Lov, played by Julia Gilmore. This spoken- song does create a mood and lifts the film off onto another level. Also, Rolwang, who plays himself as a club-owner, is very funny and refreshing with his little diatribes, but he appears only for a few fleeting moments in the film.

Chibb's earlier work indicated much promise. Or D'ur was a convincing pseudo-documentary about male prostitutes, which showed a unique sense of humor and freshness, and it teased the audience with wonderful characters. Bread, a film produced by Chibb, was a highly successful director respectively of Albert Kish.

Perhaps Chibb just needs time to develop his sense of making a longer film. Feature films are peculiar animals, and one doesn't tell an audience's mind-set. Perhaps the only chance to see Bread was本来 a page a week, only completing a page a week, writing sentence after sentence.

**REVIEWS**

Lois Siegel

**MEMOIRS**


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Personally, if I'm going to watch social satire, I prefer John Waters' Polyester or Pink Flamingos. I like humor that comes right out and bites me. Humor that hides in corners, pretending to be something other than what it is, just doesn't turn me on.

And I want some charm, like Jim Jar-musch's Stranger Than Paradise. But I'm sure Memoirs would do well at festivals. It's a different film and has already played in New York at The Bleeker Street Theatre, where it has become a mini-cult film for midnight viewings.

Perhaps I've just seen too many He. She, It movies, and I'm ready to have, as Rotwang says in Memoirs, "Two toast, one jam, and move on."

**SCAN LINES**

by Joyce Nelson

**Very distant signals:**

Canadian content minimalism

One cannot have examined the decisions made by the Canadian Radio-television and Telecommunications Commission (CRTC) over the past 20 years without coming to the conclusion that, in this country, the solution to any broadcasting problem is inevitably to throw hardware at it. Software — the actual programming to be carried by that hardware — is far down the list of priorities.

It is as though the regulators simply took McLuhan's dictum — "the medium is the message" — quite literally and never looked back. They have expanded the bandwidth at the expense of the message ever since.

This mindset is revealed once the CRTC decision referred to as "distant signals," to create Canadian superstations — regular stations delivered nationally by satellite to communities not served by a maximum of two TV signals, or where cable companies have fewer than 3,000 subscribers and offer fewer than 12 channels. The stations which have in principle been given the go-ahead to become superstations are Hamilton's CHCH, Edmonton's CTV, Vancouver's affiliate, CHAN, and Montreal's private French network affiliate TCTV.

CRTC chairman Andre Bureau told the Toronto Star (Mar. 21) that the superstations were being created "chiefly to give markets a third TV (Canadian) service and to help prevent Canadians from bypassing the Canadian broadcasting system by buying satellite dishes. "The Globe & Mail" (Mar. 21) quotes Bureau as saying that "the kind of balance between Canadian and foreign stations that has been harmonious in the past is eroding" and so the CRTC will authorize as many new Canadian services as it can "before it is too late." In a decision, the CRTC says that superstations "will improve the choice offered to Canadian viewers" and thereby contribute to "the critical struggle for a distinctive and strong Canadian broadcasting system."

Globe & Mail reporter Dan Westell notes that at the same time, the CRTC "approved a task force report that recommends allowing some communities to have access to up to three U.S. stations for every Canadian one."

To consider the extent to which the CRTC decision referred to as "distant signals" would improve the choice offered to Canadian viewers and thereby contribute to "the critical struggle for a distinctive and strong Canadian broadcasting system," I examined its prime-time programming for the weeks of Mar. 1-7, Mar. 8-14, and Mar. 15-21. During the hours of 7-11 p.m., the 7-8 time slot appears to be Canadian Content Time. On Monday, it's filled by The Pierre Berton Show Revisited. On Tuesday, by an in-house production called Smith & Smith. On Wednesday, it's Don Cherry's Grapevine. On Thursday, something called Backstage — a talk-show about theatre. That same evening, the station boldly creeps into peak viewing hours 9-11 p.m. with a regular offering called Niagara Repertory Company. This venture into an 8 p.m. time slot for Canadian Content would seem to make up for the fact that Friday, Saturday, and Sunday nights are traditionally free.

Indeed, were it not for CRTC coverage of NHL hockey on Wednesday nights, the station would boast a grand total of 2½ hours of Canadian programming per prime-time week, out of a possible 28 hours. Otherwise, its schedule is filled with American network offerings, making it a "Canadian" superstation in the most minimal sense of that adjective.

Considering that CHCH, as a highly profitable independent station, has had at least a decade in which to build up its contribution to Canadian broadcasting, and being given the go-ahead to become a superstation in the most minimal sense of that adjective, it would seem that the regulators simply are not happy with the format of Canadian content minimalism.

Yet another reason why this hardware solution further complicates this country's broadcasting morass.

**MEMOIRS**


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