings at home, so they would be available at ten, although 11 o'clock was the preferred time. The other group who favored the 10 o'clock slot said they would have time to wash their hair and do other things.

The reason given by people for not watching the late news . . . it is simply too late.

Daigneault speculated that if a faithful *National* viewer went out on a week night to a movie chances are they'd catch an early one to get home in time to watch the *National*. News viewers, he says, tend to be faithful about their news viewing. And there are three types of news viewers: the ones that never miss the news, those who tune in infrequently and those who never watch the news.

The reason given by people for not watching the late news was that it is simply too late. It was reported that most viewers have▶

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



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

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

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

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

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

times that of conventional high frequency drivers.

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

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

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

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

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

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

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

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

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

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to get up at six or seven in the morning in order to commute or whatever.

Daigneault claims it's just a matter of arithmetic. "If they stay up till 11:30 they can't get eight hours sleep. There's always been a large percentage of the population that had to be out of bed by seven and if they are brushing their teeth and putting out the garbage after the 11 o'clock, they're not in bed until midnight — and they'll never get their eight hours. And of course more women are working now so that is another factor. Their schedules have become more hectic and their lifestyle has changed too."

The CBC is concerned that people are shutting off their TV sets and going to bed when they are putting on the most prestigious program, the one that is the prime vehicle for information every day. Therefore the answer seemed to be, put it on earlier.

A spokesman for the ABC network, senior analyst Denise Walcott, said in a phone interview that a 10 o'clock wouldn't work in the United States. But ABC has now got an 11:30 news called *Nightline*. It's the last word in news in the U.S. and since January of this year has increased from 20 to 30 minutes. Prime time news in the U.S. is 6:30 and that is virtually the one and only national news there is.

In a recent article in *Television/Radio Age* CBS News president Bill Leonard discloses that a late-night segment for his network is under serious consideration. NBC News president Bill Small is also watching current developments with interest but has no immediate plans for an additional newscast.

The ABC audience response to the late night news has been quite good. The first 66 specials run since November 8, 1980,

averaged a 9.7 rating and a 29 share. According to A. C. Nielsen figures, the average U.S. households using televisions from 11:30 p.m. to 1 a.m. (including one hour earlier in Central Time) was 27.8 between September 3, 1979 and January 27, 1980. This was some six percent ahead of the previous year.

Broadcasting (December, 1980) reports that an Independent Network News in New York established on June 9th a prime time 10 o'clock newscast. Now it has 40 affiliates and is verging on coverage of 60 percent of the country. Costs for the start-up year for production, staff, news services, satellite time and all else are expected to run some \$5 to \$6 million. INN hasn't anywhere near the resources of an ABC, CBS or NBC but what is offered is a TV news broadcast in prime time. And it's working out well.

Daigneault comments that there is a very small audience available for the 11:30 p.m. U.S. news so what you get with the ABC formula is a kind of prestige success but not an audience success. "We at CBC are treating our number one news program as mass-audience, and we are saying as the public broadcaster we don't have to go along with the commercial ethic." Daigneault says he's often been told by people at the U.S. nets that they wished they could go later in the evening with their national news because it would allow them to actually round up the news of the day. The CBC research team looked at other 10 o'clock slots around the country (CITV in Edmonton) and in the U.S. and said they are generally doing okay.

The news package at 10 will look like this: Knowlton Nash will come on and read the *National* then he will hand over to the new current affairs segment of the program. The *National* will have relatively shorter items, followed by longer, thoughtful material. The news department people and the current affairs department are now negotiating over whether the *National* will be 20 or 25 minutes. The news people don't want to lose five minutes' air time, especially since it took many years of debating to have the news expanded to 25 minutes, which it is now. Daigneault, who has worked in news for a long time, is sympathetic towards the news people and nothing has yet been resolved.

Ron Base, Toronto TV columnist, wrote a humorous article in the Toronto Star April 9, 1980 describing the two warring groups, the newsmen and the current affairs people. "Newsmen tend to dress in cheap suits, scuffed wingtip shoes, wear ties at all hours of the day or night, and drink great quantities of rye and ginger. The current affairs people, on the other hand, tend towards British accents, affect jeans, sneakers and wear ties only when they are interviewing the Shah of Iran, and drink Perrier water with a twist of lime."

The program following the news has a working title of *Journal*, which will probably be changed by the time it gets on the air. The principal ingredients in *Journal* will be interviews, mini-documentaries and columns such as business, the economy, sports, entertainment and the lively arts, medicine and science. These will be regular ▶

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Ernie Rose is now establishing his own consultancy, E. G. Rose and Associates, specializing in broadcasting, television facilities and satellite communications. In this capacity he will continue to serve both BCTV and Western Broadcasting as well as other clients.



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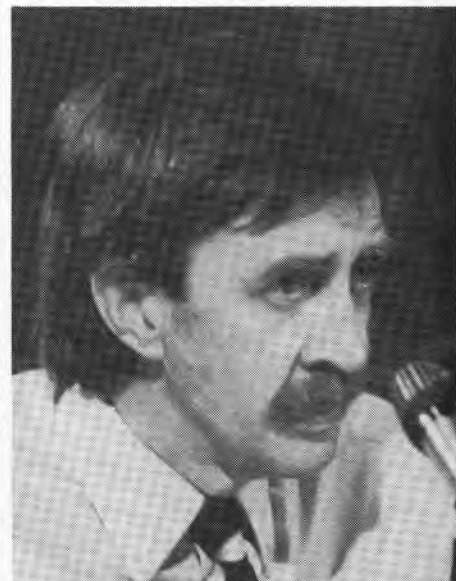
columns, not necessarily every night and will be reported from anywhere in the country. Every night there will be a whole range of Canadians being interviewed and mini-documentaries will have a broader scope. Daigneault claims they are going to convey a sense of country in this program. "We do it now to some extent on the *National* but we are going to expand and elaborate on this. The interviews will feature faces that are not commonly if ever seen on national TV. Every night westerners will inform viewers about what's going on and will very often be joined with somebody from the east along with a host in the studio providing a three-way confrontation."

Daigneault is enthusiastic about this aspect of the program claiming anybody who's interested in what's going on in the country or around the world is very quickly

He promises it will not be dull and sober-sided . . .

going to make that period from 10 to 11 a don't-miss period. "They may not watch it every night of the week but by god they are

going to try and catch some of it." He promises it will not be dull and sober-sided and that there will be lively exchanges. Picture a Jack Webster and a Gordon Sinclair and you have some idea of what could happen. (A lot of bleep bleeps.) Finally at 11 there will be a five-minute capsule visual presentation of the news and following this 25 minutes of local news. And that's how it will look.



Bill Morgan, head CBC-TV current affairs.

Jack Craine, director of TV network programming says rescheduling plans for the network are underway. The strips that are usually on at seven will be moved to 11:25 and at the moment *Barney Miller* is likely to be in this spot. Craine hopes to move the *fifth estate* to an early 8 o'clock slot so that it won't precede the hour-long news package. There will be first-run American programs on at seven when the strips used to run, so actually the programs are just backing up. He admits there are likely to be times when the news package will be delayed, for instance during the Stanley Cup Play-offs in April and May and in the fall for the World Series, which CBC hopes to get this year. Programs like ACTRA will be moved up to 8-10 instead of 9-11.

Reaction to this change is mixed. The most crucial negotiations are going on right now with CBC affiliates. Peter Senchuk, chairman of the TV network advisory committee represents all the English and French affiliates across the country. In mid-December the affiliates put together a counter-proposal to the CBC of various ingredients that they felt would be acceptable to them. The corporation is looking at this right now and a meeting will take place in late February.

Senchuk says there are many major concerns involved in the time switch. Some that he mentioned are: the affiliates feel the audience at 10 will be less than at 11 for a while anyway (most estimate it will take three years to get peak audiences); it will reduce overall viewing hours per week and will inadvertently cause less late-night viewing particularly in the Prairie regions; live sport-

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ing events will cause a new set of problems out west. For instance in Alberta a three-hour sporting event starting at six and going until nine leaves only one hour of prime time left before the news, thereby reducing prime



Vince Carlin, Mark Starowicz.

time programming. The affiliates need some method of return of revenue. However, Senchuk is optimistic that the problems can be resolved.

Bob Elsdon of CFPL . . . fears that the local news will suffer

Bob Elsdon of CFPL in London, Ont. fears that the local news will suffer. He asks, "How many people will stay through the current affairs portion of the new program and watch the local news at 11:05, when it is pitted against the CTV national and Global's newscast?"

Ray Heard, news director at Global says he hopes to pick up some viewers from the CBC when they switch. They used to carry the news at 10 o'clock but always expected the CBC to switch so they moved out. Peter Trueman, who is the anchor for Global, says the switch may change viewing habits but it will take time. He wishes them luck and says he would love to go back to the 10 o'clock


slot. Personally, though, Trueman would go for the 6:30 to 7:30 time slot for a national news.

Don Cameron, CTV, says news in Canada at 11 is a long tradition and because there are more alternatives in programming at 10 than at 11, he feels it will take some time for the national habit to change. Cameron also hopes to pick up some of the audience at 11, but Daigneault says if things go well at 10, others might also change.

The young CBC news mogul says the Canadian broadcasting scene has been static for some time just in terms of what is seen nightly on TV. "It's pretty darn predictable stuff and this change comes along to

challenge the home viewing habits. We've all known for some years that people look increasingly at TV for information, partly because it's live or near-live. You can't beat pictures taken within minutes or hours of an event and there's no way this immediacy can be duplicated. TV has gone from being a purely entertainment medium like it was in the 50s to an information medium. People have demanded that and most people consider TV more reliable than newspapers."

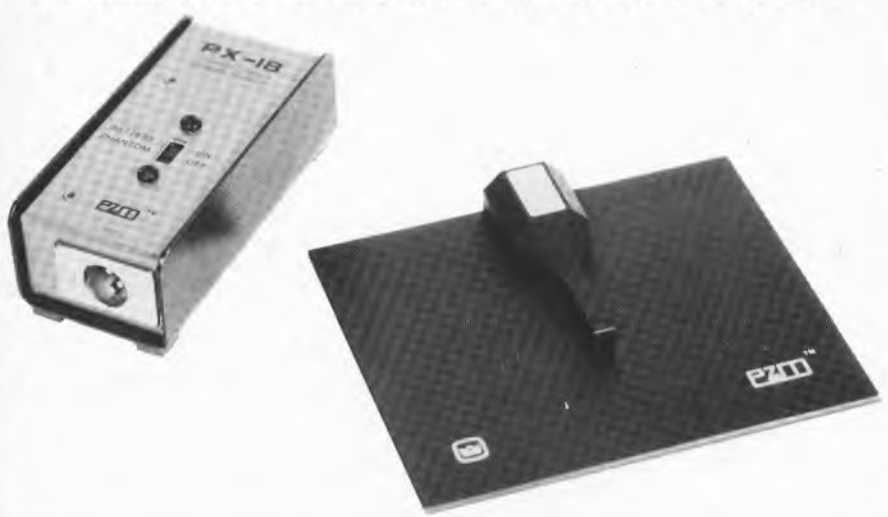
It will be interesting to see, after September of this year, what Canadians will be watching from 10 to 11 p.m. and even more interesting to find out what the nation will be doing from 11 to 11:30 p.m.



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CKO: All-news or news-plus?

"It was one of those moments of very big but very private drama that unfolds every now and then before the CRTC"

by Jack Miller

I still have my old favorites, of course — Gordon Sinclair, Don Harron, 'the Crout', Barbara Frum, a few others. If it happens to be a quarter to 12 on a weekday and I happen to be in the car, I'll just naturally hit the 'RB button to hear who ol' Sinc' might chew out this time. Its simply part of being a Canadian living in Toronto — for some generations, that is.

But more often than not, if I'm in the car and go for the radio, I'll push the middle button — the one set for CKO. At least, I'll go there for the first 20 or 30 minutes, till I catch up on things. And often as not, when you're driving in town, you've got where you're going within 30 minutes and you shut everything down, anyway.

Most of my listening is done in the car, and having an all-news station available has

changed things for me. I listen more — that's what it amounts to. And I listen more closely.

And having the station be part of a national network (well, almost national) has given me a bit of a lift, too. The Americans don't have a national all-news radio network, I keep telling myself. They might have a national all-news TV network (via satellite and cable), which is a lot more expensive. But they don't have a national all-news radio grid, which is a lot cheaper (although not so cheap that it can't get a guy's bankers on his neck, as we've seen).

Canadian radio in general is more complete, more rounded, for CKO being part of it. That's not saying the service is ideal yet. It's been evolving since the day it was born and could stand some more. And that's not

saying no other outfit would be willing to do the job in Toronto if CKO wasn't there. We know one who would, in fact — CKEY has been waiting its chance for years and could be expected to perform well. Maybe someone would be willing to try in Montreal, too. Maybe even in Vancouver — quick now, what's the FM set penetration in Vancouver?

But there seems to be no hint anyone else wants to take on the national coverage CKO promised, combined with the all-news format it promised, if the original owners walk



Ben Torchinsky, pres. Agra Industries.

I'm told Philippe Beaubien and Standard Broadcasting once looked at the idea of a joint rescue and decided that even with their combined bankrolls behind the idea, the odds were too unfriendly. And those are nice bankrolls.

Doug Holtby, baby-faced president of Edmonton's Allarco Broadcasting, said by phone in December, "Nobody wants an all-news license yet outside Toronto, and maybe Montreal."

The other individual markets, as any common-sense analyst will tell you, aren't ready.

So John Meisel was neither exaggerating nor condescending when he started a long session Jan. 13th in Hull by saying, "This is the first of a great many very important hearings for 1981."

The CRTC this year should be making up its mind at last on pay-TV, on new content rules for free TV, on revising FM regulations, on allotment of satellite channels, on non-broadcast cable services, on a second CBC-TV network, on whether Canada should have superstations. It may find itself



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finally working under a new communications act that will let the cabinet openly dictate policy to it. It could find itself handing powers over to the provinces, if constitutional talks get going again.

So 1981 shapes up as a blockbuster year. Yet even in that company of issues, the CKO hearing Jan. 12th to consider renewing the network's licenses and the sale of it all to Allarco, rated as important, for a number of reasons.

For starters, there was the commission's fervent effort to convince the industry it's getting tough on promises of performance.

Not long before this hearing, it had given the standard warning of short-term renewals to big stations in Montreal and Toronto. Even those paragons of the game, CKEY and CFRB, while getting full-term renewals, had been told they should expand their good works because they were rolling in dough and could afford it. (In fact, only Johnny Lombardi's 'ethnic' CHIN-AM and FM got off without some sort of admonition to do better in the Toronto decisions).

All that effort to get the industry on its toes would be lost — would even become a laughing stock — if CKO was renewed without some pretty big justification emerging, because in the 12-year history of the CRTC no other license had been written with such unequivocal conditions attached. And those conditions had not been met.

The July 12, 1976 decision had said all stations on the news network would have to be going by the fall of 1979, and "should the concept result in insufficient revenue . . . the commission expects the licensee to surrender all the licenses . . . rather than change programming to generate more revenue. . . ."

On Jan. 12, 1981, the hearing day, seven of the promised 12 cities were getting the CKO service. Only one — Toronto — really had what could be called a station. The rest had essentially relay transmitters, with local reporters calling in their stories to the Toronto newsroom.

Why, commission counsel Avrum Cohen wanted to know, were the owners not simply handing in the licenses, as required?

There began, then, a defence by Ben Torchinsky, the plain-talking boss of the network, that has to rate as one of the bravura performances ever seen before this agency.

Torchinsky's Regina-based conglomerate, Agra Industries, had agreed from the start to carry CKO's losses until it could break even. And he had known from the start that the chances for succeeding with such an operation were marginal at best (which was why no other broadcaster would touch the idea).

But the CRTC, he told Cohen, had made those odds even worse — impossible, in fact — by tampering with the concept.

Instead of simply approving or rejecting the application back in 1976, the commission had approved it with fundamental changes. It had refused a license for a Montreal station, thus knocking out the second-biggest source of revenue. And it had ordered that all the stations be completed in

three years instead of the proposed five.

It was not just a matter of money, Torchinsky explained. It was a matter of people. An all-news station needs a lot more people, both on and off the air, than most stations. And if it's to sound good enough to compete for audience, those must be mostly good people. And good people are hard to find. And an average new station needs a year to get itself on the air, even though it needs fewer people than an all-news one.

Yet the CRTC, just for the hell of it, had rewritten the start-up schedule for CKO to force the owners to put a complete new station on the air on an average of once every three months. The result, as it turned out, was that the good people they were able to find were stretched too thinly over the stations they were obliged to launch.

The result was predictable. Listeners tuning in out of curiosity in CKO's early days heard a service that was agonizingly amateurish and sloppy. They turned away and it took years to win them back.

And since the network was forced to buy



Vern Furber, vp and gen. mgr. CKO.

an existing station in Montreal, its finances were drained again.

Why, Cohen wanted to know, had the management accepted the licenses? Torchinsky explained simply that their excitement at getting any kind of approval for a revolutionary idea had carried them away.

"We should have known better," he said. "But you (the CRTC) should have known better (than to tamper with the proposal) too."

That last shot was dead on. It was also almost unheard of. Please, God, let the commission remember it and learn from it.

Torchinsky had impressive evidence that his company had kept faith, too. Agra originally projected \$5 million in financing needed to carry CKO to break-even. It had expected to get \$2 million of that from the bank and had planned to split the other \$3 million, putting up \$1½ million itself and getting \$1½ million from other partners.

If no other partners emerged, Agra had pledged to carry the \$3 million in early investor debt alone.

As it turned out, no others did emerge. And over four years, Agra's costs ran not to \$3 million but to a horrendous \$11 million, only \$2 million of which represented fixed assets that could be sold if necessary to recover any of the money.

All that time, Ben Torchinsky had kept looking for those elusive partners to share his load, to keep this going, because CKO had been a dream for him. At last, with his Agra board rebelling, he got an offer from Allarco — not to become a partner but to buy him out, not to keep CKO exactly all-news but to turn it into a "news-plus" service with up to 20-per-cent music over-all, with up to 18 minutes music in any one hour.

It was, he decided, the closest he could come to keeping the news-network idea alive. It would get Agra back only \$6 million, and payments would take years. But he decided to accept.

But clearly the Allarco music proposal was exactly what the CRTC had expressly forbidden in its 1976 license approval. If it approved this now, its get-tough policy would be even more of a laughing stock.

What would happen, Cohen asked, if the commission approved CKO's application for license renewal, but rejected the application of Allarco to buy?

It was the obvious question, yet somehow it seemed to catch Torchinsky by surprise. He did some quick figuring. Ironically, revenue had started building surprisingly well after the Allarco deal had been set — \$600,000 in the last four months. And costs had been stabilized earlier at about \$2 million a year. Operational break-even, amazingly was almost in sight.

"I think," Ben said finally, "that we should be able to tell in about a year if we're going to be able to make this work. If you renew us but refuse Allarco, I think I can talk my Agra board into sticking with it for one more year." Through that year, of course, CKO would stay all-news rather than news-plus. And by then, he assumed they'd decide whether to stay at this permanently, or throw in the towel.

It was one of those moments of very big but very private drama that unfold now and then before the CRTC. People just don't ask for short-term renewals. But Torchinsky is an unusual man — \$11 million down after a \$3-million commitment, and still willing to give it a shot.

The commission, whose arbitrary conditions has helped skewer the network, had been given an out. It could reject Allarco and thus preserve the all-news format. It could give CKO a mere one-year renewal and thus appear still tough. And in the process, it could avoid killing a service which, while still imperfect and incomplete, has made radio service in Canada bigger and broader.

The CRTC may do none of these things. By the time you read this, it may have said yes to Allarco, or no to everyone. Either of those moves would blow a big chance, but the commissioners are human.

Jack Miller is communications editor of the Toronto Star and was a columnist for Broadcaster for several years



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MacDonald Wants People To Say What Goes On TV

Former federal communications minister David MacDonald recently presented a paper to a seminar on balance in broadcasting sponsored by the CRTC in Hull, Que. He calls for radical restructuring of television to give people a say in what goes on the screen.

His proposals are as follows:

- establishment of citizens' boards to monitor all aspects of national television. The boards would decide what constitutes balanced social impact of TV programming.
- removal of journalistic decision-making power from the owners and managers of TV stations and giving it to the journalists who report and prepare the news.
- the establishment of two binding codes: one would define unacceptable patterns of portrayal in such areas as class, race and sex; the other would govern political balance.
- the hiring and promotion of members of minority groups to important off-screen jobs in TV.

Arthur Siegel, a social science professor at Toronto's York University warned against elitist imposition of taste and against any move that can develop into interference of freedom of the press. CRTC chairman John Meisel says the commission does not intend issuing new policies as a result of deliberations at the two-day seminar but says concerns raised during the discussions will help the CRTC to make better informed decisions.

MacDonald ran into strong criticism on his proposals for citizens' boards from several seminar participants who said the idea comes close to censorship but Meisel says there's some merit in the proposal and it should not be rejected out of hand.

MacDonald is now fellow-in-residence at the Ottawa-based Institute for Research on Public Policy in which role he's examining communications issues.

Mid West TV Forces Illegal Satellite System To Shut Down

Mid West Television Ltd. in Lloydminster, Sask. set a precedent recently by having an injunction served on Jan. 21 against SED Satellite Systems of Saskatoon less than 24 hours after it began rebroadcasting United States television signals pirated from a satellite.

Mid West, which owns and operates CKSA-TV and CITL-TV in Lloydminster, is seeking general damages of \$10,000 from SED Systems and six members of the Lashburn Chamber of Commerce, which had arranged a three-day free trial of the dish in the Lashburn community.

A local newspaper reported that in applying for the injunction, Mid West said announcements of the trial period in local newspapers were "for the purpose of attracting sufficient television-viewing to permanently continue the illegal operations of their conspiracy." Chamber spokesmen had earlier said they planned to approach viewers in the dish's approximately 10-mile broad-

cast radius seeking support in purchasing the \$50,000 apparatus.

Some residents of Lashburn, 18 miles east of Lloydminster were angry following the shut-down. It is reported that a number of Lashburn residents have said they felt justified supporting the dish because they said they could not get adequate reception of Mid West service, the only television service available to those without roof antennas in the area.

However the judge lifted the injunction Feb. 11th on the grounds that the defendants swear it was only a three day demonstration and they would have proceeded with seeking a license if a permanent system was installed. In his statement the judge said, the defendants admit or at least do not seriously dispute that it is an offence against the Broadcast Act and the Radio Act to operate the earth receiving station without a valid or subsisting license to do so under the two acts.

Peter Senchuk, vice-president and general manager of Mid West Television said in a phone interview that they were displeased that the injunction was lifted but expect that the defendants will fulfill their commitment now which is that they will get a license from the regulatory authorities to operate a permanent system.

Senchuk says this has raised the whole question of where to go when a criminal offence has been committed and it should be thrust into the laps of the CRTC and the DOC, the civil court might not be the place to go in the future. This puts more pressure on the regulatory system.

Finally Senchuk says that they interpret what the judge has said to be that he was influenced by the sworn testament of the defendants saying they would apply for the license and the judge saw fit to use this argument therefore putting the onus back on people to proceed the proper way to get the license.

Multi-Million Dollar Grant for Telidon

Communications Minister Francis Fox has announced that a 27.5 million dollar grant has been set up to launch the new information distribution services using Telidon.

The new grant for the Telidon program includes a national service that the CBC plans to develop in English and French. Assistant deputy minister Doug Parkhill said he hopes CBC and other broadcasters will be in a position to offer some Telidon services such as news, weather and sports in written form, stock market reports, airline and bus schedules and shopping information. Such information is transmitted along with normal TV programming but can only be seen by using a Telidon decoder attached to the TV set.

Fox's announcement of the multi-million dollar grant for Telidon followed warnings from officials within his department that unless Canada put more

money into marketing and developing the project it could lose out to the French and British in the race for world markets.

Fox says he expects the 27.5 million dollars from the federal government will bring investments of nearly 100 million dollars in Telidon from the private sector.

Parkhill says by 1985 he expects Canadians will be able to buy Telidon units to hook into their TV sets for about 300 to 500 dollars.

Experts generally agree that technically the Canadian system, developed by the DOC, is the best around but the French and the British have been more aggressive in marketing rival systems, each having spent about 85 million dollars on their projects while so far Canada has spent about 12.6 million dollars.

Global TV Plan To Extend Coverage

Toronto-based Global Television wants to extend its cover-

age and become Canada's third national English-language network. The plan, outlined in Ottawa recently would take the Ontario-wide Global service and transmit it from a space satellite to give it coast-to-coast reach. However the satellite signal would not be distributed in the major cities outside Ontario, but would serve areas with less choice. Cities such as Vancouver, Edmonton, and Winnipeg which already have independent third stations of their own would not be allowed to pick up the Global signal because it might upset the economy of the stations there. In all other centres, ranging in size from a few homes up to 250,000 in population, the Global signal would be picked up and distributed by cable companies or by new low-power transmitters.

John Meisel, CRTC chairman said the regional nature of Global's service was a main justification for its license.

The CBC is opposing Global TV's proposal saying it would disrupt the economic base of the broadcasting system which it describes as fragile. The objection is based on the idea that satellite-delivered superstations might siphon advertising dollars away from existing services. CBC says Global, CTV's various affiliates and independent stations such as those in Hamilton, Winnipeg and Edmonton are not national services and should not be permitted to become so.

Global says it will increase its programming budget by one million dollars if it wins approval to put its network on satellite.

Sask Tel Won't Intercept Dishes

Provincial Minister Don Cody said Sask Tel will not interfere with private persons who set up satellite dishes to intercept television programs. However Cody said the province will ask the federal government to develop a policy on the use of the receiving dishes.

The province of Saskatchewan is planning a four to five year program to bring cable television to communities in rural Saskatchewan with fewer than 500 residents. After that, work will start to provide service to even smaller towns.

Canada Will Fight Against Move to 9 kHz

Communications Minister Francis Fox says Canada will resist a move, initiated by the U.S. to move to nine kilohertz spacing.

Wayne Stacey, director of public policy for the CAB said last December that the change could cost Canadian radio broadcasters between 16 to 34 million dollars in technical and other expenditures. At present, stations in Canada, the U.S., Latin America and the Caribbean are separated by ten kilohertz. The U.S. is pushing to reduce this to nine kilohertz thus allowing more stations on the band.

The CAB says while frequencies for a large number of stations would be available in the U.S., Canada would get few useable frequencies in areas where they are needed most and there would be substantial economic costs without sufficient benefit to the public.

Fox told the Commons Canada will be fighting to maintain the present ten kilohertz space at an International conference

in Rio de Janeiro next November. (See also page 52)

CBC Strike

The CBC Journalists Union has asked the federal government to replace senior labor official Guy De Merlis — who was appointed by Labor Minister Gerald Regan last month as a mediator in the CBC strike. As a government official, De Merlis was unable publicly to blame either side for the deadlock.

Union president Bernard Larin told a news conference that the journalists had proposed three important concessions on the first day of the talks: they were willing to drop their demands for indexing of salaries and for a four-day work week; and would accept four weeks of vacation after three years' service rather than after the first year. Larin said these proposals have now been withdrawn because CBC negotiators refused to offer more than a slight adjustment to their proposal for salary increase in the second year of the contract.

The CBC has proposed increases of 7½ and eight percent over a two-year agreement. The journalists seek raises of 13.25 percent in the first year and eight percent plus a cost-of-living payment in the second year.

The Parti Quebecois Caucus has come out in support of the striking CBC journalists in Quebec and in a statement issued by Premier Rene Levesque's office supports the strikers' demand for an investigation into the management of Radio-Canada, and its news policies in Quebec.

Since the strike began Oct. 30, 1980, there have been no television or radio newscasts on Radio-Canada. Locally-produced newscasts in English have been disrupted as well.

Film Seized from Camera Crew

Police raided a hotel in La Tuque, Quebec recently and seized footage from a documentary being prepared by a Radio-Quebec network camera crew on a strike of local loggers. The documentary, part of which showed a demonstration outside a Canadian International Paper plant was to have been shown on the publicly-owned network February 15th.

Justice department spokesman Jean-Robert Nadeau says police plan to develop the film because it contains evidence of

alleged acts of vandalism involving two of the paper company's vehicles.

Radio-Quebec sent a formal letter of protest to Justice Minister Marc Bedard saying the seizure raises serious questions about freedom of the press, the public right to information and the right of journalists to protect the confidentiality of their sources.

As a result of the January 21st seizure a Quebec justice department directive says police must consult a crown prosecutor before confiscating material from journalists or their employers.

Rogers Cable Captioned Service Cut Off

John Meisel, chairman of the CRTC says he is sympathetic to the lot of the Toronto deaf community who have been cut off from a cable service captioned for them but that he can't do anything about it until a temporary license is obtained by the carrier.

Rogers Cable TV owned by Canadian Cablesystems Ltd. established the Deaf Television Resource Centre in Toronto last year to help the cable industry develop programming for the deaf. The company has been decoding captioned programming from the United States and distributing the signal on a converter channel offering about 16 hours of such programming a week.

The commission ordered that Rogers stop the service and Meisel said the incident puts the commission in "a most unfortunate situation, but at the same time, the integrity of the regulatory process is also important for those and other people and we must protect that."

Meisel said in an interview that he may be able to do something when he sees the application from Rogers Cable TV for a permanent license which will be dealt with in March.

Shortage of French Music for Quebec Radio Stations

Quebec broadcaster Louis Lebeau says Quebec radio stations are facing a shortage of French music. Lebeau, program manager at radio station CFLS Levis has been told by the CRTC that the station is playing too many English songs. CJRP Quebec City has been told the same thing.

Lebeau says that his "top 40" audience likes English songs

and can switch to American stations to hear them.

On the Quebec City station CJRP, 56 percent of the songs were English while on the Levis station CFLS the level was 53 percent according to an analysis done by the CRTC. The commission says it expects both stations to take steps immediately to boost French musical selections to a minimum of 65 percent.

The stations have already increased their French-language selections but it is difficult because the record industry is having economic problems and is not putting out enough of the French songs that the youthful audience likes. CJRP dropped its request program in which most of the audience was asking for English tunes.

The commission has renewed the licenses of the two stations to September 30, 1985.

In Brief:

- The University of British Columbia Senate has endorsed a two-year graduate program leading to a master of journalism degree to begin in September, 1982. The program is open to applicants with baccalaureate degrees and will probably appeal to working journalists from across Canada who want to improve their skills.

- A two-year battle between the Grimsby town council and Rogers Radio Broadcasting Ltd. ended with an Ontario Supreme Court decision that denies Grimsby any right to block construction of eight radio transmission towers for Toronto station CFTR. The town will not appeal the decision.

- Baton Broadcasting chairman John Bassett reported a company profit of 3.7 million dollars, 54 cents a share on revenue of 30.1 million dollars for the three months ending Nov. 30, 1980. One year earlier in the same quarter profits were three million, 45 cents a share on revenue of \$26.7 million.

Bassett says the company's performance in the fiscal year which ended Aug 31, 1980 didn't thrill him; the company showed a profit of 9.9 million or \$1.42 a share.

- Infomart has landed a contract to supply 200 Telidon terminals to the Times Mirror Company of Los Angeles. The contract represents about one-million dollars worth of business but Infomart officials are optimistic it will lead to a bonanza in future sales.

Terror on channels 2 and 7

"This was no ordinary siege . . . he was not an ordinary hostage-taker"

by Gary Bobrovitz

"... CODE 400... HOSTAGE-TAKING..." When that message crackled across Calgary police radios two months ago it alerted officers to a top-priority call — and, potentially, a life-or-death situation. For CFAC-TV (channel 2, cable 7) news staff, the story was just as important, and, as it developed, equally dangerous. Aside from the human drama, the incident also posed the ultimate journalistic dilemma: when have you crossed that fine line from reporting the news . . . to becoming the news?

Then there is that prophetic paragraph from the CFAC-TV news policy manual, "... Our primary objective is to tell a story in the most effective manner . . . to give our viewers the information they have a right to know. However, we must always remember that in hostage-takings, the lives of innocent people are at stake, and we have an obligation to keep their safety in mind."

It all began early Tuesday morning, January 13th, when 49-year-old Thaddeus (Ted) Drabick initiated a well-planned scheme to end his mortgage problems. The embittered TV repairman seized two bailiffs sent to repossess his split-level suburban home in Northeast Calgary. The two court officers were handcuffed and secluded in the basement while the well-armed Drabick, accompanied by his wife and three children, held off Calgary's SWAT team and held on to the attention of most of southern Alberta for five days.

This was no ordinary siege . . . Drabick was no ordinary hostage-taker. Drabick's twisted genius had prepared for this confrontation by stockpiling food along with two rifles, two handguns and more than 200 rounds of ammunition. He had electrified the fence surrounding his home to act as an early-warning system against police intruders. There was a speaker mounted on the roof through which Drabick communicated with police as well as an audio/video system hooked up to Drabick's command post on which the failed entrepreneur would eventually broadcast his desperate message to more than a quarter of a million Calgarians as they watched the evening news.

Drabick's dispute centered around his mortgage payments, which were more than a year overdue at a Calgary branch of the Toronto-Dominion bank. His interest rate had increased and he refused to pay the difference . . . it amounted to seventeen dollars per month. In addition, a second mortgage and a bank loan were in jeopardy when

Drabick's TV repair business folded. These financial problems came to a head in late 1980 when the bank took legal action and was moving in on Drabick's house. (He had already attempted to contact the news media a year earlier to explain what he felt was persecution by the bank.) Drabick planted a sign on his front lawn that read "BANKS ARE ROBBERS AND THEIR LAWYERS ARE PIMPS." When that didn't produce the desired results, Drabick sent hate mail to neighbors of the bank manager and lawyer.

CFAC-TV became involved minutes after the police surrounded Drabick's house. Crime-beat reporter Steve Legault and ENG photographer Rick Copley rushed to the scene to cover the story.

After several fruitless hours of negotiations with police, Drabick startled everyone by

asking for CFAC sports anchorman Ed Whalen. As a 25-year veteran of Calgary broadcasting, Whalen is undoubtedly the most widely recognized media personality in the city and, he was no stranger to hostage-taking incidents.

In 1978, Whalen had helped police convince a hostage-taker he should release his common-law wife after more than a day of confrontation. Two years earlier, Whalen had been involved in a bizarre effort by a former RCMP officer to kidnap Whalen and have him witness, then broadcast, the man's murder of his estranged common-law wife and then his suicide. But this time Whalen couldn't be reached.

Drabick later explained he asked for CFAC-TV because it was an independent station. He felt the two major TV news net-

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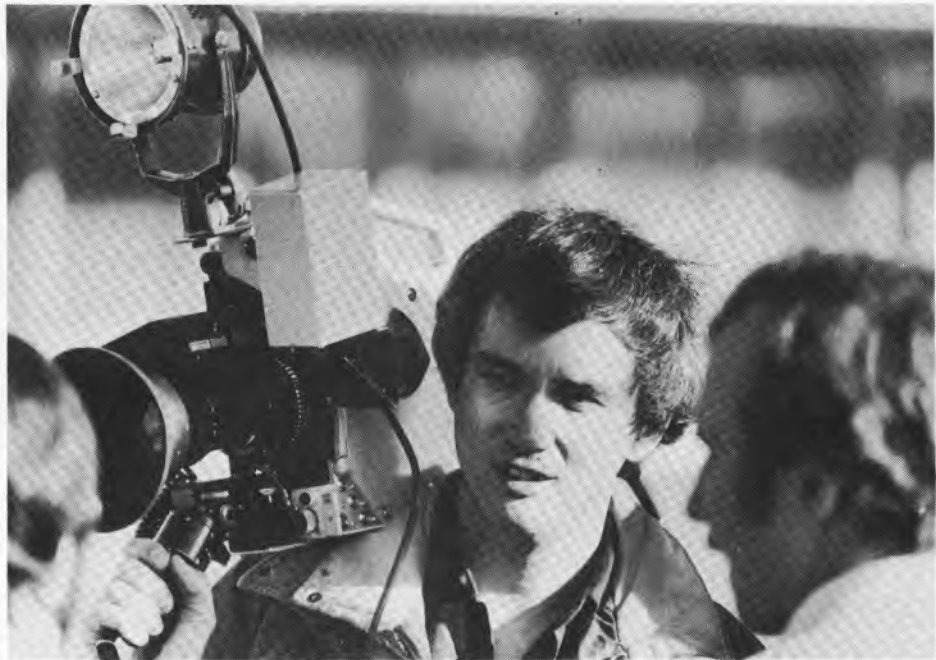
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works, CBC and CTV, were part of the big-business conspiracy that the banks and lawyers persecuting him belonged to.

Drabick eventually asked Legault to come forward and take his demands, which included television time for Drabick to tell his side of the story, a broadcast apology by the T-D Bank and the bank's lawyer and an adjustment of Drabick's mortgage to its original interest rate.

But the police could not agree on the broadcast format and the standoff continued. Nevertheless, CFAC-TV news had an exclusive story, which would extend into a series of exclusive stories with the station eventually contributing significantly to the release of Drabick's hostages.

The Tuesday afternoon radio news and evening TV news brought the human drama



Steve Legault, CFAC-TV.

Appointment



Gérard Fortin

Tele-Capital Enterprises Ltd. announces that Gérard Fortin, Eng., has been appointed vice-president/engineering, in charge of all technical installations and development of the Tele-Capital stations, which include CFCM-TV, CKMI-TV, CHRC-AM and CHOI-FM, Québec City, CFER-TV, Rimouski/Sept-Îles, and CKLM-AM (Radio Laval), Montréal.

Mr. Fortin was formerly vice-president/engineering of the CFCM-TV/CKMI-TV division of the company, a position he has held since September 1975. A graduate of Laval University, he joined CFCM-TV in 1954, the year the station went on the air. He has been responsible for the development and electronic orientation of the two Québec City television stations, as well as that of CFER-TV, Rimouski-Sept-Îles, which started operations in 1978.

Since 1975, Gérard Fortin has been a member of the technical committee of the Canadian Association of Broadcasters.

into Calgary homes. CFAC-TV micro-fed the story to its national news centre in Toronto, the Southern Ontario based Global Television, where it ran as the lead story, then was rebroadcast through Global's western Canada news network of independent stations including Vancouver, Calgary, Edmonton and Winnipeg.

Back in Ted Drabick's neighborhood the situation was tense but apparently under control as the police, the media and the rest of Calgary waited for a break in the siege. It came soon and unexpectedly.

CFAC-TV's late-night news anchorman Steve Abrams had just finished reading his ten o'clock newscast and was watching the commercial break on the monitor when the switchboard notified him of a phone call. As the sports segment rolled up Steve left the set and picked up a phone just outside the studio. It was Ted Drabick; he had been watching the show. The two had a brief conversation before Steve had to return to the set for the show closing. He had the classic kicker, "... I've just been talking with Ted Drabick ..."

As soon as the show went off the air, Drabick called back, and in a half-hour conversation told Abrams of the whereabouts of documents that would detail Drabick's fight with the T-D Bank. He also formalized his request for television time to broadcast his story and then revealed to Abrams the identity of the hostages, which police had been keeping secret. Abrams told Drabick he would do what he could for him, but the ten-year veteran of newsrooms in Toronto, Detroit, and Vancouver made no effort to inject himself into the situation as a mediator. Following that conversation Abrams immediately called CFAC-TV news director Ted Arnold to explain what had happened. The two agreed that Abrams would go and recover Drabick's documents that night but would hold off on any further action for the time being.

On Wednesday morning at 8:30 report-

ers and photographers assembled for what was a standard ritual in the CFAC-TV newsroom — the daily assignment meeting. But this was no ordinary session. On Ted Arnold's desk was a four-inch-high stack of xeroxed documents outlining Drabick's financial problems. Along with assignment editor Lynn Watson, Arnold was putting together what would be the most comprehensive news coverage of the hostage-taking in Calgary, aided by the documents and the hostages' identities.

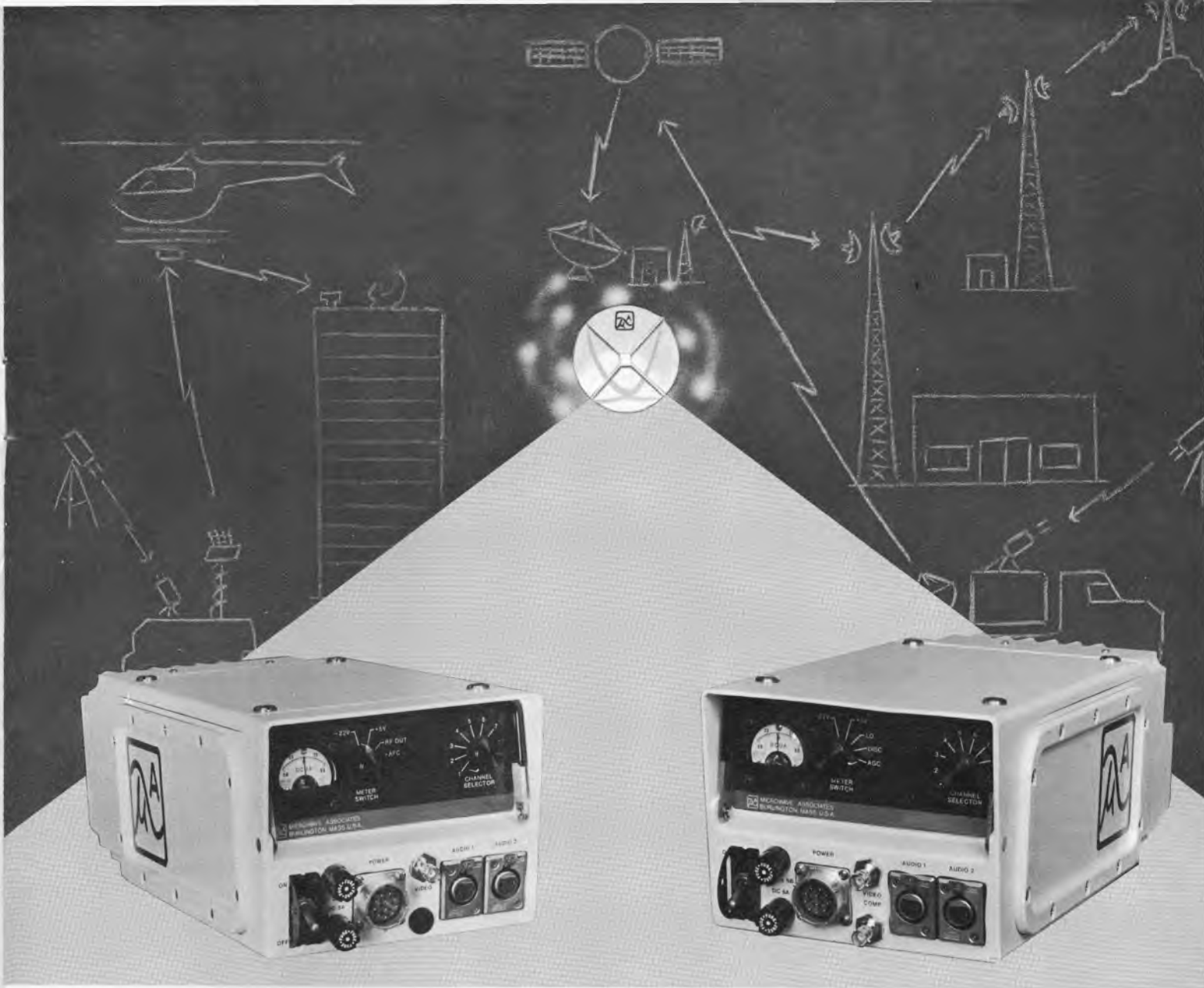
The assignment meeting was about to break up when it was interrupted by a phone call. One of the reporters picked up the receiver ... it was Drabick calling again and asking for Steve Abrams. Reporters grabbed for tape recorders and photographers scrambled for their equipment.

Drabick sounded rational and in a calm voice was discussing the possibility of sending a tape of his demands to Abrams. After several minutes the line went dead. The call was cut off by police who had been monitoring it. The next phone call into the newsroom came from the police. They were upset because it appeared that Drabick was forming an alliance with Abrams and CFAC-TV and not with the police negotiators.

As Arnold later explained, "We were not trying to mediate the siege and were trying to avoid any discussion of the hostage-takers' demands or deadlines." Drabick obviously was trying to force the issue with a carefully planned scheme.

But the police were getting nowhere with the hostage-taker. So, later that morning, after conferring with Arnold and Abrams, they decided an interview with Drabick might end the standoff. Abrams was selected to conduct the interview, but Drabick refused to go through with it when the police insisted that the newsman be escorted by a police photographer. It was another dead end.

After further discussion with Arnold, the police asked 32-year-old CFAC-TV photographer Rick Copley if he would volunteer to ▶



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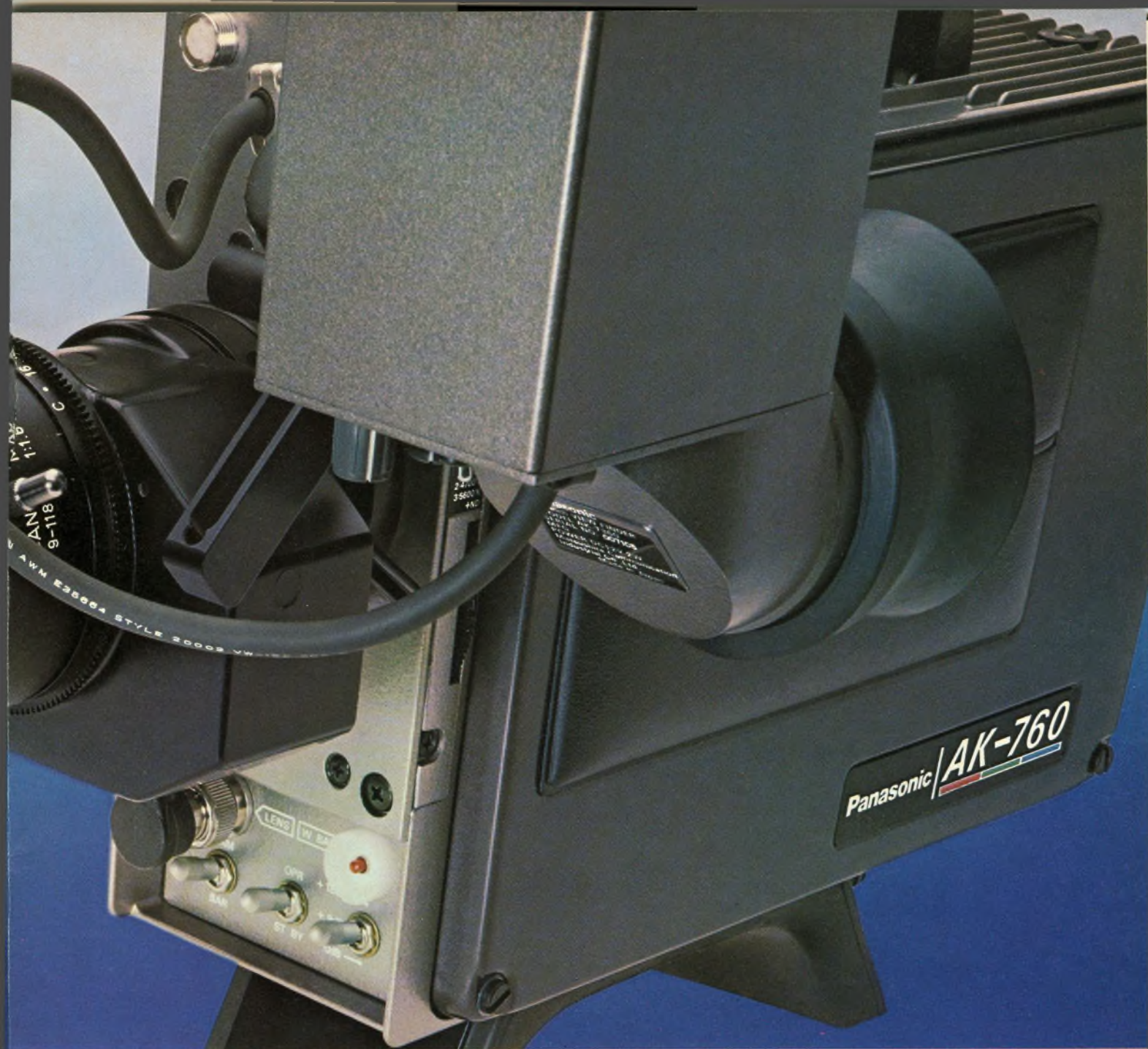
Plumbicon tube has a thinner photoconductive layer than conventional Plumbicons, the AK-760 offers outstanding resolution (600 lines center). Another advantage of the diode-gun system is the low beam resistance it generates. Add to that the AK-760's built-in bias light and the result is low

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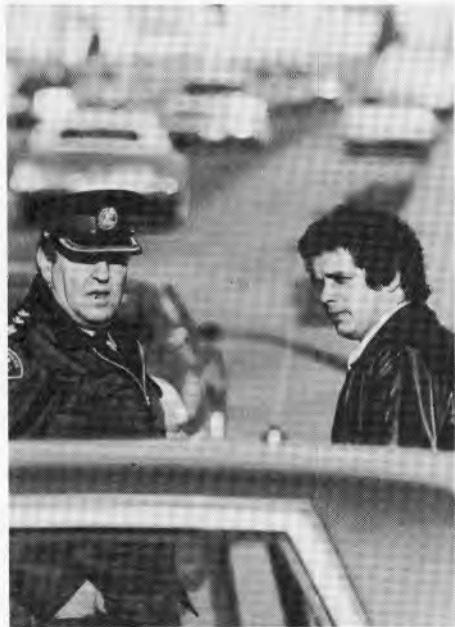
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assist in recording Drabick's message. Although he admitted to being "... really nervous but not really scared ..." Copley agreed. The police outfitted him with a bullet-proof vest capable of stopping the penetrating power of a .38 calibre bullet. Accompanied by a police technician, Copley drove the CFAC-TV news van past a cordon of SWAT team members and up to Drabick's garage. Copley hooked up his VCR unit to a coaxial cable connected to a small video camera in Drabick's basement. Although the video of Drabick reading his statement was recorded properly there were problems with the audio track. Drabick later phoned his statement into police headquarters and it was dubbed unsynchronized to the picture.

At 4:45 p.m. Arnold personally broadcast an appeal to Drabick during one of CFAC-TV's hourly news updates. This was done at the request of police and after consulting with CFAC-TV president Dave Penn and station general manager Noel Wagner.

"The Calgary city police have recorded your statement and have agreed to make it available to CFAC-TV for broadcast after you release your hostages unharmed. We've agreed to broadcast your statement to give you the public platform you seek, provided you release your hostages. We'll hold up our end of the bargain, Mr. Drabick, if you hold up yours."



Rick Copley with policeman.

One hour later, without the release of the hostages the police asked Arnold to run the tape of Drabick's statement so that it could be taped off air, with Arnold's permission, by the CBC and CTV stations for rebroadcast on their news shows later.

An audience estimated at more than a quarter of a million viewers saw the black and white image of Ted Drabick flickering out of synchronization with the radio track as he told his side of the story.

It began, "Firstly, I should like to tender my sincerest apologies to all those who have



Rick Copley, Steve Legault, CFAC-TV.

been inconvenienced by my actions. As extreme as those acts are, allow me to offer some explanation." It ended three minutes later with, "Hopefully we can negotiate some sort of settlement and thereby end the stand-off. I thank you for your attention."

It was Ted Drabick's fiftieth birthday, but there was little to celebrate. About four hours later one of the hostages was released unharmed.

The three local TV stations were flooded with calls overwhelmingly sympathetic to Drabick, who most thought was fighting for his rights against the merciless bank. One Calgary woman began a petition to support Drabick and even started a fund to help him pay his overdue bills. Two weeks after the incident, Arnold was receiving mail from as far away as Sault. Ste. Marie, Ontario supporting Ted Drabick's fight with the world.

As Arnold later explained his station's actions, "The hostage-taker's demands were a legitimate and important part of the story. However, we only gave him a platform for his demands because we had been given the fullest assurances of the police negotiators that the move was likely to have a significant, positive effect such as ending the siege."

The fourteen-year veteran newsman had covered other hostage-takings but never one as bizarre or unique in that one news operation had the exclusive story. Arnold had been chief of the Selkirk Radio Bureau in Ottawa and news director of CJCA Radio in Edmonton and finally had returned as news director to the station where he began his career, CFAC-TV.

From late Wednesday night when the one hostage was released until late Friday afternoon there was little progress in the stand-off between police and Drabick. At one point the two sides did not communicate for 30 hours.

News coverage of the event continued, but since Drabick was obviously following

the stories on CFAC-TV, reporter Steve Legault, a former policeman, was careful not to make any reference to the police negotiators' strategies or movement of the SWAT team. He did report on the public's response to the situation, and the sympathetic reaction may have encouraged Drabick to maintain his vigil.

Legault's stories did not report any of the conflicts among the police. Negotiators on the scene had been disagreeing with some of their superiors back at headquarters over the handling of the situation. "Our role as a news outlet was to report." Arnold later explained, "The role of the police was to attempt to end the hostage-taking peacefully. It was not our role to second-guess police strategy in our stories while negotiations were underway or to try to circumvent their efforts."

Early Friday afternoon the police approached CFAC-TV again to broadcast the apologies of the bank's manager and lawyer. This was Drabick's second demand. Once again news director Ted Arnold reviewed the tapes and after consulting the station management and being assured by police it could result in positive developments, Arnold approved the broadcast, which was taped off air and rebroadcast by the two other TV stations. Those public apologies were later recanted.

Several minutes after the broadcast, Drabick called police and resumed negotiations with his primary objective that his wife be granted immunity.

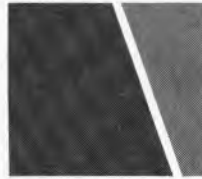
But there was another bizarre twist to the human drama. Drabick's brother Edward saw the hostage story on Global Television in Sudbury. He phoned CFAC-TV and agreed to fly to Calgary Friday afternoon to assist police. The two brothers were allowed to speak to each other over the phone late Friday. CFAC-TV broadcast an exclusive interview with Edward Drabick the next day.

See page 31



Photo. Courtesy of Ravinia Festival

Shure goes on location with the first superstation



fact:

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WFMT, Chicago's fine arts station and the world's first network transcontinental-satellite classical music station, is continually dedicated to providing the very best broadcast quality—even when broadcasting live remotes.

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Shure SM81's are also used by WFMT to record live performances in the highly acclaimed Myra Hess Concerts presented in the Chicago Public Library Cultural Center, as well as live programs from the Milwaukee Symphony, the Houston Grand Opera, and Chicago's Music Hall and Old Town School of Folk Music.

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The scoop on radio news

by Dick Smyth

ACT I

(The scene is the office of Harry Hotshot, program director of CROK. Harry, wearing lovebeads and a long beard, is lecturing Sam Scoop, the news director. The calendar shows 1970.)

Harry: Now, we're going to move the 6 p.m. news to 3 a.m.

Sam: But Harry. You can't do that. News is important.

ACT II

(The scene is the same but ten years later.)

Harry, his beard now shaved, is wearing a three piece suit. He is talking to Sam Scoop whose appearance is unchanged.)

Harry: Sam, we're going to put on a newscast every hour. And we should hire at least three more people. News is important.

Sam: Harry, that's what I've been telling you for ten years!

* * *

News has always been important on radio. But for some years, it's been more important in some formats than in others.

Belatedly, programmers of 'contemporary format' stations have come to realize that a viable news operation can accomplish more than meeting commitment. Not only are they scheduling more and longer newscasts, they are delving into talk and public affairs and becoming concerned about content.

Network radio is making a resurgence. Preoccupation with news image has been replaced by concern for news content. Contemporary news directors and programmers, who at one time were adversaries, have become partners in designing and implementing new concepts.

There are a number of reasons for this happy state of affairs. AM radio faces stiff competition from FM. Until AM stereo becomes a reality, FM offers a musical product AM cannot equal. But AM can out-talk FM. It has an historical reputation and image as an information medium. It has the talent and the resources to present stimulating spoken word programming. Indeed, many AM news and program people, not convinced that AM stereo will be a success, see information as the salvation of AM radio.

Both AM audiences and AM programmers have matured in the last decade. It's debatable whether teen-agers ever did turn off the radio when a newscast came on. But the teen-agers of 1971 are now young adults. They have grown up to rock music. They want both rock music and news. Rock-oriented stations are giving them both. The me-generation of the sixties and seventies has ended. It was a carefree idealistic era in which everyone had lots of money and few personal cares. But the eighties are quite different. The economy is uncertain. Peace is no longer assured. Unlike the more simple seventies, all of us are worried about tomorrow. That may be an unfortunate social fact. But it also generates a demand for information and reassurance that radio news is satisfying.

There has been an interesting return to radio networks. In the United States, NBC's The Source and the new RKO network are feeding demographically targeted news to contemporary format stations.

In Canada, Maclean-Hunter Ltd. has ventured into an all-night talk show. The CHUM Group does a daily network newscast on five of its six stations. Broadcast News reports wide acceptance of its network newscasts which are fed across the country to subscribing stations every hour.

In part, the trend to networking has come about because of the growth of broadcast group ownerships and in part because of the availability of technology. But the trend in Canada is also a manifestation of the industry's concern for national unity. Broadcasters are not preaching a unity gospel. But the very existence of networks is itself a tool for national dialogue and understanding.

Sadly, there has been little new radio news technology. Computers have not yet invaded local newsrooms. Reporters still use cassette recorders designed for the consumer market. While television transmits live color from the other side of the world, in most cases radio still relies on alligator clips and inferior telephone circuits. The only significant new tool is the frequency expander which improves the quality of telephone transmissions.

By contrast, television continues to be flooded by technical innovations and improvements.

But if radio hardware hasn't changed, the software has. Ambulance-chasing has been replaced by thoughtful reporting of meaningful issues.

A sometimes absurd concentration on local news has given way to a healthy interest in national and world events. The habit of many rock stations of cluttering newscasts with endless (and sometimes meaningless) tape clips has been replaced by a sensible use of inserts. Whereas at one time they were regarded as a tool to keep up the energy level, they are now — heretical as it may sound — programmed for their information value.

Yet radio news has a long way to go. It still is far too dependent on American networks and wire services for coverage of foreign events. It continues to lose its best people to the more glamorous and often more profitable field of television. It has been unable to avail itself of the tremendous potential of satellites because of discriminatory tariffs and short-sighted government communications policy.

ACT III

(Another ten years has passed. Harry Hotshot has left radio to take a job with a record company. Sam Scoop is now operations manager. As the curtain rises, we see him on the telephone . . .)

Sam: Pierre, it's my opinion that you should **not** run for re-election . . .

Dick Smyth is news director of CHUM and CHUM-FM Toronto and past-president of the RTNDA in Canada

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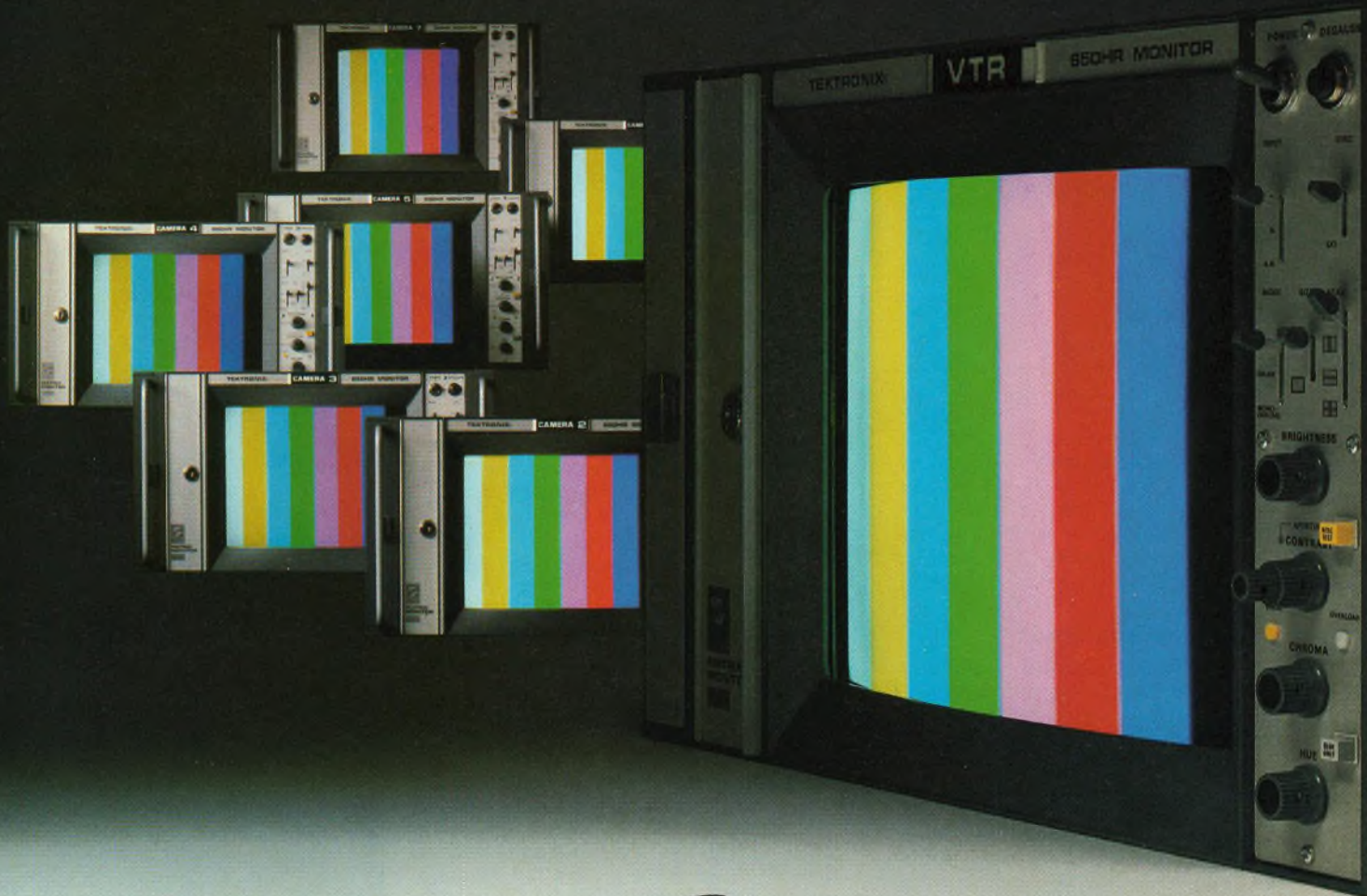


RANDY ZALKEN

Mr. Ian Greenberg and Mr. Jim Willis, vice-president and national sales manager of Astral Television Films Ltd. respectively, are pleased to announce the appointment of Randy Zalken to their management team in the areas of marketing and syndication sales.

Mr. Zalken brings ten years of distribution experience with him. His appointment reflects Astral's commitment to client satisfaction providing quality service together with program excellence.

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Roundup

Programming

New Sports show on CFDR

Two of Nova Scotia's best known radio sports personalities, Pat Connolly and Arnie Patterson have introduced a new weekly sports and audience-participation show on CFDR Radio Dartmouth. The new feature titled *Sportstalk* will be an hour and a half long aired Monday nights from 6:30 to 8 p.m. It will deal with various sports subjects both present and past and will take phone calls from listeners. Also featured will be a fifteen-minute weekly interview with such widely known Canadian personalities as Harold Ballard, Alan Eagleson, Al MacNeil, The Honourable Gerald Regan and others.

"Dallas of the Boardroom"

The Chairman of the Board, a series of 26-half hour TV drama premieres on City-TV Toronto March 1 at 9 p.m. Produced by Inglewood Communications of Toronto it has been described by its co-producers Jim and Caroline Hanley as a Dallas of the Boardroom. The show dramatically and vividly deals with contemporary issues such as drugs and death, custody rights, prostitution and teenage criminality using the format of a soap opera with Canada's top actors as a continuing repertory company.

New Game Show from CBC

CBC Toronto/5 introduces a new competitive game of skill, intelligence and ability to respond under pressure called Mastermind, beginning in Canada in the spring of 1981. Toronto, Ottawa, Windsor, Winnipeg and Edmonton will have a total of twelve competitors with three competing in each of the seven shows or games to be aired on the local CBC channel. The regional winners will then go on to the national finals.

Contestants will be chosen from applications and auditions. They must sit alone before a tough moderator and answer within a strict time limit. CBC Toronto/5 is looking for competitors now to participate in tapings this spring in Toronto.

CFNY hosts live cabaret

CFNY-FM Comedy Bowl is hosting a live comedy cabaret every Sunday evening at Alastair's Restaurant, 2335 Yonge St. Each Sunday from 7-10 p.m. host Ted Woloshyn and some of Canada's finest comedians will be there to provide an evening of laughter.

In keeping with the Comedy Bowl's policy of promoting new Canadian comedy, por-

CJRT goes CN

CJRT-FM Toronto is now plugged into the CN Tower's powerful transmission system and the event was immortalized by a party atop the Tower at Sparkles disco. The celebration and speeches were broadcast live after the Honorable Reuben Baetz, Minister of Culture and Recreation, Ontario, activated the switch.

CJRT-FM has had a turbulent history, beginning in 1948 as the training station for students at Ryerson Polytechnical Institute; in 1965 becoming a full-time professional educational radio station; in 1974 no longer able to keep going until the Province of Ontario responded and asked a group of citizens to save the station. CJRT-FM Inc. was formed as a non-profit corporation and last year more than 8,000 listeners and 320 corporations including CFRB, CHUM, CKEY and CHFI contributed 34 percent of the revenue for station operations. The remaining 66 percent was raised by grants from the Government of Ontario, primarily the Ministry of Culture and Recreation; the Ministry of Education (for the Open College university credit courses aired on the station); a separate fund-raising campaign for the capital cost of relocation on the CN Tower, which was completed and matched by a grant from Wintario. Now Torontonians and much of southern Ontario will be able to listen clearly to the unique blend of folk music, jazz, classics and educational programming that the station offers.



tions of each act will be recorded for future re-broadcast on CFNY-FM and across Canada on the Comedy Bowl network.

Education

CBC wants writers

CBC Radio Drama is looking for 30 accomplished Canadian writers and 12 experienced producer/directors in the performing arts to take part in a three-week professional radio drama training course from April 26 to May 16, 1981.

The selected writers/producers will be chosen by an independent board of accomplished professionals. CBC will assume all expenses for the course which will feature practical instruction led by leading radio drama professionals from Britain, the United States and Canada.

The program is not for amateurs, but for published poets, short story writers, play-

wrights or journalists with a proven track record.

They are also looking for the professional producer/director with major achievements in his or her field of the arts.

Those interested in the course should apply giving full details of their activities before March 1, 1981. Further information from Robert Blackwood, Radio Drama Training Co-ordinator, CBC, Box 500, Station "A", Toronto, Ont. M5W 1E6. Applicants are asked to specify which of the two courses, writing or production, they are interested in taking.

Research

How women listen

Of the total hours spent by women listening to radio, according to a recent BBM survey, 76 percent are listening to AM stations, the remaining 24 percent to FM stations. The higher their educational level the greater is

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the proportion of their radio listening spent with FM stations.

Working women do not spend quite as much time listening to radio as those not working for pay but working women listen more to FM than those not working for pay.

Who dallies over Dallas?

Recent A. C. Nielsen audience figures for the *Dallas* episode of No. 21 (the night the world found out that Kristin shot J. R.) showed that on the 14 CBC-owned and operated stations composing CBC-TV "metronet" network, 3.75 million watched. Total viewership of the *Dallas* episode, at a

conservative estimate would be more than 5 million in English-speaking Canada, one of the largest audiences in Canadian TV history.

Hockey still tops Canadian

The latest BBM TV network survey results, covering the period December 1 to 7, 1980 reveals that *Dallas* is in the top spot with 2,872,000; *Three's Company* trailed with 2,770,000 with *Saturday Hockey Night in Canada* close behind in third place with 2,738,000.



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Financial

Télé-Capital reports

Télé-Capital Ltd. has published its interim financial report for the three months ending November 30, 1980. Net earnings in this period were \$1,844,356 which is \$283,075 or 13.3% less than in 1979. Its revenues at \$9,462,465 were slightly superior to that of the corresponding quarter the previous year but expenses at \$5,242,167 were higher by \$456,000 or 9.5%. Net earnings per share were \$0.83 compared to \$0.96 in 1979. Télé-Capital Ltd. has recently received authorization to serve from CFER-TV Rimouski, the north shore of the Gaspé Peninsula from Ste-Félicité to Grande Vallée. They plan to install a 17.5 kilowatt transmitter at Sept-Îles and estimate that the additional population in this area is approximately 50,000, which ensures the profitability of the proposed investment and at the same time completes the company's television network in the St. Lawrence River Valley.

Books

Man very much alive

In Search of Man Alive by Roy Bonisteel is No. nine on the Maclean's magazine non-fiction best-seller list (Jan. 19 issue) and No. 10 on the Toronto Star's list. The book focuses on the award-winning CBC-TV *Man Alive* series hosted by Bonisteel since its inception 14 years ago.

The language, as she is heard

Ormond Turner is expanding on one of his pet theories and producing a book called *Writing for the Ear*. He claims it will be a perfect example of what is lacking in media writing today. The book was originally intended as a manual for radio writing but now Turner believes his concept is relevant to all areas of the media as well as speech writers, politicians, salesmen and the consumer. Turner was an announcer on radio, a news reporter at the Toronto Star, a daily columnist with the Vancouver Province, and while at CKLG in North Vancouver won the 7-Up Award for the Beatles documentary "Yeah, yeah, yeah". He covered the riots in Hong Kong in 1968 for the CBC and the Canadian Press, and wrote feature articles for Syndicated Features Ltd. in Fleet Street.

His book has already been described in its unfinished form as an ideal aid for radio/TV writers. Some of the examples in the book are actual radio and TV commercials. Some proved successful, some not; the book tells why. Another important part of the book deals with comments, opinions,

reminiscences, bloopers, and droll stories about broadcasting from writers, editors and traffic people. Turner is interested in obtaining scripts, good and bad as well as broadcasting anecdotes and humor. So people out there in the industry, help him out. His address is c/o Ron Parr, R.R. #2, Lowbanks, Ont. NOA 1K0.

Technology

TVO and Omnibus introduce computerized automation to Canada

TVOntario and a new company created by Omnibus have reached an agreement on a five-year contract that will bring to Toronto the first computerized animation system in Canada. Omnibus is a wholly Canadian-owned international marketing and management group providing motion picture and television services, merchandising and full-color printing.

Three companies in the United States are equipped for computer animation but this will be the first three-dimensional, fully computerized animator in Canada. It will allow television producers to employ an almost unlimited range of special effects at reasonable prices.

Construction for the facilities will begin soon and will be fully operational by the late fall of 1981.

Hostages *from page 24*

On Saturday, after an eight-hour negotiating session with police and another half-hour discussion with his brother, Ted Drabick surrendered to police just after midnight. Calgary's longest hostage-taking ended five days after it began.

Throughout Sunday morning and afternoon the CFAC-TV switchboard was flooded with calls from interested viewers who had heard the news on radio broadcasts and wanted to know if there would be TV coverage. CFAC-TV doesn't have a Sunday news show but Ted Arnold called in some staff to put together a spot news package that ran in the afternoon so that viewers would be fully informed.

The incident was a learning experience for most of the people it touched. For Calgary police it meant valuable experience that would help them develop their hostage-taking policy. The use of the media was a radical departure from department procedure, but the police later acknowledged that without the assistance of CFAC-TV the siege might not have ended as soon or as safely as it did.

For most Calgarians it was an opportunity to witness first hand in their living rooms the sight and sound of a desperate man

who endangered the lives of many people because he just couldn't cope any more.

For the CFAC-TV news department, it was an opportunity to play a major role in resolving the incident and to provide five days of exclusive coverage on the biggest local story in the last year to more than nineteen separate news outlets as far away as Vancouver and Toronto.

"We realized we were lucky," Arnold said, "but we also put in a lot of hours, effort and imagination to provide in-depth news coverage that went beyond the immediate events at the siege location. At no time did we compromise ourselves as journalists to Ted Drabick, the police or our viewers. The

safety of the hostages was foremost in our minds, but we never lost sight of the public's right to know what was happening."

Ted Drabick is in custody awaiting his preliminary trial appearance on Friday, March 13th, when he will face reduced charges of two counts each of extortion and unlawful confinement and one count of illegal use of a firearm. Alberta's Attorney-General, Neil Crawford, has granted immunity to Drabick's wife Anne. The two bailiffs have returned to their duties after a brief vacation.

Gary Bobrovitz is municipal affairs reporter for CFAC-TV Calgary

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News: family member or distant relative?

“Don't ever believe that news doesn't make ratings”

by Jim Phillips

For reasons known only to those who continue to foster it — or perhaps by reason of simple ignorance — there remains within the medium of radio a concept that news is just a necessary evil of the industry. Those at the top, who certainly should know better, feel that because of requirements set down in their licenses, and to give some poor, misguided, would-be announcers something to do, they have to carry news and sports on their stations.

Management all too frequently believes that their news operation is a money-loser that must be endured because the law (CRTC) won't permit them to abandon it. But, they say, let's not carry this thing too far. Let's do the bare minimum, with as little staff and effort as possible, and gimmick it up with a lot of 'interesting' feature material so as not to bore the audience. After all, they rationalize, information doesn't attract listeners — and so it has no affect on ratings.

WRONG!!

News, well prepared and properly presented, is one of the best ratings makers in the broadcast industry. The problem is news has become such a 'down' thing — what with all the wars, crime, starvation, devastation and what have you — that program-

mers have come to fear its effect on the audience. And, let's face it, most managers are either former programmers or salesmen. They don't comprehend the real value of news. Nor do they accept (respect?) the intelligence of their listeners.

With respect to radio, the music IS the medium. A station's basic format will dictate the amount of hard information it should carry and the way in which it will be delivered. If a station has a top-40 policy, aimed at the 12 to 24 group, the news will probably reflect only a dawning interest in events and it will be presented in such a way that it won't overpower or "turn off" the audience. Adult Contemporary radio must cater to listeners who are more aware of their wants and needs and therefore are more concerned about day-to-day affairs, whether local or international. This is the 21 to 35 group, for instance. There are two other categories of listeners, but for the purpose of this presentation, we'll place them into a single group. This audience is strictly 'adult'. They are aged 35 to 90, or over, and they listen to MOR, classics, oldies and country. (Some even tune in the CBC — once in a while.)

Given these factors News is, or can be, a vehicle for increasing ratings and making

money. It's simply a matter of giving the people what they want — as opposed to dictating what you think they should hear.

At CKGY, in Red Deer, Alberta, shortly after delivery of the spring 1979 BBM book, the average listening audience per newscast — from 6 a.m. through 12 midnight — was 5100. By that same fall, it had grown to more than 7000 per newscast and, by the spring of 1980 to about 7900. As well, for the first time in any quarter-hour period in the history of the station, figures topped the 20,000 mark. When? During an INFORMATION PACKAGE. An extended block of news, sports, weather and a short feature had finally put that station in a position to take all of the national advertising away from its competitor.

Granted, this was only a two-station market; but both Calgary and Edmonton were booming in like locals and providing a lot of competition. So, how did this come about?

It happened because the manager, who was also the owner of this particular station, adhered to a philosophy that has been expounded many times before this and will be re-stated many times in the future: **KNOW YOUR AUDIENCE.** That means simply to set out after a specific audience, learn their needs and fill those requirements in every aspect of programming — including news.

Adults, as a group, are not averse to hearing information.

Adults, as a group, are not averse to hearing information. In fact, they would rather have it handed to them in as straightforward a way as possible. That doesn't mean the news has to be "cut and dried"; it still must take hold of the audience, entertain, and keep their attention. However, those who listen to adult/country radio don't need to be "gimmicked". Information does not have to be assisted by including such items as 'featurettes', presumably used to retain the attention of the listeners while they are being subjected to "all this uninteresting news and

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sports". Believe it or not, news packages that include sports and other information can and do stand on their own. To cite a few of the better examples, programmers who believe that information serves little purpose should sometime give a listen to CFAC in Calgary (where they have a full information hour); CKGY in Red Deer; CJCA or CHQT in Edmonton; CKWX in Vancouver; CHUM or CFRB in Toronto; or a number of others that could be mentioned. These stations all have two things in common: They are amongst the top-rated in their areas and they place a lot of emphasis on good solid news and sports as an integral part of programming.

The volume and presentation of information must match the rest of the routine.

There, of course, is the crux. The volume and presentation of information must match the rest of the routine. A station that plays adult music but takes a top-40 approach to its news and sports will find that numbers tend to drop, drastically, at the top of the hour. The listeners may love your music but, as the big hand approaches the twelve, they'll say to themselves, "better turn over to CXYZ to find out what's going on in the world".

A station lacking an all-encompassing concept will not get the ratings it could have.

There are still stations that cut back on the number of newscasts when ratings are "on". They opt for some 'special' programming, which is suddenly supposed to attract a whole group of brand-new listeners, thereby raising the numbers. Such a practice has to be dictated only by program directors and/or managers who have been away from a control room for so long that they are totally out of touch with what is really going on out there.

It's about time someone taught, or reminded, them that ratings are earned in the time period from three to six months before they are actually taken with the little 50-cent-a-copy diaries from BBM.

Now, let's talk about money. Gimmicks, such as featurettes, are not needed to carry the news, but that is not to say there is something wrong with features. However, they can be sold as separate entities. And newscasts can be sold; sportscasts can be sold; weather-casts can be sold — all as individual packages, and spotted throughout the hour. (How about a sponsored weather on the half-hour?)

News and information, in all forms, can be highly lucrative to a station. A Triple-A news or sports package can produce a good chunk of revenue, and everyone is interested in the weather. Sell them all!

There is, for instance, one Canada-wide company that seems to just love sponsoring sportscasts . . . and most of you know the name of that firm. Its prime business is tires and automotive parts.

Featurettes are great, so sell them to run somewhere during the hour, other than as part of a newscast. Don't clutter up the news and sports with unnecessary material that could be making you money in another slot. And, most important of all, don't give away newscasts with "spot carriers" — unless the program log is so jammed up that there's

just nowhere else to place a commercial. News is a salable commodity . . . make the best of it.

With any given audience, provide the listeners what they want. They'll appreciate it and come back for more. And don't ever believe that news doesn't make ratings. It does and many others have found the same thing. However, it will only work if you let the information department become a full-fledged member of the program family.

Jim Phillips is with the news department of CKRC Winnipeg



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CRXL: Nova Scotia's station for students

"It's great to have a theory, but . . ."

by Alex Walling

It's 3 a.m. and the phone rings in Glennie Langille's apartment. The all-night man at the other end says, "There's a fire on Main Street. Better get down there."

It's 5 a.m. and Ken Gerrard hears his alarm clock . . . got to get up . . . shave and shower for the 6 a.m. show. When he walks into the station, Gerrard notices Jim Loughead, the sports director, editing tape from a St. Mary's Huskies-Acadian basketball game.

Sounds like the beginning of a radio station's day? It is . . . and it isn't. These people work for CRXL, which is run by the Nova Scotia Institute of Technology. It is one of the most unusual broadcast courses in Canada.

CRXL operates like a radio station — 24 hours a day. Students do it all, starting with the all-night shift. They cover news conferences and the Nova Scotia legislature; they broadcast parades and attend sports events and the myriad of other functions that they will handle in a beginning radio station.

In operation since 1971, CRXL has graduated 185 students. And graduation doesn't mean only a certificate; it means a job in the industry. Besides, at CRXL a student gets paid to attend.

It was in fall, 1971 when the Atlantic Association of Broadcasters, the adult department of the Nova Scotia department of education and Canada Manpower got together to form the skeleton of what is now CRXL. These three groups outlined their aims for the first instructor, Rick Green, a former station manager.

"The course had its rough beginnings with people who literally came off the manpower rolls and wanted to get into radio. The set-up was a straight teacher-student, lecture-type situation. That's great for theory but theory goes only so far," Green says.

So a year later studios were built and equipment purchased. Overnight the course changed. The instructors, who are paid by the Nova Scotia department of edu-



Bill Wall, head instructor, CRXL.

cation, determine through an audition and interview who will be students. The senior instructor is Bill Wall, a broadcaster for over 20 years with broadcast and sales experience in Halifax and Atlantic Canada.

"Broadcasting is a skill," Wall says, "and we try to determine through the audition and interview if the applicant will be hired within a year of his starting the course. The course was designed to get people into the broadcasting business at the beginning-station level. We, as instructors, have to ask ourselves if the applicant can be hired in 12 months in a beginning market. As a result of these screening processes, many are not accepted."

CRXL asks the help of broadcasters in selecting candidates, who often turn up on

the doorstep of small-market stations. If the pd thinks he would hire the applicant within a year, he refers him to CRXL. If the aspiring broadcaster passes the CRXL audition and interview he goes on a waiting list. There are 20 people in the course and as one leaves a candidate is taken from the waiting list.

"Just like any radio station it takes performance to get into the CRXL and to get out," Wall says. "You leave the course as soon as you are able to. We've had some get a job on the last day of their training while others have lasted only three months."

The course is based on a 'continuing intake' system whereby students enter and leave at any time during the year. "We found that to be the best system for all concerned," says Wall. "If we ran a September-to-June type of system we could very well have 25 beginning broadcasters ready, but the market might not have 25 jobs available. This way we're ready to place people 52 weeks a year."

The school functions like a small-market radio station. Once in the course, a student does announce shifts from the all-night shift up. Traffic and continuity are also part of his training. Although CRXL is designed to put announcers and news men into the broadcasting business, knowledge of other departments is needed. Wall explains:

"Students spend a week or two in traffic and continuity. Although the course has put out very few traffic and continuity people we feel an announcer should at least know what a traffic department does. The same applies to sports. Very few have ever gone from the school into a full-time sports director's position but if you're an on-air jock, you should have some basics in sports. It's not whether you like sports or not. The point is your audience does and radio should supply and fill that need."

CRXL has an audience which it reaches through its broadcasts over Dartmouth cable TV. John Morgan, a former CRXLer now at CKEN Kentville, Nova Scotia, remembers the audience for his first all-night show at the school: "I couldn't believe the people requesting music," he says.

Graduates like Morgan usually get their jobs when there are openings for juniors. "What happens," Wall says, "is a pd or a station manager calls. Usually they want someone who sounds alive and won't blow a commercial. The instructors then will send out two or three airchecks of students at CRXL. The pd will come back and request one of the checks."

This is part one of the process. In part two, the student goes to the station for a two-week tryout period called 'contact training'. "This serves as double protection," explains Wall. "If the station doesn't like the student then it can send him back and he continues the course. And there are cases where the student didn't like the station and they came back."

Expenses for this two-week period are paid by Canada Manpower, which also provides transportation to-and-from, with a small living allowance. If after two weeks the station likes the student, he graduates with a CRXL certificate.

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One of the first things a CRXLer is told is not to judge himself or compare himself with others. Just because Joe is the latest to come into the school doesn't mean 19 others will graduate before him. If Joe has skill and applies himself he could very well be out in a short time.

Mitch Snaden came from Windsor, Ontario, after spending a year around a college radio station. Three months after he arrived he was offered a job at CHER Sydney, but he preferred to return to CRXL. Another three months later, he got his first job as all-night man at CHTN Charlottetown and went from there to mid-days and then to CIHI Fredericton. After a year in Fredericton he landed a job at CKGM Montreal.

Of the 185 graduates since fall, 1971, over 60 percent are still in radio today. "There's an incredible demand for broadcasters," says Wall. "We have a hard time keeping up with the demand."

CRXL sometimes has a secondary effect. It proves to some that they aren't cut out for the broadcast industry. "We have students who genuinely want to get into radio but after three months they pack up and leave. We see that as a positive step. What is really happening is the student walks out on us rather than walking out on a station manager. Sometimes it takes three months; someone will say he is really interested in radio but after seeing the work involved or the hours one spends... it isn't for him."

One such student arrived on the job and saw her name listed for the 12 midnight to 6 a.m. shift. "There must be a mistake," she claimed. "You mean I've got to come in and work all night?"

"You sure do," the instructor said. "When you start work you probably will start as the all-night person or evening person." The lady quit a short time later.

CRXL has accepted 15 female students in the past one and a half years. Eleven have been placed in the industry — and not in token roles. "Over-all the females have turned out to be the better students and better broadcasters since I've been an instructor," Wall says.

Jordy Morgan, now at C100-FM Halifax, remembers one situation. "It was 3 a.m. and the phone rang saying there is a fire in downtown Halifax and I was to cover it. I called the instructor who told me that's what a newperson is supposed to do, that I couldn't very well read the 8 a.m. news and say I was too lazy to cover the fire. I couldn't see it then — why I had to get up, but I can now. CRXL isn't play radio. It's 'beginning-radio' under constant supervision by professionals. They have guest lecturers regularly from the Halifax market and you get an eyeful of the radio business."

Sandy Bernard, who was at CJCH, is now a Halifax freelancer. She says, "It's great to have theory but what I got out of CRXL is a chance to do it. A chance to hone radio skills, cover press conferences, talk to recording artists, to do a 4-5-6 hour radio show."

Alex Walling is a freelancer in Corner Brook, Newfoundland, where he was previously program director of CFCB

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News from Home:

Global reaches Canadians in the U.S.

by Barbara Moes

When visiting the United States and listening to a weather forecast, one inevitably hears that there is a cold front coming down from Canada. Therefore Americans in winter and summer continue to visit Canada with snowshoes and parkas. Canada's Ken Mallett, a former writer for the CBC National News and most recently director of news and current affairs with Global Television in Toronto, hopes to be able to educate, enlighten and inform our southern neighbors about more than our climate with his *Dateline Canada*, a weekly news program produced by Mallett at Global Television and carried on Ted Turner's WTBS-TV superstation in Atlanta.

Ken started this whole project with *News From Home* in November 1979, which was

carried on the Satellite Program Network in the U.S. But he switched to Turner when he realized the potential American audience and the positive response to the news from Canada. The name was changed to *Dateline Canada* and is now available to 600,000 homes in Atlanta and ten million more on 2333 cable systems across the U.S. including Alaska, Hawaii and Puerto Rico. The program is broadcast at 12:30 a.m. EST Monday mornings but because of the time differences it is seen at 11:30 p.m. Sunday in Chicago; 10:30 p.m. in the mountains and 9:30 p.m. in California where there are about one million Canadians living. People from Florida are complaining about the time slot and Ken is trying to change that but won't be able to do it this season.

Mallett claims that Canadians have a big inferiority complex about the Americans. But the mail that comes in because of the show, indicates that North Americans all share common concerns that transcend the border — the environment, the economy and the political situation here in Canada, which Americans find fascinating because they have invested so much money in Canada. Ken thinks that in the '80s Canada and the U.S. will move closer together because we are living in an increasingly hostile world. "Continentalism will prevail and we're going to see Fortress America."

Although *Dateline Canada* has a potential audience of 30 million Americans Ken finds it astonishing that there isn't a single second of commercial time bought by any federal



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or provincial government agency. He has ten 30-second time spots to fill up and about 50 percent of them are filled now. The U.S. cable companies are getting calls asking "where is this show, we can't find it" so more cable companies have been recording it and playing it back at a more suitable time. And the cable companies are realizing this is a good show, very professionally presented, and they're starting to sell local advertising. Ken has been going after the national advertisers, but advertising in both Canada and the U.S. has been slow to embrace the idea of cable satellite. Nevertheless they are starting to jump on the bandwagon now and running to catch up.

Mallett says, "we may just find that the key to marketing this program is at the grass roots level, right down with the local cable operator."

Satellite time is expensive and the demand is increasing all the time. The show is just breaking even now but Ken and Global, a minority partner, are willing to hang in with this program as long as it takes because not only are there a lot of Canadians who want this service, but the American interest is definitely significant.

Global TV's Bruce Garvey is the anchorman, Mike Anscombe does the sports and Raoul Engel and John Dawe do the international news. Mallett hopes to do a special



Ken Mallett

business section with Engel anchoring this segment. That's some point down the road and Mallett is looking for a sponsor for that. Then the package, which is thirty minutes long and contains a digest of important events in Canada for the week, would be in three distinct parts, news, sports and business.

Mallett is also doing some videocassette work for companies that have employees abroad. For instance discussions are under way with Bell Canada, for their employees in Saudi Arabia. People in remote areas, working on petroleum rigs and that kind of thing, also provide a potential audience for this news package.

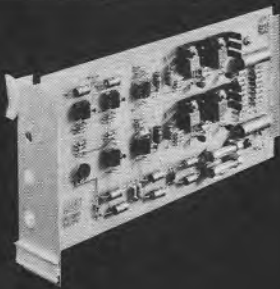


Bruce Garvey

Mallett firmly believes that Canada and the U.S. are one economic unit. He says we can maintain our cultural and political differences but we are very much in this together.

And so the time may come when the Americans know as much about us as we do about them.

— AUDIO SYSTEMS PRODUCTS FROM JVE —



DA-21 DISTRIBUTION AMPLIFIER

- Balanced input and outputs.
- Eight 600 ohms output splits.
- High input dyn. range, +24 dBm.
- High output capability, +24 dBm.
- Front panel gain adjust.

DAS-43 DISTRIBUTION AMPLIFIER FRAME

- Balanced inputs and outputs.
- Plug-in PS-72 power supply.
- All power wired in frame.
- Accommodates up to six DA-21's.

DAS-41 DISTRIBUTION AMPLIFIER ASSEMBLY

- Three independent DA's.
- System self powered.
- High input and output capability.
- All balanced circuits.
- Front panel gain adjust, each DA.
- Three outputs per DA on XLR's.

DAS-46

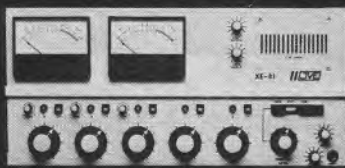
- Same as above, except:
- Six outputs per DA on barrier strips.
- Screwdriver front panel adjust.

AE-61 INPUT SWITCHER/MONITOR ASSY, STEREO

- Six position input selector.
- Separate source (tape out) input.
- Two way monitor selector.
- Three monitor circuits.
- High input and output capability.
- Input sensitivity control.

XE-81 5 MIXER MONO/STEREO CONSOLE

- All inputs gain selectable.
- High input dynamic range.
- High output capability, +24 dBm.
- Mono inputs with PAN.
- Built-in cue facility.
- All audio circuits on XLR's.
- Full broadcast specifications.
- Ideal for remote or small van.



J. V. Electronics Inc.

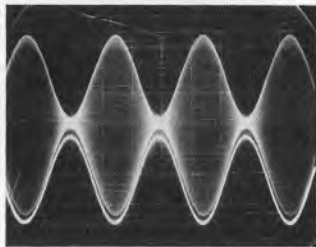
150 Milner Ave., Unit 13
Scarborough, Ontario M1S 3R3

Phone:
(416) 298-9944

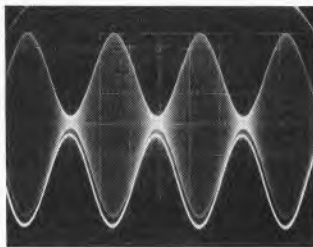
Affiliated with McCurdy Radio Ind. Ltd.

AM TRANSPARENCY

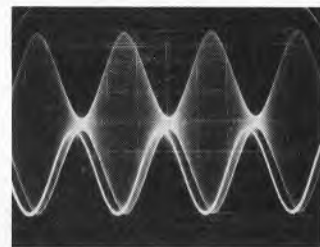
Typical phase and square wave performance: Continental's 317C-2



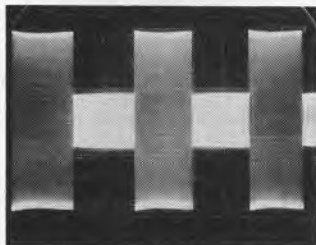
20 Hertz



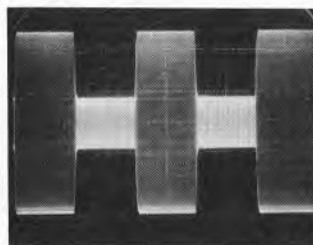
1000 Hertz



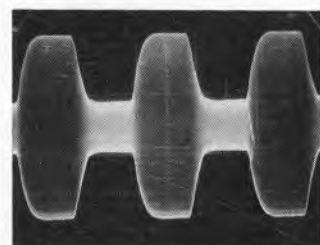
7500 Hertz



50 Hertz



1000 Hertz



7500 Hertz

**Continental's
317C-2 50 kW
AM transmitter
gives broadcasters
a new standard
of performance.
Here's why.**

The 317C-2 offers broadcasters transparency and high efficiency.

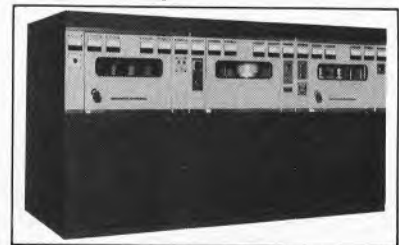
Continental's 317C-2 is a 50 kW broadcast transmitter built for today's programming demands.

It delivers superb audio quality and faithfully reproduces the most complex audio processing. It is ready for AM stereo.

Continental's newest transmitter comes from a field-proven design and offers broadcasters excellent performance with unmatched efficiency, reliability, simplicity and maintainability.

Continental transmitters meet today's sophisticated programming requirements. And

they'll be ready for the coming evolutions in AM broadcast programming.



For information and a brochure on the 317C-2, phone (214) 381-7161 or write to: Broadcast Marketing Dept. Continental Electronics Mfg. Co.; Box 270879 Dallas, Texas 75227; Telex: 73-398

Continental Electronics

SEE US AT THE NAB SHOW - BOOTH 100



Don Covey: an appreciation

by Dave Rogers

"Don Covey was a nice guy."

That was the reaction of a friend of mine (who had known Don for only a relatively short time), on hearing of his death January 7th, in Toronto.

Don Covey was a nice guy. He was also known among Canada's broadcasters as a man of dry wit and a gentleman. He worked for 35 years with the Canadian Press and Broadcast News, retiring in 1978 as BN's general manager. Along with Charlie Edwards, BN's first general manager, he helped build the operation into the dominant news agency for Canada's private broadcasters.

Although an executive for most of his years with BN, Don always considered himself primarily a journalist. He was particularly proud of his role in helping develop the BN Voice Service.

A native of Halifax, Don was a fiercely loyal Maritimer. Charlie Edwards tells of Don's first trip to Banff for a broadcasters' convention. As they drove towards the Rockies, Charlie said: "Well, Don, what do you think; aren't they something?" Don replied: "Yes they are, Charlie, just like in Nova Scotia, except they slope a little more."



Don Covey

Many a young broadcast newsman turned to Don Covey for advice, help and encouragement. He was never too busy to act as a sort of father confessor.

He was treasurer of the Radio-Television News Directors Association of Canada for a number of years and was made an honorary life member on his retirement from BN.

I recall my first trip to the west coast with Don and Charlie Edwards to visit stations and attend a BN regional meeting. We were up at the crack of dawn and had visited several stations in Vancouver before noon. Don and I were dragging our tails, trying to keep pace with Charlie, who said "It's not noon yet; if we hurry, we can visit another station." Don replied "Good Lord, Charlie, even a horse stops for a drink of water." Charlie laughed and said OK. So we went into the Hotel Vancouver and had a drink of water.

For many years during broadcasters' conventions, the BN suite was always the spot to go for a bull session or a game of cribbage with Charlie and Don presiding. On plane trips, Charlie, Don and I would inevitably play three-handed crib. Charlie usually won, but Don told me secretly he always was a better player than Charlie but he let him win to keep peace in the BN family. (Sorry Charlie, but the secret's out.)

Yes, Don Covey was a nice guy.

Dave Rogers is chief of broadcast services, Canadian Bankers Association

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CORRECTION

The Canadian Association of Broadcasters annual meeting is April 5-7, 1981, not 4-6 as reported in our February issue.

The January article on CBC-Saskatchewan may have given the impression that Saskatchewan Sport, hosted by Beattie Martin, was a CBC production. In fact, it is a Sask Media production by Dave White Communications Ltd. in co-operation with Sask Sport. It is available to other stations after CBC airing.

NOTICE TO BOUNTY HUNTERS

REWARD



The Phantom Editor

\$500

A reward of \$500 will be paid to the first man or woman who can find the "Phantom Editor" and supply us with proof of its whereabouts.

The "Phantom Editor", if it exists, must be capable of better tape editing capabilities than our EA-3x editing system and be priced at under 3x the price of our EA-3x machine.

If you think you know where the "Phantom Editor" can be found and you want to prove that it is superior to our EA-3x, at less than 3x the EA-3x price, identify yourself as a Bounty Hunter and provide us with the comparative information.

Call or write the Sheriff at:

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This Reward will stand until December 31, 1981, or until collected, whichever occurs first.

SS8650

The SS8650, a standard, fully modular 16 mixer stereo console offering full facilities, quality circuitry of proven reliability, comprehensive features and a range of standard pre-wired options. A centrally-located script board is supplied along with a range of input and accessory modules to suit any requirement. Standardization allows all these features to be incorporated in a well-engineered, attractively styled free-standing package at an economical price.

The SS8650 can be custom engineered to suit your specific requirements and as an integral part of complete packaged systems.



SS8800

The SS8800, a compact, fully modular, desk mounting stereo console which provides full broadcast facilities in a functionally styled package utilizing professional quality circuitry of proven reliability. The 8 mixer version being available for the unusually attractive price of \$9,500, with a 16 mixer version available soon.

The SS8800 is fully systems compatible and incorporates all the features expected in a modern console and normally unavailable in a unit of such compact dimensions. It is available with a full range of pre-wired options and as an integral part of complete packaged systems custom tailored to your requirements.



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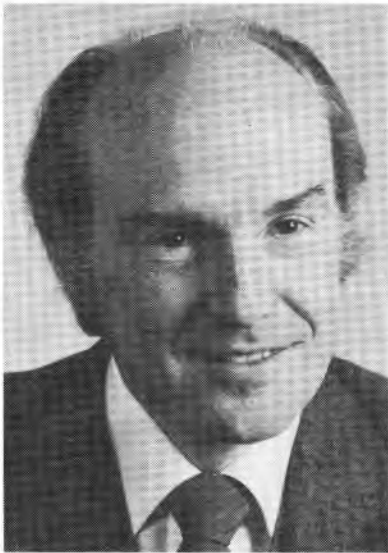
How to think about television commercial wearout

by Jack Milne

How to think about Television Commercial Wearout is prepared by John Chaplin of Media Research Plus and published by the Association of Canadian Advertisers Inc., Suite 1010, 180 Bloor Street West, Toronto, Ontario M5S 2V6. The book is reviewed by

Jack Milne, former general manager of the Institute of Canadian Advertising; past-president of Bureau of Broadcast Measurement and the Canadian Advertising Research Foundation; and publisher of The Monitor.

Appointment



Pierre Duhaime

Tele-Capital Enterprises Ltd. announces the appointment of Pierre Duhaime as executive vice-president and general manager of the company. Mr. Duhaime was formerly vice-president/general manager of Tele-Capital Enterprises Ltd., CFCM-TV/CKMI-TV Division, Québec City.

A graduate of l'Ecole des Hautes Etudes Commerciales, Pierre Duhaime is well known in the communications field, having acquired broad experience in broadcasting, sales and administration. Mr. Duhaime is a member of the board of directors of Tele-Capital Ltd. and of Tele-Capital Enterprises Ltd.

Tele-Capital Enterprises Ltd. operates stations CFCM-TV, CKMI-TV, CHRC-AM and CHOI-FM, Québec City, CFER-TV, Rimouski/Sept-Îles, and CKLM-AM (Radio Laval), Montréal.

One perennial problem that has puzzled the creators and users of television commercials is, "so-called", television commercial wearout. So-called because commercials themselves do not wear out as the definition implies. Nor do they change with repeated exposure. Rather it is the attention, interest, reaction and response of individual viewers that change as their frequency of viewing a specific commercial increases.

One person concerned about the problem is Steve Wilgar, president of Warner Lambert Canada Ltd. Not for financial reasons as such but because he feels there is enough criticism about advertising without adding boredom and irritation to the long list of consumer complaints. During the course of a speech to the May 1977 Association of Canadian Advertisers' Seminar Steve offered \$10,000 to ACA to help finance an examination of TV commercial wearout. Within a short period several other advertisers, several advertising agencies and at least one television station had upped the ante to a total of \$28,000.

Following many meetings, much head-scratching and considerable soul-searching, an ACA Wearout Committee, under the co-chairmanship of Jane Hall of Ronalds-Reynolds and Co. Ltd. and George Clements of J. Walter Thompson Co. Ltd., commissioned Media Research Plus, and specifically John Chaplin of that organization, to make a thorough literature search on "Wearout and related topics" and to produce a report for the committee. The concerns of the Wearout Committee centered on establishing just what wearout is; determining when it occurs or starts to occur; if possible measuring its impact; and finally establishing useful guidelines for those involved in the creation, placing and usage of television commercials.

In order to come to grips with the problem John Chaplin reviewed over 500 papers, monographs and books, including some 130 wearout studies from Europe and North America and, in addition, contacted in person or by phone some 60 concerned practitioners in Canada, the United States and the United Kingdom. The outcome of his work is a 127-page book, *How to think*

about Television Commercial Wearout, available from the ACA, 180 Bloor Street West, Suite 1010, Toronto, Ontario, M5S 2V6, for \$14.95 Can.

One observation that rings out loud and clear from the book will not surprise anyone ever involved in advertising or advertising research, and that is one can seldom, if ever, generalize from the specific when researching advertising. Almost all such research is applicable only to the advertising situation being examined and the findings can seldom be applied across the board, even to a seemingly similar or parallel situation. A second though possibly less obvious conclusion is that what may at first glance seem to be causes, are really a galimatias of other things occurring at the same time over which the concerned advertiser neither has, nor can have, any control.

Given the extraordinary complexity of the problem, the study, though I would prefer the word survey, is a good one and John Chaplin has done a competent job of uncovering, assessing, interpreting and condensing the long, often esoteric and sometimes arcane work of a host of researchers who, over a number of years, either publicly or privately, have examined the topic.

The problem of wearout has proven to be a "multi-faceted, highly complex phenomenon" for there are a myriad of factors that can have an affect on the useful life of a commercial. Two major factors are obviously concept and execution, but scheduling, frequency of use, viewer interest, viewer knowledge of the product, viewer attitudes to advertising, program clutter, the program itself, plus competitive commercials or activity all play their role in conditioning the individual viewer's reaction to any given television commercial.

Even the definition of wearout is a problem to the analyst and the survey, for its purposes, defines wearout as that "point in time when viewers are 'turning off' or reacting negatively." Even this definition has its drawbacks for some viewers will have negative reactions right from the first screening. Possibly the definition should be broadened to include as a factor that point in time when negative reactors start to equal or exceed positive reactors?

The survey includes a large assortment of useful guidelines which can help in establishing the objectives for a new commercial and in the creation, production, scheduling, frequency of use and positioning of the final commercial or bank of commercials. There are so many helpful suggestions that those involved in such tasks would be well advised to have their own copy of the survey within arm's length.

Some of the more important points are:

- Campaigns are often changed too frequently or are continued too long. A 1969 study indicated that 75% of commercials taken off the air were still effective, whilst 48% of those still running were worn out.
- Wearout curves are different for different

commercials, and depend upon the initial level of performance. Commercials which copy-test above average outlast those which test below average. Negative reaction to the latter is almost immediate.

— Low involvement commercials are much more susceptible to low attention and recall and the commercial that strives for relevance normally performs better.

— Reaction to commercials also depends upon program content. Those in poor programs are unlikely to improve with repetition in the same context.

— Wearout of attention or interest is more likely to occur with repeated exposure to the same commercial than with repeated exposure to a bank of commercials for the same brand.

— Wearout is faster when the campaign uses heavy frequency in a relatively short time. It slows if the campaign is conducted in bursts with longish time spans between bursts.

— Commercials wear out faster among heavy viewers of television.

— Irritation with advertising in general may well be a concomitant of the effect of repetition of a disliked commercial on non-users of the advertised product.

— Competitive advertising should always be taken into consideration when assessing the point of wearout, as well as the effectiveness of previous advertising. Competition for that viewer's attention is a critical factor in determining frequency levels. The more the viewer sees the harder it is to distinguish or remember.

— The final impact of a commercial is somehow related to the cumulative effect of earlier impacts. This suggests that intensive scheduling may be valid for a new product whilst a lower reminder rate may be more appropriate for an established product.

— The work of some respected researchers suggests that somewhere between three and ten repetitions may be the effective range of commercial exposure, and also that a commercial reasonably exposed for more than 26 weeks may well be in a dangerous wearout position.

Commercials that are effective longer than average appear to have some of the following characteristics as aids to the slowing of wearout:

— they invite viewer participation and involvement

— their imagery digs below the surface

— they appeal to basic interests

— they use an off-beat, soft sell human approach

— they utilize hypnotic effects such as memorable jingles, music and rhythm.

Finally a caveat from a 1973 Canadian Advertising Research Foundation report on the same subject is worth bearing in mind.

"Concern with wearout is essentially a reflection of how little is really understood about advertising. Until the question of 'how advertising works' is clearly and definitely answered all theories of wearout will be but stabs in the dark."

Plus ça change, plus c'est la même chose.

3 MIXER MODELS

IDEAL FOR
4S50-STEREO 4
NEWS ROOM

8S250
PRODUCTION

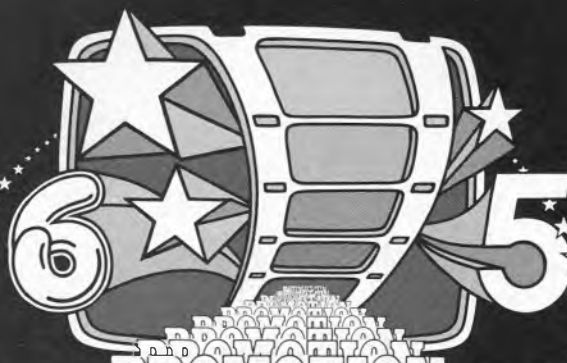
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PROMOTION

Animated ID's and Promos bring your station's image to life. Entertaining your viewers, while promoting your station and programming, becomes increasingly important as the competition gets tougher.

One of the things we do best at QuadraVision is work on improving your image while you work on your programming. Using your ideas or ours, QuadraVision produces animation that is within reach of all TV stations.

Please contact us for further information and package prices.



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Antique Radio Equipment: a 1922-23 catalogue

by Peter Cahn

Radio Equipment & Supplies, Catalogue No. 22 - 1922-23 published by Vestal Press, Ltd., Box 97, 320 N. Jensen Rd., Vestal, N.Y. 13850. \$12.50 U.S. plus 75¢ shipping from publisher. Also available on order from bookstores.

You don't really want to be reminded how long you've been associated with the radio business. But every now and then, fond memories are rekindled when looking at the state of the art as it was over 50 years ago. Such is the case with this *Radio Equipment & Supplies Catalogue*.

The articles written up in this paperback catalogue are oh so serious, and the description and pictures of early radio equipment and components are as astonishing as is the price list. The lead story, written by Edward L. Bowles of M.I.T. is

entitled Electrical Communication, and opens with these words: Electrical communication has reached such a stage that we would be helpless today were it suddenly taken away from us." Very true at the time, and of course, still true today. He continues by describing the parts the early pioneers each contributed to the advancement of wireless communication, such as Oersted of Denmark, Ampère of France, Faraday and Maxwell of England, Hertz of Germany, Marconi of Italy and DeForest of America to mention only a few.

The main body of the catalogue is divided into four sections:

- One: Complete Radio Telephone Receiving Sets, (including full operating instructions!)
- Two: Radio Receiving Equipment Ac-

cessories, (where prices rarely exceed \$7.50!)

Three: Radio Transmitting Sets and Equipment, (documented with complete schematics!), and

Four: Radio Information and Data, (including radio rules of DO's and DON'T's.)

In the transmitter section, you could have found some stunning deals. For example, a 20-Watt G-E transmitter sold for \$385.00 complete. The operating frequency was adjustable in the range of 1300 kilocycles (kHz) and 1660. A headset, microphone and telegraph key was thrown in for the same price.

The last page of the catalogue is cute with Buffalo as centre, *all* radio stations within a 500-mile radius are shown on a "Radio Map". In Canada, only CFCB Toronto appears on it! Do you remember whose call letters these were? Write if you do, and also if you want a copy of the catalogue. Believe me, it's a fun book.

Peter Cahn is an engineering consultant based in Montreal

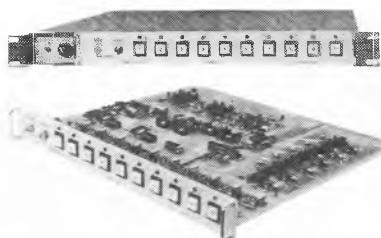


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Features

- Modular and Expandable
- Vertical Interval Video Switching
- Self-contained — only 1 3/4" Rack Space
- Two Video and 2 Balanced Audio Outputs
- Local Control Standard, Remote Control Panels available
- Built in 10 watt Audio Monitor Amplifier available as an optional extra.



MODEL VAC-41 VIDEO ACTIVATED CONTROL ENJOY TROUBLE FREE MONITORING OF VIDEO SOURCES, WITH THIS LOW COST VIDEO DETECTOR

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PEOPLE!
PEOPLE!**

**Who has been promoted?
Who has changed jobs?
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Our readers want to know.**

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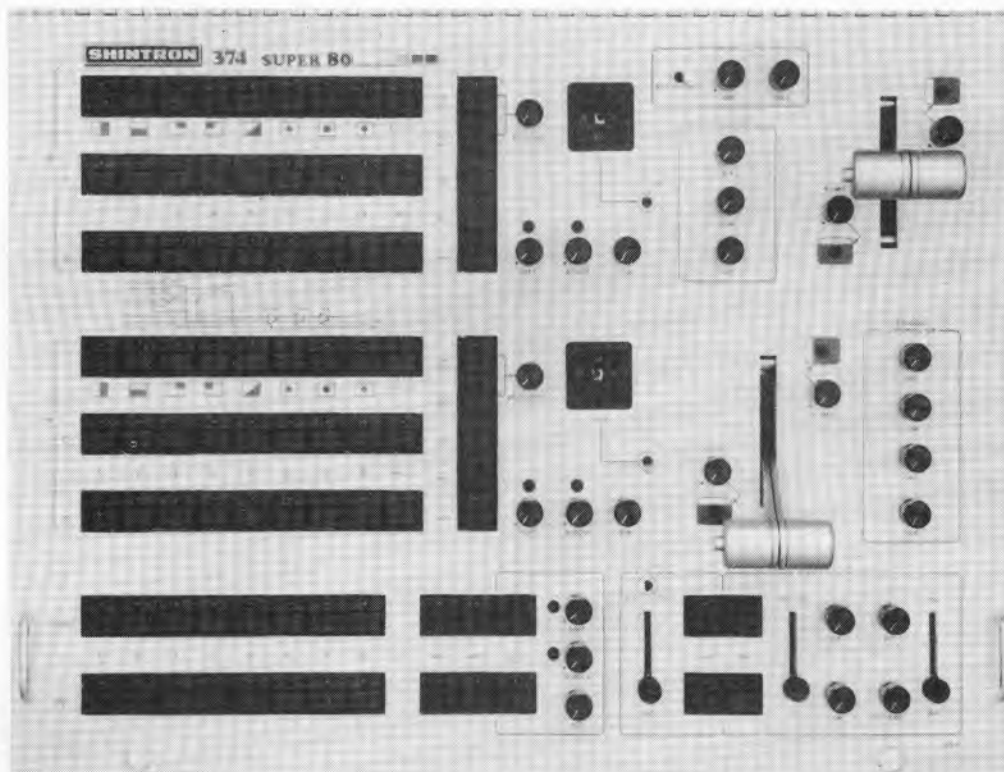
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Prix sujet à changement
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N.A.B. Kiosque no.: 1107

Engineering & Equipment

The earthquake in Italy — how CHIN brought the news to Canada

by Trevor Joice

Minutes after the disastrous earthquake in Southern Italy on Nov. 23, 1980, a unique global newsgathering system came into being, thanks to the efforts of the Department of Communications, OSCAR, a computer in Massachusetts, and a network of amateur radio operators from all over the world. The system was coordinated by Toronto's multicultural radio station CHIN and Richmond Hill amateur radio operator, Saverio De Poce, VE3 LIM.

"Just a minute — we are having an earthquake!"

Saverio De Poce, VE3 LIM, Richmond Hill, was talking to Aldo Trabucchi, IOD JV, in Rome, Italy on Nov. 23, 1980, when those words cracked over his monitor. Then, "I

can't talk any more . . . we are having an earthquake."

"The International Amateur band went crazy," Saverio recalls. "Everyone was trying to talk to everybody." He stayed up all night working 20 metres to various "hams" in Italy. Aldo re-established contact later in the evening.

The following morning, De Poce established contact with Johnny Lombardi, president of CHIN Radio, CHIN's Italian news director, Enzo Di Mauro and Affonso Ciasca, also of the Italian news department who stayed up all that night keeping relatives and friends of the earthquake victims informed as to the latest developments in that area. Enzo explained that the traditional newsgathering systems from Italy (wire and satellite) were still slow in getting informa-

tion out of the earthquake zone. Saverio and Enzo then organized a schedule of times to call each other, exchanging information. Aldo Trabucchi, the amateur operator in Italy, started to relay information to Saverio, obtained from a network of ham radio operators, some located directly in the earthquake zone.

The news department at CHIN makes use of most newsgathering aids available today for the broadcast industry. Wire services include News Radio, Broadcast News and ANSA. In addition to the wire services, CHIN News also has access to RAI in Italy, the official broadcast network. By dialing a special telephone in New York City, CHIN News in Toronto receives news reports, soccer games, as well as other information directly from Rome via satellite or cable. News from Europe is also obtained from a McKay Dymek shortwave receiver. Regular broadcasts from Switzerland and Italy are received daily on the 21 MHz band. A local VHF two-way channel assigned to CHIN can also be used for "local" news coverage. The equipment includes a Motorola two-way system based at the CN Tower.

While the CHIN News Department was preparing to send two correspondents to Italy, the Richmond Hill ham operator was applying to the Department of Communications for "3rd party traffic" authorization. This would allow direct communication from the earthquake zone in Italy to CHIN's Toronto studios using a telephone patch interfaced to De Poce's equipment.

Thanks to DOC's Ottawa and Toronto offices, the 3rd party traffic authorization became available without delay. In addition, Saverio received special authorization to use the Amateur Radio Satellites OSCAR 7 and OSCAR 8. This additional endorsement is only available to hams with an Advanced Amateur license. Saverio says that George Wilson from the DOC's Toronto office was instrumental in obtaining the special authorizations.

The Amateur Radio Satellite proved to be a life-saver for Saverio in establishing contact with Aldo in Italy. Saverio borrowed equipment from fellow hams to set up his link with OSCAR. He says it worked more easily than he thought it would. Using a makeshift antenna outside his basement window, he transmitted up to the satellite on two metres (uplink) while the contact in Italy received the transmission (downlink) on 10 metres. Saverio's equipment consists of a



United Media

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SEE US AT N.A.B. — BOOTH # 1711

“The TM System worked on the toughest *#!&#%\$ in town.”

—Paul Battaini, GM
WNBH, New Bedford, MA

Paul Battaini doesn't worry about locking up 52 week contracts anymore, because now he has “The TM System.”

“We presented “The TM System” Musical Concept Promotion, “The Right Choice For Right Now” to a Chevrolet dealer who had only spent about \$2,000 on our station in 1980. Before our taped presentation had even stopped rolling, he was committed to the program, and has since signed for \$29,700.”

Like Paul Battaini and WNBH, you and your sales staff have never had it so good, as you will with “The TM System.”

Why? Because broadcasters designed “The TM System.”

It took over three years and thousands of interviews with broadcasters, like yourself, to create *The Definitive Sales Support Package*. Station managers, sales managers, and production directors told us they needed a sales and production system that was:

- Simple to use
- Versatile
- Contemporary
- And Profitable

“The TM System” from TM Productions, meets and exceeds every sales and production need you can imagine, ... and some you haven't even had time to consider.

“The TM System” is working and earning in markets of every size.

“In its first week out, [The TM System] brought in over \$50,000 in new business for KMGC.”

—Bob May, General Sales Mgr.
KMGC, Dallas, TX

“Locking up 52 week contracts is easy with “The TM System.”

It doesn't take a production wizard to make money with “The TM System.” If you can operate a turntable, you're halfway there.

All the tools you'll need to create and sell successful commercial images, from individual spots to total marketing concepts, are contained in “The TM System.”

“The TM System.” It's selling, plain and simple, ... and profitable!

Nobody beats “The TM System” from TM Productions, and you don't need to when you can have it. NOW!

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Saverio De Poce, Aldo Trabucchi in Aldo's "shack" near Rome, Italy

Kenwood receiver-transmitter feeding a five-element beam 25 metres high.

The OSCAR Satellites revolve around the earth every 90 minutes. A 20-minute "window" was available during each revolution for the Toronto-Rome transmissions. Whenever the "window" wasn't available, communication was established on the 10, 15, and 20-metre band, depending on the time of day. Saverio says that reception on the 20-metre band was "terrific".

As a result of the special endorsements from the DOC, the OSCAR Satellites, and radio amateurs in Italy and Richmond Hill, CHIN Radio's Italian audience of over 400,000 was able to hear live reports directly from the earthquake zone in Italy.

Shortly after hearing of the earthquake,

Saverio contacted Pier Livino, KA1 BQ, Massachusetts. Pier had set up a computer terminal in his ham shack, entering names of people who were casualties in the disaster. The global network of hams was feeding the computer on a continual basis with information. Saverio explained how the system worked. "Anyone in the world could radio KA1 BQ, submit a name for a check, and within minutes could find out if that name was on the casualty list." He continued, "When the ham operator from Massachusetts heard that I was feeding the radio station in Toronto with news from Italy, he gave me a priority status, so I could contact him any time for information. All I had to do was give my call sign... it worked great!"

By this time, the teletype services were

relaying up-dated information on a regular basis. The correspondents from CHIN telephoned directly to the CHIN studios with reports from within the earthquake zone.

Since the majority of the news was in Italian, it was translated into English so that the CHIN-FM newsroom could keep its callers and listeners informed. News reports were packaged and sent to CJVB Vancouver's multicultural radio station.

Using the most unique and sophisticated newsgathering system available, CHIN Radio was able to keep its listeners well informed on the developments of a very tragic event.

Trevor Joice is chief engineer at CHIN and CHIN-FM Toronto, and Broadcaster's technical coordinator

... 9kHz is preferable ...

A letter from Gordon Elder to Gilles Courtemanche

Because of the importance of the issue of channel spacing we are publishing in full the following letter from Gordon Elder, a broadcast consultant in King City, Ontario to Gilles Courtemanche, director of the broadcast regulation branch of the federal Department of Communications

The following comments are provided in response to your invitation. Due to time constraints, they are briefer, less detailed or organized than would be desirable. First, I wish to commend DOC (& CRTC) for the painstaking efforts that resulted in the above paper.

After careful consideration of the pros and cons, I have concluded that 9 kHz channel spacing is preferable. An important advantage of 9 kHz is that it would enable some existing AM engineering problems to be solved in Canada as in South American countries, by moving or deleting poor assignments and substituting better ones for them. Problems caused by spectrum congestion can generally be traced to allocation engineering rules that are too permissive or waived too often, and inadequate enforcement. I think that we can rely upon DOC to continue to manage the AM spectrum in a conservative and orderly fashion in the future, regardless of the channel spacing.

Similarly, we should support your negotiating team in the hard bargaining sessions throughout 1981, rely upon its expertise, judgment and discretion, in maximizing the benefits for Canada. It is apparent that 9 kHz is most likely to be adopted regardless of Canada's voting position, though interim strategy and timing may be important.

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tional stations is very hard to assess objectively. It would depend upon the communities obtaining the assignments and how well the programming served the needs of the populace or a portion of it. There is a need for satisfactory AM allotments in some small cities and towns. They should not all be allocated to large cities.

It is less difficult to estimate the overall public interest benefits resulting from potential improvements at existing stations. Over 26 of them have night limitations in excess of 25 mV/m.

Some of them provide little better than daytime only service. Approximately forty new allocations on 1A channels and forty more resulting from 9 kHz spacing would provide worthwhile opportunities for improvements to be made as well as future new stations to be established.

There are approximately 440 Canadian AM stations in operation, excluding LPRT's. Based upon the Canadian 9/9 plan and, as a first approximation, uniform distribution throughout the band:

Frequency Change (kHz)	Approximate No. of Stations	Estimated Technical Costs	
		Per Station	Total
0	20	-	-
1-3	140	\$1,500	\$210,000
4-6	140	2,200	308,000
7-9	140	3,000	420,000
			<u>\$938,000</u>

These costs include new crystals, retuning the transmitter and minor readjustments of the array. CAB has projected total technical costs at between \$4M and \$5M. Presumably \$3-4M of this would be incurred in modifying large, critical arrays. The protection criteria for redesigning them has not yet been clearly defined, so that these costs can not be estimated accurately.

However, let us assume that thirty arrays would require major changes, including minor relocation of some masts. The sup-

ply and installation of a typical directional array, including three to six towers of height 150'-300', ground system, phasor and distribution system, is estimated to cost between \$150,000 and \$600,000 at 1983 prices. Assuming that the modifications cost 20-40% of the 1983 replacement costs, this would amount to between \$30,000 and \$240,000 per station.

CAB's figure of \$3-4M would represent \$100,000.00-\$133,000.00 per station. This is close to the medium of our rough estimates and so is in good agreement with them.

The CAB's non technical cost estimates are much higher — \$29M for plan 9/9 (or \$14M for plan 9/4).

Approximately one third of the stations would move 0-3 kHz and so incur little or no advertising or promotional costs, or foregone revenue.

The projected 1980 gross revenue for all our AM stations is understood to be approximately \$300M, so that the non technical cost estimates represent about 10% of it. This seems to be incredibly high. It probably reflects the majority of licensees' opposition to the 9 kHz move, especially in view of their diminishing market share due to increasing FM penetration.

I estimate that non technical budgetary costs of \$10M would be more realistic, assuming that plan 9/9 is adopted. However, I cannot substantiate this, of course.

A footnote indicates that the asterisked proposals on list 1 and 2 (pages 26-30) would be authorized prior to December 31, 1982 as a part of the basic inventory. That is somewhat puzzling. It also implies some very quick applications and approvals.

It is suggested that proposed assignments should be based upon arrays of four towers or less and night limitations of 10 mV/m or less.

The proposed implementation schedule is attached. I trust that these comments provide some helpful feedback.

Proposed Implementation Schedule

Assuming that paired plan 9/9 is adopted, divide band into six blocks or segments as follows:

kHz	Target Date for Frequency Change	Completion of Array Readjustment on or before
540- 720	April 1, 1983	June 30, 1983
730- 900	July 1, 1983	Sept. 30, 1983
910-1080	Oct. 1, 1983	Dec. 31, 1983
1090-1260	April 1, 1984	June 30, 1984
1270-1440	July 1, 1984	Sept. 30, 1984
1450-1600	Oct. 1, 1984	Dec. 30, 1984

Notes:

Carrier frequencies to be changed between midnight and 6:00 a.m. local time (on the first day of the month, as shown above).

Preliminary retuning and if possible, fine adjustments of the array to be completed during the following three months. Detailed documentation not normally required until the next (rescheduled) supplementary proof. Additional or expedited submission maybe specified in cases of critical arrays or where valid complaints of interference have been received, resulting from the station's frequency change

P.S.

There are only three Canadian stations that operate daytime only compared with more than 2000 in the U.S.A. Apparently their spokesmen have persuaded the Federal Communications Commission to adopt 9 kHz in the hope or expectation that this would enable many daytimers to become fulltime.

Statistics Canada predicts that the Canadian population will have grown by 19 percent or 4.6 million by the year 2000. Additional radio frequencies will be needed to service some new and expanded communities. Under average propagation conditions AM is more efficient than FM in terms of miles served per kilowatt, by daytime at least. AM will therefore probably retain an important role in broadcasting for many years to come. Its major drawbacks in recent years have resulted from spectrum congestion, hence high interference levels and a need for large sites and expensive directional antennas. The Region 2 agreement should be made to provide sufficient new assignments that are not subject to these problems.

Nine kHz channel spacing was adopted by stations in Europe and elsewhere many years ago and not as a result of the 1976 treaty as has been reported. Much has been said and written about possible degradation of AM stereo and avoidance of intraregional nighttime whistles by 9kHz spacing. These are relatively unimportant factors.

Gordon Elder is an engineering consultant based in Toronto. His P.S. was added for Broadcaster readers after his letter was sent to Ottawa

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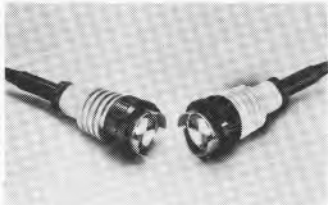
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High-Density Cable Connectors

Tesco Cable Company has introduced an improved line of high-density electronic cable connectors which are field-proven and suitable for a wide variety of applications in television and other communications industries. The units are available in four sizes: for 128, 160, 212 or 252 contacts. They are hermetic and connect with only a 90-degree rotation of the coupling ring. The assemblies are designed to resist physical and chemical exposure and are tested for watertight integrity to over 20 psi.

Further information from Tesco Cable Company, 4250 S 76 East Avenue, Tulsa, Oklahoma 74145.

Condenser Microphone

Sony of Canada Ltd. announces the addition of the C-48 to its line of professional condenser microphones. The C-48 has been refined and perfected with Sony's proven transducer technology and incorporates various practical features such as directivity selector, PAD switch, low-cut switch, 2-way power operation.

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

Microzoom Microscope

The new Microzoom microscope from Bausch & Lomb represents a state-of-the-art innovation that solves the hybrid and packaged chip inspection problem. The strength of the Microzoom lies in its long working distance objectives. This feature makes it possible to achieve greater through-put and allows the use of probes. The Microzoom provides exceptional contrast and true colour rendition of chips for decreased user fatigue. This is made possible through a rheostat-controlled tungsten-halogen vertical illuminator.

Further information from Peter Playfoot, Bausch & Lomb Canada, Scientific Optical Prod. Div., P.O. Box 326 Postal Station A, Rexdale, Ont. M9W 5L3.



News/Production Color Camera

A new broadcast news/production color television camera designed for portability has been introduced by the Broadcast Electronic Systems Division of Toshiba America Inc. Called PK-60, this camera features Digital Data Loc, an advanced plug-in digital memory adapter that operates in conjunction with the microprocessor-controlled automatic setup unit. Information stored in the non-volatile memory of the Digital Data Loc unit maintains centering, black levels and white levels. The PK-60 also features a digital base station, monitor selector setup box, microphone holder with built-in amplifier, analog base station and a triax/wireless transmission system.

Further information from Carter Elliott, Toshiba America Inc., Broadcast Electronic Systems Division, 292 Gibraltar Drive, Sunnyvale, CA 94086.

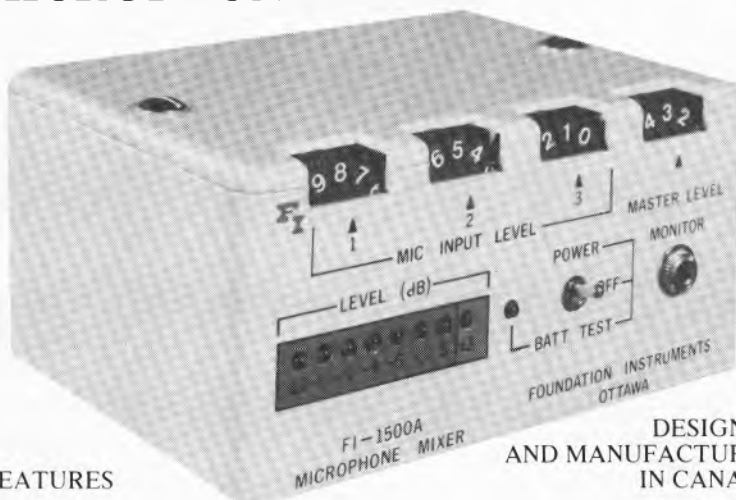
LDK 14 Camera

Philips new model LDK 14 camera has all the features of the previous

model — the f 1.4 high efficiency prism, dynamic beam control and a full range of automatic facilities. The following new features have been added: improved signal to noise ratio, improved colorimetry/sensitivity, protection of switches to avoid accidental operation, high resolution viewfinder with adjustable eye piece, new contour processor, direct drive filter wheel mechanism, automatic iris closing in standby. New options include diode gun tube, on-camera battery, triax adaptor, 18dB high gain.

Further information from Pye TVT Limited, P.O. Box 41, Coldhams Lane, Cambridge, England CB1 3JU.

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Further information from Adda Corporation, 1671 Dell Avenue, Campbell, California. 95008.

CRTC Decisions

Radio

80-849-50: CHUM Limited Toronto approval of renewal to March 1983.

80-851: Key Radio Limited approval of renewal for **CKEY** Toronto to Sept. 1985.

80-852-53: CFRB Limited Toronto approval of renewal for **CKFM-FM** to Sept. 30, 1984 and **CFRB/CFRX** to Sept. 30, 1985.

80-854: Radio 1540 Limited approval of renewal for **CHIN-FM** Toronto to Sept. 30, 1984.

80-855-56: Radio IWC Limited approval of renewal for **CFGM** Richmond Hill to Sept. 30, 1985; approval of renewal for **CILQ-FM** to March 31, 1983; amendments approved in part.

80-857: Rogers Radio Broadcasting Limited approval of renewal for **CHFI-FM** to March 31, 1983; denies proposed change in format from Easy Listening to MOR.

80-858: Rogers Radio Broadcasting Limited approval of renewal for **CFTR** Toronto to Sept. 1985.

80-859: Burlington Broadcasting Inc. approval of renewal for **CING-FM** Burlington to Sept. 30, 1984; amendments approved in part.

80-861: CHIC Radio Limited approval of renewal for **CKMW** Brampton to Sept. 30, 1985.

80-862: Radio Windsor Canadian Limited approval of renewal for **CJOM-FM** Windsor to Sept. 30, 1984; amendments approved in part.

80-864: Radio Communautaire F.M. de la Haute-Gatineau Inc. approval of amendments for **CHGA-FM** Maniwaki, Que.

80-866: Radio ML Limited approval of renewal for **CHML** Hamilton to Sept. 30, 1985.

80-867: CBC approval of renewal for **CBL-FM** Toronto to Sept. 30, 1985.

80-868: Key Radio Limited (News-radio Limited) approval of license for radio network.

80-869: CJMR 1190 Radio Limited approval of renewal for **CJMR** Mississauga to Sept. 30, 1985.

80-870: CJUM-FM Inc. Winnipeg, license revoked.

80-874: CJRT-FM Inc. approval of renewal for **CJRT-FM** Toronto to Sept. 30, 1984.

80-875: Armadale Communications Limited approval of renewal for **CKOC** Hamilton, to Sept. 30, 1985.

80-876-77: CBC approval of renewal for several communities in Ontario to Sept. 30, 1985.

80-879: Students' Union of Ryerson Polytechnical Institute approval of renewal for **CKLN** Toronto to Sept. 30, 1985.

80-880: CJRN 710 Inc. approval of renewal for **CJJD** Hamilton to Sept. 30, 1985.

80-882: CBC approval for Kapuskasing, Ont. to March 31, 1984.

80-884: Radio CKBM Inc. approval to transfer shares to **Pierrette Roy**.

80-889: CFCF Inc. approval for AM network during 1980-81 and 1981-82 hockey seasons.

Television

80-865: CKCY Sault Ste. Marie, Ont., **CICO-TV-9** Thunder Bay, Ont., **CICO-TV-19** Sudbury, Ont. and **CBNBT** Nain, Nfld. approval of licenses to Sept. 30, 1981.

80-878: CBC approval of renewal for **CBET** Windsor, Ont. to Sept. 30, 1985.

80-881: CTV Television Network Ltd. Toronto approval of renewal to April 30, 1981.

80-885: The Ontario Educational Communications Authority, Toronto approval of amendment.

80-886: CTV Television Network Ltd., Toronto approval of amendment.

80-887-88: CKPG Television Limited approval of amendment for Prince George, Mackenzie, Quesnel, B.C.

80-891: Niagara Television Limited approval for network to carry Toronto hockey games during the 1980-81 season.

81-3: C.K.R.T.-T.V. Ltée, Rivière-du-Loup, Que. approval to transfer control to Télé-Inter Rives Ltée.

81-8: Newfoundland Broadcasting Co. Ltd. Corner Brook, Nfld. approval of amendment for CJWN-TV.

81-9: CBC approval for Inverness, Skye Glen, N.S. and surrounding area to March 31, 1982.

81-12: CBC approval for Hopedale, Nfld. to Sept. 30, 1985.

81-22 CBC approval of licenses for Quebec, Labrador City, Churchill Falls, Nfld. to Sept. 30, 1984.

Cable

80-863: La Compagnie de Télévision de Sept-Iles Limitée amendment approved in part for Sept-Iles and Port-Cartier, Que.

80-872: LSC Cable Systems Limited approval of renewal for Keswick, Pefferlaw, Sutton, Beaverton, Ont. to Sept. 30, 1985.

80-873: Fergus-Elora Cable T.V.

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Limited approval of renewal for Fergus, Elora and Salem, Ont to Sept 30, 1985.

80-883: Dartmouth Cable TV Limited approval of amendment for Digby, N.S.

80-892: Urban Cablevision Limited approval to transfer shares to S.O.T.V. Holdings Ltd

80-893: Télécâble Vidéotron Ltée approval for amendment for Gatiéneau, Que.

80-894: Télécâble Vidéotron Ltée approval for amendment for Buckingham, Masson, Que

80-895: Télécâble Laurentien Inc. amendment for Aylmer, Hull and Touraine, Que approved in part

81-2: North East Cablevision Ltd., Cable Services Ltd., Fundy Cablevision Ltd. approval of amendment.

81-4: Le Câble de Rivière-du-Loup Ltée, Rivière-du-Loup, Que approval to transfer control to Simgesco Ltée.

81-5: Alberta Broadcasting Corporation Limited approval of amendment for Fort McMurray, Alberta.

CRTC Hearings

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

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

March 24 — Conference Center, Hull, Que

March 31 — Conference Center, Hull, Que.

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

May 5 — Conference Center, Hull, Que.

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

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

June 16 — Conference Center, Hull, Que.

All the above hearings are about broadcast matters.

Special Events

April 5-7 — Canadian Association of Broadcasters, Hilton Hotel, Quebec City.

April 12-14 — National Association of Broadcasters, Las Vegas, NV

May 5-7 — Western Association of Broadcast Engineers, Bayshore Inn, Vancouver, B.C.

May 11-14 — Canadian Cable Television Association, Hilton Hotel, Quebec City, Que.

May 20-22 — B.C. Association of Broadcasters, Victoria, B.C.

May 24-27 — Western Association of Broadcasters, Jasper Lodge, Jasper, Alta.

May 29-June 3 — National Cable Television Association, Los Angeles, CA.

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

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

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

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

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

Nov. 29-Dec. 1 — Central Canada Broadcasters Association, Sheraton Centre, Toronto, Ont.

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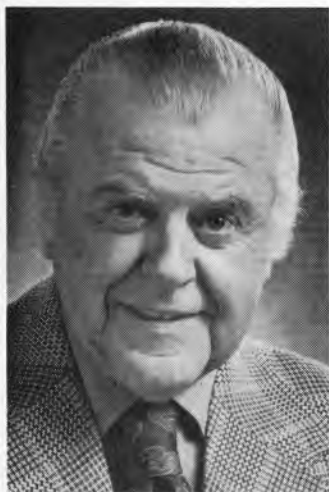
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People/Promo



CKQT-FM in Oshawa/Durham has a five-ton delivery truck which serves as a moving billboard logo'd in the station's brown and gold colors. An information section on the truck can be constantly updated to promote station events.



Elwood Glover, well known radio and television broadcaster, retires from his commitment at **MTV-47** in Toronto. He plans to continue freelance broadcasting but at an easier pace. Glover, 66, began his broadcasting career at CHAB in Moose Jaw, Sask. in 1936. Since then he has been with the CBC on radio and TV talk shows and most recently took on assignments from CKEY and CKO-FM radio in Toronto.

John Dolan, host of **CFRB's** Toronto late afternoon show has resigned for personal reasons. Dolan replaced veteran CFRB host Bill Deegan in the three to 6:30 p.m. time slot in Feb., 1979.

Ann Garneau, currently vice-consul for public affairs at the Canadian Consulate General in Los Angeles has been named director of public relations of the **National Film Board of Canada**. Garneau succeeds **Roland Ladouceur** who has been named to head the NFB's new office in Los Angeles.

CBR 1010 in Calgary and Calgary Marketmall kicked off a campaign to recruit 75 Big Brothers in honor of Alberta's 75th anniversary. Eighty Calgary men responded to the call for help.

Ralph Snelgrove, founding director of **CHUM Limited** and chairman of **CKVR** Barrie, Ont. has been given a new position at CHUM. He is now director responsible to the board and its management for reporting on the future of communications in Canada with emphasis on pay-TV, satellites, videodiscs, antenna dishes and other new technologies.

J. B. Gage, president of **Maclean-Hunter Cable TV Limited** announces the appointment of **R. Scott Colbran** to the position of vice-president, corporate development. Colbran has been with the company since March 1979 as manager of corporate development and has played a leading role in the development of new cable franchises in the United States.

CFQR Montreal's general sales manager **David Middleton** and announcer **Gordon Courtenay** went on a goodwill expedition to the far North hosting Christmas parties for the Inuit children of Fort Chimo and Frobisher Bay. The project was sponsored by **Nordair** and among the entertainers who volunteered were singer Melodie Pierson, Ian Cooney, the rock band Taxi and that famous clown Ronald McDonald.

Jay Nelson CHUM Toronto's morning show host for 17 years leaves his post to concentrate on special reports for CHUM Limited's radio and television interests.

CBC-TV variety, originator of such shows as *Front Page Challenge* and superspecials, has a new head, **Stan Colbert**, who was executive producer for such CBC-TV shows as *Riel*, the *Sidestreet* series and various drama specials. Since former head **Jack McAndrew** left last spring, **John Dimon** has been in charge on a temporary basis.

CJBK London morning personalities **Dick Williams** and **Judy Savoy** awarded Winter Survival Kits to listeners with items included such as blankets, candles, ice scrapers, lock de-icers and coffee. All survival kit winners qualified for the grand prize, a Toro Snowblower with a value of over \$1000.



R. James McCoubrey, president and chief executive officer of **Young & Rubicam Ltd. (Canada)** is now area director, Canada and Latin America of Young & Rubicam International Inc. McCoubrey will continue as president of the company based at the head office in Toronto.



The Honorable **Reuben Baetz**, Minister of Culture and Recreation, Ontario, activates the switch in the CN Tower transmitter room that put **CJRT-FM** Toronto's full-power signal on the tower. **Cam Finley**, president and general manager of the station looks on happily.



Claude Lafontaine of Montreal has been appointed director of the Quebec division of the **Performing Rights Organization of Canada Limited**. **Denise Meloche** becomes manager of **PRO** in Quebec. Lafontaine comes from the French-language arm of the CBC where he was most recently employed as supervisor of the corporation's record and music library.

Deaths

Robert MacLean Lockhart, 74, of cancer. Before being elected mayor of Saint John, N.B. Lockhart was managing director of radio station CFBC Saint John. He represented the Atlantic region on the board of directors of Broadcast News. Both sons have been prominent in broadcasting in the Maritimes. He is survived by his wife Geraldine, a daughter, and sons Bob, mayor of Saint John and David of Moncton, N.B.

Letters

May I comment on the article entitled "Save That Tape", in the January issue of Broadcaster.

In 1971, five full years *before* the Public Archives "decided to add radio, television, and film sections to their collections", CFQC Television in Saskatoon took a major step in that direction. CFQC-TV turned over the complete 16-year file of news film to the Saskatchewan Provincial Archives for review, cataloguing, and storage. Each subsequent year, news footage which is over one year old is added to the collection.

Now, with ENG, the same arrangement continues, and the cost of providing tapes for permanent storage to the Provincial Archives was part of the anticipated budget to change to ENG.

I would encourage all broadcast outlets to explore the same arrangement as it has been a valuable extra resource to our news department, and to our province's history record as well. And to Ernest Dick, some of us thought of the idea before the message was being issued from Ottawa.

E. W. Eadinger
Vice-President/Manager
CFQC-TV,
Saskatoon

Congratulations on a super January issue — I read it from cover to cover. Keep up the good work.

John Howells
National Sales Manager
RCA, Toronto

In your January, 1981 issue, Cathal O'Connor in "Funding the Preachers" quotes figures from Revenue Canada, totalling some \$9,824,000 as income for the U.S. preachers, later referring to the incomes for the same group in the U.S. as "mind boggling."

I was impressed, mainly by things that were left unsaid in the article; of course, it must be realized that these total donations are VOLUNTARY, freely given by the donors by positive motivation in each case, and by their own free choice.

I could not help but contrast this with another item I had just recently read in a news item — that the Canadian Unity office, which is running the "campaign" of the Liberal government to sell us on its side of the Constitutional proposals, has apparently spent about \$6,000,000 and had its budget INCREASED from \$10,000,000 to \$30,000,000 to finance its further efforts.

This budget is financed from taxes — COMPULSORY donations from me and most other Canadians who already understand BOTH sides of the question, and in any event do not need to finance being "reeducated" to *one view only* of the proposals, using our own money. But in this case, we have NO choice. An editorial in the

Globe and Mail puts it, "In an authoritarian country, the government, being under no requirement to represent or be responsible to the people to run propaganda campaigns that will present the governments' actions in the most attractive terms and defend any opposition that might arise. No obligation to truth need be recognized."

Now, did somebody say something about "mind boggling"?

Yours truly,
W. B. Moore,
Scarborough, Ontario.

A brief comment on Cathal O'Connor's, Funding the Preachers — January, 1981.

The devotion of three pages to an article with so few facts relevant to Canadian broadcasters puzzles me. While Mr. O'Connor was waiting a full year for replies why wasn't he conducting interviews and researching files to determine demographics, rates charges, how crucial these programs are to Canadian broadcast outlets, and to what hours of the day they're relegated.

As the article stands it's more suited to a Senior Citizens' newsletter.

Perhaps a future article touching on charities could centre on manpower, skills, personalities, and traffic problems associated with the growing number of telethons.

Al Martin,
Hamilton, Ontario

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CTV Has a Problem

CTV President Murray Chercover chose his first appearance at the Broadcast Executives Society since 1972 to promote two causes — free TV (rather than pay-TV) and CTV programming. Having forecast the continued good health of conventional free TV he strangely went on to catalogue all the horrors in store for it — from satellites through the smuggling of contraband programming into Canada to video recorders and videotex services. In the face of such horrors and of the attendant increase in channel capacity, we must have a new Broadcasting Act, he said. And it must ensure that "the free universal system of TV is democratically available to all who wish to receive it."

In fact, our act is up for a revamp this year. The present act establishes the primacy of the national service, the CBC, and Mr. Chercover's new act would maintain that policy and expand it to ensure that the private segment of the conventional free system, the regional service and the local service, has primacy over discretionary offerings, that is "the user pay options that serve the interest of their promoters and the narrow audiences they are designed to service, but not the interest of the public at large."

In his free Canadian broadcasting system a "strong viable Canadian program industry" plays an important part. We can adjust to an abundance of new services only by offering Canadian programs — programs "which reflect Canada to Canada, which deal with universal subjects, but with Canadian perspectives, programs that deal with Canadian issues, which are or should be of concern to our society; programs universally available to all Canadians free, and not on a user pay basis."

It was a courageous statement for the head of a network whose programming has been considered by many to be inadequate. But Mr. Chercover also chose to answer criticisms of CTV programming, mentioning Al Johnson, Jack Gray and Ted Rogers as his chief antagonists. Network reserve time, he said, is four and a half hours a week between eight and ten; two of these hours are Canadian. From six to midnight the network has 14 regularly scheduled programs each week; seven hours and 20 minutes are Canadian. Not much reserve time; not much Canadian programming.

He went on to defend such programs as *Headline Hunters* ("not a cheap game show"), *Stars on Ice*, *Circus*, *Live It Up* and *W-5*, which he quite rightly says have been critical and popular successes. To say nothing of *Littlest Hobo*, "Canada's most consistently Canadian viewed Canadian dramatic series," and the *Ronnie Prophet Show*.

So far so good. But from here, he got into a tangle of definitions

of prime time and a defence of programs that are not, nevertheless, in prime time period. Of these he asked questions that beg answers:

Canada AM provides a remarkable and useful, indeed a unique service in Canada. Would playing it from 8 to 10 in the evening make the service it provides greater? I think not. Does it really serve a morning audience better than an evening one? Maybe some people regret that it isn't scheduled during the evening when they can see it. Why didn't Mr. Chercover tell us why he thinks not.

Would such a program as Wide World of Sports make a greater contribution if played from 8:30 to 10 in the evening. Again — I think not. If you are sure, Mr. Chercover please tell us why.

What about pre-school programming — stripped from 10:30 to 11 in the evening. Surely nobody suggested it? Ridiculous.

A consumer-oriented program by a noted nutritionist, Ruth Fremes — perfect for 9:30 to 10 p.m. daily? Why not? CBC's Marketplace is a great success at 10 p.m. in the evening.

If these and other shows are targeted to "appropriate" audiences as he claims them to be, we wonder what he means by "appropriate."

After posing these questions about daytime programs, Mr. Chercover chooses CTV's prime-time programming to deal with at length — quoting impressive figures about their audiences. What about the audiences of the daytime programs?

We can agree that the value of a program is not necessarily less because it is not in prime time. We can agree that the right program at the wrong time is as useless as the wrong program at the right time. But what most people have criticized about CTV's programming is the lack of high-quality evening shows. Even the CRTC asked for that — in the form of more hours of drama.

It is true that the network reserve time is minimal. But so is the CTV's Canadian programming.

Barbara Byers.

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