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SUBMITTED BY JOSH SAPAN, PRESIDENT

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GOOD MORNING, LADIES AND GENTLEMEN, DISTINGUISHED GUESTS. I AM JOSH SAPAN, PRESIDENT OF THE AMERICAN MOVIE CLASSICS CABLE TELEVISION NETWORK. AMERICAN MOVIE CLASSICS, OR AMC, IS THE COUNTRY'S ONLY TWENTY-FOUR HOUR CLASSIC MOVIE NETWORK, DEDICATED TO SHOWCASING HOLLYWOOD'S CLASSIC FILMS FROM THE 1930s THROUGH THE 1970s. AND WE PRESENT ALL OF OUR MOVIES AS THEY WERE ORIGINALLY INTENDED TO BE SEEN: UNCUT, UNINTERRUPTED AND WITHOUT COLORIZATION.

AMC IS PART OF RAINBOW PROGRAMMING HOLDINGS BASED IN WOODBURY, LONG ISLAND, NEW YORK WHICH ALSO INCLUDES BRAVO AND ROMANCE CLASSICS, ANOTHER ENTERTAINMENT CHANNEL SCHEDULED TO LAUNCH IN 1994. BOTH OF THESE CHANNELS ALSO FEATURE CLASSIC FILMS.

WHEN AMC WAS LAUNCHED, ALMOST TEN YEARS AGO, IT WAS CREATED TO PRESERVE THE GOLDEN AGE OF AMERICAN MOVIE-MAKING BY SHOWCASING THE GREAT STARS, DIRECTORS AND GENRES THAT WE ASSOCIATE WITH HOLLYWOOD. IN OUR COMMITMENT TO PRESENT CLASSIC MOVIES AS THEY WERE MEANT TO BE SEEN, AMC IS ACTIVELY INVOLVED IN THE SEARCH FOR ORIGINAL, UNCUT VERSIONS OF VINTAGE HOLLYWOOD FILMS. THE RESTORATION AND PRESERVATION OF THESE FILMS, THEREFORE, IS OF UTMOST IMPORT TO US AND TO OUR 43 MILLION VIEWERS THROUGHOUT THE COUNTRY.

AMC HAS EXISTING RELATIONSHIPS FOR THE LICENSING OF FILMS WITH ALL OF THE MAJOR FILM STUDIOS AS WELL AS SEVERAL INDEPENDENT DISTRIBUTORS, AND MAINTAINS A MUSEUM-LIKE ENVIRONMENT IN WHICH WE SECURE AND AIR THESE MOVIES, PROVIDING FOR OUR VIEWERS THE HIGHEST QUALITY PRINTS AVAILABLE.

WE FOSTER THE PROTECTION OF AMERICA'S FILM HISTORY WITH OUR REVERENT ATTITUDE TOWARD THIS PRODUCT ON-AIR AS WELL AS OUR RELATIONSHIPS WITH SUCH ORGANIZATIONS AS THE DIRECTORS GUILD OF AMERICA, THE AMERICAN FILM INSTITUTE, THE UCLA FILM AND TELEVISION ARCHIVE AND THE FILM FOUNDATION, AND OTHERS.

AMC IS ALSO THE ONLY TELEVISION NETWORK TO ACTIVELY SEEK OUT AND PRESENT WIDE-SCREEN OR "LETTERBOXED" VERSION OF MOTION PICTURES, AS WELL AS SHOWCASING THE FILM IN FULL-SCREEN FORMAT, ANOTHER MEANS OF PRESERVING THE ORIGINAL AT ITS BEST. AMC'S FIRST SUCH DUAL PRESENTATION WAS IN MARCH 1992, WITH THE EXCLUSIVE PREMIERE OF THE RESTORED, FULL-LENGTH AND UNINTERRUPTED VERSION OF STANLEY KUBRICK'S 1960 EPIC "SPARTACUS."

IN APRIL 1989, WE PRESENTED THE WORLD PREMIERE OF THE COLOR-RESTORED VERSION OF "HELL'S ANGELS," THE CLASSIC 1930 HOWARD HUGHES FILM FEATURING AN ORIGINAL SCENE THAT IS THE ONLY EXISTING NATURAL COLOR FOOTAGE OF JEAN HARLOW. THE RESTORATION OF THIS FILM WAS CONDUCTED BY THE UCLA FILM AND TELEVISION ARCHIVE IN ASSOCIATION WITH AMC. WE WORKED WITH UCLA AS WELL TO HELP RESTORE THE 1943 PATRIOTIC CLASSIC "THIS IS THE ARMY" WHICH FEATURES THE MUSIC OF IRVING BERLIN, KATE

SMITH'S ORIGINAL VERSION OF "GOD BLESS AMERICA" AND AN ALL-STAR CAST LED BY PRESIDENT RONALD REAGAN. WE HAVE ALSO HELPED TO RESTORE LOST FOOTAGE IN "GUNGA DIN" AND "TOP HAT."

THIS YEAR, AMC HAS MADE THE CELEBRATION OF THE CENTENNIAL ANNIVERSARY OF AMERICAN MOVIE-MAKING A YEAR-LONG CAMPAIGN, AND WE ARE DELIGHTED TO BE WORKING WITH THE FILM FOUNDATION ON THE FIRST ANNUAL AMC FILM PRESERVATION FESTIVAL WHICH WILL AIR MARCH 12-14. IN ADDITION TO BEING THE FIRST-EVER NATIONAL ON-AIR FUNDRAISING EFFORT FOR FILM PRESERVATION, THE FESTIVAL WILL HIGHLIGHT SOME OF THE GREATEST FILMS THAT HAVE BEEN RESTORED INCLUDING "CITIZEN KANE," "BECKY SHARP," CHARLIE CHAPLIN'S "THE GOLD RUSH," THE ORIGINAL SILENT VERSION OF "THE LAST OF THE MOHICANS" AND MANY OTHERS.

IN ADDITION -- AND JUST AS CRITICAL A REFLECTION OF OUR CULTURE -- WE WILL PRESENT OTHER EXAMPLES OF FILMED ENTERTAINMENT THAT ARE IN DANGER OF BEING LOST SUCH AS CLASSIC ANIMATION, HISTORIC NEWSREELS, MUSICAL "SOUNDIES," COMEDY SHORTS AND INDUSTRIAL FILMS. AN EPISODE OF OUR NETWORK'S SIGNATURE SERIES, "REFLECTIONS ON THE SILVER SCREEN," WILL FEATURE A RARE ONE HOUR INTERVIEW WITH KATHARINE HEPBURN WHICH, ALONG WITH OTHER EPISODES, IS BEING DONATED TO THE LIBRARY OF CONGRESS FOR ITS COLLECTION.

NOW THAT OUR INTEREST IN FILM PRESERVATION IS CLEAR, WE ARE HERE TODAY TO ENCOURAGE OUR ASSOCIATES AND THE GOVERNMENT TO RECOGNIZE THE VALUE OF ESTABLISHING A NATIONAL EFFORT ON BEHALF OF FILM PRESERVATION, FOCUSING ON NOT ONLY THE BLOCKBUSTER MOVIES OF YESTERDAY, BUT THE COMPLETE COLLECTION OF OUR HISTORY ON FILM.

THROUGHOUT HISTORY, WHENEVER NATIONS OR PEOPLE ARE ATTACKED, AN ATTEMPT TO ELIMINATE THEIR CULTURE AND ART HAS BEEN USED AS A MEANS OF WEAKENING AN ENTIRE GROUP. WARRING COUNTRIES WILL STEAL OR DESTROY OTHER'S ART, BOOKS AND ARTIFACTS, AND THIS DESTRUCTION REPRESENTS A UNIQUE KIND OF HUMILIATION.

IN EXAMPLE AFTER EXAMPLE, FROM ALEUTIAN CARVINGS TO THE SPIRITUALS OF THE SLAVES ON SOUTHERN PLANTATIONS, FROM RUSSIAN ART TO JEWISH HUMOR, THE CULTURE AND CUSTOMS OF A PEOPLE HELP KEEP THEM ALIVE. WHILE WE CERTAINLY DON'T EQUATE THE DESTRUCTION OF BOOKS OR FILM WITH THE LOSS OF HUMAN LIVES, THE ELIMINATION OF A PEOPLE'S ART DOES REPRESENT A KIND OF CULTURAL GENOCIDE.

ART DEFINES A CULTURE AND THE POWER OF A PEOPLE'S ART AND CULTURE CAN SERVE TO KEEP ITS SPIRIT ALIVE IN THE FACE OF PREJUDICE AND DISCRIMINATION. AND FILM -- MOVIES, NEWSREELS, ALL OF THIS FOOTAGE IS THE MAGIC THAT PRESERVES THESE EXPERIENCES FOR GENERATION AFTER GENERATION.

WHAT HAS HAPPENED AND CONTINUES TO TAKE PLACE IN OUR COUNTRY, HOWEVER, IS NOT A RESULT OF WARRING NATIONS OR RACE FIGHTING AGAINST RACE. BUT A CRIME IS BEING COMMITTED BY OUR NOT CHOOSING TO SAVE AND PRESERVE OUR OWN CULTURE VOLUNTARILY. AMERICAN MOVIE CLASSICS IS HERE TO CALL FOR THE END OF THIS CRIMINAL ACT OF NEGLIGENCE. MORE THAN HALF OF THE FILM CREATED BEFORE 1950 HAS ALREADY DISAPPEARED AND IS BEING LOST. AS WE SIT HERE TODAY, HUNDREDS, THOUSANDS OF FEET OF FILM — MOVIES, NEWSREELS, DOCUMENTARIES, CORPORATE ARCHIVES — ARE DETERIORATING, FRAME BY FRAME, REEL BY REEL.

AND IT IS UNCONSCIONABLE THAT THIS IS OCCURRING SIMPLY BECAUSE WE ARE NOT PAYING ATTENTION. SIMPLY BECAUSE THE MOST PROLIFIC AND MOST POPULAR ART FORM IN OUR NATION'S HISTORY IS NOT BEING TAKEN SERIOUSLY. TOO OFTEN, IT IS THE PLIGHT OF ART SPECIFICALLY THAT ITS VALUE IS NOT RECOGNIZED AT THE TIME OF ITS PRODUCTION. TOO MUCH CULTURAL OUTPUT IS NOT SEEN AS PRECIOUS AND IMPORTANT UNTIL YEARS LATER. IN THE CASE OF AMERICA'S FILM, THAT MAY BE TOO LATE.

EUROPEAN NATIONS IN GENERAL HAVE ALWAYS SET THE STAGE FOR THE PRESERVATION OF ART AND CULTURE. EUROPE WOULD NOT BE EUROPE WITHOUT THE SAVING OF THE MASTERPIECES, MONUMENTS AND ARCHITECTURE OF THE PAST. IF WE DON'T ADDRESS OUR MOVIE HISTORY WITH THE SAME REVERENCE AND CARE, WE WILL LIVE TO REGRET IT. WE ALREADY HAVE.

OTHER COUNTRIES HAVE CALLED THEIR PRESERVATION EFFORTS TO THE FOREFRONT OF THEIR ARTISTIC AND ENTERTAINMENT COMMUNITIES. FRANCE THREE YEARS AGO UNVEILED A 15 YEAR PLAN TO RESTORE ALL OF ITS COUNTRY'S EXISTING NITRATE FILMS WITH GOVERNMENT FUNDS, WITH SOME \$160 MILLION DEDICATED TO THE EFFORT. WE HAVE NO COMPARABLE PROGRAM, EVEN THOUGH AMERICA CLEARLY LEADS THE WORLD IN THE EVOLUTION AND ONGOING CONTRIBUTIONS TO THE FILM INDUSTRY.

AS A USER OF CLASSIC FILMS AND AS A COMMERCIAL ENTERTAINMENT ENTERPRISE, AMERICAN MOVIE CLASSICS IS USING ITS BROADCAST TIME AND SPACE TO CALL AMERICA'S ATTENTION TO THESE GREAT MASTERPIECES ON FILM. WE ARE MOUNTING THE FILM PRESERVATION FESTIVAL TO RAISE BOTH FUNDS FOR AND AWARENESS OF THE NEEDS OF THE COUNTRY'S FILM ARCHIVES AND LIBRARIES. WE ARE, WE BELIEVE, CREATING A STIMULUS FOR OUR VIEWERS AND FOR THE PUBLIC AT LARGE TO RECOGNIZE THE VALUE OF GREAT CLASSIC FILMS. AND WE COMMIT TODAY TO CONTINUING THIS EFFORT BY LAUNCHING AGAIN NEXT YEAR THE SECOND ANNUAL FILM PRESERVATION FESTIVAL.

BUT WE MUST CALL ATTENTION TO THE NEED FOR OTHERS IN THE PRIVATE SECTOR TO DO THE SAME. WE APPLAUD THE SOCIAL RESPONSIBILITY OF PRIVATE ENTERPRISE IN THIS EFFORT, AND IT IS OUR BELIEF THAT COMPANIES MUST TAKE THE LEAD IN SUCH SOCIAL ACTION ACTIVITY. IT IS NOT ONLY ETHICAL, IT NOT ONLY PRESERVES OUR PAST FOR FUTURE

GENERATIONS, IT IS NOT ONLY ENJOYABLE, BUT IT MAKE ECONOMIC SENSE AS WELL FOR US TO CONTINUALLY KEEP A STREAM OF PRODUCT SUPPLIED FOR THE CABLE, TELEVISION AND VIDEO INDUSTRIES. THUS, WE CALL ON OUR PEERS IN THESE AREAS TO DEDICATE SOME PORTION OF THEIR PROGRAMMING TO SIMILAR FUNDRAISING AND AWARENESS BUILDING EFFORTS FOR FILM PRESERVATION.

OF COURSE, THE MOST SUCCESSFUL EFFORTS WILL RESULT FROM THE COMBINED COLLABORATION OF PRIVATE STIMULATION AND GOVERNMENT ACTION. WITH A MUTUAL EFFORT FOR FUNDING AND EDUCATION BETWEEN THE PRIVATE SECTOR AND THE LEGISLATURE, WE CAN ACHIEVE THE SALVATION OF OUR CULTURE, OUR HISTORY AND, IN MANY WAYS, OUR FUTURE. THEREFORE, WE WOULD URGE THE NATION'S LEADERS AS WELL TO RECOGNIZE THE IMPORTANCE OF OUR FILMED HERITAGE, OUR PAST RECORDS, AND TO ACT APPROPRIATELY TO PRESERVE THEM.

IF THERE IS ANYTHING THAT IS A PECULIARLY AMERICAN ARTFORM, IT IS FILM. MOVIE-MAKING IS THE CLOSEST THING TO A DIARY OF THE COUNTRY'S ANNUAL ACTIVITIES AND ACHIEVEMENTS. WE HAVE LED THE WORLD THROUGH THE CREATION AND EVOLUTION OF THE FILM PROCESS, AND CONTINUE TO BE ITS MOST PROLIFIC CONTRIBUTOR. IT WOULD BE SHAMEFUL FOR US NOT TO BE IN THE FOREFRONT IN PRESERVING THIS ARTFORM AS WELL. IT WOULD BE SHAMEFUL AND IT WOULD BE A CRIME.

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THANK YOU.