

Films by Women, held at Toronto's Ryerson Polytechnical Institute in June, featured many Canadian entries including **Back to God's Country**, directed by Nell Shipman in 1919. As part of a Native Arts Festival held in Niagara-on-the-Lake, Ontario, in June, **The Shadow Catcher** and the **Paradox of Norval Morrisseau** were shown. Gathering was sponsored by the Association for Native Development in Performing and Visual Arts, the Shaw Festival and the Indian Community Secretariat...

Leonard Yakir's **The Mourning Suit** is the Official Canadian Entry at the International Film Festival at Locarno (see p. 38 this issue)... Three Canadians won awards at the 10th International Animation Fest at Annecy. Lynn Smith's **Happy Birthday** won Best Commercial Film, Ken Wallace's **Thanksgiving** won the International Critic Award, and Catherine Leaf's **The Marriage of the Owl** won the Animation Archive award... Marty Gross' **As We Are** won several prizes at the Oberhausen Documentary Festival... The Ontario Film Theatre honoured director Norman Jewison with a retrospective this summer, and Jewison premiered his new release **Rollerball** to a packed house...

The Canadian National Exhibition Film Festival is currently featuring daily showings of the winners in each of four categories. Judges Frederik Manter of the CFI, Jeff Paul of Sheridan College, Raymond Shady of Kodak, V. Taborsky of Connestoga College, and Vincent Vaitiekunas of York University looked for technical expertise and story content in the thirty-five entries. Best Film

overall went to Sam Firestone's **Slaughterhouse**, for which he received a \$1,000 prize from the CNE. In each of the other categories, a first prize of \$500 from Famous Players was awarded, as well as a second of \$250 from Odeon, and a third of \$100 from Braun Electric. Winners in the Animation category were Gordon Fulton's **Circus Minimus**, Andrew Ruhl's **Pedestrians**, and Jeffrey Faber's **Lip Sync** in the third place. Scenario winners were Sam Firestone's **10,808**, Edy Goto's **Romance of Irving**, and John Bertram's **Waiting for the Go**. Education/Documentary winners were Alan Swayze's **Rick Taylor: A Frozen Moment** Rory Maclean's **Photo Arts Centre**, and **Eight City Angels**, a co-operative effort by Rick Benwick, Ted Morris, Glen Wagenknecht, Dan Moynihan and Rory Maclean. In the Experimental list are Mark Sobel's **Idem** and Daniel Garson's **From Within**.

To round out in a full fashion - almost gluttonous, in fact - we turn to the ever-winning National Film Board. **Mr. Symbol Man**, by Bruce Moir and Bob Kingsbury won a Golden Reel at the Australian Film Awards and a Silver Trophy and Victorian Government Prize at the Melbourne Festival. Silver Trophies were also won by Claudia Overing's **Beyond the Naked Eye** and **Cree Hunters of Mistassini** by Tony Ianuziolo and Boyce Richardson. The previously mentioned Annecy Fest winners were made at the NFB. Jacques Godbout's **Aimez-vous les Chiens?** picked up a prize at the Fourth International Festival of Shorts and Documentaries in Grenoble. Peter Foldes' **Hunger** won a special prize at the Sixth International Film Festival in Varna, Bulgaria... Marseille was the site for



Aimez-vous les chiens?

the International Festival of Films on Professional Fishing, and **Tomorrow is Too Late**, by Bane Jovanovic, Doug Kiefer and Don Virgo won a prize. André Mélançon's **Les Tacots** garnered two First Prizes at the 5th Canadian Congress on Communications and Education in Calgary. Ian McLaren's **We're Here to Stay** was honoured at the First International Contest of Agrarian Cinema in Zaragosa, Spain. And Derek May's **Sananguagat: Inuit Masterworks** participated successfully at the ninth International Festival of Films on Tourism in Tarbes, France...

And then there's the NFB at the American Film Festival. Three Blue Ribbons for **Tour en l'air**, **In Search of the Bowhead Whale**, and **Hunger**. Two Red Ribbons for **Accident**, and **He's not the Walking Kind**. They must have a vault somewhere.

Stephen Chesley

### Film People/ Random Notes

Protests seem to be in vogue this summer, not the roar of reaction to Mr. Faulkner's latest proposals, but nevertheless a fairly vocal effort. Thirty-seven actors, members of two talent agencies, The Principals' Office and Select Talent, with some of Canada's top names on

their rosters, presented a protest brief to ACTRA, their union. Complaints include the slashing of CBC budgets because of the Olympics, the "wholesale murder of Canadian content by the Global TV network, and union weakness on the part of the ACTRA Board of Directors for not fighting deterioration in work opportunities. The CBC replies that it is now stockpiling programmes. Global says it was on the verge of bankruptcy and ACTRA says that even with an economic recession, actors are earning more than ever...

Alan Abel, a U.S. scriptwriter (**Is There Sex After Death?** with Buck Henry) has circulated a petition asking for moral support in his battle with producers Elsa Franklin and Maxine Samuels. Abel claims he was never paid for a non-refundable first draft of **The Midas Compulsion**. I have a theory; Samuels and Franklin, in true Canadian fashion, went to an American, Abel, for their script. At the last minute they had twinges of chauvanistic conscience, and, to help our balance of payments, refused to pay Abel in order to keep the money in Canada...

An illustrious member of parliament, Frank Drea, in his protest against Toronto sin, said that the Queen City is the playground and test market for a veritable who's who of smut. So on July 3 Ontario amended its Theatres Act to include overseeing video and Super 8; all those celebrities will now leave, I guess... And on the Other Foot front, Hollywood labour blasted the U.S. Department of Labor in mid-June for awarding a contract for a bicentennial film to a Canadian company. Hollywood says it violates the 'Buy American' policy.