

Premiere wants to put an end to old grievances

The pay-TV hearings, held by the Canadian Radio-television and Telecommunications Commission in October 1981, were carried live by the cable companies, and generated an unprecedented amount of media coverage. In November, Cinema Canada published extracts from the verbal presentations by First Choice and Performance. In December/January, Astra-Tel and Telecanada outlined their strategies. In this issue, Moses Znaimer speaks for the Premiere application while Edgar A. Cowan and G. Hamilton Southam plead the case for Lively Arts Market Builders, Inc.

Let's begin, with the tension between the National Model that we espouse and the ideology of Regionalism as it has been forcefully argued before you by others and let me try to connect that tension in turn to the very different kinds of Broadcast System that flow from each.

What is Regionalism anyway? Is it a state of mind? Or is it an address? Does the word speak to a tangible philosophy of content or can it sometimes be a cover for a policy of economic advantage? Maybe I should say economic redress... and maybe we can all agree that there is a real need for that redress - but even if that were so, then I say let's call it by its name and let's stop pretending that there is some nobility of the Alberta spirit which is expressed when, it's Englebert Humperdink in front; Jack Jones in front; Jose Feliciano and Bernadette Peters in front; and the Edmonton Symphony in back.

It is our thesis that if a Regional had come along and applied for a National license and had advanced as one of its unique values precisely the fact that it was domicile in Calgary or Vancouver or Halifax and not in Toronto or Montreal... it is our thesis that such an application would have had significant appeal, in today's political climate.

But such an application has not manifested itself; and why not? Because Regionals who confronted the business of doing business in the less populous Provinces found the dollar potential less than bright... because no-one could pursue an analysis very far in Quebec without confronting the often funny, the sometimes exasperating, but the ultimately rewarding problem of finding room in this new medium for the full expression of our country's basic constitutional French dimension. (It costs not only considerable millions... but more than money, and beyond money, it costs a serious personal commitment to painstakingly work out who does what and where and when and to what degree; and just how do you keep two separate language

channels functioning as a single service, a single company.)

Let's be frank: It's hard work... it's simply easier and therefore better business to take the cream right off the top of the well-to-do English Provinces; how about the one in the centre, the one with the old muscle? And how about the one out West, that one with the new clout? They make for a pretty interesting combination. A powerful axis. One that conveniently leaves all the messy servicing of the other language or of the other less lucrative territories to somebody else.

Would someone please explain to me how Regional cultures can be said to get their fullest, most legitimate expression from an approach to licensing that undeniably, as of this date, yields no application for Regional service to Saskatchewan; no application for Regional service to Manitoba; no application full Regional service to Newfoundland and no application for Regional service to Quebec.

By way of distinction, we at Premiere advance a different theory of Regionalism; one that we think the country can really use at this time. It is based, as is our application overall, on the theme of Rapprochement. On the theme of many forces pulling together.

(We think Regionalism need not be the separatism of old grievances. We profess that it can be an approach that leads to meaningful exchange through a centre whose understanding of itself is precisely that it is no less than the sum of its component parts, and more.)

The theory of Regionalism that Premiere stands for is the one that we know the Canadian Independent Production Industry wants and desperately needs; and it is also the one that we predict the Canadian people as a whole will prefer and most benefit from.

What Premiere is interested in is the discovery and expression of a consensus that includes, that *must* include the idea of this whole thing we call Canada; as well as the joyful acceptance of the plurality of geographic and ethnic and religious backgrounds inherent

in our population. In short, as far as pay-TV is concerned, healthy Regionalism; What we would call "positive Regionalism" can be honourably expressed as widely-based, independent production plus access: believable, fair-minded and constant access. (To turn this sentiment into real action, we have in Premiere a concrete program for the support of Regional expression, about which I hope you will ask us further detailed questions).

The line that connects these dramatically different approaches to Regionalism to the *paramount* objective which this Commission has set for itself; namely that the advent of Pay Television yield fresh quality Canadian programming from independent sources is the line that faces squarely the distinction between a production-oriented system and an exhibition-oriented one.

Here's proof: consider the position of the typical Torontonians. On any given day, it is this person's inalienable right as a Canadian citizen to see M*A*S*H three times. Were that same viewer living in the underprivileged American cities of New York or Los Angeles he or she would be able to get their "Mash-fix" only once a day.

In short, what we have today on Canadian conventional television is an immensely diversified, array of channels, many of them American. But the largest part of them are local and Regional and they too feature a great deal of American programming. It is a handsome system, rich in choices; clearly and dramatically weighted to exhibition.

Do consumers buy such a system? Yes! They sure do. Will consumers buy a parallel to such a system in Pay? Yes, they will: we have Mr. Meekison's assurances based on his U.S. experiences that they will eat it up. But will an exhibition-oriented Pay system be, as the Broadcasting Act will have it, "predominantly Canadian in character"? I don't think it would be any more so, or could be any more so than the conventional TV system that's already in place.

You see, Canadian stations are all based more or less on the same strategy of deploying money made relatively cheap imported U.S. programs, to create Canadian ones. But with the licensing of one buyer too many in the Ontario heartland in 1974, the buyer's market for U.S. goods disappeared and became a seller's one; and next to OPEC oil few other commodities have enjoyed so dramatic an escalation in price. Since the budget for Canadian pro-

gramming is widely understood as the inevitable "what's left over" after the fixed costs of U.S. product and overhead and return on risk capital are met; Canadians in the name of choice have paradoxically denied themselves the one choice you would think would come first. Structurally, our champagne taste for extreme program variety has beggared our beer budget for domestic material to feed it. (To stretch the metaphor the result is that many people complain of dying of spiritual cultural malnutrition, even as we gorge ourselves on tasty American snacks.)

Now to make the connection between what is undeniably true on conventional TV with what might become true on premium TV I need a theory and a maxim. My maxim is that those who ignore history are frequently forced to relive it; and my theory - about which I would really appreciate your frank comments - is that rather than being on the threshold of something new, we are possibly in danger of recreating something old.

Dr. Meisel, you yourself reflected on this sense of *deja vu* when you asked whether a universal approach might not be the CBC of Pay. (Other questions touched on indistinct management, programming by committee, and schizophrenia about foreign product). Now my question to you is, why stop? If Universal is the "CBC of Pay" then maybe a Confederation of Regionals as some applicants would have it, is the "CTV of Pay"? And even if we acknowledge that the CTV is a first class importer and marketer American entertainment and Canadian information. We would be hard-pressed to show much co-ordinated effort in production of production of projects of scale, such as drama - even after twenty years.

Plunging on in this vein, I come to the Alberta or the Ontario applications; or, worse yet, the Albertario combinations. If there is a CBC of Pay and a CTV of Pay then these must be, of course, the "Globals of Pay"; Enough said.

Well, if there is any vitality to this theory, then it follows that all these particular scenarios represent not new ideas but old ideas - as is the idea that a pay-TV system could be controlled 100% by an already licensed broadcast group - as indeed would have been the idea of a pay-TV system controlled 100% by the cable industry.

What is new, and difficult - and I suggest to you the fact that it's difficult is pretty good proof that it's new - is our

apparently "radical" idea that you can and should get past old sectarian enmities within the Broadcast system; and that, in any case, there may be no alternative left for overcoming the enormous obstacles to the smooth introduction of this new industry.

I'm referring, to what is generally held to be the weakness in our application: cable equity participation. The minority share position held in Premiere by approximately a dozen and a half separate or grouped cable companies.

This negative reflex seems to have its origin less in reasoned argument than in the fact that quite a lot of people inside our business just don't like cable for this historic reason or that. But they refuse to confront our proposition that this surprising willingness by leading elements of a powerful industry, to accept a fragmented and restricted minority position in someone else's deal; my deal, our deal, signals exactly the kind of progressive involvement in the Broadcast System that these same people have been calling for all along.

This baffles me. It confirms my impression that there's still a fantasy afoot that introducing Pay Television to Canada is going to be easy.

Well, as an eight year veteran of this debate I am obliged to confirm what this hearing has made doubly clear: in this new medium nothing yields to simplicity. Questions trail in the wake of questions. And one question that the Commission is facing is whether the cable sector, without whose fresh investment and active enthusiasm pay-TV will simply not get off the ground as robustly as it must, if it's to come even close to satisfying everyone's expectations... whether this cable sector is entitled, (whatever its historic guilt) to any less comfort in the face of a difficult future than is either the broadcast sector, about which the call speaks solicitiously; or the Independent Production sector, whose conditions of life this whole process is meant to enhance.

Those who prefer to engage in polemics choose to focus uniquely on Premiere's cable partners. The fact is that we also have an open invitation out for carefully balanced participation by public or private broadcasters as well as for representatives of producers' associations.

Premiere preaches consensus because we think it fair and useful that various disciplines sit at the table and take comfort

(cont. on p. 12)

LAMB in the works since 1979 for quality

Mr. Chairman, in December, 1978, nearly three years ago, Bob Anderson, Lou Applebaum, Doug Fullerton and I came together to explore an idea. The idea was based on the belief that the best of our performing arts in Canada was the equal - in quality if not in quantity - of the best of the performing arts anywhere in the world.

Yet Canadian performing arts companies were not gaining either the exposure at home or the recognition abroad they deserved. Communities outside our main urban centres were being deprived of the opportunity to experience the finest performances Canada has to offer.

While radio, and specifically CBC Radio, had of course played its part, it could obviously not provide the visual impact of an opera, a play, a ballet. With conventional television there was the problem of a limited number of channels, allocated to broadcasters whose sympathies for the performing arts were tempered by the realization that it was mass appeal programming on which their ratings and hence their commercial success depended. Again, CBC Television did broadcast a number of extremely fine ballet, opera and dramatic performances, but these were few and far between and could not be counted on as a very steady market for the companies concerned.

In our view, it was in the newer communications technologies that the answer lay: cable television with its immense channel capacity and its seemingly insatiable appetite for new and different kinds of programming; satellites with their trans-continental range and coverage; and videotapes and discs with their ability to record and retain performances that would otherwise be ephemeral. The new technologies, we believed, made it possible to think of an Electronic Arts Centre. This could provide a new vehicle for artistic performances, new markets for these performances at home and abroad, and a new opportunity to help attain the elusive but essential stability so necessary for the effective functioning of performing arts companies.

Excited by this idea, we decided to back it with dollars, and to create a body corporate in which the seed of our idea could take root and grow. Lively Arts Market Builders, Inc. came into being on July 23, 1979.

From the inception of LAMB, we were guided by the following objectives:

- to maximize the exposure of

Canadian performing artists through every possible technological means;

- to encourage innovation, expansion and diversification in this sector;

- to provide ongoing financial support to Canada's cultural industries and independent program production sector;

- to adopt an active leadership role in the cultural and lively arts fields; and

- to achieve a reasonable degree of continuing viability in order to sustain the other objectives.

The next step was to broaden the base of our group by seeking out men and women who had extensive experience in the performing arts sector, who shared our objectives, and who were willing to support our idea with their energy and their resources. The response was positive and enthusiastic, and new participants willingly signed on.

It also became clear that we required a full-time President with experience in the performing arts, in business and in the media. We were fortunate in being able to attract Ed Cowan, who at the time was Publisher of *Saturday Night Magazine* and a founding partner of CITY-TV in Toronto. He joined us in November, 1979.

It was just about this time that the Therrien Committee was established to inquire into the extension of service to remote and underserved communities, and pay-television. Since the extension of lively arts performances to centres outside the major cities was central to our own vision, and since pay-television offered us the potential of an extremely important distribution medium for realizing our goals, we decided to test our idea in a brief to the Therrien Committee in April of 1980.

Indeed we take some pride in being the only independent group that both appeared before the Therrien Committee with a specific pay-television proposal and that has managed somehow to survive the rigours of the past year and a half to be here today.

Mr. Chairman, Commissioners, our application is before you. What it requests is that you grant us the privilege of holding a broadcasting licence to establish and operate C-Channel, a lively arts pay-television service. And what that, I suppose, ultimately means - behind all the jargon that is the stuff of formal applications - is that we are asking you to entrust a group of people - us - with the responsibility of fulfilling this public trust.

Why us?

One reason is that each of us now in LAMB has fulfilled the trust placed in us over many years in regard to numerous undertakings - public and private, commercial and philanthropic, domestic and international.

A second is that we have repeatedly demonstrated our ability to convert ideals into reality and to deliver on what we promise.

A third is that throughout our various careers we have shared a basic commitment to the achievement of a vital and flourishing performing arts community in Canada...

We are here as a group because we believe that lively arts pay-television, as embodied in the C-Channel proposal, can be an important element in achieving our objectives, as well as in adding a vital new element to the Canadian broadcasting system.

The people who are likely to be our viewers, while perhaps not massive in numbers, are a group with rather distinctive tastes. They attend live theatre, films, opera, orchestra and dance performances, often on a subscription basis.

Their concept of culture ranges from Pavarotti to Fellini, from Balconville to Manhattan, from Karen Kain to the Canadian Brass. Our research indicates that they would welcome a pay-TV service embracing a diverse selection of outstanding performances in the lively arts as well as fine films both international and Canadian. They are a group that is perhaps a little better educated and with a somewhat higher disposable income than the average viewer. They are also a group that tends to be more bored with conventional television and more dissatisfied with the programs to which their children are exposed.

Our proposed program schedule and a description of our main programs are detailed more fully in our application. What we would like to emphasize is the underlying philosophy of that schedule. Not an accessory cultural service where performing arts programs are ghettoized or raised up on a pedestal to be revered. Not "pure culture" nor "high culture", but a full-blooded and balanced prime time lively arts broadcasting service. One that embraces the full range of programming we outlined before the Therrien Committee more than a year and a half ago, including dance, opera, music, theatre and film. One that our audience would expect from a contemporary cultural pay-television service...

C-Channel will not only be a

showcase for the performing arts... It will also serve as a testing ground - which means experimentation both with traditional art forms as well as new emerging forms such as video art and computer animation.

Experimentation of course carries with it the risk of making mistakes. But we are convinced C-Channel's success in the long run will depend on our willingness to take creative risks in the short run.

Further, it is our intention to reflect the regional diversity of Canada by building on the existing network of regional theatres, concert halls and performing arts centres.

The story of the success of the performing arts in Canada is the story of a burgeoning regional theatrical experience extending from the Bastion Theatre in Victoria to Codco in Newfoundland. Every community of any size in this country has been mobilizing its performing arts talent. In the Province of Quebec alone, over 120 theatres were active this past summer. The communities are ready to show the rest of the country their best work. C-Channel intends to provide them with a national electronic stage.

As we have already indicated, one of LAMB's objectives is to provide ongoing financial support to Canada's performing arts community and to its independent production sector.

Of some 37 million dollars which we intend to spend on original Canadian production during the first licence period, virtually every penny will be spent directly or indirectly in the Canadian performing arts sector. This will include rights payments, production advances, fees and royalties which will provide considerable assistance to our performing arts companies in achieving economic stability. They will also be encouraged to take equity positions in their own productions, which will mean that they can share proportionally in their fortune.

These 37 million dollars of capital spread throughout the regions of the country, should generate at least that amount again in terms of production financing.

Our strategy for the independent production sector is a tripartite one, involving C-Channel, the independent producer and the performing arts company. Under this model, the performing arts company provides the content for the independent Canadian producer, who in turn provides the program for C-Channel to distribute.

For our part, we will be guided by the following eight operational principles in dealing with the independent producer:

(1) LAMB undertakes to engage independent producers, directors and writers, to fulfill the production requirements for C-Channel.

(2) At the same time, in those program areas where there may be limited Canadian independent production capacity, particularly in the early years, LAMB might find it necessary to encourage independent producers, directors and writers to come together into teams capable of producing programs to meet our special requirements.

(3) LAMB will establish a Lively Arts Program production fund for the development of scripts, concepts and pilots in the field of lively arts television.

(4) LAMB will provide interim financing for programs for use on C-Channel, in the form of production advances and guarantees of up to 100% of C-Channel's financial commitment to such programs.

(5) LAMB will negotiate guaranteed minimum licence fees for Canadian pay-television programs.

(6) Where lower - budget productions required for C-Channel are unable to attract adequate co-production financing, LAMB will be prepared to increase its initial licence fees to take that into account.

(7) Where the financing of higher-budget productions required for C-Channel would not otherwise be completed, LAMB will be prepared to take an equity position, and will encourage the independent producer to offer equity participation as well to the originating performing arts company.

(8) LAMB will make its 'good offices' and foreign program purchasing leverage available to independent producers in seeking both domestic and international co-production arrangements, institutional support and international sales.

In the Commission's *Call For Applications for Pay Television Service*, you drew attention to a number of factors that should be taken into account by applicants, including the tapping of new and under-utilized programming sources, the avoidance of siphoning programs from the conventional broadcasting system, and the need for new services to complement those of existing broadcasters.

LAMB believes that C-Channel satisfies these requirements in every respect and that it will be a significant and welcome

(cont. on p. 14)

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Lowest wholesale rate and comfort in the bargain

— so long as it's comfort they're taking and not control.

(Comfort they each deserve, because no single element in the Pay Television chain is self-sufficient. Producer, Programmer, Exhibitor — even the conventional broadcaster — Each is hostage to the other's goodwill.

Consider that the wholesalers' exposure is total. We are, in fact, the only people in this whole process who can go absolutely broke. From the very beginning: we must supply the best service, featuring the most costly shows, advertised with first class saturation, nationwide. And consider that all this expense can be substantially pumped uselessly into the ether, if a sceptical, not to say a hostile exhibition community decides to take a wait-and-see attitude, or is slow about tooling up the boxes and soliciting subscribers and hooking them up.

From the reverse perspective: it's been said that regardless of who is the wholesaler, the retailer can't lose. This is not true. Consider that exhibitors can be badly hurt if their substantial hardware and manpower costs are not supported by an inventive product presented both to the trade and to the public in a market-sensitive way. Subscribers must not only sign up, they must stay signed up, month after month.

Finally, there are the interests of conventional TV, which at

first-blush appear to be at odds with pay-TV. But if you dig deeper you discover that Broadcasters who find themselves pressed for funds with which to produce the ever more expensive productions that are expected of them can look to pay-TV for relief.

Increased production of quality Canadian drama stimulated by Pay can find its way to individual stations as well as Networks via the after-market.

Thus, broadcasters can strengthen their Canadian dimension at an affordable price, while helping in the emergence of an orderly predictable market for the independent producer. Thus, Pay Television can provide the catalytic element that links other existing elements in the system, through good motivation and creative deal making, to achieve an orderly market that runs from Theatrical release to Pay, from Pay to conventional network, from network to syndication.)

Our company's ownership structure embodies this vision; and we think such a structure best provides for the creative modulation of competing viewpoints. As such, we submit, it represents one of the few fundamentally new action proposals before these hearings. In doing so we acknowledge our debt as heirs to a stream of CRTC thought.

I read now from the Com-

mission's announcement dated March, 1979 entitled... "Review of certain cable television issues," I quote... "The Commission explored guidelines for the introduction of Pay Television and recommended the establishment of a national programming consortium. It was envisaged that cable television interests should be financially and otherwise involved in the consortium with other broadcasting interests to facilitate the contribution of cable television to the Canadian programming objectives of the National network."

It has been said that there are two theories of history. For myself, I gravitate to the one that juxtaposes purposeful human will with random dollops of accident. But there are others who prefer the simplicity of believing that the world moves by conspiracy. They point vaguely in the direction of Premiere as wholesaler and cable as retailer and yell "plot".

Well, it is easy enough to mumble plot, especially if you have nothing else to say. But if you are going to talk plot, you have to prove plot. And to prove plot you must prove either that the consumer is being hurt by having to pay more than he or she would otherwise have had to. Or you must prove that the production effort, is being hurt by being short changed.

Premiere proposes the lowest wholesale rate of all

private sector applicants, \$6.50 per subscriber per month for a single service comprising two channels. We believe, that the retail rate should be kept as low as possible since there is evidence that demand for pay-TV is price sensitive. Although it is neither our right nor our responsibility to set retail subscriber rates, we believe it stands to reason that the lowest wholesale rate going in will yield the lowest retail rate coming out.

Now to examine the other side of the equation: the dollars that flow into domestic production. In this regard, I think it instructive to deal not so much with promises based on high penetration hopes downstream, but with irreducible minimums; hard put-your-money-where-your-mouth-is dollars that get spent in the pre-operating period and in the first year on-air.

Among the Nationals, Premiere comes, "Exactement Premiere" in this crucial test: \$37.1 million. Flex that number to understand Canadian expenditures as a percentage of total program expenditure, and you spot immediately who is front-loading or "pump-priming" to use a term which was original to our application and which seems to have come into general use... Again Premiere is premiere by a full ten point margin at 69%.

So if the consumer is not

being hurt on the one hand, and the production industry is not being hurt on the other, where is the plot? And where is the potential plot if the total cable position of 27.4% is not held as a single unit, but rather and deliberately is held in a dozen and a half separate or grouped holdings, none of which, by Agreement, may exceed 6%.

If one needed more proof positive of the mature relationships that operate here, consider that we reject absolutely the CCTA position on mandatory carriage.

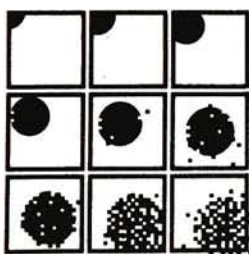
They say that the operator ought to be free to pick and choose those services he wishes to carry. We say, if he carries any at all, the operator should carry every service licensed by this body.

Of course, other applicants can work with the cable industry, but the Commission may find it has to adjudicate operational problems. Our progress in this area together with a detailed Affiliation Agreement which we have filed has to be a plus; a kind of co-insurance to the Commission. This cannot be discounted in judging the real achievability of projections; which is to say, the real viability of any proposed company.

It is not widely understood, just how keenly financial needs vary with the degree of first market penetration. It's frightening. Whether that penetration is 20% or 33% of every 50% after five years is certainly of interest; but it will not determine whether or not a particular company, or a particular management lives or dies. What will determine that is whether the percentage going in is 7% or 4% or 0; whether at the end of the first year on-air the percentage is 25% or 10, let alone 41%, (which we are told by our lead cable investors is in practical terms, impossible).

Consequently, Premiere has arranged equity capital of \$25 million dollars. We believe this to be sufficient to finance our own requirements entirely should subscribers turn out as projected. But because of this deadly sensitivity to customer numbers in the early months, we also believe it prudent to have a financial package which can withstand considerable short-fall and still continue to operate with full financial support while living up to early program commitments. So, we have organized bank financing of an additional \$25 million, making for a total of \$50 million to allow us to continue even if early customer support is almost 50% less than our own projections. *Not one other applicant can say the same thing.*

Moses Znaimer ●



FILM POSITION

Simon Fraser University expects to make a visiting faculty appointment in film production at the rank of assistant professor.

This position involves teaching at the intermediate and advanced levels of filmmaking, conducting critical seminars, and participating in faculty supervision of student films. Qualifications should include substantial professional experience in a variety of filmic genres (i.e., documentary, dramatic, film art), a demonstrated ability to teach the craft of film at all levels, and some familiarity with contemporary film theory and criticism.

Candidates should be prepared to accept faculty responsibilities within an interdisciplinary Fine and Performing Arts Department, duties to begin **September 1, 1982**. Preference will be given to candidates eligible for employment in Canada at the time of application.

Letters of application, a complete curriculum vitae, and names of three referees should be received by **February 28, 1982**, and should be sent to:

Professor Grant Strate
Director
Centre for the Arts
Simon Fraser University
Burnaby, B.C., Canada
V5A 1S6

Academy pulls four as films fail to get mandatory release

TORONTO - Four films - *Bells, By Design, Hank Williams: The Show He Never Gave,* and *Melanie* - have been withdrawn from competition for the 1982 Genie Awards for failing to meet official eligibility requirements, announced the Academy of Canadian Cinema (ACC), the group which regulates the awards.

The official requirements for Genie Award eligibility stipulate that each entered film must be released for seven consecutive days to a paying audience either in Montreal or Toronto, or for seven days in two of the following cities: Vancouver, Calgary, Edmonton, or Winnipeg. All four films failed to meet this condition and were withdrawn by the ACC.

Richard Simpson, producer on both *Melanie* and *Hank Williams*, was philosophical about the ACC ruling. "I guess we'll have two films eligible for next year's Genies," he said. "We tried to get *Melanie* into a theatre, but couldn't book it for a whole week." Simpson added that the *Williams* film was simply "not ready", explaining that the answer print of the film, which Simpson characterized as "primarily a TV or pay-TV production" was just being blown up to 35mm in early January.

Marlee Novak of Robert Cooper Productions Inc., which produced *Bells*, said her office misunderstood the Genie requirements and hadn't tried to book the film into any theatre

until December, which was too late. *Bells* is being sold in a package with another Cooper production, *Utilities*, and has

not yet found a distributor.

By Design is being distributed in Canada by Astral and should be released sometime this

spring. *Melanie*, distributed by Twentieth Century-Fox, begins its Canadian theatrical run February 12.

ACC lottery moves slowly as gamble to raise funds dubious

TORONTO - "Slowly but surely" is how Academy of Canadian Cinema (ACC) president Andra Sheffer described early sales in the "Reach For The Stars" lottery, the ACC's major fundraising campaign launched in 85 theatres across southern Ontario on December 14, 1981.

Speaking with *Cinema Canada* in early January, Sheffer admitted sales of the 'scratch and win' lottery tickets during the Christmas season "were not as fast as we had hoped", but added the ACC intended to change their public relations approach and try "a harder sell" for the last seven weeks of the lottery, which concludes February 21.

Sheffer said the idea of raising money through a lottery was first proposed by the ACC's finance committee in the fall of 1980. This was followed by several months of marketing research which Sheffer said indicated "19 out of 20 people in each test group felt they would be likely to buy a ticket in the theatre lobby."

Sheffer estimated the cost of starting up the lottery, which was licensed by the Ontario government, at "a couple of hundred thousand dollars", the largest part going to advertising, sellers' salaries, and printing costs. Sheffer said the lottery could potentially earn the ACC \$400,000, but added "we have no dreams of reaching that. Personally, I'll be happy if we make one dollar. We've learned a lot about running a lottery which will really be useful if we ever do this kind of thing again, and we've risked some money that hopefully we'll get back. If we get any more, well, there's plenty we can spend it on."

The ACC is conducting the lottery through the cooperation of Famous Players Ltd., Canadian Odeon Theatres, Premiere Operating Corp. Ltd., Cineplex Corp., and several independent exhibitors. The one million lottery tickets on sale for \$1.00 each at special kiosks in participating theatre lobbies offer buyers one chance in five at an instant prize plus a second chance at one of nine grand prizes in a draw on February 24. According to Sheffer, all prizes were donated free from the participating sponsors, including the top prize of a trip for two to any Air Canada destination, plus \$5000.

The ACC's purpose in holding the lottery is to raise additional funds so it can fulfill its mandate to develop higher standards and better awareness of filmmaking through educational programs for film professionals, students, and the general public.

AMPIA awards in Feb.

EDMONTON - The eighth Alberta Film and Television Awards will be presented February 12 at a gala dinner-dance here.

Members of the jury will screen all eligible films during the week before the presentation. Jury members are cinematographer Richard Leiterman, director Phillip Borsos, CBC-drama chief John Kennedy and Dr. Jerry Ezekiel, film buff, representing the Banff Television Festival. The Awards are organized by the Alberta Motion Picture Industries Association (AMPIA).

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C-Channel aiming for selective lively arts audience

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addition to the Canadian broadcasting system.

C-Channel will not only provide a real programming alternative to its viewers, as was suggested by the Therrien Committee, but will also draw upon the creative resources of performing arts companies and independent producers in a manner never previously attempted.

Given its unique content and appeal, C-Channel will neither siphon programs from existing broadcasters, nor compete with them and thereby drive up the cost of programming. Indeed, C-Channel would intend to supply programs to existing broadcasters and cause Canadian productions to be undertaken that would not otherwise be done.

Since our audience will consist of viewers who watch less television than the average viewer, and who are perhaps somewhat more selective in their programming tastes, C-Channel will not fragment the audiences of existing broadcasters or reduce their programming capability. Indeed by attracting a new committed viewer to television, C-Channel will be benefitting the television

industry, and providing new "lift potential" for the cable industry.

In the current spectrum of Canadian broadcasting, the kind of programming offered by C-Channel has become next to impossible, particularly in prime time. The licencing of C-Channel will afford the opportunity of filling in a major missing element in the diversity of programming offered by the Canadian broadcasting system and thereby of better fulfilling the objectives of the *Broadcasting Act*. Far from causing harm to the Canadian broadcasting system, the pay-television service offered by C-Channel will serve to enhance and strengthen it.

Now perhaps a few cautionary notes.

Mr. Chairman, Commissioners. If imaginative and non-imitative pay-television is to emerge in this country, then it must, in our view, be introduced in a way that permits it to take root in the Canadian broadcasting system, and be nurtured until it reaches a certain level of maturity. This suggests that we must steer carefully between the extremes of unbri-

dled competition and monopoly.

Unrestricted competition must be avoided because it would threaten the viability of precisely those licencees who are prepared to take the greatest programming risks, who are most innovative, and who would add the greatest measure of diversity to the Canadian broadcasting system.

Monopoly must be avoided because it would be unhealthy for the system, unprofitable for exhibitors, unacceptable to the public and bad for the soul of the monopolist. We were gratified that the Therrien Committee came to this conclusion in Recommendation 32 of its report and that the Commission saw fit to concur with that recommendation.

Within the middle ground between the extremes, there are, we believe, a number of guidelines that might be considered. As to the number of services that should be licenced, we have suggested that at the outset, no more than two pay-television services ought to be available in any community at any time of day. This could take into account both the need for viewer choice and

of the economic realities associated with the introduction of new broadcasting services in Canada. It would also be consistent with the evolutionary development of pay-television in Canada that the Commission's *Call* appeared to envisage.

This is not to suggest that subsequent licencees could not be issued as existing services reached appropriate levels of maturity. It is only to point out that if the objectives of the *Broadcasting Act* and the *Call For Applications* are to be met, an environment must be provided where pay-television service can operate under conditions of viability.

Furthermore, it is our belief that in licencing pay-TV services, the Commission should ensure that the conditions are present to enable all services licenced to operate on an equal footing. They should be balanced in themselves and in balance with each other. This carries with it a number of implications.

The first is that the concept of a "foundation service" should be very seriously questioned. Like a monopoly, it is characterized by size, impact and

market dominance. This is especially true where it is a mass entertainment service claiming a monopoly on first run U.S. motion pictures. In fact market dominance is implicit in the very concept of a foundation service, as is the second class status of other services, which are relegated to the fringes of viewer appeal and of economic viability.

A second implication is that each pay-television licencee should be able to present any kind of program consistent with its overall schedule and orientation. To suggest any kind of monopoly over any category of programming, whether it is first run U.S. movies or Italian operas, would be no different from an applicant suggesting, for example, that only it ought to be able to use satellites. Popular American films should be used to enhance Canadian pay-television rather than to dominate it.

Thirdly, if true equality and balance are to be achieved among the services licenced, it must be recognized that different services have different requirements. The viability of

(cont. on p. 15)



Leslie Hope, Andrew Sabiston



Margo Nesbitt, Alison Kemble

UPS and DOWNS ON TIME AND ON BUDGET CONGRATULATIONS TO

Producer/Director **Paul Almond**
Associate Producer **Michael Hadley**
1st Assistant Director **Randy Cheveldave**

Production Manager **Linda Jeffery**
Production Accountant **Devan Towers**
Art Director **Gwen Bydwell**

Director of Photography **Peter Benison**

Producer/Director: **Paul Almond**
Associate Producer: **Michael Hadley**
1st Assistant Director: **Randy Cheveldave**
Production Manager: **Linda Jeffery**
Production Secretary: **Louise Winter**
Production Accountant: **Devan Towers**
Continuity: **Joanne Harwood**
Director of Photography: **Peter Benison**
1st Assistant Camera: **Bert Tougas**
2nd Assistant Camera: **Glen MacPherson**
Stills: **Joan Almond**
Gaffer: **Neil McCauley**
Best Boy Electric: **Tom Watson**
Key Grip: **Bill Mills**

Best Boy Grip: **Dermot Stoker**
Music/Sound Director: **Bo Harwood**
Sound Recordist: **Lars Ekstrom**
Boom Operator: **Jean-Claude Matte**
Art Director: **Glenn Bydwell**
Assistant to Art Director: **Kevin Brown**
Construction Coordinator: **Ian Thomas**
Props Man: **Peter MacMillan**
Art Department P.A.: **Heather Elton**
Wardrobe: **Irene Pleper**
Makeup/Hair: **Jane Dancose**
Editor: **Yurij Luhovy**
Assistant Editor: **Antonio Virgini**
Assistant Editor: **Susan Shanks**

P.A. Captain: **Dennis Moore**
Locations/Transportation: **Brent Clackson**
P.A./Unit Publicist: **Cathy Schaffter**
Craft Services: **Tracy Elkins**
Production Assistant: **Mike Dila**
Production Assistant: **Chris Baudat**
Stunts: **Réal Fournier**
School Liaison: **Grenfell Featherstone**
Chip: **Andrew Sabiston**
Drift: **Gavin Brannan**
Derek: **Eric Angus**
Santi Cortez: **Santiago Garcia de Leaniz**
Jed Spencer: **Bobbi Permanent**
Penel: **Leslie Hope**

Sam: **Margo Nesbitt**
Holly: **Jacqueline Dancy**
Mouise: **Alison Kemble**
Emmie: **Sandy Gauthier**
Arthur Holmes: **Collin Skinner**
Maureen Woodcock: **Glynis Leyshon**
Jim Woodcock: **David Penaluna**
Killer Cole: **Grenfell Featherstone**
Headmaster: **John Schaffter**
Biff Manning: **Stephen Wright**
Mr. Donaldson: **Chris Considine**
Mrs. Stacey: **Joan Thompson**
Natalie: **Kim Prowse**

MOTION PICTURE GUARANTORS

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US pic gives locals a chance as TV Cimino wraps

VANCOUVER - Even though dogged by the bad health of its star, Bette Davis, *A Piano for Mrs. Cimino*, a \$1.5 million TV film made history here for local thespians.

It offered them more than 30 speaking parts, a first for any film yet done in British Columbia, according to production manager John Wardlow. Among those speaking were Vancouver actors Terence Kelly, Stephen Miller, Wally Marsh (minus his southern orange juice drawl), Ted Stidder. Jackson Davis was conspicuous by his absence but was busy playing Britt Ekland's husband in *The Columbian Connection*, being filmed here at the same time.

In from the U.S. to support the grand dame of the American screen was Alexa Kenin, who already has established herself in TV drama; Keenan Wynn, and Christopher Guest, who played Miss Davis' son. He and

brother Nicholas were among the other brothers - the Keaches and the Carradines - who called themselves *The Long Riders* for Walter Hill.

A Piano for Mrs. Cimino was produced for CBS Television by EMI TV Programs Inc., ope-

rating out of Los Angeles. President and vice-president are Roger Gimbel and Paul Cameron, both of whom were associated with Daryl Duke's production of *I Heard the Owl Call My Name* that starred Tom Courtenay.

Director of the film was George Schaefer, who's been looking for an excuse to return to Beautiful British Columbia ever since he made *The Orchard Children* - screened on TV as *Who Will Save Our Children?* - in Penticton a couple

of summers ago, with Shirley Jones and Len Cariou.

John Wardlow was working on a film in Edmonton when he got a call to fly back to Vancouver to talk with Schaefer and the Piano players. In five days of scouting locations the Americans committed themselves to film here. Air date for the picture hasn't yet been set.

Les Wedman ●



LAMB application

(cont. from p. 14)

lively arts pay-television, for example, is undoubtedly more fragile than a more mass-appeal oriented service. Accordingly, if the Commission considers that this service has merit and is prepared to licence it, then due attention will have to be paid to establishing the conditions that ensure access to it.

We believe that the programming offered by C-Channel not only fills a vital gap in the Canadian broadcasting system, but also provides an important cultural link between our various communities. As such, it should be available to Canadians wherever they live. C-Channel must be offered to subscribers wherever any pay-television service is offered, regardless of cable plant capability or the number of potential subscribers. Indeed it is often in the smallest and most remote communities that the need for lively arts and fine films is most acutely felt.

It is our position that the "packaging" of services might well offer advantages to viewers, to pay-television licencees, and to cable operators. However, any packaging arrangements must be based on a recognition of the equality of any services packaged.

Should we be licenced, we are prepared to work with any other licensee and with cable operators on these and other matters, and are confident that any problems can be worked out. We are also aware that many of these matters will be part of phase two hearings.

Edgar A. Cowan
G. Hamilton Southam ●

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As a further extension of their video and dubbing services, Bellevue Pathé and Pathé Video proudly announce that they are now producing DUAL-TRACKED Video Cassettes.

This open letter from Bouchard & Associés reveals the plans of that organization to convert approximately 1,000 titles to Dual-Tracking - the new commercial reality.

Montréal, le 11 décembre 1981.

Monsieur Jacques Amann
BELLEVUE PATHÉ
2000 avenue Northcliffe
Montréal, Québec
H4A 3K5

Objet: vidéocassettes bi-pistes

Cher monsieur Amann,

J'ai le plaisir de vous exprimer ma satisfaction quant à la qualité technique des vidéocassettes que vous avez produites dans vos laboratoires à notre intention.

Nous mettrons en marché cette année, au Canada, environ mille titres de films sur support vidéo bi-piste (versions française et anglaise). Ces films documentaires, en grande partie d'origine canadienne, sont offerts aux écoles, hôpitaux, bibliothèques, institutions et domiciles au Canada.


Nous sommes probablement parmi les premiers distributeurs à offrir un tel service. À notre connaissance, l'Office National du Film n'a pas encore converti sa banque de films sur supports vidéo bilingues.

Le vidéo bi-piste est appelé à jouer un rôle très important en matière d'enseignement des langues. D'autre part, il constitue un outil précieux dans la conjoncture linguistique canadienne.

Les matrices vidéo que nous avons réalisées en collaboration avec vos services nous permettront de lancer sur le marché un produit techniquement impeccable à des prix extrêmement accessibles.

Nous tenons à vous exprimer nos plus sincères remerciements pour votre apport dans ce développement et pour l'excellente et constante collaboration que vous nous apportez.

Veuillez agréer, cher monsieur Amann, l'expression de nos sentiments distingués.


Jacques Bouchard
Président

JB/om

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*A DIVISION OF

ASTRAL BELLEVUE *Pathé* INC.

TRANSLATION

Montreal, December 11, 1981.

Mr. Jacques Amann,
BELLEVUE PATHÉ
2000 avenue Northcliffe
Montréal, Québec
H4A 3K5

Re: DUAL-TRACK VIDEO CASSETTES

Dear Mr. Amann:

It gives me great pleasure to express my satisfaction as to the technical quality of the video cassettes which were produced for us in your laboratory.

We will be putting on the market this year, in Canada, approximately 1,000 film titles on video dual-track (French and English versions). These documentary films, mainly of Canadian origin, are offered to schools, hospitals, libraries, institutions and homes in Canada.

We are probably among the first distributors to offer such a service. To our knowledge, the National Film Board has not yet converted its film library to video dual-track (bilingual).

The video dual-track is destined to play a very important role in language teaching. It also constitutes a precious tool in the Canadian linguistic outlook.

The video masters which we have produced, in cooperation with your services, will permit us to put on the market an impeccable technical product at extremely accessible prices.

We wish to express our most sincere thanks for your contribution in this development, and for the excellent and constant cooperation which you have extended to us.

JACQUES BOUCHARD
PRESIDENT