

Air Farce tops ACTRA radio and television awards



Prime Minister Pierre Trudeau and guitarist Liona Boyd enjoy some tableside talk prior to dinner at the ACTRA awards ceremony in Toronto.

The satirical Royal Canadian Air Farce won three Nellys to dominate the twelfth annual Association of Canadian Television and Radio Artists (ACTRA) radio and television awards for the second consecutive year.

The Air Farce comedy team of Roger Abbott, Dave Broadfoot, Don Ferguson, Luba Goy and John Morgan took the honours for best writers of a radio variety, best writers of a television variety and best television variety performance.

The three awards brought their total of ACTRA awards to seven.

Prime Minister Pierre Trudeau presented the award for top television program to *Billy Bishop Goes to War*, the story of the Canadian Second World War flying ace from Owen Sound, Ontario, produced by W. Paterson Ferns and starring Eric Peterson.

The popular Canadian Broadcasting Corporation (CBC) series *Seeing Things* took two awards. Louis Del Grande won for best television performance in a continuing role and Sheldon Chad for best writer in television drama.

Rosemary Dunsmore captured the Nellie for best television performance in a leading role for her part in the CBC's *Blind Faith* from the series *For the Record*.

Skater Toller Cranston, an Olympic medalist, won best variety performance for the CBC-produced skating extravaganza *Strawberry Ice*.

Veteran broadcaster Budd Knapp, who died last year of cancer, won the award for best television performance in a supporting role for the National Film Board production *Choice of Two*.

Cousins Allan and Judah Katz both won in a surprise tie for best new performance in television. Allan was honoured for his role in the CBC series *Home Fires* and Judah won for the comedy series *Hangin' In*.

Fruit of the Poisoned Tree, produced by George Jonas, won top radio program honours while Gerard Parkes was cited for best radio acting performance for his role in *1 000 Years of the Nights*.

Composer-conductor Lucio Agostini won the honorary Drainie Award, named for the late radio actor John Drainie, for his outstanding contribution to broadcasting since the 1930s.

Steve Armitage took the Nellie for excellence in sportscasting.

Peter Kent of CBC's *The Journal* won for best writer of a television public affairs program for his *Struggle for Poland* and Peter Gzowski of CBC Radio's *Morningside* was honoured as best radio host and interviewer.

Laurier LaPierre, who pioneered television public affairs with the controversial 1960s public affairs program *This Hour Has Seven Days* won his first Nellie for outstanding opinions and integrity in

broadcasting. The honour went for his Vancouver-based show *Laurier's People*.

Eric Malling won for best television host and interviewer for the CBC's *Fifth Estate*.

Denis Hargrave's production of *On My Own* won as best children's program and Diane Silverman won as best writer of a radio public affairs program for *How Shall I Live Without You*.

Michael Riordon was named best writer of a radio drama for his script *Quiet in the Hills*.

Moore Foundation grant given to Toronto gallery

The Art Gallery of Ontario in Toronto, which has the world's largest and most important public collection of Henry Moore's works, has received a grant of £100 000 from the Henry Moore Foundation in London, England.

The foundation is a charitable organization set up by the internationally-renowned British sculptor to supervise investments of proceeds from his works, and to support museums and exhibitions related to modern sculpture.

In 1966, Moore's controversial *Three-Way Piece No. 2 (The Archer)* was planned for the plaza of Toronto's new city hall. Due to cutbacks in the building budget, the sculpture was not finally purchased by city council. The then mayor of Toronto Philip Givens was a prime force in a campaign urging private citizens to raise the money for the work. It was the start of Toronto's love affair with the sculpture of Henry Moore.

Shortly after, encouraged by Toronto businessman Allan Ross, gallery president Samuel J. Zacks and other interested citizens began to gather support for a major collection of Moore's work in Toronto and for a place to show them.

In the next few years, architect John C. Parkin, the Henry Moore Sculpture Centre Committee, headed by Mrs. Zacks after her husband's death, and gallery trustees worked closely with the artist on the design of the centre. Mr. Moore made several trips to Toronto and became a close friend of both staff and trustees of the Art Gallery of Ontario. He was consulted on every detail of the design of the large Moore Gallery, where his original plasters would be displayed. The Moore Centre opened in the fall of 1974, part of the first stage of the gallery's expansion program, with Mr. Moore and his family present.

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