

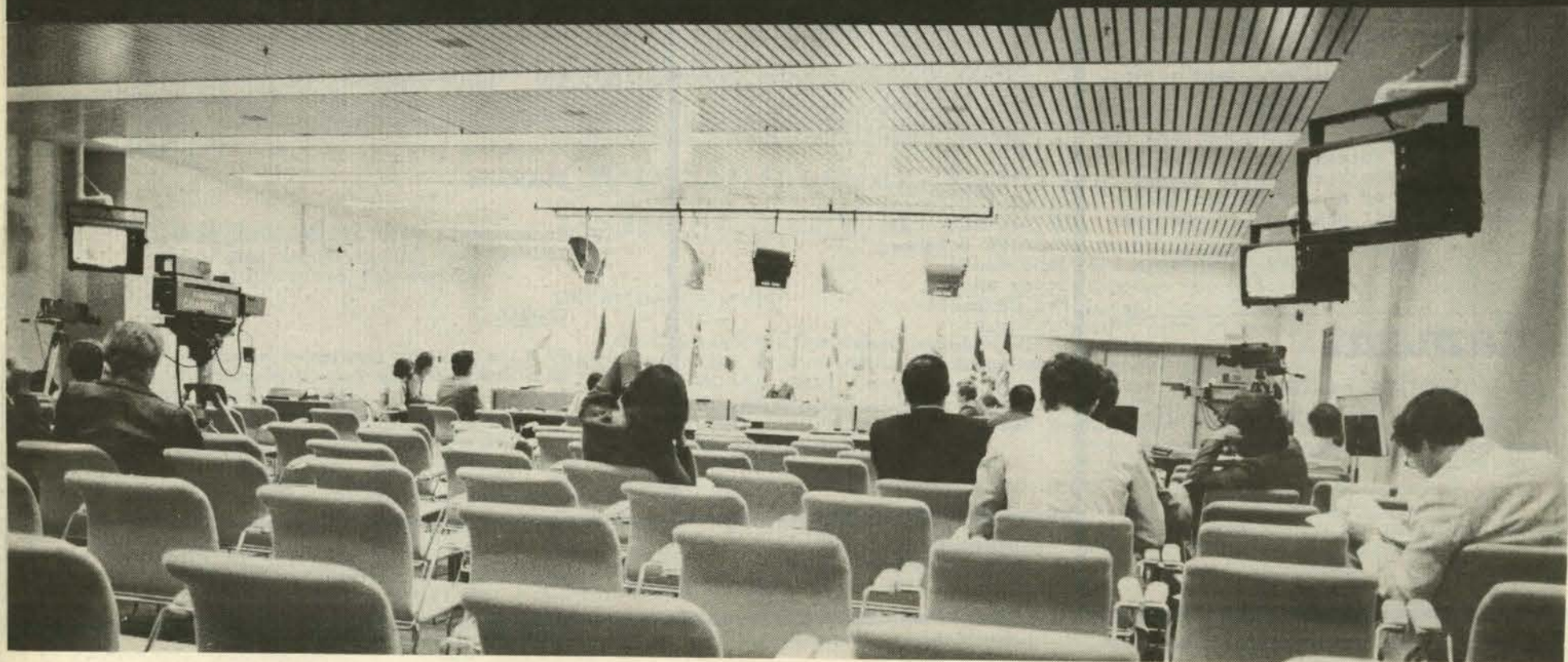


VIDEO GUIDE

VOL. 4.3 \$1



PAY TV HEARINGS



TATTLETAPES

.....they have literally crammed 'the electronic revolution' down our throats GENE(IOUS) YOUNGBLOOD titillated us with his FUTURE OF DESIRE, GENERAL IDEA provided us with the artist's arguments and semantics in their TEST TUBE.....now we want it all, not just the crumbs but the whole gawd damn pie. It's now 1982, so where are the satellite send/recieve dishes, my home video recorder, that really big projection screen, the micro chip interactive computer, where's HBO(Home Box Office) and yes I want NIGHTFLIGHT.....meanwhile the C.R.T. C., the commissions and bureaucrats have made an endless career in (not) deciding what we can or cannot have where and when.....on the other hand, the reality of the situation is not yet even having a 't.v. converter'.....artists continue to dabble in 'new technology's' was that dabble or babble ?..often it is hard to separate the difference... dabblers include TELESKY pilot ERIC GIDNEY director of METRO T.V. in Sydney Australia, the M.I.T. COMMUNICATION-SPHERE of TABELLINE/DICKENSON/TENCZAR, TELIDON scammers RIC AMIS & BILL PERRY of TRINITY SQUARE VIDEO in Toronto.... devising 'new approaches' is CHIP LORD, WILLOUGHBY SHARP & SUSAN BRITTON of New York who have been working on a 'well kept secret'....? Inventing new features has been Japan's top-dog

KO NAKAJIMA who in collaboration with SONY(Japan) has devised a VIDEO ANIMATION SYSTEM for BETAMAX RECORDERS. He is currently being lured by JVC to devise a system for 3/4".....the supertech who was in Vancouver for an 'artist in residence' at The WESTERN FRONT was met with popular response, exhibiting tapes and in demo's of the system. KO was given very special treatment by SONY, who sent out representatives and additional 'state-of-the art' hardware to insure that his visit was smooth and sucessful....special workshops given at The VIDEO INN were quickly filled up..... The very discreet PEGGY GALE slipped through town in the final decision-making rounds of whose in and whose not for the much tooted about \$3 million CANADA/BERLIN exhibition. GALE who is curating the PERFORMANCE section has her eyes definitely on locals TOM GRAFF and LES HOMBRES CANADIEN (The Canadian Shadow Players)..... The video curator BRUCE FERGUSON has under consideration locals MICHAEL GOLDBERG & PAUL WONG, COLIN CAMPBELL & RODNEY WERDEN of Toronto and BARBARA STEINMAN of Montreal.....Curator JO-ANNE BIRNIE DANZKER has just returned from opening the video section of

the CANADA FESTIVAL in Scottsdale, Arizona...??? (Suburban)...Well paying and in american dollars.....Left town and leaving behind two broken hearts was ELIZABETH CHITTY who retreated to Toronto after 1 1/2 years here as interim video director at the Western Front.....world traveller and rested adventurer KATE CRAIG has resumed her duties as video director.....hot & reported fabulous looking new couple of Toronto is the well seasoned KIM TOMCZAK & LISA STEELE in the nightclubs New York team/couple JOHN SANBORN & KIT FITZGERALD are programming the video lounge at the just opened 3 floor DANCETERIA, PAUL WONG who has just released his 45 with (e) has been gigging and designing video sets with (e) a tres moderne band that has just released their own E.P. LEVITATION SYNDROME.....VIDEO INN'S STOKELY SEIP is producing with NASH THE SLASH.....keep TATTLETAPES informed...we love your mailings..... NEW MAGAZINE TRAFIC from Montreal is edited by DANIEL DION of the team DION/POLONI who just completed a triple bill here in Van. NEW GALLERY REFLECTIONS opens w/ an exhibition of 41 artists....NEW CAMFARI is definitely the prettiest place to have croissants and coffee.....NEW TWIZZLES the place to cut your hair.....

EDIT DISTRIBUTION

The awareness of the need to develop our audience, and get paid at a decent rate when our work is shown, is ever increasing in the video and film communities. This education of the marketplace is boring and tedious and can take more time than production. But independent producers must work with alternative distributors and exhibitors in order to change the existing system of the non-viewing of Canadian productions.

This issue features the points of view of four distribution outlets in Vancouver, and dispels a few myths around Pay TV as the saviour of Canadian producers' poverty. The new alliance of film producers, exhibitors and distributors, 'The Independent Film Alliance du Cinema Independant' is reported on by Miriam Adams, of VISUS, from a video perspective. Paul Wong is reviewed and interviewed, and Bill Bukowski, from New York, tells about his development of a new 3-D process for film that will poke you in the eye.

-- Peg Campbell

adamant

(ad' ə mən't) adj. utterly unyielding in attitude or opinion

The author's pleas to extend the deadline met with adamant refusal.

VIDEO GUIDE

VOLUME 4, #3

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Publisher
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Managing Editor
Shawn Preus
Guest Editor
Peg Campbell
Contributors

Cari Green
Chris Pinney
Jeanette Reinhardt
Women In Focus
Julie Healey
Elizabeth Chitty
Norbert Ruebsatt
Michael Goldberg
Crista Haukedal
Miriam Adams

Production
Paul Wong
Michael Goldberg
Crista Haukedal
Marilyn Goldberg
Jane Hewes
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Peg Campbell
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INTERNATIONAL DISTRIBUTION

VIDEO OUT is the non-exclusive international video distribution service operating under the auspices of the Satellite Video Exchange Society. Its direction has come from the concerns and interests of experienced producers and promoters dedicated to the development of the video arts.

VIDEO OUT represents work by independent producers throughout the world. The content of the tapes ranges from performing, visual and video arts to social/political questions of human rights, media, and environmental concerns.

In order to maintain a diversified yet comprehensive collection of all genres of content and style, an Acquisitions Committee has been set up to select works of both artistic and technical quality. This committee presently meets twice a month to view and discuss tapes that have been submitted for distribution. This process not only enables us to determine the marketing possibilities for each tape, it allows us to give feedback to producers.

A distribution contract has been drafted for the protection of producers and VIDEO OUT. This release form covers previewing, in-house viewing, VIDEO OUT lectures and packaging. VIDEO OUT's commission is one-third of all rental and sales revenues.

To promote video work in its proper context and to avoid the passive assimilation of visual imagery, VIDEO OUT is working with the producers assembling portfolios which contain the artists C.V.'s, raison d'être, tape descriptions, photos, and press reviews. This information is invaluable for catalogues, press releases and all forms of promotion.



**261 POWELL ST., VANCOUVER, B.C.,
CANADA V6A 1G3
TEL. (604)688-4336**

We have recently designed a computer programme for cataloguing all the tapes available for distribution. The tapes can be retrieved by subject, producer, and title on hard-copy. This enables us to easily produce a cross-indexed catalogue which will be updated yearly, and has the advantage of producing smaller thematic catalogues as well.

Our market is as diversified as the range of the content of tapes we distribute, including festivals, galleries, museums, libraries, educational institutions, art and community centres, unions, special interest groups, the home market, cable, broadcast, and pay t.v.

Our rental and sale prices are reasonable, based on the time length of each tape. Single play rentals cost \$50. for a half hour or less and \$70. for up to one hour. These prices are basically designed to cover artists' fees, dubbing, and handling. Multiple plays are \$200. for half an hour, and \$300. for an hour. Hopefully, these prices will encourage people to purchase tapes instead of renting.

Although producers are free to set their own rates, we have recommended a price list of \$150. for less than 10 min. \$300. for half an hour, and \$500. for an hour.

With its interactive video dubbing system, VIDEO OUT offers dubbing services on 3/4", 1/2" open reel, VHS, and Beta I & II. Quotes on 1", 2", PAL and Secam formats can be obtained on request.

If you are interested in having us distribute your work, write us and describe the types of work you have to offer. We will then contact you and further explain the procedures for distribution through VIDEO OUT.

Jeanette Reinhardt

FILMMAKERS' DISTRIBUTION

The CFMDC is a non-profit organization whose mandate is to promote the distribution of Canadian film. Filmmakers who would like assistance in distributing their films are invited to bring them in. We will list your film in a catalogue and where appropriate screen it for sales to schools or local and international television markets. We will also program it for exhibition both regionally and in galleries or theatres outside of the province. We can recommend the most suitable festivals, share our extensive mailing lists, and include the filmmaker in an ever growing membership who are pleased to offer their expertise. We distribute over 200 films of every genre, ranging in length from one minute to ninety. Sale prices are generally \$15./min., with rentals at 1/10 of sale rate.

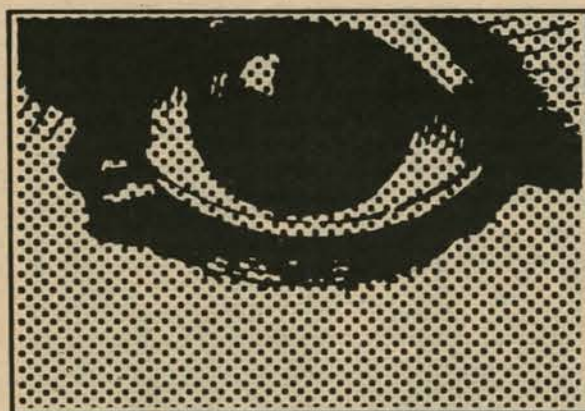
FILM DISTRIBUTION IN THE 80'S:

I have seen the future and the future is VIDEO

Although it may seem odd to find a discussion of film distribution in VIDEO GUIDE, after examining some of the issues, filmmakers will agree that it is appropriate. Without getting bogged down in a debate of the usual pros and cons of the issue, I believe that film will survive the 80's but that economics will play a large part in determining just how it manages to. Meanwhile, video will give film a lot of competition in the established distribution markets.

THE CHANGING MARKETS

The traditional markets,--educational, theatrical, and television, are not disappearing, but they are changing quite rapidly. Filmmakers should be researching the market at the same time that they research their subjects. More than ever distributors are using video for previews and selling videotape versions of their films as soon as they have a release print.



CANADIAN FILMMAKERS DISTRIBUTION CENTRE



EDUCATIONAL MARKETS

Traditionally filmmakers could make their money back from a good educational film. This may be still true today, but it could change in the next few years. Shrinking markets resulting from declining population and decreasing budgets are a real fact of life. The province of Ontario is a good example of this phenomenon. What was once a thriving market is now a decreasing one. Public libraries have been forced to close and schools don't have the budgets they once did. Today's market is changing. -

Alberta's market is growing fast, and although B.C.'s has never been given a chance to develop, as video becomes popular, all this will change. The schools are already equipped with video, and are starting to purchase videotapes, though film purchase still is most common. Once video projection is improved, there isn't much to stop video sales. Schools can often purchase two videotapes for the price of one film, and as long as they are under pressure to buy as much with less of a budget, the impetus is there to buy video. Just this year, post-secondary institutions have been asked by the B.C. Government to submit a no-growth budget, which in times of such high inflation can mean a 15-20% decrease.

Buyers will definitely be a lot more cautious and conservative. This is not good news for filmmakers. They will have to adjust their marketing strategies to fit the situation. Instead of making a pitch to the educational institutions only, they should also be looking at the lucrative home video market. Experts in the field are predicting huge sales in the next few years. Filmmakers should be ready for the changes as they happen.

THEATRICAL

The theatrical market has never been a particularly lucrative one, but it does provide exposure to reinforce sales. Although the major exhibitors tend to regard shorts with disinterest (they claim reduced popcorn sales), they are not the "only game in town". The retrospective theatres and college campuses circuit can provide a good alternative. Distributors are packaging shorts for these markets with increasing success. There still isn't much money in it, being primarily a rental market, but at least the film can gain wider exposure, while the use of shorts is being encouraged. This may or may not force the major exhibitors to show shorts, and there is still the problem of paying for a costly

con't on p. 15

VIDEOTAPES BY WOMEN

Women In Focus, a Vancouver based arts and media centre, has been involved with the production, distribution and exhibition of feminist video and film since 1978. We've built a successful alternative distribution network through years of perseverance developing mailing lists and contacts, and by constantly publicising the videotapes and films in our library.

Our basic market is educational institutions, community, art and political groups, women's organizations, unions and professional associations. This kind of distribution system is extremely important because it ensures that feminist productions are accessible and promoted to organizations with an interest in video and film about women and/or by women artists.

The mass media holds tremendous potential for greater audiences and revenue, yet access to this established network is extremely difficult for any independent producer. Our attempts to break through into the mass media network have been fairly unsuccessful so far. T.V. networks such as CBC and CTV do not program or support independent producers, much less those with a feminist perspective or any viewpoint that challenges the images, lifestyles and politics presented by mainstream television. The usual excuse given is that the production is not "broadcast quality." While this is sometimes true because of extremely low production budgets and lack of access to broadcast-quality video hardware, most of the work of independent producers is high quality, both technically and content-wise.

While one would expect educational networks to be more receptive, our experience has proven otherwise. Networks such as PBS have not responded to our

letters. The Knowledge Network (an educational cable programming company in B.C.) expressed interest in what they called "low key" feminist tapes, e.g. - interviews with established authors such as Margaret Atwood and Marie-Claire Blais. Their comments after viewing the tapes? "Too many talking heads and technical problems due to poor equipment." These particular tapes were made with Cable 10 studio equipment, probably about the best of hardware available to most



WOMEN IN FOCUS

feminist producers. Moreover, they quietly demurred viewing tapes on topics such as sexual harassment, pornography and feminist art.

We have programmed our tapes on local Cable channels, with no financial remuneration. Cable stations obtain free programming while cheerfully patronizing us for the "privilege" of allowing us access to the airwaves. In return, we receive the use of their equipment and a chance to air productions to a very limited audience.

The N.F.B., although in many ways a positive force for Canadian film, creates serious problems for us and other independent distributors. The government funds the N.F.B. in a way that allows them to distribute selected Canadian films free of charge. This unavoidably sets up an unbalanced competition. Women In Focus has to charge standard rental rates as we depend on this revenue to help pay for the costs of distribution, and remunerate producers.

For example, Women in Focus recently completed two productions on pornography: "Reclaiming Ourselves: A Feminist Perspective on Pornography," and "A Respectable Lie." The rental fee for each of these is \$45. Studio D, N.F.B. has just produced "Not A Love Story: A Film About Pornography," an important film on the same topic. This film is free to organizations in provinces where it hasn't been censored. Naturally, the vast majority of audiences are going to use the free film rather than pay for ours.

We have the great advantage of being a distributor who is free from government accountability and the accompanying constraints of video-film selection, yet we can't begin to match the kind of market the N.F.B. enjoys. In addition, we face a customer mentality that expects free films, although they may be less interesting and challenging.

Although mass media networks hold the potential of reaching audiences that wouldn't ordinarily view feminist productions, these avenues have proven to be extremely difficult for us to travel. Given the problems posed by competing with free film distribution, we have constructed a realistic alternative by building a national and international feminist video and film distribution network. In doing so we are creating channels to make feminist aesthetics, culture and perspectives accessible to increasingly larger audiences.

WOMEN IN FOCUS

#204-456 WEST BROADWAY

VANCOUVER, B.C. CANADA V5Y 1R3

(604) 872-2250

IDERA FILMS

We distribute film and video tapes dealing with development issues, both in Canada and internationally. These are films dealing with political struggles, the struggle of people for liberation, for changing environment, to improve living and working conditions whether it's here in Canada or in the third world. IDERA carries films that give an overview on economic conditions, as well as those dealing with the specific aspects of regional development problems wherever they may be.

We distribute about 114 films and videos. The majority come from West Europe, the U.S.A., and occasionally some third world countries, and of course, we carry Canadian films. We also acquire films in conjunction with the Development Education Centre (DEC) in Toronto, and have an agreement to share the cost and to get distribution rights for good, new progressive films.

We have a two tier price structure, one for educational institutions, government organizations, institutions who have money, and then we have another price for small community organizations, trade union locals, people who can't afford much. Our film rentals are subsidized by the Canadian International Development Agency, but we're still losing money, as our present rental structure doesn't cover our costs.

IDERA started in 1974 and was set up by 5 non-government organizations: the Southern Africa Coalition, CUSO, OXFAM, Canada World Youth, and the U.N. Assoc. It was set up primarily to educate Canadians about what was going on in the third world, and indirectly to provide support for the kind of programming these international development agencies were doing.

In the beginning we had large grants and many amateurs running around the province showing films in a very unorganized manner. The funds were cut back after the NDP went out of power, and IDERA went through a crisis, until it was decided that it could best serve as a resource centre. By that time we had built a small but good film collection, and from that we developed into what it is today. Our major activity is distributing films as a major educational outlet, but we also distribute a clipping service which is a digest of periodicals. This comes out quarterly, and deals with international development issues around the world. We



International Development Education Resource Centre

2524 Cypress St.
Vancouver B.C. V6J3N2

(604) 738-8815
738-9621

now have five staff, none of which are full-time.

It is difficult to get independent Canadian political films to distribute, and it boils down to finances. CEDA will not pay us to buy any films and distribute them if they deal with any problems in Canada, because they are only interested in what's going on overseas. And we can't afford to buy Canadian films if we're up against the National Film Board which distributes for free. The NFB defines what will be made and not made in terms of political documentaries in this country by monopolizing all of the production funds from the government, and controlling the market. It makes it very difficult to educate colleges, institutional users

and the general public that they should pay for the film. There's good reason to say that we should have Canadian content and the public should have easy access to it, but at the same time, when you have a totally state controlled media outlet, running both production, distribution, and documentaries, it really is a very limiting factor in the development of an independent political film movement in this country.

The ideal distribution system is a system where you have an educated audience that is aware that educational film, or political film costs money to be made, and that there is a return going to the producers. IDERA returns 50% of everything we make to the producer. Most important is that filmmakers and amateurs take the films around and work with the audience so that films aren't shown in a vacuum. When shown in a context, films become a meaningful part of a social change process rather than an add on or one shot affair. Unfortunately, too many film screenings are like that. It becomes part of the media meal we get everyday, most of which goes in one ear and out the other.

Our biggest problem is advertising what we have available. In the past we have published general catalogues, we're now going to publish a yearly general catalogue of all our films. It will be abbreviated, more like a film list. We do theme area catalogues on specific areas such as "Women in Development", and "South Africa". We will be developing a collection on films dealing with the changes going on in the Pacific which is the major development basin in the '80's; and also other areas as they come up. We do special promotion fliers on specific films that we want to promote. We're going to be buying mailing lists for professional associations and going after very specific target audiences. That really seems to be the trend: moving toward a very specific target area and really pushing the film.

-- Chris Pinney

PAUL WONG PRIME CUTS

REVIEWED BY JULIE HEALEY

Paul Wong's latest videotape is a glossy, slickly edited piece. It is clearly one of the most well produced tapes to come out of this city. It gives the audience pretty people, pretty sets,, pretty music (by Vancouver's "E"), and very disappointing content.

I keep asking myself the question, "Why did Paul make this tape?" I am bothered by the thought that at some stage in its conception this tape did have the potential to say something. I first viewed 'Prime Cuts' before the "E" audio track was laid and afterward I tried really hard to uncover some hidden validity in the content. Knowing Paul and knowing something of the depth of his awareness made me want to believe that there was more to this piece than first met the eye. The images of these insipid, socially use-

less people in designer fashions parading mindlessly through each fluffy little scene had to be a parody. Had I critiqued the tape then, I would have written something like this:

The experience was rather like leafing through the latest issue of "Vogue" and, in a flight of fantasy, seeing the blank-eyed models come to life and leap from the pages. Yet, by the very definition of their existence, their 'new' consciousness never transcends the media reality out of which they have sprung. They are rather like automatons, or zombies. They neither feel nor care. They experience no love, no hate, no jealousy or anxiety. They do not think. They simply 'pose', trapped in clichéd 'me-generation' social situations,

pretending to have 'fun, fun, fun'. They essentially become the lowest common denominator of media reality. They are so uninteresting; so totally devoid of personality that their glamorous veneer soon fades and we see them for what they are: hollow 'products' of a massive commercial media 'hype'. (The ad-man's nightmare - the images no longer have the power to manipulate desire.)

In the awkward silences that bridge conversations on the intellectual level of "Beach Blanket Bingo" to the wide angle shots of teenage silliness [("the boys and girls romp in the surf" or "let's push Sheila into the pool" (in slo-mo, nonetheless)], it was very evident that the lifestyle projected by these people was not one to strived for. If handled in a dif-



PHOTO: ALISTER BROWN

INTERVIEW BY ELIZABETH CHITTY

EC: How do you see the use of popular style in your work? You've gone through many popular styles, and references to them, as those styles have changed; from disco in "Support Modelling" to punk in "In Ten Sity" and "4" and the style that exists in "Prime Cuts". I'd like to hear you talk about why you use it, how you use it, and what kind of relationship you think exists between popular style and your use of it.

PW: Good question. It is my relationship to popular culture and in many ways popular culture's relationship to me. The "Support Modelling" tape uses a three minute disco medley tape loop and deals with the notions of support modelling; which has to do with underwear, lineage of clothes, my interest in fashion and reference to many years spent disco dancing since I was very young. So "Support Modelling" was a bridge in my interest in style, fashion, music and what I call titillation in that tape - very light, there's no problem with that one. "In Ten Sity", again, reflects a certain period I was in. We were listening to that kind of music a lot then; a very social, political, anarchistic music movement with which we had a relationship. I've always been socially and politically aware because of my situation at the Video Inn - contact with media and social issues - but not necessarily socially or politically obvious in my work. I was really angered at that time because of situations in my own personal life and frustrations in my work-

ing life and the music seemed to really fit that. I created that work knowing that it was already a period piece, that it reflected something that was happening or had happened to me. This last peice, "Prime Cuts" deals with the notion of slick, and with what I think is a cutting time that is more appealing to a popular audience. It also has fairly disco electronic music.

EC: It sounds to me as though the presence of those styles in the work is related very much to a personal sense of what you are involved in in your life, almost as autobiographical reference; that by the use of these styles you are saying, "this is part of the culture of which I am part."

PW: "Support Modelling" uses two female models and a male model and was made in 1977. It deals with sexuality; in many ways it is like my first tape which in its own way deals with my own sexuality. It has become more clear to me what that tape is about, because it really comes from going to the discos which were always various sexual bars, more gay than straight or very mixed. The tape reflects that. That was the reason for the titillation. I made that tape to please whatever your sexual preference is, or both, in a very humorous way. "Prime Cuts" deals with that again in a very subtle way as well.

EC: Let's mostly circle around "Prime Cuts" and refer to other works when necessary. I generally have this feeling with this tape and some other tapes that the content level is not

strong; such as "7 Day Activity", to refer to another tape. I know that I can say that tape is about vanity, but I have a problem with there being enough to get my teeth around. I know that "Prime Cuts", to use your words, is about style, sexuality and technology but I don't find anything said about these things. I wonder if you could just talk for a bit about how you feel you approach "meaning".

PW: Then I can talk about content. I see "Prime Cuts" as a series of suggestions, ambiguities, no intended story line, no specific statement - except that it does deal with a group of seven people as a group of seven people, as a group of five, of six people, as two, as one. I did not present those people as where they came from, and why then're together except that they're having a good time together. I wanted to create a tape that didn't have any problems but perhaps suggested that there could be problems, such as in the various hints at the relationships existing within that group. I showed the veneer and not any real intellectual communication between characters.

EC: I think that the way those people presented and their fun together was not any different than what one sees all the time on prime time and obviously you used the word in the title. There's a reference to media imagery but it's presented without comment. I understand that you didn't want to provide comment, satire or irony and just wanted to present it, but I'm unsure of why because

PRIME CUTS

ferent manner or taken one step further, this idea would have provided the audience with a wonderfully powerful statement. Paul, however, did not wish to make a 'statement'. He, apparently, as stated in a press release, was more interested in plugging into emerging video-disk revolution.

The next time I saw this tape was at the Western Front on October 1st. The beautiful stereophonic soundtrack provided by "E" (a Vancouver band whose melodic multilayering of sounds are a delight to the senses) filled the silence and destroyed for me any possibility of salvaging the 'statement' I had tried so hard to find. The music candy-coated the contradictions; it served to justify the existence of these body-beautifuls and the opulent lifestyle they present to us.

I guess I belong to that school which believes that an artist has a responsibility to the society that he makes art for. I think he shirks that responsibility if he does not try to give his audience something positive, something that will entice them to think - to be critical, to question and to analyze beliefs and ideas integrally woven into the mainstreams fabric. An artist owes it to his public to take a stance and offer them the choice of accepting or rejecting the implications of the statement he has made in his art.

Paul has achieved this in past works which makes it all the more disappointing that in 'Prime Cuts' he hasn't even bothered.

If an artist has a responsibility to expand our consciousness, then a media artist has doubly the responsibility. As more people have television sets than telephones, the possibility of exposing his work to a mass audience, gives the artist the potential of possessing a very powerful weapon. Now, I doubt that Paul's tape will ever get picked up by the commercial media network, but as every artist hopes for the success of his work, let's suppose that it did. What are the implications? What impact will this tape likely have on an audience outside the esoterica of the art community? What effect will it have on a fifteen-year-old from the suburbs who emulates John Travolta? What effect could it have on the mass of people out there for whom television becomes 'reality' - those who use television as a model for their lives - their aesthetics, their politics, their interpersonal relationships, their aspirations.

The television is a sacred entity. The television is also an effective means of mass control; a great way of subtly or not-so-subtly disseminating ideology. We all know that. Paul Wong knows that. Why then does he deliberately create a videotape, admittedly geared to a mass commercial market, that at best gives the 'uninitiated' no content, and at worst gives them content that perpetuates the status

quo? By taking the element - 'new wave music', and juxtaposing it with another element - 'bourgeois media image', Paul runs the risk of creating desire for the latter in people who find the former identifiable and aesthetically appealing

To carry this idea a step further, consider how those in power generate ideological acceptance and support for their existence - by taking certain cherished ideals or symbols out of the context in which they are normally contained [in the opposition's culture (or sub-culture), language, religion, etc.] and placing those ideals in a new context in which they are used to justify and seem no different from the prevailing ideology. Subtle, subliminal manipulation.

In these terms, I see Paul's tape as a very negative, disturbing piece of work and I again ask the question, "Why did Paul make this tape?" I have a lot of respect for Paul Wong as a person and as an artist, and I do commend him and his crew on the technical excellence of this piece. But why waste all that talent, and time, and energy on something as vacuous and potentially destructive as 'Prime Cuts' when he could have done and said so much more?

If the question is supposed to be, "Who are these people and why are they doing what they are doing?" - the answer is, "Who cares!"



PAUL WONG

it's so much like a Pepsi commercial.

PW: Okay, in a commercial, they are selling a product; a product that is enshrouded in some grandeur image that if you buy this product you will be more liked or more desired. In many ways it is about desire. In my tape, what I think I've done, is to remove product. These people are just living with their Sony Walkmans. There's no idea of buying a Sony Walkman or repairing a Sony Walkman. There's no discussion about that issue, there's no discussion about the Suzuki 1100 or the Jeep, riding over the hill with the four wheel drive - yes, it can take it - we just see it happening.

EC: So you set up a situation in which you hope to direct an audience towards a questioning attitude through the work not questioning anything. As I said, I find no comment on the lifestyle, but from what you've just said to me now, you're hoping the audience will question that lifestyle. Is that a correct precis?

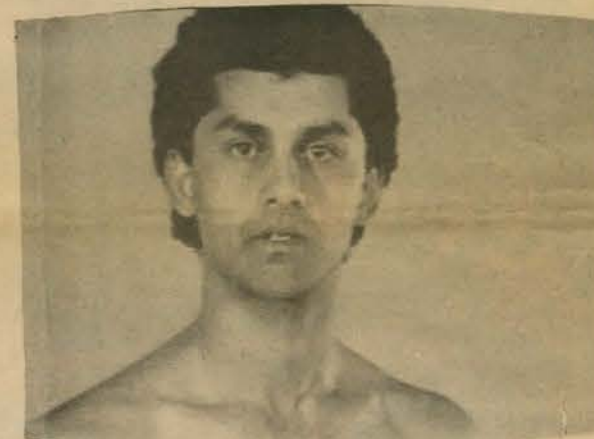
PW: I'm laying it out very flatly. You worked with me on the tape and you encouraged me to do cut-aways. I was so tempted to do cut-aways after the work of setting up those beautiful sets, make-up, clothes, and - like wow - the lighting is perfect, to just go dip soft focus hold it re-shoot from the other side, getting very flowery with it. My whole inten-



tion, which I'm glad I stuck to, was always that kind of distant pan; the camera is not quite centered on somebody even though they are the focal point, except for the very short scenes. I had a particular camera style that I tried to maintain throughout the whole tape that was not overly interpretive.

EC: So therefore, you're including - or making important - artificiality. The people and the lifestyle, and the way you're articulating your approach to it now, creates a feeling of artificiality while at the same time you avoid comment on. We're talking about artificiality which often inevitably includes the idea of comment, and it's just that that seems very different to me than the feeling I get when I look at the tape. Acceptance without defining terms is usually attached to condoning, to use a value judgement term. You're setting up those roles as something desirable. Those are media images which are around us all the time and that acceptance seems an acceptance of desiring that lifestyle.

PW: To answer the question about desire - I hope there are many ways of addressing the tape. Say from strictly a musical point of view, from a fashion statement viewpoint, on a technical level you can just look at it and appreciate it for what it is. You can accept it hook sink and anchor and lap that tape right off; you can find the characters pretty. I think you can also relate the tape to a media culture and analyze it on a



heavy intellectual basis if you like. There's enough material there for repeated viewings. I have some nervousness because the tape reflects the particular optimistic and bourgeois overtones of my current state of mind. Yes, we all want to have beautiful, fast cars. Yes, we all want to have nice clothes that we enjoy wearing. Yes, all of us want a home that we're comfortable in. All of us want to be able to have technological aids, in this case entertainment aids, or in the case of an answering machine for its advantage to your lifestyle. We all want various things, not particularly those things in the tape, but things which would enhance life.

EC: It was humorous to me that while working on the tape, that for my own self - somebody quite vain and appreciative of fashion, perfectly happy to spend a long time putting on make-up and clothes - while shooting I felt compelled to find the grottiest T-shirt I could in reaction to the extremity of the situation. I'm just bringing it up because it's curious. But the second thing was that you made a comment some time ago about it being funny that "4" was the tape you did immediately before this. I think I first realized it when you did your screening at Video Inn, how great it was to see the work continuously like that and what an interesting context it provided. It's interesting to look at "In Ten Sity" and "4" and then at "Prime Cuts" and say, uhh, this artist has chosen to represent this lifestyle when just last tape he

INTERVIEW WITH PAUL WONG BY ELIZABETH CHITTY

was showing a much more raw life-style. So just that choice becomes interesting. However, that is something which exists only in the context of your work and because I know your previous work.

PW: Much of my work is in reaction to a particular ideology which surrounds me, or that I believed in, or, it deals with ideology in the sense of almost propaganda. The previous tapes purposely dealt with rawness; they were not very sophisticated in that I didn't care that much to put the care and love in to it, to get the proper access to the good microphone, the camera - I just wanted to blur the work out. Those things were purposely raw almost in reaction to other things I'd been seeing around. They were from my gut. And that work set a certain precedent for me and it became publicly known in whatever sectors we operate in. I was getting a bit of a tag for being hardcore; this is going to be violent, it's going to be dealing with nastiness, it's going to be dealing with angst. I really haven't created a video work since that period, which is almost two years ago, and I wanted to create a video work that was completely separate. Although, my photography work has been going in the direction of "Prime Cuts" for a great length of time, and that work has not really surfaced except for a couple of Support

Modelling spreads I've done in Ennui.

EC: I have this distinction in my mind which I was asking you if you think is arbitrary; that the tape includes style, is stylish, but I don't see the style as content other than it just being there. Well, anyway, maybe we've said all that we can about style! I want to ask you also -

PW: You're a hard interviewer, you're horrible, give me a break!

EC: Well, I'll tell you, I can be more direct with my feelings about the tape because of our personal relationship than I can with probably anyone else I've interviewed.

PW: Be direct, I like it. I'm daring you Elizabeth Chitty! I made you in this

EC: Ohoh! Back to the interview here. One of the things that is interesting to me, inasmuch as you know I'm not terribly fond of the tape, is that I'm intrigued by your approach to product; the fact that you're doing the 45 and the T-shirts, and the way you approached the premiere last night. It's very slick, it's product oriented. Having the record and T-shirt and all that is fairly unusual. Although all those precedents are available in popular culture, they're no usual in our milieu. I know that you are aware of Pay TV and VHS etc. and are thinking of this market, and, I believe, and correct me if I'm wrong, were thinking about

that market when you made this tape. I see this tape as possible very successful in a VHS format in the way people listen to records. I'd like to hear you talk about that, how important that was for this tape and how you see your work fitting into that market at this point and any projections for the future.

PW: Okay, I think we have to go a little bit back to the whole emergence of video as an art form, which relates to video having been accepted in the domain of the avant-garde art world, which is a limited art world. There's nothing wrong with that but it's not necessarily an accessible art world. In terms of what we've seen occur in the last decade, we've seen the baby boom provide the biggest mass market possible, we've also seen a whole burst of specialization. There are more specialized magazines on the rack that you could ever possibly afford to buy, even on one subject alone. We're seeing a proliferation of specialization and there is a specialized audience there that is getting more and more sophisticated. That's what the record industry has undergone with all those independent labels. We're also seeing the stagnation of television in that it's all the same and it's not really financially feasible yet - but getting there - to cater to specialized audiences. That's where community television fits in, PBS, certainly where Pay TV fits in; there are going to be, and have to be, numerous specialized audiences. We've seen the problem with radio, that quite often



as far as I'm concerned, on the rock stations FM and AM aren't separable anymore. The FM is still catering to what they think is a more hip, specialized audience, but it's just a different mass audience than the AM audience. I state in my press release that "Prime Cuts" is a primer for the video disc revolution, almost as a joke, but in many ways I am serious. There are a great many problems with software in the whole video disc, home video marketplace. All they can think of are X-rated movies, which are 80% of the market. educational how-to tapes of a very dry nature, feature length high budget movies and original creations of a five camera shoot of some popular rock band in concert with really good sound. In the home video market they realized some years ago that someone was not going to buy "Nine to Five" because how many times can you watch it? Why pay \$100. for it, because it's so plot oriented, there's a beginning, a middle, and an end. Once you know the plot, it's doubtful you'd want to watch it more than three times. They came on with the Video Clubs where for \$100. a year you can rent a tape and bring it back in exchange for another for inflated cost because basically, no one really wants a collection of two thousand movies. For me, "Prime Cuts" is interesting for that marketplace because you can watch it and listen to it, come into the middle of it, watch half way through it, many times.

EC: You have just emphasized the plot angle as very important to you in this case. So you see not having a plot



not so much from a formal perspective but as a way of creating something more ambient.

PW: Yes, ambient is probably a very good word. I wanted to create something that was ambient. Not wallpaper. You can take it in depth or you can leave it altogether and either way it does not bother me.

EC: Why are you interested in T-Shirts and records? Is it simply a promotional thing, or do you attach it to an interest in marketing and distribution - well, that's one and the same in a way - or is there some other interest such as plugging into popular formats?

PW: First of all, the tape is about product in many ways, which I'm not going to explain. Having by-products has always intrigued me, although I must confess it's a money-losing proposition! If you are a popular culture icon, it's a money-making proposition, if you are not, it's money-losing. But what I like about the by-product aspect is it's so glossy, it's the notion of success, the notion of being accessible. Really it's only a notion because I'm losing my shirt in both those items. Also, I love souvenir items, I like being able to give people those things. I'm going away on tour tomorrow and I'll have T-shirts to give away to all my friends in various cities.

EC: Obviously the word object resonates in the halls of artdom forever, with all the connotations which we don't need to attach to it because it's too



boring at this point - but the objects you are making are cheap objects, they're not precious -

PW: They're disposable objects.

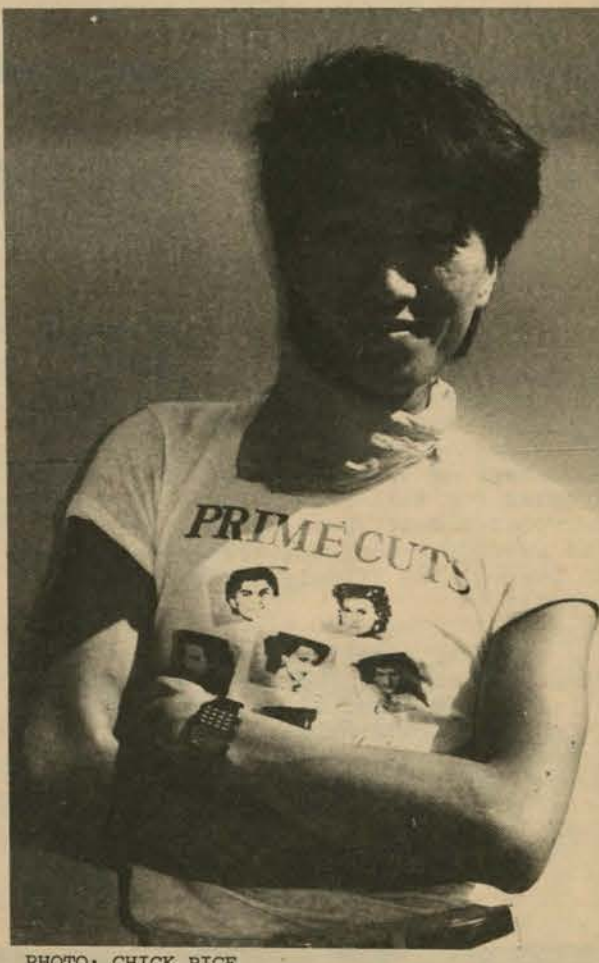


PHOTO: CHICK RICE

PAY TV

CRTC

OVERVIEW OF HEARINGS

THE FRONT RUNNERS

After the CRTC Hearings, reliable rumour had it that the PAY TV licence would go to one of these four applicants for a national bilingual service. Here's who was involved, and what they promised.

FIRST CHOICE CANADIAN

Who's Involved:

Donald Sobey, J.R. McCraig, Norman Keevil, Royfund Equity Ltd., AGF Management Ltd., Manufacturer's Life Insurance Co.

Programming Emphasis:

73% feature films; 27% special presentations, including live drama, variety, specials.

Canadian Programming:

50% in all time periods; consisting of Canadian feature films plus "premium presentations" (drama). No sports.

PERFORMANCE, THE CANADIAN ENTERTAINMENT NETWORK LTD.

Who's Involved:

Hugh Faulkner, Nordicity Group Ltd., Samson Indian Band, Jack McAndrew.

Programming Emphasis:

63% feature films; 37% specials and sports in a mature year.

Canadian Programming:

Canadian content rises from 34% to 51% in a mature year. Of this: 32% movies; 28% comedy-variety, concert and music specials; 21% made for pay drama; 6% "access" specials; 13% "other". 438 original Canadian hours per year.

CANADIAN PREMIERE TELEVISION NETWORK LTD.

Who's Involved:

Moses Znaimer, Jerry Grafstein, Cable Companies (27%), Institutions (54.4%).

Programming Emphasis:

67% feature films; 15% specials; 8% Canadian "performances"; 10% other.

Canadian Programming:

Canadian content rises from 33% to 40% in a mature year. Of this: 43% films; 22% 90 min. "Canadian performances"; 11% Canadian short stories.

SHOWPLACE COMMUNICATIONS INC.

Who's Involved:

51% Conrad and Montague Black, Argus Corp.

Programming Emphasis:

70% feature films; 20% variety and music; 10% drama, children's and comedy.

Canadian Programming:

Canadian content rises from 30% to 50% by end of third year. Canadian schedule is made up of movies, variety specials, drama children's, cultural, classical specials.

Pay TV winners

Well, the news is out. We have PAY TV in Canada. First Choice Communications Corp. will be offering a 24 hour service of movies, entertainment and original programming, with 50% Canadian content. For the first two years of operating they will be providing a full French-language service as well, pending applications for providing regional French service in Quebec, the Atlantic provinces and Ontario.

On a national basis they will offer first-run movies, including 40 Canadian films a year; special presentations of "high production value," including sports; and drama and live theatre for 40% of their broadcast time. 90% of these programs will be Canadian productions.

Another national licence was granted to Lively Arts Market Builders Inc. of Toronto, who will provide a national arts and culture channel. G. Hamilton Southam and Louis Applebaum (of the Applebaum-Hebert Cultural Review Commission) are involved, and will offer opera, symphony, dance and theatre - programming that'll "explore a full range of lively arts," including folk concerts, jazz festivals, experimental works, individual creative compositions and performance and popular entertainment.

A regional licence was granted in B.C. to World View Television Ltd., a multi-cultural channel offering programming in five languages as well as English. Four areas are to be covered; movies, television series, and children's shows in Chinese, Hindi, Scandinavian (pre-

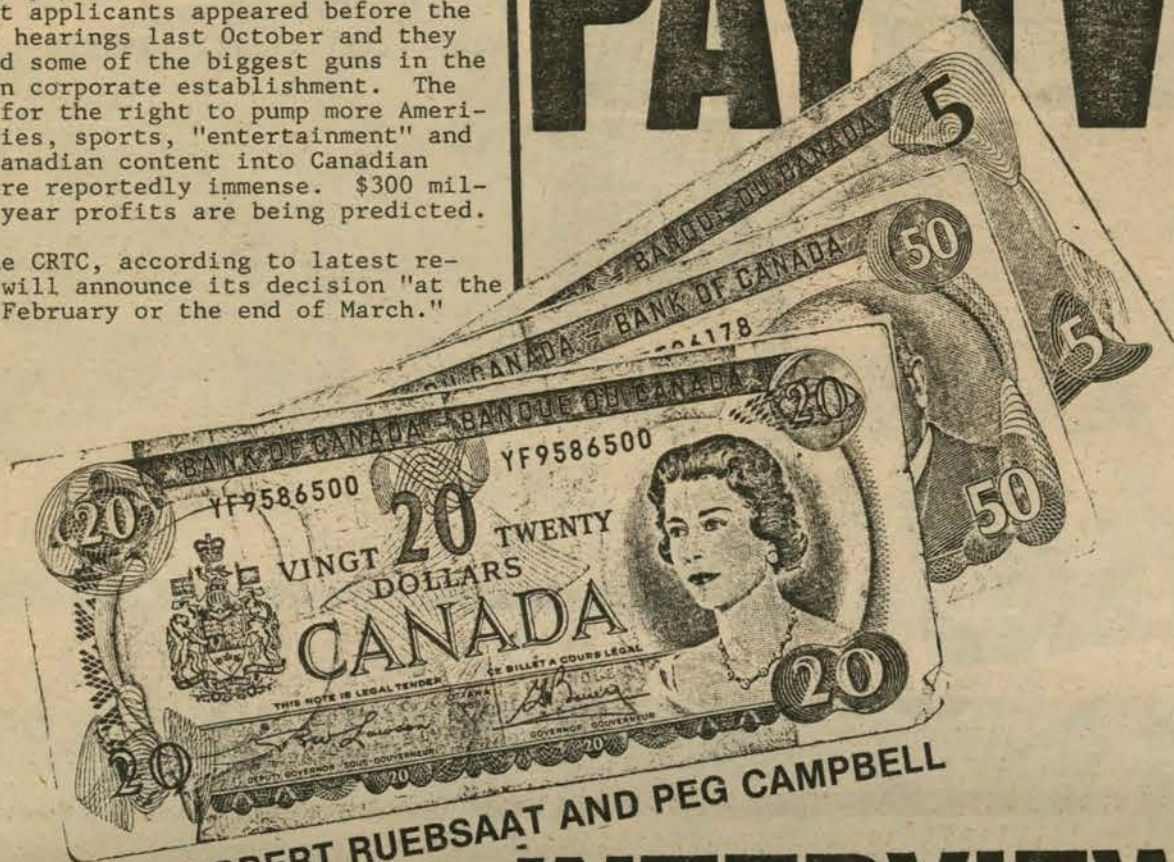
dominantly Norwegian), Italian and Japanese; international cinema and sports with English commentary or subtitles; local educational and informational programming for new Canadians; and performances by ethnic groups in Vancouver.

The channel will service the Vancouver area's 100,000 Chinese, 80,000 East Indians, 100,000 Italians, 100,000 Scandinavians and 20,000 Japanese.

Three other regional services also were granted licences: Star Channel Services Ltd. to provide 47 hours a week of programming to the Atlantic Provinces; Alberta Independent Pay Television providing 50 hours a week of programming in Alberta; and Ontario Independent Pay Television offering 50 hours a week of programming in Ontario.

The Canadian Radio-Television and Telecommunications Commission is currently ensconced in Ottawa deciding who is going to get a pay TV licence in Canada. Twenty-eight applicants appeared before the CRTC in hearings last October and they included some of the biggest guns in the Canadian corporate establishment. The stakes for the right to pump more American movies, sports, "entertainment" and token Canadian content into Canadian homes are reportedly immense. \$300 million-a-year profits are being predicted.

The CRTC, according to latest reports, will announce its decision "at the end of February or the end of March."



BY NORBERT RUEBSAAT AND PEG CAMPBELL

PAY TV

INTERVIEW WITH LIORA SALTER

To provide some background on the deliberations, and put the pay TV question into a larger context, Leftwords talked recently with Liora Salter, an expert on Canadian communications policy, and Communications professor at Simon Fraser University. Salter has been a consultant to the CRTC, and is currently working on a book about the public hearing process in Canada.

Video Guide: What is Pay TV?

L.S.: All TV is Pay TV. The difference is how payment is collected, and how and by whom it's delivered. Conventional TV is like a universal bus system. A certain amount of the costs are paid by taxes. Pay TV is like what is called user-pay--those that use it pay for it, and those who don't have the money or don't want to pay don't get it. What we're seeing in North America in particular is what I like to refer to as bombing people back into the stone ages--where all the universalist systems we have as a result of taxation and services such as education are being replaced by something that went before them, which was that those who could afford a service got it and paid for it.

So Pay TV as it is called today is simply user-pay as opposed to universal. The Commission could have gone with universal, added 50¢ to each subscription and put the money in a pot, and provide a whole new service with that money. But there is no evidence that they ever seriously considered doing that.

So all TV is Pay TV, and this is user-Pay TV, and it goes with user-Pay telephone services and everything else, and represents a tremendous turning back of "social progress" on the universal benefit system where we all chip into a tax block, and we all get a certain amount of benefit.

Video Guide: Why has it become such a large issue?

L.S.: It's largely a symbolic issue. It's not very important. What's happening in communications now is some huge changes. Pay TV is one of the smallest. It's the battleground or arena that the Commission and the government and industry have chosen to fight out what the new arrangement is going to be in the industry, and what new services will be available to whom and at what cost--and who is not going to get it.

No one knows if Pay TV will work. But we do know that the economics are highly risky. Whatever money there is to be made in Pay, will be made in the first three years. And then there'll be no more money, there'll be a declining growth-rate after the third or fourth

year, we know that.

We know that there are all kinds of product-substitutes on the market. You are going to be able to get exactly the same product in a video store, on video disc, and maybe through telephone-connect-type Telidon services. What Pay TV is offering is, first of all, already they are on regular TV, and being made available also in four or five new forms at once. Pay TV is only one of these forms.

Video Guide: Why is it being pushed as such a big issue?

L.S.: Given that Pay is not very significant economically, and given that the major changes going on right now are very large, but not about "Pay"--they're about changing technologies, changing industry structure, changing power relationships--a good hypothesis is that "Pay" is the one battle the industry can afford to lose. Given the amount of money involved, the declining growth-curve after three years, nobody knows if it's worth it. Most of us who know anything are pretty sure it's not. It's a quick buck, which is why it's worth getting into in a hurry, but it's not a long-term buck.

Video Guide: Why are the CRTC and the Government pushing it as an issue?

L.S.: The reason the CRTC chose it is that it's the only break in the horizon that allows them to speak to some of the existing problems they have with broadcasting, i.e., how to generate new production, Canadian production. They see it as a possible source of new programming--albeit probably not a very good one.

The government chose it because their big politics are around Telidon and around telecommunications, and Pay is a nice issue to test out the power of their regulatory agency--to see where the industry is really at, to do some initial market surveys for new communications services, surveys that will be done at the expense of the industry, rather than cost the government.

So it is a handy issue for the Gov-

ernment, the agency and the industry, to find some of these things out.

Video Guide: How much money is going to be made?

L.S.: All this doesn't mean that Pay TV is not highly profitable--in the first three years. And the difference between Home Box Office (one of the American Pay TV companies) and here, is that Home Box Office is highly profitable in the first five to seven years. The estimates are that 25% of cable subscribers are potential Pay TV subscribers. They lose approximately 4% of subscribers every month. So to show a growth curve you have to 6% of new subscriptions each month. If the maximum is 25% of the cable population, it doesn't take long to take up the potential audience. With new product substitutes available--same products on TV for free, or on video cassette or disc--there is no evidence people will reconnect. The reason HBO got a 7-year growth spurt was that they've got a large market, 25% of that large market. They can afford to keep growing longer before potential audience is used up.

In Canada there's many fewer cities and few people, and with the same 25% potential you reach your limit much quicker. So you make lots of money fast when Pay is first introduced--because you're paying next to nothing for your product, you're paying beans. And if you're smart you get out in three years before things start to decline.

Video Guide: What are some of the bigger technological and structural changes you mentioned earlier, for which Pay TV is testing ground?

L.S.: The questions are who is going to achieve dominance in the changing market--the telephone, cable or broadcast companies, new independent companies providing telephone-like services, information producers or computer companies? All of these industries are capable of producing exactly the same product and delivering it to your home in more or less the same way.

It's absolutely not clear which segment of the industry will become the dominant. They're all vying for dominance. The reason everything's shook up right now is that there's new technologies to play with and new opportunities, because the courts, for instance, are now allowing competition where it was not allowed before. There's a revolution going on within the industry structure itself. It's a power struggle within this sector of capitalist society over which subsection will achieve dominance. It's a struggle in which the government is a major actor on one side. The CRTC is another major actor on the other side.

So the CRTC debate on Pay TV is one arena where this power struggle gets played out, with some of the major actors involved making appearances. And some of the major actors, such as the telephone companies, are not involved, but they are nonetheless acting in that arena.

The traditional distinctions between broadcasting, cable and telecommunications are dissolving on us. It's a technological thing, in part. So our traditional ways of programming don't make sense anymore, because the people we traditionally associate with the job of making programs are not going to be the main programmers anymore. And it's not clear who will be the main programmers for all these new information services--who will provide the information.

Pay-TV is simply one user-pay system but the biggest user-pay system is data, which is connected to some kind of billing mechanism where every time you use it you pay more. And Pay-TV is like a test case for how you are going to get the consumer, who normally doesn't phone up looking for information, to hook into that system, to hook into a system where you can bill them every time they ask for a little bit more. And you can test out what they'll ask for and what they won't, and what the overall tolerance is for user-pay systems.

Photos: Peg Campbell

PAY TV



Al Johnson, President CBC, gives Intervention "CBC is willing to co-produce with PAY TV."



Intervention by Peg Campbell for the B.C. Media Alliance.



Mrs. R. Gower and M. R. Therrien of the Commission



Mr. John Meisel, Chair, and Mr. P. Klinge of the Commission.

Mike Jones of Newfoundland Independent Filmmakers Co-operative, "A National PAY TV licence will not benefit the regions, only regional licences will."



Lawyers for the Commission ask legal questions of applicants.



Photo: VISUS

Miriam and Lawrence Adams, Arts Intermedia applicant for local Toronto PAY TV.



Marilyn Lightstone and Moses Znaimer, Canadian Premiere, national applicant.

Gordon Pinsent gives an Intervention on behalf of Canadian actors.

Video artists and producers, writers, and independent filmmakers on the West Coast have earned a healthy international reputation for creativity and energy. With the infusion of funds from the Canada Council and other sources over the years, a solid body of experience, talent, and skills, and with broadcast level hardware now available to non-commercial producers across Canada, we feel it is time that Canadian audiences see the software which is winning awards and recognition elsewhere.

As artists, we are deeply concerned about the advent of mass-channel TV delivery systems which threaten to extend and reinforce major audience, entertainment product from the United States. Anyone who has thought about our own culture knows how fragile it is, and must share this worry. The question before the Commission again, that of control over Pay-Television and satellite reception, is crucial to the future of television...as it will become in our country.

As media artists, we are all the more concerned that decisions made at the political level will have real, ongoing effect on our day-to-day lives. The British Columbia Media Alliance, an informal grouping of non-commercial media services in our area, felt strongly enough about the importance of this public forum to send a representative to make our opinions known in person. Whereas in the past our appearance at CRTC hearing stemmed solely from points of principle, this time you are called on to make decisions which affect our profession, and we must speak to the questions before you from both an idealistic point of view and from a practical one.

When the Commission and Ministers of Communication talk about fostering and protecting the Canadian production community, you are in fact speaking in part about us. We have much to lose if new delivery systems open the cultural border even more. Conversely, we stand to gain a lot if new types of "television" grow which incorporate more and more local production. There is no reason for Canada to sanction extra channels on TV sets in our country unless original, indigenous media production gains by it. Moreover, there is nothing to be gained culturally by using revenues accrued from Pay-TV's Hollywood movies to produce imitations of American format productions, in the hopes of selling them down there.

Pay-Television requires a different approach from "ratings-for-advertisers" type TV or state subsidized networks. Were it economically feasible, Canadian society would benefit much more from the diversity inherent in a "pay per programme", selective, interactive system. As it is, we are faced with a "pay per channel" scrambler system, linked with satellite and fed by cable. In its wisdom, the Commission has called for a non-commercial Pay-TV system, i.e., there will be no commercials on the channel. Everyone in this room knows that entertainment films are going to bring in the bucks, and any other content will piggyback on that. This is not just a question of scraping a portion of profits from production-investment funds. What else will be piped down that channel to the home? To be specific, considering the size of our market, the costs of feature film production, and the experience we already have of the film industry in this country, there is little hope, if any, of using Pay-TV profits to rival New Delhi. Anyone promising a variety of original, quality feature films is surely naive, but less naive than those who believe them. It is our opinion that a portion of the income from Pay-Television should be reinvested in production which utilizes that channel to bring new, varied, and stimulating programming into the home, created by local producers whose work lies outside the bounds of mass-audience, commercial television.

PAY TV

INTERVENTION

BC MEDIA ALLIANCE

Knowing that it is possible to accompany first or second run "hits" with very different material, applicants and the Commission should let their imagination roam. The ratings curve of Pay Television can be much sharper than that of commercial or network broadcast television. Subscribers will continue to pay to get Hollywood at home, even if they only occas

only occasionally watch the programming sandwiched around it. Of course a vision of quality is still essential, but quantity of viewers need no longer be the measure of success. A variety of new, special, and possibly dedicated audiences can be built now, while viewing patterns are changing. When we had a beer strike out here, a lot of people

tried wine, and sales remained high even after the brewers hopped back. The success of the Commission's Canadian music regulations on radio attests to this potential. It took two strikes by Hollywood producers and writers (over residual rights related to the very system we are discussing) to demonstrate that the audience would go for unusual, concentrated mini-series; otherwise it would never have been tried. The lesson is not that mini-series should be the aim of Canadian producers... but that we have a chance to try new approaches to the medium.

Following are the key points we hold to be basic to a Pay-television system which is responsive to the independent production community:

1) **REGIONAL CONTROL.** Speaking for producers on the West Coast may lead the Commission to establish a general ruling for the Pay-TV system. We're happy here, and see no reason to move to Toronto to get jobs from the windfall, nor do we want to contend with another hierarchy based on East. We ask that the priority for licenses be for local ownership and control.

2) **CANADIAN CONTENT.** It is imperative that the Commission establish the highest possible percentage of airtime and money spent for original, Canadian programming, keeping in mind our comments about a real support structure for independent producers and artists. Applicants who plan less time for Canadian production should be expected to commit a higher percentage of revenues to this.

3) **LOCAL CONTENT.** When applicants promise startup percentages for foreign, Canadian, and local acquisitions, the Commission should not allow the latter to be eroded to the benefit of the first two categories.

4) **PRODUCTION BASE.** If licensees and the Commission are serious about the growth of a production base, it is important that there be some measure of how far the support struc-

ture spreads away from a core production group. That is, shy away from the building of centralized studios, and hire outside producers and artists building a talent pool.

5) **FREELANCERS.** Unlike CBC television, but following the model of CBC radio, from the outset, base ongoing production on short-term, well-paid employment for a wide spectrum of the media arts community. Occasional and part-time jobs for working artists will help the vitality of the creative community. Expect licensees to make public, yearly, a report on how much money it actually spent on outside production, and make available lists of the creative persons hired on a freelance basis. This should help monitor whether a new "Pay-TV" core production group collars supposed "outside production" moneys. When the independent stations across the country banded together to form the CTV network, the promised hope for local control and production flew out the window, so this fear is based on bitter experience.

6) **LIAISON WITH THE ARTS/ PRODUCTION COMMUNITY.** Promises to support and work with the local media arts and performing arts community will be empty unless there is a mechanism built into production and programming decision-making for ongoing consultation with the arts community. At the very least, the purchasing and production function of each Pay-TV channel should actively seek submissions from artists, and have a clear process for responding to approaches from outside producers.

7) **COPYRIGHTS.** The main way for any licensee to prove good faith in its commitment to work with the Canadian artistic community will be to pay for all software on the channel. "Free coverage" of arts events should not be an excuse to avoid payment of royalty fees to every creator whose talent is exploited by Pay-TV.

8) **PRIME TIME.** Programming schedules of Pay-television channels should commit "prime time" viewing hours to Canadian content and local productions.

9) **OWNERSHIP.** Our experience with the existent media industry makes us very wary of ownership of Pay-television by previous licensees in radio, TV, and cable. Concentration of ownership, cross-ownership, and vertical integration of production are real fears in the new system. Profit-oriented investors can expect to be very happy with Pay-TV, and their interests already are at odds with those of the creative community which the new system purports to serve. We ask the Commission to be more careful in analysing the true power base and flow of revenues in the Pay-television industry.

10) **SPECIAL AUDIENCE CHANNELS.** The CRTC already has before it applications for specialized Pay-TV channels, the licensing of which will not necessarily conflict with mainstream movie channels. We ask the Commission to scrutinize these applications with the same attention to public interest as it is for the feature-film proposals. For example, while we are in support, in principle, of multi-cultural programming, "Canadian-content" should still be a priority. That is, local production should balance with imported films and television programmes; independent production should weigh over talking-head studio formats; and the social and cultural needs of the ethnic groups should be faced. Why can not such a channel evolve programming to help integrate immigrants into the new community, from the standpoint of the newcomers and welcoming ethnic minorities, instead of the educational system and government. Ownership of such a channel by members of minority groups should not cloud the Commission's judgement of the merits of such submissions.

WRITTEN BY
MICHAEL GOLDBERG
CRISTA HAUKE DAL



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Now available from the Video Data Bank is an interview with Yvonne Jacquette. Jacquette is a realist painter whose preoccupation has been with interiors and landscapes, and more particularly, the light which suffuses them. Recently she has concentrated on rural topology and the city scape as seen from the air.

The tape is in color and available in 1/4" cassette only. Eight slides of Jacquette's work are included. Rental fee is \$50.00 per week.

Inquiries about this and other tapes should be made to: Video Data Bank/The School of the Art Institute of Chicago, Columbus Drive and Jackson Boulevard, Chicago, Illinois 60603. Phone: 312/443-3793.

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BRUCE BARBER

THE WOMAN THAT NO ONE COULD REALLY SEE

JAMES DUNN

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of Performance: Postmodernism

Montréal, 9, 10, 11 octobre 1980
Montreal, October 9, 10, 11, 1980

Sous la direction de Edited by
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The Canada Council Conseil des Arts du Canada

March 3, 1982

TO WHOM IT MAY CONCERN:

I am writing in hope of soliciting your thoughts on the possible inclusion of VIDEO in the Canada Council's ART BANK program. On February 15, 1982 in Ottawa, the video subcommittee of Council's Advisory Arts Panel (Elizabeth Chitty of Vancouver, Gilbert Lachapelle of Montreal and Edward Slopek of Halifax) formally initiated an exploratory dialogue on this distinct possibility with Bill Kirby, Director of the Art Bank program. This move was prompted by a recent increase in video-related inquiries directed both to the Video Section of the Canada Council and to Bill Kirby himself.

The objective would be to increase the visibility and effectiveness of work being done by artists in the video medium through the mechanism of the Art Bank program. The difficult question is, how can this be done without duplicating or disrupting distribution and exhibition systems already in existence? As many of you have been involved in this dialogue for years, I am here requesting that concrete proposals for the functional, beneficial inclusion of VIDEO in the ART BANK program be submitted as soon as possible. For the purpose of moving this inquiry along, please send your suggestions in writing to Bill Kirby, Director of Art Bank, in the care of the Canada Council no later than March 31st, 1982.

As we hope this letter will reach as many interested individuals, groups and organizations as possible, please feel free to photocopy and post this message to ensure that people know the inclusion of VIDEO in the ART BANK is being seriously considered.

Yours sincerely,

Tom Sherman
Tom Sherman
Video Officer

255 Albert Street
Post Office Box 1047
Ottawa, Ontario K1P 5V8
Toll free: 1 (800) 267-8282
Ottawa: 257-3400
Telex: 053-4573

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For more details, contact:

Tom van Vliet
Kijkhuis
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EDITED BY AA BRONSON AND PEGGY GALE

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Charlemagne Palestine

Reindeer Werk
Clive Robertson
Ulrike Rosenbach
Tom Sherman
Ulay
and others
Critical Essays by:
Bruce Barber
Maria-Gloria Bicochchi
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Lisa Steele. THE BALLAD OF DAN PEOPLES.

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EXPOSITION D'ARTS VISUELS Du 15 Mars au 19 Mars

Le Video Inn sera du Festival Francophone pour y présenter des bandes vidéo francophones. La participation du Video Inn à cette exposition d'arts visuels a été rendu possible grâce à une subvention de la F.F.C. (Fédération des Franco-Colombiens), la collaboration du Centre Culturel Colombien et le Robson Square Media Centre.



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MARCH FESTIVAL DEADLINES

GLOBAL VILLAGE VIDEO AND TELEVISION DOCUMENTARY FESTIVAL

c/o Julie Gustafson
454 Broome Street
New York, NY 10013 (212) 966-7526

Eligibility: Open
Deadline: early March
Date Held: late April
Location: New York
Entry Fee: None
Tape Format: 1/2", 3/4"
Length: No restriction
Categories: Video Documentary
Publicity: Yes
Audience: Yes
Catalogue: Yes
Awards: Cash awards

Submission Procedures: Send tape with written description of the work and full production information.

LOS ANGELES INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN

c/o Shanta Herzog
American Center of films for Children
Division of Cinema/Television
University of Southern California
Los Angeles, CA 90007 (213) 741-8632

Eligibility: Entertainment film/tape for children ages 5-12 produced within last two years.
Deadline: March
Date Held: April
Location: Los Angeles
Entry fee: None
Tape Format: 1/2", 3/4", 2"
Length: No restriction
Categories: Children's Entertainment, Short, Feature, Live Action, Animation
Publicity: Yes
Audience: Yes
Catalogue: Yes
Awards: Ruby Slipper Awards: Best Feature, Best Short, Best Animation

Submission Procedures: Send for the entry form and festival information.

ATLANTA INDEPENDENT FILM & VIDEO FESTIVAL

c/o Linda Dubler
IMAGE Film/Video Centre
972 Peachtree Street, NE, Suite 213
Atlanta, GA 30309 (404) 874-4756

Eligibility: Independent
Deadline: March 5th
Date Held: April
Location: Atlanta, Georgia
Entry Fee: From \$7-20.00 per tape
Tape Format: 3/4" & 1/2"
Length: No restrictions
Categories: None
Publicity: Yes
Audience: Yes
Catalogue: Yes
Awards: Cash \$2,000.00

Submission Procedures: Send for the entry form and festival information. Submit form, tape, and entry fee as early as possible in March.

ITHACA VIDEO FESTIVAL

c/o Philip Jones
Ithaca Video Project
328 East State Street
Ithaca, NY 14850 (607) 272-1596

Eligibility: Open to all
Deadline: March 15th
Date Held: Tours April-January
Location: Touring
Entry Fee: Postage only
Tape Format: 1/2" & 3/4"
Length: 30 minute maximum
Categories: None
Publicity: Yes
Audience: Yes
Catalogue: No
Awards: Each tape selected for the closed-circuit tour will receive \$100.

Submission Procedures: Send for the entry form and festival information.

OBLATE SCHOOL OF THEOLOGY EMERGING FILM/VIDEO ARTIST PROGRAM

Oblate School of Theology
285 Oblate Drive
San Antonio, Texas 78216

Eligibility: Hispanic productions
Deadline: March 31st
Date of Answer: May 13th
Location: Unspecified
Entry Fee: None
Tape Format: 1/2" open reel, 3/4" cassette
Length: One year program
Categories: Seed money for video as art-form within Hispanic context: initial production.
Publicity: "Substantial viewing audience expected"
Catalogue: No
Awards: Non-matching grants up to \$2,000

Submission Procedures: Entry form.

SPRING/SUMMER DEADLINES

ATHENS INTERNATIONAL FILM AND VIDEO FESTIVAL

c/o Giulio Scaleri
P.O. Box 388
Athens, Ohio 45701 (614) 594-6888

Eligibility: International, Independent
Deadline: April 3rd
Date Held: April 21-30th
Location: Athens, Ohio
Entry Fee: \$10 - \$50
Tape Format: 1/2" reel to reel, 3/4" cassette
Length: Shorts to features
Categories: Fiction, Documentary, Experimental
Publicity: Yes
Audience: Yes
Catalogue: Yes
Awards: Over \$4,000 total, Golden Athena, Leo Garmes Award, for Best Cinematography, AIFP Roadstron with bookings from Sept. to July.

Submission Procedures: Send for entry form and festival information.

INTERNATIONAL REHABILITATION FILM FESTIVAL

c/o John F. Moses
Mental Health Materials Center &
Rehabfilm Library
Rehabfilm Library
20 West 40th Street
New York, NY 10016 (212) 869-0460

Eligibility: Open to all rehabilitation films
Deadline: April
Date Held: May
Location: New York
Entry Fee: Vary according to length
Tape Format: 3/4"
Length: No restriction
Categories: Physical disability and Mental Health
Publicity: -
Audience: -
Catalogue: -
Awards: Plaques

Submission Procedures: Send for the entry form and festival information.

CINDY COMPETITION

c/o Neal Nordlinger
Information Film Producers of America
750 East Colorado Boulevard
Pasadena, CA 91101 (213) 795-7866

Eligibility: Open to all.
Deadline: May 1st
Date Held: September 6-10th
Location: Varies with site of conference
Entry Fee: Varies
Tape Format: 3/4"
Length: No restriction
Categories: Television Information Producers, Business/Industry/Government, Educational, Environmental/Ecology, Fundraising, Health & Medicine, Documentary, Safety, Sales & Marketing, Religious, Sports & Recreation, Travel, Student Productions
Publicity: Yes
Audience: Yes
Catalogue: -
Awards: Cindy, Certificates of Honor, Best in Show. Cash prize awarded to outstanding individual planning an audio-visual career.

Submission Procedures: Write for further information.

CHICAGO INTERNATIONAL DANCE FILM FESTIVAL

c/o Michael Kutza, Jr.
Cinema Chicago
415 Dearborn Street
Chicago, IL 60610 (312) 644-3400

Eligibility: Open to all work completed in the past year
Deadline: May
Date Held: June
Location: Chicago
Entry Fee: \$25 - \$75
Tape Format: 3/4"
Length: No restriction
Categories: Dance, includes ballet, contemporary, and folk
Publicity: -
Audience: -
Catalogue: -
Awards: Hugo (Gold, Silver, Bronze), Plaques, Certificates of Merit

Submission Procedures: Send for the entry form and festival information.

SAN FRANCISCO GAY VIDEO FESTIVAL

Antares Foundation
631 Castro Street
San Francisco, CA 94114

Eligibility: Open to U.S./Canadian gay videomakers
Deadline: May 15th
Date Held: June 17-19th
Location: San Francisco
Entry Fee: -
Tape Format: 1/2", 3/4"
Length: No restriction
Categories: Open
Publicity: -
Audience: Yes
Catalogue: -
Awards: -

Submission Procedures: Write for further information.

INTERCOM

c/o Michael Kutza
415 North Dearborn
Chicago, IL 60610 (312) 644-3400

Eligibility: Open
Deadline: June
Date Held: September
Location: Chicago
Entry Fee: \$40 - \$150
Tape Format: 3/4"
Length: No restriction
Categories: Business, Industrial, Training, Health, Medicine, Safety, Public Relations, Urban Development
Publicity: Yes
Audience: -
Catalogue: -
Awards: Yes

Submission Procedures: Write for more information.

FILM FESTIVAL ON THE EXCEPTIONAL INDIVIDUAL

c/o Neil Goldstein
University Affiliated Program
Children's Hospital of Los Angeles
Box 54700 Terminal Annex
Los Angeles, CA 90054 (213) 669-2300

Eligibility: Open
Deadline: June
Date Held: October
Location: Los Angeles
Entry Fee: \$5.00
Tape Format: 1/2", 3/4"
Length: No restriction
Categories: programs about handicapped individuals
Publicity: Yes
Audience: Yes
Catalogue: Yes
Awards: Yes

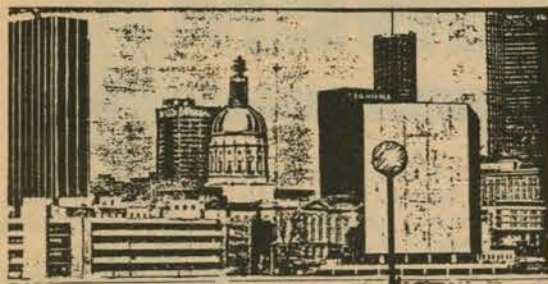
Submission Procedures: Write for further information.

WORLD WILDLIFE FILM FESTIVAL

c/o Eric Hubbell or Liz Osborne
World Wildlife Foundation
5151 E. Broadway, Suite 1680
Tucson, AZ 85711 (602) 745-0126

Eligibility: Wildlife Films
Deadline: June 15th
Date Held: July
Location: MGM Grand, Reno, NV
Entry Fee: \$50
Tape Format: 3/4"
Length: No restriction
Categories: Wildlife
Publicity: -
Audience: -
Catalogue: -
Awards: \$12,000 in prizes, Tusker Awards

Submission Procedures: Write for further information.



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972 Peachtree St., Suite 213, Atlanta, GA 30309

cinema tendencies

COMMITTED TO CINEMA OF SOCIAL CHANGE

MON. MARCH 29 - Jim Munroe's 1981 film *A TIME TO RISE*. Present will be Kirk Tougas, cameraman, Nettie Wilde, soundperson, and a rep. from the Canadian Farmworker's Union.

SUN. APRIL 25 - *SOMEWHERE BETWEEN*, a 1982 50 mins. film by the Hy Perspectives Media Group, looks at the history of Canadian government legislation affecting Indian women, and their traditional role in Indian society. Peg Campbell, one of the producers, will be present.

SUN. MAY 30 - Nettie Wilde will be at the showing of *BUY, BUY, VANCOUVER*, which is her videotape on the Vancouver housing crisis.

FILMS AND VIDEOTAPES ARE SHOWN AT 8.00p.m. IN THE THEATRE AT CARNEGIE CENTER (corner of Main & Hastings). DISCUSSIONS WITH GUESTS FOLLOW THE SCREENINGS.

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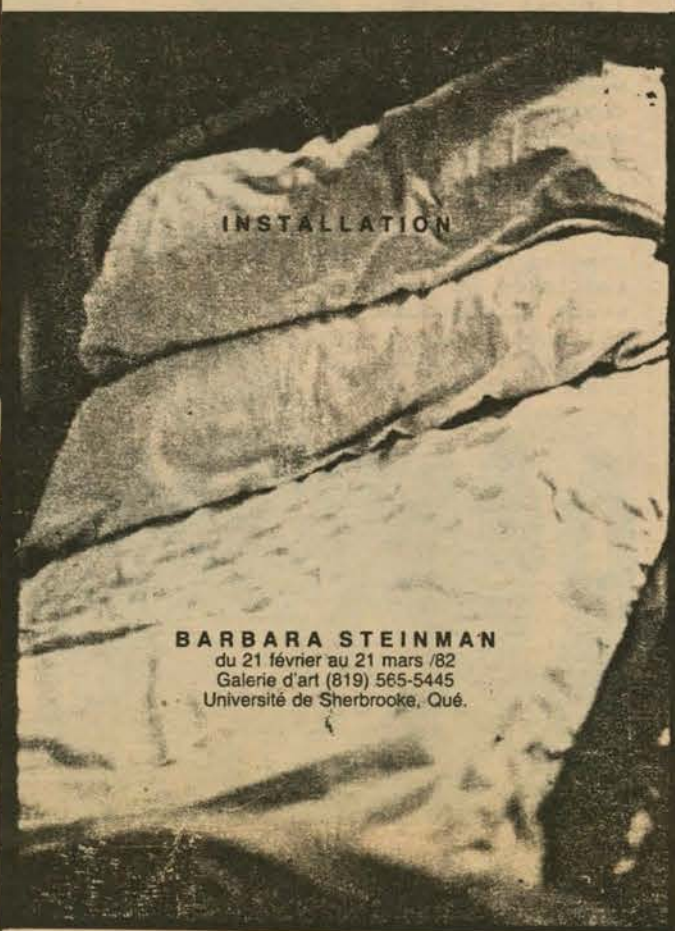
GENERAL IDEA LES LEVINE PAUL WONG

CORNUCOPIA
(1982, 10 min., colour)

VISIONS FROM THE GOD WORLD (Part I)
(1981, 30 min., colour)

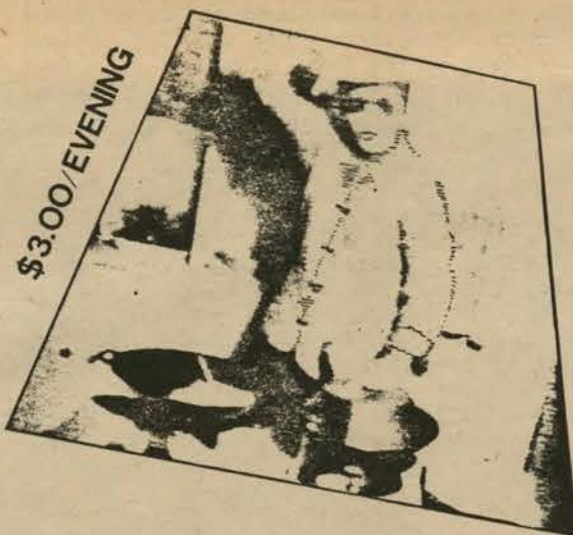
PRIME CUTS
(1981, 20 min., colour)

AM INFORMATION ON CONTEMPORARY ART
ART METROPOLE, 217 RICHMOND ST. W., TORONTO (416) 977-1685



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presenting new video tapes from the women in focus video/film library. video by women. documentary video feb. 23, 7:30 p.m.
by the skin of our teeth 1980, 28 min. examines the harsh life of single welfare mothers who live below the poverty line. t.w.u. tel 1981, 60 min. a look at the t.w.u. strike of feb. 1981, when workers took over b.c. tel. *alternatives to hysteria* 1977, 60 min. a contemporary and historical look at mental illness in canada, framed by one woman's analysis of her own breakdown and subsequent treatment.

do feminists have a sense of humour? march 2, 7:30 p.m. the east is red the west is bending 1977, 20 min. what do imperialism and the electric wok have in common? *dance/videtapes* 1975-80, 13 min. the dying swan; deux pieds; minute waltz; duet for tap and galoshes. *the gloria tapes* 1979-80, 53 min., the adventures and misadventures of a single mother on welfare.

video as an organizing tool march 9, 7:30 p.m. *lesbians against the right* 1977, 60 min. lesbians discuss the attacks of the new right and ways to combat it. *a respectable lie* 1980, 30 min. pornography and its connection to violence against women.

EXPLORING FEMINIST VIDEO

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WF

303 East 8th Avenue
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FEB. 10 - MARCH 20
KOU NAKAJIMA - artist in residence
screening - Feb. 19, Friday
installation - Feb. 23 - 25
animation workshop - Feb. 28, Sunday 1:00 p.m. @ Video Inn

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video productions

8PM 2S
MARCH 4

VIDEO INN 261 POWELL VANCOUVER

BRIAN ENO

Ambient Video by Brian Eno will be featured in videospace from February 13 to March 21. Eno, an internationally distinguished composer/theoretician, is known for his collaborations with The Talking Heads and for his records, *Ambient Music* and *My Life in the Bush of Ghosts*. This installation, *Mistaken Memories of Medieval Manhattan*, will extend Eno's theory of music and environment in visual terms.

VANCOUVER ART GALLERY

videospace

TRINITY SQUARE VIDEO WORKSHOPS

INTRODUCTION TO PORTABLE VIDEO

Instructor: Alan Fox
Thursday, February 25, Friday, February 26, 7-10 p.m. and Saturday, February 27, 10 a.m. - 1 p.m.

INTRODUCTION TO VIDEO TECHNOLOGY

Instructor: Fred Piller
March 2, 4, 9, and 11, 7-10 p.m.

AUDIO WORKSHOP

Instructor: Ian Murray
Saturday, March 6, 12:00 - 5:00 p.m. and 6-9 p.m.

LIGHTING WORKSHOP

Instructor: Ken Lambert
introductory session: Saturday, March 13, 10 a.m. - 1 p.m. and 2 p.m. - 6 p.m.
Advanced session: Sunday, March 14, 10 a.m. - 1 p.m. and 2 p.m. - 6 p.m.

ELECTRONICS FOR ARTISTS

Instructor: Doug Beck
March 16, 23, 7-10 p.m.

TROUBLE SHOOTING AND MAINTENANCE

Instructor: Doug Beck
March 16, 23, 7-10 p.m.

FILM TO VIDEO TRANSFER WORKSHOP

Instructor: Ric Amis
March 17 and 24, 7 p.m. - 10 p.m.

VIDEO ANIMATION

Instructor: Kou Nakajima
March 27, 1 p.m. - 5 p.m.

INTERMEDIATE PORTABLE VIDEO PRODUCTION

Instructor: Alan Fox
Saturday, April 3, 9 a.m. - 6 p.m.

CAMERA TECHNIQUES

Instructor: Norman Cohn
Dates to be announced

Trinity Square Video, 299 Queen St. W. Suite 500, Toronto 593-1332

INDEPENDENT FILM ALLIANCE DU CINEMA

REPORT BY MIRIAM ADAMS

I am struck by the delightful dilemma of being caught in-between and on all five sides of thinking like an artist and/or an entertainer, and/or a deliverer of information and, above all, a Raging Canadian Flag Waver.

And so, in being asked by Peg Campbell to observe, as video representative, the IFACI (Independent Film Alliance Cinema Independent) Conference in Ottawa, Dec. 1-4, 1981, and to write an article for Video Guide, I found myself looking for a solid place to stand - one which wasn't in-between or on any one side of anything.

Of course, this is impossible. So all areas are being taken into consideration.

I attended this Conference (the first formal IFACI meeting) as a stranger - to the people and to their work as filmmakers, but with an eye to their cause and sympathy for their needs as independent Canadian filmmakers in a country overrun by imported sensibilities.

To begin, it was obvious that the issues and concerns of the video and filmmaking communities are similar in many respects, i.e. exhibition, distribution, financing, public profile, etc., yet the independent filmmakers have been successful in forming an alliance to solve some of these concerns, while attempts to form a video association (Fifth Network Conference/Toronto/78, and the meeting of independent video artists and video groups/Toronto/81) failed to reach some compromise for action.

We have a lot to learn from the IFACI people. They were gathered together to solve the universal concerns of their community and they went at it with focus, commitment, energy and determination.

Because the flow of information was so vast (the minutes from the meeting will provide complete details and will be available in about a month), I will attempt to give a general overview of the Conference.

To begin, there was discussion from the regions on their provincial film policies. These vary from province to province (some have no policy at all). The most significant were Alberta who provides 60% of its 3 million dollar budget to video and film production and preproduction, and Saskatchewan who puts the revenue from tax on theatre tickets (which represents hundreds of thousands of dollars) towards the production of short independent films.

Natalie Edwards from the Canadian Filmmakers Distribution Centre, discussed the use of the CFMDC's publication, *The Independent Eye*, as a vehicle for news, views and ideas from the members of the Alliance. In this way, communications can be strengthened from region to region and updates on activities and events will have a consistent outlet for the exchange of information.

Joyce Mason of the Canadian Film Group presented a proposal for a feasibility study which was prepared by the Alliance Steering Committee, "... to provide a number of models for the structure of the organization and suggestions regarding strategies for the accomplishment of a number of stated goals."

What was numbing here was that sud-

den smack of "haven't we been through this before?" We seem to be continually creating costly studies and issuing reams of documents on How, Where, with Whom and Why - and in the current rush of committees, i.e. the Applebaum-Hebert group, and the present hearings in Ottawa re pay-TV, Canadian Content Regulations, Satellite Communications and of course, the endless (just ended) Constitutional debates, one wonders how immediately effective it all is, when it's currently so difficult to see past the mountain of documents and forest of words to the neighbouring Canadian settlement.

Nevertheless, it's all part of the ongoing process of discovery. That said, and taken in perspective, the feasibility study is absolutely necessary since the Alliance is newly formed and needs the answers the study can provide toward IFACI's future accomplishments.



The group declared June 26/82 as the next National Film Day. N.F.D. is an event that has taken place for 3 consecutive years in Ottawa and has been able to claim 3 consecutive successes. It provides a forum for Canadian films including works from Canadian film co-ops, films by independents provided by the National Film Archives and the National Film Library, ONF/NFB films, sneak previews and premieres. It was suggested that groups co-ordinate their activities so that National Film Day could take place at the same time in other cities across the country. Something is to be said for this as Ottawa is not the most spectacular of locations. When we arrived we were given a kit including pamphlets and lists of tourist attractions and restaurants in the fine city of Ottawa. (For those who know the city, no more need be said). So, following the end of the first day of meetings, we met at the sensational Bel Air restaurant (upstairs) for dinner. Not too much more need be said except that on leaving we found the streets to be covered with a fine sheet of Ottawa ice which meant that unless one was wearing sensible shoes, i.e. ones with 3" rubber soles, it seemed unlikely that the trip back to the sumptuous Beacon Arms would be possible without severe injury. Joyce Mason of the aforementioned feasibility study, did a quick feasibility study, grabbed onto our two friends from New Brunswick who were sporting smart boots, and she was led laughing and screaming to our classy accommodation. Everyone arrived for the next day's meeting, so the formidable Ottawa icing claimed no independent filmmaking lives.

Onward to the "Short Film Showcase" which absorbed many hours of discussion. It seems that the Canada Council in co-operation with the Academy of Canadian Cinema have designed a programme to support independent Canadian filmmakers by showing outstanding Canadian shorts in commercial theatres. Sounds like an excellent idea and that finally the time has come, except when one reads the application form and hears the legitimate complaints of the artists. It appears

that there will be only 6 or 7 winners of the competition; the filmmakers must enter into a distribution contract with the Academy who hold 35mm theatrical rights on a non-rental basis for 3 years and 16mm theatrical rights on a non-rental basis for 3 years and 16mm theatrical rights for one year guaranteeing that no network telecast of the film will take place during that time; the distributor and exhibitor pay nothing for the use of the films; the artist has no say in which feature film their short is packaged with; the competition jury is more heavily weighted on the side of distributors and exhibitors (this most likely eliminates the exhibition of experimental work); this community of filmmakers have had no input into the formation of the Showcase programme.

Although the filmmaker receives an award from the Canada Council of \$2500, the film is tied up for 3 years and not permitted to be shown elsewhere. The fact that the theatrical exhibitors are getting the films for free is shocking. Though one might understand that the intentions of the short film showcase programme are to get the work of independents out into the real world, this gesture once again reflects another Canadian sell-out.

Day three of the IFACI Conference was devoted to meeting with representatives from various federal agencies including the Canada Council, The Canadian Film Development Corporation, the CBC, The National Film Board, the Department of Communications, and the Festivals Bureau.

QUIZ: Name the following government agencies and cultural associations: DOC, PACT, CLP, WMA, CLC, AAC, CAPDO, CCF, NFB, CBC, CFDC, CFMDC, DICA, CCA, CAR, CC, NMC, LIFT, ANNPAC, NIFCO, ONF, CSIF, CACM, PAFFPS.

In the morning we met as one large group for introductions and then divided into small groups to deal more efficiently with the different agencies. Each group had formed a list of questions to which the government rep was asked to respond.

My impressions of this day were that although we had hoped these people would respond with some future vision of co-operation, there was a general lack of real commitment or attempt to modify existing policy.

Most of the discussions resulted in providing information on how these agencies worked, which is probably something that most people already know. Some quotes from some of the reps:

"Basically you can approach us on anything...whether we can be positive... is something to be determined."

"Unless government decides that independent TV and film is vitally important, there will be no additional monies forthcoming."

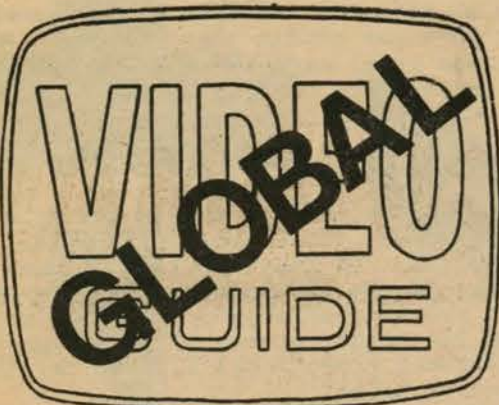
"No, you can't have input into policy decisions. Then everyone will want it."

"It's difficult to accommodate critical content. You have to understand where it makes sense to a broadcaster."

"Never enough time to get input from everyone."

"Never enough money."

Perhaps this is being too harsh. There was some important information exchange. What it means is that one must continually monitor these agencies and lobby, lobby, lobby! One outstanding



INTERVIEW WITH BILL BUKOWSKI BY PEG CAMPBELL

3D FILM & VIDEO

BB: I'm Bill Bukowski, inventor of the OPTIMAX III process. It's a 3D process for 35mm that records two stereoscopic images on motion picture film. It's a single system process. One strip of film in filming and one strip in projecting.

VG: How does the image register on the film?

BB: Each of the two images is two perforations high and the width of the frame (35mm film frame is designated by four perforations.) It is bisected on the horizontal. It requires no camera movement modification, you shoot the same way, but in the viewfinder of the camera, you'll see one image stacked above the other.

VG: So how do you compose your picture?

BB: You see what you get on the frame, so you position your actors, adjust the lens to record the images in relationship to each other. The key to it is the placement and relationship of one image to another. The top half of the frame is the left eye image and the bottom half is the right eye image. Projection, by means of a projection attachment device, has the beam split, polarized at different axis, and converged on the screen. That's why you wear the glasses. The polarizing material in the glasses block out the image that's not intended for that eye and transmit the one that is, and vice versa with the other eye. It's basically facsimilating the experience of human sight.

VG: How did you develop this process?

BB: I'd always been interested in 3-D's, and I'd been given a viewmaster very early on. I think it's a fascinating thing. I met a man named Michael Findlay who had started to do some actual research into 35mm motion picture stereo systems, trying out different things. We collaborated on some ideas, and M.F. was killed in a helicopter crash on the Pan Am building in NYC. After his death the financiers of his work invited me to come in and pick up where he left off. And my continuing effort has resulted in the OPTIMAX III method.

VG: And this is something no one else has ever done before?

BB: No one else has been able to achieve the kind of effects we can achieve with the OPTIMAX process.

VG: Has it been attempted before?

BB: Yes, 'Andy Warhol's Frankenstein' movie was an attempt at it. It was a 65mm system (released in 70mm). 'The Stewardesses', in the early '70's was an attempt at bringing effects off the screen. These systems were limited in that they only had one focal length lens. And a very high absorption in these lenses so they had to use a lot of light or have a very dim image. And they didn't have a lot of versatility in moving the camera around. Both were single lens systems.

Double system 3D has other problems. Projectors must have equal brightness and colour temperature. Film must be processed in the same bath. There is the added expense of neg matching, cost of film doubles, must interlock both projectors at the same speed, have the same number of frames on each film. Need to have an intermission to rethread the projectors.

VG: Why does your system allow less light and longer focal length?

BB: Because of the optics and design of the process. We have four lenses, 16, 24, 32, and 64mm.

VG: Why has no one else developed it?

BB: A question you should ask them. It's a question of dedication, and being financed. I did not have access to a lot of funds in developing the OPTIMAX III process at the filming of 'Coming at Ya'. I consider it to be a prototype and in fact the lenses don't even exist in that form anymore. The process goes on.

VG: I was amazed by the effect in 'Comin' at Ya'. I flinched everytime an arrow came at me. I sat centre/centre and the arrows would come between my eyes, same with the rats and the gun barrel.

BB: Yes, it's a total exploitation of the effect in the picture, and it's certainly overkill. But at least it's a demo of 'we can do this', but we don't have to do it every 10 seconds.

VG: What kind of films would you like it incorporated in?

BB: We were conducting Investors screenings and Gloria Swanson had come up to me - she's a very big supporter of the medical industry, and a living testimony to nutrition as viable for combatting illness - her thought, and it's a very valid one, she could foresee the time when medical schools would use stereoscopic films for operations, because 3D photography can establish the spatial relations between the organs. I can see it for training films, for the military, industry, computer repair. As well as detailing the distance between things, and making it obvious, it's also a catching kind of thing that will remain in a person's mind longer than a boring demo film, that could be enriched so much in 3D.

VG: What about art applications?

BB: My bottom line hope is that 3D does eventually get out of the hands of the cheap exploitive producers and directors and develop as an art form unto itself, in as much as 'sound films' in their infancy were silent films with a sound track, then sound became an integral part of it. I certainly haven't invested 7 years of my life to have done a spaghetti western.

VG: How about 3D video?

BB: 3D video works somewhat the same way as primitive 3D film works. Modern 3D uses a polarizing process, beams are polarized at the projection booth and the viewer wears polarized lenses to filter out the unwanted image. In the old days it utilized a system where the left and right eye image were coded with a colour, the film was shot in black & white, tinted with red and blue-green, and was projected with filters, or the print itself colour coded, and the viewer wore red & blue-green glasses which filtered out the unwanted image. So on the screen you had two images - one coded in red, the other green. When you put on your glasses, the red eye lens will only see the blue-green images, and the blue-green image will only see red.

3D TV works basically the same way - two images are transmitted simultaneously, one coded in red, the other blue-green. And the viewer puts on the glasses and each eye only sees



the image its intended to see. It's two images displaced in relationship to each other, and the dots in video don't have anything to do with it.

There's 3D TV in Japan for children's programmes. In L.A. the '3D Video Corporation' work with select TV cable networks, and screened 'Sadie Thompson' in 3D, distributing the glasses by coupons in TV Guide through Sears. Full colour 3D is on the horizon, but they won't be able to bring things off the screen, but will give depth.

VG: How do you get things so far off the screen in film?

BB: It's very simple, we constructed a metal frame and secured it with pegs and wire. In that frame was a square of crystal, which is a lot stronger than glass and won't break. Crystal served as a mount and as a protection for the lens. In the crystal we drilled a small hole, and put a wire filament which was stretched taut to a point out of sight of the camera's field. The hole in the crystal was placed between the two lenses that make up the first element of the OPTIMAX filming device, so it could not be seen by either of the two lenses. The arrow was hollow and the filament was placed in the arrow and the arrow rode on that with the filament to a point between the eyes.

VG: What is your next picture?

BB: It will be with Alan King and Rupert Hiskich in the swamps of Louisiana, a psychological terror film ala 'Psycho' rather than 'Friday the 13th', called 'Louisiana Swamp Murders'. It has a \$3 1/2 million budget, and will use 3D effects judiciously. There'll be lots of sound, music, art direction and alligators as well. It'll be beautiful going through the swamps. A dozen special 3D effects are worth 25 indiscriminate ones. 'Comin' At Ya!'s primary purpose was to exploit the effect without regard to storyline. It had 52 lines of dialogue in the whole picture.

CONTINUED FROM PAGE 3

35mm blow-up. Even the cooperative alternative exhibitors can't regularly accommodate 16mm and 35mm on one program. It remains for the filmmaker to either absorb this cost or try to find corporate grants to cover the cost. The Film Festivals Bureau may assist with the 35mm blow-up, and sub-titling, of prints that they enter in festivals abroad, but all too infrequently. Under these desperate conditions the Short Film Showcase sponsored by the Canada Council and the Academy of Canadian Cinema seemed like a good idea. But the idea of "giving" the exhibitors the films, and of limiting television sales during the exhibition period cannot be seen as progressive.

FESTIVALS

Festivals may seem too expensive to participate in. They all seem to come at the same time, and multiple prints can be costly, but participation in the most appropriate festivals can give the film much needed exposure, and is certainly a cheap way to advertise. Awards and good reviews listed on promotional fliers make the film more desirable to buyers. As well, prestigious festivals are attended by distributors buying for international educational and television markets.

NATIONAL GUIDE NATIONAL GUIDE NATIONAL GUI

CONTINUED FROM PAGE 16

INDEPENDENT FILM ALLIANCE DU CINEMA

moment occurred when Sandra Macdonald, an adviser to Francis Fox, was asked to speak. She is newly appointed to the job and is a former independent filmmaker from P.E.I. Her delivery was quietly vigorous, emotional, well-timed, well-edited, and politically (with two capital L's) poignant, as it flowed and floated with volume and tone at the perfect level.

"Being a Canadian takes a great deal of effort."

By the end, I was ready to sign up. Later, John Doyle, a filmmaker from St. John's commented: "If independent filmmakers from P.E.I. learn to talk like that, I'm going to P.E.I. to make independent films!"

Two evenings were spent at the NFB Theatre watching films by members of the Alliance.

Some films were good. Some were wonderful. All were important. The aesthetic of each film was unique to the environment of its creation and the concerns and imagination of its creator. I was impressed and proud and sorry that I hadn't plugged in years ago to the work being produced by this community of people. Context - one thing we have never recognized fully in this country...

Last week we received in the mail the fall/81 issue of Performing Arts in Canada. This is the 20th anniversary of the magazine and this issue is devoted to boasting about the publication's and the country's "cultural" accomplishments.

One article entitled, "Reflections on Two Decades of Our Culture", demonstrates with impact where some people are at. The article is accompanied by 6 photographs - 3 of the National Ballet of Canada - what's National about the National Ballet?; one of Herman Geiger-Torel, formerly of the Canadian Opera - what's Canadian about Opera?; the Canadian Brass in China - their members are not all Canadian and neither is the music; and the Stratford Festival (no more comment).

So, in the final analysis, the only way we can bring the message back home is when Mr. and Mrs. X Canadian visit their local movie house or turn on their television set in St. Boniface, Wawa, Edmonton, Vancouver, Halifax, Trois Rivières, or North Battleford, and in every small town and big city in the country, and see a film by John or Janis or Merit or Paul-Eugene and become a little more tuned-in and a little more confident about themselves as an integral part of the great Canadian "cultures".

TELEVISION

There is such a proliferation of stations now, and more to come, that it will take more than a guide to figure it all out. But that's good news for filmmakers since there are a lot of people who are looking for Canadian "product" as they say, which will produce a healthy competitive situation.

Before signing any deals, however, it is probably a good idea to check out the rates of competing networks. The commercial markets can always pay more than the educational ones. Television programmers think in terms of packaging for half hour or full hour time slots. If you can sell them a package, that's more attractive to them than a single film under a half hour, unless they're interested in filler.

OTHER QUESTIONS

What can be expected in the coming years from the major organizations in relation to independents? Access to these organizations, which has long been a problem, may improve if they are in a situation where they need us. The CBC will be competing for material with Pay TV, both here and in the U.S. (which may negotiate world rights). It remains to be seen whether the independents will benefit from this competition, but they

have to be more confident in the knowledge that they can peddle their films in more than one local market. The NFB has always been under fire for giving the independents the kind of competition they don't need - FREE! It seems to me that there are several directions for them to choose.

They can play fair in the market by eliminating deals for schools, libraries, and television. Or they should give more support to the independents in distribution; the kind of support that would bring financial returns to the filmmakers catalogues, promotional fliers, mailings, and sales trips.

The Knowledge Network should be more than a PBS 2. KNOW is currently leaning on the financially ailing universities and colleges to sponsor programming.

The only way to battle low rates from educational networks such as KNOW and PBS is to encourage competition from other networks. Independents should be bringing their films to all the programmers to screen. If we can make sales in these areas, we'll be getting the exposure we need and forcing the educational networks to pay more competitive rates.

INTERVIEW WITH L I O R A S A L T E R

BY NORBERT RUEBSAAT
AND PEG CAMPBELL

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So these things are what's going on in the background. Pay TV, which is really a very small potato, is a nice place to test things out, because you can afford to lose in that arena. You can't afford to lose in the new information services, you can't afford to lose in the question of whether the agency (CRTC) has the power to regulate broadcasting at all -- which is one of the biggest issues going on. So you test things out here to see where the boundaries fall. You can afford to go all the way to the wall on this one, because you can afford to lose, it doesn't really matter.

The CRTC, for good, but maybe naive reasons, was very reluctant to introduce Pay because they were scared of what it would do to the Canadian broadcasting system. The agency and the government are participating in the test here to see what's going to happen. Can you regulate Pay TV? What kind of power does the agency actually have? Can you overturn an agency decision if you don't like it? All these issues about the power of an agency to regulate things are being played out around Pay TV.

Video Guide: What do you think is the CRTC's position?

L.S.: The CRTC's position is that it wants to protect the broadcast system. And the main players willing to play along with them are the cable industry and the broadcasters.

So they want to give cable independents an edge in providing this new information programming service that they want to sell to us on a user-pay basis. And the edge is to give them Pay TV now, plus all augmented services on cable systems.

Another reason the CRTC was reluctant to allow Pay TV was that they saw it as possibly jeopardizing the existing relationships in the Canadian broadcast system. So they had a kind of stop-go philosophy. On the one hand they want to give it to cable, but on the other they're scared of what it's going to do to broadcasting.



John Meisel, Chairperson, CRTC

Video Guide: What about the government?

L.S.: The Department of Communication bows to the philosophy of the free flow of information - that information has to flow where it goes - that everyone has a right to all the information programming that can be made technologically available - that the role of Canadian production industry is to produce a product for international cultural industries. They buy all that. And the problem they're faced with is, if you really believe in the free flow of information--and they do--with everybody having access to it, and everyone becoming a consumer of all possible information services, with total freedom of choice--and they buy all that --then you have to think what you're going to do to insure that everybody has the freedom to get everything that is available to be had. And so they've been pushing Pay TV, and any user-pay system, as a means of delivering the maximum possible number of information programming sources to the maximum number of people who can afford to pay for it. The free flow philosophy.

Video Guide: Why are they so hot on free enterprise thinking here?

L.S.: I'm a CRTC supporter, so I see the Department of Communications from the other side of the fence. I think, for them, it's a combination of being focused around the question: can we develop our technology--and our cultural production industry--for export? In other words, can Canada go forward in the world, with communication as an export product, exporting everything from programming to high-level technology? And at the same time there's the economist's bias of attaining maximum possible consumer choice and letting the market decide.

Most social people in the Department of Communications side try to work out compensatory schemes for groups like native people, who somehow are going to get pummeled by all this free flow stuff. So you compensate with programming allowances, for example, for people to protect themselves.



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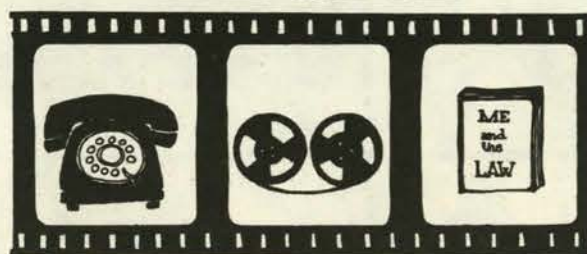
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