

Film Shorts

Some people never give up. Despite the Oscar nomination and a Time magazine piece about best supporting actor nominee **Jaye Davidson** that pretty much lets the secret of "**The Crying Game**" out of the bag, **Miramax Films** continues to besiege journalists with pleas not to reveal what it calls the film's "primary plot twist."

A recent letter sent to entertainment journalists by Miramax senior vp marketing **Gerry Rich** claims that a National Research Group poll found that 75% of those who have not seen the film do not want the twist revealed. Rich cites such films as "Psycho" and "Diabolique" as films where plot twists have not been revealed by the press. Of course, it's also true those films continue to play to admirers who by now know every frame of those classics.

The British Academy of Film and Television Arts will bestow its 24th annual awards on March 21, in dual ceremonies at Universal Studios and in London's Grosvenor House.

Adam Leipzig has joined **Interscope Communications** as an in-house producer. Leipzig previously worked for the Walt Disney Co., where he was involved with such as films as "Honey, I Shrunk the Kids," "Dead Poets Society," "The Doctor" and "Billy Bathgate."

The **American Cinematheque** will present a tribute to its two co-founders, **Gary Essert** and **Gary Abrahams**, and to the film festival they once ran, **Filmex**, tonight through March 14. All programs will take place at the Directors Guild Theater, 7920 Sunset Blvd., with the exception of opening night, which will be at the Pacific Design Center, 8687 Melrose Ave.

Films screened will present a comprehensive overview of Filmex and the adventurous films the two Garys programmed, according to cinematheque executive director **Barbara Smith**.

A special tribute to Essert and Abrahams will be on March 14 at noon, at which friends and associates will recall the glory days of Filmex.

Jack Palance made his name playing bad guys, but he thinks today's celluloid violence is too much. "When I started, the bad men weren't that bad," Palance told 1,000 people attending a symposium at Parleigh Dickinson College in Carlisle, Penn. "Then, you could be sure that a bad guy would pay for the crime, and today he could still possibly walk off with the girl into the sunset."

Palance, 73, famous for portraying villains in movies such as "Sudden Fear" and "Shane," won an Oscar for best supporting actor last year for his portrayal of a tough-as-nails cattle driver in "City Slickers." He said he plans to return as the cattle driver's twin brother in the sequel "City Slickers 2."

Women in Film has chosen an appropriate venue for its second annual Academy Awards Viewing Party: the Biltmore Hotel, a locale for the awards in the 1930s. The March 29 event gets under way at 5:30 p.m. with guests including Whoopi Goldberg, Marlee Matlin, Edward James Olmos, Oliver Stone, Marsha Mason, Sarah Jessica Parker and Eddie Murphy.

Danny Aiello has filmed a movie trailer asking for donations for New Jersey's planned **Vietnam Veterans' Memorial**. The three-minute announcement will appear on 600 movie screens in the state.

The actor also filmed a 30-second public service announcement to air on TV stations in the tri-state area. About half the \$5 million needed for the memorial has been raised. Construction hasn't yet begun.

Applications are now available for the 1993 **Don and Gee Nicholl Fellowships in Screenwriting** offered by the Academy of Motion Picture Arts and Sciences. Deadline for submission is May 1. The program is open to amateur writers who have not previously sold scripts. An application form can be obtained from the Academy Foundation, Dept. H, 8949 Wilshire Blvd., Beverly Hills, CA 90211-1972.

Last year's competition attracted 3,512 screenplays.

Compiled by **Kirk Honeycutt**

New technology focus of electronics confab

By **Doris Toumarkine**

NEW YORK — PaineWebber will sponsor a one-day Electronic Highway Conference on March 30 that will emphasize the convergence of computer, cable, entertainment and communications technologies.

The event, at PaineWebber's New York headquarters, will include a technology expo with demonstrations from many of the presenting companies.

Keynote speaker for the conference will be Bob Kavner, AT&T president and group executive, communications products group.

According to the preliminary program, PaineWebber will present:

- A distribution channels panel including Bell Atlantic president,

technology services, Stuart Johnson; Cellularvision/Suite 12 president Shant Hovnanian and Fleet Call vp strategic development John Markell;

- A channel content panel including Paramount president, technology group, Keith Schaefer; Viacom Inc. chairman, MTV Networks, Tom Freston and NBC executive vp Tom Rogers;

- A global outlook panel including AT&T vp strategic planning for communications services groups John Petrillo and Tele-Communications Inc. chief operating officer Brandon Clouston; MCI vp strategic development Gene Eidenberg; and an executive from British Telecom.

Details: Joy Kasputys, (212) 713-3923.

Cable TV review

'Talk Back America'

By **Laurence Vittes**

CNBC's "Talk Back America Special" Monday night featured Dick Cavett, Phil Donahue, Vladimir Fozner, John McLaughlin, Tom Snyder and host Bob Berkowitz interviewing each other and taking questions from callers and the studio audience.

Airing live and kicking off the network's "first-ever week of interactive programming" (during which hosts are slated to take calls from viewers), it was an illuminating look at some very talented men and the challenging technical process they have mastered.

There were a number of ques-

TALK BACK AMERICA SPECIAL CNBC

Executive producer..... Andy Friendly
Senior producer..... Mark Rosenweig
Producer..... Marilyn O'Reilly
Supervising producer..... Marlene Dann
Director..... Jay Kincaid
Airdate: Monday, March 8, 6-7:30 p.m.

tions about politics, particularly the increasing role being played by talk shows. There were difficult questions, too (for which the panelists had no good answers): Why were there no women or minorities on stage? Did talk shows belong in a network's entertainment or news division?

There were occasional short
See "TALK BACK" on page 38

Concert review

Black 47

The Roxy
Monday, March 8

By **Darryl Morden**

Roll over Clancy Brothers and tell the Chieftains the news. While we're at it, call the Pogues, too. Black 47 are the latest transformation of sounds based in Irish musical tradition, and they're an exhilarating sonic juggernaut of rabble-raising and noisy euphoria.

Though not as dynamically brilliant as their debut appearance in L.A. in December at Molly Malone's pub, the New York band's 90-minute set before a powerful Roxy was still staggeringly powerful,

bravely opening with lengthy "James Connolly," found on their EMI-SBK EP and forthcoming album; nothing like a subtle little epic about historic rebellion under the yoke of economic oppression.

The band was sluggish through the first few numbers, finding their stride with "Funky Ceili."

Black 47's arsenal includes a blend of traditional pipes and whistles, trombone, saxophones, electric guitar, bass and a drummer playing in concert with a drum machine, as they offer one of the most effective mixes of diverse rhythms, musical blends and politics, personal and social, since Little Steven Van Zandt's "Freedom

See **BLACK 47** on page 38

'Talk Back'

Continued from page 36—

glimpses of the hosts in their younger days, and a sequence of parodies including some moderately funny ones from "Saturday Night Live."

Donahue provided the evening's shocker when, in response to a question from the audience, he answered, "I would be pleased to have an execution televised on my show," arguing that since capital punishment had been legalized as a deterrent, it was the role of TV to empower that deterrence.

Donahue also made clear the reality of talk shows when he said that being a competent producer was as important as being a color-

ful personality, asking to be judged not by his politics but "by whether everybody gets a shot to express themselves on controversial issues."

As the show wore on, however, the talking heads looked tired and there was increasingly too much Snyder and Berkowitz, and too little of the other four, particularly Pozner. When Cavett told one of his typically elliptical anecdotes, the director began fidgeting nervously around faces in the audience.

Toward the end, when a studio questioner asked what could be done that was new, silence settled on the stage. As these men knew better than most, the only new idea in the talk-show business is a new host. □

Black 47

Continued from page 36—

— No Compromise" back in 1987.

The band grafted reggae rhythms with Irish motifs in their own album title track, "Fire of Freedom," and a barroom-spirited cover of Bob Marley's "Three Little Birds," which turned into an audience singalong. A traditional reel was given a percussion, pipe and powerchord treatment, while it was Beatbox 'n' Bushmills in "Rockin' the Bronx," rapping out their own story, Chris Byrne on traditional pipes and drums, grabbing a mike to charge about the stage, fist punching the air, egging on red-headed, bespectacled frontman, Larry Kirwan.

While some numbers went on too long and could be trimmed, the band overflowed with energy, teetering on joyous anarchy in songs like "40 Shades of Blue," a paean to the delight and doom of drink, and "Maria's Wedding," which sounds like collision of Bruce Springsteen's "Rosalita" and "Blinded by the Light," as a drunken young paddy crashes his Italian ex-girlfriend's wedding and is

soundly pummeled by her brothers after dancing across the altar "like Baryshnikov."

A slam-clang encore was a nod to homeland roots of another kind, covering Van Morrison's "Gloria" by way of Patti Smith's '70s punk joyride, then hurling into "I Fought the Law," as the band's resident New York Cop, Byrne, seemed to sing the loudest come each chorus. This isn't your father's "Danny Boy." □

'Sirens'

Continued from page 12—

young women go through a couple of firsts, e.g. make an arrest, see a bloody car accident, even get cracked across the face by a perp.

Though "Sirens" stylistically has some interesting camera techniques thrown in for good effect, and the three actresses playing the ladies of the constabulary are not as exaggerated as the bouncy, curvy models who staffed "Charlie's Angels," this new crew of female crime fighters still comes across as TV interpretation of the real thing rather than credible portrait of women peace officers. □

Births

Wendy Goldstein & Delbert McClinton, a daughter, *Delaney Dyer McClinton*, born Feb. 25 at Vanderbilt University Hospital in Nashville. Father is a recording artist. Mother is a personal

manager. *Lynne Kadish & Barry Bleach*, a son, *Mack Daniel Kadish Bleach*, born Oct. 26 at St. Joseph Medical Center in Burbank. Parents are both writers.

'Access'

Continued from page 16—

who introduces him to the local scandal, the sacking of an innovative high school teacher who has been the victim of a whispering campaign.

This gives the film a channel into scenes of violence, which are offensive not because they are graphic but because they are arbitrary to the point of nonsense.

Still, visually the film is often ingenious, and in the service of a more coherent or articulate story, one can imagine Singer's strategies approaching eloquence. Some invisible dissolves in the middle of pans, for example, unite Whiley in his television studio with many of his viewers staring raptly at their living room sets.

Likewise, the film's soundtrack is mixed with an inventive sophistication that would be the envy of many a more expensively mounted production. □

'Do That?'

Continued from page 12—

profitable hat business. Additionally, audience members get to offer how they think a particular thing was accomplished, here the getting of a big pear into a narrow bottle.

Fast and easy, "How'd They Do That?" treads lightly even when dealing with weighty issues. And taken solely as entertainment vehicle, this hour show serves its expressed goals satisfactorily, its non-challenging approach provid-

BAFTA

Continued from page 33—

SOUND
"JFK," Wylie Statesman, Michael D. Wilhoit, Michael Minkler, Gregg Landaker, Tod A. Maitland

ACHIEVEMENT IN SPECIAL EFFECTS
"Death Becomes Her," Michael Lantieri, Ken Ralston, Alec Gillis, Tom Woodruff Jr.

MAKEUP
"The Last of the Mohicans," Peter Robb-King

TELEVISION VIDEO LIGHTING
"Tales From Hollywood," Duncan Brown

MAKEUP
"Stars in Their Eyes," Glenda Wood

FILM/VIDEO PHOTOGRAPHY — FACTUAL
"Pole to Pole," Nigel Meakin

FILM/VIDEO PHOTOGRAPHY — FICTION
"The Borrowers," Clive Tickner

COSTUME DESIGN
"The Camomile Lawn," Elizabeth Waller

GRAPHICS
"Jeeves and Wooster," Derek Hayes

SOUND FACTUAL
"Elizabeth R," Peter Edwards, Colin Martin, Gary Franchi

SOUND FICTION
"Underbelly," Derek Norman, Jonathan Rowdon, Michael Narduzzo

FILM/VIDEO EDITOR — FACTUAL
"Elizabeth R," Alan Lygo

FILM/VIDEO EDITOR — FICTION
"Unnatural Pursuits," Frances Parker

DESIGN
"Memento Mori," Oliver Bayldon

ing a taste of things versus a comprehensive serving of the topics at hand.

HOW'D THEY DO THAT? CBS

LMNO Prods. and Telepictures Productions Inc. in association with Lorimar Television
Executive producer.....Eric Schatz
Co-executive producers.....Earl Durham, Bill Paolantonio
Producers.....Kim Moses, David Johnson
Director.....Michael Dimich
Writers.....Earl Durham, Bill Paolantonio, Greg Jackson, Phyllis Cannon, Lou DeCosta, Keith Ulrich
Music.....Blue Moon Prods. (pilot), Allen Ert Music (series)
Production design.....Jeremy Railton & Associates
Hosts: Pat O'Brien, Dorothy Lucey
Airdate: Wednesday, March 10, 8-9 p.m.

Events

TODAY

"CB4" benefit screening, 7:30 p.m., hosted by the Black Filmmaker Foundation, Cineplex Odeon National Twin Theatre, New York. (212) 307-7171

"The Chili Con Carne Club" screening, an American Film Institute film directed by Jonathan Kahn, 8 p.m., the Writers Guild Theatre. (310) 996-9538

ITA annual seminar program, "Agenda for Change: The Brave New World of Digital" is the theme, through Sunday, Arizona Biltmore, Phoenix. (212) 643-0620

Meredith Monk screenings, the multimedia artist attends screenings of two of her films, 8 p.m., Melnitz Theater, UCLA.

More Than a Festival: A Tribute to Gary Essert, Gary Abrahams & Filmcix, screenings sponsored by American Cinematheque, through March 14, the Directors Guild, Hollywood. (213) 466-3456

A Salute to Roy Huggins, 8 p.m., part of the Museum of Television and Radio's annual television festival, L.A. County Museum of Art. (213) 857-6110

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