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Rogers Sportnet:
New HD production studio

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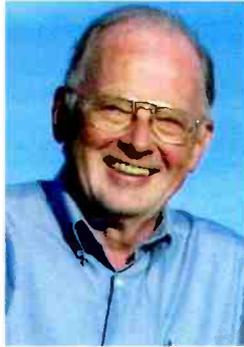
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PUBLISHER'S NOTE



There are going to be moments over the course of the next year when you'll need to make contact with somebody in the business of supplying broadcast companies, be they manufacturers or re-sellers, to engineering or programming consultants. Chances are they're listed in this 2008 *SupplyGuide* so tuck it away for easy reference.



The television future is HD, no question, and sports has shown the way. That reality came despite the people who once said the driving force would be movies. But it's been the money (read sports) blasting the financial trail. Be sure to read *Rogers Sportsnet: New HD Production Studio* beginning on Page 6.



I'm not so sure of my Christian faith as we approach Christmas. What I am sure of, in an era described as society's most insensitive moment in history, is that I still believe in "Good will towards men". A family virtue, perhaps, handed down from parents whose values—and the need to live them—were as much a part of their lives as the worldly things that have become a part of mine.

And yet, for me the magic of smiles, kindnesses, brotherhood and, indeed, of sensitivity makes this time of the year so very special.

It's a breath of fresh air in a world seemingly gone mad.

Because it is, I join my colleagues at *Broadcast Dialogue* in wishing you the very merriest of Christmases. Have a wonderful 2008.



More bang for the buck... radio style

BY BOB WALLACE

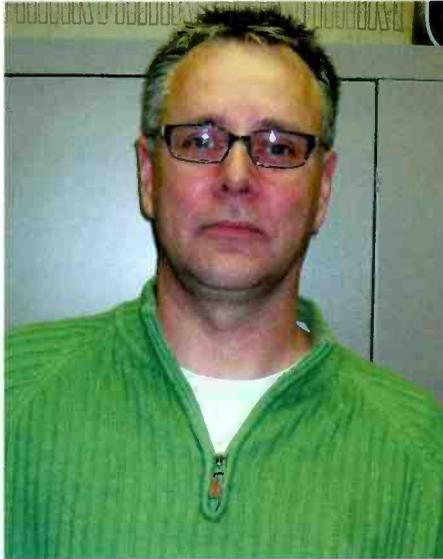
I thought I'd put down the bio that I'm reading about "Stompin" Tom Connors for a moment and talk about the entertainment value in our medium. He was only talking about how radio would never play his music anyway.

I recently had a chat with a colleague about music. The conversation took different twists and turns from local music, to local on-air content and proper promotion. Then we hit on the entertainment value in radio. I applaud stations that take the time to think up creative and novel ways to make their station stand out; the different approaches they take to induce interest even during those dreaded voice-tracked hours.

How is your station taking measures to ensure your audience is entertained and tries to induce an attitude of "I can't miss a single moment" in your station's broadcast day?

I had the pleasure of working at a Belleville radio station where our sister station's morning team could take what some may say was simple local content and turn it into an event. I remember one morning in particular they took a news story about new local bylaws regarding swimming pools and fences and developed an entire morning show around it where the three of them spent the morning crammed in a kiddie pool outside of the station. They were visited by the city bylaw officer as well as various listeners who drove by to see if they really were in the pool. There are countless hard working shows that try to nail the next break to be better, thought provoking and entertaining. Bravo!

In Owen Sound we were recently approached by a charitable organization to come up with an idea to raise money for their annual *Send a Kid to Camp* fund. We came up with the idea of putting me on the radio station roof, camping for 24 hours. That was the birth of *The MIX 106 24 Hour Roof Top Campout*. We planned an attack; weeks of teasing the listener with management saying they had "big plans" for me to help this charity but to stay tuned to find out. The campaign seemed to work as we were approached on the street by listeners trying to guess what the BIG mystery was.



We made sure all angles were covered the day of the event, everything from inviting the mayor to the "launch" as well as the fire department to hoist yours truly to the roof in the rescue basket. We even had a piper play as the fire ladder got higher and higher.

The response was great, from the launch on the roof to my last few hours before coming down. Throughout the 24 hours I was supported by the entire community as listeners stopped by to make donations and bring me all kinds of food. Even people who didn't know what was happening saw me on the roof with my tent and were curious enough to stop by and find out what was going on. Carloads of people rolling past with the kids pointing and laughing!

All for a good cause.

In the end, it did raise a good amount of money. Local restaurants and other businesses got involved. We even had 100 kids who were staying at a local campground call in with pledges and words of encouragement, which made for great audio. We were on the air until midnight by which time I could barely form cohesive sentences, and then back on again at 6 a.m.

We also broadcast the event online so people could watch from wherever they were. (Note to self: make sure the camera is pointing at MY FACE next time, not elsewhere.) We even took a call from a service person overseas watching online calling to wish us good luck. Everyone wanted to get onsite, including some local politicians who told us they wanted to come up and camp with me next time. (Do you think it was an election year?)

Months later, it's still a topic of discussion in the community. The objective and lesson I keep learning here is that entertainment builds loyalty, and interest. Next time, though, I'm bringing more smores!

Bob Wallace is Morning Co-Host (along with wife Diana Meder) and Music Director at MIX 106 (CIXK-FM) Owen Sound. He may be reached at (519) 376-2030, extension 369.

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Sports is one of the key areas where high definition television really shines, with its pristine wide-screen images and 5.1 surround sound. Retailers often report a spike in set sales leading up to major sporting events such as the Super Bowl, the World Series or the Olympic Games being broadcast in high definition.

And HD plasma monitors are quickly becoming the norm at sports bars across the country.

To satisfy their customers' growing appetite for HD sports, Rogers Sportsnet is moving into a massive new newsroom/production studio at its Toronto headquarters, built entirely for high definition. Probably the largest facility of its

kind in Canada, it will eventually support four Rogers Sportsnet HD feeds, as well as four SD (Standard Definition) feeds.

After CTV acquired The Sports Network (TSN) in 2000, the company was forced to sell its 40% stake in Sportsnet. Rogers acquired control of Sportsnet in 2001, but the network remained a tenant at CTV's Agincourt facility.

"That's what triggered the whole thing, we wanted to move, and when we move(d), we also want(ed) to upgrade the entire facility immediately to HD," said Rogers Media's Vice-President of TV engineering, Frank Bruno.

The network, which is viewed by some 174,000 people a day, has been operating a single HD channel since 2003, broadcasting a mixture of true HD as well as up-converted SD content. But the new facility will be entirely HD, enabling them to down-res their SD feeds from an HD master.

Rogers Sportsnet:

BY SCOTT LEHANE





THIS ARTICLE CAN BE DOWNLOADED FROM WWW.BROADCASTDIALOGUE.COM

New HD production studio

"We'll do all of our production in HD, and then the final step will be SD down-conversion," explained Bruno.

"Currently, whatever is available to us via satellite or fibre as HD, we try to turn it around and send it out as HD," explained Bruno. "We've been doing that for the past three years. Many of the Blue Jays games that we carry were done in HD. We've also been doing NASCAR in HD, so whenever we can get HD from the venue we pass it along to our customers."

Sports Driver Behind HD

The company also owns a 50% stake in Dome Productions, which offers mobile HD production trucks and production services for many of Rogers Sportsnet's events.

Bruno reported that customer reaction to high-definition sports has been overwhelming.

"Sports has always been the driving force behind high definition. It's always been tied to big events like the Super Bowl, the World Series, or World Cup Soccer in HD, so there's a financial appetite with customers to fork out the money for high definition for this type of stuff. And since we're nothing but sports, it was logical for us to proceed and move ahead with HD."

"The future is HD, and sports have proven that for sure," he added, "even more so than movies. At one point, people were saying that movies would be the driving force behind HD—and to some extent it has—but sports has, by far, been the largest financial driver behind HD."

The new facility is built around a

Quantel Enterprise sQ server-based production system, which includes eight sQ servers with 1,000 hours of HD storage. It features 84 seats of sQ View, 14 seats of sQ Edit and six sQ Edit Plus systems, as well as two sQ Records and four sQ Plays.

"One of our prerequisites was the system had to support 120 users at all times," said Bruno.

In fact, the system, which was purchased through Quantel's Canadian representative, Scarborough-based BSE Broadcast Systems & Equipment, is probably the second largest in North America after ESPN, which supports over 600 users, with 6,000 hours of online storage.

Applied Electronics was part of the systems integration team, providing engineering, installation and logistical services.

"The scale of the project is massive," said Paul Stechly, president of Applied Electronics. "Everybody else has been doing piecemeal conversions of plants, but I would say that the Rogers Sportsnet facility is the first really significant ground-up HD build in the country."

Indeed, the 55,000-square-foot facility has over 200 miles of cable, 140 equipment racks, 100 frames of audio and video distribution equipment and over 100 patchfields, and Stechly added that "we've never seen a job that had so many different colour codes for cable."

"Because it's being done from the ground up, there's the opportunity to do things that you couldn't do in a retrofit," he said. "We're trying to incorporate a lot of fresh ideas in organizing the way that IT and broadcast systems intermix."

For Bruno, the system represents a fundamental change in workflow, built around the VJ concept.

"A few years back when Sony and Panasonic introduced these little affordable cameras, all of a sudden we had what was referred to as the video journalist," he explained. "What we're doing is we're pushing the content out to the writer at his desk, so instead of having him go to the content in the production area, now the content is going out to him. If he wants to he can look at the material and prep the material, doing simple 'cuts only' edits at his desktop. He doesn't have to go down to the newsroom floor or go to an edit suite to do this."

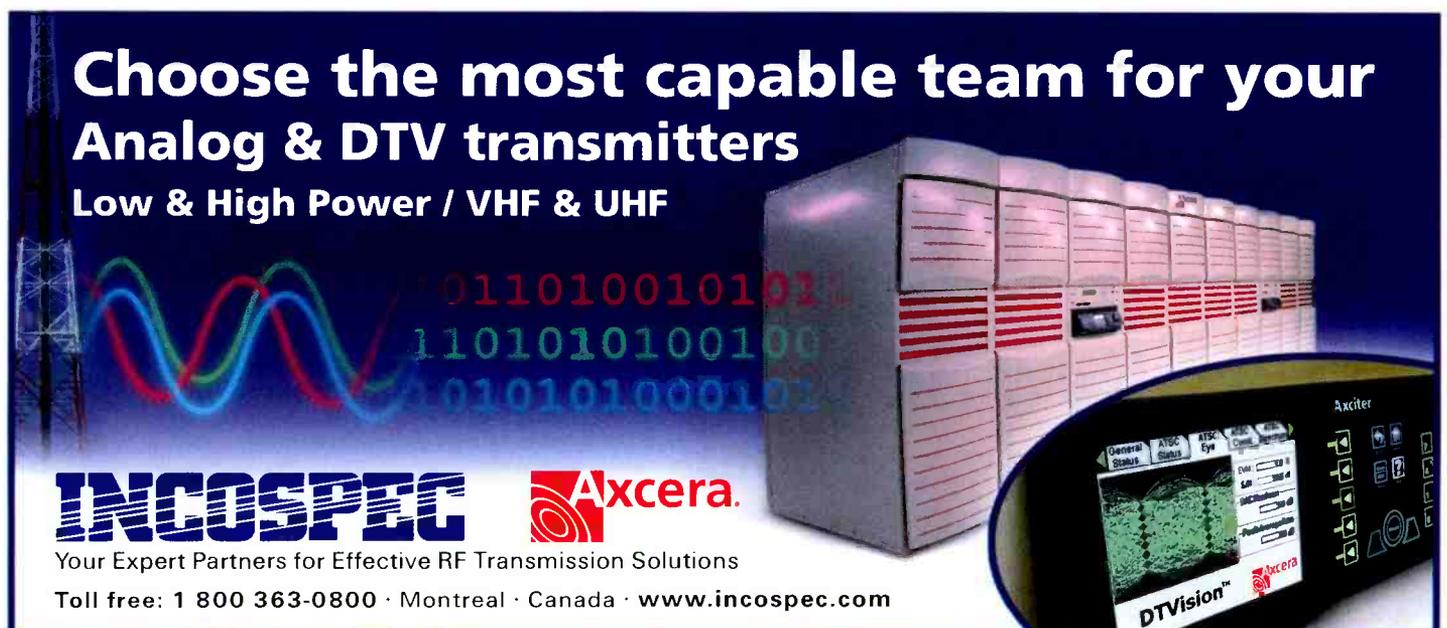
"Instead of you having to go down to the newsroom you can sit at your desk and browse anything that's sitting on the server at the time," he added. "The true benefit in that is making the content open to just about anyone who needs it in the company."

Quantel's sQ View enables journalists to do simple shot selections from their desktops and pass those along to editors working sQ Edit or sQ Edit Plus. The sQ Edit Plus offers additional features over the sQ Edit, such as graphics and effects.

Because of Quantel's Frame Magic system, the data on the server is never actually altered, and "cuts only" edits are stored as non-destructive AAF metadata.

Rogers Sportsnet has also acquired additional offline storage from Ardendo.

"The Ardendo system is totally scalable so it really depends on how big your wallet is, but with the Ardendo system we'll probably go for another 5,000 hours of



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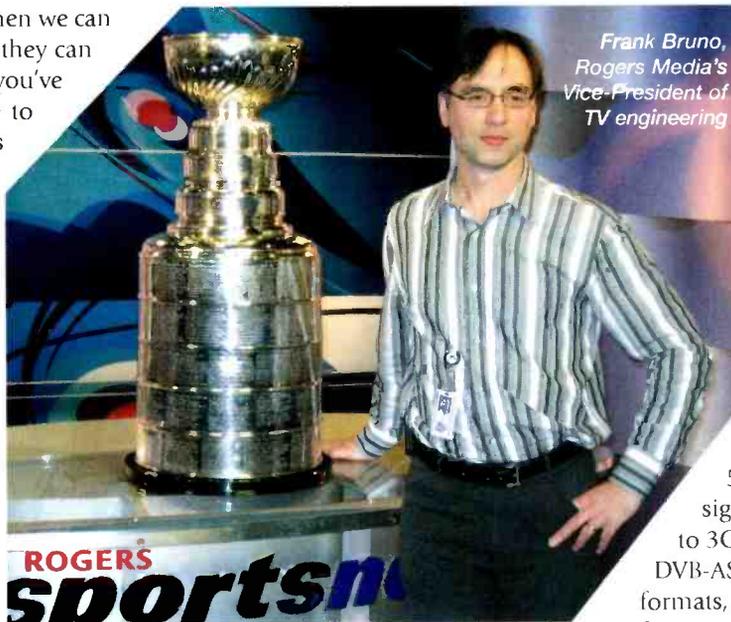


offline/nearline storage. And then we can get into robotic tape libraries, they can be scaled up to anything if you've got the money and the space to keep putting more tape robots in space."

When *Broadcast Dialogue* spoke to Bruno, he had just taken delivery of four new Panasonic AJ-HPX2000 P2 HD cameras, which are slated for the Toronto market. The HPX2000 is a high-end, 2/3", 3-CCD shoulder-mount camcorder that stores onto five solid state P2 memory cards. It supports over 30 HD and SD formats.

"That was one of the reasons we went to Quantel," said Bruno. "Quantel will read those cards directly. So when you attach Panasonic P2 reader, it shows up as content in the Quantel server system."

"The only issue is managing the fact that you're dealing with cards as opposed to a disk or tape, so it does require a different mindset," said Bruno. "So it's a learning process for us. But we did an evaluation with this unit and our



Frank Bruno,
Rogers Media's
Vice-President of
TV engineering

EFP guys preferred this for a variety of reasons."

He explained that once those four cameras have proven themselves in the Toronto market, "then we'll slowly roll them out to all of our other shooters across the county."

For master control and branding, the company has gone with Harris's

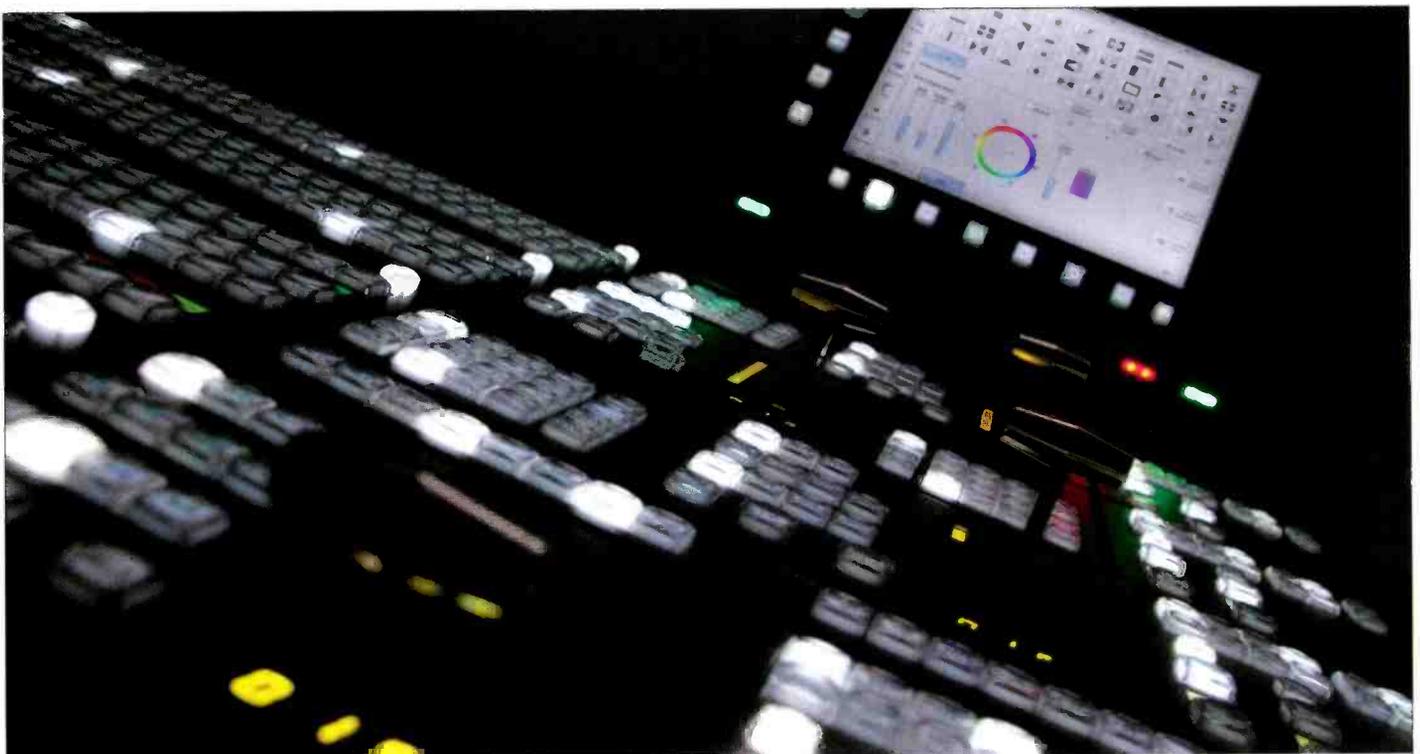
IconMaster, a modular SD and HD master control and branding system, which combines critical master control functions with integrated branding.

"Because Rogers Sportsnet has four regional channels across the country, we will be doing four regional HD channels out of that facility, and we're using the IconMaster for that," said Bruno.

The company also ordered the new Evertz EQX 576 X 576 router. The EQX supports signals from 3Mb/s all the way up to 3Gb/s, including SD-SDI, HD-SDI, DVB-ASI, SMPTE 310M digital video formats, (amongst others), all in a 26 RU frame.

"That's going to be 3Gb ready, so basically the plant is going to be wired for 1080P, but we won't be going to that format," said Bruno.

He explained that several years ago Rogers made a corporate decision to support 1080i. "We sat down as a big company and figured out what would be the best thing for all of us that would



Congratulations to Rogers Sportsnet on your new HD facility.

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alleviate some of the growing pains and we selected 1080i," he explained.

"For the audio consoles we've gone with Calrec Omega audio consoles. And they're all 5.1 surround sound-ready, so we'll be broadcasting 5.1 all the time," he said. "If the truck is doing it properly, it's quite spectacular."

Production control rooms will be outfitted with Ross Vision Switchers, Ross' newest line of switchers, launched at NAB in April. "We've tried to stay with Canadian-made products wherever we can," said Bruno. "It's a personal thing—to try to support the Canadian economy, and the good news is they've been extremely competitive, in terms of prices, towards the Americans and Europeans."

Mobile Video

"The other thing that we do here that has taken off quite successfully is video content to handheld mobile applications. We've been doing that since World Cup Soccer last year," explained Bruno. "If I were to hazard a guess, that's going to be a very fast-growing segment for us."

"Let's say, for example, we're recording a Blue Jays game, we'll take the highlights from the game, edit it down and we

make it into the correct duration that's expected by our cellular carriers."

He explained that editors also have to keep in mind the needs of cellular viewers. "They need to be choosy about edits and they also need to be choosy about the actual font size, because that gets lost on a cell phone very quickly."

From there the content needs to be down-converted to a format like H.264, 3GP or Windows Media 9 for cell phones.

"So not only do we convert and reformat it to those formats, but we also make sure that it's the right resolution for those formats," said Bruno. "So when you're looking at HD, you're looking at 1920x1080i, but cell phones are only good for about 240x200, so not only do you have to correct for the resolution, but you also have to correct for the actual type of formats."

Rogers Sportsnet is relying on Telestream's Flipfactory for all of its mobile transcoding. In fact, there are a plethora of cell phone standards out there, and Bruno explained that "each cell phone provider and each cell phone itself, has different standards, so I've lost count. I think we're at 13-14 different formats, and the good news is companies like

Telestream seem to be keeping abreast of the changes. So whenever a new cell phone comes out or a carrier decides to change things, it's just a matter of making a phone call to Telestream and off you go."

"It's amazing what people are prepared to spend on this stuff. You say to yourself how much of a business could there be in that? But sure enough if you entice them with the right product at the right price, and you throw in a few value added items as well, there's a business there. So we're more than happy to be the content provider for mobile," he said.

"We also get the benefit of being able to resell our content, and there is an appetite for this type of stuff, mainly from our core demographics, which are young guys from 19-35," he added. "It's convenience more than anything else. If you're stuck in the middle of nowhere and just want to get caught up on what's going on, it's just a way to do it."

Training on the new systems was geared to begin in November, and the switch over to the new facility was to take place in early January.

Freelance writer Scott Lehane may be reached at scottlehane@earthlink.net.

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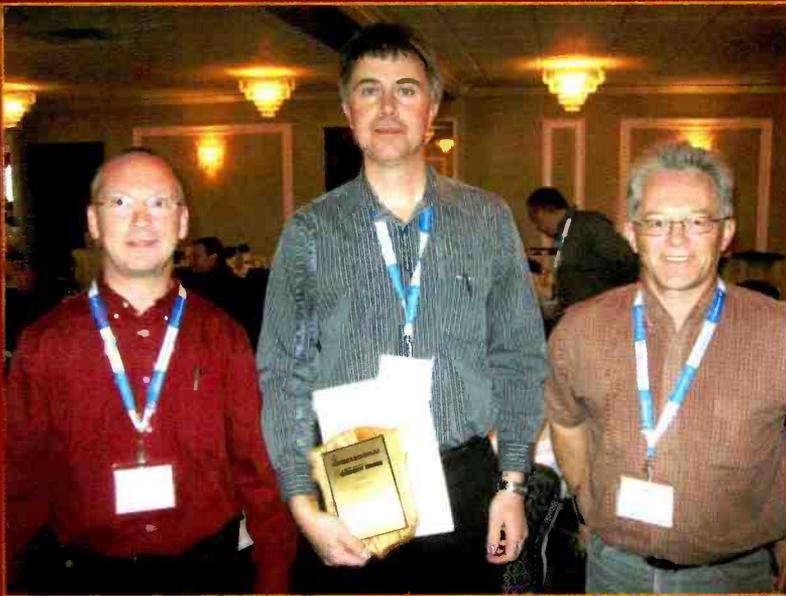
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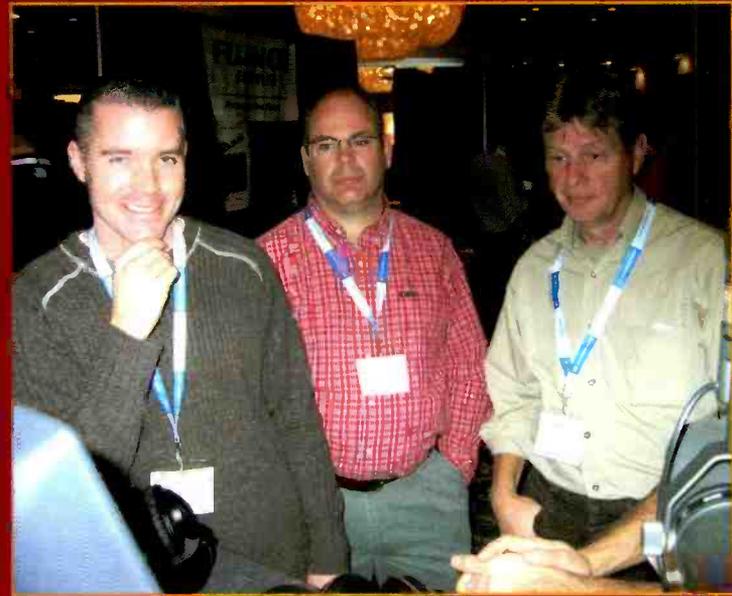
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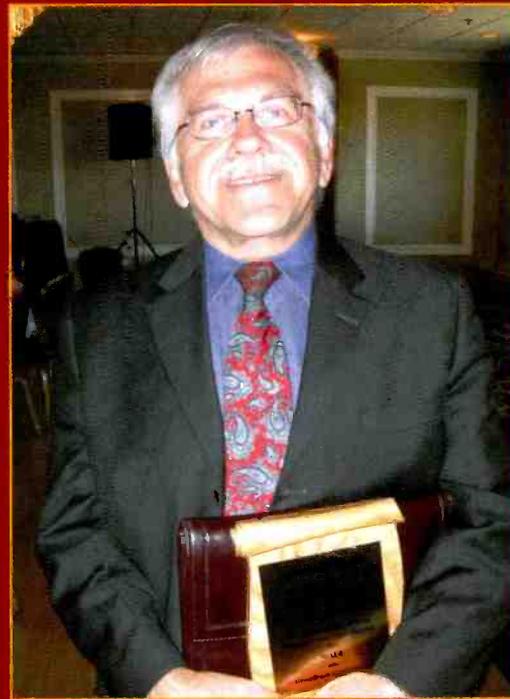
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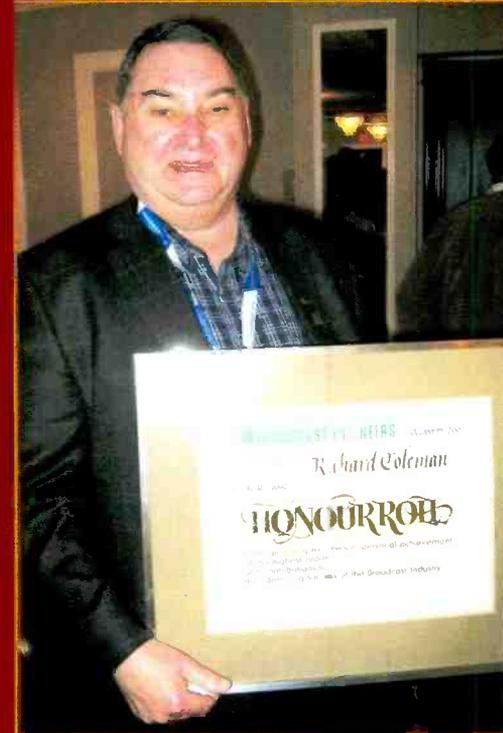
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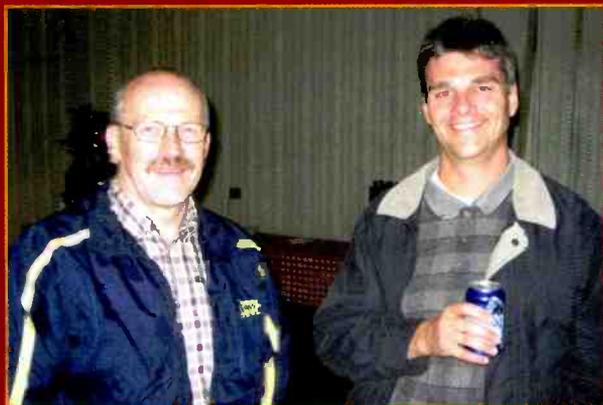
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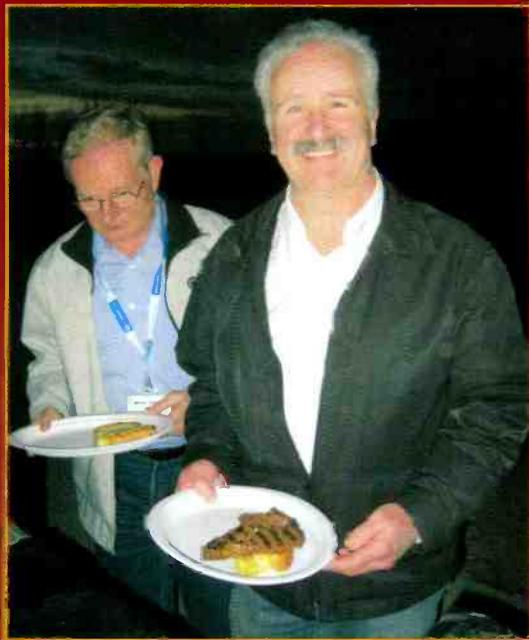


Richard Coleman, CTV Calgary (RW
Lamb Award for Engineering Excellence)



Ed Simons, Golden West Broadcasting, Altona,
and John Kynch, Axcess Pittsburgh

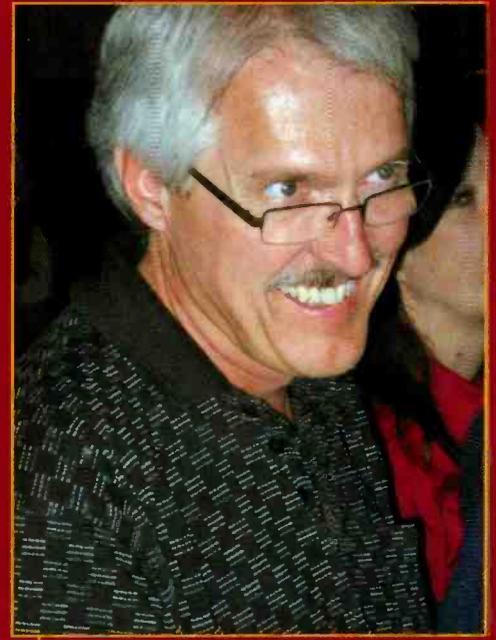
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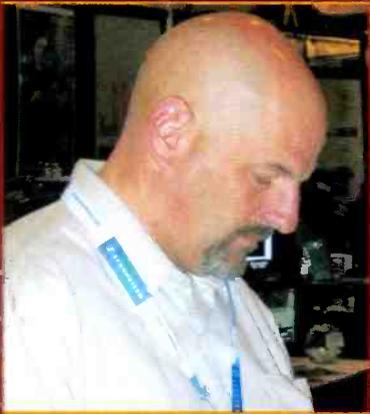
Rod Saxby, CHEK-TV Victoria



Tom Davies, CFRN/The Bear Edmonton



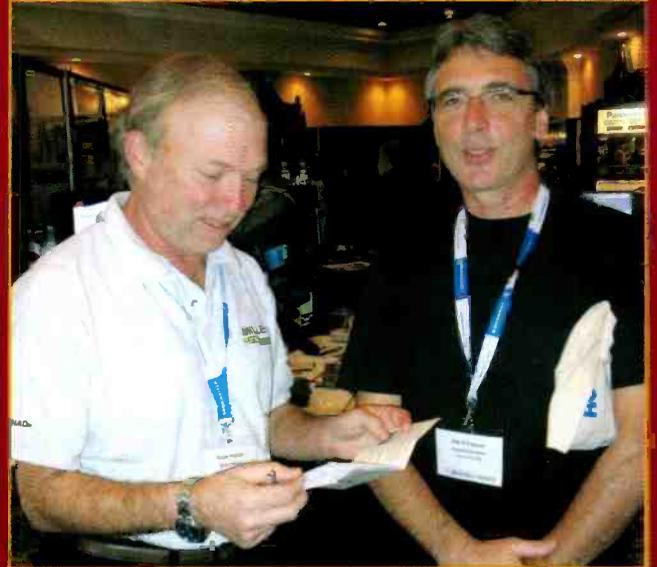
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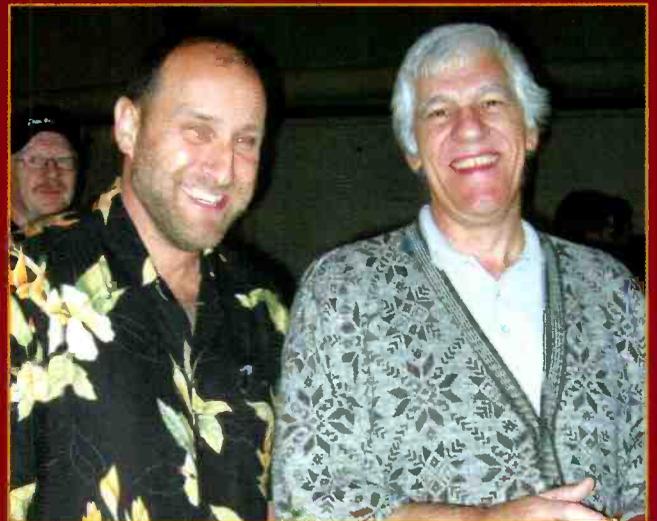
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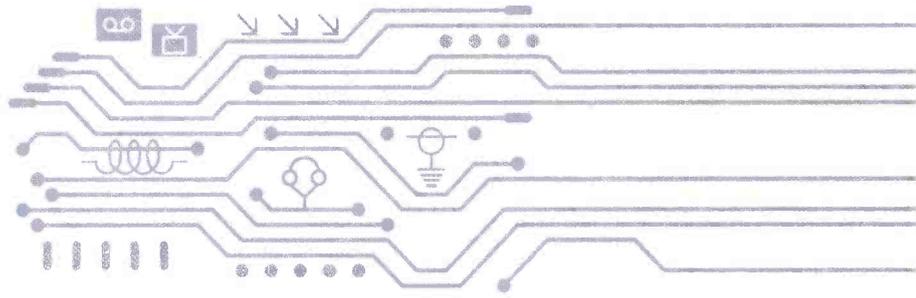


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Specific information requirements are enhanced in the Directory section of the *Broadcast Dialogue* Web site at www.broadcastdialogue.com with in-depth business descriptions and contacts.

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www.aria.ab.ca

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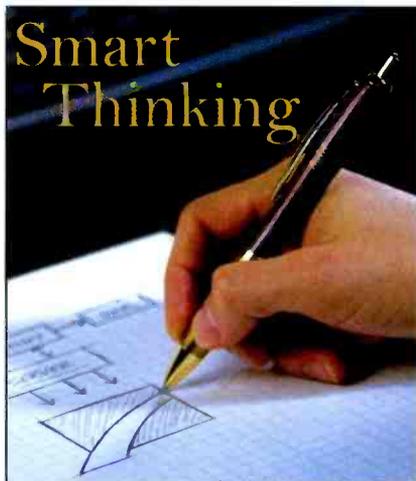
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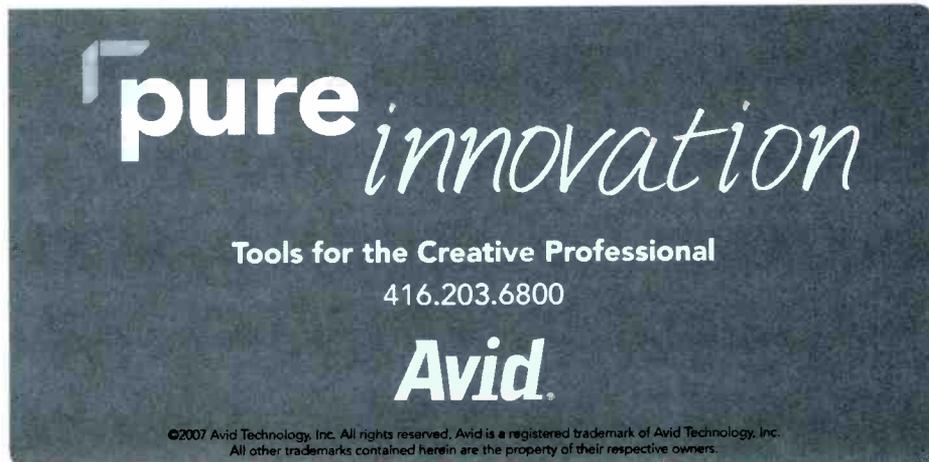
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A politically

incorrect greeting

BY WAYNE ENS



Merry Christmas! There, I said it. I get so tired of the politically-correct. Maybe it's because I'm not offended when a friend wishes me Happy Hanukkah, or because I feel honoured when another friend invites me to her culture's New Year's celebration in November.

In any case, no one seems to object to getting a day off on December 25th, even though we all know how the holiday originated, so Merry Christmas everyone!

As you take time off over this holiday period, I invite you to reflect upon how fortunate you are to be in this business.

We get paid for helping other people, it doesn't get any better than that.

Whether we're helping cancer victims with a fund-raising campaign, or helping a business to grow with our advertising campaigns, we're helping people.

Others envy our careers in media. When we're introduced to someone at a party as being in radio or television, they immediately find us interesting and ask us all kinds of questions... some even offer their passionate critiques. I don't think a life insurance person, an undertaker, a clerk or labourer enjoy the same enthusiastic response.

Sure, we're all faced with fragmentation and new competition, threatened by new technologies, squeezed by tightening budgets and pressured by increased revenue demands, but what industry isn't?

You've probably seen the cartoon with the caption "When you are up to your ass in alligators, it's hard to remember your objective was to drain the swamp."

Do yourself a favour over the holidays, and take a moment to remind yourself about your objectives and why you are in this business.

Here are just a few of the blessings you might want to count;

- The people! People outside of our industry who punch a clock or work on an assembly line can only fantasize about having the opportunity to work with such a diverse and creative group of peers. Some of us are wacky, some disciplined and some adventurous while others are focussed. But together we produce a product and service like no other.

- We have a purpose bigger than the pay-cheque. We transform lives. We help people, raising millions for charities, promoting Christmas toy drives, and alerting the public to dangers and situations they need to be made aware of.
- We entertain people, adding laughter, music and insight to their otherwise boring lives. We keep people informed, make them think, and even show them how to decorate their homes.
- We help motorists to avoid traffic jams and help the electorate to make enlightened decisions... although often there isn't much for them to choose from.
- We are recognized for what we do and who we work with. When we tell someone, "I work for CXXX.; seldom do we hear "who's that?" or "what do they do?"
- We are learning new things and growing every day.
- We are in the information business in the information age. The basic communications skills we learned in old media are increasingly transferable and valuable in new media.
- Two motivators new job candidates in any field seek the most are; 1) the opportunity to work with people, and 2) the opportunity "to be creative"... we're there on both fronts every day.
- We meet rock stars, movie stars, politicians and interesting people on the street that many people never have the opportunity to meet.
- Our jobs change daily, with new competition, ratings, technologies and budgets. I've never heard of anyone in broadcasting who died of boredom.

Remember how excited and fortunate you felt when you got your first job in broadcasting? Write down the reasons you got into this business or why you like doing what you do, and keep it close at hand. Then, in 2008 if you encounter a bad book, miss your quota, or have one of your ideas rejected, pull out your list and count your blessings.

I heard an interview with country singer Kenny Rogers once where he said: "Find a way to get paid for doing something you love and you'll never have to work a day in your life." I think that's where all of us in broadcasting are.

So merry ... happy... greetings... season's... wishes... however you say it, I wish you all the best for 2008 and beyond.

Wayne Ens is a Canadian broadcast sales consultant. He may be reached at wayne@wensmedia.com or (705) 484-9993.

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Maureen Bulley is president of THE RADIO STORE. She may be reached at 1-888-DO RADIO or by e-mail at doradio@total.net.

I wanted to spend this column talking about music in advertising for a couple of reasons. One, it works very well and, two, it's grossly overused in some product categories.

Case in point, advertising for condominium developers that reworks popular (or unpopular) songs to sell boxes of air. It must be working because it continues to be the primary creative tool for advertising all manner of real estate on radio. Developers' investment in radio advertising has been the foundation upon which budgets were achieved this fiscal year. Seems logical when you think that advertising unbuilt condos on television is difficult at best due to the lack of product visuals available prior to ground breaking.

The way I see it, it's working either because the corny adaptations are memorable and

stimulating to the audience, or the real estate market is just so hot that condos will sell anyway and advertising has little to do with robust sales.

I thought I'd give the creators of this advertising the benefit of the doubt, and try to figure out why clients continue to invest so much money in these musical makeovers—some well done, others not so much. But I thought it more important to analyse the effect of these 30- or 60-second compositions on the listener.

My curiosity was further piqued after having read several stories about music and the brain. The role music plays in medical conditions, such as the story of the 15-year old prodigy who battled autism at a young age to become an accomplished jazz pianist. Or the doctor who was struck by lightning and later developed a craving for music so intense that he taught himself piano and became a composer. Clearly music is a powerful force we are now only beginning to understand.

Music is a valuable creative tool that makes advertising more memorable. Commercials that use music as the main creative tool perform well above the average.

For a true music commercial to be effective, the music must be able to carry the commercial. It forms the bulk of the time, and is likely the most memorable part. The music must fit and compliment what you are attempting to communicate. It must be able to convey the essence of the advertising.

Even if clients cannot afford custom compositions, we can write commercials

using stock music from our production library. We simply need to make the decision whether the music will be a backdrop adding texture to the overall feel of the commercial; or play a major role in making the commercial memorable. Custom or stock, these principles apply.

To add texture, one should read their commercial along with the music before it is recorded to ensure that both copy and music are complementary. This will also allow a check of the length of the copy. If possible, have the announcer listen to the music either before or during the recording process so they can better understand the mood you are trying to achieve.

Another way to use music is to let it be the key focus of the commercial. If you want to set the scene and put your listener somewhere specific at the very beginning of the commercial, music can help you establish that scene. What does the music make you think of? Are you recreating the ambience of an intimate Italian restaurant? A romantic evening at a couples resort? A children's birthday party? Music can take you anywhere you want to go.

Music sells consumers, and makes them purchase product. I cannot simplify the neurological rationale for that phenomenon in a few short paragraphs, so I'll recommend further reading on the subject. I've put a few of these books on my holiday wish list and you may wish to add them to yours: *Musicophilia* by Oliver Sacks; *This Is Your Brain on Music* by Daniel J. Levitin; and, *Metallica and Philosophy* edited by William Irwin.

Music in advertising works—whether it's the re-use of a classic in a manner that disappoints purist fans, or a genuine, compelling original piece created specifically to compliment a product or service. It's powerful.

And it sticks like glue to the point that tunes replay themselves in our minds even after we're tired of them, not unlike that Christmas carol you're hearing over and over and over again.

THIS ARTICLE CAN BE DOWNLOADED FROM WWW.BROADCASTDIALOGUE.COM

View from the Duck Pond Inc.
Jim Patterson
 1164 Duck Pond Road
 RR #2 Lakefield ON K0L 2H0
 705.875.1844
 mediaguy@attglobal.net

Launches & Makeovers

CJGV-FM • 99.1 Groove FM • Blend of Jazz, R&B, Motown and Blues

(Corus Premium Television)

930 Portage Ave.

Winnipeg MB R3G 0P8

P: 204-786-2471 • F: 204-780-9750

www.groovefm.ca

General Manager: Garth Buchko

PD: Russ Tyson

Launched: Nov. 5, 2007 at 7:14 am (CT)

First song played: *Let's Groove* by Earth, Wind and Fire
On November 5 at 7:14 a.m. CJZZ-FM became 99.1 Groove FM (CJGV FM). Featuring the image voice of Isaac Hayes, audiences hear artists such as George Benson, Michael Bublé, Earth Wind and Fire, Marvin Gaye, Sade and Grover Washington Jr. plus a programming line-up that gives listeners a unique adult alternative.

Supporting local jazz initiatives is a priority: Corus Radio Winnipeg and 99.1 Groove FM will continue to partner with the University of Manitoba's Faculty of Music Jazz Studies program as well as hold title sponsor status of the Jazz Winnipeg Festival.



CKBL-FM • 92.9 The Bull • Better Country

(Saskatoon Media Group, formerly 629112 Saskatchewan Ltd.)

366 3rd Avenue S.

Saskatoon SK S7K 1M5

P: 306-244-1975 • F: 306-665-5501

thebull@929thebullrocks.com

www.929thebullrocks.com

GM: Vic Dubois

Launched: November 1, 2007 at 7:00 am

First song played: *Save A Horse, Ride A Cowboy* by Big & Rich
On November 1, 2007 Elmer Hildebrand's station Hot 93 (CFQC-FM) became 92.9 The Bull (CKBL-FM). While Hot 93 was a more mainstream country format, 92.9 The Bull focuses more on a more up-tempo, «danceable» format. According to general manager Vic Dubois, the station has a hipper and younger sound. "It's Bull Country."



Super Channel

(Allarco Entertainment)

Edmonton, AB

P: 780-430-2828

info@superchannel.ca

www.superchannel.ca

www.bell.ca/superchannel

President and COO: Malcolm Knox

Launched: November 2, 2007

Super Channel, the new pay television network was launched November 2 for subscribers of ExpressVu digital TV. Super Channel consists of two new HD channels, four new SD channels, and an SVOD platform offering a range of movies and series never seen on Canadian TV. Super Channel showcases a selection of edgy, award-winning and critically acclaimed programs—movies, documentaries, series, extreme sports and music from around the world. In addition to premiering a new movie every night, Super Channel brings Canadian viewers more than 20 series, such as *Passions*, *The Closer* and *Side Order of Life*.



JazzAvenue.ca

(Saskatoon Media Group, formerly 629112 Saskatchewan Ltd.)

366 3rd Avenue S.

Saskatoon SK S7K 1M5

P: 306-244-1975 • F: 306-665-5501

GM: Vic Dubois

Launched: November 1, 2007 at 7:00 am

First song played: *It Takes Two to Tango* by Louis Armstrong
JazzAvenue.ca is Saskatchewan's first Internet-only radio station. It uses the programming philosophy of an over-the-air station and the company's automated studio technology. While there aren't going to be any live DJs for the time being, Dubois likes the idea of serving a niche market where tracking listeners is going to be easy due to technology. Another advantage is that no CRTC approval was necessary to launch it.



CFXO-FM • Sun Country 99.7 FM • Country

(Golden West Broadcasting Ltd.)

11-5 Avenue SE

High River AB T1V 1G2

P: 403-995-9611 • F: 403-938-0732

info@goldenwestradio.com

www.sun99radio.com

Station/Sales Manager: Jeff Young

Launched: October 30, 2007 at 7:00 am

First song played: *Life is a Highway* by Rascal Flatts
Sun Country 99.7 FM offers an addition and alternative to The Eagle and AM1140 for High River, Okotoks and The Foothills. You hear the biggest stars and the best country music including Kenny Chesney, Carrie Underwood and Rascal Flatts. Sun Country 99.7 FM blends the best country music with local news, information and events that matter to listeners.



Got a change or a launch coming? Radio, TV or Specialty Channel?

Let us know at
howard@broadcastdialogue.com

TLN en Español

(Corus Entertainment Inc.)

5125 Steeles Ave W.
Toronto ON M9L 1R5
P: 416-744-8200 • F: 416-744-0966
info@tlntv.com
www.tlntv.com

President: Aldo Di Felice

Launched: October 23, 2007 at 9:00 am

First feature: *Despierta America*

TLN en Español, the first Canadian-made all Hispanic television channel to be available from coast to coast, was launched on ExpressVu digital TV from Bell, channel 699 on October 23. The launch responds to the needs of one of the country's fastest growing third language communities. TLN en Español provides an unparalleled line-up featuring all the best in news, drama, soccer, and more.



tlntv.com

CKCS-TV • CTS Calgary

(Crossroads Television System Inc.)

839-5 Avenue SW, Suite 100B
Calgary AB T2P 3C8
P: 403-263-3191 • F: 403-263-3705
www.ctstv.com

Launched: October 8, 2007 at 6:00 am



CKES-TV • CTS Edmonton

(Crossroads Television System Inc.)

5330 Calgary Trail
Edmonton AB T6H 4J8
P: 780-433-3118 • F: 780-433-3248
www.ctstv.com

Launched: October 8, 2007 at 6:00 am



CTS Calgary (CKCS-TV) and CTS Edmonton (CKES-TV) launched Oct. 8 at 6:00 am with the Gaither Gospel Music program on Channel 45 in Edmonton and Channel 32 in Calgary. CTS airs several locally-produced shows, including 'Close-Up', a one hour documentary series featuring biographies of famous Albertans. A one-hour documentary series, 'A Priest, a Monk and a Rabbi...' will begin airing in January. Doug Main is the host of 'Top Story' for Edmonton while Sheila Rowe is the host in Calgary.

CFFX-FM • Lite 104.3 • Contemporary Light Rock

(Corus Entertainment Inc.)

170 Queen St.
Kingston ON K7K 1B2
P: 613-544-2340 • F: 613-544-5508
www.lite1043.ca

PD: Derrick Scott

Launched: October 15, 2007 at 12:05 pm

First song played: *A New Day Has Come* by Celine Dion

Lite 104.3FM delivers contemporary light rock songs along with favourites from the 50s to the 70s. Features include The No Repeat Workday, playing a wide variety of songs without repetitions, and The Community Spotlight featuring non-profit and family events. Oldies are still a part of the line-up on certain shows. There's local news coverage every 30 minutes in weekdays morning drive and every 60 minutes from 9 am to 6 pm.



RDS HD

(CTVglobemedia)

1755, boul. René-Lévesque Est, Bur 300
Montreal QC H2K 4P6
P: 514-599-2244 • F: 514-599-2249
info@rds.ca
www.rds.ca

President: Gerry Frappier

Launched: October 3, 2007

First feature: Live coverage of the Montreal Canadiens home opener
RDS HD is the first French-language specialty network in Quebec to offer live sports events in HD. The new service will offer over 1,000 hours of HD programming in its first year. All Montreal Canadiens games are being produced and broadcast in HD. Other major sports events in HD include golf tournaments, the Super Bowl, the Grey Cup, tennis, major league baseball playoffs and Formula 1 races.



CHWC-FM • The Beach • Classic AC

(Bayshore Broadcasting Corporation)

300 Suncoast Dr. Unit E
Goderich ON N7A 4N7
P: 519-612-1149 • F: 519-612-1050
beach@1049thebeach.ca
www.1049thebeach.ca

GM: Rob Brignell

Launched: Oct. 15, 2007 at 8:00 am

First song played: *Celebrate* by Kool & the Gang
CHWC, 104.9 the Beach provides local service to Goderich, Bayfield, Grand Bend and the communities along Ontario's West Coast (Lake Huron). The Beach's focus on local news, weather, sports and information is complimented by a classic AC format.



CJEL-FM • The Eagle 93.5 FM • Soft AC CKMW • CKMW 1570 • Country

(Golden West Broadcasting Ltd.)

PO Box 399
Winkler MB R6W 4A6
P: 204-325-7602 • F: 204-325-2206
info@goldenwestradio.com

www.eagle935fm.com

www.ckmwradio.com

Moved: October 2007

The Golden West studios in Winkler have moved to a new location at 277 1st St. However, the mailing address remains the same as do the phone numbers.



PPM: Seeing through the hype



Jeff Vidler is a Partner in Solutions Research Group, a Toronto-based research consulting firm with a primary focus on entertainment, media, technology and leisure. He may be reached by e-mail at jvidler@srgnet.com.

I should make one thing clear from the start—I think PPM is a good thing for radio. A metered solution to audience measurement can't help but be more credible than the recall-based diary system.

However, as we get ready for PPM in Canada by watching it roll out in the U.S., it's also important to understand that as good as PPM is for radio it will be very, very good for Arbitron. With more than a little self-interest, Arbitron is crafting its public releases on PPM to encourage full buy-in from U.S. broadcasters.

In other words, the hype machine is in full gear.

What's in it for Arbitron?

Most importantly, PPM represents Arbitron's substantial stake in single-source media measurement. With its potential to measure TV, Internet, cinema and in-store advertising as well as radio, PPM provides the backbone of Project Apollo, a pilot project combing multi-media measurement with AC Nielsen's Homescan technology.

By tracking media usage and linking it directly to product purchases, Project Apollo holds the promise to be the ultimate ROI tool for the trillion dollars or so spent on promotion and advertising every year. If there's any doubt about the

stakes involved, check out the list of heavyweights that have signed on to the project: Procter & Gamble, SC Johnson, Pfizer, Unilever, Kraft, Pepsi and Wal-Mart.

So it's not surprising that Arbitron is trying to make a good thing sound a whole lot better to ensure that PPM gets out of starting gate.

Take Arbitron's emphasis on the extremely high cume, or weekly reach, figures that PPM generates. (These are, by the way, the only ratings numbers Arbitron is releasing publicly from the first two PPM markets, Philadelphia and Houston.) By measuring exposure rather than recall of listening, most stations are getting close to twice the cume that they picked up in the diary system. Looks great, right?

But, before we start celebrating radio's rebirth as a reach medium, it's worth remembering that the buzzword among advertisers these days is "engagement" not "exposure." It's unlikely that many advertisers will pay for incidental exposures vs. engaged listening. Don't be surprised if the big initial cume measures we're seeing are replaced by some kind of "engagement cume."

Another area that Arbitron likes to talk about is the stability of the PPM ratings. By using panellists who rotate every few months as opposed to a different sample each week, any shift in a station's ratings is more likely to represent a real change in listening than the "sample wobble" we often get when comparing two independent samples in a diary system.

This is absolutely true. It doesn't, however, change the fact that, because of the enormous costs involved, PPM also means a smaller sample size in each market. So, when you get a bad sample, you're stuck with it until the panel turns over. That also means that there could be times when what appears to be an increase or decline in a station's ratings may simply be a couple of heavy-listening households dropping in or out of the panel.

What Arbitron is not talking about in its public releases is what researchers call "nonresponse bias". Very simply, are the people who choose to carry their PPM any different from those who don't in

terms of the kinds of stations they listen to? Does the 18-34 male who clips the pager-sized PPM device on his belt listen to different radio stations than 18-34 males who won't? What about the 35-44 woman who wears a dress to work and has no belt or pockets in which to put her PPM? Does she listen to different stations than the woman who wears jeans and a blouse? (Remember, you can't just slip a PPM into your purse. It has a motion detector to make sure that you are carrying it on your person at all times.)

We would hope that Arbitron has looked into this, but if they have, the results have not been publicly released.

None of this, of course, means that PPM is a bad thing. But it does help to see through the hype to set realistic expectations—and to demand the kind of improvements to the methodology that will ensure that radio gets the measurement it deserves.

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M

ontreal lawyer **Hubert Lacroix** has been appointed President/CEO of **CBC/Radio-Canada**, succeeding **Robert Rabinovitch**. Lacroix's legal specialties include media and publishing, as well as mergers and acquisitions, and securities and corporate governance. The Conservative government plucked him from the Montreal law office of **Stikeman Elliott...**



Hubert Lacroix



Jane Chalmers



Ross Davies



Rick Chisholm



Alon Marcovici



Don Landels



John LoRegio

CBC Radio VP Jane Chalmers will retire at year's end. She joined CBC as an on-air Host with Calgary's news and current affairs unit in 1984, and filled various other positions—including Producer and Reporter—before being appointed VP of CBC Radio in 2002. Chalmers describes her reason for leaving as “a major mid-life redesign”...

Interim successor for Jane Chalmers at CBC Radio will be **Jennifer McGuire**, the Exec Director of programming... **Ross Davies** to VP (English) Programming at **Astral Media's** English-language stations across Canada, based at the old **Standard Radio** offices in Toronto. Davies was most recently with **XM Canada...** **Rick Chisholm** and **Alon Marcovici** have been appointed to the **CTV-Rogers 2010/2012 Olympic Consortium**, Chisholm as Exec VP of Broadcasting and Marcovici as VP of Digital Media and Research. Most recently, Chisholm was VP, Programming and Production at **TSN** while Marcovici's background includes various leadership roles with **Maple Leaf Sports & Entertainment Ltd.**, the **NBA**, **Florida Panthers**, **Toronto Board of Trade**, and **NBC Olympics...**

PD **Kevin Bernard** and morning show Host **Joe Duchesne** are no longer with **CFPL-AM London**. **Corus London GM Dave Farough** is quoted as saying: “We are revising our format to meet London's needs for more local news content and as a result of this revision, two positions were affected”... **Don Landels** has been promoted to GSM at **98.5 the Ocean/1031 Jack FM Victoria**. Landels began with the **Rogers Broadcasting** stations in 1993 as an Account Manager... New ND at **CKLQ/STAR FM Brandon** is **John LoRegio**. It's a promotion for LoRegio... **Kevin Desjardins**, the Communications Director at the CAB in Ottawa, is no longer with the Association... ND



REVOLUTION

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Kate Peardon has left **News Talk 650 (CKOM) Saskatoon...** Joining the news department at **Q99 (CIKT-FM) Grande Prairie** are **Echo Ross** from Whitehorse and **Karen Surman** from Dauphin... Longtime Brantford resident **Yvonne Van De Weile** has joined **CKPC Brantford** as a newscaster. Also onboard at CKPC is announcer **Gary Chittim**. Most recently, he was the mid-day announcer at **CKOT Tillsonburg...** At **102.1 SPUD-FM (CJRW-FM) Summerside**, PD/MD **Chris Pride** is also doing morning drive, succeeding **Candace Woodside**. **Todd MacEwen** moves into afternoon drive.



Yvonne Van De Weile



Gary Chittim



Chris Pride



Todd MacEwen



Sandra Puglielli



Betsy Chaly



Linda Jefferson



Marie Comtois

Wade Keller has been appointed to the post of Communication Director for Nova Scotia Premier **Rodney MacDonald**. The veteran Broadcast Journalist left his position as Senior Producer/Assistant News Director at **CTV Atlantic** in Halifax in early November... **Donnie Brown**, who's been with **CJCB/CKPE-FM Sydney** in virtually every on- and off-air position in his 33 years in the broadcast industry, is moving on. Brown, the now-Account Exec, will become the District Manager the **Canadian Federation of Independent Business (CFIB)** in Sydney... **Sandra**

Puglielli has stepped down as director of TV publicity at **CanWest MediaWorks**. Beginning next month, she will go into business for herself with a project management company... **Betsy Chaly** has joined the **Canadian Television Fund (CTF)** as Interim Director of Communications. Most recently, she was Director of Corporate Communications at **CanWest MediaWorks...** **Linda Jefferson** has moved from **CBC-TV Halifax** to **CTV Halifax** as a Senior Account Exec. Jefferson is best known to the broadcast community outside Atlantic Canada from her days at **Major Market Broadcasters**, the now defunct rep firm... **Marie Comtois** has been appointed VP Communications and New Media at **Groupe TVA** in Montreal. Comtois has been with the company since 1996 and in the TV industry for over 20 years. Before her promotion, she was GM, Convergence of Content and New Media... At **SUN TV (CKXT-TV) Toronto**, Director of Research



Kieron Mullarkey

(and a past Broadcast Research Council President) **Julie Look** has moved to *Vauntcom Media* as Director of Research and Revenue Management in Toronto, **Kieron Mullarkey**, *SUN TV's* Creative Director/Production Manager, has resigned as have Producers **Terrence Babb** and **Clive Felice**... *Steele Communications*, the Newfoundland & Labrador division of *Newcap Radio* based in St. John's, has appointed **Cathy Ridgeley Ryan** as Ops Mgr. She's been with the company for 10 years, most recently as Manager of Finance and Administration. Steele operates 25 AM and FM licences in the province... At *MBS Charlottetown*, **Al Baldwin**



Cathy Ridgeley Ryan

is the new Ops. Mgr. He had been Promotions Director at *Rogers Radio Timmins* after leaving *The Jewel Ottawa*... Also at *MBS Charlottetown, MD/Afternoon Host Mark McKenzie* has resigned... **Danielle Young**, ND at *Radio Nord Gatineau* has left the company for *CPAC Ottawa* where she became the Journalist/Host of *Revue Politique*... Effective November 12, **Jen Hudson** is the new ND at *107.9FM The Breeze (CHUC-FM)/Star 93.3 (CKSG-FM) Cobourg*. Hudson,



Al Baldwin



Danielle Young



Jen Hudson



Chris Stevens

who succeeds retired ND **David Craig**, arrived from *XL 96 (CJXL-FM) Moncton* where she was morning show co-Host.



Wayne Rabishaw

New VP/GM at *CTV Radio Winnipeg—CFRW/CHIQ-FM/CFWM-FM*—is **Chris Stevens**. Most recently, he ran an event marketing company. Earlier, he worked at *CHUM*... At *CFOB-FM Fort Frances*, **Leo Melanson** is now Station Manager/Group PD. *Northwoods Broadcasting* also operates *CKDR Dryden* and *CJRL Kenora*, plus a series of repeaters throughout Northwest Ontario. Until January, Melanson was Morning Show Host/Programming Supervisor at *K100 (C1OK-FM) Saint John*



Wade Wensink

when he then began with *Acadia Broadcasting*, owner of *Northwoods*... It's official. The new Broadcast Ops. Mgr. at *CHCH-TV Hamilton* is **Wayne Rabishaw**, who'd been in the position on an interim basis. A 25-year *CHCH-TV* veteran, Rabishaw was Supervisor, On-Air Operations... *Corus Calgary* Chief Engineer **Wade Wensink** is leaving that position as soon as a successor can be found. Wensink says he wants to concentrate more on his contract engineering company, plus have more time for leisure activities... At *Q107 Calgary*, **Tim Morgan** is new Ass't PD/midday



Tim Morgan

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HDV(720p)	—	—	—	○	○	○	○
DV	—	—	—	○	○	○	○
COMPONENT	○	○	○	○	○	○	○
DVI	○	○	○	○	○	○	○
HD-SDI	○	○	○	○	○	○	○
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Michel Roy



Dan Kobe



Adam West



Jason Maassen



Dustin Nielson

Host. Morgan, who arrived from *CHOM-FM Montreal*, succeeds **Garth Ross**... CRTC Executive Director **Leonard M. Katz** has been appointed the Commission's Vice-Chair for Telecommunications. Before joining the Commission, Katz worked at *Bell Canada* as Assistant Director of Policy Development and as President of Rogers Business Solutions at *Rogers Communications*. Former *Calgary Herald* Publisher **Peter Menzies** becomes a part-time member of the Commission... **Michel Roy** is the new Chair of the Board at *Telefilm Canada* in Montreal, succeeding **Felix (Fil) Fraser**, who was appointed interim chair early this year. Roy worked in TV production in the 1960s and created more than 60 programs for *Radio-Canada*. He was deputy minister of Communications (1991 to 1994) and the delegate of the Quebec government in Chicago (1994 to 1996)... **Dan Kobe** has been promoted to Managing Editor at *CTV Edmonton*. Formerly a Reporter there, Kobe succeeds **Glenn Kubish** who was recently promoted to Director of News & Public Affairs... New MD at *Hot 103 (CKMM-FM) Winnipeg*—and also Promotions Coordinator at *CKMM-FM/QX 104 FM (CFQX-FM)*—is **Adam West**. He had been doing swing announcing... New Promotions Director at *Rogers Radio Fort MacMurray* is **Jason Maassen**.

His last port of call was sister station *CHEZ-FM Ottawa*. **Dustin Nielson** is *Rock 97.9's* new morning News Anchor/Co-host in from *Country 95.5 Lethbridge*... **George Stroumbouloupoulos** returned to radio with the launch of *The Strombo Show* Sundays on *Corus* rock stations *99.3 The FOX (CFOX-FM) Vancouver*, *Power 97 (CKJR-FM) Winnipeg*, *102.1 The Edge (CFNY-FM) Toronto*, *FM96 (CFPL-FM) London* and *Y108 (CJXY-FM) Hamilton*. He remains Host of *The Hour* on *CBC-TV*...



George Stroumbouloupoulos



John Ferris



Lars Wunsche

John Ferris is the new GSM at *102.1 The Edge (CFNY-FM) Toronto*, arriving from *Canadian Broadcast Sales* where he was an Account Manager. Also joining *The Edge* is Account Manager **Cindy Wawryk** from *SUN TV Toronto*... At *Dave FM (CJDV-FM) Cambridge/91.5 The Beat (CKBT-FM) Kitchener*, now collectively known as *Corus Kitchener*, GSM **Lars Wunsche** adds GM duties for both stations while programming for the two is now under PD **Scot Turner**. At *The Beat*, the new morning show consists of **Mocha**, moving from afternoons, **Adele Newton** and **Christin Parkinson**, covering

news. The Cambridge and Kitchener stations owned by *Corus* are expected to be under one roof by next spring... **Brad Boechler**, VP Sales at *Newcap Radio* and based in Ottawa, has left the organization. Boechler describes it as an amicable departure... **Tom Tompkins** is *Vista Radio's* new Ops Mgr/Network PD for *The Rush* and *The Wolf* stations at Williams Lake (*CKWL/CFPM-FM*), Quesnel (*CKCQ-FM*) and 100 Mile House (*CKBX*). Tompkins, who hails from the West, has been PD at such stations as *CJAY 92 Calgary, Country 105 (CKRY) Calgary* and *CISS Toronto* (when it was *Country*). He is also a Past President of the *Canadian Country Music Association*. Most recently, he was programming at *Standard's Iceberg Media*. He is based at Quesnel... **Beverley Milligan** has joined *Media Access Centre, Inc. (MAC)*, as Sr. VP. Milligan is the Founder/President/CEO of *Canada Caption and responseTV*... **Peter Jackson** is the ND at the recently launched *The Beach (CHWC-FM) Goderich*. He is a 16-year veteran of *CKPC AM/FM Brantford*.



Scot Turner



Christin Parkinson, Mocha & Adele Newton



Brad Boechler



Tom Tompkins

SIGNOFFS:



Vin Dittmer, of *Alzheimers Disease*, in *Barrie*. Dittmer was the founding director of *CHAY-FM Barrie*. He launched the station, with a staff of 17, in May of 1977—when AM radio ruled—thus making *CHAY-FM* Canada's first stand-alone FM'er.



Edward A. Ross, 75, at the *Royal Victoria Hospital* in *Montreal*. Ross, a former CRTC Commissioner, was—in the '70s and early '80s—President/Co-owner of *Mutuelcom*, the radio rep house for the *Radiomutuel* and *Moffat* radio stations.

Ed Danowski, 83, at home in *Montreal* of bone cancer. From the smallest repeater to the *CN Tower*, Danowski was known throughout the Americas for his expertise and for his business, *E.R.D. Electronics* of *Montreal*. It was Danowski who supervised the installations of TV antennas across Canada for *CBC*, *CTV* and *Global* stations but who, as noted above, was an integral cog in putting—and keeping—many of Canada's stations on the air.

Send your news to
howard@broadcastdialogue.com

Strange radio stories of yore

BY DAN ROACH



Dan Roach works at S.W. Davis Broadcast Technical Services Ltd., a contract engineering firm based in Vancouver. He may be reached by e-mail at dan@broadcasttechnical.com.

Circle round the campfire, while Grampa Dan tells you some weird tales about radio engineering in the grand old days!

Perhaps you've already heard the yarn about radio stations where the engineering department blacklisted the playing of Crystal Gayle tunes. It seems the young lady's singing voice could, and did, hit certain combinations of notes that would cause the grids in Eimac's 4CX15,000A's to vibrate sympathetically. The result was that every time the station played a Crystal Gayle song, the tubes' internals would vibrate and short out and the transmitter would overload and shut down.

You can imagine the skeptical response that this story first received. After they got up from the floor laughing, however, Continental engineers (whose transmitters were tripping) did a little field work and confirmed that this was indeed what was happening.

Early FM exciters were not the most stable of beasts, and some of the early modulated oscillators didn't take too well to the heavy bass drum tracks supplied

by rock and roll bands, especially if they were combined with an aggressive processor. The result was usually loss of frequency lock, and a moment or two off the air. Better exciters, with two-stage phase locked loop circuits, were rapidly deployed.

In the mid-1970s, a lot of attention went into various tricks to give the station's sound a competitive edge. Especially at Top 40 stations, the programming department might "fiddle" with hit songs to "improve" them, by messing with equalization and compression before carting their masterpiece for use on-air.

Many programmers would also edit bits and pieces out of songs to create a suitable broadcast version. One of the favourite tricks was to speed up the turntable for the dub just a bit, on the theory that once listeners heard the sped-up version, the original, slower edition of the song (hopefully still being played on the competing radio station) would sound dull and lifeless.

Of course, given the simple techniques in use, speeding up the record also increased the pitch... and operating on the proven programming premise that if a little is good, then a lot is better, what started as a very slight adjustment rapidly escalated into something much worse. I can remember Beatles tunes where the Fab Four sounded like they were singing falsetto. Digital pitch conversion, that would have allowed separate control of pitch and speed, was not yet on the broadcaster's horizon.

Another trick that started out simply, then became more elaborate over time, was the use of reverberation. Simple to perform with many digital processors today, back then the preferred approach involved transducers, springs and

microphones. The theory was that the resultant sound was fuller, and louder, and perhaps made a transistor radio with a three-inch speaker sound a little better than it would have with untreated audio.

The spring method worked, but there were a few shortcomings: the reverb unit was microphonic (i.e. it would be best to keep fairly quiet when you were around it, as your voice could easily set the spring to vibrating, and you might inadvertently end up on the air!), the sound could be metallic, and there were certain frequencies that needed to be avoided or the spring would start to resonate and, given sufficient provocation, really take off.

All I can tell you is that the Paul McCartney tune *Mull of Kintyre* featured an extended bagpipe solo, and every time I heard it on our station I heard what sounded like a bunch of cats harmonizing on the chorus. Mercifully, the song

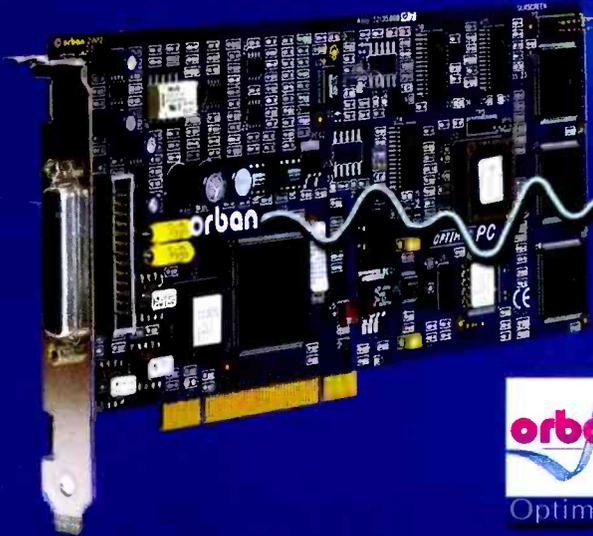
was only a minor hit, or I would have been forced to institute a "no bagpipes" rule at the station—and you can imagine the standoff that would have caused with programming!

Of course, once programmers started messing with the razor blade one thing led to another, and it culminated in broadcast duets that never really happened, such as Barbra Streisand's performance of *You Don't Bring Me Flowers* with Neil Diamond. This sort of thing proved so popular that record companies started producing authorized "synthetic duets", and that can be followed in a straight line to today's sampled, looped and dubbed hip-hop material.

Oddly enough, nowadays much better tools for manipulating tunes are available, yet the practice (in radio stations at least) seems to have mostly disappeared. And perhaps we are all the better for that!



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