

MOVIES

Some Rash Predictions on the Oscar Race

By Michael Gallagher
New York (NC) — On Monday, April 9, the gods, goddesses, demigods, satyrs

and assorted lesser divinities who cavort on the slopes of Hollywood-Olympus will assemble to do homage to the graven idol Oscar. It's time for that annual rite of spring, the Academy Awards ceremonies.

It's an event almost entirely innocent of significance, but why be elitist? Like the World Series and the Super Bowl, it represents a moment when even those who ordinarily care little or nothing about the subject suddenly develop a consuming interest in who comes out on top. So let's join the fun and make some rash predictions.

The five nominations for best actor are Tom Conti, for his alcoholic Scotch poet in "Reuben, Reuben," Tom Courtenay for the title role in "The Dresser," Albert Finney for the doddering but formidable old actor in the same movie, Michael Caine for his burnt-out professor in "Educating Rita," and Robert Duvall for his performance as a down-on-his-luck country-Western singer in "Tender Mercies."

All five nominations are good ones — and Conti was brilliant — but I prefer Duvall, and, in fact, I think he's going to win. He'll be the sentimental favorite, having been passed over before, and being the sole American (which says something for American acting and American movies), he has the home court advantage.

Capsule Movie Reviews

"Children of the Corn" (New World)
Some nasty kids, in the sway of some demonic power, slaughter all the adults in a Midwestern town. Later a doctor and his wife on an auto trip run afoul of them in this dull, predictable horror film adapted from a story by the ubiquitous Stephen King. Directed by Fritz Kiersch from a screenplay by George Goldsmith. Because of its violence, it has been classified A-III — adults — by the U.S. Catholic Conference. The Motion Picture Association of America rating is R — restricted.

"Greystoke: The Legend of Tarzan, Lord of the Apes" (Warners)
A visually stunning, extremely intelligent, well-acted screen adaptation by Hugh Hudson, director of "Chariots of Fire," of the Edgar Rice Burroughs popular classic. The only problem is that the original material works against the credibility. Despite this flaw, it's well worth seeing. The violence in the jungle sequences is very strong stuff, and this, together with a brief bedroom sequence — all the more erotic for its skillful restraint — make "Greystoke" mature fare. The U.S. Catholic Conference has classified it A-III — adults. The Motion Picture Association of America rating is PG — parental guidance suggested.

"The Hotel New Hampshire" (Orion)
An eccentric New England family jokes and cavorts in the face of human mortality in this glib and shallow adaptation of the John Irving novel, which seems to have been glib and shallow to begin with. A kind of post-theatre-of-the-absurd "You Can't Take it With You," directed and adapted by Tony Richardson. Because of its benign view of all sorts of sexual activity, including incest, it has been classified O — morally offensive — by the U.S. Catholic Conference. The Motion Picture Association of America rating is R — restricted.

"The Ice Pirates" (MGM-UA)
A lackluster "Star Wars" imitation that tries to pass itself off as satire. Directed by Stewart Raffill from a screenplay by Raffill and Stanford Sherman. Because of its air of pervasive vulgarity, some sexually oriented humor and a relatively mild bedroom sequence, it has been classified A-III — adults — by the U.S. Catholic Conference. The Motion Picture Association of America rating is PG — parental guidance suggested.

"Over the Brooklyn Bridge" (MGM-UA)
A Brooklyn luncheonette owner (Elliott Gould) yearns to open a restaurant in Manhattan but his rich uncle won't come across with the financing unless he gives up his WASP girlfriend (Margaux Hemingway) and marries a nice Jewish girl (Carol Kane). This failed ethnic comedy drama should be avoided at all costs. Directed by Menahem Golan from a script by Arnold Somkin. Because of some rough language and much sexually oriented humor, it has been classified A-III — adults — by the U.S. Catholic Conference. The industry rating is R — restricted.

"Police Academy" (Ladd-Warners)
A reluctant recruit (Stephen Guttenberg) finds that law enforcement can buy fun in this dismal, failed comedy directed by Hugh Wilson. It relies heavily on sexually oriented humor. Because of that, and some nudity and rough language, it has been classified O — morally offensive — by the U.S. Catholic Conference. The Motion Picture Association of America's rating is R — restricted.

Regional Society Sets Orchid Show

The Genesee Region Orchid Society will present its annual Spring Orchid Show, "At Home with Orchids," 1-5 p.m., Saturday, April 7 and 11 a.m.-4 p.m., Sunday, April 8, at the Cooperative Extension auditorium, 249 Highland Ave. The public is invited to event which features a display of living orchids. In addition to the show, orchid culture and potting demonstrations will be given. The movie, "The Wonderful World of Orchids," will be shown twice daily. A \$1 donation will be asked at the door.

Eastman Students With NY Orchestra

Heather Buchman, trombonist, and Debbie Kim, violonist, students at the Eastman School of Music, were among nine instrumentalists, aged 14-18, who performed with the New York Philharmonic at the orchestra's Young People's Concerts Saturday, March 31 and Wednesday, April 4. Heather Buchman, student of Dr. John Marcellus, played the Tomasi Trombone Concerto. Debbie Kim who studies with Zvi Zeitlin, performed the second and third movements of the Saint-Saens Violin Concert No. 3. The Philharmonic Young Performers concerts began in 1960 under Leonard Bernstein.



Military Leader

During the French and Indian War, George Washington leads the Virginia militia through the wilderness in "George Washington," the epic eight-hour mini-series chronicling the little-known early life of America's first president. The series, starring Barry Bostwick in the title role and Patty Duke Austin as Martha Washington, airs April 8, 10 and 11 on CBS. (NC Photo)

The five nominations for best picture are "The Big Chill," "The Dresser," "The Right Stuff," "Tender Mercies" and "Terms of Endearment." I'm quite happy with three of these, but I'd just as soon see "The Big Chill" and "Terms of Endearment" give place to "Local Hero," Bill Forsyth's fey and quietly hilarious comedy about American oilmen bewitched by Celtic mists, and "Under Fire," a flawed but provocative drama about American involvement in the turmoil of Central America.

I feel that "Terms of Endearment" was an unashamedly manipulative effort, a TV sitcom with pretensions. Nor could I warm to the failed revolutionaries in "The Big Chill." I think that they, like writer-director Lawrence Kasdan, spent most of the revolution at the movies.

"The Dresser," "The Right Stuff" and "Tender Mercies," on the other hand, were on my Best 10 list.

But to get down to business, "Terms of Endearment," manipulative though it be, does its manipulating very cleverly — cleverly enough, I think, to carry off the Oscar for best picture. My preference, however, remains incorrigibly "Tender Mercies."

For best director, the five choices are Peter Yates ("The Dresser"), Ingmar Bergman ("Fanny and Alexander"), Mike Nichols ("Silkwood"),

For best actress, I think that Shirley MacLaine is going to get the nod over her "Terms of Endearment" co-star Debra Winger — as well as over Jane Alexander ("Testament"), Meryl Streep ("Silkwood"), and Julie Walters ("Educating Rita"). I liked Jane Alexander better, but do you know anybody who went to see "Testament"?

The closest thing to a sure thing since George Burns won for "Oh, God" is Jack Nicholson as best supporting actor for his astronaut with all the wrong stuff in, you guessed it, "Terms of Endearment." And I'd go along with that.

For best supporting actress, however, the field is wide open. So rather than Cher ("Silkwood"), Glenn Close ("The Big Chill"), Linda Hunt ("The Year of

TELEVISION

... of TV Dramas

'Not least among the virtues of this production is its linkage of the union struggle to that of racial equality. As one of the characters points out, the cause of labor is weakened whenever ethnic or racial strife brings discussion among workers. The tragedy of the Chicago race riot of 1919, which is forcefully rendered through archive footage and dramatic re-creation, is shown as being used by the meat-packers to break the union.'

... own self-interest, are shown with respect and understanding. The Chicago character who makes the black workers realize the union struggle is in the way of unemployment or that it is better than the fact being that so long that he would not be unemployed. ... performance as ... first-run as are so many others in the cast. ... one of many memorable scenes in the film is Frank's surprised when a black worker gives him an apple and a wafer on Christmas Eve. ... The Killing Floor measures up to the best of television drama and is better than most. Especially satisfying is the fact that funding for this production came not only from a diverse collection of unions but also from a wide variety of foundations, as well as the Chubb Group of Insurance Companies.