

Famous' Don Watts named Pioneer of the Year



way from assistant manager to manager via the Regent in Sudbury, the Elgin in Ottawa and the Tivoli in Kingston. After a short stay there he was transferred to the Park in Chatham. In a sly strategic move he married the gorgeous cashier from the Centre theatre which automatically reduced their line-ups. Marriage settled him down and he spent 13 years in Ottawa managing the Rideau and Nelson.

Don Watts is this year's Pioneer of the Year. Canadian Picture Pioneers presented the award to Watts, director of advertising and promotion at Famous Players, at their annual dinner Nov. 20.

Watts connections to the movie business go back to high school days in Dunville, Ontario where he worked part-time as an usher at the Granada theatre. After a brief stint in the RCAF he joined 20th Century Theatres, working his

In 1961 he returned to Sudbury, taking over as manager and supervisor of drive-in operations there. Four years later he joined 20th Century's advertising department. When Famous took over in 1974, Watts stayed in the department becoming its director later in the year.

Watts has served as national president and vice-president of Canadian Picture Pioneers. He is also an active member of the Variety Club.

Fattening shoot for Scherberger's first feature



Award-winning documentary filmmaker Aiken Scherberger (*Carling, Kittimat*) was so keen on switching to features that he scraped together close to \$100,000 of his own money ("I prefer to walk anyway," he said as he waved goodbye to his Audi) and talked crew, labs and production services to defer charges so that he could complete principal photography on *Cottage Country* - produced, directed and co-scripted by himself. He even

dragged his mother in to cater the 18-day Georgian Bay shoot. The result was: one exhausted mother and an overweight crew (one crew member gained 18 pounds - that's a pound for every day of filming!). Shooting on an island accessible only by boat had its hairy moments. They hired a local to guide them through the channels one foggy day. He turned out to be a doddering old codger who was terrified that they'd never see land again. They dropped anchor and waited out the fog while Scherberger wondered about his money which seemed to be disappearing into the mist.

Scherberger, with associate producer Christina Jennings, is currently sounding out interest among distributors. Initial response, he says, has been good.

Rob Quartly sweeps Juno music video nominations

He sports an earring and a half-sheepish smile, as if somewhat embarrassed by all the success. If he had just made money that would have been fine; if he had just gotten the critical acclaim that would have been fine too. But to have both... what *chutzpah!* Rob Quartly has come a long way in a short time. Music videos have barely established themselves as an art form... music form?... commercials?... well, something, and along comes Quartly to dominate the scene. In the first year that there is a Juno for music videos, Quartly cops four of the five nominations.

Quartly early recognized the essential video dynamics - the synesthesia of sight and sound. And he was shrewd. Videos had to be playable; they had to have the power of repeated impact.

Quartly emphasizes that videos are limited by

the music. "It has to be very good music." It helps a lot that Quartly has a musical background: he plays guitar and piano and at one time managed a recording studio in Yorkville.

His film experience has been intense but not lengthy. He went to Queens to study medicine but fell into film. He worked on industrial and documentary projects, including a stint at Atlantis. While working at Nimbus 9/Skyware Studios he saw the potential of videos. In February 1983 he formed his own company, Champagne Pictures, to produce music videos and commercials. He now has three directors and two art directors as well as support staff working with him. He pulled in gross revenues of \$750,000 in his first year of operation, and expects that to double this year.



Blandford and Bowie team up for second mini-series

Mark Blandford and Doug Bowie, the dynamic executive producer/writer duo who cooked up the hit mini-series *Empire Inc.*, are cooking again. *Hello Suckers*, an 8-hour mini-series about two WWI veterans and the girl they both love in Roaring Twenties Montreal, is in its second rewrite, and if no production date is set yet, Blandford at least is talking about the project.

"(James) Munroe was born in my living-room," he says, "*Hello Suckers* was born in my country place. Bowie and I went off to the country and said 'What story shall we tell? What's going to be fun? What's going to work?'"

What's going to work, Blandford figures, is the "universal theme which is the illusions of youth and how they are inevitably shattered - and how they go on from there.

"Doug was pointing out as he was doing research that the whole notion of treating returning veterans in an extremely casual way is not new to the Vietnam war. The same thing happened in World War I. Also Montreal in the '20s was incredible."

To produce *Hello Suckers* with its emphasis on characters and a universal theme, Blandford aims to be able to persuade "my masters at the CBC to be a little more accepting of

the idea of reciprocity" or third-party participation. "This is happening with independent producers but it is not happening with our in-house productions at all."

Adds Blandford, "If we want to get quality mass-appeal Canadian television, then we're going to have to coproduce. There is just no choice.

"The Canadian national pastime is to blame somebody - another group or another individual for the situation. It is directly attributable to the size of



photo: Ron Levine

the market. It is really as simple as that."

Even *Empire Inc.*, Blandford estimates, after 38 sales to countries around the world, including the U.S., "made maybe 50% of its money back."

But with Bowie at the typewriter and Blandford at the executive helm, *Hello Suckers* has perhaps a better chance than most.

Murray McLaughlan befogged



rest of the day." Behind the comments was bitter disappointment. The fog was keeping them and Murray McLaughlan grounded.

McLaughlan had just wrapped principal photography on *Timberline*, a new one-hour prime time special for CBC-TV in which he sang and flew his way across the country in a beat-up float plane. To celebrate, McLaughlan, an experienced pilot, had invited members of the press for a joy ride around the harbour. Then came the fog. The closest the press got to riding the breeze was water taxiing to the Toronto Island airport to clamber around the fabled plane, with its red nose and stars and moon tail symbolizing the passage of day from dawn to dusk.

Anxious press peered into the low fog and mist hanging over Toronto's Harbourfront. They stroked their chins in imitation of rural weathermen and made comments like: "Maybe it'll lift in an hour"; "Hey, I think I see it clearing over there"; or "Naw, it's with us for the

The filmmaking wisdom of Robert Wise

The man answering questions in a university common room could have been mistaken for an emeritus, slightly absent-minded professor with his thick white hair and pixieish ways. His voice was mild as he spoke of topics distant from the classroom - the nature of fear in films, working with Orson Welles, exotic shoots. The man was no prof after all but veteran filmmaker Robert Wise who had brought *West Side Story*, *The Sound of Music*, *The Day the Earth Stood Still* and over 30 other films to the screen.

Wise, in Toronto to deliver the third annual Norman Jewison lectures at Victoria College, University of Toronto, spoke of his career and his taste in films at a press conference.

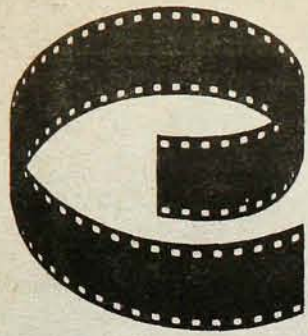
He didn't care too much for many of today's films. "There is too much violence," he complained. "Lewton's (Val Lewton - his producer on *Curse of the Cat People*) thesis is that the greatest fear is the fear of the unknown. Some people say that *The Haunting* is one of the scariest movies they've ever seen, and I didn't even use any blood or gore."



Lewton and Welles were the greatest influences on his filmmaking. He worked with Welles as an editor on *Citizen Kane* and *The Magnificent Ambersons*. "Although Welles terrified a lot of people, he left me alone."

Wise doesn't consider himself an *auteur*. "There is no singular style that goes through my work," he said, "but a lot of my films have something meaningful to say."

He is hard pressed to choose a favourite among his films although he is partial to *Sand Pebbles* which "was very difficult to make but had something very important to say to the American people about the 'Yankee go home' syndrome."



Telefilm Canada

Félicite...

LA FEMME DE L'HÔTEL*

Plaque d'or, Gold Plaque
Interprétation féminine
Acting/Female
LOUISE MARLEAU

A GOOD TREE*

Hugo d'argent/Silver Hugo
Meilleure fiction, Best drama

THE PAINTED DOOR*

Plaque d'argent, Silver Plaque
Section fiction, Fiction Section

HOOKERS... ON DAVIE

Plaque d'or, Gold Plaque
Section longs métrages, Feature Section

RAOUL WALLENBERG : BURIED ALIVE

Plaque d'argent, Silver Plaque
Section longs métrages, Fiction Section

THE LIFER AND THE LADY

Certificat de mérite, Certificate of Merit
Section longs métrages, Fiction Section

JAPANESE WOMAN

Plaque d'argent, Silver Plaque
Section histoire-biographie,
History-Biography Section

Au 20^e
At the 20th

Chicago International Film Festival



Congratulates...

REAL INSIDE

Hugo d'argent, Silver Hugo
Meilleur film d'animation, Best Animation

DRINKING DRIVERS

Plaque d'argent, Silver Plaque
Section films éducatifs,
Educational Film Section

THE NO-NAME SHOW

Plaque d'argent, Silver Plaque
Programmes pour enfants, Children's Programs

THE HOODED SEAL

Certificat de mérite, Certificate of Merit
Section documentaire, Documentary Section

SOLITUDES

Certificat de mérite, Certificate of Merit
Section documentaire, Documentary Section

THE PRODIGAL*

Certificat de mérite, Certificate of Merit
Section variétés,
Variety-Entertainment Section

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