

June, 1982

The magazine for
communicators

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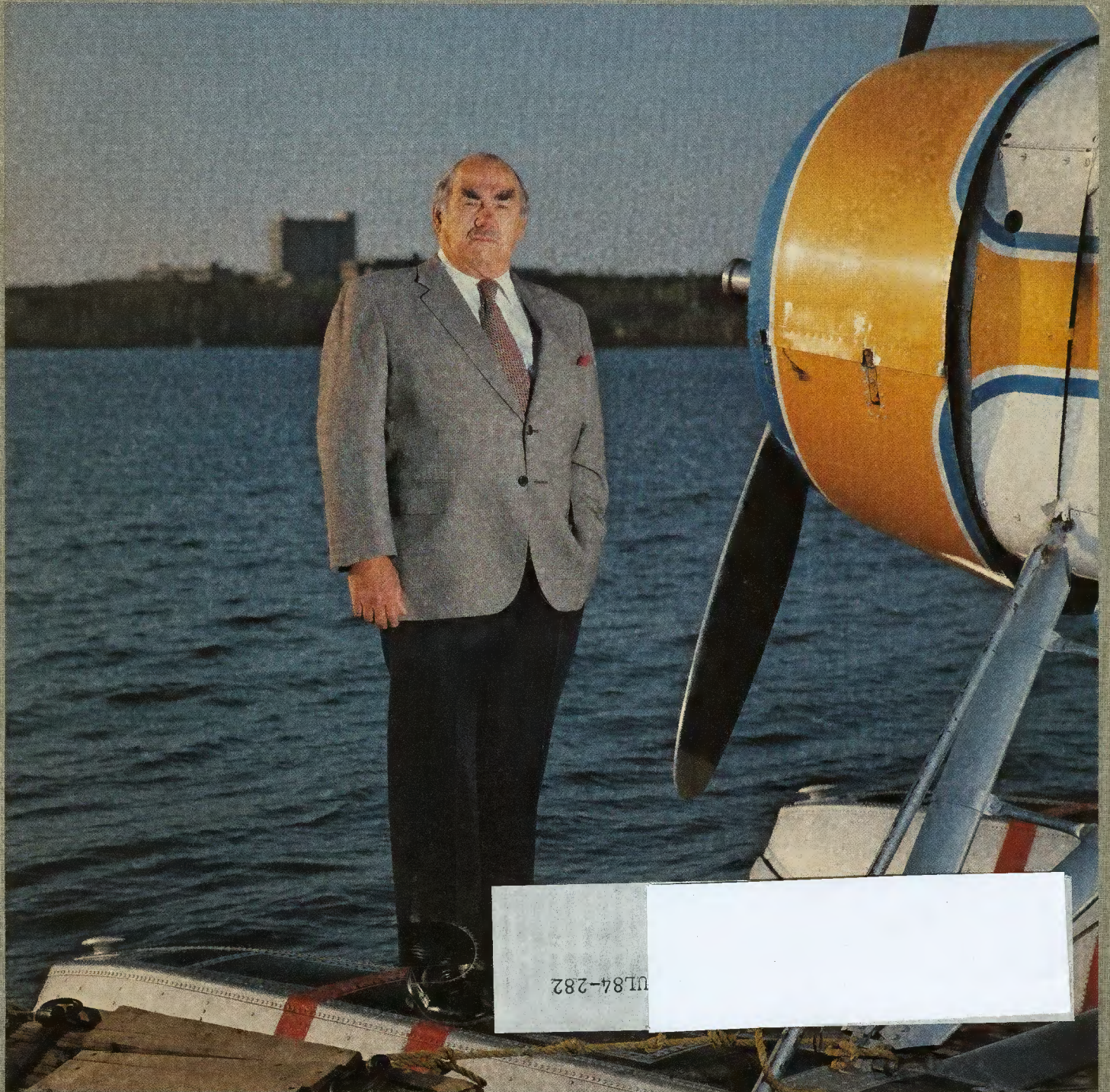
Broadcaster

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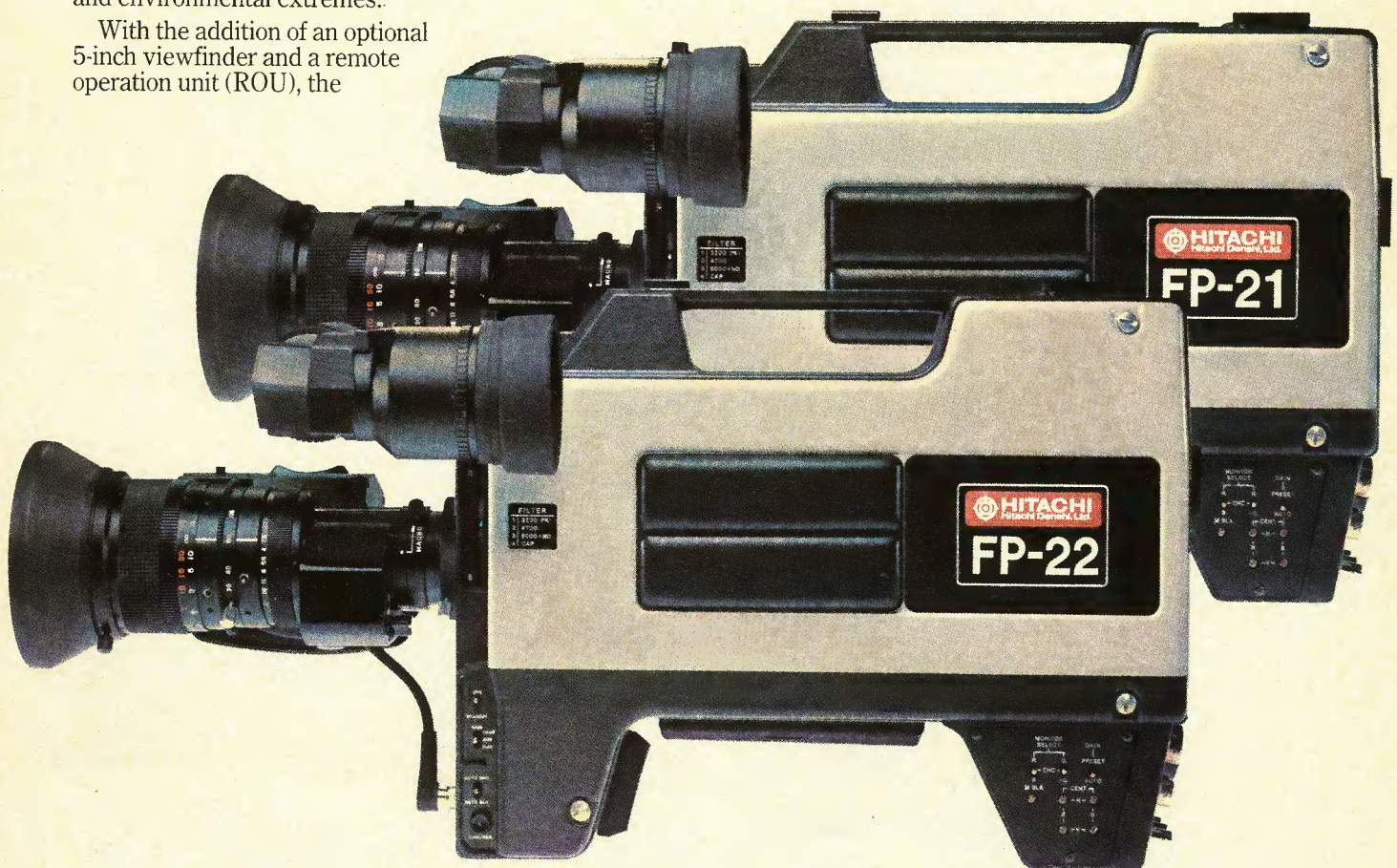
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Regional Report: Ontario

Introduction and Regional Report <i>by Christine Curlook and Barbara A. Moes</i>	13-40
Community history at CKSO Sudbury	14
The original 'twinstick' is in Thunder Bay	18
CFYN/CHAS-FM, survival in Sault Ste. Marie	24
Rogers Cablesystems drafts tiered service	28
Paul Morton talks Global	32
Unveiling Sarnia's Broadcast House	37
Standard Broadcasting toasts CJSB Ottawa	38
CBC regional radio provides an alternative	39

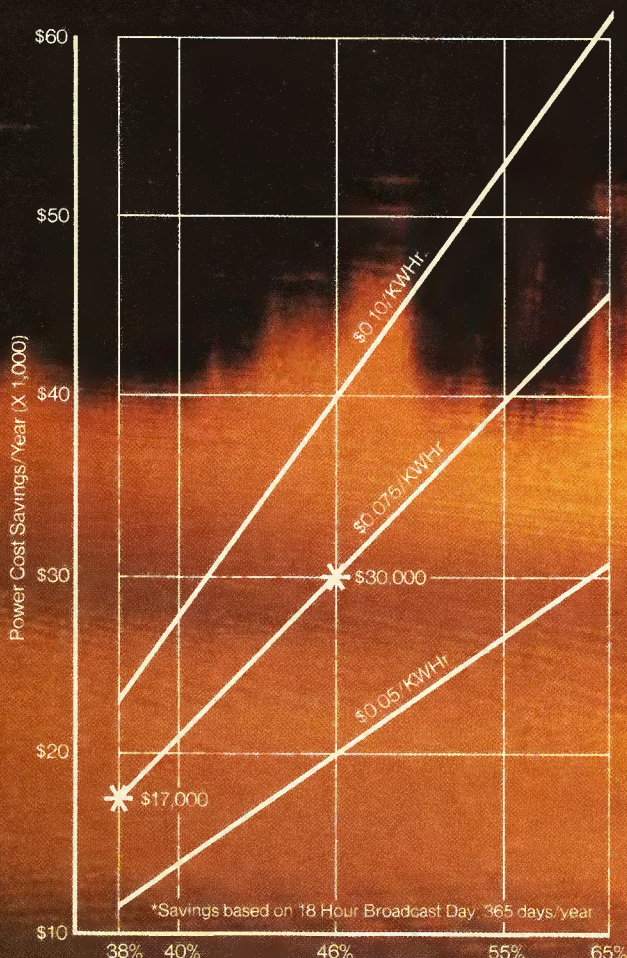
Feature Report: Technology

The ABC's of digital audio, <i>by Mel Hinde</i>	8
Special report on Federal-Provincial Ministers Communications Conference, <i>by Gary Bobrovitz</i>	9
What's all this about AM stereo?, <i>by Rob Meuser</i>	41



Editorial	7
Update	9
Letters	40
Media Notes	43
Engineering & Equipment News	45
Advertisers' Index	47
People/Promo	50
Special Events	51
CRTC Decisions	52
Careers/Classified	54

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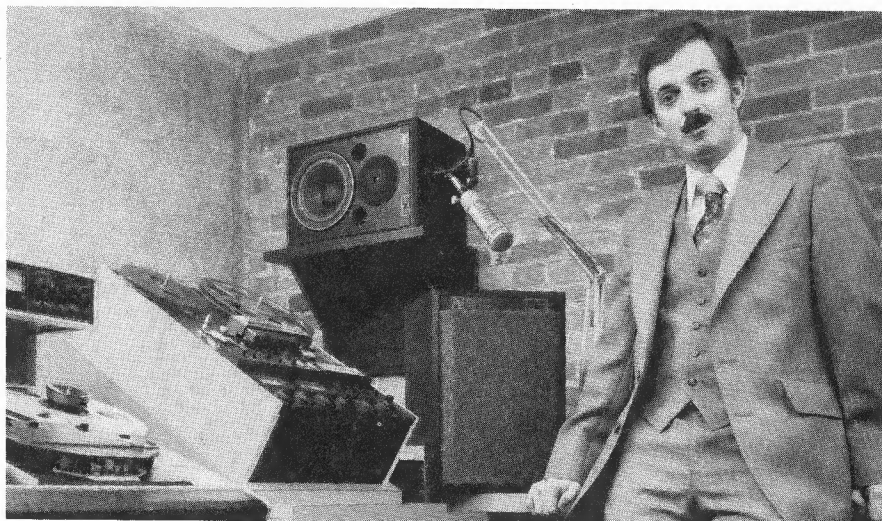
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B112

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



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

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

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

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

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

times that of conventional high frequency drivers.

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

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

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

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

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

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

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

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

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

Market Development Manager,
Professional Markets



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Editorial



*It was the best of times,
It was the worst of times,
It was the age of wisdom,
It was the age of foolishness,
It was the epoch of belief,
It was the epoch of incredulity,
It was the season of Light,
It was the season of Darkness,
It was the spring of hope,
It was the winter of despair,
We had everything before us,
We had nothing before us . . .
A Tale of Two Cities, Charles Dickens.*

And it was perhaps untimely for John Meisel, chairman of the CRTC, to address the formidable group of broadcasters at the recent BES luncheon.

He chose to speak about the old warhorse Canadian content, knowing full well that it was indeed as unpopular now as it was when he delivered his maiden speech at the CAB in Calgary, and perhaps since the inception of the Broadcast Act.

The economic crisis in Canada and elsewhere will do much to prevent speculative ventures, especially of an artistic nature; government funding is dwindling as the nation prepares for higher taxes, especially in Ontario, and even some of the more stable businesses are folding.

And of course the old argument that Canada can't afford Canadian programming may be even a greater reality today than it was three years ago. These then could be described as bad times.

Has art and the pursuit of culture and its preservation any function or value in times like these? Will society out of necessity dwell on crisis-type issues?

If the mood at the BES luncheon was any indication, the situation seems rather glum. Broadcasters looked bored, resigned and tired. The grey matter is taken up with how to balance the budget. It's a time to think about survival. Now more than ever the bottom-liners and romantics are divided. And it's the first group who control the purse strings and the relationship between the two is unbalanced just like the books.

But there are still many who choose to pursue the art of excellence in dance, theatre, music. Theirs is a commitment that knows sacrifice. They become a slave to their art, and the pursuit of it is not always to be explained rationally. It is only felt. There is an inner drive to achieve an ideal . . . to achieve a communication through art, through a song, a dance, a literary work. Monetary rewards are often scarce, but the larger reward is in the realization that someone has been touched, even briefly, by something beautiful.

Today's world doesn't seem to allow what some people call "this luxury to create" . . . intolerance reigns for the artistic community which is being stifled by a world where everything must be produced instantly, and where profits and not aesthetics are the priority. It's life in the fast lane.

But art needs to grow, and it must be nurtured. And until the bottom-liners in the world realize that there is still a place for art, we are a lost civilization. Moreover, in relation to Canada, we are lost Canadians.

So John Meisel does have a point, as he has so aptly pointed out in his Five Steps to Survival speech at York University in April of 1981 where as a private citizen he expressed his concern for the preservation of Canadian society. Broadcasters in this country have done great things in the past, during the golden days of radio especially and there is still a chance to make an imprint on other cultures but most importantly to influence our own populace.

*The great aim of culture (is) the aim of setting ourselves to ascertain what perfection is and to make it prevail.
Culture and Anarchy, Matthew Arnold.*

Barbara Moes

The ABC's of digital audio

by Mel Hinde

With digital audio technology rapidly becoming a reality for practical application in the recording and broadcast industries, a clear understanding of the basic principles involved will soon be required of the maintenance staff dealing with day-to-day technical problems.

Digital audio is not new. The advantages, capabilities and disadvantages have been known for some years now. Digital technology has already been applied to reverberation, recording and transmission, in commercial equipment. The cost has been high, the circuits have been elaborate and production quantities have been low.

The number of numerical calculations (or number crunching) that go on in a digital unit is enormous. The number of integrated circuits and the amount of circuit board space used, has been considerably greater than in equivalent analog units. Recent developments, however, will dramatically change the cost and availability of digital units. Within the last few months, mass production of high speed analog to digital converters, large scale integrators (LSI's) and diode lasers has commenced. Equipment manufacturers will now have available the necessary components to handle all the required digital functions.

What this means then, is that over the next 24 to 36 months, an incredible variety of equipment using digital technology will come on stream. Couple digital technology with diode lasers, (now being produced more cheaply than phono-cartridges) along with recent developments in fibre optics and the implications are mind boggling. Imagine a virtually unlimited dynamic range and signal-to-noise ratio, distortion free, transmission of literally thousands of channels down one fibre with almost no loss. A transparent medium; what we put in we get out — no more, no less.

The inherent restrictions within an analog storage or transmission system that have severely limited our ability to reproduce or transmit a signal without adding noise, distortion, crosstalk, wow and flutter, can all be avoided. The frequency response, dynamic range, signal to noise and crosstalk can be determined at will by the equipment design engineer. For what really happens in digital is that performance restrictions that were associated with the storage and transmission media are removed, and are now only limited by the sophistication of the equipment circuitry.

As an example, dynamic range in magnetic tape storage has been limited by the noise floor at the bottom end and the saturation level at the top end. With a digital signal, the dynamic range is determined by the size of the digital word used, and the tape itself has absolutely no effect whatsoever on the dynamics. The previous restriction imposed by the tape no longer applies.

New terminology will appear. Sampling, quantization, error correction data, bit error rate, parity check, cross-word interleave, will become familiar terms. Although digital technology represents a radical change in the method of dealing with the signal, understanding how it works is really quite easy.

Analog signals vary infinitely with respect to time, carrying the information relating to frequency (rate of change) and loudness (change in amplitude). Both are accurately related with a direct relationship to the sound pressure level change in the air. Our ability to reproduce the original signal is dependent on storing or transmitting these changes without introducing any noise or distortion to the original waveform — a very difficult task since we have infinite variations in the original signal to deal with.

Let's suppose, however, that we could carry the information in the form of pulses, similar to Morse Code. The pulse formation of Morse Code represents alphabet letters and enables us to transmit print matter very accurately. A series of short or long duration pulses represents an actual letter, and the noise of, and distortion of the pulses can be ignored. Morse Code, however, has a limited amount of error correction with the ability of the operator to recognize and correct spelling mistakes.

Digital or Pulse Code Modulation (PCM) is in many ways similar to Morse Code, dealing with pulses of varying duration. Noise and distortion induced into the stream of pulses can, for the most part, be totally ignored. As in Morse Code, we are only concerned with the presence of a pulse and its duration. PCM, however, employs a few million pulses every second and is dealt with electronically rather than the few pulses per second perceived acoustically in Morse Code.

In very simple terms, what a digital system actually does is convert the original signal into numbers. The numbers are stored or transmitted as a series of pulses. Noise and distortion can be ignored because the intel-

ligence is contained by how many pulses exist, and their duration. A noisy, distorted pulse represents the identical information as a clean or undistorted pulse. The decoder is only concerned with whether or not a pulse is present. As long as it can be detected; its actual shape is not important.

The performance, or specifications, are now determined by the electronic sections of the system. How accurately the conversion can be accomplished and how accurately the pulses can be converted back into analog sound will determine, for the most part, the limitations of the system.

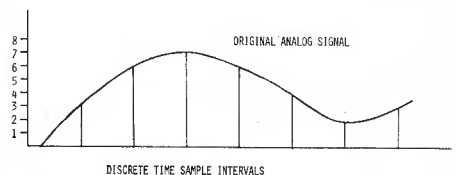


Figure #1

The analog to digital conversion is accomplished by determining the amplitude of the signal at specific time intervals. This is known as "sampling". The frequency with which the samples are taken is known as the "sampling frequency". (See figure #1.) To reconstruct the original waveform accurately, a minimum of two samples must be taken of the highest frequency to be processed. To reproduce the audio spectrum to 20 kHz, the sampling frequency must therefore be 40 kHz or more. All frequencies above one half the sampling frequency must be removed to eliminate unwanted products of modulation (aliasing noise). If 21 kHz was allowed to enter a converter sampling at 40 kHz, an aliasing frequency of 19 kHz would be created. A very sharp low pass filter is therefore used to remove all frequencies above 20 kHz prior to sampling. The sampling function is handled by a sample and hold circuit which freezes the signal level at each sample point and holds it until the next sample is taken. The converter now uses the time between samples to produce the digital signal necessary to represent the sample being held. As the digital system is actually a measure of the signal level expressed by a number (quantity), this function is known as "quantization". The analog waveform has now been filtered, sampled and quantized and a PCM signal has been generated. The original amplitude modulated signal has thus

Federal-Provincial Communications Conference

by Gary Bobrovitz

Pay TV remains in limbo following a federal-provincial conference of communications ministers at Calgary in May.

The one day meeting was more of a "non-conference" with most of the provincial ministers leaving in a huff after less than three hours of often strident discussion on the issue of government jurisdiction over pay television.

Quebec Communication Minister Jean Francois Bertrand vowed he would never again participate in a federal-provincial communications conference.

Patrick McGeer, the British Columbia minister of universities, science and communications announced that his government had begun an advertising campaign warning television operators to get a provincially granted license or face heavy fines.

Federal Communications Minister Francis Fox said pay-TV was the sole responsibility of his government when it came to jurisdiction and the issue was not open to debate.

So much for negotiation.

Early in May, Dr. Neil Webber, Associate Minister of Telephones for Alberta announced he was co-chairing the conference with the Honourable Francis Fox.

At that time Webber had high expectations.

"Our officials have been meeting to attempt to reach a compromise on jurisdictional interests in pay television. While there are still differences in views between the provinces and the federal government I'm hopeful further progress can be made at the Calgary meeting."

Webber had hoped to advance the controversial issue beyond the basic positions outlined by the respective ministers at the last such federal-provincial conference in Winnipeg last October.

Within days it became evident the upcoming Calgary forum



Back Row (l-r): Leonard S. Evans (Manitoba), Minister of Manitoba Telephones System; Roddy B. Pratt (P.E.I.), Minister of Highways and Public Works, responsible for Communications; Patrick L. McGeer (B.C.), Minister of Universities, Science and Communications; Norman Doyle (Newfoundland), Minister responsible for Communications; J. Gary Lane (Saskatchewan), Minister responsible for Communications Policy. Front Row (l-r): Francis Fox (Federal), Minister of Communications; Dr. Neil Webber (Alberta), Associate Minister of Telephones; Jean-Francois Bertrand (Quebec), Minister of Telephones. Also attending from Nova Scotia: Ronald C. Giffin, Minister of Transportation, responsible for Communications Policy.

could be doomed to failure.

Fox answered Webber's press release with a telex that read in part, "I understand that during the meeting in Winnipeg several provincial representatives referred to the need for a transfer of the federal government's jurisdiction over pay television to the provinces.

"In the interest of removing any misunderstanding on this subject, I wish to state again that I cannot agree to such a transfer of authority and would not consider it useful to dwell on this matter during our forthcoming meeting.

"The federal government's position is that it has jurisdiction over services carried over broadcasting receiving undertakings and that it cannot simply abdicate its legitimate role

in communications."

Within the first few opening minutes of the Calgary conference the federal minister reiterated his government's position; pay-TV was under federal control and he was not prepared to discuss the matter.

That sent some of the provincial ministers to the offensive, particularly Quebec's Bertrand.

"It is the jurisdiction of the Quebec government, it's our jurisdiction to give licenses for pay television.

"We're saying pay television has nothing to do with satellites and all the provinces have said the question has nothing to do with pay television and satellites."

Bertrand insisted the Quebec delegation came to the Calgary conference with the intention of

resolving the jurisdictional dispute with Ottawa.

He was obviously infuriated with what he called Fox's rigid position describing it as "a declaration of war from the federal government."

But in his opening statement Bertrand presented an equally intransigent posture on the pay-TV control issue.

"In the area of pay-TV, regardless of Ottawa's claims, Quebec has already given itself the tools to exercise its jurisdiction over its territory, and intends to have the last word since no company will be able to provide this service without authorization from the Régie des services publics.

"Considering the economic and cultural importance of this new service being provided to Quebec society, there is more than just a consensus in Quebec: there is a consistently reaffirmed unanimity in favor of provincial jurisdiction.

"As has been the case in most communications matters, both political parties represented in the National Assembly have reaffirmed their unanimous desire to see Quebec's exclusive jurisdiction over pay-TV recognized. The same goes for the service firms that we consulted when drafting our regulations, all of which have since indicated their intention to comply with Quebec's regulations."

But there was no indication from Fox that the federal government was willing to budge and by the end of the brief morning session Bertrand told reporters, "I will not be back. It's been like this for years. We've been trying to work this out for three years."

Not all the provincial ministers were as fiery as Bertrand. The Maritime representative made virtually no comments throughout the proceedings but B.C.'s Patrick McGeer went everyone a step further when he told the news media outside that federal licenses issued by the CRTC to

provincial television networks would not be honoured in B.C. and that any operators without a license from the British Columbia Utilities Commission would be fined \$10,000 a day.

Saskatchewan's minister responsible for Communications Policy, J. Gary Lane was much more conciliatory in his prepared text.

"It is our position that the province of Saskatchewan has the jurisdiction now to license and regulate pay. The previous NDP government has already regulated pay channels on Sask Tel's cable distribution system. We have traditionally licensed other forms of local exhibition.

"The authority of the federal government to regulate national pay television is a power we reluctantly would concede but we lean strongly to the principle that local exhibition falls within provincial jurisdiction and that such networks must obtain a provincial license.

"The government of Saskatchewan asserts its right to license and regulate the local exhibition of pay television because we wish to encourage activity of programming which reflects the values and lifestyles of our peoples.

"It is our intention to use the pay television format not only in the entertainment field to promote the development of and encouragement of Saskatchewan arts and culture, but also to ensure that Saskatchewan residents in all parts of the province have access to the most



Ministers participating in the Calgary White Hat Ceremony.

up-to-date information so that they may make informed decisions either in their occupation, or in their personal lives."

Alberta's Webber, perhaps feeling constrained by his position as co-chairman, saved his volleys for reporters after the conference disbanded.

"I am very disappointed with the federal government's position," he said, "but as far as Alberta is concerned we're going to proceed on our own. We will develop our own regulations and ignore the federal government."

Webber guided Bill 40 through the Alberta Legislature last year giving Alberta the power to issue licenses through the Public Utilities Board.

If Alberta had its way it would control pay-TV within the province with "as little regulation as possible," Webber said.

But, Federal Communications Minister Fox believes his government's regulations are necessary to ensure top-quality communications for all Canadians.

For example, under current CRTC Canadian content regulations the Edmonton-based Alberta Independent Pay Television company owned by Alarco Broadcasting is committed to start with 30 per cent and then shift to 50 per cent Canadian content for the last 18 months of its four year contract to serve Alberta's pay-TV audience.

"We're facing a cultural challenge in Canada," said Fox referring to the threat of increased American film and television products.

"Through Canadian content regulations we could provide a great opportunity for the Canadian film production industry. These standards would encourage local film productions to create top-quality films which could be sold in Canada and abroad."

Fox's provincial counterparts argued they too would like a strong film industry but one that is decentralized.

"Too much Canadian production has taken place in Toronto and Montreal — to the exclusion of all other regions of Canada," said Alberta's Webber.

His government has created

a \$3 million fund for its new Motion Picture Development Corporation to encourage Alberta film producers. The funds will be available as loans for most pre-production costs but the remainder must come from the private sector.

"This is a positive way to encourage local film projects, rather than through enforcing negative regulations," Webber said.

Pay-TV has been the subject of discussion at four federal-provincial conferences since 1976 and the latest in Calgary indicated a widening gulf of disagreement between the two levels of government.

During the conference Fox pleaded that, "We should attempt to combine our energies to help ensure the eventual success of pay television in Canada and the health of the program production industry."

None of the provincial ministers indicated they didn't share the vision of that mission but there was obviously no agreement on what form the partnership should take if any at all.

"There are no further federal-provincial communications conferences being planned," said Alberta's Webber, "I don't see us doing much more talking in the near future."

When asked if he forecast a resolution of the jurisdictional dispute in the Supreme Court of Canada, Webber thought for a moment and finally offered, "Anything is possible at this point."

ONTARIO

CP Chairman Addresses Annual Meeting

Addressing the company's annual meeting, Frederick S. Burbidge, chairman of Canadian Pacific Ltd., stressed the importance of investment spending in the market system despite the grim economic climate which Canada and the U.S. have been experiencing since mid-1981. CP is no exception to the recession of business profits as first quarter results made clear. The company's consolidated net income for the three months ending March 31, 1982 was \$46.9 million or 65¢ per ordinary share, a decline of \$86.6 million or \$1.21 per share for the same period in 1981. "The end of

cheap energy and the failure of the attempt to spend our way to prosperity has brought us stagflation and there is no fast-acting remedy for that condition", noted Burbidge in his address. Freer international trade and investment are in Canada's national interest because of her dependence on world markets, he explained adding that a favourable investment climate for foreign investors can only strengthen the Canadian dollar and lower interest rates.

Burbidge described the current recessed economy as "temporary" and the need for building up economic muscle "permanent". CP plans to diversify its efforts in the fields of energy, mining, forest products and iron and steel as well as transportation when conditions permit.

Burbidge offered a somewhat philosophical analysis of the Canadian species of pessimism and reflected that inter-provincial and federal-provincial encounters in recent years while a symptom of profound change, can be an obstacle to the future of a united country operating on the basis of mutual respect and trust.

IN BRIEF

- City-TV Toronto is now a member of the Telecaster Committee, a group of private broadcasters who self-regulate rather than be regulated on commercial content. CKTM-TV Trois Rivieres and CKY-TV Winnipeg are other recent Telecaster

members. Committee co-ordinators Pat Beatty and Micheline Bérubé review all French and English national and regional TV commercials airing on any of the member stations and networks.

- 1982 RTNDA scholarships have been awarded to two third year students from the Carleton University School of Journalism in Ottawa. Margot Maguire of Toronto and John Weidlich of Edmonton are the two \$1,000 award recipients. Judges considering the scholarship entries were Barrie Hussey, media director of the Canadian Life and Health Insurance Association; Vince Carlin, chief news editor of the CBC TV news; John McFadyen, news director at CKFM-FM Toronto and Richard Avery, supervising editor-wire, Broadcast News, Toronto.

been converted into a binary coded stream with the original signal amplitude represented by a number. (See figure #2.)

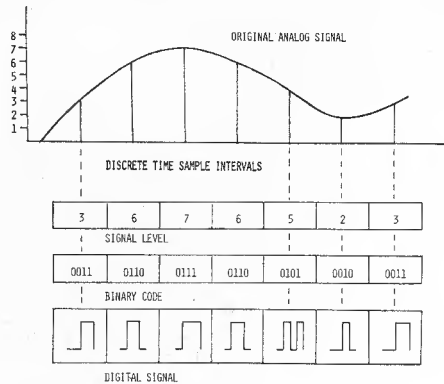


Figure #2

This digital bit stream next has error correction data added and undergoes the interleaving process. The interleaving assembles the digital words into blocks of data to the specific code format desired. With the further addition of synchronization bits to lock the decoding equipment to the data flow, the bit stream is now ready for recording or transmission.

The decoding process is essentially the reverse of the encoding process. As the bit stream arrives, the synchronization bits trigger the playback sync signal generator and lock up of the playback circuits occurs. The information is de-interleaved and returned to the original word sequence. The error correction data are separated and used to correct all missing or erroneous words. The information words are now fed into a solid state memory and clocked out at the sampling frequency. The time base of the words is therefore returned to its original form, eliminating all wow and flutter and other discrepancies. The digital information is now processed by the digital analog (D/A) converter and each numerical value is used to produce a pulse up to the level indicated by the binary information. (See figure #3.)

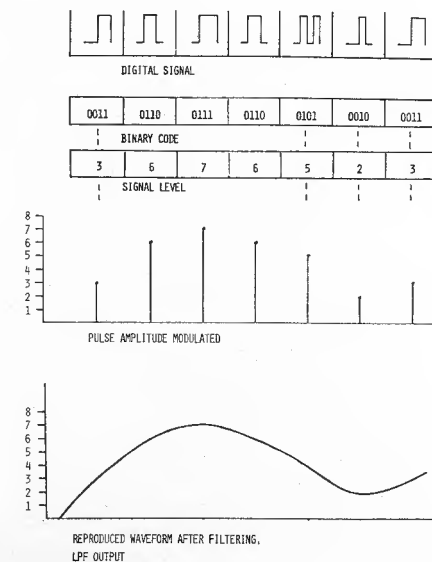


Figure #3

The signal generated by the D/A converter is Pulse Amplitude Modulated (PAM). By passing the PAM signal through a low pass filter, the waveform duplicating the original is created. An analog line amp now prepares the analog sound for output at the appropriate level.

The PCM signal produced by the A/D converter is a binary code using 0 and 1, with a pulse to represent the presence of a 1 and no signal representing the 0. The binary code in a digital system uses a predetermined number of 0's and 1's, called a word, with each 0 or 1 referred to as a bit. A four bit word uses any combination of four bits (0's or 1's). The first bit on the right represents the presence of 1, the second bit from the right indicates the presence of a 2, the third bit represents a 4, and so on. To represent the number 6, we use an indicator to represent the presence of a 4 and a 2, which totals 6. (0110 = 0 + 4 + 2 + 0 = 6).

NUMBER REPRESENTED	=	BINARY WORD (4 Bits)
0	=	0000
1	=	0001
2	=	0010
3	=	0011
4	=	0100
5	=	0101
6	=	0110
7	=	0111
8	=	1000
9	=	1001
10	=	1010
11	=	1011
12	=	1100
13	=	1101
14	=	1110
15	=	1111

Each additional bit of information we add to the work size will double the counting capacity of the digital word. The table above shows that a four bit word can be used to indicate any number up to 15. If the word size was increased to 5 bits, the fifth bit would indicate the presence of 16 and the five bit word could be used to indicate any value from zero to thirty-one. Much larger words are used in a digital audio system with capacities as shown below.

- 12 Bit Word = 4096
- 14 Bit Word = 16384
- 16 Bit Word = 65536

Each bit of the binary word represents 6dB of signal level with 1.8 added to the total.

- 14 Bits = 6 x 14 + 1.8 = 85.8 dB Dynamic Range
- 16 Bits = 6 x 16 + 1.8 = 97.8 dB Dynamic Range

The noise induced into the bit stream does not affect the intelligence represented by the pulses and can be ignored. The pulse indicating a 1 can be noisy and distorted, but it still represents a 1, not a 0, and can be detected accurately. (See figure #4.)

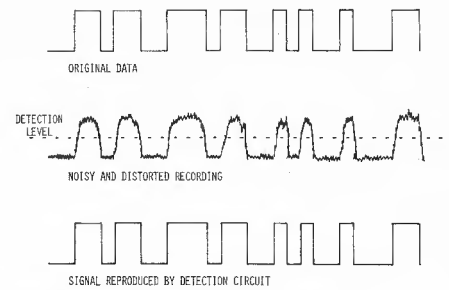
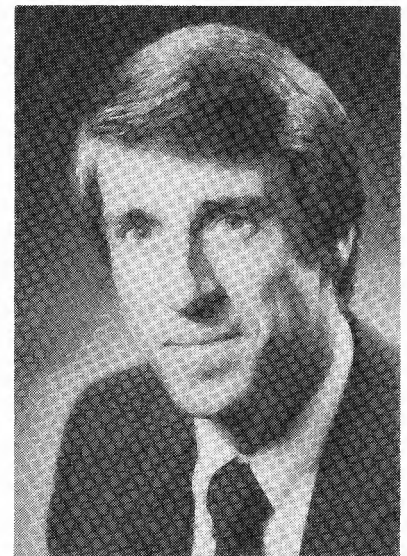


Figure #4

The pulses are recorded or transmitted at a high level with a no-signal condition to indicate no pulse. The system works with only two levels, and detection can now be handled very efficiently, with considerable latitude for discrepancies within the recording or transmission. The noise and

CTV APPOINTMENT



PETER N. SISAM

Murray Cherver, President and Managing Director of CTV Television Network, on behalf of the Board of Directors, announces the appointment of Peter N. Sisam as Vice President, Marketing, effective May 1, 1982.

Mr. Sisam's extensive broadcast marketing experience spans over 20 years of television and radio sales in Montreal and Toronto, including All-Canada Radio & Television Ltd. as Vice President and General Manager. Most recently, Mr. Sisam was Vice President of Selkirk Communications. He has a close relationship at senior levels amongst broadcasters, advertisers and their agencies.

Mr. Sisam is Chairman of the C.A.B. Traffic Seminar Committee, past Chairman of the Radio Bureau of Canada and the Station Representatives Association, and serves on the Advisory Council for Ryerson Radio & Television Arts.

distortion that occurs after the analog to digital converter will have no influence on the numerical information carried by the digital bit stream.

A 14 bit system allowing 16384 discrete level indications translates to a dynamic range of 85.6 dB, a signal-to-noise ratio of 85.6dB and channel separation of 85.6dB. The 16384 steps of measurement are used to indicate the signal level at each discrete sample period. With a sampling frequency of 48kHz (the recently agreed standard adopted by all manufacturers of stationary head digital multi-track recorders), the audio bandpass to 20 kHz can be accurately represented by the stream of pulses exiting from the analog to digital converter. At this point, it is important to remember that the digital words represent the level of the original waveform at specific discrete time intervals. As the time span between the samples is a known factor, (1/48,000th sec.) there is no need for concern about any wow and flutter or real time distortion that will occur in the transmission or recording of the digital pulse stream. Just prior to entering the digital to analog con-

version, the digital words can be stored in a memory and clocked at the sampling frequency, thereby ensuring a reconstructed analog waveform with wow and flutter below measurable limits. The real significance is that the timing between the digital words can be intentionally altered and still be accurately recreated at will. In fact, the digital words are accelerated and bunched so that additional information can be inserted in the space created. The additional information, known as "redundant data," will enable accurate reconstruction of the original signal despite loss from dropout or momentary interruption of the signal.

The error correction words added to the original data bear a specific mathematical relationship to the original information. Many different formulae have evolved for the derivation of error correction data, most are the result of extensive computer analysis of dropout and error occurrence in storage and transmission.

The amount of error corrective capability will differ according to the intended purpose of the unit. For magnetic or disc storage, the amount of redundant data required is much higher than for transmission systems. Dropout and error in a storage system is considerably greater, hence the need for more correction data. (See figure #5.)

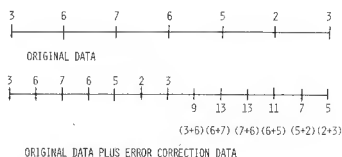


Figure #5

The manner in which error conversion correction is applied is easy to understand. The data added are directly related to existing groups of numbers. For example, if the code has the number 5 and the number 7, the error correction number would be 12. If the 7 was lost because of dropout, the error correction circuits in the decoder would deduct 5 from 12 and reinsert the number 7. The formulae used to determine the redundant data are normally very complex, so that each error correcting word actually relates to three or four information words.

Once the redundant data is added, the numbers are assembled into a new sequence (interleaved). The purpose of interleaving is to disperse errors by changing the sequence of the numbers for recording. For 12 words, if the recording sequence was every third word and repeated until all 12 were recorded, they would be interleaved as shown in figure 6. Any three consecutive words could then be lost through dropout on the tape and still appear as single, individual errors, once the numbers were de-interleaved. Using both error correction data and complex interleaving techniques, some digital recording equipment can correct with 100% accuracy for up to 140 word error or loss. The digital format, with self-correcting capacity, can now be used to generate any number of copies that remain exact duplicates of the original master. Each genera-

tion of copy will be error corrected and become a duplicate of the original.

The sacrifice made for digital use is the increased band width required to deal with the digital bit stream. Using a 14 bit word size and sampling at 48 kHz, with 35% redundant data added, requires a band width of slightly more than 1 MHz. Recent developments in recording head technology and increased packing density have now made possible the new 24-track digital audio recording format adopted by SONY, STUDER and MCI. The tape speed is 30 i.p.s. on half inch tape and records 24 tracks, of digital audio, two analog audio tracks and an external data track for SMPTE or other time code information. In addition to performance impossible with analog units (dynamic range, signal-to-noise, channel separation all over 90 dB, frequency response 20 – 20 kHz +0.5 – 1.0 dB, harmonic distortion less than 0.05%) the use of digital also offers operational advantages such as cross fade at punch-in and out points as well as at physical splice points to ensure perfect editing of the integrated signals. With digital memories, the information can be electronically cross faded at will. At 30 i.p.s., and using a 14-inch reel of 1/2 inch tape, the unit records continuously for 68 minutes.

Cross-talk and print-through concerns also disappear with the use of PCM, since the pulse stream can be recorded at saturation level and the decoding circuits can not detect the low level signals superimposed on the original signal.

Many units presently in use are PCM processors that utilize standard videotape recorders to store two channels of digital audio. The fact that VTR's are currently mass-produced, maintenance is in place and they are readily available, makes them an ideal storage unit for digital signals. Remembering that there are no time base constraints with digital signals, it is a simple task to accelerate the bit rate and mix two channels of information into one bit stream. With an additional time base compression, space can be accommodated for the normal sync pulses of the NTSC signal and a pseudo-video signal supplied to the VTR. The audio quality remains identical whether a 1/2 inch VCR or a broadcast quality 1-inch VTR is employed.

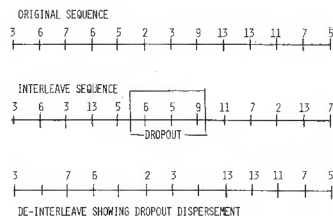


Figure #6

Other factors such as quantization noise, pre-emphasis, and the use of dither, have not been included here. It is hoped, however, that a basic understanding can be obtained from the information presented and further explanation of additional considerations can be undertaken in the future.

Mel Hinde is with the communications division, audio, of Sony of Canada Ltd.

CTV APPOINTMENT



ALEX SEMENIUK

The appointment of Alex Semeniuk to the position of Manager, Marketing Services for CTV Television Network has been announced by Peter N. Sisam, Vice President, Marketing.

Mr. Semeniuk joined the Network in 1970 and recently held the position of Manager, Sales Administration. In addition to his duties as Assistant to Mr. Sisam, he is responsible for client liaison, affiliate-network sales relations, and special projects including Sales Promotion.

The appointment becomes effective immediately, and Mr. Semeniuk will continue to be located in the Toronto head office.

Regional Report

ONTARIO



A natural condition of the cities of Northern Ontario where there is more than an echo of piney woods and deep, serious lakes, is a healthy narcissism. Untiring individual enterprise created, developed and visibly and confidently contributes to the sophisticated well-being of northern communities. As Broadcaster learned on a regional visit to Thunder Bay, Sault Ste. Marie and Sudbury, the broadcasting industry is no exception to the pioneering and persevering tradition of Northern Ontario.

In southern Ontario, Rogers is gearing up for the Silver Service and the onslaught of four pay-TV networks; Rick Richardson inspires merchants to beautify downtown Sarnia; and Paul Morton takes a dry-run at defending Global's programming position.

Foresight Saga: Rare resources in Sudbury

by Christine Curlook

"I'm not a broadcaster", says lumberman, businessman, pilot, world traveller and, his humility notwithstanding, president of CKSO-CIGM-FM radio, broadcaster William B. Plaunt. Since 1935 CKSO radio has played a bold and dramatic lead in a raucous revue which is the history of this irascible 99-year-old denizen of the north, Sudbury, Ontario.

W. E. Mason, the tenacious founder and publisher of the Sudbury Star, the first license-holder of CKSO radio and a financier of CKSO's life-long rival, CHNO, died suddenly in 1949. Plaunt's father, a pioneer lumberman who intrepidly moved his young family to the cordial north in 1924 from Renfrew County, outside Ottawa, and business confreres Judge James Cooper and George Miller, both native northerners, together purchased the Star and CKSO radio from the estate. Miller, a lawyer, "an exceptional man with plenty of foresight" recalls Plaunt, was elected radio station president by his partners. The paper was summarily sold to the Thomson chain but not before these earliest media moguls had quickly assembled CKSO-TV which was to make broadcasting history as the first privately owned station in Canada when, in 1953, it went on the air to the sound of trumpets.

Of historical importance here, is the fact that in the early 1930s, the boom town of Sudbury was one of the few sincerely inviting spots in the country because jobs were available in the adolescent mining industry and consequently in construction and all other support operations. Suddenly Sudbury was a hotbed of hockey as well, with "what amounted to four NHL teams in talent" says Plaunt invigorated by the childhood memory, competing in the popular senior regional leagues. Out-of-town games were far too frequent for ardent sports fans like young Plaunt; the only means of demonstrating loyalty to the team-on-tour in pre-radio days was to stake out the downtown CPR telegraph office in, of course, unbearable freezing weather. Public pressure for radio broadcasts gained momentum and W. E. Mason, always keen on good investments, brought network radio to the assertive, smartly prospering community.

William B. would return to Sudbury to work alongside his father in the thriving lumber business of W. B. Plaunt & Son Ltd. after five years at elite St. Andrew's Col-



*Eileen Forbom, general manager,
United Broadcasting Ltd.*

lege, a private school in Aurora where stratified class-conscious society in the shape of Havergal tea-dances and closed debutante parties irritated Plaunt considerably. The direct, unaffected style of the town where quiet wealth could rub shoulders with an eccentric range of people and professions at the same party was rather more fun besides.

***"We anticipated being in
the red . . . for three years
. . . we were in the black
in about six months"***

Predictably, a town displaying such public high spirits and stamina had little trouble

attracting community-minded business acumen and individual talent in all areas to groom her. Many broadcasting 'old-timers' who started at CKSO are, today, widely dispersed. They include the likes of Don Marks, the first sports announcer in a private station during his initiation at CKSO, now at CFCF Montreal, and Judy Erola, one of the first women announcers on TV and an amateur TV actress while still in high school who later pledged allegiance to CHNO where she became an account executive before entering politics.

"We anticipated being in the red fairly seriously for three years", confides Plaunt chuckling, "we were in the black in about six months". He recalls the doom and gloom forecasts for radio, "I don't think we ever really believed radio would die but we knew it had to change. The programs you get on TV, the dramas, soaps, sitcoms, are the programs we used to broadcast on radio which transformed itself into a music and information format."

In 1966 the CRTC gave CKSO the permission to go color; it was the first privately owned station with this latest and most eagerly awaited innovation, "we were all color-equipped before we were allowed to be in color", he grins broadly.

Quietly elegant Eileen Forbom, currently general manager of CKSO and CIGM-FM (a country format) has enjoyed a lively, episodic career with CKSO. Born in Canada and educated in Britain, she returned to Sudbury in 1948 to become secretary to Wilf Woodill, manager of CKSO radio and a brilliant electronics engineer (also a radar engineer during WWII) who feverishly researched and studied the TV systems of average-sized American cities and applied this education to the organization of CKSO-TV a few years later. Forbom was quickly elevated to traffic manager (which she continued to do for "15 or 20 years") when a suitable male traffic manager could not be found. Woodill challenged his young staff daily and Forbom also wrote promos, announced and hosted programs and anything else that was required, eventually sliding into national sales and becoming 'acting' national sales manager (another, needless to say, traditionally male position) whenever the job was vacant. The "non-negotiable" experience she obtained during those frantic unroutined early years ("Wilf was just one of those driven men one ▶

*Gone
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CKLW
50 *th Anniversary*

800/CKLW 1640 OUELLETTE AVENUE, WINDSOR, ONTARIO

strove to please," she smilingly remarks) has held her in good stead. She has been general manager of CIGM-FM for roughly ten years, general manager of CKSO for a year. She praises Gary Duguay, station manager of CKSO, as a thoroughly committed and wonderfully talented individual who "runs the entire AM operation on his own."

Duguay, in return, praises management for having given him the liberty and encouragement to develop a consistent and sustained format over a period of three somewhat uneven years. An Ottawa native, he candidly admits to an affection for and pride in the city. CKSO is run as a major market radio station and for six years now Duguay has been completely absorbed in this station whose outstanding promotion facilities would put many other major market stations to shame.

CKSO has "a tremendously high profile in the community" and does roughly 20 remotes monthly — four hour remotes from a client's place of business — which are overwhelmingly successful. The CKSO Sun girls are teenagers who work for the station on a part-time basis and accompany the remotes to fairs, carnivals and picnics. On the first summer week-end each June, CKSO welcomes summer to Sudbury; the city is orchestrated about several beautiful freshwater lakes, the largest of which, Lake Ramsey, sports Bell Park (originally part of the Alexander Graham Bell summer estate) where nearly 20,000 people congregate to enjoy the live bands, the beaches, client-sponsored barbeques, bathtub races and other contests.

Last winter CKSO audaciously bought a mountain for the day. An area ski hill could be enjoyed free of charge by Sudburian skiers, courtesy of CKSO. The station has generated hundreds of thousands of dollars for the Sudbury Boy's Home through



CKSO mobile unit circa 1939

walk-a-thons and support of the Flying Fathers hockey league who are regularly challenged by the CKSO No-Stars. "There isn't anything that happens in the community that we're not involved in, in a very high profile way," comments Forbom proudly. "Our staff play hockey, baseball and basketball with any group that challenges us.

When a new business opens up we're there with our Sun cruiser and Sun girls. Our music is adult contemporary, so is our competition's, but the way we are perceived by the community is what distinguishes us. We're everywhere."

Plaunt became active in the station in 1960, although still running the lumber business among "other things". He inhales deeply on his pipe and observes, "I'm afraid everything we do is a little commercial. We try to associate our company with our forays into the community unselfishly. Our people (there are 46 people on staff) are community-minded people — if they aren't when they get here, they soon become so because the rest of us are. But service clubs, hospitals and universities were not really alert to what use the local media could be put to. We have persuaded the institutions to use us as a free, promotional, information disseminating tool. I believe we succeeded in educating them. If you're a significant high profile institution like a university or hospital you've got to be up there, your story has to be told". He adds, "the funny thing is, that I never felt that CKSO should be exclusively involved in community work. Sudbury is not deprived, it never has been. We've got the best situation in the world and it's almost a shame to tell people about it. Since its inception this station has been a part of the community and that was a long time before the CRTC started advocating community participation, leaving a space for a list of activities on applications . . ."

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Circle 6 on Reader Service Card

In 1979 Plaunt sold Cambrian Broadcasting which consisted of CKSO-TV (which had become the CTV affiliate in the 60s) and its offspring CKSO-TV (2) Timmins, CKNY-TV North Bay and repeater stations in Temiskaming, Elliot Lake, Hearst, Rouyn-Noranda and Kapuskasing to Northern Cable Corp. This is what Plaunt warned the CRTC would happen if Cambrian was refused a cable license. It was clear that two services, Mid-Canada Communications (Canada) Corp., representing the CBC affiliate and owned by wily J. Conrad Lavigne of Timmins and Cambrian could no longer survive on a competitive basis. The source of their trauma was the company that now owns the merged companies — Northern Cable Service Ltd. (in turn owned by CUC Ltd.) which in this complex web also owns Scarborough Cable Communications and Timmins Cable Services Ltd. "It's no bonanza for Mid-Canada," stresses Plaunt, "they're bound to have problems despite the fact that they don't have local stations imposing on them. Cable competes fiercely with TV (90 percent of Sudbury homes pay for cable service at nearly the highest rate in the country — \$12 or \$15 per month) and fragments audiences. If you add pay-TV, it evolves to

the point that it will supply something people require, more viewers are lost".

"We're not getting all our signals off that bird yet but it's coming . . ."

Plaunt forecasts bad health for TV markets the size of Sudbury (the population is roughly 160,000) in the nascent satellite age. "The CFTOs and CFCFs of the world will survive but the Barries and Peterboroughs will certainly experience stress. We're not getting all our signals off that bird yet but it's coming, there's a lot of room up there".

At the 1961 NAB convention President John F. Kennedy introduced astronaut John Glenn to the assembled delegates.

Plaunt recalls talking shop later in the day with Ed Sullivan who made the same (then startling) prediction. "The technical minds of the industry were decades ahead then and had a fuller grasp of the Mercury orbit than most", he admits.

"People buying radio stations are the ones who are going to profit over the next 15 years," he grins. "Local stations can only be threatened by local competition. With 15 or 20 TV choices people become highly selective about what they watch. In the old days they'd watch Singer sewing machine demos and test patterns. They don't watch test patterns any more."

A very successful sales promotion which originated with CKSO-TV but which CKSO radio has fully exploited as well is an advertising package offered clients which includes a trip to an exotic haunt. Hawaii, Nice, Yugoslavia, Spain and this year a party of roughly 100, part of the Plaunt family and the Forboms included, were off to the Grand Bahama Hotel and departing from the Sudbury Airport the morning I was. Unhappily, all flights were fogged in for several hours. Plaunt has some forty flying years under his belt. It came as no surprise that the fog lifted exactly when he predicted it would.

Canada's Biggest 'Twinstick'

Mid-Canada Communications (Canada) Corp. is the largest twinstick in the country. The system consists of two TV stations: CKNC (CBC affiliate) and CICI (CTV affiliate); French AM: CFCL Timmins and CFBR Sudbury (30-40 percent of the population in Northern Ontario is francophone) and CJMX-FM Sudbury (also French) not to mention CHNO Sudbury and Northern Cable Service Ltd. Northern Cable is a cross-section of Sudbury ownership, the largest shareholder being Baxter Ricard, also president of Sudbury Broadcasting Ltd. which owns CHNO, CFBR and CJMX. Northern Cable services Kapuskasing, Sudbury, Timmins and the North Shore of Georgian Bay.

The accounting, sales and operations of both TV stations share the same premises in Sudbury, Ontario to maximize cost efficiency. Some programs on one network run full system i.e., Sudbury-Timmins-Kapuskasing-Kearns-Elliot Lake and some do not. The company is currently analyzing the conflicts which regional vs. local programming represents and the inherent confusion in directing local shows so that the impact is regional. Of course, behaving as a viable corporate citizen in each market that Mid-Canada services has meant refraining from any editorial positions on local and regional issues. The mining industry is the largest employer in Northern Ontario and labor represents the most vocal faction of the communities in this region. However a half-hour weekly program produced by the Sudbury and District Labour Council does, I am told, investigate current affairs in this highly combustible area.

On the CBC station, Mid-Canada is carrying 66 hours of a possible 84 hours per week of CBC network programming and 62 hours of the full CTV menu is carried on the CTV station. Microwave sites are scattered over a huge area of the province — the most southerly point being Ottawa and the most northerly Smooth Rock Falls. Mid-Canada represents the "only local station in town" for some of the communities such as Pembroke, Powassan and Hearst in an area a vast 450 miles square. It is still sorting out its stage presence.

A number of political campaigns have been fought on the media in Sudbury over the years and cable has always been a political stake. A densely cabled area since 1975, satellite dishes are not cluttering the Sudbury skyline.

Station identities are still slowly being evolved. News and public affairs are being expanded for the fall however it is a costly situation to identify two stations in each market on the basis of such limited local programming.

The Mid-Canada system is only three years old. According to vice president of operations, Larry Gavin, the growing pains which it is experiencing are simply "par for the course".

North of Superior and miles from inferior

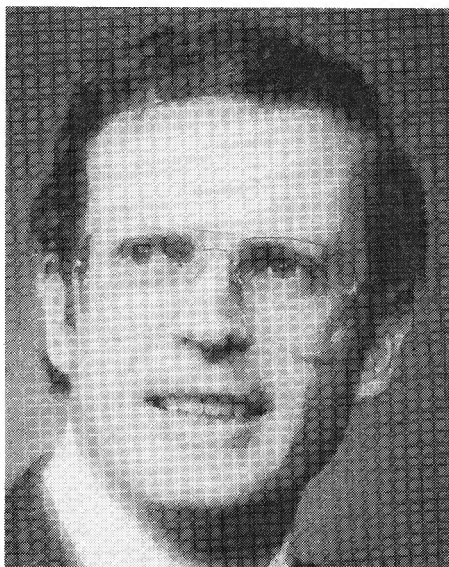
by Christine Curlook

A novel service is available in Thunder Bay, Ontario. Advertisements for it seize the attention of an idle mind wandering aimlessly across the classified ads in the local Thunder Bay Chronicle-Journal. Tree service. "Dangerous trees cut, pruned and hauled away." "Expert brush and hazardous tree removal, call the pros at North Branch Tree Service." "Pruning and removal of hazardous trees, free estimate," they read. In the heart of forest country, tree service is hardly anomalous, still the ads are disconcerting, as are the trees. The "strip city" of 120,000 traces this outside bay of Lake Superior like a narrow seam and tree service, in effect, restrains the advance of trees, tall as towers, into the tame backyards of the modest two-storey homes of this impertinent little burg.

In its infancy, roughly 20 years ago, the CTV network was actively garnering support from well-upholstered Canadian communities for a second commercially active TV station while a frustrated northwestern Ontario broadcaster was fashioning a strategy of survival for two independently owned local stations in remote, tiny, vulnerable markets such as his own, Thunder Bay. After six years of proposals and arduous politicking, H. Fraser Dougall succeeded in winning the federal government, the CRTC and the CTV network to his point of view, a manoeuvre as strategically delicate as it was difficult.

Already a CBC licensee through his company Thunder Bay Electronics, he was consequently entrusted with a new license for a separately programmed channel in the same language, in the same market at the same time as he was (and still is) corporate head of H. F. Dougall Co., which in 1931 pioneered AM radio in northern Ontario (sister CJSD-FM quietly joining in 1948). As a supplementary affiliate of the CTV, Dougall could survive and operate a new station alongside his existing one by sharing resources: management, engineering, marketing and operations, thus efficiently controlling costs. Selling the stations as a package to advertisers eliminated rate-cutting and competitive bidding warfare; the concept was eagerly duplicated across Canada, spawning CITL-CKSA Lloydminster, CICC-CKOS Yorkton, CJIC-CKCY Sault Ste. Marie and CKNC-CICI Sudbury.

Sole shareholder of Thunder Bay Electronics and H. F. Dougall Co. since 1971 (when he bought out other family members' interests), Dougall is every square inch a



H. Fraser Dougall, president Thunder Bay Electronics Ltd.

prosperous and highly competent business executive who swiftly and smoothly describes his diversified business interests outside broadcasting as "less government regulated". Both Thunder Bay Electronics and H. F. Dougall Co. are managed by distinct executive staffs; Dougall involves himself in matters of general policy and practice only.

The four stations are a warmly buzzing beehive of industry under one roof at 87 North Hill St. "Well-capitalized, without a dime owing on any of them," like a proud parent Dougall assures me that "very secure prospects" and "a sound financial footing" have kept CKPR-CHFD buoyant as rising interest rates "sadly and unfairly" maim local businesses that are burdened with long-term capital debts. The 88 TV division employees (more than double the original 35) are praised both by Dougall and vice-president and general manager Tony Seuret as a very stable, hardcore group of local people; committed, enthusiastic and flexible.

Seuret makes the important point that this is the first and only job that many of his staff have held; the job rotation factor in Thunder Bay is ploddingly slow. Despite the significant fracturing effect which the influx of American signals has had on Thunder Bay's viewing audience (eight of ten TV signals received are American) the drive here, where Dougall's \$1 million gamble

has clearly paid off, is towards local community programming which far exceeds the quota outlined in the CRTC promise of performance.

Matching this harmless excess is CHFD-CKPR's strong conviction that its community stretches west to the Manitoba border; "sitting at the head of Lake Superior the coverage area is tiny communities, hamlets, lots of moose and forest . . . we consider ourselves regional broadcasters and program local product and entertainment accordingly", responds energetic director of programming Millie LaBelle, whose latest project in progress is a half hour series, *Down the Road*, which will visit outlying, even inaccessible towns and meet the people and lifestyles tucked away there.

There is something unusually strong, dedicated and engagingly frank here. Former business professor, Seuret (who insists that he knew little about broadcasting before being approached by Dougall to join the company), though not a native of Thunder Bay, is contentedly watching his family grow up in the eighth largest city in Ontario, fuelled by the pulp and paper and shipping industries. American culture and entertainment is easily accessible (flight-time to Minneapolis is one hour whereas Sudbury is an unwieldy 600 miles away) but CKPR-CHFD's local product serves a community of doers and achievers "who want to see their own", explains Seuret and who are well-represented on the two advisory councils (reps are from women's leagues, school boards, the clergy, the chamber of commerce), which influence the programming decisions at the station. *Newsmakers*, a public affairs program which examines the personalities behind local issues; *Sounds Country*, a variety entertainment series; mini-series on fitness, investing for women and a children's program employing kids in actual production are some examples of the huge successes directly resulting from loyalty to the councils, "the eyes and ears of the community", says Millie.

The Cystic Fibrosis Foundation recently released figures indicating that of all the monies raised for charity in Canada, Thunder Bay Television's annual C. F. Telethon (which features mostly amateur talent culled from this part of the country) accounts for an overwhelming 10 percent.

With almost unrestrained optimism Seuret, with his expert grip on the big picture, comments, "We know the future holds massive importation of additional signals, ▶

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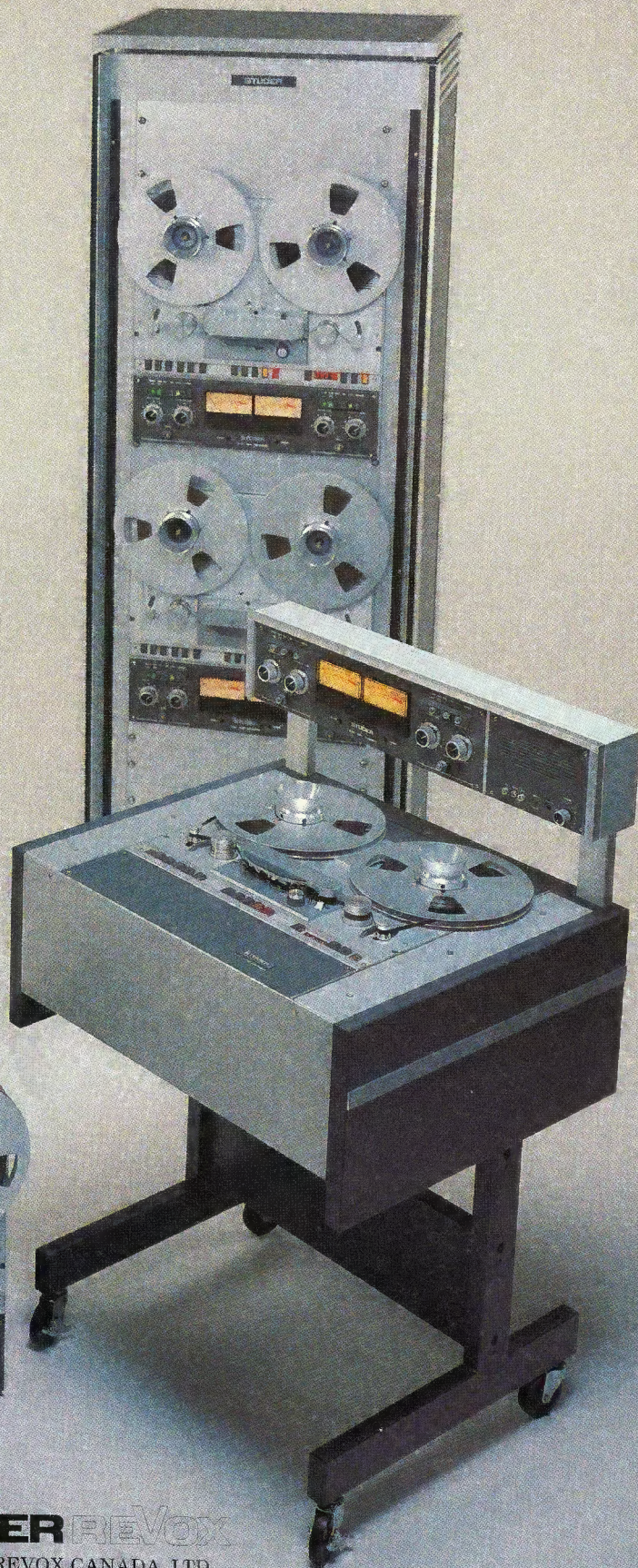
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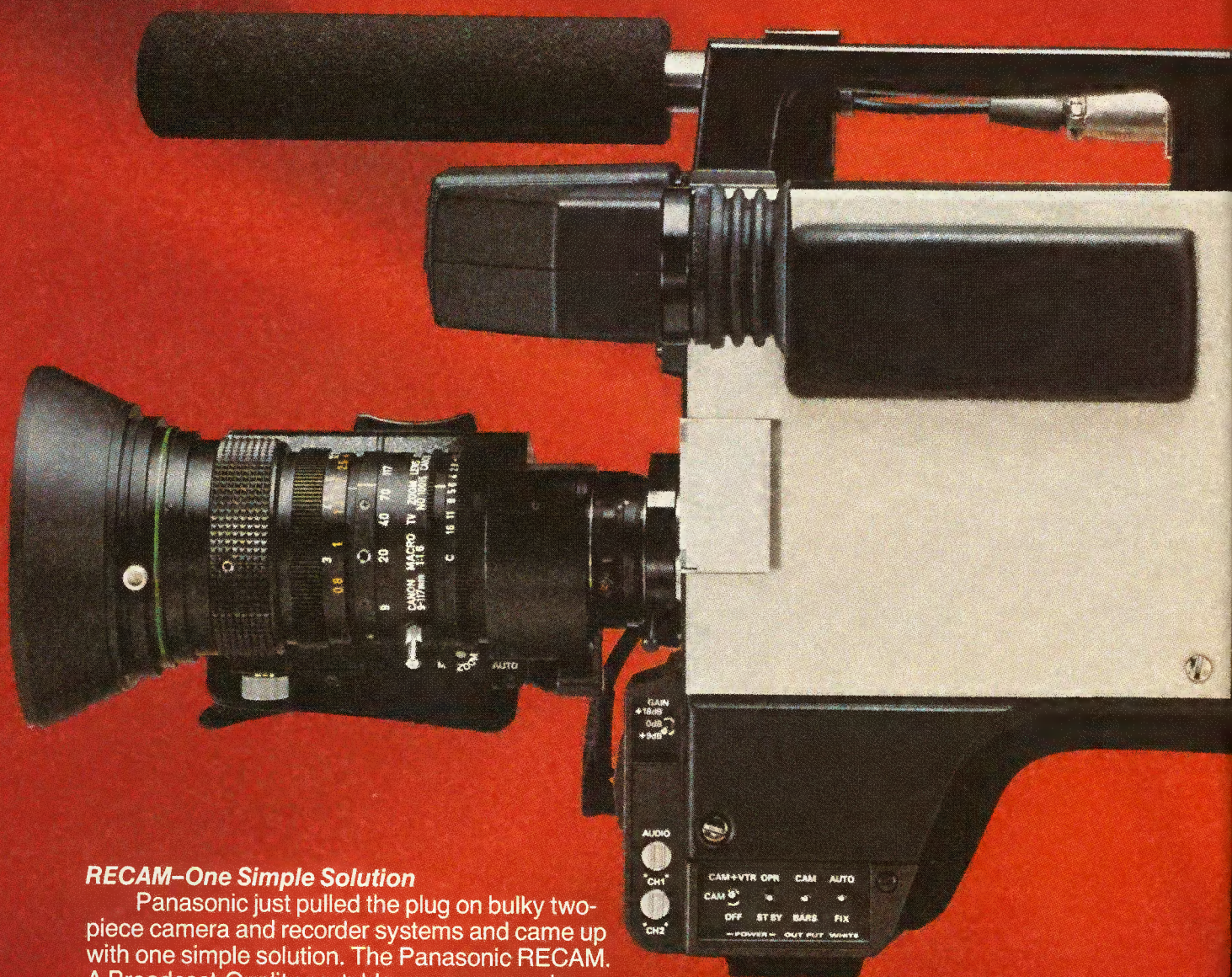


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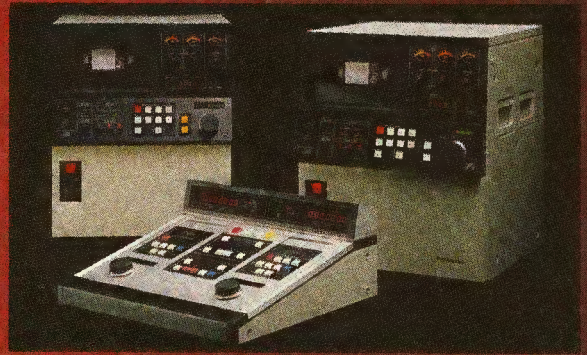
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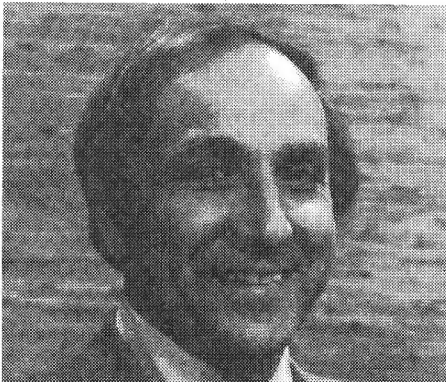
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an open-skies approach, and we're trying to show leadership in this scenario and distinguish ourselves from satellite signals, networks, the products of New York and Hollywood talent. We do that by developing local and regional programming. No one else can do that, not even the CBC." In fact, last summer the NABET strike prevented the CBC from covering the widely-publicized Canada Games which were hosted by Thunder Bay. Not surprisingly CKPR-CHFD not only provided sixty hours of live coverage of the Games (at great commercial risk) but won a 1982 Can Pro award in the sports and outdoor specials category for *Live At The Games*, a vivid documentary of the high drama of competitive sport. Further proof that local programming at CKPR-CHFD is not substandard fare, but can, instead, build audience support, gain recognition and win awards, is in the pudding; the second highest rated program after *Dallas* is *Thunder Bay TV News*.

But local programming is "purely out of pocket"; Seuret's impatience with the CRTC Canadian content regulations is undisguised, as is Dougall's. "We don't think that the current regulations related to programming can assist a station like us in achieving our objectives within our culture. If anything, they frustrate because while trying to remain commercially viable we are being asked to make strong commitments to costly, unsubsidized, local product. We're eager to do it, we want to do it, for heaven's

sake, but without restrictions, the artificial limitations on our activities restrict us from following through. Our constant theme with the CRTC is don't introduce rigidity when you want flexibility in programming, when you want stations to look to new horizons in the face of overwhelming changes in technology".

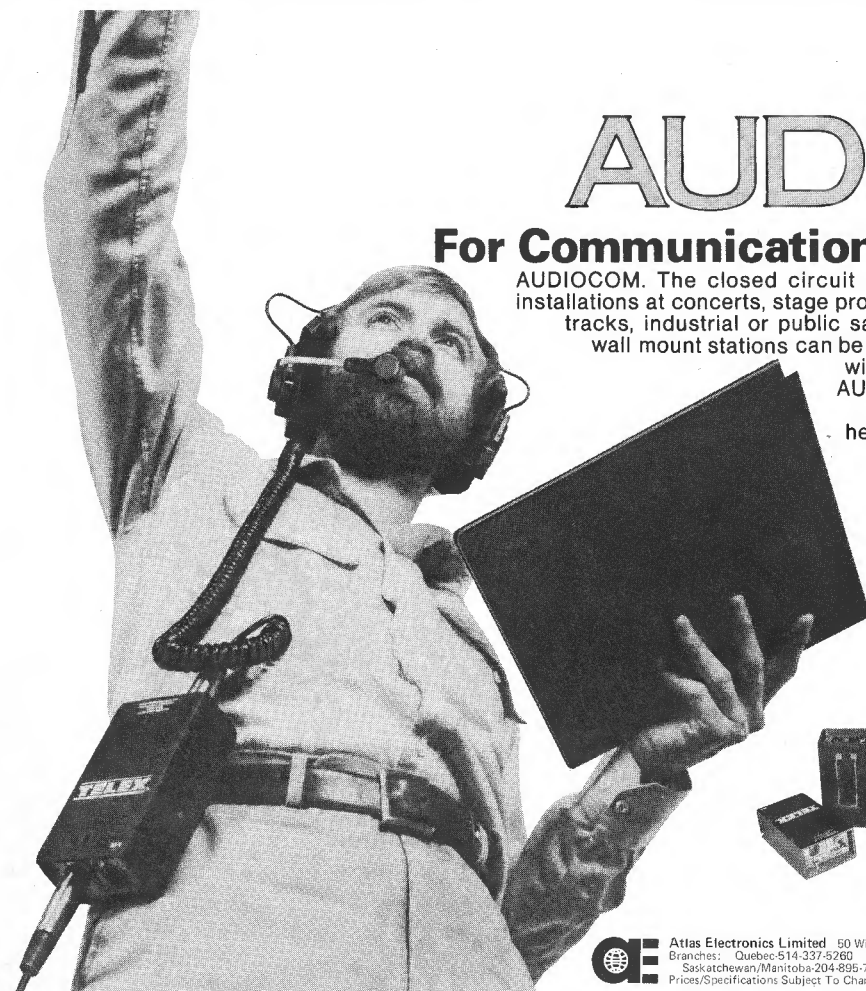


A. H. Seuret, vice-president and general manager, CKPR-CHFD Thunder Bay

Dougall is equally candid and emphasizes that he has witnessed too many little fish selling out to the big (Maclean Hunter, Standard Broadcasting) fish. He smiles tightly and continues, "I don't have any difficulty living within the regulations if they are applied equally to Canadian broadcasters and without respect to outside influences. Instead, I'm forced to watch American

competitors, direct competitors for audience and client dollars, come in across the border without any copyright or restrictions. To add insult to injury I'm not allowed back into their territory on their cable systems because their rules insist that it creates duplication of programming. All I know is that somebody in Ottawa isn't paying attention to the marketplace when they're dreaming up Canadian regulations." Dougall protests that the natural marketplace has been destroyed by the import of unfettered American signals and cites the installation of artificial barriers such as the FM quota foregrounds as having had disastrous consequences for the medium. CJSD-FM stubbornly swells out the 20 percent foreground regulation with locally-generated rather than syndicated convenience programming.

Seuret is adamant. By necessity smaller communities require an assembly of solvent media "units" to shape a certain market base in order to afford high-priced survival. Monopoly is both an inaccurate and pejorative term here, for success in north-western Ontario is based on common ownership with family roots bolstered by sophisticated professional management. Surviving on their own initiative albeit in "somewhat isolated circumstances" the high idealism represented in Pierre Juneau's words are here manifest: "It should be possible to turn on one's television set and at least know what country one is in".



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Snakes and Ladders: CFYN is scaling upward

by Christine Curlook

As a study in ambition, 100 percent locally owned CFYN Sault Ste. Marie and sibling CHAS-FM cast an odd shadow. Despite a perilous game of survival as a border town only swimming distance away from Soo, Michigan and despite a reputation as the scrappers and fighters in a town of roughly 84,000 where opposition is the affluent Huron Broadcasting organism (owning an AM and FM station, a twinstick TV station and a cable company); despite three discouraging years spent trying to dispel the identity of a 42-year-old departed community station, previous occupants of 'YN's premises; and despite a disaffiliation with the CBC roughly two years ago (which made CFYN immediately unpopular with the "culturally aloof" in town), Gilder Broadcasting is proudly and impertinently prospering.



Youthful Russ Hilderley of CFNY-CHAS-FM.

Like a toy manufacturer or illustrator of children's books who hasn't let himself

frown in years, Russ Hilderley, president and general manager of five-year-old Gilder Broadcasting (and a 15-year veteran newsman and director of operations of the old CJIC) is hopeful, even optimistic, over CFYN's prospects. His decision to relocate his station on "the top of the hill", blocks away from the problem-ridden downtown headquarters, in modern premises overlooking a scenic valley and pine forest, was strategic. The move provided the means whereby the two Gilder radio stations could develop distinctive identities allowing listeners to think strictly in terms of what the station was and where they were located: "the sunshine station on the top of the hill". Hilderley patiently explains that "from day one, we have been forced to ignore BBM ratings — it seems the only people who pay much attention to them are the national agencies anyway — ignore audience confusion and pretend that we were a third AM station that had just entered the market. People are creatures of habit," he shakes his head mock-sorrowfully, "I'm only sorry that we didn't move here in February, 1977."

A habit which a percentage of CFYN listeners found hard to break was CFYN's three-year CBC affiliation (predecessor CJIC was a CBC affiliate since its inception in 1934). In 1979 Hilderley intuited the hazards of economic dependence upon CBC munificence; he was carrying nearly 50 hours per week of programming between the AM and FM stations. Hilderley's deeper anxieties over the installation of a CBC ▶

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repeater station in the Soo with 126 hours of an uninterrupted CBC menu soon took shape. Fortunately, the weaning process (at great commercial risk to the station) was sufficiently advanced so that one morning in early 1980 when the CBC feed wires were unceremoniously snipped, CFYN had by then gained a measure of public acceptance for its own national AM newscasts and FM replacement programming for such beloved staples as Don Harron's *Morningside*.

Forty percent of Sault Ste. Marie tunes in to CFYN which Hilderley claims has "the funniest morning show ever." Bob Wood, for 14 years a morning man at CFCH North Bay, is, from all accounts, his own humor franchise, and John Campbell, an ex-CKFM newsman, balances the equation with his bona fide, harnessed news delivery. Hilderley was loathe to surrender his newscasts but just as unwilling to jeopardize the credibility of the news department. He was elected president of the Soo Chamber of Commerce in 1980 but in a "union town", where the largest employer is the Algoma Steel Corp., any editorializing would have only too eagerly been interpreted within the volatile context of management vs. labor.

Hilderley's competition is, of course, the only privately-owned independent radio station in Canada to have a CUPE union (not ACTRA or NABET, as Hilderley solemnly points out). CUPE organizers pressured the 35 Gilder employees to organize, but to no avail.

Gilder Broadcasting is really a convivial extended family (disarmingly youthful) living cozily and co-operatively in a natural pine planked chalet on the brow of a green ravine. The interior of 426 Bruce St. is bathed in natural light reflected from strategically located thermal windows; Hilderley's wife doubles as receptionist and traffic manager; a son is the station's morning operator. Gilder vice-president, sales manager and partner Gerry Penny was lured to 'YN, away from Huron, in 1978 and is everywhere featured with the 'YN staff in the 'family' photo albums which document the community-public service efforts which CFYN has participated in. There are five oversize tomes; each page is crowded with photos.

"Community involvement is the only way a market this size can make any impact," an impassioned Russ Hilderley remarks. "In Toronto there's no hope of winning a large proportion of the community's attention and listening support by going to bazaars, swim-marathons and fund-raising campaigns. However, here, where we're so close to the market, we realize that that's part of our mandate. In this way we've been promoting Canadian culture in Sault Ste. Marie for years. If Soo people want this station to support them in the political arena against some issue or other or play a certain kind of music or support local talent, we'll be there because we're neighbors. We know and understand the community and they know and understand us."

He vigorously protests CRTC chairman

John Meisel's notion of Canadian culture and what Canadian broadcasters must collectively do to cultivate and promote it. "To have the CRTC insist at all costs that we play 30 percent Canadian content and that our competition play it when there are four or five radio stations within eyesight who don't have to play it because they're not on our border can kill us and others like us." He quietly adds, "We used to play good Canadian talent: Anne Murray, Paul Anka, Gordon Lightfoot, Bobby Curtola, before any rules were supplied."

Not surprisingly Hilderley is fully absorbed in CFYN's music programming (sister CHAS-FM is a beautiful music format).

LPs litter his office, cram shelves. The AM adult contemporary-MOR selections for CFYN are derived from a top fifty listing he has researched and compiled from "old gold" catalogues such as Continental, Cashbox and Billboard and top forty annuals dating back to the 50s. "I can't imagine a music or program director investing the same enthusiasm and time in this as the owner of a radio station," he laughs, broadly gesturing to boxes of albums as serious as furniture in the room. The wide family appeal of 'YN's format and intense scrutinizing of new releases as well as old hits has steadily improved the station's ratings.

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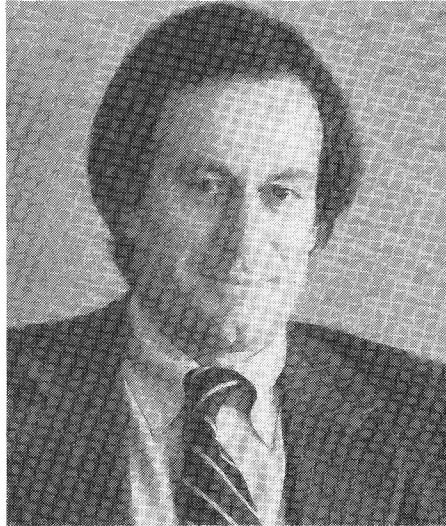
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Knock, knock. Who's there? Rogers Cable

by Barbara Moes

In the inner sanctum of the offices of Rogers Cablesystems atop Toronto, there is a war plan in effect. Large wall maps are dotted with black, white and red pins which will designate for the salesmen a yes, a no, or a call back for the Mary Kay style, door to door blitz that will take place in Toronto to market the four new pay-TV services recently licensed by the CRTC.

Colin Watson, Rogers Cablesystems president, answers questions in an articulate way, indicating a precise management style fitting for the head of one of the world's largest cable organizations. The three-pronged attack includes professional marketing strategies and technological thrusts into computers and home hardware. The sales staff, which will double in size to 60, is undergoing extensive training and Gretchen Frank, Rogers' U.S. marketing direc-



Colin Watson, president of Rogers Cablesystems

tor, will act as a link pin with activities in Canada. In the interim, the sales force will market rental converters.

How the package will be marketed is still somewhat up in the air. Watson and his group are in the second round of negotiations with the pay-TV suppliers. The marketing strategy for Ontario could look something like this. First Choice, Super Channel (the Ontario regional), C-Channel and the French First Choice — and Watson interrupts his presentation to comment that what the Ontario Independent Pay Service will be called (at this point it's Super Channel) is crucial in its marketing strategy. If First Choice becomes the Canadian version of HBO, and he hastily adds it is possible that an affiliation will develop between the two, Super Channel has two options . . . they can either go head to head with HBO which means positioning themselves like a Canadian version of Showtime or they could become a Canadian version of Cinemax, which is the second HBO service clearly differentiated. Cinemax in the U.S. explains Watson has the worst movies, promoted as classic or great movies you have seen before and Showtime really pretends to be everything HBO is. C-Channel is culture but really soft culture that would include a movie like Fame or Grease. Super Channel will also be running sports events such as blacked out Argo games.

Predictions for carving up the pie are as follows. The pay-TV networks were hoping to get forty percent of the market, but Watson predicts the total for the two will be

forty percent while the cultural channel hopes for five percent.

Rogers hopes to sell the three on a package, clearly differentiated from one another and Watson postulates that if each service costs \$15 a month that's a lot for people to pay. He hopes to come up with a price of \$28 for all three. Consumer expenses are broken down as follows: cable is \$7.25, converter \$5.25, an extra outlet in the bedroom \$3.00, and \$28 for the entertainment package makes a total of \$44. However Watson said this figure would multiply times three in affluent Toronto areas like Rosedale and Forest Hill where the company expects a very high penetration rate.

As for a typical subscriber, he feels that at least 50 percent will take one of the three services offered. In the U.S. Rogers is easily taking \$25-\$30 per month from subs. But if and when a universal system is offered, it might be difficult to persuade people to pay \$3 a month but "anybody would pay 50¢."

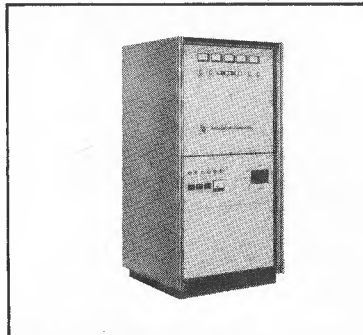
Negotiations are still underway however for positioning of the services but Watson feels it is in the best interests of the networks to be sold as a package of three adding, "Cowan's service won't be a smash hit unless he's packaged with a movie channel, because movies are the one form of entertainment people will buy on a monthly basis. Everything else is experimental."

The technology for all of this can be quite cumbersome unless of course a sophisticated addressable system is in place and Rogers has designed its own called Super System, which is used on Rogers U.S. systems (although manually) and will be operating in Toronto by September of this year giving adequate testing time for February 1983, the predicted turn on date for the pay-TV system.

The Super System allows a total interface between the person talking to the subscriber and the box in the subscriber's home . . . If somebody calls up and says they want First Choice but have decided they didn't want C-Channel for instance, the information is typed into the computer simultaneously with the phone conversation.

Watson says negative traps are no longer feasible because of the multiple licenses and Rogers is now in the process of deciding whether to put addressable descramblers in subs homes which have a number of implications for the cable business, including the opportunity to do pay per

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program when that becomes available. Of course, the big factor is the cost which is higher than for the more conventional types. But an added advantage to the addressable converters is that they provide a very good security system.

An inexpensive device would cost about \$30 to \$40, and the subscriber gets this free with his fee. But Watson says his inclination is to go for the more expensive one which could cost between \$60 and \$75 and would be controlled from the head end.

This also fits into Rogers long term plans which are included in the Corporation's most recent application to the CRTC for Rogers Silver Service which proposes tiered services consisting of a sports, news and music service and Watson says there will be a channel allotted to events, i.e. a special run of Chariots of Fire the night after it won an Academy Award, which would cost about \$4.

Negotiations have been taking place with broadcasters, among them the CBC, says Watson, for a Canadian news service which would be similar to the Ted Turner All News in Atlanta. It would run 24 hours a day, and the provider will have 50 percent Canadian content and with satellite transmissions drop in news from Vancouver, the Maritimes and so on. The service would probably include: 2 hours prime time newscasts, special events for fast-breaking news, business and financial reports, talk and information programming, rebroadcast of Canadian produced public affairs and documentaries, live interviews, medical and health information segments and agricultural reports.

The music service will incorporate stereo sound capability and in addition to the conventional video presentation, certain interested groups have expressed interest in the development of video music/art productions graphics such as the Canadian developed Telidon image systems. The proposed service would gather music material from across Canada and throughout the world.

The sports service will be one comparable to that offered in the U.S. by ESPN. Program distribution will be on both a live and rebroadcast basis. Events will include those of local, regional and national status. Instructional material, commentary and editorial statements will be included in the schedule.

Program security will be provided via addressable high security decoder services which is anticipated either in a form compatible with existing converters or integral to a new performance enhanced converter which will be marketed for pay-TV on a per channel basis.

As Watson so aptly puts it, "the commission in its wisdom by licensing as many services as they have almost forced us into addressability which of course we're delighted about anyway." (They have already designed their Super System so the Rogers army is well prepared for action).

Other activities include enhanced graphics for the promotional channels and an artist has been hired for this. In conjunction

with the Toronto Star a video Starweek with TV listings is close to being agreed upon. It would be called the Toronto Star TV Listings with "sexy" graphics. The Star would pay the cost of producing it and each would get reciprocal promotion on the respective media.

Watson doesn't anticipate the introduction of cable advertising in Canada in the near future even though it is now a reality in the U.S. He comments that a study in the U.S. indicated that cable advertising didn't diminish network advertising that much. Of course, with all the addressable hardware in place, audience measurement tech-

niques are a cinch and Watson says Arbitron and others will be pursuing them to do selective studies, which are preferable to diaries. In conclusion, the bottom line is this.

As Watson puts it, "we have asked the commission to consider two alternatives: either allow us our next rate increase from \$7.25 to \$9 or give us \$8.50 and let us market some services. That's the philosophical thrust of the application." An ultimatum, perhaps, but "the British soldier can stand up to anything except the British War Office." (*The Devil's Disciple*, George Bernard Shaw.) The outcome will be interesting to watch.

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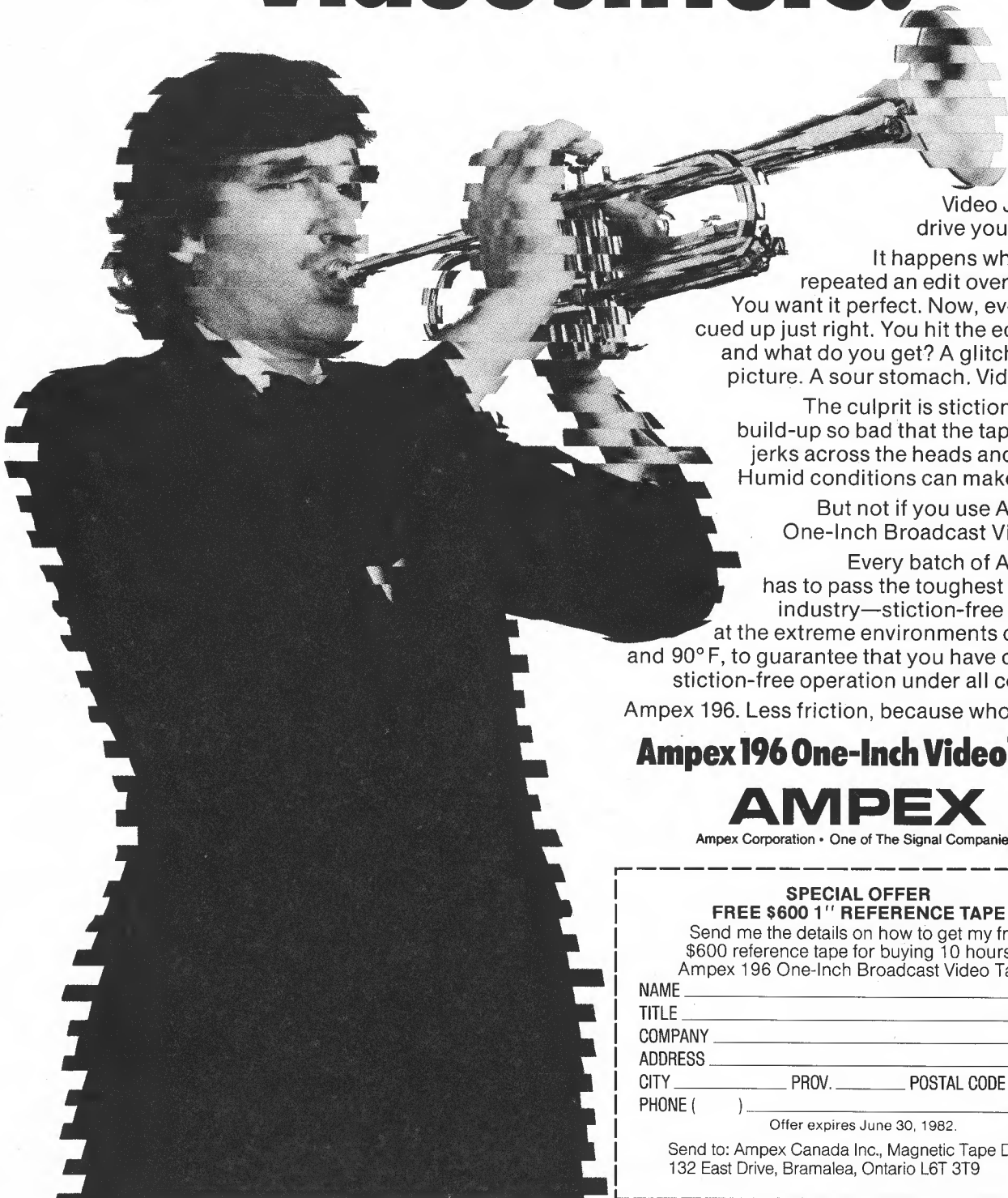
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A Global view ... from Paul Morton

by Barbara Moes

One of the interesting things that Pierre Juneau did during his stint as chairman of the CRTC in 1974 was to grant a license to a third English-language television station in Toronto after having been convinced by the romantic Al Bruner that Global would be a catalyst for Canadian production, and would be a real alternative to both the CTV and CBC networks.

The tumultuous history of the aberrant station that made its debut with a loud cry, featuring Denis Heroux's specially dubbed English-language version of *J'ai Mon Voyage*, now entitled *Enuff is Enuff*, Pierre Berton's *Great Debate* series, Patrick Watson's *Witness to Yesterday*, in its lineup, now at eight years old seems like a very precocious child who has seen the world very quickly and has settled into a routine

marriage of stable programming. In its orbit Global has tested the surface, experimented, suffered a few nearly fatal blows and has emerged a scarred but determined adult.

... (Morton) feels that Global and the CBC are in the best position to withstand the impact of pay-TV

To trace Global's programming history through a clippings file is like viewing an eclipse. *The Lives* series written by Bruce

Garvey and hosted by Robert MacNeil was lauded by critics as a very commendable series; in fact, a portrait of Golda Meir was done; the SCTV comedy troupe made its debut and of course is now being aired on NBC and has a cult following in the United States with Bob and Doug McKenzie; *Witness to Yesterday* series has been resurrected by City-TV with Patrick Watson once again as the host and in a slightly different format.

The cigar-smoking Paul Morton greeted me in the now-famous Moriyama designed warehouse (who can enter Global without thinking of all the comments that have been made about the pink, orange and green sofa that greets you in its spacious foyer) considered gauche by some. Morton was prepared for all the anticipated questions.

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He's probably been asked them a hundred times and will be again by a more austere body, since Global had its license renewed this time for only one year. In fact, he is in the midst of preparing a new promise of performance for the CRTC. Of course, there was no comment on what was going in it.

Morton feels that Global positioned itself several years ago in anticipation of the introduction of pay-TV, stressing the move to consistency in its schedule of tried and true programs with heavy emphasis on news and information and a move away from specials and movies. They go after the proven audience. He feels that Global and the CBC are in the best position to withstand the impact of pay-TV.

The inevitable question, of course, is why has Global not met its Canadian content commitment, promising as it did to be a catalyst for the production industry in Canada.



Paul Morton, Global TV president

Morton claims that there are at least two problems which, of course, will get worse: lack of money and a finite amount of talent in Canada. "We are," he claims, "at the mercy of what the independent community can come up with, it's not totally within our bailiwick. In order to make a project fly, they have to come up with a production that can make additional sales outside of Canada. Otherwise it's not feasible." *Matt and Jenny* which was co-produced at Global, cost \$160,000 per half hour. Exclaims Morton, "There is nobody in Canada who is in a

position to finance a show purely for Canadian consumption at that price."

Morton says there will not be enough talent in this country to meet the drama that is being required for pay-TV and instead of having a limited number of very good programs, "we are going to have a mass of garbage being generated because those resources are spread too thin. The next couple of years will be horrendous."

Don MacPherson who left the CBC a number of years ago to join the executive management of Global as vice-president of Barber Green Productions has won the national pay-TV license but has not been replaced at Global and there was no indi-

cation by Morton that a replacement was needed. "Michael Spivak runs the operations from a production point of view."

As president of Global and one of the main shareholders, how does Morton keep the shareholders, the audiences and the CRTC happy? Not possible, he says. And the compromises that are necessary are now bearing the fruits of the Garden of Eden.

In his capacity as president, Morton deals with policy and budget philosophy but admits that the key part of television is programming. "That's the whole guts of the thing and the programming that you buy is just a function of the money." He says that ▶

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the day of the cheap Canadian production is over, adding, "there's nothing more expensive today than cheap Canadian programming because the only way we can generate additional advertising dollars in our own self-interest is by having better ratings on our Canadian shows. And we can't come out of a peak of American shows into a valley of Canadian and back and forth. We have to get that stability right through the whole thing. We have battled with *That's Life*, labored with it for a year and in its second year it started to develop and get significant audiences. Now it's going ahead for a third year. And the show is uniquely Canadian in focus. But it doesn't have any great opportunities for sales in the U.S. It is actuality programming as opposed to drama or variety."

Morton feels that Global should receive kudos for that rather than being told to do something else. He claims you must concentrate on doing something well. "We just can't flit around and try a bit of this and a bit of that. We should be encouraged to become as good as we can in a particular area. But don't take your eye off the ball and forget what you're doing well and instead being forced to cut news budgets back so that we can do more drama or variety. I don't think that's serving any useful purpose."

There are not enough dollar resources in Canada to compete with American drama, says Morton. "Canadians don't want to

watch. We put the bulk of our revenue in the area that we can compete, in news and information.

"People give lip service to the fact that they want to know more about people in the rest of Canada. When it comes right down to it I don't see any evidence that they really want to do that"

"People give lip service to the fact that they want to know more about people in the rest of Canada. When it comes right down to it I don't see any evidence that they really want to do that. Do you really believe that those Canadian movies in pay-TV are going to be dramas about life in Saskatchewan? *Porky's* is a Canadian movie and it's doing extremely well at the box office. Can you explain to me how this is indigenous to Canada? Again you have the problem, the independent producer wants to make movies and he wants to get some money back from it. You have two groups of people in Canada in the creative side. Those

who are traditionally working in effect 365 days a year whose talents are highly sought after. And there are those who are trying to have ability legislated.

"The best analogy is this: Somebody goes to an artist and says, paint me a picture that I can sell for whatever. Before you go ahead you will need a canvas. It will cost you \$350,000; eight brushes at \$100,000 each; a palette at \$200,000; paint at \$50,000. Now paint a picture that you can recover the costs on because it will now cost you \$1.4 million to paint that picture. How many people are able to go ahead? If you put an amateur in a position where he needs a budget the likes of which we are now seeing in every level of production, you have to deal with people who are experienced and have worked their way up through the system. You can't hire a graduate from an arts degree at school and has taken a film course and turn him loose on a budget of that size.

"In our response to the commission we will respond to the need for Canadian programming but the guts of our programming will be news and information which we do well and we intend to do more of what we do better.

"People want you to be all things, they want entertainment and news. The very term broadcasting is important to remember. We're not a narrowcaster; we're a broadcaster."



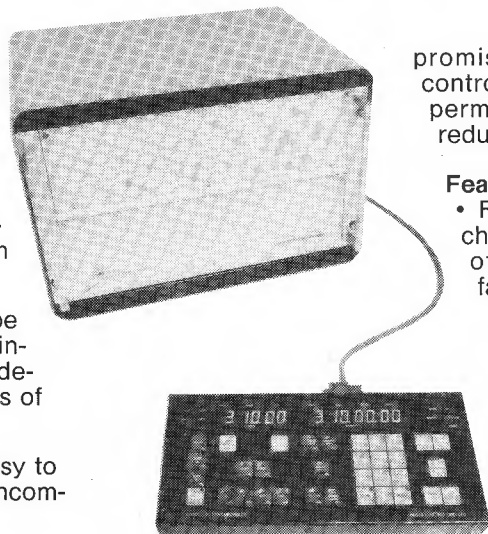
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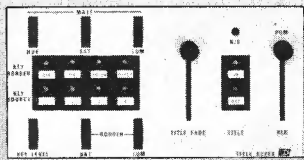
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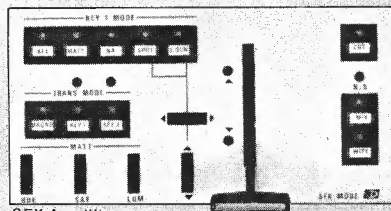
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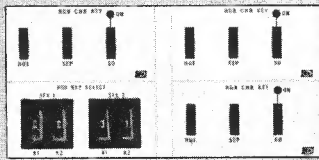
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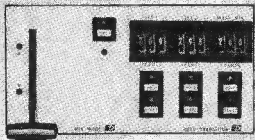
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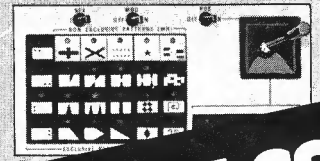
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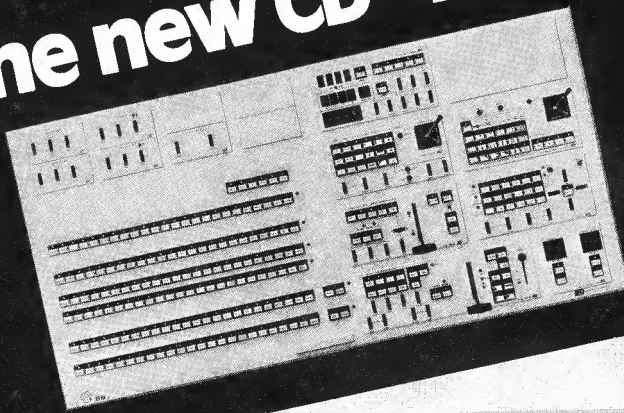


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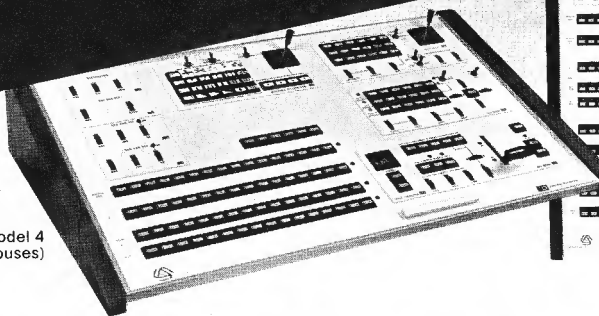


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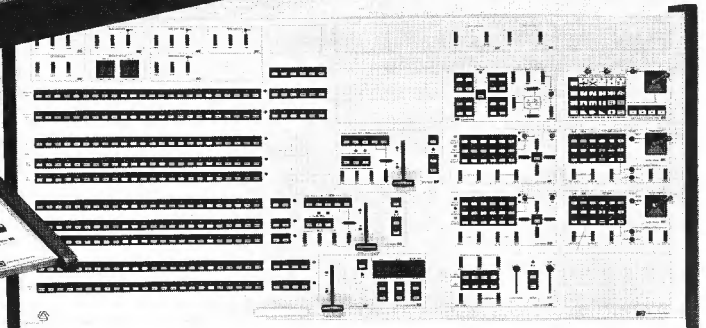
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CHOK's Broadcast House, beautifying broadcasting in Sarnia

by Barbara Moes

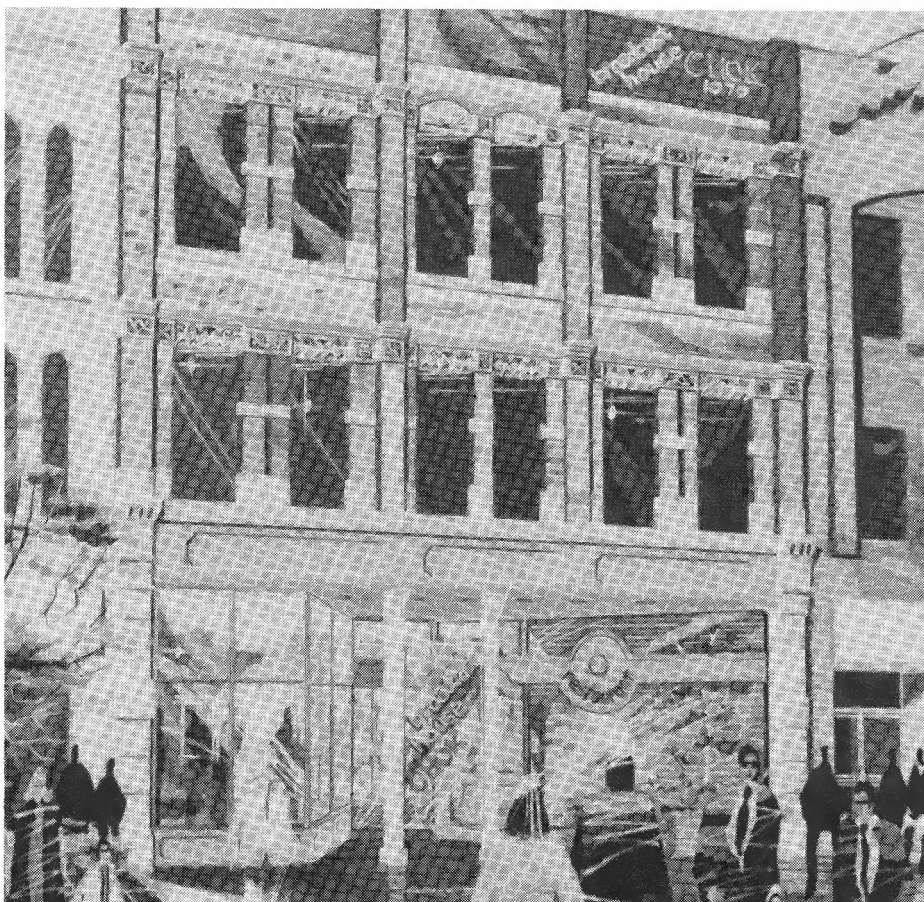
The valet service at the Hollywood-style gala opening of Rick Richardson's Broadcast House in the heart of downtown Sarnia saved the more than 350 guests from getting blown away by gale-force winds. The weather may not have been right but everything else was "smooth sailing" for CHOK as people climbed the two flights of stairs to view the new facilities in the historic 1890 Front St. building, restored by Giles Nadeau of Paul M. Skinner Architects at a total cost of \$820,000.

Richardson's office displayed a 1929 Philco radio, and lots of mirrors, reflecting the original bricks which were preserved throughout, blended very tastefully with the soft beiges and blues and nautical pictures on the walls. The presidential office adjoins a very spacious "establishment" boardroom. The original hardwood flooring has been preserved and there were very noticeable slopes which while lending authenticity reminded one that this was the very last drink of wine for the evening. Dave McKay, who was doing the night show in full dress, suffered a large curious audience peering through the windows. When the deck is clear he has a sweeping view of the production studios and the sales and news areas which each accommodate six staff people. The news desks are designed by Robert Cooke, CHOK's chief engineer who accepted an award on behalf of Ontario Premier William Davis in honor of CHOK's 35 years of service to the Sarnia community. Cooke did the original wiring of the station since its inception. Both Master Control and the production studio feature McCurdy equipment.

The focal point of the complex is a 28 x 15 foot lightwell rising through the entire four levels of the building which houses a restaurant on the lower level and three boutiques on the ground level and the radio station occupies the second and third levels. Every corner has a flood of light and the studios face the Sarnia waterfront.

The mood captures the best of the contemporary and traditional mode. Richardson, who owns two stations in London, bought CHOK in 1979. The station started in 1945 and has always played a key role in the community.

Presentations were made by ex-mayor Andy Brandt, now MLA for Sarnia-Lambton, who was approached by Richardson with the idea for Broadcast House. Brandt was



Broadcast House

impressed with Richardson's energetic commitment and believed he "was going to do something extraordinary and make Front St. a very special place." Brandt presented a framed letter on behalf of Ontario Premier William Davis to Bob Cooke, 'OK's chief engineer, in honor of 35 years' service to the community.

Richardson presented 'OK's vice-president and station manager Sarnia native Wayne Steele with an original Ken Hanson painting, commenting that "it's true nothing goes on the walls unless I say so." Steele responded in a southern accent which is left over from his Rock a Billy days in Alabama where he was on the road as a musician playing bass guitar and five-string banjo. Dressed in a tuxedo, Steele seemed right at home with the Sarnia crowd which boasts the highest average wage-earnings in Canada, and is a competitive market with in excess of 18 U.S. radio stations coming in. Sarnia is called Canada's chemical valley with the likes of Petrosar, Polysar and Dome Petroleum positioned along an industrial complex that stretches southward for 2½ km. A border city, it is 96 km from Detroit, 99 km from London and 283 km from Toronto on the southern shore

of Lake Huron. Sarnia and district has a population of 82,000 and yachting is a very popular sport here.

Richardson, who presently lives in London, has built a new home on the water in Sarnia, close to a sport he loves, yachting. He has the dealership for the Canoe Cove Yachts.

Due respects were also paid to CHOK by Sarnia's mayor Marceil Saddy, who praised the station's effort to beautify downtown Sarnia and accepted the challenge for downtown merchants to erect antique street lamps. For every light purchased CHOK will offer five.

Dave Curtis, master of ceremonies and 'OK's marketing director, took the more than 350 guests through the "Three Acts" of the program very skillfully, while conversation and wine flowed making a nice buffer to the gale-force winds that had prevented Standard Broadcasting's Lear Jet from taking off in Toronto and thereby missing the celebration.

Richardson threw the switch without a hitch, officially re-establishing Broadcast House which will continue its role in the community as a visible force as well as an aural one.

Standard's latest offspring: CJSB Ottawa

The sign that greets you when you enter the temporary office of Ottawa's newest radio station, CJSB, reads, "I'm bullish on broadcasting".

And the man designated by Standard Broadcasting Corporation, the parent company of CJSB, to run the show has adopted that slogan as his motto. Sidney Margles oversees the construction of a 50 kW transmitter site, a new two-storey 14-thousand foot studio building and the selection of a staff of more than 45 who will merge together for an on-air date of September 1.

Margles, who has worked for Standard for more than 23 years, most recently as head of Standard Broadcast News, is the vice-president and general manager. He has been actively involved in the CJSB project almost from the day the idea of applying for an Ottawa AM license was discussed in early 1979.

Shortly after the CRTC license was issued last October 27, Margles set up temporary offices in a construction trailer adjacent to what was to become the studio construction site, a stone's throw from CJOH-TV, also a Standard holding in the nation's capital.

The Promise of Performance for CJSB proposes a heavy accent on information programming, blended professionally with entertainment features.

To accomplish the task of providing the residents of Canada's fourth largest market with an exciting new radio station, CJSB, First on the Dial at 540, has drawn together a vibrant management team.

General sales manager is Linda Benoit, who moved over from CKBY-FM, the Maclean Hunter country outlet in Ottawa. Benoit previously was with national rep firms in Montreal as an account executive.

Program director/operations manager is Mike O'Brien who was transferred at Margles' request from CJAD, the Standard AM station in Montreal. Prior to his stint at CJAD in programming, O'Brien was morning man at CFPL, London.

The director of news and public affairs is Bob Linney, formerly program director of CFCF Information Radio in Montreal. And the director of sports is Ron Andrews who leaves his post as director of publicity and chief statistician of the National Hockey League to join CJSB.

The CJSB transmitter is located about 15 miles south of Ottawa in Rideau Township. Much of the construction, and in particular, the erection of six 355-foot towers, was accomplished during the winter months.

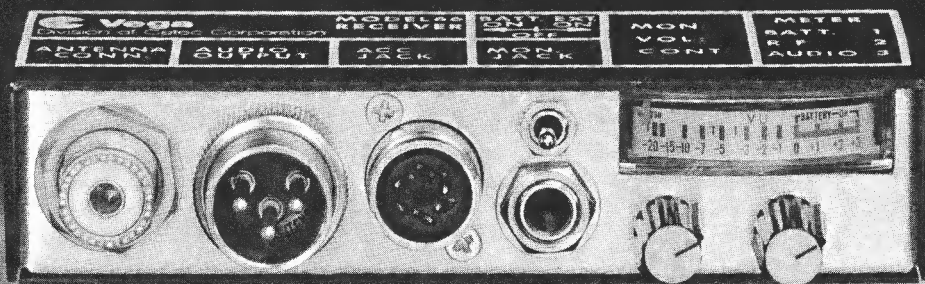
Installation of the 50 kW Continental 317-C and its companion 10 kW stand-by is almost complete and testing of the pattern should start in early July.

The CJSB studios and offices, designed by Lionel Mincoff architect who did the CJAD studios in Montreal last year, are under construction, and should be ready in late August.

State-of-the-art equipment has been purchased, with McCurdy boards for the three control rooms; Otari, ITC and Panasonic being the other major equipment components.

With more than \$4 million committed for capital costs, it's evident that Standard's Board of Directors also might adopt the slogan, "I'm bullish on broadcasting".

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CBC Radio: strength through diversity

by Bill Prentice

On June 1st Kel Lack, a bearded, 44-year-old newsman, will pack up the files in his office on the third floor of the rambling old CBC Radio Network Building in downtown Toronto and walk across the parking lot into a smaller building known as the Annex. There he will assume a new role — Director of Radio for CBC Ontario Region. It's an incredibly complex job.

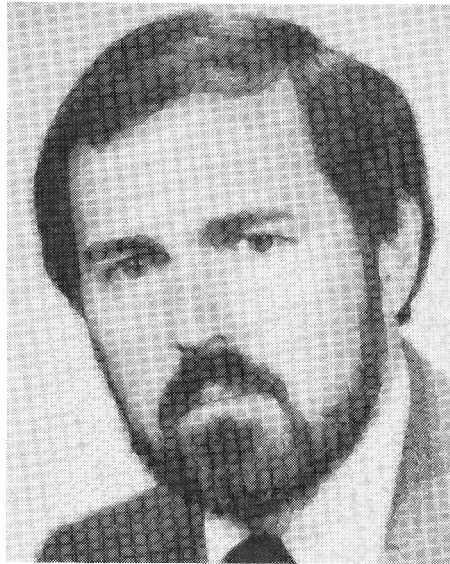
CBC Radio in Ontario Region involves local, regional and network programs produced in four locations (Toronto, Windsor, Sudbury and Thunder Bay) and carried by rebroadcasting transmitters on a bewildering number of frequencies. CBQ in Thunder Bay, for example, broadcasts over twenty-five frequencies in two different time zones, covering an area the size of France. The number of frequencies will increase during the next few years with the addition of even more transmitters. From a marketing perspective, it's a nightmare.

Then there's the range of programs. Unlike private broadcasters who strive for a consistent sound, twenty-four hours a day, CBC carries a wildly divergent spectrum of programs designed for particular audiences.

"We're an alternative," says Lack, "for people who really *listen* to radio. We've got some good programmers and producers. My job is to help them realize their ideas."

Some of those ideas would strike a private broadcaster as impractical, to say the least. To wit, a daily farm broadcast from the heart of Canada's biggest urban market. It sounds improbable, but CBC Toronto's *Radio Noon* has been doing it for more than five years and has held a firm grip on the number two spot in the ratings virtually since its inception.

Or how about a daily soap opera? After an absence of more than twenty years, a radio soap hit the Toronto airwaves and became an immediate hit. *Katie & Me* was aired daily in five minute episodes during the rolling home show. It came from the typewriter of Joy Carroll, the Canadian author of such steamy bestsellers as *Proud Blood* and *Pride's Court* and dealt with the problems of a young, recently divorced mother who struggled to raise her 12-year-old daughter and re-enter the work force. Listener reaction was immediate and forceful — they either loved it or hated it. But it brought a lot of attention to the station and attracted new listeners to the program. This brings up the whole question of rat-



Kevin Lack, director of radio, CBC Ontario region

ings and their importance at the non-commercial CBC.

"Why should I care about ratings," says one executive who was in the process of

planning an advertising campaign for a non-rating month. "Ratings exist so that private stations can set their rate cards. We don't have rate cards. So why should I care whether I get listeners during a ratings or a non-ratings month?"

Kel Lack holds a different view. "Ratings are important to us," he says, "possibly even more important to us than to private broadcasters. It's the only means we have for finding out whether our programs are working."

Then there's the audience feedback. While most CBC listeners are the same as non-CBC listeners, CBC does attract some ardent fans.

Recently *Fresh Air*, a weekend early morning program designed for senior citizens, invited their listeners to come down to Toronto and watch a live broadcast. It was standing room only with some listeners arriving from as far away as Thunder Bay and Dorval.

Last March, CBQ organized an eleven hour *Radiothon* in conjunction with the local AF of M chapter to raise money for the Thunder Bay Symphony Orchestra.

"We'd never attempted anything like it," says CBQ's Margo Pineau, "and with Thun-▶

BN News . . .

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Circle 26 on Reader Service Card

der Bay's economy not being in the best of shape, we had no idea how much we would raise. We were delighted when the total topped \$45,000.00."

"It's important for CBC to be involved with local communities," says Geoff Cudmore, manager of the Sudbury station. "We take part in community events like parades and we still do remote broadcasts to keep the public aware of CBC."

While most private broadcasters have stopped doing remotes, CBC's *Ontario Morning* spends much of its time travelling from community to community highlighting local events and interviewing local personalities. It's a different kind of radio, one which many listeners really appreciate.

Audiences in urban centres like Toronto demand yet a different type of programming. *Metro Morning* recently ran a thirteen week series of phone-in sexual advice forums and it was, to put it mildly, very controversial. Outraged listeners threatened to switch stations permanently while others, including some members of the press, described it as "a daring show, entertaining, informative and, more important, educational."

Letters

Congratulations on your March issue. I was delighted to see an issue featuring Radio and TV News.

As a graduate of a community college radio and television program (and now finding success in hiring subsequent graduates) I take exception to certain comments made by Jim Phillips in "A Commitment to the Future". Perhaps the substance of his article would have taken a different shape, with a wider look at community college programs.

As a graduate — I spent three years at Conestoga College in Kitchener — I take exception to allegations that "studies . . . dwell on journalistic abilities but don't spend too much time on presentation or voice", and that there is not a very great concern "over whether a student can type". Graduation was contingent upon a requisite typing ability being achieved (and typing was a required subject, until that level was attained); voice tape after tape after tape was reviewed in private and in open class sessions; and Radio production theory I, II and III, plus Liberal Studies (not to mention a very rigorous admittance screening, which included writing essays), made sure students were more than "passingly acquainted with the English language". Some of those specific points, along with the fact that most of us worked at least part-time on-air during our second and third years, may well play a large part in the fact that the half-dozen or so of us in the class of '79 who have chosen the path of the Broadcast Journalist now hold the positions we do; News Director, assistant

It's that kind of spirit that draws both listeners and staff to CBC's local programs. Jim Wright, the former co-host of *Arts National* — one of CBC Stereo Network's flagship programs — joined CBC Toronto's *Four To Six Show* in early April. This is the same program that carried *Katie & Me*.

"We cover the things that really affect people," says Wright. "The arts, entertainment, sports, business, social, political and consumer issues plus all the usual stuff — weather, traffic, . . ."

Wright, a former actor, film producer and writer, made his showbusiness debut as ringmaster for Garden Brothers Circus. That seven-month experience has stood him in good stead.

CBC Toronto's program director, Ann Hunter says with a smile, "I felt that anyone who had been a circus ringmaster could handle the unexpected — which seems to be a natural part of the *Four To Six* show."

It's an odd mix of programs and personalities that make up CBC Radio in Ontario and it will be up to Kel Lack to defend it from CBC's infamous bureaucrats — not an easy task.

Bill Prentice is publicity co-ordinator for CBC Radio, Ontario.

News Directors, TV Anchors, and drive-time newscasters, in markets of various sizes.

There is a great deal that we as News Directors can do in the development of future broadcasters. We can get involved with the broadcasting programs at our nearest community college or university; we can sit on advisory boards to such programs; take in students on work-weeks or on a part-time basis; we can become guest lecturers; and we can maintain an ongoing rapport with the programs in our area. We can encourage young applicants to achieve this kind of educational background, and let them know that high school and a "crash course" radio school certificate just don't cut it in the Radio and TV Newsrooms of the '80's.

I maintain that community college graduates can, have, and do, make significant contributions to the newsrooms of today's radio and TV stations. That is not to say that one program may well be more well-rounded than another, and may, therefore, produce by and large, better graduates; perhaps that is where we really can show that as News Directors we do in fact share a "commitment to the future". It's time the industry recognizes what the colleges are doing for it, and returns what it can do for them.

Respectfully,
*Paul Cross
News Director
CKPR-CJSD-FM
Thunder Bay*

What's all this about AM stereo?

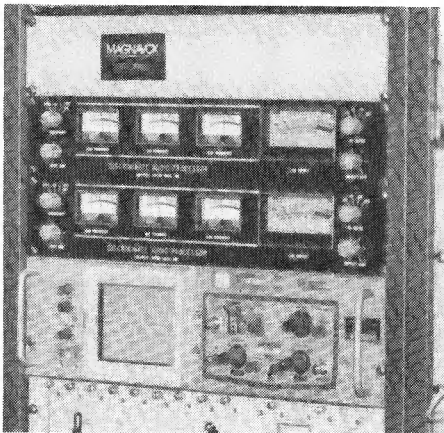
by Rob Meuser

At this year's NAB, the Great AM Stereo WAR of 1982 began with zest with the American FCC's decision to throw the choice of a system, or systems, to the marketplace. The first question posed was 'whose marketplace, the broadcaster or the consumer'. Basically Magnavox and Motorola are consumer-oriented. Both are willing to give away rights to equipment manufacturers. Kahn and Harris seem to be the broadcasters' choice; Harris claims a potential worldwide market of \$100 million in new broadcast equipment for AM stereo. Kahn's interest, while mostly in hardware, also includes some return from the consumer side. Technically, Magnavox is the cheapest system to implement, and seems to be the choice of some consumer equipment manufacturers while Kahn and Harris offer more quality for future receivers yet to be built.

The Motorola system is technically between Harris and Magnavox and seems to be favored, if by anyone, more by manufacturers than broadcasters. Both Magnavox and Harris have announced aggressive programs to introduce their equipment. Harris has a complete lease and installation program for the broadcaster, as well as a receiver decoder chip under development for receivers, available to manufacturers without royalty fees for the first two years. Harris will also be marketing small add-on adaptors for the many car radios that are now being sold with add-on adaptor plugs. Magnavox feels that they, along with National Semiconductor, who already has a large stock of Magnavox chips on hand, can overcome the marketplace by sheer brute force marketing techniques.

This could prove difficult in that even a major station that previously field-tested Magnavox and made reports on the system's performance has chosen to go with Harris after this experience. Kahn has the confidence of many major stations and group operators, including 13 market equipped and ready to go, so Kahn will have the initial strength as far as station count and coverage is concerned. Harris has also signed up a large number of stations, but hasn't any equipment already in the field.

The real problem with AM stereo is that nobody really knows how any of the systems perform relative to the others in real field conditions. As well, there is no con-



Magnavox system with Continental Electronics stereo generator operating into a Continental 1KW transmitter

sensus as to what broadcasters want this new technology to accomplish.

Basically, there are two classes of systems: linear and non-linear. In short, linear systems are very clean until they reach the average radio of today, there they cause distortions to develop. Non-linear systems produce less distortion in today's radio, but they limit the potential quality for AM stereo in the future.

The only pure linear system proposed is the Harris system. The only remaining inherently non-linear system is Magnavox. Kahn and Motorola are classed as non-linear systems, because they add extra components to their basic system to reduce distortion in normal radios. Either system has the potential to be upgraded to a more linear system as more improved radios are available. ▶

"What do you mean you forgot the wide-angle lens!?"



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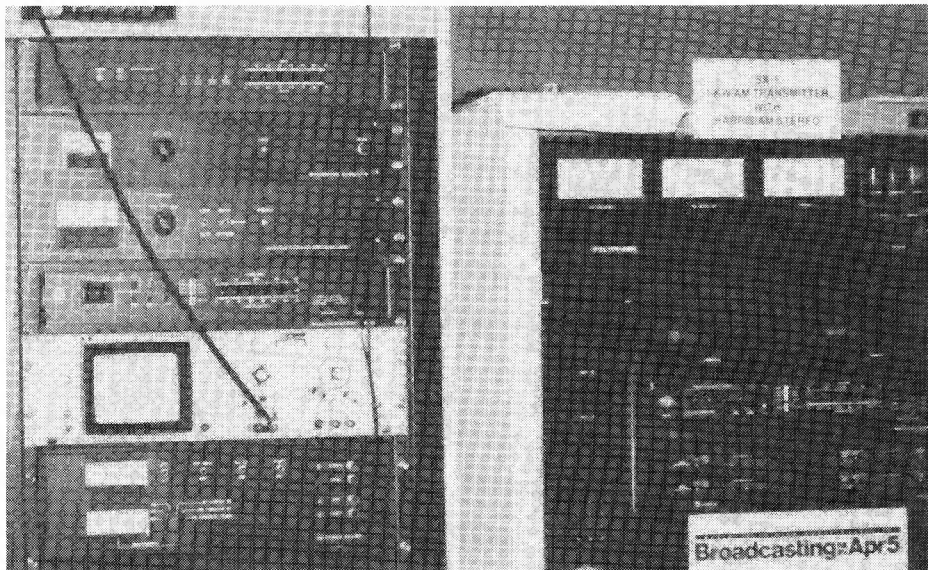
Circle 27 on Reader Service Card

The decision that will face the marketplace is basically whether we want to force AM radio to remain on the same plateau as far as quality is concerned, or do we want to grow into a higher quality medium.

At the moment, the best short-term answer for a receiver manufacturer is to go low quality with a cheap receiver — this is basically the Magnavox camp. The proponent with the highest aspirations is Harris. They propose to have a synchronous detector as an integral part of their decoder chip. Synchronous detectors give vastly lower distortion on AM and really determine the difference in quality between AM and FM. They are forgiving of poorly built directional antennas as well as fading and some forms of impulse noise.

The Kahn system takes the potential of AM a large step forward — it is the most compatible with present AM transmitting techniques, and logically favored by those broadcasters who don't want to sacrifice loudness. The Kahn system is theoretically incompatible with synchronous detection, but due to certain psychoacoustical phenomena, has produced more than acceptable results with such detection. The Kahn system can also be altered, at the transmitter only, by merely flicking a switch to be totally compatible with synchronous detectors. The Motorola system has also made what might be a reversible compromise in this area.

The two remaining questions that haven't



Harris generator and stereo AM modulation monitor operating through new 1KW solid state transmitter

really been field-proven is the ability of systems to modulate fully with only one stereo channel present. Harris has proven this by means of the presentations used by the FCC for their evaluation and through tests at CKLW. Kahn has also made a similar submission and has done some field proving in this area.

The other question is how much better than FM do we want AM stereo to be in an

automobile? By data submitted to the FCC, Magnavox will have the same or worse degradation as FM, Kahn the least with the present art, but some small changes must be made to the system maybe 10 years down the road. Harris would be better, but by both their admission and Kahn's, analysis will have the phenomena of 'platform motion', at least on inexpensive radios, where the stereo seems to jump from side to side when driving under power lines or possibly some bridges. Kahn is the only system to avoid this problem. To further muddy the water, the FCC has released appendix E which states categorically that the Harris system is technically the best for the future of AM radio. Among the points they made was the fact of high frequency separation — any non-linear system can only transmit stereo information to a maximum of half the highest allowed audio frequency. Any fully non-linear system will forever limit the fidelity of AM.

While endorsing Harris, the FCC released their evaluation Matrix that showed Magnavox as the best system. This is again because each system is best if you change to over-all criteria for what you expect from AM stereo. Many engineers seem to say that Kahn was the best compromise for today's conditions while not limiting the future of AM. Motorola seems to be waiting, for the moment, to see how the market seems to turn.

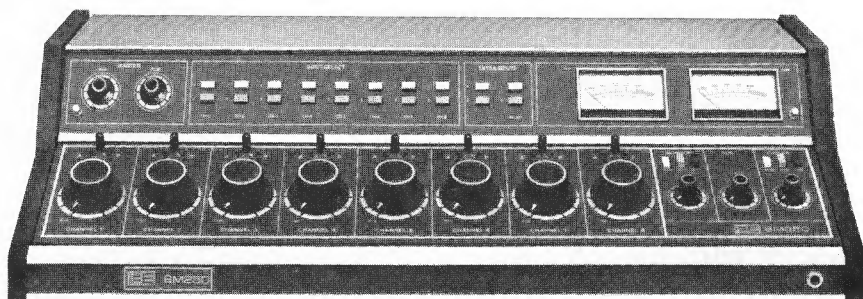
In the U.S., AM stereo might be on the air by fall; in Canada, no decision has been made as of this writing. It is obviously clear that a lot more real world testing must be done if the proper system is selected. Hopefully, Canada will get the chance to participate and possibly even show some leadership, for once.

Look for CKLW Windsor to be one of the very first Canadian AM stereo stations on air with the Harris system. CHED Edmonton will also have the Kahn system ready for air at an early date.

Rob Meuser is technical director at CHAM Hamilton.

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Media Notes

PROGRAMMING

New Perspectives on Cable

Rogers Cable TV has introduced a new series on its Cable 10 community channel *New Perspectives*, produced and hosted by Zena Firth, is aimed at the 50 plus generation and examines the process of aging. Topics to be covered include coping with retirement, retirement facilities in Toronto and later careers for later years. Guests include experts such as Dr. Alex Comfort, author of the *Joy of Sex*, who will examine sexuality.

The series is funded through a social dividend fund which Rogers Cabelsystems Inc. set up for a number of special programming projects resulting from commitments to the CRTC.

Primedia Productions

Primedia Productions Limited of Toronto and the BBC have completed taping of the successful play *Billy Bishop Goes to War* at the BBC's Glasgow studios in Scotland. Broadcasting arrangements were concluded with the CBC prior to the taping, and the program will be aired on CBC-TV during the 1982-83 season.

Radio Co-production

A series of 13 radio shows of fifteen minutes each is being produced by CanEverEx, a promotional agency set up by Ronalds-Reynolds to assist a Canadian expedition that will attempt to scale Mount Everest in September. Sponsored by Air Canada, the expedition, if successful, will place a Canadian at the summit of Everest for the first time.

The series will feature interviews with successful climbers and will explore the history of this beautiful and deadly mountain.

Global TV Produces Soap for Pay-TV

Global Television and ABA Productions have begun production of *33 Brompton Place*, the first continuing drama ever produced for pay-TV in the U.S. or Canada. The series, which explores the world of big business through the day-to-day experience of three roommates in a luxurious penthouse, will extend to 65 one-hour episodes. Over 100 Canadians, including 51 actors, are involved in the production.

33 Brompton Place will be aired on the Showtime pay-TV system in the U.S. beginning in June. Following a Canadian pay-TV run, an edited version will be shown on the Global Television network in Ontario and will be further syndicated to free TV across the country.

ADVERTISING

Advertising expenditures increase

National advertising expenditures for 1981 increased 15.3 percent over the previous year for a total of \$1.1 billion according to the 1981 Annual Summary of National Advertising Expenditures for Broadcast and Print released in April by Media Measurement Services, Inc. While expenditures for magazine and farm paper space increased, radio usage decreased slightly by 2.4 percent from \$94.1 to \$91.8 million.

The summary also listed 1981's top 50 national advertisers, headed by the government of Canada at \$53.7 million, with

Proctor & Gamble second at \$27.3 million. Six companies, including Argus Corporation, Campbell's and Quaker Oats dropped from the top 50, replaced by Dominion Stores, Toyota Canada and the Canadian Imperial Bank of Commerce. New entrants onto the list included Canadian Honda Motor, Benson & Hedges Canada and Gilbey Canada.

According to John Platt, vice-president of marketing/sales for Media Measurement Services, "The position turnover among the top 50 in general were slight since most companies kept pace with inflation despite today's difficult times. Position gains were made by those companies which increased their advertising expenditures; losses, by companies which maintained last year's budget."

McKim Adds PR to its Services

McKim Advertising Limited, Canada's largest ad agency, has added public relations to its range of in-house services. As perceived by McKim, public relations is a selling tool that can reinforce existing

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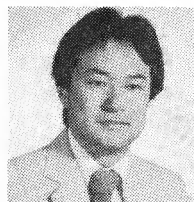
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These two units can be equipped to provide building security with recordings to notify local security forces.



ANNOUNCEMENT

Mr. Stan Maruno has joined Watkins & Associates as a principal of the company. Among Mr. Maruno's responsibilities will be the marketing of the company's products to Canada's broadcasting industry. Mr. Maruno has considerable experience and knowledge of the Canadian communications industry, and for the past nineteen years was sales manager of a major Canadian manufacturer of broadcast equipment. This announcement is effective immediately and reflects the growing commitment of Watkins & Associates to the Canadian communications industry.

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advertising and convey a complicated message in greater detail than is possible using advertising.

The negative economic climate, with its inflating media costs and restrictive pressure on existing budgets, is forcing agencies and clients to seek more dollar-efficient means of promoting products and services. McKim believes that public relations has demonstrated an ability to generate considerable media coverage for modest cost.

The new public relations division is headed by David Lamb, who has a broad background in public relations.

RESEARCH

Figures on Advertising Complaints

The Advertising Standards Council reports a small decline in the total number of complaints received in 1981, 403 compared to 457 the previous year, but an increase in the percentage of complaints upheld. In 1981 20 percent of the advertisements referred to the council did not comply with the Canadian code of advertising standards, compared with 13.5 percent in 1980.

National advertisers accounted for 256 of the total complaints, most of which were initiated by members of the public. The greatest number of complaints in a single product category were about food advertising, and dealt mostly with the non-availability of advertised specials and price savings claims. The council notes, however, that few of the advertisements questioned in this category actually violated the code.

Television advertising of feminine sanitary products was second in terms of complaints, but the council received nearly two-thirds fewer complaints in this category than in 1980. According to the council's associate director, Susan Cooper, who chairs the committee that pre-clears these commercials, "this reflects the strengthened guidelines in the code covering this category which was revised in March 1981."

How to Climb the Ladder of Success

Media Techniques believes it has the answer for thousands of young Canadians in middle management who are looking for the key that will open the chairman's door for them. A division of Intermart Inc. which has been successfully teaching communication skills to the chairmen, presidents and vice-presidents of some of Canada's biggest corporations, Media Techniques is now turning its attention to aspirants for top-level jobs.

According to Agota Gabor, executive director of the firm, knowing how to present

yourself, developing the right image, and having the confidence and the tools to communicate it is the edge that business executives need to succeed. With this in mind, the company offers training in public speaking, internal and external communications and presentation skills. Courses are held in closed circuit television studios where, with the help of videotape and playback, participants learn to pick their images apart and work to create a new one that they want to project.

Until now restricted to large corporations, the company's services are now offered to the public in weekly workshops and two-day seminars. Instructors include Larry Solway, Rex Hagen, Charles Isaac and Ken Cavanagh, with speech writers and management consultants available to meet individual needs.

FILMS

NFB News

The National Film Board participated in the National Book Festival in April with more than 20 of its productions featuring biographies and works of Canadian authors and poets being shown across the country.

During recent years the NFB has devoted an increasing share of its revenues to producing and distributing films about the Canadian literary scene. Its CanLit Collection includes productions about authors W. O. Mitchell and Margaret Laurence as well as recently released films on poet Earle Birney and authors Jack Hodgins and Hubert Aquin. Besides these literary portraits, the Film Board has also produced award winning short films based on stories such as Mordecai Richler's *The Street* and Roch Carrier's *The Sweater*. An important addition to the CanLit Collection will be a film portrait of noted Canadian author Hugh MacLennan, which is about to go into production.

The National Film Board premiered *Gala*, its documentary on the Canadian Dance Spectacular, at the National Arts Centre in Ottawa in April. The ninety-minute film, directed by John N. Smith, Michael McKennirey and Cynthia Scott, is the official record of the three-day event which brought eight of Canada's top companies together to perform for the first time on one stage. It was held in Ottawa last May.

Produced in honor of the 15th anniversary of the Canada Council, the documentary features *Le Groupe de la Place Royale*, the *Anna Wyman Dance Theatre*, *Winnipeg's Contemporary Dancers*, the *Royal Winnipeg Ballet*, the *National Ballet of Canada*, the *Toronto Dance Theatre*, the *Danny Grossman Dance Company* and *Les Grands Ballets Canadien*. They are accompanied by the *National Arts Centre Orchestra*.

Engineering & Equipment

On the move



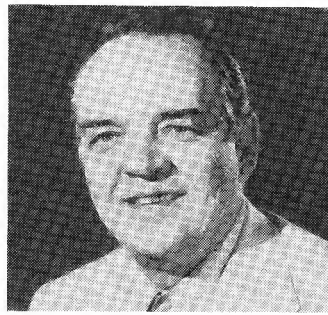
Gerald E. Anderson is the new sales engineer for **Phelps Dodge Communications Co.** in Schaumburg, Illinois. Anderson is a graduate of Southern Illinois University and prior to joining Phelps Dodge served as national sales manager for Motorola.

major accounts sales manager for **RoIm Canada Inc.** and will be based at company headquarters in Willowdale, Ont. Ferguson has spent 16 years in major accounts sales and management, the last five of which were with Xerox Canada, Inc.



Gordon E. P. Lowe has been named sales manager for **RoIm** bringing to the company over 12

years of experience in Canadian business systems sales and marketing. He will also be based in the Willowdale head offices.



Dennis J. Woywood is the new division vice president, broadcast video systems, for **RCA** commercial communications systems division and will be responsible for product management and engineering for **RCA's** line of studio and field color

TV cameras, VTRs and control equipment. Previously he was manager of special systems for **RCA** government communications systems where he was instrumental in the development of the electronic computer-originated mail system inaugurated by the U.S. Postal Service this past January.

Publicité Thibault, Kelley Inc. has moved to 2050, rue Mansfield, Suite #1110, Montréal, Québec H3A 1Y9 (514) 844-3006.

New Products

Semiconductors and rectifiers **Cantronics Ltd.**, which handles **Teccor Electronics'** line of products,

Ampex Canada Inc., having restructured marketing arrangements for professional audio equipment, is pleased to announce the following dealers in Eastern Canada: **Pine-way Electronics Ltd.**, 1875 Leslie Street, Unit #3, Don Mills, Ontario M3B 2M5 (416) 449-1343 where **Mel Crosby** is general manager; **BES Electronics Ltd.**, 5500 Tonkin Rd., Unit #6, Mississauga, Ont. (416) 624-5624 where **W. R. Onn** is president and general manager; **McKeen Electronics Ltd.**, 780 Bank St., Ottawa, Ont. K1S 5B1 (613) 235-7242 where **D. McKeen** is president; **Richard Audio 1981 Inc.**, 6078 Sherbrooke St. W., Montreal, Quebec H4A 1V1 (514) 487-9950 where **Richard Lasnier** is president and **Cite Electronique Inc.**, 6877 Jarry St. E., St. Leonard, Quebec H1P 1W7 (514) 326-8701 where **Jean Meunier** is president. The existing distribution facilities in western Canada shall remain with **Nortec West Ltd.** (offices in Calgary and Vancouver) being the authorized **Ampex** professional audio dealer.



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has announced a unique member of the thyristor family of semiconductor components, identified as a Sidac, to its product line. This bidirectional voltage triggered switch can rapidly switch to a full conducting state, like a triac, when the rated voltage (105V-240V) is applied to its two terminals. It has the best features of a diac (negative resistance at switching, voltage switching) and triac (bidirectional, 1.5 volt conducting state and high surge current capability). An immediate application of Sidac is found in the high pressure sodium lamp starter market and it also works well in gas

ignitor systems. Other potential applications include transient protectors, high voltage power supplies, ignition systems, incandescent lamp circuits, fluorescent lamp starters, power pulse oscillators and ultrasonic generators. Teccor plans to introduce a line of high voltage diacs for similar applications.

Varo Semiconductor, also handled by Cantronics Ltd., has introduced its 6 amp and 12 amp schottky rectifiers in the TO220 package. The 6 amp rectifier provides 6 amps average output current and is available in three series.

Junction operating and storage temperature range is -65°C to $+150^{\circ}\text{C}$. The 12 amp full-wave dual schottky rectifier provides 12 amp center-tapped output current and is available in three series also. Junction operating and storage temperature range is -65°C to $+150^{\circ}\text{C}$ also. Both the 6 and 12 amp rectifiers provide economical power output and are designed for use in high frequency power supplies where efficiency and reliability are of prime importance.

Further information from Ken Feeney, Cantronics Ltd., 1179 Finch Ave. W.,

Suite 202, Downsview, Ontario M3J 2G1 or circle #136 on reader service card.

Mixing console

Gerr Electro Acoustics has introduced the Logex 8 recording console for studio use. It features a modular inline format; full use of low noise I.C.'s and transformerless I/P, O/P design; three band EQ with fully sweepable midrange and control room facilities that include slate/talkback/cue, echo return to cue. Pre and post fader patch points and a nominal 4dBu (adjustable) operating level are also part of this multitrack recording console.

Further information from Bob Snelgrove, Gerr Electro Acoustics, 363 Adelaide St. E., Toronto, Ont. M5A 1N3 or circle #140 on reader service card.

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Professionals who work with slide projectors know how important high performance projector lenses are, whether they produce just one image or a screenful. That is why Tamron developed the Pro-Tamron projector lenses. These lenses are the essence of Tamron's 30 years of advanced lens technology and manufacturing experience. Pro-Tamron lenses are easy to handle and built to perform. Every time. So when good images count, project only the best. With the new Pro-Tamron projector lenses.

Choose from eight kinds of Pro-Tamron lenses: wide angle, short focus, long focus and zoom. There are eight lenses in all.

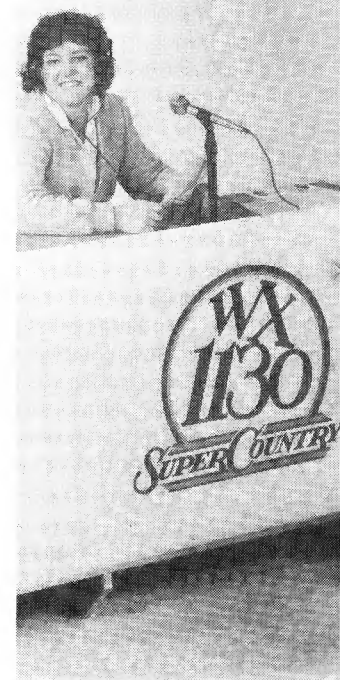
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Radio remote desk

Kingston-based Graves Brothers Ltd. has introduced the Can-Am 'travelling road show' desk which has been designed to enhance a station's image (replacing makeshift tables) while on location. Made of lightweight aluminum, the desk is sturdy and collapsible, requiring only five minutes to set up and no tools are required. The station's logo is emblazoned in full color on the removable front panel which is finished in baked-on enamel. The desk measures 55 3/4" x 24" x 30" and weighs only 45 1/2 lbs. making it portable and transportable. A heavy duty canvas carrying case is available from the manufacturer to protect the woodgrain finish of the product.

Further information from Graves Brothers, Ltd., Dept. Can-Am, P.O. Box 20, Kingston, Ontario K7L 4V6 or circle #141 on reader service card.

The moving coil replacement from Stanton Magnetics... the revolutionary 980LZS!



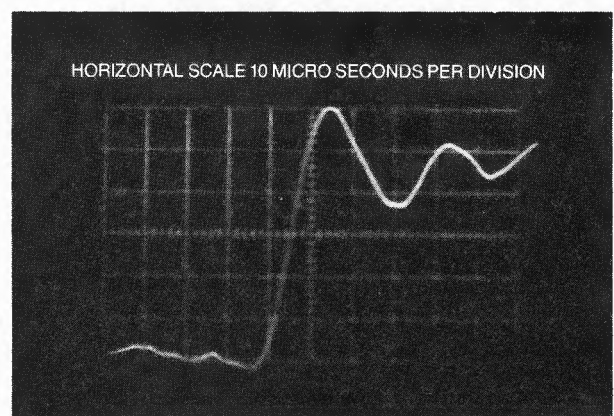
Now from the company to whom the professionals look for setting standards in audio equipment comes a spectacular new cartridge concept. A low impedance pickup that offers all the advantages of a moving magnet cartridge without the disadvantages of the moving coil pickup. At the same time it offers exceedingly fast rise time—less than 10 micro seconds—resulting in dramatic new crispness in sound reproduction—a new “openness” surpassing that of even the best of moving coil designs. The 980LZS incorporates very low dynamic tip mass (0.2 mg.) with extremely high compliance for superb tracking. It tracks the most demanding of the new so called “test” digitally mastered and direct cut recordings with ease and smoothness at $1 \text{ gram}^{+\frac{1}{2}}_{-\frac{1}{2}}$.

The 980LZS features the famous Stereohedron™ stylus and a lightweight samarium cobalt super magnet. The output can be connected either into the moving coil input of a modern receiver's preamps or can be used with a prepreamp, whose output is fed into the conventional phono input.

For “moving coil” audiophiles the 980LZS offers a *new standard* of consistency and reliability while maintaining all the sound characteristics even the most critical moving coil advocates demand. For moving magnet advocates the 980LZS provides one more level of sound experience while maintaining all

the great sound characteristics of cleanliness and frequency response long associated with fine moving magnet assemblies.

From Stanton... The Choice of The Professionals.



Actual unretouched oscilloscope photograph showing rise time of 980LZS using CBS STR112 record.



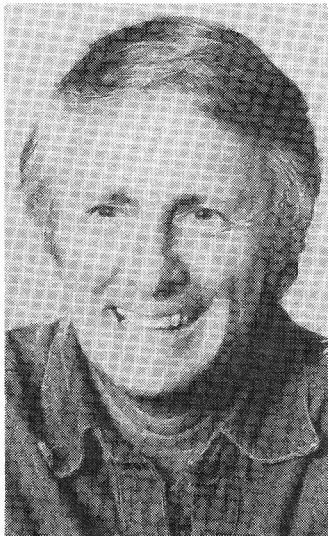
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105 Sparks Avenue, Willowdale, Ontario, Canada M2H 2S5

People



Don Harron is leaving his job as host of **CBC Radio's Morningside** program after five years. Margaret Lyons, managing director of CBC Radio expressed her regret, saying, "Don has a great sense of the development of our culture and this has been marvellously reflected in the quality of *Morningside* during his time with us." Harron will act as replacement host from time to time and hopes to contribute some theatre pieces to the program.

Pierre Desroches has become vice-president and general manager of the **CBC's French Services Division**. Desroches was executive vice-president of the CBC since 1975. He joined the corporation in 1951, became supervisor of the filmed series and drama programming section of the youth programming division in 1961 and served variously as managing director of French radio, director of development for the Ottawa head office and assistant chief operating officer. In his new post, Desroches will be responsible for all French-language programming from coast to coast.

Filmmaker **Pierre Lamy** was honored at the 1982 Genie Awards presentation in Toronto in March with the Air Canada Award for outstanding contributions to the business of filmmaking in Canada. One of Quebec's most prolific film producers with 27 feature films and numerous television series, short films and documentaries to his credit, Lamy has supported and worked with nearly all of Quebec's major feature film directors during the past decade. His productions include *Kamouraska*, *La Mort d'un bûcheron*, *Who Has Seen the Wind* and *The Far Shore*.



At the recent **National Association of Television Program Executives** in Las Vegas, **Global Television** president **David Mintz** paused to talk to **Lauren Tewes** who portrays cruise director Julie McCoy on *The Love Boat*. *Love Boat* is one of the most popular shows shown in the Global network.



Raymond Heard, general manager of news and current affairs for the **Global Television Network**, has been appointed vice-president of News and Current Affairs. Heard, who joined Global in 1979, is responsible for news production as well as the show *Sportslive*. It was

due to him that author **Peter C. Newman** joined Global as a correspondent for the program *Everybody's Business* and that weatherman **Percy Saltzman** was lured out of retirement. Prior to joining the network, Heard was managing editor of the *Montreal Star*.

C-FAX Victoria has a new promotion manager. **Maureen Milgram**, formerly community services director, now combines that position with her new job. Joining her in this department is former station traffic manager **Judi Vertes Helfrich**, who replaces Eileen Bowers, no longer with the station.

Atlantic broadcaster **A. R. W. Lockhart** of Saint John, N.B. has been elected president of **Broadcast News**, the associate company of the Canadian Press that serves Canada's privately owned broadcast stations. Lockhart has served a record five two-year terms as the BN director representing Atlantic Canada. He succeeds **John McColl** of Selkirk Communications Limited. McColl has been elected to the BN board.

Samuel Jephcott is named distribution manager of **CBC Enterprises**, the English network's entrepreneurial arm. Jephcott, a native of England who emigrated to Canada in 1968, has been distribution manager and supervisor of production for the past four years at Nielsen-Ferns International, an independent producer and distributor of television programming. In his new position, Jephcott will be responsible for all aspects of servicing the world-wide distribution of CBC Enterprises' products, including videotapes, cassettes and films of CBC programming and related promotional material.

Peter L. Senchuk of Midwest Television in Lloydminster has been elected president of the **Broadcasters Association of Alberta** for 1982-83. Past president is **Ralph Connor** of CJAX-FM Edmonton. Directors are **Terry Coles** of CFCN-TV Calgary, **Rod Stephen** of CKGY Red Deer, **Vern Trail** of CHED Edmonton and **Frank Valentini** of CJXX Grand Prairie.

On June 16th, **Harry Rasky** will become the first film/TV producer to be honored with the University of Toronto's honorary Doctor of Laws. The degree is being conferred for Rasky's "multifaceted field of creative communications and internationally recognized contributions to the arts through pen and televi-



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Special Events

June 13-15 — Atlantic Association of Broadcasters annual meeting, Corner Brook, Nfld. (**Cancelled**)

June 13-17 — International Conference on Communications (ICC-82), Communications: The Digital Decade, Franklin Plaza Hotel, Philadelphia, Penn. For information, contact Merrill W. Buckley, Jr. (609) 778-2554.

June 14-16 — Radio and TV News Directors Association annual meeting, Mount Royal, Montreal, Que.

June 21-22 — Humber College Executive Development Seminar, "Professional Selling Techniques", Hyatt Regency, Montreal, Que. For information contact Joanne McLeod, (416) 657-7420.

June 21-July 30 — Massachusetts Institute of Technology summer session workshops: Techniques of Computer Sound Synthesis and Computer Music Composition, M.I.T., Cambridge, Mass. For information contact Amelia Rogers, (617) 253-7441.

Aug. 15-21 — Banff Television Festival 1982, Banff, Alta.

Aug. 29-Sept. 1 — National Association of Broadcasters Radio Programming conference, New Orleans Hyatt, LA.

Sept. 12-15 — Broadcast Financial Management Association annual conference, Riviera Hotel, Las Vegas.

Sept. 18-21 — International Broadcasting Convention, Metropole Conference and Exhibition Centre, Brighton, U.K.

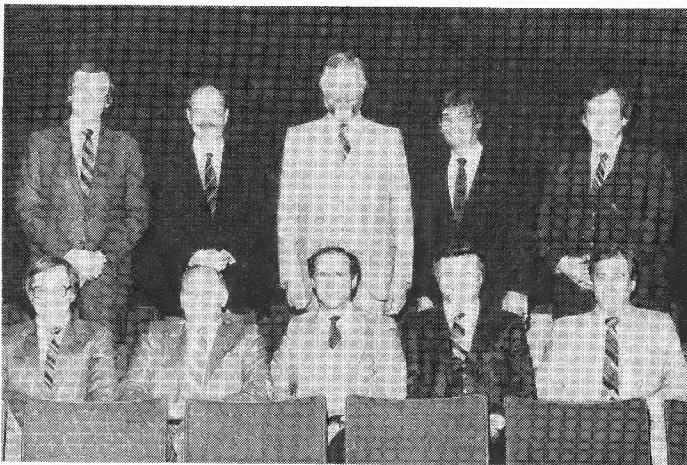
Sept. 30-Oct. 2 — Radio Television News Directors Association international conference, Caesars Palace, Las Vegas.

Oct. 19-20 — Ontario Cable Telecommunications Association annual convention, Sheraton Triumph Hotel, Toronto. For information contact Arnold Stinson, (416) 481-4446.

Oct. 20-22 — AV'82 Communications Show and Conference, Automotive Building, Exhibition Place, Toronto, Ont. For information contact Peter Dixon, (416) 534-7584.

Nov. 7-10 — Association of National Advertisers annual meeting, The Breakers, Palm Beach, Fla.

Nov. 14-16 — Canadian Association of Broadcasters/Central Canada Broadcasters Association joint convention, Sheraton Centre, Toronto, Ont.



At its 21st annual general meeting held in March, the **Radio Bureau of Canada** re-elected eight directors and named four newcomers to the board.

Re-elected are: **Pat Donelan**, CIHI Fredericton (Atlantic Association of Broadcasters nominee); **Norm Haines**, CFCN Calgary (Canadian Association of Broadcasters nominee); **Elmer Hildebrand**, Golden West Broadcasting Ltd. (delegate at large); **Ron Lamborn**, CKCK Regina (Western Association of Broadcasters nominee); **Ross McCreath**, All-Canada Radio and TV Ltd. (delegate at large); **Claude Richmond**, CHNL Kamloops (delegate at large); **Vern Trill**, CHED Edmonton (delegate at large); **Tony Viner**, Rogers Radio Broadcasting Ltd. (Canadian Association of Broadcasters nominee).

New to the board are: **Bruce Hawkins**, Paul Mulvihill Ltd. (Canadian Association of Broadcasters nominee); **Alain Gourd**, Radiomutuel (Association Canadienne de la Radio et de la Television de Langue Francaise nominee); **Paul Ski**, CFUN Vancouver (B.C. Association of Broadcasters nominee); and **John Wright**, CKLC Kingston (Central Canada Broadcasters Association nominee).

Retiring directors are: **Wes Armstrong**, CHUM Toronto; **John Mackey**, formerly with CKGM Montreal; **Bob Munro**, Major Market Broadcasters Ltd; and **Pierre Picard**, CFLS Levis.

Tony Viner moves into his second year as chairman, with the past chairman, Mike Hanson, CHSC St. Catharines, remaining ex-officio. Norm Haines and Ross McCreath remain as vice-chairmen, with Elmer Hildebrand serving another term as secretary-treasurer. Lou Tameanko has resigned his position as president.

Pictured is the RBC board: (front row, l-r) **Elmer Hildebrand**, **Ross McCreath**, **Tony Viner**, **Mike Hanson** and **John Wright**; (back row, l-r) **Bruce Hawkins**, **Ron Lamborn**, **Claude Richmond**, **Paul Ski** and **Pat Donelan**. Not shown are **Alain Gourd**, **Vern Trill** and **Norm Haines**.

sion." A graduate of the University of Toronto, Rasky has earned more than 60 international prizes and nominations for his work including the Television Academy Award, Venice Film Award and the New York International Film and TV Festival Grande Prize. His latest production is *The Spies Who Never Were*, telecast on CBC-TV in the fall of 1981.

The Victoria, B.C. Kiwanis Club honoured **C-FAX** president **Mel Cooper** at its April luncheon meeting. It was under the auspices of C-FAX in 1980 that a special program was established to pay tribute to the teachers, community police department and patrollers who have worked to make the Kiwanis School Safety Program a success. Under this program, C-FAX Citation Patroller awards are handed out each year. Besides receiving his very own Citation Patroller T-shirt, Cooper was presented with a recognition plaque complete with his own school bell. Community representatives joined in their praise of Cooper and his station.

Mike Hanson has been appointed president and general manager of **CKRY-FM** Calgary, a new contemporary country station slated to go on the air in Calgary in July, 1982. Most recently Hanson was vice-president and general manager of **CHRE-FM** St. Catharines. He is the immediate past president of the Radio Bureau of Canada and a past president of the Central Canada Broadcaster's Association.

Program director for the new station will be **Steve Glenn**, formerly of CKBY-FM Ottawa, Glenn has also served as morning man at CHOK Sarnia.

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CRTC Decisions

Radio

82-215: Annapolis Valley Radio Ltd., ATV Cape Breton Limited, Restigouche Broadcasting Company Limited, CKCW Broadcasting Limited, CFAN Broadcasting Company Limited, CJCW Broadcasting Limited, CFCY Limited, Frontenac Broadcasting Company Limited, Fred Lang TV Limited, Kawartha Broadcasting Company Limited, CKLW Radio Broadcasting Limited and Golden West Broadcasting Ltd. approval of amendment for various parts of Canada.

82-219: Radio BM Inc. approval of amendment for **CKBM** Montmagny, Que.

82-231: Moffat Communications Limited approval of amendment for **CHED** Edmonton, Alta.

82-232: Radio Degelis Inc., Mark T. Gordon, Microbec Inc., Radio Maria-Chapelaine Inc. and Societe de Radio-Television du Quebec renewal of licenses for six months to Sept. 30, 1982.

82-242: Les Communications Franco Limitee renewal of licenses for **CFIX** Cornwall and **CHPR** Hawkesbury, Ont. to Sept. 30, 1982.

82-259: Rogers Radio Broadcasting Limited approval of amendment for **CHYR-7** Leamington, Ont.

82-267: CBC approval of amendment for **CBCH-FM** Fort Hope, Ont.

82-268: CBC approval of amendment for **CBQU-FM** Pikangikum, Ont.

82-282: CBC approval of amendment for **CBUF-FM-7** Dawson Creek, B.C.

82-299: Telemedia Communications Ltee approval of amendment for French-language AM radio network to rebroadcast the home and away games of the Nordiques de Quebec during the 1981-82 season.

82-302: CBC approval of amendment for **CBCP-FM** Peterborough, Ont.

82-304: CBC approval for an English-language FM station at Little Current, Ont. expiring March 31, 1983.

82-305: CKAN Radio Limited approval for transfer of control from Peter E. Rourke, Ralph T. Snelgrove and Bradley R. Walker to Peter E. O'Rourke.

82-308: CBC approval for amendment for **CBV-4** Sanmaur, Que.

82-309: CBC renewal for **CBAF-FM** Moncton, N.B. to Sept. 30, 1987.

82-311: Telemedia Communications Ltee approval of amendment for French-language AM network to include as affiliated stations **CHNC** New Carlisle, **CHGM** Gaspe, **CJFP** Riviere-du-Loup, **CJAF** Cabano, **CHRT** Pohenegamook, **CHGB** La Pocatiere, **CHAL** Saint-Pamphile, **CJMD** Chibougamau and **CFED** Chapais, Que.

82-312: Radio CJFP Ltee, Radio La Pocatiere Ltee, and C.J.M.D. Chibougamau Inc. approval of amendment to allow **CJFP** Riviere-du-Loup, **CJAF** Cabano, **CHRT** Pohenegamook, **CHGB** La Pocatiere, **CHAL** Saint-Pamphile, **CJMD** Chibougamau and **CFED** Chapais, Que. to affiliate with the French-language AM radio network operated by Telemedia Communications Ltee.

82-313: Radio CHNC Ltee and Radio L'Emerillon Ltee approval of amendment to allow **CHNC** New Carlisle and **CHGM** Gaspe respectively to affiliate with the Telemedia network.

82-314: Carleton Victoria Broadcasting Co. Ltd. renewal of license for **CJCJ** Woodstock to Sept. 30, 1987.

82-315: Fundy Broadcasting Co. Limited renewal of license for **CFBC** Saint John, N.B. to Sept. 30, 1987.

82-316: New Brunswick Broadcasting Co. Limited renewal of license for **CHSJ** Saint John, N.B. to Sept. 30, 1987.

82-317: CBC renewal of license for **CKCX** Sackville to Sept. 30, 1987.

82-322: CJCW Broadcasting Limited renewal of license for **CJCW** Sussex, N.B. to Sept. 30, 1987.

82-325: O.K. Radio Group Ltd. approval to transfer control of O.K. Radio Group Ltd., licensee of **CJOK** Fort McMurray, **CFOK** Westlock, **CIOK** St. Paul and **CIOK-1** Grand Centre, Alta. to **CKER Radio Ltd.**, licensee of **CKER** Edmonton, Alta.

and to change the ownership structure of **CKER** Radio Ltd.

82-326: L. W. Broadcasting Ltd. approval of the acquisition of the assets of radio stations **CIOK** St. Paul and **CIOK-1** Grand Centre, Alta. from O.K. Radio Group Ltd. License expires Sept. 30, 1983.

82-332: Northumberland Broadcasting Company Limited, licensee of **CHTN** Charlottetown, P.E.I., approval to transfer control of the company through the transfer of all issued and outstanding common and preference shares from current shareholders to Wayne MacArthur (51%), Harold Boyce (10%), Elaine Murley (10%), Forbes Taylor (9%), Richard Green (5%), Douglas MacEachern (5%), Millie MacEachern 5% and Maurice Rogerson (5%).

82-344: Bathurst Broadcasting Company Limited renewal of license for **CKBC** Bathurst, N.B. to Sept. 30, 1987.

82-345: CKCW Broadcasting Limited renewal of license for **CKCW** Moncton, N.B. to Sept. 30, 1987.

82-346: Radio Atlantic (1970) Limited renewal of license for **CFNB** Fredericton, N.B. to Sept. 30, 1987.

82-347: CFAN Broadcasting Company Limited renewal of license for **CFAN** Newcastle, N.B. to Sept. 30, 1987.

82-352: Central Broadcasting Company Limited approval of amendment for **CFMM-FM** Prince Albert, Sask.

Television

82-218: CBC approval of amendment for **CBFGT** Fort George, Que.

82-240: First Choice Canadian Communications approval for license to carry on a national pay television operation; **Allarco Broadcasting Limited** carrying on business under the name Alberta Independent Pay television approval for license to carry on a regional pay

television network operation; **Steven Harris and Jon Sian** representing a company to be incorporated under the name of Ontario Independent Pay Television approval to carry on a regional pay television network operation; **Finlay M. MacDonald** representing a company to be incorporated under the name of Star Channel Services Ltd. approval to carry on a regional pay television operation; **Lively Arts Market Builders Inc.** approval to carry on a national pay television network operation; and **Bernard T. C. Liu** representing a company to be incorporated under the name of World View Television Ltd. approval to carry on a regional pay television network operation.

82-292: CBC renewal of license for **CBYT-TV-10** Harbour Le Cou and **CBYT-TV-11** Rose Blanche, Nfld. to Sept. 30, 1984.

82-293: Trepassey Television Association Limited renewal of license for **CJTP-TV** Trepassey, Nfld. to Sept. 30, 1984.

82-303: CBC approval of license for English-language television station at Little Current, Ont. to Sept. 30, 1983.

82-310: Tele Inter-Rives Ltee approval of amendment for **CIMT-TV** Riviere-du-Loup, Que.

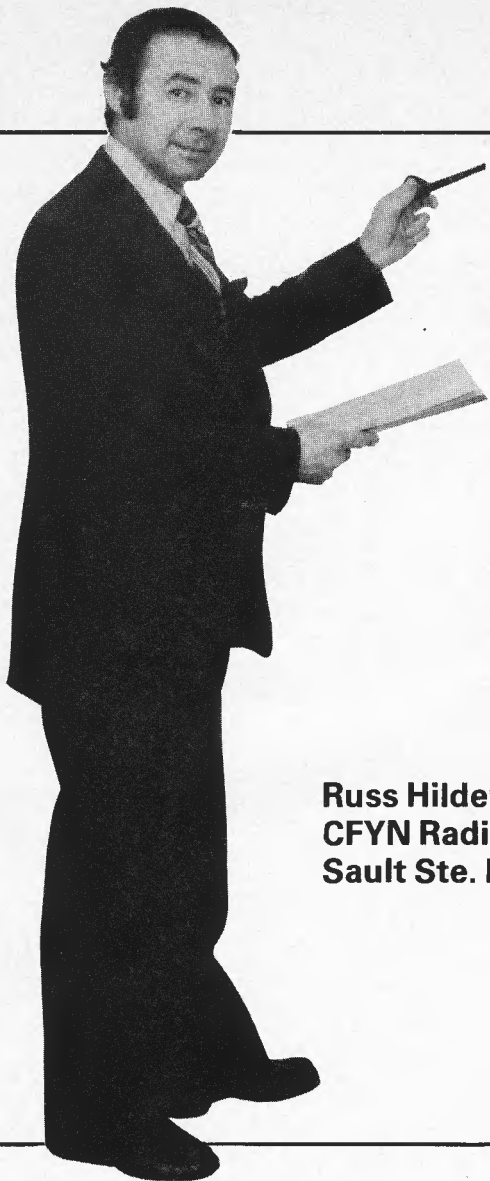
82-318: CBC approval of the acquisition of the assets of television stations **CKNC-TV-1** Elliot Lake, Ont. and **CFLC-TV-5** Malartic, Que. from J. Conrad Lavigne Limited. Licenses expire Sept. 30, 1983.

82-321: Nordegg and Area Recreational and Cultural Society approval for French and English-language television stations at Nordegg and the David Thompson Resort Area, Alta. to Sept. 30, 1984.

82-324: New Brunswick Broadcasting Co. Limited, C. A. Patterson, on behalf of a company to be incorporated and **Atlantic Television System Limited**, denial of applications to provide a third English-language television service to the Halifax/Dartmouth N.S. area.

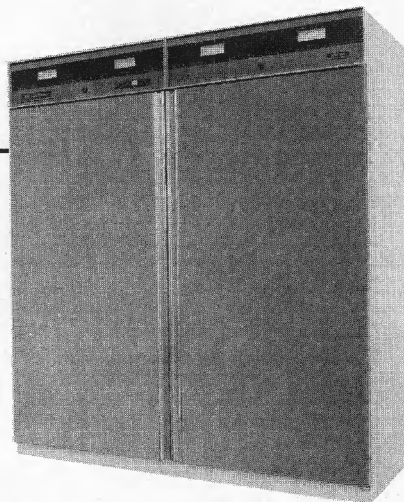
82-336: Comité des loisirs des employés forestiers de Q.N.S. approval for a French-language television station at Camp 821 (Manic 3), Que. to Sept. 30, 1985.

82-339: CBC approval of amendment for **CBSET-1** and **CBST-2** Schefferville, Que.



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