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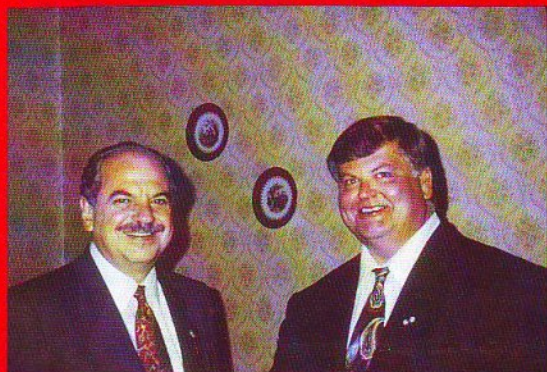
BROADCAST + TECHNOLOGY

VOLUME 18, NUMBER 7 — APRIL 1993



**CBC TORONTO
BROADCAST CENTRE**

by Bob Findlay



GORD HUME IN GUATEMALA

CFOR
TODAY'S COUNTRY MUSIC

ORILLIA'S NEW BUILDING

**RECRUITING
SALES MANAGERS**
by Jerry Fairbridge

**CRTC STRUCTURAL
HEARING RE: TV**
A Summary

**GLOBAL'S NANCY SMITH:
WOMEN IN BROADCASTING**
by Phil Stone

**NEW PEOPLE METERS
WILL CHANGE RADIO**
by Howard English

**ALL-CANADA
'FAREWELL' PHOTOS**
Howard Christensen

**YOUR CUSTOMERS SHOULD
BE ECSTATIC!**
by Mike Hanson

John Rea, GM of Toronto's The Fan, and **Stu Fawcett**, former anchor at CKY-TV Winnipeg, starred in the original drama that resulted in CBC's *Gross Misconduct*, the story of Brian "Spinner" Spencer, shown Feb. 28. Stu was ND and John a rookie newsmen at CKPG-TV Prince George when Brian's father Roy was shot dead there in December, 1970. On that night Roy Spencer took station staff hostage at gunpoint because CKPG-TV was carrying a Canucks game rather than the Leafs game in which his son was playing. They had the story to cover when Roy was shot dead after firing at RCMP officers; they had the national media after them for the story; they had the RCMP trying to interview them; and they had a municipal election to cover.

The scariest part, says John, was when Roy Spencer had the station staff lined up and he was waving his gun and didn't seem to know what to do next. He'd forced the station off-air by this time. Finally he just asked the way out. The station staff filed out a side door and saw two RCMP officers outside, called by a station person Roy Spencer had missed. They yelled: "He's coming out the front." As he did, the police ordered: "Drop your gun." Spencer fired two shots at the police, one of which hit an officer in the holster. They fired four shots back and killed him. John ran to the body and yelled to Stu: "I'll do a radio bulletin and you grab a camera."

It wasn't until it was over and they all went to the house of then manager **Terry Fitzgerald** that they had time to talk about it among themselves. The final irony: **Ward Cornell** interviewed Brian Spencer that night as a new boy at the Leafs. John speculates that Roy Spencer was killed as Brian was being interviewed.

* * *

As the CRTC went into its hearings on the future structure of Canadian broadcasting, Can West Global applied for Alberta TV licences, as it had said it would, "to ensure the CRTC takes our future plans into account during its present deliberations." **Don Brinton** was shy for competitive reasons about where CanWest wanted to locate studios but he said the company wants to cover a very large percentage of Alberta. **Wendell Wilks** of Alberta Television Network has had an application in since 1989 for a Calgary licence and he said "our intent is more resolved than ever." He said he's delighted **Izzy Asper** is in "in that it demonstrates the resounding strength of the market in Alberta." Moffat Broadcasting is also interested in Alberta TV licences and CHUM is rumored to be sniffing around. "It's the last of the great markets of Canada," said Wendell.

After about 18 years on the operations side, Peter Liba has been made executive VP of CanWest Global. He'll work out of the corporate offices in downtown Winnipeg. For the moment, he remains president of CKND-TV Winnipeg and of SaskWest Broadcasting. Peter has also been made an alternate director of CanWest Global's Australian company and one of his first duties was a trip to New Zealand and Australia to see the downunder operations.

* * *

I mentioned last month that Monarch now had CHEC Lethbridge/CFEZ Taber along with their GM, Carmen Toth. Carmen has gone to become V-P of southern Alberta for Dale Carnegie. Former CHQT Sales Manager Clyde Ross moved in.

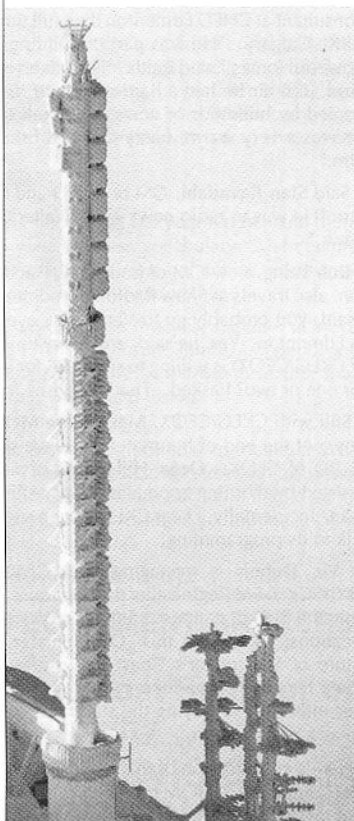
Standard has moved its mix formula west to Calgary and into CFCN, formerly a top-40 station. Now it's MIX 1060... Up the road at Shaw Radio in Red Deer, **Murray McRae** became MD of CKGY and **Rob Severyn**, MD of Z99.

At Edmonton's CIRK-FM, PD **Gary McGowan** left at the same time as K-97 changed format to AC with an edge, focussing on younger adults. **Steve Olson** filled his shoes... As you probably know, **Marty Forbes**, succeeded **Brian Bolli** across the road at CFRN/CFBR-FM Edmonton.

CFRN made a clever move after sportstalker **John Short** moved to CFCW Edmonton/Camrose. CFRN brought in **Gord Whitehead** (ex CJCA Edmonton) and **Terry Jones** of The Sun to co-host a sports magazine show 6.00 to 7.30 p.m. John goes nine to midnight. The result is they appear to share much of the same audience. **Cynthia Charles**, at CFRN many years, is back from the States and co-hosting the morning show with **Wes Montgomery** and **Dick Scott**. She's also doing lifestyle features.

CKRY-FM Calgary moves at the end of April. **Hal Gardiner**, ND, recently passed his 25th year in the industry "and he's still the effervescent individual he

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always was," said **Gary Freeman**, who works with him. Gary was chasing down historic characters who've known Hal when he learned of the death in San Antonio in February of **J. Paul Huddleston**.

Keith James, now GM of CISS-FM Toronto, brought J. Paul to Canada from Los Angeles in the 60s, first as a news consultant at CHED Edmonton then full time at what was then CKXL Calgary. "He was part of building those stations into powerful forces," said Keith. "He was a wonderful man, very kind. On air he had a hard-newsman, flashy style that was copied by hundreds of news people all over the world, but he was a very warm, fuzzy guy and I thought the world of him."

Said **Stan Ravndahl**, GM of CHED and CKNG-FM Edmonton: "He was to radio news what Walter Cronkite was to TV news."

Bob Laing, now GM of both CHQT and CISN-FM Edmonton, also travels as Shaw Radio's corporate program manager. I said, you probably go to Vancouver every time it gets cold in Edmonton. Yes, he said, and every time **Alden Diehl** (GM of CKLG/CFOX) is willing to spend \$5 for lunch. Is that lunch for one or two? I asked. That's big time for Alden, said Bob.

Still with CKLG/CFOX, **Mary Anne McKenzie** had a baby boy. At the end of her maternity leave she returns to Shaw as PD of CFOX. **Dean Hill** is PD of sister station CKLG, assisted by morning zoomates **Stu McAllister** and **Kate Gorman**. Incidentally, I hear CKLG's been sneaking in a lot more talk to its programming.

Vic Dubois is managing both CJWW Saskatoon and CKCK/CKIT-FM Regina after the departure of **Gayle Robinson** from the Regina stations... Still with Western World Communications: as I wrote this, **Clint Forster** was deciding the future of Vancouver's Coast Radio after the CRTC turned down his application for a switch to FM. At least one group was interested in buying the station. If sold, it just may end up as a news station.

Here's confirmation of that rumor I mentioned. Subject to CRTC approval, CHQM has been sold by CHUM to Vancouver investors **James Ho**, **Wayne Lee**, **George Feng** and Chinese Commercial Radio (Canada) Ltd. owned by **Hanson Lau** and his wife, **Agnes Hoi-Yin Yau**. They currently provide Chinese programming from 9 p.m. to 6 a.m. and are applying to turn CHQM into a multicultural station.

Ed McKenzie, former ND of C-FAX Victoria, is now Manager, Communication Services, at B.C. Ferries. He'd been running a successful consulting business. How do I know it was successful? Because his letterhead paper is so expensive it looks like newsprint. With the really expensive stuff, you

can't tell the difference. At B.C. Ferries he's working with two former C-FAX colleagues, **Erin Caldwell** who's director of communications, and **Angie Lessick**, communications officer.

"In" Formats: AC, Country, Classic Rock

What will be the most successful formats in the next year or two, I asked guru **Dave Charles**, president of Joint Communications Corporation. AC, he said. Country will continue to build. And classic rock. With narrow casting turning into micro-casting, The Fan should do well in Toronto. And a rhythm and dance format would also do very well in Toronto.

Who will suffer most? It's a question of where you are, he said, and the employment picture there. And those who don't do research will find themselves dramatically out of track with their audience. Then he got on to "my pet peeves of the week." Unless radio gets more creative and develops better production that is targeted towards the product and reaches the consumer, you're not going to be successful. "Stations that don't have top-line producers are going to lose big time. I'd pay as much for a producer as for a morning host."

"We are creatively bankrupt in this business. We've recycled the same old ideas for the last decade. We have to attract smarter, better broadcasters into the business. We have terribly low entry wages, we have a terrible training system, and we're not exciting to new talent."

WAB, June 5-7: The theme for the Western Association of Broadcasters convention at Kananaskis is *The New Vision of Broadcasting: Rethink, Refocus and Survive*. The keynote speaker is **Lesley Southwick-Trask**, president of the Proactive Group of Companies. She's superb; go to hear her even if you hate mountains. The WAB format is the same as last year: a reception on Saturday, sessions on Sunday, and the AGM and golf on Monday.

Seen in the parking lot at CKKW/CFCA-FM/CKCO-TV Kitchener, licence plates reading FAYMUS. Could this be **Fay Bechtel** in person? No, they're the plates of **Ken Silvester**, CFCA announcer. Why he spells famous that way, I haven't had a chance to ask. **Ron Johnston**, ND, has the plates AREJAY. **Betty Thompson** is TVTALK and **Don Willcox**, VP and GM, is CAPCOM for CAP Communications. He used to be TEEVEE. Now you know everything.

Bob Colling, who retired from BN last year, was awarded the Commemorative Medal of the 125th anniversary of Canadian Confederation for significant contributions to Canada, to community, or to fellow Canadians... Every time I mention **Scruff Connors**, the story changes. As I write, and as you know, he's settled in at Q-107 Toronto.

Also, every time I mention **Cliff Dumas** and Sound Source's coming Canada Country Countdown, the start date changes. Now it's due after the spring book. Next time you want to know anything about it, call Sound Source. (Actually it's not their fault. They didn't know when they put it together that the Doomer would be helping to put a new station on air.)

Contact **Jerry Fairbridge** at Broadcast News Ltd., 36 King Street East, Toronto, Ont., M5C 2L9, (416) 364-3172; or FAX it to (416) 364-8896.

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HOWARD CHRISTENSEN

PEOPLE/STATIONS . . .

From the March 6 editorial column of the Toronto Star, an item entitled 'Ted Rogers' Homily': "Hello, boys and girls! Welcome to Mr. Rogers' neighborhood. Today, we're going to talk about competition. Sometimes, it can be as good as spinach. But at other times, it can be as bad as cigarettes. How does Mr. Rogers know the difference? Well, I own a long-distance telephone company - and a TV cable company. If the government lets my telephone company compete with that Soviet-style monopoly, Ma Bell, that's good for me and it's good for you, too. But if the government were to allow these new, big bad American satellites - I call them Death Stars - to compete with my cable company, that would not be good for me, or you. So that's today's lesson about competition: What's good for Mr. Rogers is good for everyone else"... NBC News did it a second time. More inaccurate footage in one of their news reports. This time stunned fish instead of dead ones, from another location... Is a Canadian country music TV channel on the horizon? If so, will the CRTC banish TNN from Canadian cable, or welcome MTV?...

Ross McCreath's 'Good-Bye Bash' for All-Canada Radio at Toronto's Sheraton Centre lured all sorts of folks out of the woodwork. McCreath, a retired All-Canada president, invited just about anyone and everyone who'd ever had anything to do with the rep house. (NOTE: All-Canada and United Broadcast Sales merged to become Canadian Broadcast Sales Jan. 1 in a 50-50 ownership arrangement between Rogers Broadcasting and WestCom.)

Gail Smith, once the controversial co-anchor of CFTO-TV Toronto's early evening newscast, has re-emerged and is doing the Noon package on Barrie's CKVR-TV... CAP Communications made **W. D. 'Bill' McGregor** their Senior Vice-President, Electrohome, while naming **Bruce Cowie** as Group Vice-President, Broadcasting, Electrohome. McGregor is also Chairman of the Board at CTV while Cowie is President of CFRN-TV Edmonton...

In case you missed it, over 75 minutes of grovelling, cynicism, grandstanding, sincerity (huh?), jokes and jests are now available. Starring such lovable, who-can-ever-forget characters as **John Gorman**, **Sandy Sanderson**, **Allan Slaughter**, **Jim Webb** (where is he now?), **Gary Buss**, **Peter Viner**, **Doug Newell**, **Sunni Boot**, **Gary Miles** and **Gary Slaughter**. Yes, it's the long-awaited video of **Tony Viner's** roast. You can get yours at the low, low price of only \$29.95. To order, send cheques or money orders (no CODs, please) to: Paul Mulvihill Charitable Foundation, c/o Broadcast Executives Society, #700-890 Yonge St., Toronto, Ont. M4W 3P4... Convention times are already upon us. **Bill Brady** and his committee in London have been working hard getting the CCBA program together. Meanwhile, set for Moncton, the AAB's Unconventional Convention rolls June 17-20...

Jack Schoone and **Irving Zucker**, flying under the corporate banner of London Communications Incorporated, have pur-

chased Hamilton's CKMO-AM and CKLH-FM from Armadale Communications. This follows closely on the heels of the duo's purchase of CJBK & CJBX-FM London. Both deals await commission approval. Meantime, a long-time employee of CKKW-AM/CFCA-FM Kitchener called the other day to ask, "I think CHUM bought us. Did they? What are they like to work for?"...

Valerie Pringle looked like she wanted to crawl under the couch. **Keith Morrison** couldn't quite believe what he'd heard. But in Canada AM's closing happy talk not long ago, **Dan Matheson** finally explained how **Pam Wallin** came to go to CBC-TV: "We traded Pam for Valerie, two draft choices and a little cash."

WRITING . . .

Want to be a power talker? Get out your red pen and dump the following from your business vocabulary: *21st century, bridge, caring, developing, direction, enhancing, excellence, giving, horizon, impact, program and viable.*

Some of the best words to use this year include: *achievement, advancement, challenge, insure, future, independence, initiative, opportunity, productive, responsible, secure, sharing, together, tradition, values and vision.*

* * *

Speaking of words, how about political correctness? What would make you feel better: *rightsizing, streamlining, downsizing, or layoff?* Is a recession more palatable than a *period of economic adjustment?* Are blacks now appropriately called *African-Canadians?*

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PEOPLE

Baton Broadcasting is the new theatre of operations for **Major-General Lewis MacKenzie**, now retired from the Canadian Armed Forces... Also at Baton: **Peter Sisam**, who left CTV as VP, Sports to take early retirement, became director of marketing and sports properties for Glen-Warren Broadcast Sales... At CBC, **Ivan Fecan** was confirmed as VP, English Television, responsible for all programming on CBC-TV and News-world. He had been VP of arts/entertainment programming... **Douglas Elphick** was named CBC-TV's Vancouver sales manager. He was previously GSM at CKPG-TV Prince George... The CTV Television Network appointed **Kathie Shearer** as general sales manager, succeeding **Rick Lee**. She comes from the McCann-Erickson ad agency in Toronto... GM at the new Loyalist College station, CJLX-FM Belleville, is **Greg Schatzmann**, formerly of CHOO Ajax, ON... CKVR-TV Barrie has named **Suzanne Leque** to anchor its *Total News* at 12:30. CKVR and weatherman **Bob McIntyre** were nominated for a National Media award for their weather coverage. The nomination, by the Ontario Weather Centre and the Toronto Weather Office, cites accurate use of the services they provide... **Stan Thomas**, VP of programming for CanWest, received an 'outstanding achievement' award from the Manitoba Motion Picture Industry Assn. More than 80 awards have gone to TV programs produced by Thomas, now based at CKVU-TV Vancouver... The 1993 Toronto Women in Film & TV awards for outstanding achievement were presented March 18 to **Helga Stephenson**, director of the Toronto Festival of Festivals, filmmaker **Anne Wheeler**, and actor **Tantoo Cardinal**. The Astral Award went to **Joan Pennefather** of NFB, and the 'Friend of TWIFT' went to **Ivan Fecan** of CBC... The 1993 Gemini Award winners included **Barbara Hamilton**, who received the Earle Grey award in recognition of her lifetime work in TV. The John Drainie award honored the late **Barbara Frum**.

In Memoriam

Danny Gullivan, the English voice of the Montreal Canadiens for 32 years, died February 26th at age 75. A native of Sydney, he attended St. Francis Xavier University in Antigonish, NS, where his first radio work was at CJFX. In 1946 he joined CJCH Halifax, covering his first Canadiens game in 1950.

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ATLANTIC AIRWAVES by Sandra Porteous

Big changes over at CJYQ/CKIX-FM, St. John's, NF. **Hilary Montbourquette** has assumed the day-to-day operation of the stations after the departure of GM **Fred Trainor**. Fred moved back west to get into the newspaper industry. **Alf Whiffen** has taken over the sales manager's job, not only for St. John's but for the Newfoundland group of Newcap stations. New additions to staff include **Barry Fowler** in the creative department, **Brenda Stirling** and **Steve Tessier** to sales staff. Former Miss Newfoundland **Karen Day** has joined the on-air lineup, as have **Jeff Chipman** and **Barry Crocker**.

Charlottetown CBC's **John Jeffery** and **Dick Miller** have won a merit certificate in the 1992 Oscars in Agriculture. Their radio documentary special was heard on *Maritime Noon* and was chosen over 30 entries.

Shediac's town council has pledged support for a proposal to set up a French-language community radio station. Mayor Michel Leger said the town has set aside \$4300 to help out. The town presented a brief on behalf of the group during a CRTC hearing in Moncton. The station would employ a dozen people and numerous volunteers, and its signal would reach from St. Louis to Cape Pele.

CBC Saint John is losing technical supervisor **Gerry Clark**, who has decided to retire. He started with CBC in Halifax and has been in Saint John since the station opened 15 years ago. He says he's looking forward to coming home to Nova Scotia. **Jan Wright** currently the technician for *As It Happens*, will take over. **Ann Sullivan** is the new writer/broadcaster for *Information Morning*, coming from Sydney.

Kurt Stoodley has joined **Jill Krop** and **Scott Boyd** as the third host of ASN's *Breakfast TV*. Kurt was weekend sports co-anchor and became *Atlantic Pulse*'s weekend news co-anchor. Jill and Kurt have co-anchored before. A native of Botwood, NF, Kurt earned a B.A. from Dalhousie University.

CBC Fredericton's **Laurence Wall** is moving to Ottawa to become the senior editor for the Ottawa radio newsroom. **Chris Brown**, the new writer/broadcaster, and **Catherine Duff** came on board as associate producer. TV news reporter **Andre Veniot** is now in Fredericton working the supper hour show plus legislature reporting duties.

Obituaries: Staff at CBC Halifax gathered recently to honor **Gary Foston**. He was senior lighting director and a member of the Society of Television Lighting Directors of Canada. Gary was a native of Halifax and will be missed by friends and co-workers. On another sad note, veteran hockey broadcaster **Danny Gallivan** also passed away. Born in Sydney's Whitney Pier district in 1917, he was one of 13 children. His first broadcasting job was with **Clyde Nunn** at CJFX and he became

sports director for CJCH Halifax in 1946. He got his first crack at the big time when Montreal broadcaster **Doug Smith** retired. By the time Gallivan had turned off the mike in 1984, he had broadcast 1800 NHL games. Memorial services were held in Sydney and Halifax.

The Maclean Hunter symposium on Community Journalism was held recently in Halifax. Taking on the teacher roles were **John Hello** of CJFX, **Dave Wilson** of CJCS, Sydney, **Kathy Hicks** of CJYQ and **Roger Snowden** of CFNB, Fredericton.

Bill Langsroth, former sports producer at CBHT, Halifax, is gaining praise for acting as host of a CBC national feature. Langsroth introduces a 30-minute package from the best of *Don Messer's Jubilee* and *Singalong Jubilee*, both of which Langsroth produced locally in the '50s and '60s.

Ralph Benmergui, host of CBC-TV's *Friday Night* was in Halifax recently to co-host a Mulgrave Road co-op benefit. The theatre said Benmergui's appearance was a much-needed boost for the company, which has a long history of putting on benefit shows for other groups.

Mike Allard has been named group program director for the Radio Atlantic group of companies, responsible for the on-air sound of the stations. Mike is a grad of Canadore College and was music director at CHNS, then, program director. Later he moved to CKCW in Moncton, and has been PD at Radio Atlantic's CFNB Fredericton since 1991. Friends say Mike is looking forward to putting all his experience to use.

CBC Halifax's **John Nowlan** is back from an incredible trek. He left Halifax for Kuala Lumpur after winning the Asia Pacific Foundation of Canada Media Fellowship. John has taken back his parking spot — in spite of that, fellow workers say they are delighted to see him back on the *Street Cents* set.

ASN has launched a 13-week TV program on how to start your own business. The series features Atlantic entrepreneurs and experts who will point out pitfalls.

Roberta Hancock is the new communications officer for CBC Maritimes. She has experience in advertising in many markets and will help promote radio and TV in the region.

Technician **Clary Phillips** and production assistant **Serge Szfirtogel** took a retirement package on January 31. Staff had only a day or two to organize small receptions and say their farewells. Both promised visits to the Halifax plant.

CHER Sydney's sales department is now being coordinated by **Jim Inkpen**. He's busy setting up Cape Breton Promotions. CHER recently took on some students from Cape Breton: **Jason Clarkson** of Florence is a first year student at Loyalist College in Belleville, Ontario; and **Robert MacNamara** of Sydney, is a graduate of Kings Tech.

CJFX manager **Dave MacLean** recently announced the appointment of **Andrea Bowers** as assistant GM. PD **Peter Stewart McCully**, returned to the morning airwaves replacing **Marilyn Sceles**, who left her morning spot after a 5-year stint. CJFX is celebrating it's 50th anniversary--congratulations!

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STATIONS IN THE NEWS

FM DENIED CKST VANCOUVER

The CRTC has told Western World to keep trying to make CKST work on 1040 AM in the Vancouver market. In March/92, CKST moved from 800 kHz in suburban Langley and took over 1040. In Nov/92, WW applied to switch to 94.5, arguing that its modern rock format needed FM to succeed. WW claimed that of 360 U.S. stations programming modern rock, "97% are on FM, and the 3% on AM aren't getting any audience." The Commission noted that WW's projection for FM was the same as for 1040 -- a 3% audience share by 1994 -- and that there was no evidence of technical problems, the usual basis for switching to FM. At the same time, the CRTC rejected the contention of CJJR-FM that 94.5 would interfere with its 93.7 frequency.

SOMETHING TO 'CHYR' ABOUT

The unique two-channel transmission of CHYR Leamington, Ont., will soon come to end with its move to 96.7 MHz, 19,320 watts ERP. The station, which has been losing money for the past five years, was denied a previous bid for FM in 1990. Operating on 710 daytime and 730 at night, CHYR has been unable to find a suitable single AM frequency for Leamington, located just 50 km from Detroit. Costs to implement FM service are placed at \$590,000.

FRENCH FM FOR CORNWALL

Radio Communautaire Cornwall-Alexandria Inc. has been licensed for a French-language FM, 19.2 kW on 92.1 (channel 221B). The Type A community FM will originate 98 hours a week, the remaining 70 rebroadcasting CIEL-FM Longueuil, Quebec. The licensee has 600 active members, and has been offered rent-free space at a Cornwall campus and free use of a Bell Cellular antenna site. Responding to opposition from CJSS/CFLG-FM, the CRTC judged that Cornwall could support the new FM without jeopardizing the viability of the English stations. Also rejected was the CBC's request that the new FM use 106.5, now allocated to Brockville, so that 92.1 would remain in the CBC Long Range Radio Plan.

CHANGING HANDS:

Michael Sifton, president of Armadale Communications, has announced the sale of CKMO/CKLH-FM Hamilton, subject to CRTC approval. Buyer is London Communications Inc., whose prin-

cipals are Jack Schoone and Irving Zucker.

An application by NL Broadcasting to acquire **CHRK-FM Kamloops** from NewCap Broadcasting will be heard at an April 20 CRTC hearing. NL, which owns CHNL Kamloops, plans to increase news from 3.5 to 5 hrs/week, and local production from 84 to 94 hrs/week.

ETHNIC STATIONS GET OK's

Ethnic station **CIRV-FM Toronto** has finally succeeded in its efforts towards city-wide coverage. The CRTC approved a move from 88.7 to 88.9, and relocation of the transmitter site from Dixon Road in Weston to First Canadian Place downtown; ERP will be boosted from 250 to 413 watts. CIRV experienced co-channel interference from WBFO Buffalo (24 kW on 88.7). CIRV will now increase the number of language groups served from six to nine -- a plan opposed by CHIN and two Greek broadcasters, but supported by CIAO in nearby Brampton.

CFMT Toronto is making a major expansion with the addition of a rebroadcaster at London, Ontario. It will operate on channel 69, with 729.5 kW ERP.

FM FOR ORILLIA, MIDLAND

Telemedia has the green light for moving its stations in Orillia and Midland, Ont., to FM, after some technical delays. CFOR will move from 1570 AM to 105.9 (channel 290) with 43 kW ERP; CKMP from 1230 AM to 104.1 (ch. 281) with 129 watts ERP. The phase-in period, during which simulcasting on both AM and FM is allowed, will be only three months. CKMP will originate at least 32 hrs/week (currently 49 hrs/week) and rebroadcast the country format of CFOR at other times.

Other stations in the news: At the recent CRTC hearing in Moncton, **CBC** opposed the plan by **New Brunswick Broadcasting** to move its Moncton CBC rebroadcaster from channel 7 to 27. Bill Donovan, Maritimes director, said the CBC is committed to owning its own channel in N.B. by August 31, 1998, if not sooner... *The Red Green Show* is confident it will find a new home after being dropped by **CHCH-TV Hamilton**, along with four other local shows. 'CH also laid off five full-time employees and 23 part-timers, blaming poor retail sales... **CHME-FM Les Escoumins**, Que-

bec, is relocating its tx site from the north to the south shore of the St. Lawrence River, to better reach native communities along the north shore. Power will be increased from 12w on 95.1 to 567w on 94.9 MHz... **CHEQ-FM Smiths Falls**, Ont., has been given approval to drop a money-losing country format introduced in 1990, and return to a pop/rock/dance format. Local programming will be reduced from 107 to 42 hrs/week... In a similar move, **CFBG-GM Bracebridge** will reduce local programming from 80 to 42 hrs/week, picking up programming from its sister station **CFBK-FM Huntsville**, Ontario...

CHWO Oakville has strengthened its 50+ format with *Calling All Britons* on Saturdays, 5-7pm. Hosts are June Sonin, widow of Ray Sonin who did the program on **CFRB Toronto** for 33 years, and Ken Stanley, who was music director of CTV's *Pig & Whistle* show... **CFCN Calgary** has switched formats from CHR to 'Mix 1060'. Promotions co-ordinator Jackie Davidson says the change was made after several months of research, and feedback will continue through a 'listener line'. Direct contact with the community will be through 'Big Mix Radio' and the 'Fun Seeker' van... The latest **TVOntario** on-air fundraiser has topped its goal, bringing in pledges of \$262,870 from 4,519 members. However renewals and direct mail response are down, leaving TVO \$800,000 short of its annual membership goal of \$3.8 million... **CFTF-TV Riviere-du-Loup** has turned in a licence for Baie St-Paul and is looking for better ways of extending coverage. Existing rebroadcasters are at Trois-Pistoles and Edmundston, NB.

CJFX MARKS 50 YEARS

CJFX Antigonish, NS, celebrated 50 years on March 25th. Jerry Fairbridge of BN dug up these interesting facts about 'FX: "Some people who started their careers there were (the late) Danny Gallivan, Earle Cameron, Allan MacEachern, Daniel Petrie, Sen. Finlay MacDonald and Chuck Camroux. Hank Snow, before he became famous, used to call in and buy a play of his records for two bucks an airing. They also have a note from a government ministry demanding the return of all the copper used at the base of the towers, as it was an important wartime resource. It was received just days before they went on the air and they refused"..."

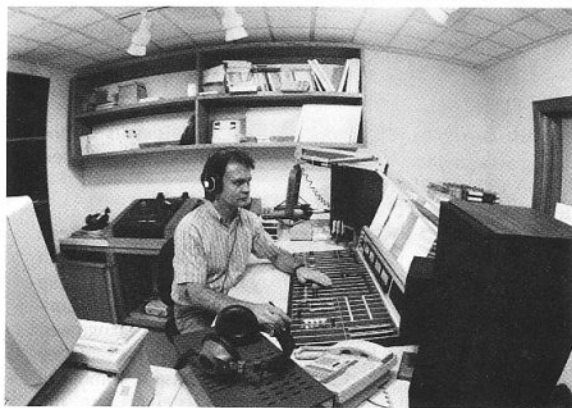


CFOR

TODAY'S COUNTRY MUSIC



Telemedia Ontario station CFOR Orillia has settled into new offices and studios at 7 Progress Drive... Regional Vice-president Doug Ackhurst (above) surveys the new building, where preparations are now in high gear for a frequency change from AM to FM... Program director Jack Latimer (below) is seen in production. CFOR produces two feeds so that separate commercials and other program elements can be inserted for CKMP Midland, which — except for the morning show — rebroadcasts CFOR's country music format. Production for both CFOR and CKMP is stored and programmed into a digital computer control... At right, Ingrid Moore checks out local stories in the newsroom... Announcer John Jacobs at work in the new digital master control... And (next below) the large central engineering control panel which monitors functions of both stations... Engineer Doug Young was in charge of installation for the project... Following recent CRTC approval, staffers are now preparing for CFOR to make the move from 1570 AM to 105.9 MHz, while CKMP will move from 1230 AM to 104.1 MHz.



The CBC Toronto Broadcast Centre

by Bob Findlay

In this issue, Broadcast Technology begins a series of articles on the design, construction and installation of facilities for the Canadian Broadcasting Corporation's new Toronto Broadcast Centre. Located on Front Street in downtown Toronto, the Broadcast Centre is the new home of the CBC English Television Network, as well as the regional Radio and Television services.

The downtown location for the Broadcast Centre was chosen because the CBC already owned the site, says Jean Claude Tanguay of Consolidation Planning. The building occupies 40 per cent of the nine-acre site, its 'footprint' being a little over three acres.

The CBC entered into a cooperative development with two developers, by which the remainder of the site would ultimately have two commercial towers and one for apartment condominiums and a hotel. The private sector is helping pay for the cost of the Broadcast Center, without the CBC having to obtain additional funds from the federal government.

Consolidation of CBC facilities in Toronto has been anticipated for many years. As a new immigrant to Canada, my first broadcasting job was at the main CBC building in Montreal; after three months I was assigned to Studio 43, located in the old YWCA building on Stanley Street. At that time, CBC Montreal radio and television facilities were spread all over Montreal, and in the cities of Verdun and Ville Saint Laurent.

During the six years I was employed at the CBC there were many rumors of plans for the consolidation of facilities in both Toronto and Montreal. By the time the new complex in Montreal was built, I had moved to CFCF-TV. However I followed with interest the planning and building of the new Maison Radio-Canada, and have visited these facilities many times over the years.

The completion of the Montreal facilities raised the expectations for a new Broadcast Center for Toronto within a couple of years. I am sure no one anticipated the delay would drag on for almost thirty years. It has been a long time to wait.

However it may be that the present timing has its advantages, as North America is moving into the era of digital broadcasting. This has enabled the engineers at the CBC to take advantage of these exciting new technologies. They have taken a bold step towards the twenty-first century by designing the electronic facility in the serial digital domain.

The new Toronto Broadcast Centre will concentrate all the Corporation's radio and television facilities in one state-of-the-art building. Previously, they had been scattered throughout Toronto in some 30 locations. The new centre, located across the street from the Metro Toronto Convention Center, Skydome and the CN Tower, is close to a number of major hotels and undoubtedly will become a major tourist attraction.

In conversation with Peter Robertson, CBC Engineering, I mentioned having listened to CBC Radio during the transition phase, as productions were moving into the new Broadcast Centre. I noticed one well-known personality did not sound very happy in the new surroundings. However, I had the impression that the unhappiness was related more to the freedom experienced at the old quarters, rather than to the

new facilities. Peter confirmed that the Broadcast Centre's stricter no smoking standard was the cause of the apparent unhappiness.

Technical papers presented by CBC at the SMPTE Conference held in Toronto last fall placed particular emphasis on the air quality in the Broadcast Centre; clearly planners were putting the health and comfort of the staff high in their priorities.

During the SMPTE conference, delegates and visitors had the opportunity to view a video tape of the design and building process of the centre.

The Broadcast Centre is interesting from an architectural and technical point of view.

It has been planned so that the public will have easy access to public viewing areas, such as the Glenn Gould Studio, the television news studio, and the television production studio. It is possible to just walk in off the street to visit the ground floor radio studio viewing area. This permits visitors to watch as CBL Toronto broadcasts local programming in the time periods 6 to 9 am, 12 noon to 2 pm, and 4 to 6 pm.

It is anticipated that the design of the Broadcast Centre may lead to self-guided tours by visitors.

A major feature of the Broadcast Centre is a huge atrium that provides daylight to offices that face into the building. The atrium is approximately 8700 square feet in area and will be used for special radio and television events.

According to Dave Currie, director of building operations, engineering, the building is somewhat unique in that the three main entrances provide access for both the public and staff to a large area of the ground floor and atrium. From the public area, the staff can access the production, technical and office areas through a turnstile security system using access cards.

The building is ten stories high with four levels below grade, plus two penthouse levels for services. The floor area is 1.7 million square feet, serving the needs of 3,000 highly skilled technical, programming and support staff.

The building is served by 23 elevators, 14 for staff use and three for public use. The public elevators, housed in a distinctive green column, are accessed from the atrium. The other six elevators are for freight and trucks, including two huge freight elevators used to transport sets from the below grade scenic carpentry shops to the TV studios on the 10th floor.

A building automation system permits security personnel to monitor fire, smoke and sprinkler heads. Another system is used for building operation, and controls as well as monitors the environment -- temperature, humidity, fans and chillers. Because areas of the building in winter have a high heat load, heat generated by the chillers is reclaimed and used to heat other areas of the building.

In the very large technical area that serves Master Control there are dozens of air-cooled racks. According to Dave Currie, air-cooled racks are generally used at CBC locations, although there had been a move away from them as heat-producing vacuum tubes gave way to transistors. However, the latest digital systems are becoming so densely packaged that the need has returned for efficient cooling of the electronic equipment. The racks in the Broadcast Centre have dozens of

holes that direct air to eliminate hot spots. The remaining holes are blocked with press-in caps.

Sound Isolation

Noise has always been the bane of broadcasting facilities, both acoustic noise and radio frequency interference. The Broadcast Centre has been designed to reduce both to acceptable levels.

According to J.P. Legault, Acoustic architect, in building the Broadcast Centre downtown, special noise control features had to be considered. The problem had to be approached on two levels, outside noise and ground vibrations. To address the sound vibration problem, the entire Broadcast Centre was floated on specially-made rubber pads that cushion the footings, reducing ground vibration to an acceptable level.

As well as ground vibrations, there were also airborne noises from the environment to consider. In order to improve the sound isolation of the technical areas, these areas were located in the interior of the building. The office areas were placed so as to surround the technical cores and are used as buffer zones. Once some sound vibration and airborne noise isolation was achieved inside the building, the technical areas required further protection to achieve the quietness required for programming.

This was done in various ways, however, the overall approach was to use a 'box within a box' technique. To do this, floors, walls and ceilings are totally disconnected from the building. Barriers such as floors consist of concrete slabs resting on rubber pads. The rubber pads accomplish separation in terms of building connection.

As well as the sound isolation described above, vibration sound generated inside the building is a problem. Particularly in the upper floors, motors and fans that provide heating and cooling created noise problems requiring special attention. In these cases the whole floor was floated on rubber pads that sat on huge brackets mounted to the walls of the building. By keeping the floor from making contact with the walls, fan motor rumble to the surrounding areas was reduced considerably.

10th Floor Television Studios

Bruce McKay, TV Facilities Planning, explained why the television studios were placed on the top floor. He said one studio is about 14,000 square feet and two others are 11,000 square feet each. The challenge was to design a building that could accommodate studios of this size, along with the service areas that go with them. These are the staging areas, design shops where sets are built, and design storage areas.

The lay-out for such an operation would have required the whole nine-acre site. As the economics of the development required commercial development as well, planners

started to look at stacking functions that the CBC had to handle, and the studios were the biggest single component in the stacking puzzle.

To put the studios at the bottom of the building would mean erecting an office building over the top of the clear-span studios. The structural cost to do that -- because you really need the equivalent of railroad bridges to hold it up -- would have been enormous. Locating them on the top floor was the most economical solution. Although the elevators required to serve the studios are very large, it is a far less expensive solution than building the rest of the structure on top of the studios.

The three major production studios on the 10th floor are Studios 40, 41 and 42.



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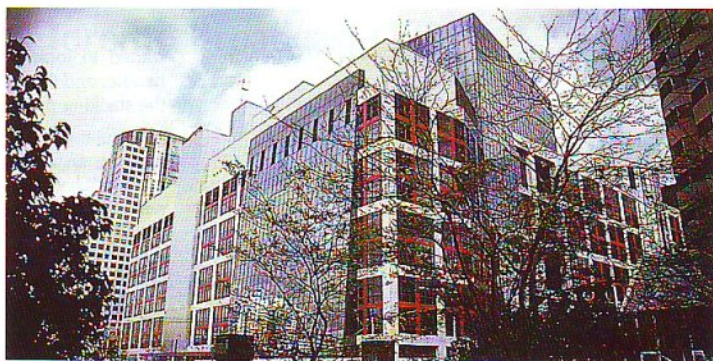
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Studio 40, the largest, is 128 ft. by 103 ft., a total of 13,200 sq. ft. The floor-to-grid height is 60 feet, with a 70 ft. 'notch' at the south end. The clear height above the grid is 7 feet. The scenery grid is equipped with motorized scene battens and the lighting grid battens are also motorized. The lighting battens are capable of lifting 500 lbs. of lights to a height of 60 feet at a speed of 30 ft. per minute. The studio lighting comprises a total of 160 10-ft. battens, of which 120 are used for cross studio lighting, 30 for frontlighting the cyclorama, and 28 for backlight. Control of the winch motors for the battens is executed from a control console on the studio floor.

The studio cyclorama system consists of three tracks that are suspended 35 feet above the floor. A cyclorama pit 4 ft. deep, 3 ft. wide and 226 ft. long, contains the ground row lighting.

Lighting Control

A dimmer-per-outlet system and is controlled by a computerized memory console using an electronic patch system. The dimmer system contains 1171 dimmers, of which 741 are 2 kW, 415 are 5 kW and 15 are 10 kW. The dimmers occupy 17 racks. In addition to the computer-controlled lighting console in the control room, there is an auxiliary remote console capable of programming the main console from the studio floor.

The scene staging system contains 84 battens arranged in three across the studio. Each batten is 22 ft. long with 3 lift lines and has a live load of 400 lbs., including the pipe. A set of three battens across the studio can be ganged to provide a single pipe capable of a load of 1200 lbs.

Of the three studios, only Studio 41 is operational at the present time. Studios 41 and 42 are each 90 ft. by 123 ft., or 11,200 sq. ft., with 33 ft. height from floor to grid.

Note: The identification of the studios has evolved from A, B, and C and has been a source of some confusion. I asked Peter Robertson about the CBC's system of numbering studios. Historically, numbering of TV studios across the country began with 41 being assigned to the largest studio. However, there are exceptions to every rule: In Montreal, where the largest studio had been 42, so it remained when Maison Radio-Canada was built in 1974. In Vancouver, it was decided that, as digits begin with zero, the largest studio there would be Studio 40.

The Glenn Gould Studio

On the ground floor of the Broadcast Centre is the beautiful Glenn Gould concert studio, with seating to accommodate an audience of 350 to 450 persons. According to Don Reagh, Radio Facilities Planning, this studio is unique in North America because it is specially designed for classical music.

Typically theatres in this country have been general purpose theatres. They have also been generally unsatisfactory for either music, drama or variety type programming. The Glenn Gould Studio design came from facilities seen in Europe. Several European broadcasters have studios of this type associated with their broadcasting facilities. This studio has the design criteria to meet a very precise reverberation time. It was expected that this would be impossible without fine tuning at the conclusion of construction. It was for this reason that elements were incorporated in the design that can be modified or changed to fine tune the reverberation time to be more precise. Although the room was designed for a chamber orchestra size group, elements have been constructed that can be rolled onto the stage that will act as baffles to reduce the performance area for smaller groups, such as piano soloists or trios. The Glenn Gould Studio has an associated control room which would not be found in a typical theatre.

Building Electrical Power

The Broadcast Centre has a total connected load of 41 MW, with the power fed into the building by three lines of approximately 13.8 kV. Each line has a capacity of 10 MVA, therefore a minimum of three lines is required to carry the full load of the building. Primary power is distributed within the building on 15 kV Teck cables that are carried in cable trays.

Technical power is provided by two switchboards located on Level 9. Power is fed to the technical distribution system via isolation transformers. Radio and television systems are segregated and are closely paralleled by the technical grounding system.

Emergency Power

Emergency power is supplied by four diesel 1000 KVA generators located in the service penthouse. They are started, synchronized and placed in parallel automatically. The generator control system is designed to connect or disconnect transfer switches in response to building demand and emergency power availability.

Thanks to the Canadian Broadcasting Corporation for permission to use excerpts from the Broadcast Centre tour briefing tape. Thanks to Fred Benedikt, Manager, Engineering Support English Networks Engineering, Peter Robertson, Senior Engineer Studios, Dave Currie, Director of Building Operations for their direct support and to Jean Claude Tanguay, Consolidation Planning, J.P. Legault, Acoustic Architect, Bruce McKay, TV Facilities Planning and to Don Reagh, Radio Facilities Planning for their indirect support.

Bob Findlay is BT's technical editor for television.

Pay For Weather? Are you Crazy!

by Wayne Mahar

Over the last 20 years, private weather services have provided thousands of radio and television stations in the United States with reliable, accurate and timely forecasts and warnings delivered by professional broadcast meteorologists. In many instances, the meteorologist was able to become an integral part of the station, and, in fact, became a well known personality in the market.

Research often shows that it is the station with the "weather image" that most listeners and viewers turn to when they want dependable weather information. In turn, this is the station most advertisers look to for sponsoring the weather providing the station with added income.

In Canada, the private weather service boom began about five years ago and is now catching on like wildfire! Forecasts prepared by private meteorologists have been shown to be, over the long run, generally more accurate and precise than government-produced reports, just as in the United States.

One of the leaders in the private weather business in Canada is Precision Weather Service, with offices in Syracuse, New York, and Portland, Maine. With more than seventy radio stations, Precision spans Canada, from St. John's, Newfoundland, to Halifax, Nova Scotia, Kingston, Ontario, to Saskatoon, Saskatchewan, and Medicine Hat, Alberta.

With such a wide variety of climates and local peculiarities of weather to keep track of, Precision utilizes the latest in forecasting technology. State-of-the-art satellite and radar imaging are updated continuously. This technology, together with the individual forecaster's time, effort and concern for the subscriber are the primary ingredients for an accurate report. Research is prepared for each market, enabling the meteorolo-

gists to become thoroughly familiar with the individual geographic and climate conditions. This definitely makes that station stand out in the market as the "Weather Leader!"

Scott Pettigrew, news co-ordinator at CKNX in Wingham, Ontario, had this to say: "All your forecasts were sold out before the service hit the air. As you promised, this is a great way to generate revenue!". Dave Burdeniuk, news director at CKCK Regina had this to say of a heavy weather situation:

"Precision Weather is much more accurate on a daily basis than Environment Canada. We had four severe storm fronts push through southern Saskatchewan in July 1992 and Environment Canada pushed the panic button and predicted the

worst. Precision's forecasters told our listeners not to panic, and it turned out they were right in each case!"

As it turns out, you don't even have to be in broadcasting or the weather business to notice the difference in how forecasts are worded and perceived.

The past president of the Tourism Industries Association of New Brunswick acknowledged in an August 1991 newspaper article that there is a big difference between private weather forecasts and those of Environment Canada. He stated that the private reports were generally more optimistic about the weather, tending to play up any sunshine rather than the other way around "This is better for the tourist industry" he said.

Fees for services are generally based on the size of the market, number of Live Q&A's, taped versions and/or speciality forecasts (such as for agriculture or marine interests). Most stations find that the cost of the service is easily recovered and a profit is made as sponsorship increases.

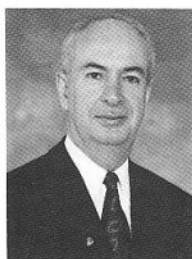
As you can see, the idea of Canadian television and radio stations having their own staff of highly trained meteorologists is indeed catching on. Precision Weather Service is proud to be leading the way!

Wayne Mahar is president of Precision Weather Service, Baldwinsville, NY.

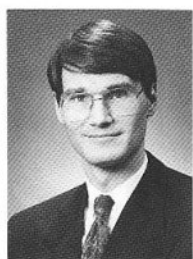
ELECTROHOME LIMITED APPOINTMENTS



W. D. McGregor



B. E. Cowie



D. P. Wright

Mr. Zoltan D. Simo, President and Chief Executive Officer, Electrohome Limited, is pleased to announce the appointment of **William D. McGregor** as Senior Vice-President, Electrohome; **Bruce E. Cowie** as Group Vice-President, Broadcasting, Electrohome; and **Daniel P. Wright** as Vice-President and Chief Financial Officer of the company. The appointments were effective February 1, 1993. The new appointees report to Mr. Simo.

Mr. McGregor is a career broadcaster, a director and officer of Electrohome and has been Chairman of the Board at the CTV Network since 1975. Mr. Cowie is President of Electrohome's Edmonton television station, CFRN-TV. He is also a member of the company's strategic planning committee and a director of the Canadian Association of Broadcasters. Mr. Wright, MBA, MA Econ., joins the company with a background in banking, brokerage/institutional investments, and was a cablesystems financial executive.

In their new positions each becomes an officer of the company.

Electrohome is a communications company with interests in Canadian Broadcasting and Commercial Electronics communications products and services serving the global market.



Terry Casey and Russ Morley (right) are Precision's Chief meteorologists for Eastern and Western Canada.

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Maclean-Hunter Cable TV now offers home security services in the Toronto area... **Monty Hall** and his creative family were honored by the Beverly Hills Theatre Guild. When they lived in Toronto, wife Marilyn, now a successful film producer, was a hand model for Kraft TV commercials... Now at CTV News is veteran Toronto broadcaster **Dale Goldhawk**... Director of operations at YTV, **Harvey Rogers** is chair of the Canadian Satellite Users Association, holding their annual convention March 18-19 at Toronto's Airport Hilton... **David Schatzky** has left The Alliance of Children & Television to become a physiotherapist; meanwhile, he'll freelance in broadcasting... In addition to *Morningside* and writing books, versatile **Peter Gzowski** also writes for Canadian Living magazine... Soap news: NBC cancelled *Santa Barbara* and replaced it with game shows. Over at CBS, *The Young & the Restless* taped its 5000th episode... Judged TV's best-dressed personalities: **Leeza Gibbons** of *Entertainment Tonight* and **Jay Leno** of *The Tonight Show*... The Canadian who created *Saturday Night Live* also produced *Wayne's World* for Paramount Pictures. **Lorne Michaels** has agreed to make a sequel... The CanWest Global stations now reach 65% of English-speaking Canadians. That compares with 98% for CBC-TV, and 97% for CTV... **Stan Schmidt** is now director of marketing for STV... Canadian **Frank Peppiatt**, who with **John Aylesworth** created *Hee Haw* and was producer/writer of many other TV shows, is co-writer and director of *Happy Birthday Al Capone*, featured at Toronto's Limelight Theatre... Appointed national sales reps for Societe Radio-Canada: **Louise Gordon** in Montreal, **Carole Petel** and **Lyne Nault** in Toronto... Recent appointments at CBC-TV include **Rod MacIvor** as sales promotion consultant, **Anna Wells** as manager of client promotion, and **Mark**

Hartzman as marketing manager... Among those on the executive of the Publicite Club of Montreal this term are **Guy Demers** of Radio-Canada and **Lucie Veillet** of Telemedia's CITE-FM... One seldom hears of a sportscaster being suspended; it happened at Global to **Mark Hebscher**, out for five days without pay after an incident involving a security guard at Skydome... **Mark Walton** joined Prairie Flower Films at a TV commercial producer...

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