

August, 1982

The magazine for  
communicators

\$2.00

# Broadcaster

**Feature Report:**  
**Television**

**City-TV: the little  
station has big  
Canadian stars**

**The Purdy family:  
Canada's telethon  
dynasty**

**Regional Report:**  
**Quebec – featuring filmmakers**



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# Broadcaster

Volume 41 Number 8

The Magazine for  
Communicators

On the cover: A quiet moment for Marie José Raymond and  
Claude Fournier on the set of Bonheur d'occasion/The Tin  
Flute in Montreal.  
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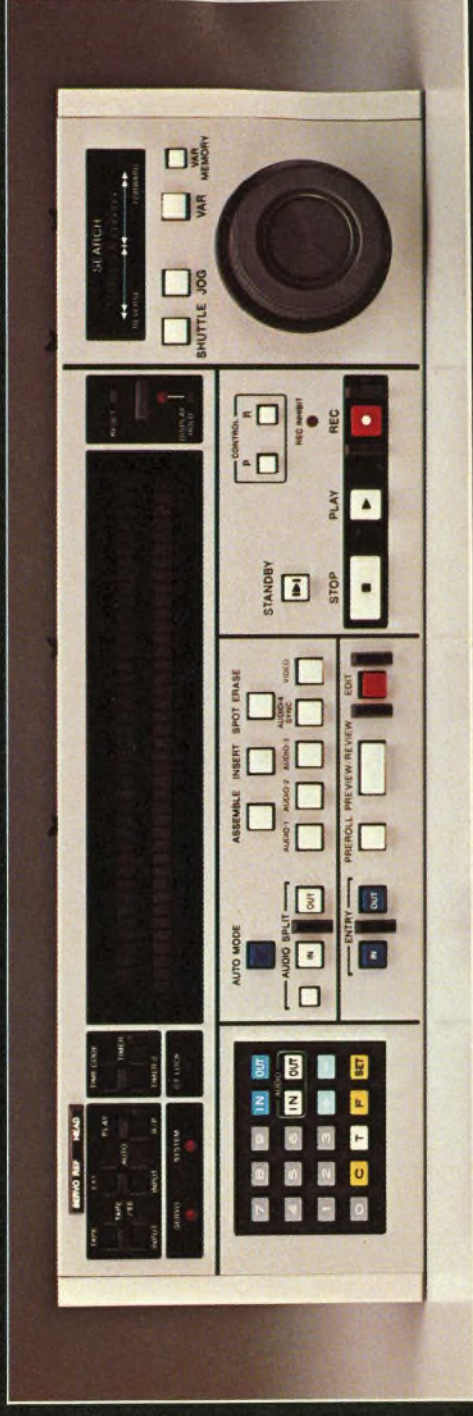
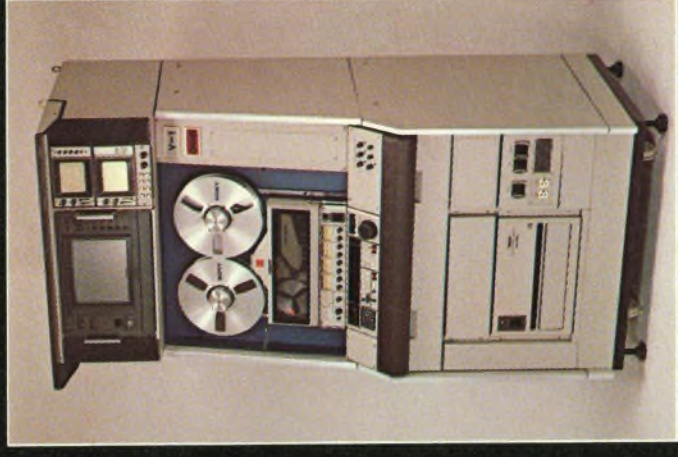
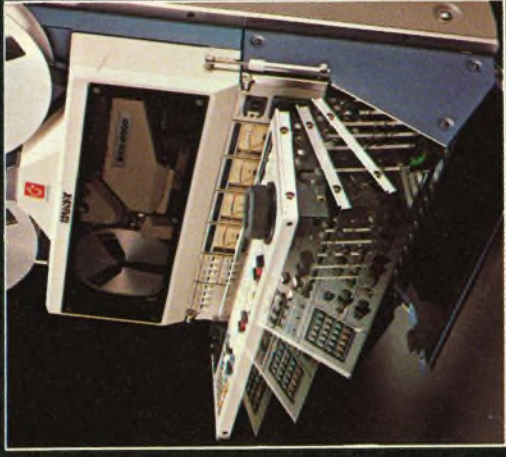
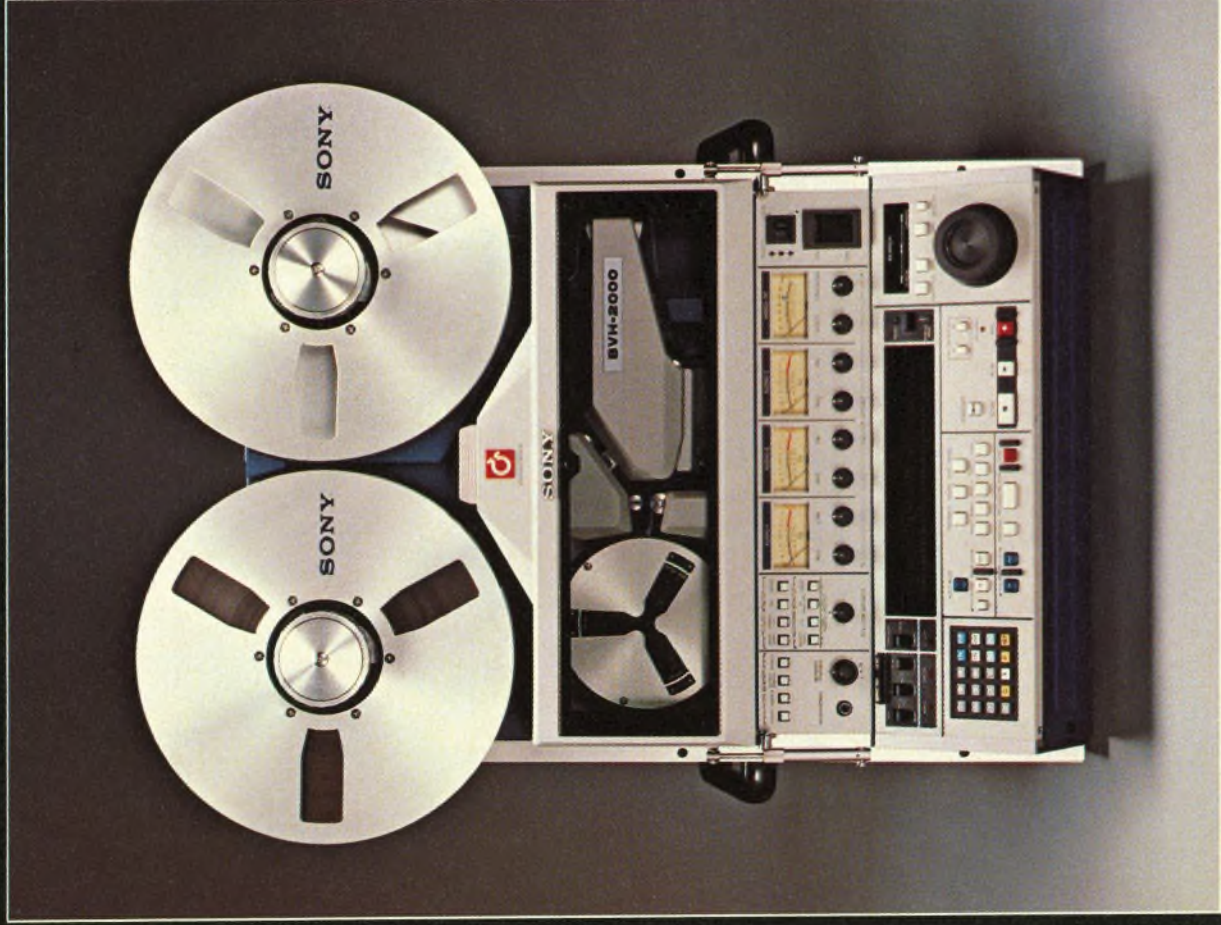
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# Editorial



*M\*A\*S\*H* has been a smash for ten years but Canadian pay-TV has been waiting in the wings for almost that long and before it makes its debut in one form, another is going through the motions of preproduction.

During its ten year run on TV *M\*A\*S\*H* has replaced some of its characters, others have developed but the basic theme has remained the same. War is hell and people react emotionally to it.

During its ten year debate Canadian pay-TV has changed some of its characters but the basic theme has remained the same. Give the public movies and they will react gratuitously.

The original manuscript of *M\*A\*S\*H* was rejected 20 times in five years but eventually it got published and was touted as having script and TV series potential. Twentieth Century Fox made it into a movie, directed by Robert Altman who was very unpopular with the actors, but it won the 1970 Grand Prize at Cannes and received four Academy Award nominations.

Hundreds turned up before the CRTC last fall with scripts for a pay-TV license. One national and several regionals won the honor at Ottawa; director John Meisel was unpopular with some.

*M\*A\*S\*H* was made into a TV series and finished the 1972-73 season 46th out of 75 prime time network programs — a borderline success. But CBS saw something there for the 'in' group and went with it. It got better scheduling and in 1973-74 finished as the fourth most popular program in U.S. and has been a hit ever since. CBS officials have never quite been able to define the reason for its success. It definitely has universal appeal and can attract the heavy and the light viewer.

The CRTC is now calling for comments on a proposed universal pay-TV system for Canada before the success or ratings come in from any discretionary services.

Rumor has it that the CBC might possibly head up a universal system and of course its positioning would give it an advantage over other services.

*M\*A\*S\*H* has been a prototype for shows like *Hill St. Blues* . . . the only thing that's changed is the setting . . . the hell is moved to New York and there we see the good crazies cope with the bad crazies. Not as good as *M\*A\*S\*H* but . . .

We don't yet have a pay-TV prototype here but perhaps it would have been better to start with the universal pay and then move on to the discretionary services.

In other words run the feature first then the series. But then if the feature is not a success there never will be a series, unless you rewrite the script.

*M\*A\*S\*H* is magic, but the magic is because of good writing, good acting, good directing, good soul and the sleight-of-hand transforms all this into anticipated magic that never flubs.

*M\*A\*S\*H* will live on in the reruns.

Canadian pay-TV, whether universal or discretionary will need a magician.

\* \* \* \* \*

Another 10-year-old that depends upon the same wily determination and drive that made *M\*A\*S\*H* a soaring success, is CityTV Toronto. Metro viewers see it on City: energetic, youthful, persistent, street-wise. Here's to the next ten! Happy Birthday City-TV.

*Barbara Moes*



# Lights at City

by Christine Curlook

## Brian Linehan

Hardy Amies is to suits what Harry Winston is to rocks and what Brian Linehan is to celebrity interviewers. Over and over one sees Linehan described as "dedicated", "thorough", "gifted" and "generous". Again and again one hears him called "courtly", "sincere", "charming" and "unique". How does one wield a critical vocabulary that won't be composed of clichés and stock phrases and deal usefully with this TV journalist who slips out of all categories?

More than most TV shows, a talk show is a leap into the unknown. Despite all the massed technology, all the formulated procedures, all the research and planning, there is simply no way of anticipating what a guest is going to say and do. Linehan has had guests weep self-piteously (Rod Steiger), argue ruthlessly (Pauline Kael), confess brokenly (William Hurt) and resist him stubbornly (Joan Fontaine). He has had guests respond too soberly; their anticipated conversational torrents evaporating under the studio lights leaving a residue of tiny, tight monosyllables (Sophia Loren).

But Brian Linehan has revived the dramatic potential  
*Continued on page 11*

## Stephen Lewis

Poets often discover their widest audience with a novel. Stephen Lewis, ex-politician and former provincial leader of the NDP, now finds his public daily (an estimated 200,000 viewers) on *Citypulse At Six*. Perhaps executive producer of *Citypulse*, Moses Znaimer, fears that viewers will nod and doze without a heady Lewis elixir administered at roughly 6:20 p.m. With eloquence, erudition and bravura, Lewis' daily commentary, usually a minute and a half to two minutes long, hugs a social, political or cultural peg, "anything that seems current and germane, in an effort to fit in with the news package," he explains. Lewis consults daily with producer Rik Jespersen on the subject matter of his comment, however should an uncloudy issue fail to surface between them, Lewis effortlessly originates one of his own.

Taping as late as possible in the day enables him to incorporate late-breaking news into his comment. For instance, on the day of secretary of state Alexander Haig's resignation, he discarded the mental sketch he had been carrying for most of the day for a spontaneous editorial on the lately sprung news item which opened with the solemn reproof, "Shed no tears for Al  
*Continued on page 41*

## Morton Shulman

An as yet unpublished edition of the International Who's Who includes an entry for Dr. Morton Shulman which lists, under recreational activities, "changing the status quo". Shulman and the status quo become fiercer enemies with each passing year on *The Shulman File*, which enters its eighth year of confrontation TV journalism this fall. Any glimmer of illumination, any earnest probing, any commitment to the acquisition of facts, comes so unexpectedly to the regular and itinerant TV viewer, that in reviewing CityTV's bold ninety minute current affairs program, all caution is thrown to the wind.

Nowhere in Canada or the U.S., as Shulman (alternately charming and combative, earnest and sly) is the first to point out, could this program exist. "You'd have the network bosses screaming 'you can't do this, you can't say that', 'let's rehearse this', 'you can't say that'. Nobody at City asks me what I'm going to say, nobody tries to censor me and since my second week here, nobody has ever tried to stuff anything down my throat." Shulman sprints into an anecdote, "I had one experience early on, with Moses (Znaimer), where he wanted  
*Continued on page 44*

## Micki Moore

Micki Moore says, "TV is in my blood," adding, "a guest will walk into the studio and I know instinctively whether or not the interview is going to work. I've been working for 22 years and I think I'm the oldest person at CityTV." Years of career experience as a TV actress, scriptwriter and host (not to mention domestic experience as wife and mother) have produced an authentic voice and an engaging persona which confidentially "intuits" the extraordinary range of experts and consultants, from the fashionable to the eccentric, who advise, not advertise, on *You're Beautiful*. "We always take an emotional approach to a topic. People see a little piece of their lives on the program."

Micki Moore is a serious attitude journalist with both feet planted in terra firma. On *You're Beautiful*, CityTV's half-hour daily talk show (seen weekdays at 3 p.m. and Sundays at 9 p.m.) the 'grande dame' of 10-year old City is, appropriately enough, a shrewd, vivacious and stunningly youthful host on a program that carries weighty, never weightless, topics. When the program originated four years ago, Moore explains, "we were searching for the right  
*Continued on page 45*



## ONTARIO

### Highlighting the Toronto Super-8 Film Festival

The 1982 Toronto Super-8 Film Festival, a project of the Photo-Electric Arts Foundation, which is dedicated to "people and the technologies of light/electricity", attracted national and international filmmakers to the Ontario College of Art for screenings and workshops. This year marked the 7th anniversary of the Festival and according to director Sheila Hill, each year the number of super-8 film entries on video increases. The Festival is now planning to extend the scope of its entries for 1983 by accepting original videotapes in addition to the super-8 transfers already being accepted.

One particularly well-attended workshop, Film/Video: Marketing Possibilities in the USA/Canada, predicted rosy possibilities in the nascent (Canadian) markets offered by cable and pay-TV for creative artists prepared to compromise a little (in the area of subject matter, for instance). Over the past few years, as video, performance art and "new music" have gained reputations, these artists have become increasingly eager to escape from the art ghetto and go public. The advent of pay-TV has prompted many to re-examine their connections with audiences and, in the hope of bewitching commercial producers from both regular and pay-TV, the trend is towards accessible public exhibitions of super-8 films and video works — from art galleries to cabaret-style theatre.

Gunter Hoos, chairman of the media arts department at Fitchburg State College in Massachusetts, explained that "grabbers" (two to 23-minute films with entertainment value and technical polish) are popular with local and network cable in the U.S. Since all distribution is

by tape or disc in the film industry, he stressed the necessity of high technical quality in the super-8 film project for transfer to tape (apparently 15 percent of the contrast is lost in transfer-to-tape). According to Hoos, these short features are also solicited (on a strictly money and not an artistic merit basis) by HBO, Preview and American Film Showcase. The rates these pay-TV companies pay are entirely negotiable.

Public access time on cable TV is a forum for the airing of film without remuneration. Hoos discussed the marketing of the super-8 product via direct mail, cooperatives, standard film distributors and "bicycling" the film to coops and film clubs. In brief, however, futuristic, innovative work goes largely unrewarded by the public sector and the careerist super-8 film producer must be a wily businessman and skilled manager who caters to the marketplace afforded by cable and pay-TV on the one hand (that is, making a cheeseburger commercial or documenting a senior citizens' benefit brunch) to fund his personal, imaginative oeuvres.

Brant Frayne, film and video officer at the Ontario Arts Council, corresponded with Hoos in his optimism regarding the cable marketplace. However, since commercials are not permitted on Canadian cable stations (yet), documentary or non-fiction filmmaking for cable is the area filmmakers must explore. Frayne acknowledged that pay-TV is in its infancy in this country and wondered aloud about C-Channel's proposals to feature concerts, plays and other live performance art: what about super-8 coverage at the latest workshop production at Theatre Passe-Muraille for instance? Frayne forecasted that an open sky policy and DBS would compete with cable and pay-TV which would, in the long run, suggest "shakier economic ground" for aspiring super-8 film producers.

The important mechanics of marketing aside, the large number of screenings (organized by category: fiction, documentary,

animation and experimental) were overwhelmingly represented by American and Canadian works. However, Great Britain, West Germany, Mexico, the Netherlands and Switzerland were also represented by a number of entries. A day spent screening works — artful, funny, stylish, serious and frivolous — demonstrated the committed and in many instances sophisticated talent toiling away in the "home-movie" medium.

In keeping with the trend to video, the Toronto Super-8 Film Festival will change its name to the International Super 8 Film/Video Festival. The event will be hosted by the University of Winnipeg in 1983.

### Ad Agency Analysis of 1982-83 Program Season

F. H. Hayhurst Co. Ltd. recently published a description and analysis of U.S. network programs which predicted that more than half of the 1982-83 networks' 25 new shows will be 'misses', not 'hits', and that the ratings of all three would drop dramatically as broadcast TV loses one out of four viewers to cable and pay-TV.

According to the Hayhurst analysis, the survival rate of shows from the '81-82 season for renewal in the upcoming season was the lowest ratio in history with only 12 or 25 percent of the total of 49 new shows renewed.

The report continues that all three networks have opted for more comedy and light-hearted approaches with new faces as the main characters of most of the new programs. Thirteen of the 29 new properties are half-hour sitcoms with the majority of the remaining shows modelled either on fantasy escapist themes or light comedy-adventure themes. The U.S. programming trend this season is

away from law-and-order and serious drama, "returning to the concept that commercial TV is pure entertainment", says the report.

It is predicted that the fall schedules will be beginning in late September (on time for the first time since 1979) which will mean a longer trial run for the new shows and the opportunity for media buyers to buy a TV schedule with the knowledge that the shows will be on-air for close to 13 weeks rather than for four or five episodes (which has been the norm for the past two seasons).

According to the Hayhurst prognosis only five new shows, three on CBS, will make the top-20 list. *Gloria*, an *All in The Family* spin-off with Sally Struthers; *Bob Newhart*, another genuine star in a show written specifically for him and his delivery, and *Bring 'em Back Alive*, which follows the adventures of 1930s game hunter Frank Buck who captures animals and birds for circuses and museums while foiling the plots of Nazis and other subversives of the era. CTV has picked up *Bring 'em Back Alive*; CBC has picked up *Bob Newhart* and Global has picked up *Gloria*. It is important to note that *Gloria* and *Newhart* will be following very popular "lead-ins"; *Newhart* will follow *M\*A\*S\*H* and *Gloria* will follow *Archie Bunker's Place*. ABC is carrying the other two predicted winners, *Nine to Five*, a spin-off of the highly successful movie which scored well in a '82 trial

and which is flanked by *Three's Company* and *Hart to Hart* (picked up by Global) and *T. J. Hooker*, a police show starring Bill Shatner (picked up by CHCH-TV Hamilton). ABC is introducing a total of 10 new shows or seven hours; CBS is introducing eight new shows or six hours; and NBC is introducing 11 new shows or nine hours — the greatest number of hours and the greatest number of programs and yet (sadly) is nowhere represented in the forecasts.

## Profits For Canadian Music Industry

Spokesmen from the three Canadian pay-TV networks say there will be a demand for programs featuring Canadian recording stars and record producers may be able to take advantage of tax shelters for TV production. Addressing CIRPA, the pay-TV executives added that the cost of producing records could be incorporated with TV program budgets and under current regulations, investors in film and video productions can claim a 100 percent tax deduction.

C-Channel president Edgar Cowan pointed out that stereo sound can be transmitted on the FM band by cable and can be received in the home with little cost to the exhibitor.

## CRTC Criticized

Ontario minister of transportation and communications James Snow objects to the CRTC requirements for local pay-TV exhibitors to obtain federal licenses. In a brief to the commission, Snow insists that the licensing costs to cable operators and other pay-TV exhibitors will inevitably be passed on to consumers. He advised the commission to eliminate regulations which discriminate against cable systems. Snow also criticized the commission's indifference towards MATV systems and suggested that both cable and MATV be allowed to receive foreign and domestic satellite signals.

Snow sees the licensing of regional pay-TV distributors as a provincial, not a federal concern and feels that the CRTC interference is impeding the development of a competitive market.

## BN Enters Satellite Era

Bob Trimbee, general manager of Broadcast News, says the national news agency will move into the era of satellite communications by the fall of 1983. Full BN wire and audio service should be on satellite by that time. Until recently, only telecommunications carriers would deal with Telesat (Canada's satellite agency) but BN and other potential satellite users argued successfully that they should be allowed to lease partial satellite channels as well as deal directly with Telesat.

## ALBERTA

### Western Businessmen Seek Religious License

Edmonton-area businessmen and broadcasters are seeking a license to establish a gospel music radio station. Spokesman Doug Main, news anchorman with CITV Edmonton, explained before the CRTC that his group is for the Christian ethic and good old-fashioned values. Many interventions have been filed against the issuing of a new license which would be competing in the already heavily-saturated Edmonton market. According to Lew Roskin of CHQT Edmonton, there are more radio stations per capita in Edmonton than in any other major market in Canada.

## NEWFOUNDLAND

### Sale to CHUM Ltd.

Subject to CRTC approval is CHUM Ltd.'s proposal to acquire all the issued shares of five-year-old radio CJYQ 930 St. John's, for an undisclosed cash consideration. In the Maritimes, CHUM Ltd. operates CJCH radio and C-100-FM radio in Halifax as well as ATV (stations in Nova Scotia and New Brunswick). CJYQ president, Colin Jamieson, explained that survival in the sophisticated technology era requires the managerial and financial depth that nation-wide CHUM Ltd. can provide. CHUM president, Allan Waters, a director of CJYQ since its inception in 1977, assured that the station would retain its Newfoundland identity and no changes in personnel are anticipated.

## FEDERAL

### Bill C-61 Becomes Law

On July 8, 1982 the Honorable Robert Kaplan, Solicitor General of Canada, announced that the Young Offenders Act (Bill C-61) received royal assent and was made law. Reporting press will have to respect the anonymity of any young person involved in criminal charges whether or not he or she is the



### Telesat and NASA Sign Launch Agreements

Five new Canadian communications satellites will be launched in the next three years from the Kennedy Space Centre in Florida at a cost of roughly \$160 million (Canadian). Telesat Canada president Eldon D. Thompson (r) and NASA associate administrator for space transportation, Dr. Stanley Weiss (l), signed launch services agreements on June 21. The contracts cover all five Telesat Anik C and D series satellites. The first launches are set for August 12th (Anik D1) and November 11 (C3) of 1982; the first on a Delta rocket and the second on the inaugural commercial flight of the space shuttle.

accused, the victim or a witness. The new legislation also contains special procedures controlling the use and access to youth court records, in order to respect the privacy of the young offender.

### Federal Grant To CCDA

In an effort to help Canada establish its own closed-captioning service for TV by early 1983, the DOC has awarded \$125,000 to the CCDA for the purchase of Telidon-based captioning equipment to improve the TV viewing enjoyment for more than one million hearing impaired Canadians.

The CCDA will produce subtitles and captioning. With the aid of a specially adapted TV or decoder, the spoken part of the programming is displayed on the screen as a written text.

As a result of agreements with the National Captioning Institute in Washington, D.C., the CCDA is currently supplying both the CBC and CTV networks with temporary captioning of Canadian programs. The CBC, NFB and CTV will be the CCDA's major clients at the outset. Global, TVOntario, TVA, Radio-Québec, and pay-TV licensees will also be approached once the agency is established and running.

## IN BRIEF

- The NAB and Westinghouse Broadcasting Co. (Group W) are united in opposition against AT & T's entry into the information field. In a joint brief presented to the U.S. District Court, the two organizations claimed that inadequate restrictions have been placed on AT & T. The brief also claimed that AT & T is likely to force out potential competitors in the new electronic publishing industry and rapidly gain a monopoly because of its extensive and already established resources in electronic communications.

## ERRATA

In the June issue of *Broadcaster* in an article entitled *Foresight Saga*, we erroneously reported that Northern Cable Service Ltd. was owned by CUC Ltd. In fact, CUC Ltd. has approximately a 38 percent interest in Northern Cable Service; the remaining shares are owned by local businessmen of whom Baxter Ricard is one of the major shareholders.

In a sub-article entitled "Canada's Biggest Twinstick" we reported that CJMX-FM is a French-language station. In fact, it is an English-language station.

**Linehan** from page 8  
of TV dialogues with celebrities.

Great is the word for Linehan. For sixty minutes as host of *CityLights*, he lives by his wits and instincts — the essence of the talk show where nothing is guaranteed. The apparent ease with which Linehan navigates in a world without laws is uniformly superb. Just as surely as muscat grapes yield muscatel, his civilizing influence seduces and compels guests to some species of *expression*; a single personality emerges and develops before our eyes. Watch Linehan (weekdays at 11 p.m.; weekends at 7 p.m. its *CityLights At The Movies* with brief clips, film footage and several short interviews) reach a breakthrough with a guest and actual casual language as it would be spoken away from the lights and camera, as in *real life*, not a studio setting, bubbles forth.

By the simple law of survival Linehan is one of the most distinguished interviewers in North America. Five times a week for the past 10 years (and with a new contract to continue doing so) he has diverted 5.5 million households in the U.S. (fed by the U.S. Satellite Network) and viewers in the Canadian markets of CFCN Calgary, CFRN Edmonton, CKCW, ATV, CJOH Ottawa, CKVU Vancouver and CKPR Thunder Bay.

Since his lonely youth in Hamilton, Ontario, Linehan has been up against his own romantic expectations. From the ages of 17 to 23 he was given a swarm of responsibilities: advertising, publicity, promotion, copywriting, film booking and buying, as a junior film executive with the Rank Organization-Canadian Odeon Theatres. Then, as now, Linehan worked and listened more intently than most. At 24, after a stint in the more esoteric stratum of Janus Films and producer of film programming at newborn CityTV, Linehan became all-absorbed by TV interviewing and studiously traced his way into hosting and producing his own daily program by conducting memorable mini-interviews on Ron Haggart's *The City Show* (his first, the *most* memorable, with Canadian director Eric Till, is the only one in his inventory of over 2,000 shows that was re-done although he claims, that by his standards, there are more 'misses' than 'hits'.) Quality has ensured longevity and Linehan's third career benefits from his pursuits in the arts as much as it is nourished by the accumulated knowledge, business experience, stored facts and a web of intersecting acquaintances which years of zealous attention (and questions) has gained. He soberly and intently reminds me, "I haven't access to anything you don't. What I have access to is me."

A role in a CBC-TV drama provided Linehan with a worthy opportunity "to create something beyond myself and become aware, for the first time, of the process of performance." And what more honest way to deal with the volume of future actors to whom he would be directing questions than to act! Linehan is also a closet novelist. He has been writing creatively since his undergraduate studies and acknowledges that "it's getting better because I'm getting older and wiser and reaching a degree of objectivity in the middle of that subjectivity where one learns that creative writing, too, is something beyond oneself."

one learns that creative writing, too, is something beyond oneself."

Linehan grimaces, "I sit here and publishers phone and send me letters asking me to do a book. I say, 'are you people crazy? I read the trash you publish! I'm not going to do a movie star recollection book. I read them. Why would I do that?'" He gestures impatiently, "these people haven't even *read* anything I've written. They see personality/saleable/syndicated/maybe we'll get a sale in the U.S."

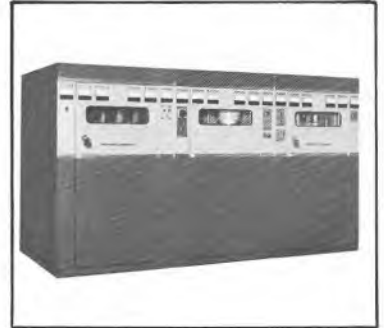
Linehan is neither cuddlesome nor sentimental on *CityLights* although he admits getting something like all-over gooseflesh the day he interviewed Liv Ullman. "My heart was pounding, I was nervous, I had a crush on her, I like her. I'm not *kidding!*" He frowns, then brightens, "We do something exciting here. And when we get the job done we have fun with it. I don't have time for the negative philosophy, 'if you're so good why are you still in Canada'. I have turned down more overtures and opportunities for work outside this building and outside this country than some people get offered in a lifetime. It's got nothing to do with making money or being rich and famous. Instead of doing root canal treatment or physiotherapy or neurosurgery, I come to work to do this. We are our job and Jane Fonda *doesn't* live in my house, she visited the studio for an hour. There will be no shock for me when I'm not doing this, no shock at all."

His role as host on *CityLights* is a challenge to "highlight someone's creativity and achievements in a way that offers something new and informative. The best compliment I can receive from the viewer, for instance, is 'I never knew that'."

Linehan is at times criticized for showing excessive deference to living legends on the air, for being a fan. In his low, smooth as cognac voice, he responds, "if I were trying for a spot on *60 Minutes* or *Meet The Press*

I'd be a different kind of TV journalist. My job for the last decade has been sitting down and trying to have a dialogue with somebody. I'm not there to hurt people. I'm there to exchange something about what they do".

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From his guests, ranging from laconic Jackie Bisset to author and octogenarian, V. S. Pritchett, Linehan receives baffled grins and helpless shrugs (occasional bickering retractions) in response to his academic scrutiny, hence knowledge, of their often audacious careers. "I'm not an indiscreet human being. The distinction between information and gossip may be the difference between what I do and what other interviewers do. I have never been exactly superficial from the beginning. But then I'm not superficial." CFRB radio host Earl Warren, with whom Linehan enjoys pithy weekday morning repartee on a broad range of topics on *The Earl Warren Show*, speaks affectionately, "Brian has a genuine love of his work. He's a very warm human being, easy to work with and is very *informative* to our listening audience".

Linehan's office, which he shares with "indispensable" assistants Lorraine Johnson and Frances Bartlett, is a snug and dry professor's den; books cram floor-to-ceiling shelves; Linehan's desk is a Saragossa Sea of files, notebooks and clippings. He reads great volumes, screens films endlessly (trusting himself alone in researching his guests), jets to and from New York and L.A. for the sponsored on-location work featured on *CityLights At The Movies*; devoting his leisure time to the awareness and appreciation of what other people have done. Not surprisingly, the relentless demand on time has created one or two professional frets for Linehan (quite apart from the desire for a more generous production budget). "What finally, is the definition of *my* creativity", he queries. "My days and evenings are dedicated to studying the talent of others. Of course, if that person who is about to enter my life is Margaret Atwood, John Irving or Timothy

Findley, I feel a sense of accomplishment. Still, it's awfully difficult carrying on a meaningful dialogue with a movie star who has made one movie or a recording star who has recorded a single hit."

Linehan has thoroughly analysed the losses he suffers through his job; he is also alert to the privileges he has earned, as a gifted TV interviewer, to excavate the (sometimes bumpy) inner terrain of the celebrities who seek him out. "I don't sit and pontificate on who should or should not be interviewed", he stresses, adding, "there are things I turn down but not usually because of personal feelings. For instance, this morning I got a phone call asking me if I would interview Olivia Newton-John. I have no strong feelings. I don't *buy* her records but I don't dislike her. I'm neither a film nor literary critic. I'm not a social critic on what people should or should not be doing. Olivia is a beautiful young woman who has a talent and obviously there are millions of people who enjoy it. At the end of a conversation I'm not trying to have people know what Linehan thinks but rather, does this movie, this book, this play, would that weekend at Stratford or the *Shaw* appeal to them. Have I interested people in moving in on something?" He is precise, "I'm an observer. The audience gets to observe me observing."

And spoiling his guests, just a little. Animatedly, Linehan insists that "people who devote their lives to making ours more pleasurable *should* be indulged. Whether you're Karen Kain or Dolly Parton or Sophia Loren, why should you *not* be indulged?" Humbly riding the TTC to and from CityTV, Linehan learns myriads from his irrepresible TV viewers. "People tell me things, they tell me things about the conversation with Steven Spielberg, with Jane Fonda. I listen

and come back to work and I say guess what somebody from Ryerson told me this morning? Guess what a lady on her way to Simpson's said about Sophia Loren? It just fascinates me to have people talk to me. The comparative study between the people I am exposed to in my work, who have no concept of how people feel about them, and their audience is marvelous."

Linehan is nurse and surgeon on the air. He has no conceit. He does his work and he comes prepared. He is not a mannequin but a show business aristocrat with a well-furnished mind; greatly excited by language, music, drama, the images on the screen, in a book, on the stage. Says Linehan "I know what I'm doing. I'm not saying that I walk down to the studio every day to tape *CityLights* overcome with awe and respect. But I do know to whom I had better appeal or there isn't going to be any series." In the past Linehan conducted a wider range of interviews (foreign film directors Lina Wertmuller and François Truffaut; opera diva Joan Sutherland, even Russian ballet star Rudolph Nureyev) stimulating to him but of limited appeal to his viewers. Linehan grieves, "People didn't watch." Then grinning, "But Connie Stevens discussing her troubled days at Warner Brothers or Trini Lopez describing life in the fast lane in Las Vegas. . . ." He is pensive, "You find out how little power you have — in encouraging people to recognize brilliant pieces of filmmaking for instance (Shoot The Moon, Whose Life Is It Anyway? and Pennies From Heaven will never make production costs says Linehan; they are his nominees for the cream of 1981-82). I'm trying to convince people that Richard Condon, author of over 20 novels, is a brilliant best-selling novelist. You try to do this but

See Page 41

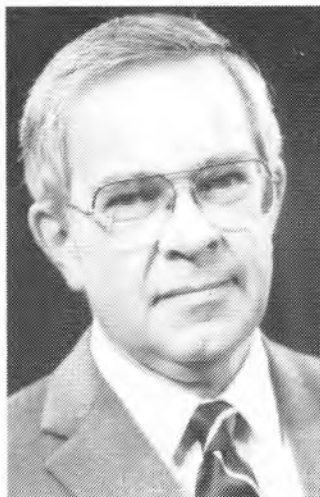
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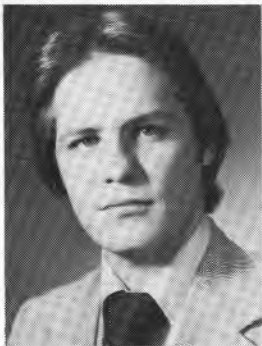
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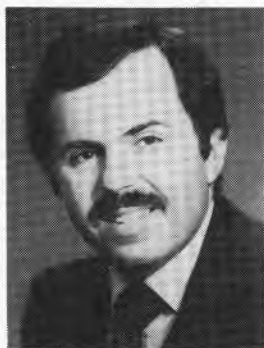
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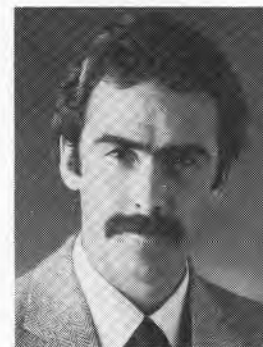
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# REGIONAL REPORT

# QUEBEC

**I**f you walk into a bar or bistro in downtown Montreal, say Thursdays for instance, you will be greeted with animated talk and lavish gestures and you won't be bored, even if your French is fractured. And if you walk into the large estate of Radio-Canada, the same pleasant cacophony fills your senses and you begin to remember, with pleasure, that the French are very expressive people and use language like an aperitif, to lure you into the main feast.

Another side of the French sensibility is depicted in the NFB film *Les Raquetteurs* (1958) where Michel Brault and Gilles Groulx 'talk' with the camera, capturing from every possible angle, the mood of the Quebecers observing a parade during the Sherbrooke winter carnival. The observers capture the essence of the observed amid a cacophony of trains, bands, a barking dog and the hum of small gatherings.

Although it remains to be debated whether or not the Quebec culture has suffered a repression throughout the years, there is no doubt that films from Quebec have always dealt with political-social issues which probed, peered, and analyzed in a Narcissistic way perhaps because, as Denys Arcand remarked in an interview in 1974, "Quebec remains a very mysterious place to Quebecers. The basic homework of analysis is still in need." That was eight years ago and all this homework is perhaps immortalized in Gilles Carle's *Les Plouffe*.

While it appears that Jean Pierre Lefebvre is still making very Quebec films (his most recent *Les Fleurs Sauvages* won the Critics Choice Award in Cannes and is one of the entrants at Toronto's Festival of Festivals), others in Quebec are branching out in various directions. Marie José Raymond's film *Bonheur d'occasion* is being shot in two languages and many other producers are planning to do this with certain films thereby taking advantage of our bilingual culture.

Denis Heroux, with his latest success *Quest For Fire*, has become a trendsetter and with *Atlantic City* made his mark with a quality film about a minority voice, and with *Les Plouffe* immortalized the Quebec family. Pierre David makes films for the masses and therefore is a successful filmmaker whose expertise is in demand in LA.; Mark Blandford has struggled through bureaucratic mazes to bring *Duplessis* to the screen which English Canadians *should* see and which French Canadians *did* see and which more than anything brought to light one of the most powerful and enigmatic figures in Canadian history; and with *Empire Inc.* Blandford pursues his dream of presenting quality entertainment for the masses. Of course everybody was talking about the success of Harold Greenberg's *Porky's* while Robert Lantos of RSL Films (*Paradise and Scandale*) is pursuing his dream — raising money for *Joshua Then and Now* which as he candidly points out, so many pay-TV applicants used as an example of the kind of project they would support (but aren't).

I sense that some Quebec filmmakers are tired of 'waiting for Godot', and have simply decided that the Americans are more appreciative of their product. Another trend seems to indicate that the networks, more specifically CTV, will outwit the Canadian pay-TV licensees and finally, come up with some excellent Canadian feature film co-productions on the free network. Interesting turn of events, n'est ce pas?

Will the French culture be assimilated into an American one or will they as a separate voice continue to express themselves in a rather autistic way? The economic climate will probably force some of them to take new directions which means the merging of talent to produce what will no doubt add another interesting and subtle dimension to an industry that desperately needs that fine aesthetic sensibility that is an inherent French trait. As Marie José Raymond so aptly put it, "when you blend our particular emotional sensibility with a certain American sleekness, you can do very well."

And this brings to mind a comment from a friend who tried to verbalize, in English, what it was that made the French people so fascinating "they are the most paradoxical blend of superficiality and earthiness". The French would probably have some better way of putting it.

*Barbara Moes*



## Bilingualism, the new direction for Quebec films

What a great delight it is to read a book that touches you deeply and at the same time impresses with its greatness. And how fascinating to discover that the author is a Canadian who was persuaded in 1947 to sell the film rights to Universal Studios in Los Angeles for \$75,000, a remarkable sum in those days for a Manitoba-born French Canadian who eventually won France's Prix Femina and the Governor General's Award for *Bonheur d'occasion/The Tin Flute*. The author is Gabrielle Roy and unfortunately, or fortunately for us, Universal had to shelve the project because of union problems. Enter Quebec journalist-performer-producer Marie José Raymond and award winning director Claude Fournier who after two years and \$30,000 were able to repatriate the rights.

Raymond describes her association with the project for the last four years as an "agreeable obsession" explaining that she and her partner-director Claude Fournier worked on the screen adaptation for two years but realized that it would be difficult to amortize a film for the Quebec market alone, especially since France, the other potential market, is very chauvinistic towards "outside" French product. (Raymond and Fournier's recent experience at Cannes was very unsatisfactory. Exclaims Raymond, "as soon as they heard the language was Quebecois, they walked out.") Add to this the reluctance of the Anglophone North American market to accept dubbed films. Therefore the film is being shot in both French and English for a feature film and a five part mini series on TV. In other words there will be four end products.

Even though the cast is bilingual, the French-speaking actors will mouth the words in English and will be revoiced to eliminate the French accent which Raymond says would be annoying for the TV audience. The names will retain their French pronunciation in order to preserve the French flavor.

Even though the film is being shot on location in Montreal, Raymond feels the setting could just as easily be an international city because, "Montreal in 1940 was an industrial capital with the problems inherent to progress and the basic human condition anywhere. But a Quebec setting and flavor, as well as being true to the novel, gives the Quebec filmmaker a chance to increase awareness outside of his own milieu."



*Marie José Raymond, looking for a broader audience*

Work was done simultaneously on both scripts so that one wouldn't necessarily be a basic translation of the other. Anne Cameron in Vancouver, a writer who speaks French, followed the outline that was developed by Fournier and Raymond and the cross-country effort took two and a half years, and four drafts.

At the beginning Roy wasn't interested in reading the script, but when Raymond and Fournier finished the final draft they sent it to the author, who now resides in Quebec, and after three days she phoned and gave her blessings. A rapport was established and small details were worked out in conjunction with Roy.

There were some difficulties in adapting the book to the screen because as Raymond admits it's a very interior book and in order to translate mind thoughts into pictures Raymond and Fournier built scenes that didn't exist in the novel and added dialogue to exteriorize these perceptions. Everything of course depends on the professionalism of the actors, and, says Raymond, Fournier did some very creative and daring casting by giving Marilyn Lightstone the lead role as Rose-Anna Lacasse, the mother. There were over 2500 applications for auditions from within Canada. Two of the actors, Mireille Deyglun who is cast as Florentine Lacasse and Pierre Chagnon (Jean Levesque) come from a theatre background; Emmanuel Letourneau is played by Martin Newfeld who was still in school when he got the part. The part of Azarius Lacasse is played by Michel Forget.

Funding for the film comes from a myriad of government sources: Radio-Canada, CBC, The National Film Board, The Canadian Film Development Corp., The Quebec Film Institute, Famous Players and Raymond-Fournier's company.

The production budget is low, \$3,500,000, when you consider it's being shot in two languages for a film and TV series. Raymond says there has been a global effort from everyone involved to be reasonable about this industry and to, as she so aptly puts it, "come down from the heights we have experienced in the last years in the Canadian film industry with the shelters where there was an artificial boom. Prices went beyond the reasonable for our own industry. We have to work according to what our own market is able to support. The star system is not for us. I have the top crew and the best actors and their well-being is ensured by a very tight preparation which means we don't work crazy hours, and then I don't have to pay undue overtime which is a waste. It doesn't show on the screen. Once you've worked nine hours in this business you are tired and to work 16 hours is to sacrifice quality."

In June Raymond was a half day ahead of schedule for the 100-day shoot being filmed in conjunction with the spring season in the book — a very important detail to Raymond who felt that as well as lending authenticity it was very important emotionally as "we Nordic people attach a special meaning to spring, shut away as we are for the long winter."

And this is indicative of the conscientious approach to detail that she takes with the film. She hangs up the receiver exclaiming "details, details, that's what it all comes down to." Fournier had asked that she bring her white bedspread for the scene tomorrow as it would be more appropriate than the one on the set. She hastily wrote a note to herself to remember this. Everything must be perfect.

Raymond who praises Fournier's mature and sensitive directorial approach has worked on several films with him including a comedy *Deux femmes en or*; *Alien Thunder* with Donald Sutherland; and *A Special Day*, an Italian co-production with Sophia Loren and Marcello Mastroianni.

Fournier brings the Lelouche style of directing to the film which Raymond admits is very demanding but "wielding the camera and making directorial decisions with it ▶





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gives a very subtle texture to the results." During the shooting there is a constant re-evaluation and Raymond admits, "We have one motto . . . when we are not sure why a character does this or that we go back to the novel to find the answer."

Although the novel touches upon many familiar political themes, it is the hopes and dreams and tragedies of the Lacasse family which constantly draws the reader (audience) into the story. The poverty-stricken Lacasse family is contrasted in some ways with the rich Anglophones, but Raymond stresses that this is not the central theme. "It's a love story," she emphasizes, and she is against shifting the orientation of the novel to adapt it to political actual trends. The conflict is basically one of "class in a cliché urban settlement" where there is an outlined atmosphere of class confrontation. Raymond focuses on the love story because that is where the market is in feature film. In the series the background of the family comes to light.

The pacing is different for the series and the feature and for the French and English versions, therefore the editing is also being

done separately, in order to maintain originality. The feature editor has not even read the script for the series to ensure that the dramatic line of the feature is self-contained. "An edited version lacks dramatic drive," says Raymond. Though both versions are framed differently, some of the shots are used for both the series and the feature and this requires a lot of methodology.



**Marilyn Lightstone plays Rose Anna Lacasse the moving force in *Bonheur d'occasion***

Raymond's comments on the filmmaking environment in Canada reflects her maturity about an industry still in its infancy. She thinks it's valid that some Canadians are now involved in the international scene and are bringing Canadian financing to international films, but she thinks there is still room for films that emanate from Canada. She believes that the kind of films that Canadians can make very well are those that "blend our particular emotional sensibility with a certain American sleekness." Although acquiescing that the very high-tech films like *Star Wars* are very good, she maintains it is not feasible to make this kind of commitment in Canada but adds that human interest films like *Kramer vs. Kramer* or the *Four Seasons* could have been made here. Since *Chariots of Fire* won an Oscar this year it has boosted the spirits of the film industry and confirms Raymond's belief that a simple moral story is what still interests people.

Raymond laments the absence of a film community in Canada of a kind that seems to exist abroad. "We don't pull together. The film directors here are very divided and I'm not suggesting we have a kind of Boy Scout camp but other countries have done much to create a strong cinema milieu for producers and directors. Here it's very adolescent. Everyone is trying to prove something and it's very difficult to get a concentration of energy. And yet I feel in these difficult times a kind of consensus would certainly help strengthen the industry."

As for the Quebec film industry in particular, she believes it has had a certain advantage because it has not been so influenced by American products. As well there has not been an immediate drain of talent. "France is too far away and we cannot easily be assimilated to American culture and I think it has given a chance for Quebec creativity to express itself more. There

is quite an industrious approach to filmmaking here where quite a few filmmakers make low budget films for the Quebec population, which is a very positive and realistic approach. This is part of the positive side but the negative part is that we're such a small community that we can't afford our own talent and there is a very high level of isolationism instead of collaboration. I'm hoping that this concept of double shooting could be one of the answers for certain specific films that deserve a broader audience."

Raymond has the collaboration of the Quebec Film Institute on the French side and the NFB on the English side which is agreeable and gives creative input from different angles. "I'm not trying to slip out of my origins or my identity or whatever," gestures Raymond. "I just feel we have to spread our art which necessitates using the English language as a means of communication. The language is a tool and unfortunately in Quebec we have put too much weight on the language, especially the government who have been orienting the whole population towards that. Language doesn't create culture, it's just a tool to express what you are. I think it's hard enough to make films, why don't we just make films together. At least let's not waste our energy on battling things like language."



**Mireille Deyglun as Florentine Lacasse who tries to rise above her class**

*Bonheur d'occasion/The Tin Flute* will be released in the spring of 1983, appropriately, and the series a year later. BBC has given a firm option on the basis of the scripts and Raymond intends to follow the distribution through to the end making sure that her beloved project gets a proper chance. She thinks there are distribution problems in Canada because the system lacks "dedication." She is trying to find someone who is as enamored with the project as she is.

One last thing, the ending of the novel was a little pessimistic and Raymond and Fournier have changed it to a more hopeful one. Roy has agreed, admitting that she has changed her attitude somewhat since she wrote the book.

This looks like the beginning of a merger between the two solitudes. But then art should transcend all barriers. **B. Moes**

## CTV APPOINTMENT



**DAVID A. BASSKIN**

David A. Basskin has been appointed Manager of Regulatory and Legal Affairs of the CTV Television Network. Mr. Basskin joined CTV in 1981 as Executive Assistant to John T. Coleman, Vice-President of Planning and Development. A lawyer and formerly Managing Editor of Canadian Communications Reports, he will devote his varied experience to the Network's relations with government and the broadcasting industry and in planning and development. The announcement is made by Murray H. Chercover, President and Managing Director of CTV.

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## Empire Inc. — powerplay for the masses

"Any medium, when it's at its most powerful, produces largely trash. The last mass medium was movies. It no longer reigns because more people watch one episode of *Dallas* than all of Hollywood's output in the course of a single year. So when TV came into being, all the intelligentsia said, 'oh, movies are wonderful.' Time has allowed us to extract the wheat from the chaff where that medium is concerned but with TV our noses are still right up against the window. Fifty years from now people are going to say, 'wow, there was wonderful stuff being done in TV in the 70's and 80's.' I hope some of mine will be there." This is Mark Blandford's theory of television or his response to the conventional wisdom of the so-called intelligentsia who say that TV produces crap.

And why should anyone take note of what Blandford has to say? Because he, who was born and schooled in England, Europe and the U.S., came to Canada in 1970 and convinced Radio-Canada that he should do a docu-drama series on Maurice Duplessis which attracted more viewers than any other drama production in the history of Radio-Canada. As well as bouquets, the series had its beefs when a small group of critics headed by historian Victor Barbeau and Jesuit Jacques Cousineau mounted an offensive against the show at a



*Mark Blandford creating scenes of power at Radio-Canada*

CRTC hearing in Ottawa. It takes an outsider to recognize the richness and complexity of our own country — or more aptly, to be inspired by what Canadians think is best forgotten.

Blandford brought a fresh perspective to a subject that had become hidden in the dark chambers of the minds of the Quebecois, and he along with talented writer-

director Denys Arcand, himself a proponent of political docu-dramas, wrote the seven scripts which demystified, for some, the symbol of power in Quebec for many years. The tragedy is that English Canadians, to my knowledge, have never seen it on the English network and a copy was not available for viewing in Toronto.

Power and how it is wielded is a subject that continues to fascinate Blandford, whose current tour de force is the six part series *Empire Inc.* which traces the fortunes of a Quebec-Anglo financier, James Munroe, from the depression in 1929 to the Quiet Revolution in 1960. Being shot on location in Montreal, the production includes scenes from the inner sanctum of the very exclusive Anglo symbol of power, the Mount Stephen Club (which Blandford admits took some wangling) but the day I visited the set Munroe and his son were facing off in an office housed in the dark, antique quarters of the Quebec Censor Board building in old Montreal.

The star-studded cast includes Kenneth Welsh, an Edmontonian who has done extensive TV (U.S. and Canada), feature film and stage work (his most controversial to date being the role of Peter Lougheed in *The Tar Sands* for which the CBC was sued) as James Munroe; Martha Henry, noted Stratford and TV personality and most

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recently star of the Neilson-Ferns feature film *The Wars*, as his wife; Peter Dvorsky and Joseph Ziegler play the sons; and Jennifer Dale (wife of Robert Lantos, producer of the now infamous *Paradise and Scandale*) who starred in *Ticket to Heaven* and most recently *The Finishing Touch* with Richard Harris, Jeanne Moreau and George Peppard, plays Cleo the daughter. Gabriel Arcand (Denys' brother) famous for his role as Ovide in *Les Plouffe* plays Munroe's right-hand man Gene Prudhomme and Paule Baillargeon is Munroe's nemesis. Alexander Knox, a long-lost Canadian actor, now 74 years old, will perform his first role in a Canadian production having

spent his long career commuting from New York, Hollywood and London, England.

As is evidenced on the set, where Lana Iny, the publicist for the project who was brought in from the "outside" (she worked for Robert Lantos) there is a unique blend of English and French talent where directions are often vocalized in both languages and where Louise Turcotte-Gerlache, the first ever female assistant director, inveigles Kenneth Welsh to "come on babee, let's go" and drags him on the set.

The production mosaic is made up of crew members from the NFB and independent sources; design aspects from Radio-Canada and production from CBC. On the set, award winning NFB director Doug Jackson, whose most recent film was *Why Men Rape*, remained cool while everybody else was sweating as he demanded a very tight performance. His technique differs dramatically from the free style of Denys Arcand the Quebec director from the same NFB womb, who stirred up political controversy with *On Est Au Coton* and went on to do *Quebec: Duplessis et Apres* and the feature film *Rejeanne Padovani*. Each is directing three episodes with Arcand deliberately avoiding the highly political episodes which he co-wrote with Doug Bowie.

It takes a very special breed of person to shape and mould an end product out of the combined talent pools of the unwieldy bureaucracies at CBC, Radio-Canada and the National Film Board, but it will either be a marvellous patchwork quilt or a rich, finely — textured tapestry that hides all the needlework behind it. From the 20-minute film clip I saw, it will probably be the latter.

Figures for the budget have been banded about but Blandford is not at liberty to disclose exact amounts, but hints that it is a high budget series, with high production values admitting nevertheless that it is less than a standard ordinary American series which costs about \$600-750,000 an hour. He adds, "hopefully we will have just enough". (Some say it's about \$3 million.)

What Blandford is trying to prove with this series amounts to what would seem to be unrealistic goals but he may just pull it off. He wants to appeal of course to a broad audience, namely French and English and hopefully American but he realizes the French and English interests are different. For instance French Quebecers are fascinated by Prudhomme played by Arcand and the English are equally fascinated by Munroe. The French will be dubbed — it was too costly to do two shoots — and Blandford expects to derive an interesting Rorschach from the audiences' projections.

Expectations for the series run high because of the allegedly dear budgets. On top of this Blandford must, he claims, correct a perceived weakness about the CBC which is that it is mainly an information network and he points out that Peter Herrndorf's strategy has been to build on the CBC's strength, exemplified by the birth of the *Journal* and the *National*, but now Herrndorf wants to concentrate on drama which in the audience's minds is a perceived weakness.



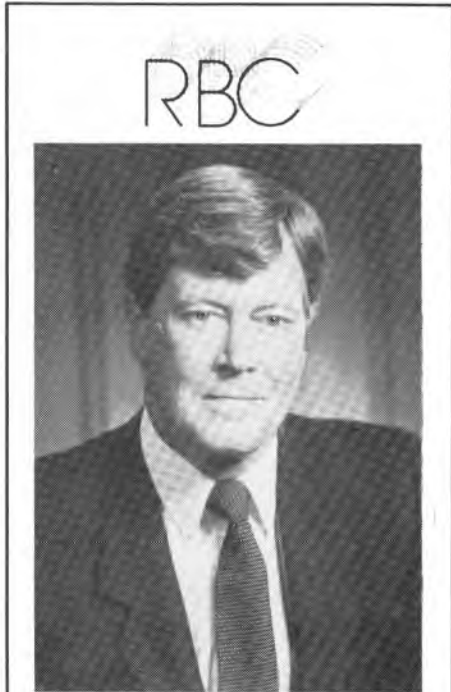
**Damir Andrei who plays Peter, the piano player and Jennifer Dale (Cleo Munroe) in a scene from Empire Inc.**

Blandford believes the only way to get the international audience is by serving your own audience first. "Productions that do well abroad do well at home. Any form of literary art has roots so we hope to do something relevant but not in a boring, earnest way. There is no point to put in a dash of this and a dash of that for the French market and the British market and so on. If you start thinking that way you are dead. Look at the Australians. They are



**Kenneth Welsh (who portrays James Munroe in Empire Inc.) is flanked by Joe Ziegler and Peter Dvorsky who play the Munroe sons in CBC's Empire Inc.**

about themselves — they are directly geared to their own audience first. Name five great international works that are not strongly rooted in the culture they were born in. Is *War and Peace* not inherently Russian, is Francois Truffaut not inherently French? We are striving to be uniquely Canadian here but we are doing it with a kind of shame. When people say, 'what is inherently Canadian' what they are really saying is 'we're not interesting.' We're full of good stories. I don't think that Margaret Atwood is sitting with her hands on her brow saying 'what is Canadian'. We have a population of 22 million people and there are many fascinating individuals. Thirty



**BRIAN C. MINTON**

The Board of Directors of the Radio Bureau of Canada is pleased to announce the appointment of Brian C. Minton as President of RBC.

After receiving his Bachelor of Arts degree from University of Toronto in 1971, Mr. Minton held a series of increasingly responsible executive positions in the major appliance industry.

In 1979, Mr. Minton joined Metro-market Newspapers Ltd., forerunner of the Newspaper Marketing Bureau where he has recently been Vice-President Sales.

In addition to his strong retail and national marketing background, Mr. Minton brings to RBC, extensive knowledge of media planning and research. His appointment, effective July 19th, 1982, will reinforce and expand the Bureau's ability to respond to the needs of advertisers, agencies and the RBC membership which comprises the majority of Canada's independent radio broadcasters.

years from now I would love to do a series on smiling Jack Gallagher. It would make a marvellous dramatic Canadian TV production."

Blandford's affinity with Radio-Canada and Quebec matches a temperament that "couldn't stand to live in a unilingual society" and as he sits and swivels in his chair sharing my coffee because I got the last one with cream (he cannot drink it black), he communicates a tired energy that completes the paradox of a man who slips into a British accent with the odd word now and then while exploring in a practical and philosophical manner one subject after another realizing all the while that while the bureaucratic society gives him an opportunity to work, the price of getting what you want within that society is always going to be a challenge.



Jennifer Dale portrays Cleo Munroe in CBC's Empire Inc.

And everything is riding on this present series which must above all entertain and Blandford has the perfect formula for this, stressing that "to please the heavy and the light viewer and thus achieve success, you've got to come up with a very careful mix of intellectual respectability, fun and entertainment for both groups. That's what happened with *Duplessis* when people who didn't normally watch TV tuned in as did the masses. But more often than not TV productions tend to go too far in one direction or the other. The ultimate challenge for me is to try and walk that fine line where you've got enough entertainment production value to keep the heavy viewer and yet not compromise so much that you lose credibility."

And of course this requires money to get the production values that can compete with the U.S. Blandford lost his battle to film in 35 mm which of course gives a better picture (all U.S. productions are shot in 35 mm). He feels that the audience can't articulate the problems when they look at a Canadian production but sometimes they just know it doesn't feel right. But he feels they will forgive some decrease in production value if the scripts are good and if the subject is clearly about themselves and doesn't preach at them. "They don't want to be told something is good for them, they want to be entertained."

Doug Bowie the talented writer for the Empire scripts received accolades early on when the cast after two days of script-reading applauded his work. Blandford says there are not enough writers in Canada because they are not given the support they need. "The audience in Canada thinks

that the actors write the script, only the cognoscenti know the difference. Give them the appreciation and the ego rewards that they deserve."

As for potential talent in this country, it is limitless, says Blandford, and then he demonstrates the Canadian problem by citing an article he read in the *New Yorker* about the aircraft manufacturing industry which indicates a learning curve that must be reached in order to produce more efficiently and qualitatively. He cites director Arcand and Jackson who haven't directed a drama for five years because there simply wasn't enough being done. "Small may be beautiful but in this case small is a prob-

lem. There is not enough product. The ideal situation would be that there is enough production for writers and directors to have something on the screen week in and week out, where they just have to write constantly and get audience feedback. There are very few writers in Canada who make a living writing for dramatic production in TV or film."

The shoot finishes in August and the program will be ready to air in January, and, adds Blandford wryly, "just when the Americans put the *Winds of War* on which I would rather not compete with because I can just imagine the production values they're going to have." **B. Moes**

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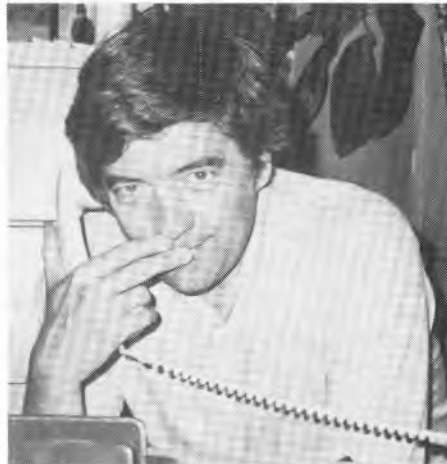
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# Heroux's Quest for Film

Denis Heroux was going through his morning mail, threw something in his "in" basket and missed, while he juggled a phone call from one of a dozen suitors from Los Angeles and Paris at the same time giving himself a manicure with his letter-opener, and intermittently answering my questions about the film industry in a very charming and sometimes distracted manner. By this time I had come to at least one conclusion . . . most film producers, with a few minor exceptions, find it difficult not to be moulding and shaping ideas and this raw energy is often characterized by gestures such as twisting a paper clip round and round in their hand until it is completely deformed. But then when you think of the chancy nature of the business . . . investing millions on an intuition that the fickle public



Denis Heroux, making big deals

will like something, or better still love it; that the investors will indeed get their money back; that the best actors, writers and directors can be lured to a project and so on and so on — it's no wonder they are a breed as highly strung as a thoroughbred Shetland Collie.

Heroux's recent credits — Atlantic City, Les Plouffe, Quest for Fire — have established him as a very talented, innovative, dynamic producer who is much sought after by those south of the border. Yes, he admits he is a trendsetter, believing that it is the filmmaker who has the means to create the trends, not follow them. Witness his most recent release, Quest for Fire, put together for \$12.5 million without the aid of the tax shelter, which Heroux claims spoiled the movie industry because lawyers, accountants and brokers were reading screenplays, selecting staff, and making artistic choices, and he adds "were responsible for junk."

He elaborates further by citing a recent incident where it was clear that the money-lenders (in this case his broker) and the filmmakers didn't agree on what turned out to be an innovative and profitable venture. After viewing the 13-minute rush of Quest for Fire, Heroux's broker backed out, exclaiming 'the people are dirty, they don't even speak English and the t and a's are too small'. So International Cinema Corp. (Heroux's company) had to go out and find \$10 million. The bank was already in for \$5 million and with the same 13 minutes ICC sold Quest to Japan for \$1 million and Australia picked up the rest. Confirming his point, Heroux says, "these were film people, they had the expertise. Yes, the film was risky, but it was unique. When you are making a movie you're releasing a prototype every time; when you make a car you're doing the same thing every time. Yes, it's a gamble but you start liking a subject, you dream about it, you start organizing it, and in three or four years you find out that it might work."

Heroux displays what amounts to a magnificent obsession about his work and clearly demonstrates that he doesn't have to move to New York or Los Angeles to push ideas. He can do it from Montreal. (But he adds you must keep in touch by travelling and reading the New York Times and Le Monde from Paris.)

Heroux's tenaciousness is probably a result of being part of the unique Quebec

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market, where producers were already making films before the tax shelter was introduced because as he puts it, "the French Canadians were supporting the industry." Les Plouffe, recently released as a feature movie, was Heroux's biggest box office hit in Quebec, drawing over \$2 million thereby surpassing Atlantic City and Quest for Fire. Although he was disappointed by the box office in France, there is no doubt that Les Plouffe has re-established Gilles Carle, the director, and Canadians as credible filmmakers at Cannes as well as winning critical acclaim in its Paris debut this spring. Even one Toronto critic calls it "a wonderful movie" and there is no doubt that as a piece of Canadian culture, it ranks high. It is now being released by Fox in the U.S. and is being dubbed for U.S. Spanish cable. Heroux believes that people are beginning to look again at the old family values and hearkening to that certain relationship between a man and a woman. This is of course a theme that has been established by Carle and others in Quebec many years ago.

Heroux goes on to defend the Canadianess of his film Atlantic City explaining that Atlantic City is closer from a cultural point of view to Quebecers than Toronto. "The north-south relationship is much more natural," and despite all the criticism in the Toronto papers about the film, he calls out figures to confirm its Canadianess... "all the crew were Canadian, and 80 percent of it was shot in Montreal. We felt it's part of our culture. We don't only speak French, we are American and the movie provides a point of view of the minority and the way America is changing."

Amidst the telephone conversations which change swiftly from the French to the English language and through the tone of voice that inflects appropriately in a way that only the French are masters of, Heroux easily convinces me that his whole life revolves around making films. He only chooses a subject if he likes it, adding "he's not doing the B movies for the American market."

"I don't want to do a car chase with Burt Reynolds, I like Burt Reynolds but that's not the type of movie I want to do. The subject that I find will always be in relation to what I am, what I like, what I'm living, with a certain meaning for me and the French Canadian."

Works in progress include Louisiana, a film which talks about the French roots in America during the period from 1820 to 1900. It will be done as a feature film and a mini-series, and shot in both languages (this costs 20 percent more) which has become the direction of many future projects including Simone de Beauvoir's The Blood of Others. A movie is planned on Dr. Norman Bethune with Norman Jewison directing and is budgeted for \$25 million and Heroux claims that Donald Sutherland is not a big enough star for this film. He needs a Richard Dreyfus, a Jack Nicholson or a Robert Redford to sell this movie and plans to make six hours out of it for the TV market to support the budget. But stars are not always necessary and he cites his

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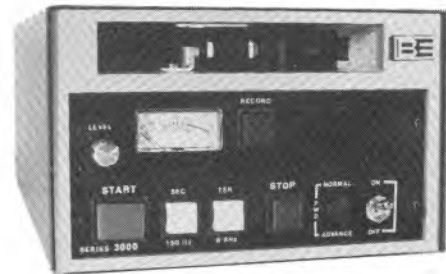
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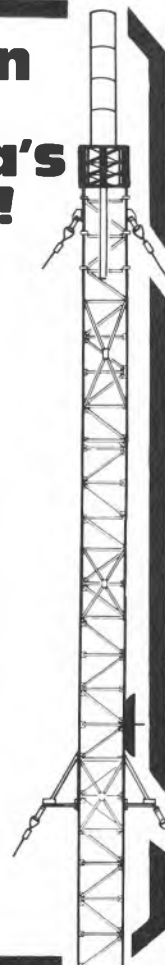
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interest in doing a film about a train that goes wild based on a screenplay by Kurosawa. The train will be the star and it will be shot in Canada. He turns in his chair, and his train of thought shifts abruptly to a red dog-eared paper back of John Irving's Hotel New Hampshire and yes, he was in the midst of negotiating a deal to do this film which, if he gets it, would start shooting in Montreal in August.

The demand for software is now very great and Heroux believes as the population ages, they will want to look at more TV, videocassette and pay-TV. Admittedly the traditional means of distributing movies for

theatre only has become too costly. The cost for prints and advertising in Canada to release Quest for Fire was around \$11 million. And Heroux says, "it's crazy to be spending that kind of money, it forces you to be a big winner or you don't survive."

The U.S. pay-TV people have been wooing Heroux for some time and he has made three deals with them. Atlantic City was playing on HBO across America in June. "But Canadian pay-TV people don't talk to us. They seem to be busy putting things together. They're hoping that maybe we will be on our knees to ask them for a favor. In the U.S. they are the ones that

contact us."

He is much more positive and encouraged by the overtures made by CBC and CTV. Until now he has been working very



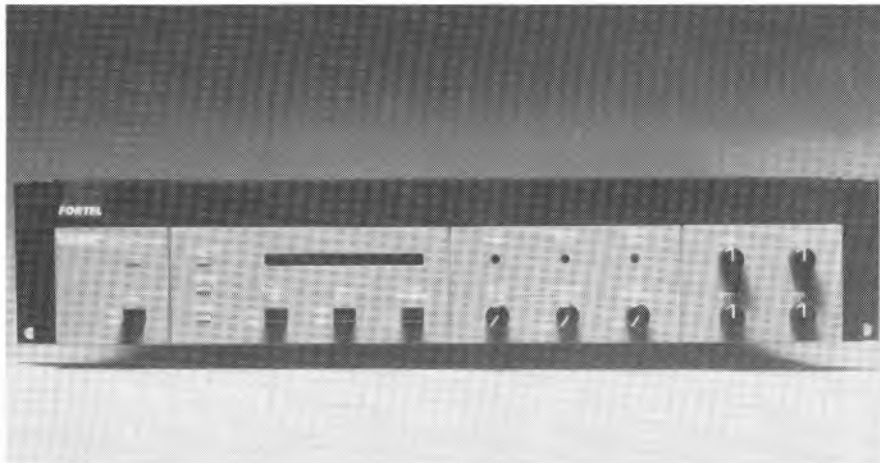
Scene from Heroux's Quest for Fire

much with the CBC but is finding more strength from CTV. He commends Murray Chercover's decision to do the Terry Fox project and is in the midst of discussing co-productions with them at the moment, but warns that the CBC will have to reorganize themselves to reflect the whole country. But he will be excited to be part of this transformation. He has high expectations from a Quebec regional pay-TV system and says it would be best if it were bound to Dr. Allard's group which would help establish a system that is national but more decentralized. "Then everything is not decided from downtown Toronto. That's the way the CBC has been run for a certain time. That was the way people were pretending to run the film industry."

Canada has regained some of its integrity abroad and because of the weakness of the Canadian dollar Heroux says it's cheaper to shoot here. "The quality is better and the unions are not killing the situation. We have people doing a job because they like it. The technical crews in Quebec go to see the rushes at night because they're involved. In England or the U.S. they just look for their tea or coffee break. The electricians in Quebec read the screenplay. You don't have that somewhere else."

B. Moes

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## Whatever the public likes, the public gets from Pierre David

"E.T. is a perfect movie, one of the best of all time. It's everything I like in movies. You cry, you laugh, you cheer, you applaud. Spielberg is the Molière of films." Pierre David, president of Mutual Productions Ltd. (a subsidiary of Corporation Civitas Limitée, president Ed Prevost) delivered this enthusiastic oratorio from his Montreal office just before he left for Los Angeles where he and Claude Heroux (brother of Denis) will produce a major film for Universal Pictures. It's called *Drums over Malta* (and it doesn't have anything to do with drums or Malta) and stars John Candy, Joe Flaherty and Andrea Martin from the SCTV group. It's directed by David Steinberg, another Canadian, but it's an American film. Touché.

David, whose thick dark hair frames a bespectacled face that is both Latin American and boyish, is endowed with that mercurial type A personality which is both a blessing and a curse, and which seems to afflict or support all film people. His gregariousness, no doubt, issues from his 13 years of service in the entertainment world, which included radio and TV.

He readily proclaims that he is drawn towards the marketing aspects of the business. "I'm very sensitive as to how I will sell my product. I created the campaign for *Visiting Hours* (his latest release) before the script was written. 'In the hospital your next visit may be your last.' The script and the movie was based on this invention."

He surveys the movie industry with optimism, claiming it's at an all-time high with 80 percent of the audience clearly made up of the youth market — age 17-28. He cites the trend toward spectacular movies like *E.T.* which leans toward fantasy, excitement, adventure and comedy. And David predicts that the theatrical market in the years to come will be for the youth market whereas the older folk will watch more on TV and pay.

"Pay-TV is all b.s.," David says emotionally, "I don't see these people paying more than \$100,000-300,000 for a feature film in Canada. With the cost of films increasing because of inflation, they will just be a small partner, not a majority partner of the whole process. And if you play the film on pay what will CTV and CBC pay for it? I personally don't think it will change anything in Canada. It will change something in the U.S. where the pay people can now afford to



Pierre David, 'Wanted' in Los Angeles

pay up to \$3 million for a film and now that they're switching from pay per month to pay per view you can get a precise audience, get a gross and generate \$10 to \$20 million for your film."

He cites Quebec as being in an even more difficult position in terms of achieving success claiming that a lot of people in Quebec who are cabled are basically watching American stations so they will be happy with the English pay-TV system. "The Quebec audience is not that unique," says David. "You have your mainstream who speak French and go to see *E.T.* in English when it opens, and you have your other audience which goes to see Quebec-made films... comedies or well-made intelligent films like *Cordelia* that unfortunately don't have that big an appeal outside of Quebec. There's a very small market for subtitled films unless you're Claude Lelouche or Louis Malle. You can't take a Quebec film, dub it and present it to Toronto, Los Angeles or New York."

He switches back to the paradoxical film industry in Canada which is suffering because of limited funds at present. "We're back to where we were six or seven years ago except that in the interim we have created people and more credibility. But when

you make rules, (mandatory Canadian content), which sometimes are necessary, forget the creativity." His train of thought jumps to Dan Petrie, a Canadian who is very successful in Hollywood (*Fort Apache — the Bronx, Resurrection*) who has developed a script "which is *Mon Oncle Antoine* for English Canada." Petrie wants to do the film, it's important to him, says David. "It's very Canadian and talks about our culture, our heritage, our youth, our past. He will probably come back and do this low budget film which will be shot, directed and probably performed by Canadians. But the next day he will be down in L.A. doing a film with the likes of Paul Newman and Sidney Poitier. I'm shooting a film in the fall, in Canada with a Canadian director. It doesn't talk about Canadian values, it talks about a man living a nightmare with himself, and it's a thriller. Is it more or less Canadian because it doesn't talk about Canadian values? What's Canadian about *Scanners*, about *Videodrome* (soon to be released) which is shot in Toronto, stars Deborah Harry and deals with television and the impact of it on people. That's a North American problem."

Future projects include *For Those I Loved*, based on the book by Martin Gray which will be a six hour mini-series, and a two hour theatrical release in both French and English. It will be a co-production with France and shooting will take place in Yugoslavia, Czechoslovakia, France and Canada. It will be shot from July to December. Also in the fall a totally Canadian movie called *The Visitor* directed by George Cosmatos will be started as well as *The Practice*, subject — the medical world — and a new David Cronenberg film written and directed by Cronenberg. Pay-TV (U.S.) wants everything. A big pay-TV deal is presently being negotiated for *Visiting Hours* which has a profit on paper of \$16 million in the U.S.

David's philosophy: "a friend of mine made a \$7 million film two years ago, and it still hasn't been distributed. My friend says his problem is that he's worked for the NFB and the CBC for so long that he was really used to making films that he liked hoping that the public would like them too. But I say you make films the public likes, for the public. Well, he's right and I'm right. When Claude Jutra made *Mon Oncle Antoine* he believed in it and it worked. I prefer being a

See Page 31

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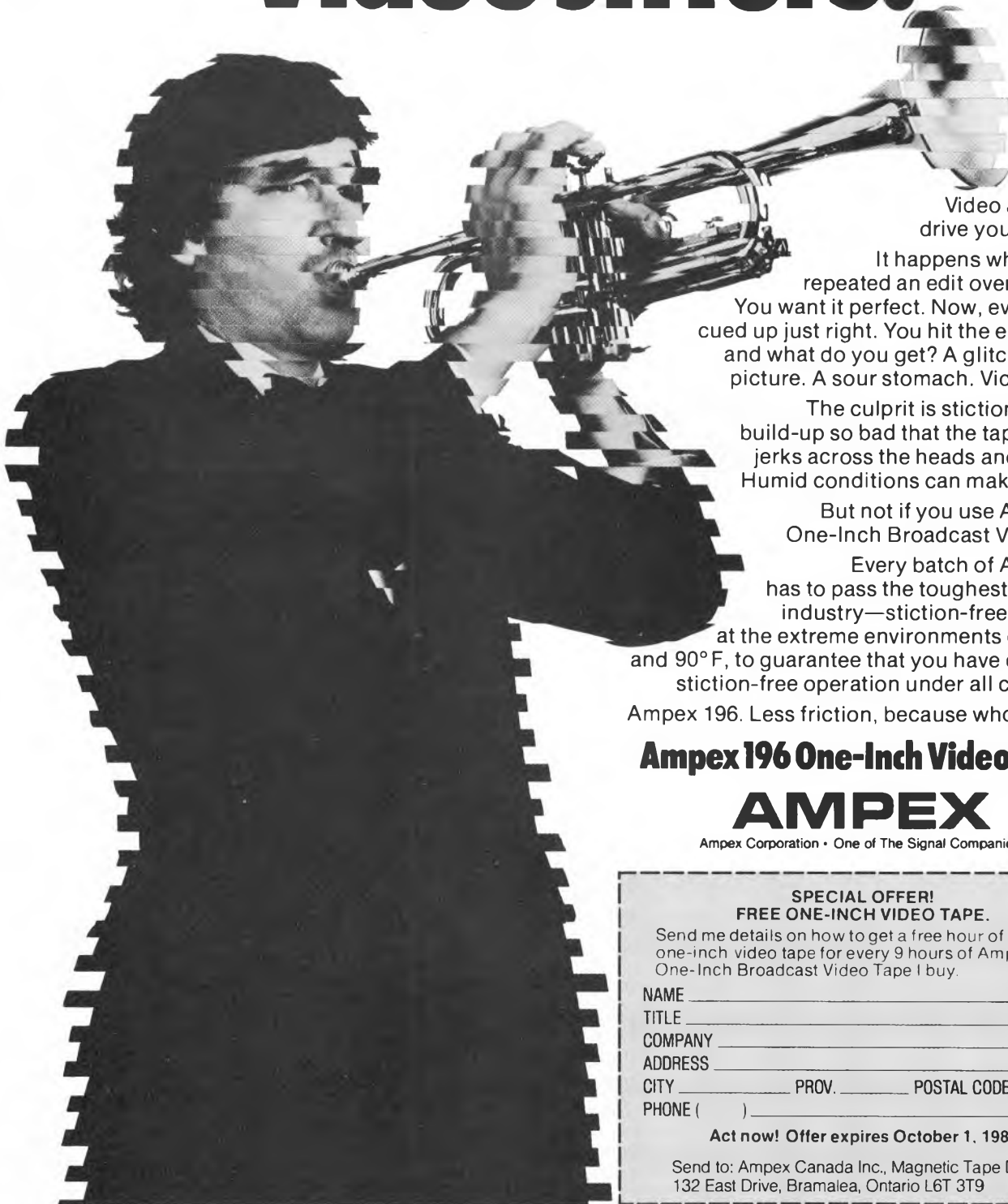
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# It's *not* just another day in Paradise for Lantos

Robert Lantos looks like a leading man for one of his own pictures, except that the glasses perched on top of his head could be misconstrued as a symbol of the long hours and lack of sleep that producers seem prone to. But then is that why film people wear sunglasses, to cover up the bags? Lantos, atypically serene and unflappable, (no bags) becomes slightly animated and emphatic when discussing his very strong views on pay-TV in Canada (he supported one of the unsuccessful candidates).

In general this very young president of RSL Films, based in Montreal, admits that pay-TV is more of an asset than it is a detriment but thinks that at this moment the situation in Canada is far too confusing to render any kind of verdict. But however he postulates that pay-TV in Canada is not really going to make any kind of significant difference to the production of feature films. In contrast, he feels there will be a great upsurge of non-feature, low budget film productions as a result of pay-TV, comprised of made-for-pay video series, specials, variety shows, which he adds is extremely surprising in a medium whose *raison d'être* is feature films. He claims that early signs indicate that a certain pay-TV licensee (and he wouldn't be more specific) is going very much that way in terms of its Canadian involvement. He thinks it's an error in judgement to think that audiences will pay \$15 to \$20 a month to watch yet another TV series, even if it does have a



**Robert Lantos, "early signs for Canadian pay-TV discouraging"**

little t and a. (He admits he will be making and developing series for pay-TV consumption.)

Most of the Canadian films on the shelf, he claims, have already been sold to either CBC or CTV and their value on pay is reduced. The rest is simply not any good, except, he adds, his own film *In Praise of Older Women* which although ideal for pay-TV is unsaleable and unwatchable on free TV. He cites an attempt to sell it to CTV a year ago. They cut some 25 minutes to make it acceptable, slicing every single love scene (the best parts of the film) and yet it still didn't go through.

Lantos recalls an "unbelievable" statement from John Meisel shortly after the pay-TV decision in which he states that the CRTC was not concerned about what hap-

pens to the Canadian production industry even though they do feel very sympathetic. "If there is no concern for the Canadian production industry then who could possibly deliver to Canadian audiences the kind of entertainment that they obviously want? And of course that's the very kind of thinking that went into the granting of the licenses."

Labelling the film industry as "new and fragile" Lantos laments that during the last two years the mortality rate has been very high ("two or three years ago at Cannes you would have difficulty not bumping into a Canadian producer, this year there were only five"). But though investment and production levels are down the dollar return rate, he reports, is up by 3,000 percent over last year, which is a phenomenal upturn in performance. There has been an incredible penetration level in the world's largest market (the U.S.) where on the charts of *Variety* recently four out of the top ten movies were Canadian. Lantos claims there were probably at least 10 or 12 Canadian films released in the last 12 months that are box office successes in the U.S.

With this type of environment, one could easily assume that Lantos' philosophy of filmmaking has changed since he first shot his first frame. And, yes he has tried to come to terms with a few realities. His first film, *L'Ange et la femme* was shot in 10 days, in black and white 16 mm, on a budget of \$60,000; with a crew of eight and developed in the basement lab of a friend. It made a profit and was reviewed in Paris and compared to Bergman and Fellini.

"At the beginning I wanted to make films that I would also want to see. *L'Ange et la femme* was the first and *In Praise of Older Women* was the second, *Agency* was the third. But now films that I would like to see are not necessarily the films I will make."

Paradise was made under his "new" philosophy. Based on the concept, it was pre-sold to every country in the world before a single shot was taken by the camera. He admits that the concept didn't appeal to him as a film buff but says "I have learned to deal with it perfectly well as a filmmaker. This is something that I didn't know how to do when I first began. Although I'm far from being a cynic I think it's better not to make a film that you like and then watch it flounder. So there's this dichotomy that one must deal with in order to survive as a film producer. This exists even more in television."



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He sweeps aside all these remarks, sort of like cleaning house, and immediately launches into a current obsession . . . the adaptation of Mordecai Richler's Joshua Then and Now which will be directed by Ted Kotcheff (The Apprenticeship of Duddy Kravitz). It's presold in some areas but Lantos heads right for the jugular of the Canadian pay-TV industry and says that this is where the missing link is. "Despite the fact", says Lantos, "that half of the applicants used Joshua Then and Now in their applications as the kind of programming that they would immediately engage in if they had a license, I have yet to get a serious offer from any of them." It's an expensive \$7 million project and some 75 percent of the financing is in place (Rogers Cablesystems is one of the big backers and CBC a minor one). HBO has made an offer and both networks have expressed a lot of interest. But it's not enough. There are hundreds of locations, four different periods, 120 major speaking parts. The idealistic Lantos returns, "I don't want to destroy it, to compromise, to tear out forty pages of script. I would rather not do it. If it's done right it's going to win Oscars. This could be a flagship project for a pay-TV network. They could garner public awareness and get nationalist groups on their side. I would quickly make a deal if I was one of them for the best selling book written in this country in a decade; the book of the year in Time magazine by Canada's best known and most successful author that achieved rave reviews around the world. What's holding them back? They vehemently deny that lack of funds is the reason, but it's a theory."

***He takes (sometimes) the safe route and makes genre films (like Paradise) because there's a certain amount of guaranteed return***

Has Lantos really changed that much?

He claims he is reluctant to get on the bandwagon and follow trends simply because too much time elapses between getting a movie made and its release. The trend could be peaking by then. He takes (sometimes) the safe route and makes genre films (like Paradise) because there's a certain amount of guaranteed return. He admits Paradise was totally inspired by The Blue Lagoon (he has had several lawsuits because of this) but says it's much safer to do than his soon to be released ("after an incredible battle") Your Ticket Is No Longer Valid which is totally outside of any genre. Shot in Paris, it stars Richard Harris, Jeanne

Moreau, George Peppard and Jennifer Dale (his wife) and deals with what is possibly the last remaining screen taboo: male impotence. Harris performs the role of an industrialist in his 50s who discovers love with a young Brazilian beauty (Dale). His declining virility and finances lead him into a conflict which drives him into a world of obsession and semi-madness. "A very ambitious picture," says Lantos. It premieres in Paris on August 18th.

Scandale which opened to mixed reviews recently was based on the pornobec scandal in Quebec and on a whim Lantos capitalized on its topicality, adding, "In Quebec it was a joke but had that happened in Ontario it would have been a catastrophe. They would have lowered the flag." The low budget quickie has already made more money than it cost.

The practical Lantos speaks.

"If you have a base that consists of a large volume of low budget productions all of which have some commercial appeal, you can beat the law of averages because you can at least try to break even or make a modest profit nine times out of ten. Based on that foundation you can make, once or twice a year, a far more ambitious film. And that's much the direction in which RSL films is going." He quotes T. S. Eliot, "between the dream and the reality lies the shadow" and of course in the making of every movie that's true.

B. Moes

## David from page 27

little bit more secure. I have made sequels to sequels and so on and that is not very inventive but I feel more secure. But with David Cronenberg who I think is one of the most inventive filmmakers in the world I say, 'David, make a film. I'll back you, I'll promote you, I trust you.' I give the frame and everything he needs to do it and I say 'paint'. When you have security you have the luxury to do things you want, sometimes." And the following release schedule for 1983 should ensure as much security as is possible in a business where about two out of 10 movies make it:

January – Videodrome

February – Funny Farm (distributed by New World Pictures)

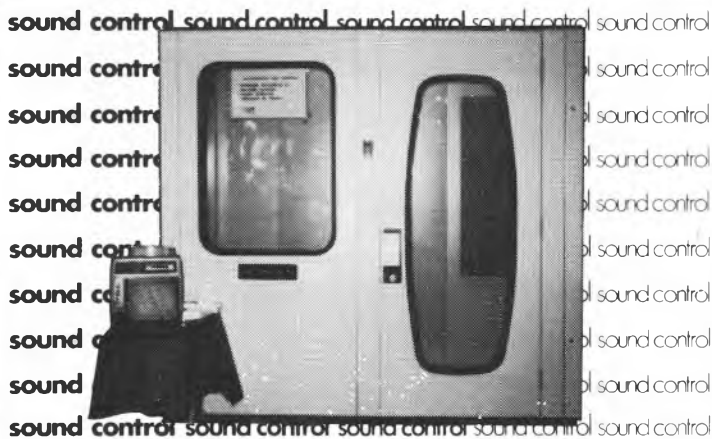
March – Dream World

April – Drums Over Malta

May – For Those I Loved (starring Michael York) will be the official entry next year at Cannes and a deal has been made with 20th Century Fox for distribution in the U.S.

Yes, he's had some misses but that's also a big part of the entertainment business. And that's what makes Pierre run.

B. Moes



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## Quebec pays for its culture, you can 'bank' on it

Penned by an article in the quill and Quire as the "new Quebec cultural industrialists," The Société Québécoise de développement des industries de la culture et des communications could be called, paradoxically, a cultural bank. Money is provided to potentially profitable enterprises through loans, equity financing and bridge financing for cultural Quebec-based companies.

The Société headed up by president Guy Morin was born under the Parti Québécois and created by Bill 105. Its mandate was recently changed to include the broader term communications (previously it was only TV) and this year Morin reports the Société has \$40 million with which to pro-

mote cultural enterprises.

The Société has done a lot to help the publishing and recording industries but now it appears that it will become more involved in the lucrative TV market, especially with a more diverse distribution window available such as pay-TV and videocassette for product. Naturally the Société wants to make a profit but Morin says it is not the sole raison d'être. It functions often as an initiator of projects and more importantly wants to develop cultural industries, and unlike a more traditional bank, will take into consideration the more special needs that are inherent in the film and TV industry where projects often exist in an intangible form with predictions for potential profits more difficult to determine. Morin and his group submit a yearly development plan to the government.

Although Morin says the Société tends to be apolitical and likes to keep a low profile, he agrees that it is a natural reflex for him to want to preserve Quebec culture and develop inherently Quebec programs. Nevertheless "it's not exactly the way we proceed. If we fund a record company we don't expect this company to have strictly Quebec product. That would be suicide."

The Société has a special development plan in the works for the film industry and although not many details were available, Morin cited that many projects have been completed and hinted at many more to come. Recent ventures where financing was involved include the World Tennis Championships which were televised and produced in Montreal and recently sold to 200 stations in the U.S.; and in July financing for the International Jazz Festival in Montreal, most of it TV-produced, to be sold all over the world.

Morin was fresh off the plane from Quebec City where he was attending a conference on pay-TV and admitted that the Société was indeed involved in supporting several applications. (He was not at liberty to give names at this point). He indicates that the applicants are not yet certain whether they will proceed because of the many problems that exist in the small Quebec market and hinted that an alternative approach may be the introduction of a universal system for Quebec at a cost of \$5 per month. He suggests that there will be room for only one French service in Quebec and says it may not necessarily be the national one.

A study has been done by the Société on

the pay-TV market in Quebec and Morin claims the results indicate that pay-TV would be received with enthusiasm in French but warned that even if it is, that doesn't mean that the first year will bring more than 15 or 17 percent of the families with cable. The study showed that the main interest is for Class A feature films, and further indications reveal that French Quebecers would prefer to have the French version of a movie run simultaneously.

Although he wouldn't term the Quebec film industry as healthy, he uses the term "very promising." "Denis Heroux has over \$25 million projects this year and in the next 12 months in Quebec there are at least \$75 million worth of projects that I am aware of. The next two or three years are going to be very exciting for us in Quebec because we see a big door opening in the United States. For years and years we have been negotiating with France and the results were never fantastic but we feel we will gradually penetrate that market."

Morin's office, with its beautiful stained glass corner window, transforms it from the traditional banker's office making it an interesting setting for the Société, the only one of its kind in the world. "It's a model — whether it's good or bad, it's a model, and the results cannot be evaluated for at least three years from now."

UNESCO invited the Société a few years ago to present a paper on this model and Morin thought that the Third World countries would be quite interested. But they were not. "Who was? People from California, the Netherlands and Sweden. And Canada's own Pierre Lamy of the CRTC paid a visit recently to discuss how we perceive our organization."

Morin had a young lady waiting outside to see him. She is a publisher who started up a magazine in Quebec ten years ago. Now it is produced in English in Toronto and the Société financed this launch. "What will be the result," says Morin, we don't know. We do know that from the very first year they won the prize for the best magazine in Canada. I'm proud of that. It might go bankrupt a year from now, but in the meantime we have tried to build a basis."

And that's the attitude of the low-profile president of the new Quebec cultural industrialists.

B. Moes

### Selkirk Appointment



Terry Rapoch

Terry Rapoch has been appointed a Vice-President of Seltab Computer Services Limited, a wholly-owned subsidiary of Selkirk Communications Limited. He will be responsible for the day to day activities of the Company. Terry joins Seltab with a wide variety of experience with computers and systems in the broadcast industry.



# Pathonic? The winner

by Dane Lanken

Paul Vien was just your average chairman of the board of a major Canadian investment company when he decided in 1979 to get into the really exciting world of broadcasting.

He went out and bought TV stations in two medium-sized Quebec markets, rebuilt their facilities, revamped their sales departments with a "know your product, know your client" ethic borrowed from the investment business, and whipped the two stations into a mini-network called Pathonic that he says is now ripe for expansion. "We're looking for acquisitions," he states boldly, "anywhere, from St. John's to Victoria."

For good measure, Vien established a production company, too, Pathonic International, that's made two shows so far, both sold to the TVA network across Quebec, one of which a musical revue shot in Morocco, logged in at number eight in the most-watched polls for September '81. "It was the best show but it only got the eighth biggest audience," Vien says, with a fairly straight face. Four more shows are in the works, all aimed at maximum markets, French-language ones and English, too, Canadian and overseas.

And a careful eye is kept down the road at pay-TV as well. "They're going to start out

with 30 percent domestic content," Vien notes. "We think there's a place for us in that 30 percent."

In each of the three years since he founded the outfit, Vien says Pathonic has earned "good after-tax dollars." Certainly there's the look of success about the company offices, located on the eighth floor of the office block of Montreal's giant TV empire Télé-Métropole built in the mid-seventies. There is folksy yet formal office furniture throughout, and the pile on Vien's floor is thick enough to make you wobbly when you walk on it.

The man himself exudes confidence — and a drive that seems simply awesome. "We're very aggressive," he says, summing up both personal style and company outlook. "We're very demanding on personnel. If you're the best it doesn't mean you're any good . . . it just means you're better than the next guy."

It was that drive that brought Vien to the top of Nesbitt-Thompson, one of the biggest investment companies in the country. He joined the firm in 1966 as a salesman and left a dozen years later as chairman of the board. That same drive makes Vien, 47, a big man, completely bilingual, and tough, an exciting prospect as a future Big Name in Canadian broadcasting.

Vien joined Nesbitt-Thompson fresh out of the Université de Montréal's Ecole des Hautes Etudes Commerciales. After a few years with the firm, in 1972, he had occasion to underwrite a public issue by the Quebec City-based broadcaster Télé-Capitale — a process requiring thorough study of both company and industry — and again in '79, he was the underwriter when Télé-Métropole needed funds for its expansion. The broadcasting bug bit. Vien first became a director of the two companies he's underwritten, then in late '78 put in an offer when Télémedia, the cross-Quebec radio network, wanted to unload two stations it had unintentionally acquired. Both the stations — CHLT Sherbrooke and CHEM Trois-Rivières — local TVA network associates, were (and are) profitable operations.

"The selling price was \$7 million," Vien says. "The Toronto-Dominion financed us. In Broadcasting, they're the most advanced and knowledgeable bank. They know more about broadcasting than a lot of broadcasters."

Vien kept 52 percent of the new company. Télé-Métropole came in for a one-third interest, and the rest was shared by management personnel, including André Mercier, who had run the stations for Télémedia and stayed on to become Pathonic president.

Pathonic? What kind of name is that?

"Easy," says Vien. "My three kids, Patrick, Thomas and Nicole. We used to do a lot of sailboat racing, and they had a boat, a 16-foot Laser, that was called Pathonic. When this company was formed and we were looking for a name I figured what the hell, the boat was a winner, the company will be, too."

Having acquired the two stations, Vien then put them through a top-to-bottom overhaul. "We're not afraid to destroy to rebuild," he quips.

Improvements were made to the stations' ▶



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broadcasting equipment; their news services were combined and revamped, and ad and program production was increased and upgraded. But the biggest and most revolutionary changes came to the sales department.

"My background is in corporate finance," Vien says. "That's an area heavily oriented to research, and a very legislated area, too. Know your client and know your product. They're company rules — and they're enforced by the Securities Commission.

"I found when I came to broadcasting that sales weren't researched at all. All you needed to be a salesman was a phone and a pencil. The national sales would call in, ask for avails and say what they wanted.

Our salesmen didn't know the specific needs of the clients nor the details on the time they were selling."

Vien initiated an educational program for his salesmen — at a cost of about \$100,000 this year — courses on audience trends and habits from Nielsen and the BBM, seminars on sales and business practices at the Harvard Business School. At the same time, he had much greater emphasis put on advertisers' needs, the nature of their products and their specific market aims. Now, when all the facts are in, a match of client and airtime profiles is made (a process soon to be computerized) and, in Vien's words, "the service is much improved."

The new deal was hard on salesmen.

"We had a large turnover," Vien says. "The ones that left couldn't put in the blood, sweat and tears it takes. But the ones who stayed are making better money now — and they can see their future in broadcasting." Still, it was great for business. "The return surprised even me," Vien admits. "It was so direct and immediate. Our sales at the end of '79 were \$7 million a year. We're looking at \$12 million this year."

To handle the business, Vien set up his own agency, Patcom Inc., with offices in Montreal and, as of March of this year, Toronto. "That's unique in Canada," Vien says. "Two regional stations represented by their own agency. We used to control 35 percent of our sales. Now it's 93 percent."

He adds that clients are often surprised that his salesmen are so knowledgeable. "We're recognized as one of the better agencies," he says. "I've been told that by large clients."

The physical rebuilding of both stations consumed close to \$3 million over the past three years, though Vien says such large capital spending is virtually finished. The Trois-Rivières station got a \$1.1 million new building; transmitters at both stations were changed, for a total of \$850,000, and an extra \$800,000 in new equipment was added.

"We find ourselves in a very modern state," says Vien. "But we always felt our viewers should get a perfect image."

News was a major challenge. Vien notes that it was an almost entirely local affair before he arrived. He combined the news staffs at the two stations — it's 18 people now — and arranged a satellite connection with the all-news super-station CNN2 in Atlanta, dubbing their international reports into French. He's now looking for a good national connection; Global is available on satellite, CTV could be cabled in.

Local ad production was made more sophisticated. And local programming — 16 or 17 hours a week at the Sherbrooke station, six or seven at the smaller Trois-Rivières outlet — is described as encouraging. "I'm pleased with the evolution of our own shows," says Vien.

The expertise gained in local production was what was tapped for those two shows sold to TVA last year, and what is being utilized now for the four shows currently in production.

"Our people are gaining experience and learning the craft," Vien says. "We're not looking for preproduction sales. We'll take the risk and then sell the product. And we'll sell to anyone, in French in Quebec and Europe, in English to Global or CTV or anyone who's interested, even the CBC.

"When I got into this business, pay-TV was still a foggy prospect and to a point it still is. But when they define their needs, we'll be able to meet their needs, too."

Vien says that over-all his plans are developing nicely and that the prospects seem good.

"We're not doing anything foolish here," he says. "We're putting our pants on one leg at a time. but there's no doubt about it — we're looking for growth."

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# Fooling some of the people

When *CBM* in Montreal decided to play an elaborate April Fool's joke, nobody realized just how trusting and gullible the listeners would be.

A lot of moss has grown over the transmitter guy-wires since the night Orsen Welles perpetrated his now-famous *War of the Worlds* hoax on millions of American listeners. But last spring, Montreal's *Radio Noon* phone-in show proved once more that radio audiences tend to believe what they hear fairly blindly. And for this particular CBC production unit, the end result also provided a considerable shock in terms of the listeners' views on public spending practices.

The whole idea was born when *Radio Noon* producer Ken Dodd hatched a plan to feature a bizarre economic theory as the basis for the April first phone-in, expecting

to incense listeners with a perfectly outrageous proposition dealing with sports, the arts and culture. "We wanted to see how people would react to a really drastic proposal" says Dodd, "And our choice of arts and sports was intended to outrage a broad segment of the audience." Dodd's only over-all fear was that no one would bother to call, but this proved to be the very least of his problems.

Laying down only the loosest thesis, Dodd quickly invented an economic theory he called "The meat-cleaver school of funding" wherein all public monies for arts, culture and sports would be totally terminated. For the spokesperson, Dodd chose Moncton author and broadcaster John Porteous (who is also Broadcaster's correspondent) "I worked with John in Moncton" says Dodd, "And I felt he could pull it off."

After several hurried phone conversations, Porteous decided to call himself 'Dr. Helmut Butcher' of the 'University of Welland at Fonthill, Ont.' To round out this bit of total fiction, Dodd himself decided the illusionary Dr. Butcher would be speaking from the CBC's St. Catharines studios. "Since we had a non-existent economics professor and university, a non-existent CBC location seemed appropriate" Dodd remarks.

Since the notion had only been born before noon on March 31, a good deal of work had to be put into establishing lines and studio facilities at CBA in Moncton, where 'Dr. Butcher' would actually be. By late afternoon March 31, the technical problems had been overcome, and only then does Dodd admit to doing some nail-biting. "We do a legitimate phone-in every day" he explains, "But creating a total hoax like this *did* make us a bit nervous. What if no one was taken in at all, and "Dr. Butcher's cover was blown in the first ten minutes of a fifty minute show?"

To help buy time, Dodd set up the first call, which saw a rambling dissertation on the role of the military in budget cuts. The caller, a 'plant' from CBC Montreal, droned on nonsensically about forcing members of the Armed Services to play sports and provide culture. Dr. Butcher gave this man short shrift, and soon Ken Dodd was signalling show host Augusta La Paix that there were lots of calls coming in. In point of fact, through the entire hour, the program received more calls than had ever been

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recorded for a legitimate guest, and some were even coming in through the main switchboard from callers unable to reach the two lines being given out over the air.

Despite Dr. Butcher's obviously absurd remedies for the economy (such as turning Olympic Stadium into a landfill site) a remarkable number of callers agreed with him totally. Those who mildly questioned the wisdom of total abolition of public arts funding were told to "Go buy a K-Mart album and a Coles fine-art reproduction and enjoy culture in your living room." Falling into his role with a vengeance, Porteous, a.k.a. Dr. Butcher, suggested Canadians dump their pro sports teams and "learn to root for Baltimore on American television" thus cutting the overhead for Canadian sports involvement.

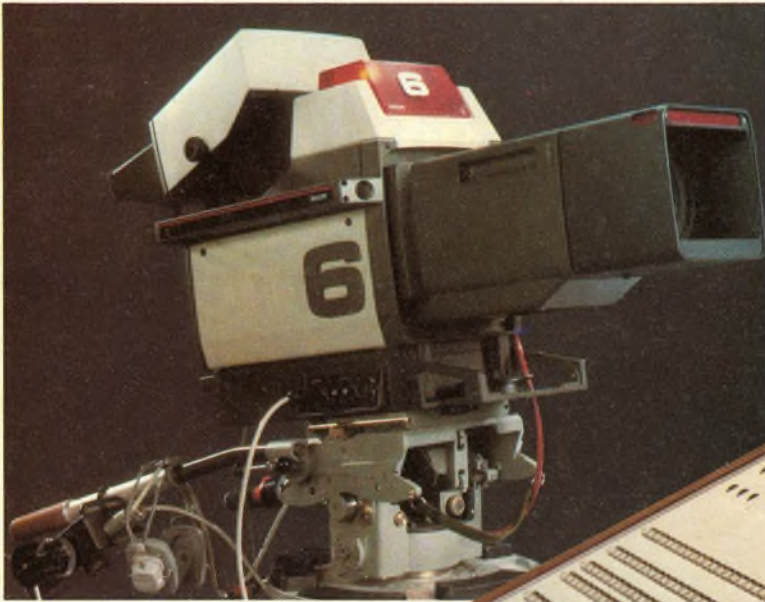
"We were completely taken aback both at the level of interest and the degree of support" says Dodd, who had also prepared special appearances by two bogus 'experts' one on sports and another on the cultural front. In real life, these people were Alan Conter, a Ph.D. graduate student and part-time CBC staffer, and Heather Matheson whose voice might have been known to listeners as a regular host on CBC's *Cross Country Checkup*. Conter appeared as M. Lajoile-Harris, a culture buff who had 'sat on many para-public committees' and who's main claim to fame lay in being 'Curator of the East Wopping collection of fixed and inverted mobiles.' Ms. Matheson claimed to be a six-time member of Canada's National Volleyball team named Angela 'Rocky' Gage. Although neither participants theories made much more sense than their credentials, no listener challenged their views nor their spirited exchanges with Dr. Butcher. (At one point, host Augusta LaPaix was forced to laugh, but covered nicely by pretending simply to be astonished at the viewpoints.)

With ten minutes to go, an older lady caller indicated she had seen through the spoof, and she was put 'on hold' until the very end. "Surely Dr. Butcher" she exclaimed, "This *must* be an April fool's joke!" Bursting with laughter, Augusta LaPaix replied "Madame . . . we thought we'd never get that on the air!" (For this caller, one of the final straws in the web of incredibility lie in Angela 'Rocky' Gage's part-time work "in a strip night club in Newark, New Jersey.") "I can't *imagine*" the caller protested, "Why nobody else saw through that!"

Neither, it seems, does producer Ken Dodd. Though the show received rave reviews, only two calls were recorded indicating displeasure at having been 'had'. Other listeners who failed to hear Dr. Butcher's un-masking, phoned later to ask 'Who was that *fascist* on the air today?' In general, Dodd was highly pleased with the experiment, which as he says "Started out as a spoof and ended up as a fascinating example of how people believe what they hear." For John Porteous, the live-to-air experience was "hairy but fun" and at last report, he's considering actually writing and publishing a book on 'meat cleaver economics.' "After all" he says, "Anything with that kind of support has just *got* to sell!"

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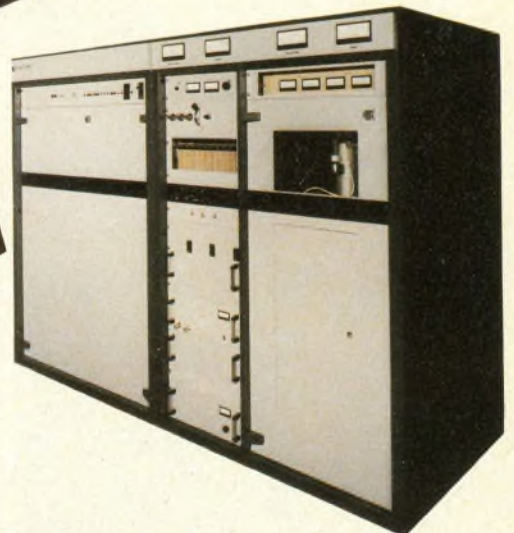
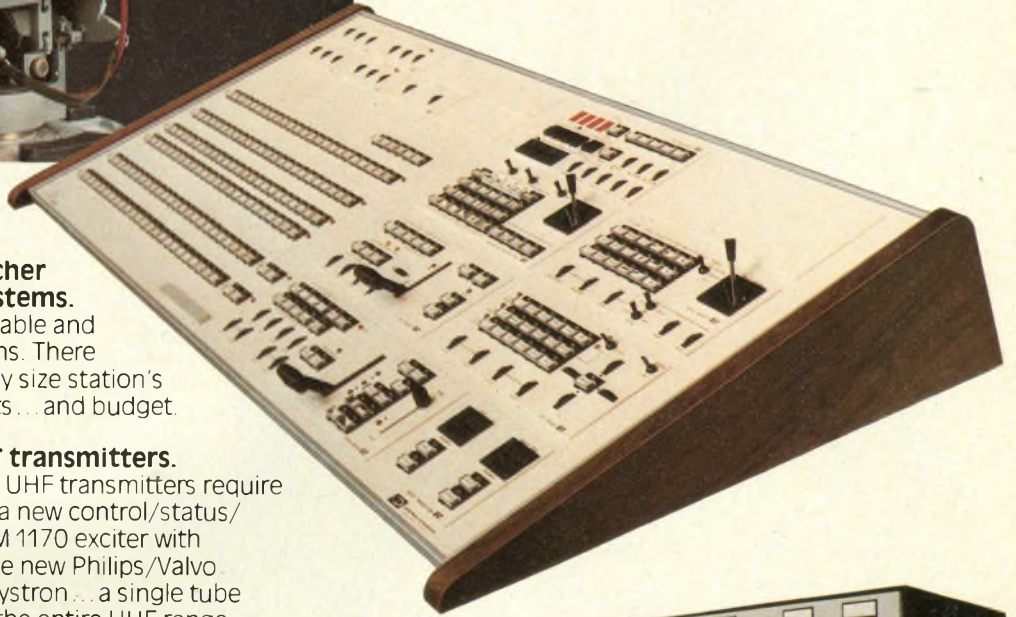
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The image features two Shure SM85 condenser microphones. One is in the foreground, slightly out of focus, and the other is in the background, in sharp focus. Both microphones have a black, textured mesh grille and a black body with a silver Shure logo and 'SM 85' text. The background is a dark, starry space with a nebula-like glow in shades of blue and yellow.

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# The Purdy family telethon 'Dynasty'

by Bob Blackburn

People in their thirties or younger tend to regard television as something that has always been around, while those in their forties or older still are inclined to think of it as a novelty. One ongoing reminder for the latter group that the years are passing is the development of dynasties in the TV business. But, even in this 30th year of Canadian TV, is anyone quite ready for the emergence of what is probably the world's first telethon dynasty?

The father-and-son team in question will need little introduction to Broadcaster readers — it's Rai and Brian Purdy. And, as a reminder that the industry isn't all that old, Rai, while he's widely known as a TV pioneer, has only been in television six years longer than Brian has. And, to reinforce the dynasty concept, there's a third generation waiting in the wings. Brian's son, Marc, 16, is about to enter his second year of TV studies.

Rai, 71, has his own company, Rai Purdy Productions, on the west coast, and Brian has his, Broadcast Productions, in Toronto. Between them, they've turned out about every kind of production from straight TV programming through commercials to training films and total advertising and promotion campaigns, but the specialty that has brought them into partnership is the telethon.

It's quite possible that, of all the things Rai has done, the distinction he's least known for is that of being Canada's leading independent producer of telethons. When you consider that telethons are annual events requiring at least 11 months of planning, you have to be impressed by the fact that Rai has produced about 35 of them in the past 20 years, and has completely lost track of how many millions of dollars he's raised for various charities across Canada, and, more recently, in the United States.

Last March, Rai hit the U.S. market with a highly successful telethon for the Lions Club in Minneapolis, and since then has been approached by charities in other U.S. cities. He is committed to an Ontario telethon for the mentally handicapped this December, a satellite-linked one for young diabetics next year. Considering that telethons are just one of Rai's interests (he is, for instance, developing a Vancouver based action-adventure series), and that Brian's Toronto company, founded in 1979, was burgeoning, it seemed suddenly logical to both to start pooling their resources,

first to cope with the telethons, and then to collaborate on other projects that may lead to the formation of a new national company.

For a broadcaster with Rai Purdy's broad experience, the telethon may seem an odd form of programming in which to specialize, but it came to pass in a logical way. He was a well-known on-air personality with Toronto's CFRB during the 1930s, and during World War II he produced the fabled *Army Show*, and is credited with discovering Wayne and Shuster. After the war he opened his own radio production house in Toronto, and then, in 1950 headed to New York to get into television with CBS, where he produced, among other things, Mike Wallace's *All Around The Town*. It was here he developed a lasting love for live, actuality television, and here that he saw his first telethon. "There was virtually no entertain-



Rai, Brian and Marc Purdy

ment value to it," he recalls. "It was just a lot of talk and an endurance contest for the host. You were supposed to admire him and send in money. It seemed to me then that I could do it a lot better." That notion stayed in the back of his mind for a decade.

He stayed with CBS several years until Roy Thomson got his "license to print money" and hired Rai to organize and pro-

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gram Scottish Television. That chore over, Rai returned to Toronto to be program director for the newly-licensed CFTO-TV. The station was scheduled to go on air Jan. 1, 1961, and, to start things off in a big way, Rai suggested a telethon. Chairman John Bassett liked the idea. The event caught the public fancy and, not incidentally, raised some \$250,000 for charity. Not long after that, Rai left the station (over irreconcilable differences with the soon-to-be-fired president, Joel Aldred) and headed for the west coast, where he's been ever since. He took with him the new knowledge that he was capable of producing one hell of a telethon.

One of the floor directors on that landmark show was Brian Purdy. He had got into television "not so much because of family background as my interest in amateur theatre. In 1956, because I had a chauffeur's license, I was able to get a job as a truck driver with the CBC. It was a foot in the door." He became a stagehand, and quickly caught the fever of live production working on all the major variety shows of the period "I switched to CFTO for the experience of starting on the ground floor of a major new operation, and I got it." After a year he became a director and then a producer, and turned out some 2500 hours of programming before switching to commercial production in 1970.

That 1961 telethon was merely Rai's first, but it was Brian's last — until now. And he's frankly not certain that this is absolutely the best moment in history to be going into the

telethon business. Nor is his father. "You can't look at the number of unemployed today and expect that people will have as much money to give to charity. But, oddly enough, the recession hasn't had any discernible effect so far. It's this coming season that'll tell the story. We have two big telethons booked, and are considering a couple more. We'll know then."

Both point out that while hard times may reduce the amounts donated, they certainly don't reduce the need for fund-raising, and the telethon is probably the most efficient way ever devised (short of taxes) of raising funds, and Purdy telethons have an unbeatable track record.

Their efficiency is the product of hard-won expertise. "Anyone who thinks you just have to put a singer and a phone number on the screen and people will send money is in for a shock," says Rai. "It's a 21-hour live show ("live" is a magic word for both Purdy's) and the logistics are staggering. Timing and pacing are crucial. You have to keep things moving. No act should be longer than eight minutes. They have to be varied, and each one has to be right for the particular time of day. The old business of a display of endurance doesn't work. You have to let your main people get some sleep, because at least 60 percent of the response comes during the last four or five hours on Sunday afternoon, and they have to be fresh to build the tension and suspense and make the most of it."

Telethons have long ceased to be a nov-

elly. They've been hit by competition and fragmentation. For example, years ago they might have been the only game in town for an insomniac entertainment-seeker at four in the morning, but now they have competition in many cities. Their entertainment segments have to be programmed with a close understanding of audience demographics in every time period.

They also have to keep up with the state of the art, and the Purdy's are looking forward to experimenting with satellite links in next year's diabetic telethon. They are now thinking about the possibilities of telethons that are not merely international, but inter-continental, a particularly interesting prospect because of the 'round-the-clock nature of telethon programming.

Tough times and the ever-increasing numbers of would-be telethon-holders pose other problems. A station with declining revenues isn't likely to be as ready to ditch maybe \$100,000 in revenue for a weekend gesture of goodwill, even if it does mean good public relations, Brownie points with the CRTC, and a useful chunk of Canadian content. Some stations won't give an inch for a telethon, but if it's a mighty enough station it can even be worthwhile for the charity to buy the time.

All in all, it looks as though there'll be telethons for a long time to come — and Purdy's around to produce them.

*Bob Blackburn is a columnist for the Toronto Star*

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## Linehan *from page 12*

who cares? Every once in a while," he slowly confesses, "you get discouraged. I mean should Porky's make \$100 million while no one goes to see Shoot The Moon?"

The daily rewards remain unimpaired however. "The reward is the telephone ringing and it's Gloria Swanson calling to say hello or someone writes me a wonderful letter". He solemnly continues "There is nothing new to say about 'celebrity' in Toronto or the novelty of being recognized and stopped in the streets. The more I make myself available, the less privacy I have. I used to pride myself in answering every phone call but I can't. It invites too much abuse."

Only a few months ago Linehan gave grave consideration to the decision to renew his contract with CityTV. In September he will participate as one of six guest celebrities on a panel for a CTV entertainment series, *Claim To Fame*. "It's an opportunity, 10 years later, to be myself and be silly and/or amusing. I don't have to do a week of research or read four books or fly half-way around the world to do it." Serene (although it is a slightly ruffled serenity; his brain is filling up with notes for his next interview) and flashing one last handsome smile, he quips, "I've been told that the pilot amused and entertained everybody but who knows? Who knows? Thirteen weeks from now someone might say, *what was Claim To Fame?* True, someone may, but Linehan's claim to fame will stand irreversibly intact. 

## Lewis *from page 8*

Haig . . ." Words are never dull servants on Stephen Lewis' commentary.

Because he finds working from texts inhibiting, Lewis concentrates fiercely, assembling his thoughts and arguments shortly (usually during his 15 minute stroll from his University Avenue office to CityTV) before going on camera. This pounding temples technique accounts, in part, for the unwavering intensity and glandular force he brings to the screen. "I don't mean to bring drama to the role but it's partly the furious concentration before taping. I'm easily distracted so when I'm actually doing the story I'm concentrating keenly. That may make the comment more intense than I intend it to be." However as he gallantly acknowledges later, CityTV has *given* him *tremendous* scope and the privilege of the fullest expression of an idea, dealing with it and reaching a conclusion on it. "At the outset it was pretty courageous of CityTV to give me that right because I had just left an open political career. I was then and today remain identified with left-wing politics. I am a socialist and will be forever but there has never been any restraint imposed on my views, not any smidgeon of censorship or direction as to what my view should be. Only that it should be clear and coherent."

Lewis is devoted to "a highly eclectic life" and is engaged in full-time labor relations work. He sits on many arbitration boards as a union nominee on issues ranging from wage disputes to discharge cases. ▶

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Having unequivocally left politics he continues to do quite a bit of public speaking, "for which I'm thankful because that kind of immersion in the real world helps me to do the comments."

He also consults with various Canadian Indian groups on issues of land claims and cultural rights — issues which he values highly. "When you've spent 15 or 16 years of your life in politics, you feel issues intently and you want to speak on them. It would be very frustrating if there weren't some vehicle."

Lewis was the recipient of the 1982 ACTRA Gordon Sinclair Award for outspo-

ken opinions and integrity in broadcasting. He quietly reflects that it meant a good deal to him since it represented recognition from his peers. Adding, "I felt a little bit fraudulent about it because I do television as an adjunct to the other things I do in life and for a great many people it is their *whole* life. It was fun though because I have always had great affection for Gordon Sinclair, we've been friends for years." Lewis' ACTRA was the *only* non-CBC award of the evening and Lewis expresses genuine pleasure at representing and being identified with Channel 79. "City is an irrepressible station, it's got a lot of spunk, a lot of character,

very good people. What I learned early on at City was the depth of the place. I enjoy working there largely because of the people who handle the place. The brightness and perceptiveness of those people behind camera, preparing the material and handling the technology makes them my best critics in a very real sense. If I'm inaccurate on something they'll tell me, if I've overdone something they'll tell me. It's a joy to be a part of a place filled with bright young people. In some ways the newsroom at City reminds me of a perpetual election campaign. It's the same sort of froth, intensity and sense of purpose. I like the élan, I like the spirit of City. I identify very strongly, it's fun to wander in and out."

Collisions with reality, euphemistically known as feedback, frequently unflattering, sometimes abusive and painful, takes the shape of agitated telephone calls which Lewis takes at home, at the office or at City. He ponders a moment, "Because I was politically involved and because I'm on television, people have no qualms about talking to me in elevators, on escalators, in shopping centres, on the street, rolling down a car window and telling me what they think of what I've said. I'm always disconcerted by the large audience that watches City. The only time I get depressed or unsettled about feedback is when it's anti-Semitic. If I deal with something in the Middle East, if I express a position which is pro-Israel, because I'm Jewish, I'll sometimes get a very angry and nasty response. It's a tiny proportion of the feedback but it's there. However the strong reactions temper my views and make me rethink things."

Within a week, Lewis has the opportunity to comment on his previous editorial(s) if they have provoked particularly vehement responses from the public. If he doesn't allude to the same subject specifically, he deals with it in a slightly different way the following week. This continuity is possible because "City audiences are so loyal and constant for *Citypulse At Six*, so that if I say something on Tuesday of one week and then wait to say something else about it Wednesday the following week, I'm virtually guaranteed the same audience."

Upsets have occurred over certain topics since nothing is taboo. Lewis cites sensitive areas: anti-monarchist remarks; dealing too explicitly with the homosexual community or in a fashion too sympathetic to that community's battle for personal rights; dealing critically with the federal government's policies. He laughs softly, "it's really interesting to me as a New Democrat that at the moment, dealing in a disapproving way with federal Liberal policy wins nothing but audience approval. The entire public is so hostile to what the government is doing that they don't care about one's personal political views at all. I try then, to repress those political views. I don't want to abuse the right I have on City. I try to cast the editorial as strongly opinionated but as carefully as I can. And I don't hesitate to go after the NDP or those people whose views I normally agree with if the opportunity affords because it gives the audience a sense of balance."

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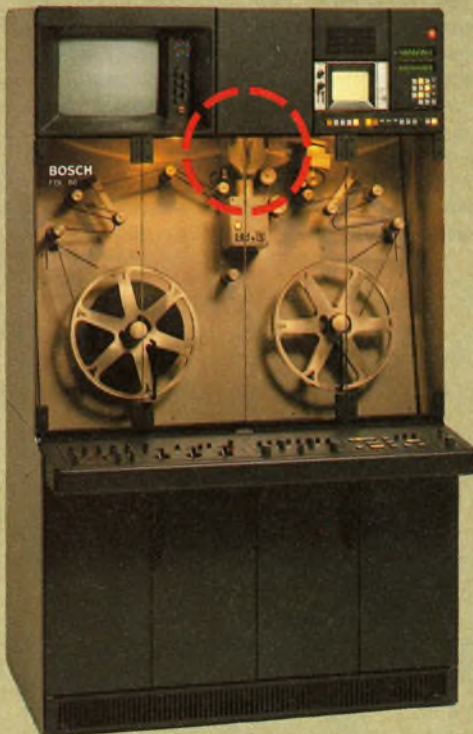
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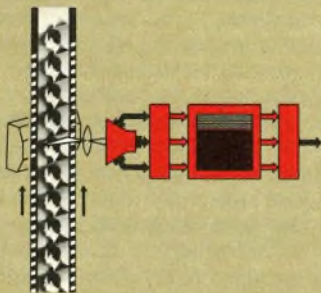
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Talk is Lewis' way of action; one must listen. It follows that the possibility of doing a full program has been discussed. Lewis comments wryly that 15 years spent answering questions have softened any interviewing skills he may have had and confesses that he is not fully relaxed with TV. But it is precisely the combination of Lewis' conscious reverence for language and his instincts guiding him in his emotional response to issues that distinguishes him from the rest of the slick tribe of telegenic creatures.

He smiles disarmingly, "City's got me in the role where I'm most comfortable".

City president Moses Znaimer frequently discusses the nature of Lewis' commentary with him. Lewis confesses, "I have no doubt that there were periods in the last four years when some of the executive and some of the owners may have had qualms about having me, this 'subversive' on the air, every day of the week. My heretical views in a newscast. Moses fought for the appropriateness of commentary and the

right for me to do it and he sustains me in it. We're good friends".

Lewis praises Znaimer's insight in allowing the commentary to serve as way of educating the public as well as a way of expressing an opinion. Lewis stresses that "on some issues, rather than blurring out a string of ferocity on this or that, I'll try to carefully explain the ingredients. In short, an effort at exposition on the subject in a brief period of time." Once more, Lewis' political background assists him to fulfil the function of educator. "If there's a Workman's Compensation case which seems important but complex I'll try to sit down and use the City commentary as a way of saying this is the legislation, this is the way it works, this is why you've got this end result." On what has been termed "the most intrinsically porous medium of communication", Lewis' vivid and satisfying intelligence bestows shape, character, even a destiny on those tiny ionized dots flickering against the screen.

Happily, Lewis has renewed his contract

with CityTV for another two years and is enthusiastic about the future. "I'm looking forward to it. I'll take my summer month's vacation to think a little bit about how I handle the commentary. There's always room for improvement in both content and approach. Sometimes it's a little frantic but I consider it important to leave the viewer with something more than a visual impression i.e., 'Lewis just isn't gesticulating, he actually said something.' That's the trick."

Stephen Lewis' commentary has a tempo and identity uniquely its own. It has become an indispensable feature of the news because each time Lewis produces something so indelibly his own by being so insistently himself. Lewis' elegant virtuosity charms and engages the mind.

## Shulman from page 8

something done and I refused. He either had to fire me then or leave me alone. He's left me alone."

Over one hundred thousand viewers in the loosely defined 18-49 age group (divided roughly equally between men and women) tune into *The Shulman File*, also broadcast on ATV in the Maritimes where the proportion of male to female viewers is approximately the same and the total number of viewers amount to nearly 50,000 per program. According to Moses Znaimer, president of CityTV and executive producer of *The Shulman File*, marketing of the program would increase dramatically if it were available in a 60- or even 30-minute format. What he terms the "sequential revelation", i.e., the precisely engineered format of individual then group confrontation on a single topic would, clearly, suffer. Znaimer is frank, he can't predict making the serious compromise of time, for money, yet. The source of revenue which the cable era represents for syndication of City's more time-efficient but just as competitive programming though not unexpected, nor even particularly interesting to loyal CityTV viewers, demonstrates the tiny independent's extraordinary commitment to a broad design of quality programming in the world's most competitive television market.

*The Shulman File* affords its host the sinful luxury of time to review, discuss, ferret out the facts and identify hypocrites. "My job is to get information, not propaganda, to go at the truth," explains Shulman. "Nothing is forbidden. If someone says something I know to be a lie, I say, that's a lie, that isn't true." *The Shulman File* is different, an alternative, he adds testily, to the Patrick Watson-CBC style interview marked by gentle questions, gentle answers and often, unacknowledged deceptions.

Shulman has no control over the topics appointed for discussion. He has no control over the guests selected to appear on the program nor where he sits on the stage. He does police the always vigorous exchanges between guests and is chairman of direction, where or how far the discussions range. The fact that he may move his viewers is "irrelevant" to him. He concedes

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that guest experts may sway viewers given a persuasive argumentative bent and an expert marshalling of the facts but Shulman is well versed in the subtle arts of journalistic gamesmanship (as well as in the art of the interview). Effortlessly he juggles his assorted personas: financial wizard, politician, parent, physician, for the unmitigated delight of doing so. "You can't inform anyone if you don't entertain them. My objective on the program is entertainment and fun. If you try to do an information program using information alone, nobody's going to listen. Entertain first and then the information sort of sneaks around the back."

It is not with any satisfaction really, that the audience learns Shulman's private views on matters. Still, it is virtually always possible to intuit his respect for or irreverence towards whomever is being grilled. Shulman is never righteous and there is, for instance, no question that he is one of the most consistent public defenders of civil rights.

Prior to taping and after studying staff-prepared research on the topic and day's guests, Shulman dines or breakfasts with the debaters (depending on the time of the taping); the program topic for the on-air discussion is of course, verboten. With his little provisional smile, Shulman observes that sex and the economy are the two most regularly recurring topics on the program. Subjects either especially diverting or intriguing to him are guaranteed animated treatment. However, a hotly debated topic this year, "Censorship: Who Should Decide?" required his *refereeing* talents. Says Shulman, "it was an unusual show with Al Goldstein, editor of *Screw* (a pornographic American tabloid) and the most despicable thing that I've ever seen; a poor, innocent morality cop who didn't know which end was up and feminist Susan Coe, who wanted everything banned that in her mind was degrading to women, all screaming at each other. Over all the eruptions we had Morley Callaghan pouring out pearls of wisdom".

Shulman acknowledges that "TV is the only way to get your point across these days" yet he watches very little, reads business and news periodicals voraciously (Barron's columnist Alan Abelson is the only journalist in North America writing with any authority on the economy, comments Shulman) and derives both pleasure and profit from his own editorial project *Money-letter*, an investments newsletter published by Hume Publishing Ltd. and available on a subscription basis to casual investors in the stock market.

Shulman seems a willing accomplice to the world's absurdities and winningly remarks "when I was first on the air I still thought I was in the legislature", since then he has learned to avoid big words or abstract language "which might sail over the collective heads" of his TV viewers. Being on TV is enjoyable work because one can easily tell, *The Shulman File* is far from being safe and dull. "Nowhere else can you tune into a station and hear a spade called a spade", Shulman stresses. "Trudeau says the most outrageous and

uncontested things in interviews. You never hear anyone challenging him, saying, 'that's bullshit!'" Since Joe Clark's rather disastrous appearance on the program a few years ago, Trudeau has steadily declined all invitations from *The Shulman File*.

Importantly, no one ever has a second chance at doing a sequence on the program. There are no rehearsals and absolutely no re-filming. People watch the show, Shulman ventures, for the same reason our medieval ancestors hastened on down to watch gladiatorial combat.

He is disarmingly candid. Eight years on CityTV has thoroughly acquainted the public with this nervy, wily, heady TV host. A 1960s CBC drama series, *Wojeck*, with John Vernon, based on Shulman's highly publicized disputes with officials when he was Toronto's city coroner made an early impression on public consciousness. An ex-MPP and a newspaper columnist he has, without pause, maintained and continues to maintain an unflagging nervous excitement with the public.

Znaimer comments that the *The Shulman File* generates a huge volume of extraordinary letters. The steady flow of articulate even sophisticated responses and the clamour of people to appear on the program (Shulman fields all calls to producer Paul Roberts) suggests (in a few patented phrases from the Book of the Month Club), that the strength of the effort lies in the fierce intelligence of its major character — both scandal and truth prove delightfully shocking and will leave the sensitive reader (substitute "viewer") laughing and gasping and seeing the world anew.

### Moore from page 8

formula and had a lot of very light, flippant items: horoscopes, gossip and so forth. What has evolved is a more in-depth approach to the program." Complementing the "very strong middle age group female following" are teen-age viewers, older women and men. "Men watch very much" remarks Moore with a Margaret Sullivan-ish catch in her voice, "a lot of the issues we discuss concern them: feelings, love, sex, marriage, how to psychologically feel better, how to deal with depression, add quality to your life. These topics have universal appeal." The 'man on the street' interviews which are a fairly recent innovation provide the program with clips of a wide cross-section of personal experience to issues which are occasionally intercut into the program. "That's City's flavor," comments Moore warmly, "the impromptu interviews are indigenuous to Toronto and it touches people when we turn up a little piece of their lives." But hard news and political issues are more ably handled by the better-financed news department says Moore. The three to five week 'incubation' phase before *You're Beautiful* shows are aired is another obstacle to immediate coverage of news stories.

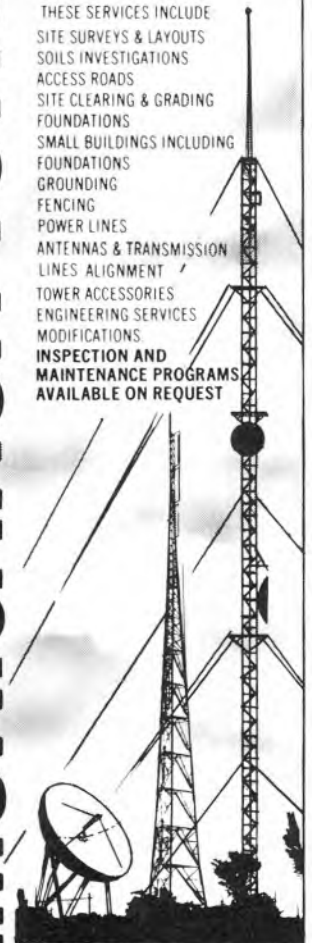
Moore is accessible to the public and in high spirits reports that "people come up to me and tell me the most personal things▶

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about their lives. For instance, we recently did a sex therapy show; most people won't go in for therapy but in the privacy of their homes they can listen, discuss and perhaps start communicating. I received this huge green plant down at the office today



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and the card accompanying it read 'my husband and I saw you on *You're Beautiful* and we want to thank you for the best night of sex we've had in 30 years.' The program reflects trends as Moore is the first to point out. "For a time there was a social trend to the world of singles and coping as a single. Now it seems back to balancing your life."

Moore's highly professional graces contribute to her quiet authority on the program. A graduate of radio and TV arts at Ohio State University, she has directed her energies unceasingly to "doing her best." Like a conscientious student still, she reads the books of her guest authors and familiarizes herself with the achievements of say, former politician Ann Cools. Moore raves, "I've interviewed fascinating people but I'm completely bowled over by Ann every time I meet her. She's an amazing woman (Cools is currently a National Parole Board member) dealing with problems on a deep, emotional level. People's lives are in her hands!" Not a hard-edged interviewer, "never aiming for the jugular," as she puts it, Moore stresses the importance of substance and information; of entertaining and educating; of maintaining spontaneity and not dwelling on any 'misses' ("remarkably few, perhaps two in the year since we keep awfully high standards for ourselves"). Moore praises her tightly knit production unit which consists of one male director and three women who generate the program ideas (Moore makes suggestions), obtain the guests, and individually produce their stories. "They're all young, industrious and enthusiastic. We're a very strong team." And by necessity with a production schedule of eight to ten shows per week totalling 195 a year.

Moore describes the "pressure cooker" or "factory" tension and confesses to some trauma when she is faced with say, six guests and three shows in one day, "I think to myself, I'll never remember anybody's name." By contrast, it comes as a surprise

to learn that she treats the actual tapings as "one great big improvisation." "I don't meet the guests until five minutes before the show and then spend two minutes with them. What I have learned is to size up everything I can in those few minutes. I cram my head full of facts before the taping but I never start with a list of questions. I have points to make and I let go. If a guest is on a run, I give them the string to run. My concern is never 'am I on camera enough?' instead, I think, 'is the story being told, is the information being related fully?' My talent is to draw this story out."

Moore has evolved her own style and credits her comedy and dramatic writing experience with training her senses to "see things that perhaps other people don't see, hear things that other people don't hear." "As an actress you're always looking for the unique way to make an angry exit. Not necessarily make a big scene and slam the door. Perhaps laugh. That's the creativity, finding something uniquely yours that you can do in a way that nobody else can."

City has justifiably given Moore a creative free hand with *You're Beautiful*. "There's the kind of feeling that you're flying by the seat of your pants a little bit. But that creates exciting television. CityTV is a marvelous creative setting because it's not caught up with bureaucracy. Nothing in the five years I've been here has been rehearsed. What you get on every single show is live unedited tape. City is not known for its big production budgets," Moore smiles wryly, "what it is known for is what it can accomplish on small budgets. This it does very well which is due in part to the youth and energy of the station. From year to year I can feel the momentum. If we have an idea we just fly with it."

Moore views her competition critically, "I'm very proud of what we do. I think it stands head and shoulders over much that's on the air."

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# People/Promo



The **CIOO** Hit Team participated in the Annapolis Valley Apple Blossom Festival Parade in Halifax, N.S. Dressed as mobsters and loaded with blanks, the convincing escapades of these characters around the new CIOO promotions vehicle gained a lot of attention from the 90,000 spectators. Pictured (l to r) are CIOO personalities **Jerry MacNeil, Barry Horne, Deanna Nason, Randy Dewell, Wayne Mitchell** and **John Whidden**.

**CFRN** Radio Edmonton was deluged with mail during its Powerplay contest which ran during the 1981-82 Edmonton Oilers season. 'RN's play by play broadcaster **Rod Phillips** is pictured here with **Lorie O'Connor** from the promotions department, swamped in a sea of letters and postcards, some from halfway around the world.

**CKIQ** Kelowna, B.C. was awarded a Canada Safety Award for excellence in broadcast safety messages by the Canadian Safety Council. The CKIQ message also took a U.S. award in Hollywood, California.

**Enterprise Advertising Associates Limited** has been named as the advertising agency for the CKO radio network. According to **Taylor Parnaby**, president of CKO, Enterprise's creative capability and track record will help CKO attain its potential in Canada.

**CKEY** news personality Pete McGarvey received an award from the Goodwill organization at their annual awards evening in May. He was the only radio newsman this year to receive one of the awards made to members of the media who demonstrate help and understanding of Goodwill's objectives and the work they do.



**Ted Chapman**, president of **CFCN** Communications Limited of Calgary and **Rory MacLennan**, president of **CJOB** Winnipeg, were recently made honorary members of the **Western Association of Broadcasters**, in recognition of their contributions to the industry and the community.

**CFMK** Kingston presented the finals of its fifth annual **Country Talent Hunt** at Kingston's Grand Theatre on May 30th. Chosen from seven finalists competing for recording time at Summitt Sound in Westport were this year's winners: in the best

performance category, **Blue Mule**; and in the best original song category, **Joe Kidd** with his song **If Only I Could Hold You**. Following the competition the audience was entertained by country artists **Bill Johnson** and **Sweet Country**, **Norm & Joanne Post** and **Orval Prophet**.

**CFRB** traffic reporter **Henry Shannon** gets a helping hand from Miss Toronto, **Yvonne Robinson**, before winging his way westward to the Hamilton Air Show. Running June 19-20, the show attracted aviation buffs from as far away as Texas and Florida. Shannon, shown here ▶

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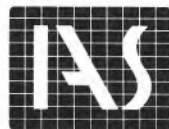
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behind the controls of a P-51 Mustang, one of the aircraft displayed at the show, broadcast live from Mount Hope Airport.

**Jerry Stevens** has been appointed program director for **CKSL Radio** in London, Ont. Stevens has been involved in radio programming development in the London market for the past 13 years and has been active in the Canadian broadcasting industry for 17 years. He is well known for his community involvement.

**CFRN-TV** Edmonton won the **RTNDA** award for best TV news coverage of a Canadian story during 1981 for its handling of the crash of a Mitsubishi MU-2 into Edmonton's Royal Alexandra Hospital on December 6th. CFRN's coverage of the accident was coordinated by producer **Norm Williams**; reporters were **Jeanette Macdonald** and **Earl Morgan**; photographers were **Al Girard** and **Al Watson**, while the editors on duty that night were **Wendy Barber** and **Barry Raddis**. The station was commended for its "coolness under fire, its ability to work fast and effi-

ciently in getting their story on its 11:20 newscast the same night."

At an annual meeting held in June, the **Canadian Media Directors' Council** elected the following executive for 1982/83: President, **Ann Boden**, McKim Advertising; vice-president, **Jim Patterson**, Grey Advertising; Secretary, **Sheila Bonfield**, Needham, Harper & Steers; Treasurer, **Barbara Elliot**, F. H. Hayhurst; Education, **George Clements**, J. Walter Thompson; and Chairman, **Dolores Carbone**, Ted Bates Advertising.



**John Krug** has been named general manager **HUCHM Productions**, a division of CityTV, Channel SeventyNine Limited. He has experience in private television and with one of Canada's major television production companies.

## Consultronics 300 System

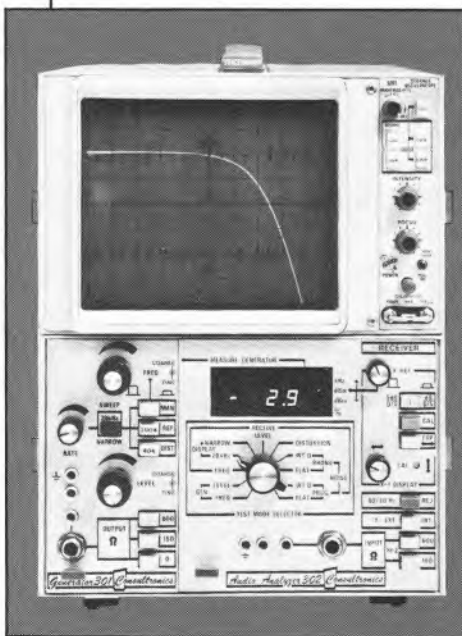


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**Philip Carter** has been named director of client services responsible for all Toronto-based clients for **Young & Rubicam, Ltd.** Formerly vice-president account director, Carter joined Y&R Montreal in 1974. In 1979 he was elected a vice-president of the company.

**Global Television** sports director **Mike Ancombe** has left the sports department to devote his full attention to anchoring newscasts and serving as a senior correspondent and interviewer on Global's news shows. Besides anchoring the Saturday evening newscast as well as the Six and 11 O'Clock Reports as the need arises, Ancombe will continue to co-anchor the *News at Noon*.

**Susan Senk** has been promoted to vice-president creative services at **Vestron Video**. Previously manager of international marketing with the company, she will now be responsible for marketing services, press relations and overseeing all production and creative services for Vestron product.

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# Engineering & Equipment

## Special Events

**Aug. 15-21** — Banff Television Festival 1982, Banff, Alta. For information call (403) 762-6248.

**Aug. 19-29** — The World Film Festival, Hyatt Regency Hotel, Montreal, Que. For information contact David Novek (514) 284-2113.

**Aug. 29-Sept. 1** — National Association of Broadcasters Radio Programming conference, New Orleans Hyatt, LA.

**Sept. 1-3** — Video Expo International Trade Show and conference for non-commercial video users, Toronto Hilton Harbour Castle, Toronto, Ont. For information call (416) 281-3545.

**Sept. 7** — Canadian Association for Traffic, Talent, Importation and Clearance meeting, 5:30 p.m., Chelsea Inn, Toronto.

**Sept. 9-18** — Festival of Festivals & Trade Forum '82, Hotel Plaza II, Toronto, Ont. For information contact Maria Topalovich (416) 967-0315.

**Oct. 19-20** — Ontario Cable Telecommunications Association annual convention, Sheraton Triumph Hotel, Toronto. For information contact Arnold Stinson (416) 481-4446.

**Nov. 14-16** — Canadian Association of Broadcasters/Central Canada Broadcasters Association joint convention, Sheraton Centre, Toronto, Ont.

## New Products

### Electronic Cinematography Cameras

The Panacam reflex electronic cinematography color studio camera was introduced by CEI (Commercial Electronics Inc.) and Panavision (a division of Warner Communications Inc.) at the April, 1982 NAB in Dallas, Texas. This sophisticated camera is currently being used for production of prime television programs and commercials. The primary difference between the Panacam and traditional TV cameras lies in its similarity to the Panaflex 35 mm movie camera with the ability to use Panavision prime and zoom lenses.

The Foton 1 is another joint venture between the two companies. It is a one-inch, three-tube, color studio camera featuring a built-in microprocessor which provides continuous automatic registration control utilizing picture detail dur-

ing camera operation; no diascope is required. The camera contains a 9-inch viewfinder for the camera operator with a zoom frame indication and built-in safe picture area and centre line displays. It also features interactive viewfinder dis-

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tive agreement becoming part of Panavision Inc.'s businesses.

Further information from Inquiries Manager, CEI 880 Maude Ave., Mountain View, California 94043 or circle #71 on reader service card.

#### Telidon Videotex Decoder

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cm. The decoder is convection-cooled and features an internally lighted on/off switch. It operates at 10°C to 35°C and in 10-95% non-condensing humidity. It requires 60 watts 170 VAC 10% for power. MK 111 can be upgraded to 709E PLP minimum level compatibility with a modification kit.

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# BN News . . .

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The Canadian Press • Reuters • The Associated Press  
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# BROADCAST NEWS

36 King St. East, Toronto (M5C 2L9) TEL: (416) 364-3172

Circle 44 on Reader Service Card

On June 17th 1982, history was made in over-the-air broadcasting in Labrador. The first co-located adjacent five-channel television system went into operation successfully. This system utilized Triple Crown Electronics' equipment Model TSP-M, TV Channel Modulators and Model TPA 10 A/B, Broadcast Power Amplifiers.

This system was sold and installed by Sigmacom Systems Inc. and was manufactured by Triple Crown Electronics Inc.

**LET US MAKE HISTORY FOR YOU!**



## TRIPLE CROWN ELECTRONICS INCORPORATED

4560 FIELDGATE DRIVE  
MISSISSAUGA, ONTARIO L4W 3W6  
416-629-1111 TELEX 06-960-456

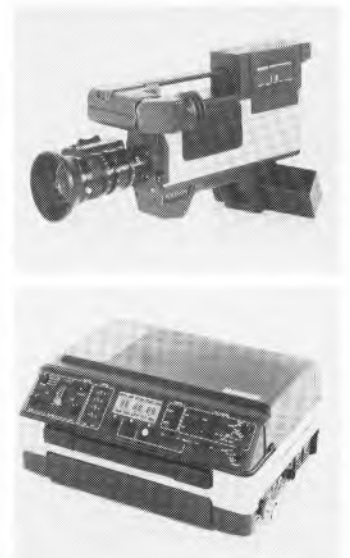
Circle 45 on Reader Service Card

## Female PC Mount and Filter Adapter

ITT Cannon Electric Canada has introduced a right angle BNC female PC mount that permits installation directly onto a printed circuit board. Model 4788 has 50 ohm impedance, a silver plated centre conductor and Teflon insulation.

A pin socket filter adaptor for D-sub miniature has also been introduced by the company. Using a monolithic capacitor substrate, the innovative filter adaptor provides RFI/EMI protection with no equipment changes necessary. The performance of the filter adaptor is designed to meet FCC docket 20780 requirements.

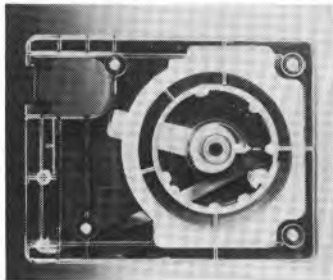
Further information from ITT Cannon Electric Canada, Four Cannon Crt., Whitby, Ont. L1N 5V8 or circle #73 on reader service card.



Two new Robert Bosch GmbH broadcast industry products which were introduced at the 1982 NAB are the recorder-camera and videotape recorder. The recorder-camera uses 1/4" tape and is the smallest system in the world. Broadcast-quality pictures are recorded on 1/4" video tape in a CVC standard cassette, 1/5 the size of a VHS and 1/3 the size of a Beta cassette. Camera, recorder and battery (which has the capacity to operate three 20-minute CVC cassettes) form a single portable unit which weighs less than 15 lbs. and employs a two-track helical scan recording format. Three 1/2" pickup

tubes are used in the camera which can be separated from the recorder and with an additional encoding unit becomes an independent camera for PAL, NTSC, SECAM and PAL/M signals.

Further information from A. Deuschmann, Robert Bosch (Canada) Ltd., 6811 Century Ave., Mississauga, Ont. L5N 1R1 or circle #78 on reader service card.



### Radio Cartridge

**3M Canada Inc.** has introduced a radio broadcast cartridge offering better phase stability, signal to noise ratios, frequency response and lower modulation noise and wow and flutter than existing cartridges. The 'scotchcart' radio cartridge consists of a continuous loop magnetic tape cartridge and tape formulation which helps minimize the problems which account for the generally poor sound quality present in current radio carts. A tape tension control arm provides and maintains tension at the tape-to-head point as in a reel-to-reel system. An adjustable cam is built into the cartridge to compensate for changes in loop length which may develop over the normal life of the cart. Concave guiding posts centre the tape to make it easier for the record/playback equipment to guide the tape over the heads and this results in lower phase error, more uniform output and cart-to-cart consistency. The tape cartridge performance is equivalent, at a speed of 7½" per second ips to that of the high output tapes that are mastered at the reel-to-reel speed of 15 ips. The system has eliminated the need for pressure pads which accounts for roughly 8 dB less modulation noise when compared to existing cartridges.

Further information from 3M Canada Inc., Magnetic A.V. Products, P.O. Box 5757, London, Ont. N6A 4T1 or circle #77 on reader service card.

### Film Viewer

**Research Technology International** has developed a high-speed 16 mm film viewer which enables the user to scan films at a desk or in a conference room with the lights on, without interrupting the working surroundings. Variable speed forward, reverse and still-frame capability and a large 40-inch screen are some of Cinescan's features. The 'quik-trac' option provides 1X and 2X sound speed capabilities that allow viewing of selected segments at double speed with easily

understandable pitch-corrected speech. A dual speaker system delivers faithful sound and ear-phone jacks allow private operation.

Further information from Ray Short Jr., 4700 Chase, Lincolnwood, Illinois 60646, call 312-677-3000 or circle #75 on reader service card.

## Sales Report

**Ward-Beck Systems Ltd.** of Toronto has been selected by the CBC to supply audio equipment for their

new facilities in Regina. The contract includes two TV production consoles, six custom radio consoles and one 16 track recording console.

## New Literature

**JVC Corp.** provides a booklet which demystifies video communications for businessmen. The 10-page illustrated booklet explains, in simple terms, the fundamentals of video production and playback systems. It also details how corporations,

large and small, now use video to solve their communications problems. Copies available from Dept. QA, JVC Co. of America, Professional Video Division, 41 Slater Dr., Elmwood Pk., N.J. 07407 U.S.A.

**ITT Cannon Canada** has published a catalogue for connectors to M28840. The 16-page catalogue provides general and electrical data, standard data, illustrated insert arrangements and information on how to order each of the 14 shell styles described. Free catalogues available from ITT Cannon Canada, Four Cannon Cr., Whitby, Ont. L1N 5V8.



## BROADCAST ANTENNAS FOR FM AND TV

### MODEL DCPA

PANEL ANTENNAS FOR SINGLE OR DUAL FREQUENCIES

### MODEL DCVS

COMPLETE LINE OF FM RING ANTENNAS

**Dielectric** now introduces its FM Panel Antenna for your high power needs. Latest design features offer stainless steel construction, low VSWR, adjustable mounts, glass reinforced radomes and broadbanding.

### DCPA PANEL

Upper three levels single frequency directional.  
Lower eight levels dual frequency omni directional

### DCVS RING

Typical 10 Bay with radomes

*Over 75 Dielectric FM Ring antennas in service in Canada*

**Dielectric is also a high quality leader in the manufacturer of:**

- Rigid Coax
- Coaxial Motorized Switches
- Coaxial Patch Panels
- RF Meters
- RF Terminating Loads
- Diplexers, Combiners, and Multiplexers

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Circle 46 on Reader Service Card

# Careers/Classified

## Wanted

McCurdy SF400 console or parts in particular channel selector switches. **Reply Box 001, Broadcaster.**

## WANTED

Program director wanted for gospel music station. Knowledge of artists, music and format required. **Reply to Box 994, Broadcaster.**

## For Sale

McCurdy stereo console model SS 7600. 14 inputs and 4 outputs. "PGM and AUD". **Contact CFCF-Radio, Technical Department, (514) 273-5141.**

## FOR SALE

AM Radio Station, in medium market, close to Toronto. **Michael Jay Real Estate Limited, Licenced Brokers, Shoreacres House, 1262 Don Mills Road, Don Mills, Ontario M3B 2W7. Tel.: (416) 445-8822.**

## FOR SALE

A.M. STATION IN NORTHERN ONTARIO

CALL

1-705-335-2520

1-705-335-3512

## Morning Person Wanted

Mature, community minded communicator needed for small market. Opportunity to become part of Canada's fastest growing radio network. Previous morning experience preferred but not essential. Direct all inquiries, tapes and resumes to: **Gary Greer, Program Director, CKMP-Radio, 490 Dominion Avenue, Midland, Ontario L4R 1P6 (705) 526-2268.**

## Wanted

Ready to make the move to mornings? Doing mornings and need a new challenge? Your station is ready for you. Tape and resume to **Broadcaster Box 002.**

## FOR SALE

CP-16 film camera with 10-150 Angenieux zoom lens. Crystasound amp, semi-auto-exp., T.V. shutter, mags. All excellent condition. **Phone Ottawa (613) 226-1055.**

## Sales Opportunity

Mid-western FM station in lucrative market requires aggressive individual to organize and head the sales department in a thriving market area. **Qualified people phone collect (306) 773-9355 or 773-8991 and ask for Dr. Ken Baba or P.O. Box 2051, Swift Current, Saskatchewan.**

## Program Manager Wanted

CENTRAL ALBERTA'S NUMBER ONE COUNTRY MUSIC STATION needs a NUMBER ONE PROGRAMMER to lead an on-air staff of twenty.

**Contact Rod Stephen  
CKGY - 1170 Radio  
4805-48th Ave.  
Red Deer, Alberta  
T4N 5E9  
(403) 343-1170**

## AVAILABLE

A self starter in the professional audio field. Broad experience in many phases of the professional audio broadcast industry.

- ... Has worked in both Radio and Television Stations
- ... Worked for broadcast equipment manufacturer (audio) in all phases; systems engineering, development and management
- ... Also experience in drafting and electrical/mechanical packaging, product development
- ... SEEKS POSITION IN THE BROADCAST INDUSTRY (or related)

**Write to Box 1000 of the Broadcaster.**

## PROGRAM MANAGER WANTED

Major Western television station requires experienced Program Manager. Written applications in confidence to:

G.T. Kidd, Manager  
CFRN-TV  
P.O. Box 5030  
Postal Station E  
Edmonton, Alberta  
T5P 4B9



# We could have just added bigger reels to make a great three-hour VTR. But we didn't.



We built the HR-300 from the ground up with a new heavy-duty tape transport system designed to handle the stress of larger, heavier 14" three-hour reels. The result is a one-inch production VTR with a three-hour capability — and the technology required to meet those extended production demands.

The HR-300 includes all the exclusive Hitachi features found in our popular HR-200: retracting tape guide for ease of threading; "Pro" tape path for longer tape life; instant head replacement that lets you change all six heads in less than three minutes; slow-motion 1/4 REV-2X Fwd and full audio and video confidence.

This full-production machine can handle all VTR editing functions,

allowing for insert, assemble and split edits. And the HR-300 can accommodate all reel sizes from spot to three-hour, making it as versatile as it is hard working.

For video cassette duplication, for delayed network feeds, for film to tape transfer, the HR-300's three hour continuous record and playback capability is ideal.

Every advanced component has been planned as an integral part of the HR-300's design, making it a one-inch VTR with a lot more than just three hours of capability.

Or, to put it another way, it's not just our big reels that make the HR-300 such a big deal. It's Hitachi know-how. And trying to duplicate that expertise adds up to spinning reels.

Available for immediate delivery.



**HITACHI**  
Hitachi Denshi, Ltd. (Canada)

Circle 47 on Reader Service Card

- **HEAD OFFICE:**  
65 Melford Drive, Scarborough, Ontario M1B 2G6 Phone: (416) 299-5900
- **QUEBEC OFFICE:**  
8100 G. Trans Canadienne, Montreal, P.Q. H4S 1M5 Phone: (514) 332-6687

- **OTTAWA OFFICE:**  
424 Queen Street, Ottawa, Ontario K1R 5A7 Phone: (613) 232-5114
- **WESTERN OFFICE:**  
3433-12th Street N.E., Calgary, Alta. T2E 6S6 Phone: (403) 276-8508

# MicroCOM

This is Ward-Beck's superlative statement on the art of tomorrow's high technology digital communications systems.

The promise of microprocessor controlled "Intelligent" circuitry has been fulfilled, and is already in operation. Its incredible flexibility allows unlimited access between all stations in the system and permits crosspoint assignments to be reprogrammed on a show-by-show basis.

ABC, Hollywood has it! CBC, Toronto has it! You'll find it at Molinare in England, and at WLS in Chicago!



First by Design

Ward-Beck Systems Ltd., 841 Progress Avenue, Scarborough, Ontario, Canada M1H 2X4.  
Tel: (416) 438-8550.

Ward-Beck Systems Inc., 6900 East Camelback Road, Suite 1010, Scottsdale, Arizona 85251.