

Entertainment

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COLUMN

WALKING NIGHTMARE

WALKING NIGHTMARE rubbed shows with blood-sucking vampires, morians mingled with werewolves. Some guests sat in the audience with severed heads tucked under their arms like trophies.

At the heart of the grisly game was Jack Nicholson, who sang in the dinner side of Hollywood.

The 10th annual Fangoria's Weekend of Horror, which opened Saturday in Los Angeles, drew more than 1,000 fans eager to buy stomach-churning souvenirs, get a behind-the-scenes glimpse at special effects secrets or maybe even meet Nicholson.

Spraying engines and a six-mile white-drip gyo in a cigarette, Nicholson fielded questions from a standing room only crowd about the makeup used in his latest film, Wolf.

Nicholson, who plays a werewolf in the film, also played the psychotic caretaker in a haunted hotel in The Shining and the devil himself in The Witches of Eastwick.

"I'm a Shakespearean actor," Nicholson said. "These kind of movies have the classic parts for an American actor."

The Oscar winner began his career in out-of-step roles like *Paper Moon*, including *The River and The Rain*.

His appearance drew the largest crowd in the convention's history, further proving the allure of cinematic horror, organizers said.

The other main draw was the macabre merchandise.

Where else can you buy your very own decapitated head to pick up a medieval-style executioner's axe or haul home a two-meter statue of the nefarious Pumpkinhead, priced at \$1,000 US.

—Associated Press

GO GREEN

The mid-budget movie *Speed* crossed past the *Indochina* in the weekend box office race, with a \$4 million US debut.

Spenders *Karen Blixsette* in a good guy role and *Deena Dregg* as the villain plots a both on a Delta Monica city.

The film earned an estimated \$12.1 million for second place and City *Shores* was third with \$11.7 million, according to projections Sunday by studio and industry sources.

The top screen version of TV's horror genre *Masters* was fourth with \$8.8 million, followed by *Parasomnia* at \$4.1 million and *Benny and Joon* at \$3.5 million.

The comedy *Way* was seventh place, followed by *When a Man Loves a Woman*, *The Cow and Four Weddings and a Funeral*.

—Associated Press

HIDE AND SEEK

The search warrant affidavit that allowed investigators to photograph Michael Jackson's private parts will be made public at the end of the month unless a higher court intervenes.

U.S. superior court judge James Baker ordered the affidavit sealed until June 27 to give Jackson's lawyers time to appeal. Jackson lawyer Bruce Cochran said he will challenge Baker's decision.

Layoff Michael Gorenberg, representing The New York Times Co., parent of the Santa Barbara News Press, argued in favor of releasing the affidavit.

Baker approved the Dec. 20 Jackson search after reviewing the affidavit. Santa Barbara and Los Angeles authorities said an examination of Jackson's genitals could corroborate misdemeanor claims by a 13-year-old boy.

The investigation began after the singer accused Jackson, 35, of seducing her. She then filed a lawsuit against the pop star, which was settled out of court for a reported \$15 million US.

Jackson, who denies any wrongdoing, has not been charged. His lawyers also are trying to obtain the nude photos, which are being kept in a bank vault.

—Associated Press

THE JESSIES

Lilies sweeps the field with six theatre awards

BARBARA CRICK
Sun Theatre critic

THE ARTS Club/Pink Ink/Touchstone Theatre production of *Lilies* swept the Jessie Richardson Theatre Awards Sunday night at the Vogue Theatre, winning every major category in which it was nominated.

The English version of Quebecois writer Michel Marc Bouchard's honours in love story won six Jessies, including best production, direction, scenic design, costume design, lead male actor (Alan MacLean) and supporting male actor (John Moffat).

Barbara Crick was honored for her costume design for *Lilies*, while Robert Gardner's design work on both *A Lot of Fish* and *Lilies* earned him an award for vignette and scenic design.

Touchstone's production of *White-Flying* won best musical for its outstanding awards for outstanding set design (David Roberts) and sound design (Tuppy Agnew and Douglas Morand).

Actor Allan Gray, who had been overlooked by the nominating committee, was honored by his peers with the Community Recognition Award for his portrayal of a man in a prison cell in *Wharf Riding*.

For the second year in a row, a performance at the Arts Club Revue Cabaret has captured the hearts of Theatre Choice Award voters to honor Perry for his singing and dancing performance in *Black and Gold 2*.

But Perry didn't win in the musical performance category that honor went to Allan Zuck for the Victorian music-hall revival *A Lot of Fish* at the Playhouse.

In the other musical category, Ed Henderson won for his musical direction of *Where the Boys Come at the Arts Club*.

The Playhouse production of *A Doll's House*, which had received an award for performance by a female actor in a lead role (Tammie Kelly) and outstanding lighting design (Gerald Kopp).

PERRY
In the other musical category, Ed Henderson won for his musical direction of *Where the Boys Come at the Arts Club*.

LILIES: Peter Wilds (at left), Brendan McClarty in winning play



THE NOW factor

The source of our art is not in the achievement of other artists or the desire to imitate, although it has formed a great deal from them. Our art is founded on ideas and principles and understanding... of nature with the refreshing spirit of the whole and a strange brooding sense of Mother Nature's suffering a new mood or new age.

—LAWRENCE MARSH, as quoted in the catalogue for *The Informing Spirit*

PETER WILSON
succession

WORDS AND pictures. Words in the catalogue. Pictures on the wall.

Some art exhibitions, like last summer's Robert Davidson show at the Vancouver Art Gallery, barely need these words of explanation — one philosophy of mental and physical space setting Davidson's art is immediate. It hits you the minute you walk in the room. There is a new factor in his canvases. Or to put it more subtly, as a VAG curator, Tom does there is "the drama of the object" — but that probably what made Davidson's exhibition, *End of the Dawn*, one of the biggest drawing shows in the VAG's history — a neat trick in an era when the average amount of time spent looking at anything in a public gallery is, according to Tom, three seconds.

While Robert's things benefit from you taking the time to look at them, they also work like that," says Tom, with a quick dramatic snap of his fingers.

This year's summer VAG exhibition is the best drawing show from mid-June to early September — *The Informing Spirit*, subtitled *Art of the American Southwest* and West Coast Climate, 1925-1942 — is unlikely to work just like... well...

Photo seen CONTRAST CA



GEORGIA O'KEEFE: Cross with Red Heart (1932) painted in Gaspe

THE TONY AWARDS

Broadway affair honors Perestroika, Passion and Mrs. Peel

CANADIAN PRESS

NEW YORK — Angeli in America: Perestroika, the second part of Tony Kushner's epic play about AIDS, won the Tony award for best play. The first part also won a Tony last year.

Meanwhile, Stephen Sondheim's *Passion* won the Tony Award for best musical.

Diana Ross, the respectful title character of *Milk*, was named best female actor in a play, and Stephen Spinella, the AIDS-afflicted hero of *Angeli in America*, Perestroika won best male actor in a play as the 1984 Tony award honored a Broadway season dominated by old shows.

"I shall carry this home, not only this, but the wonderful memories of American audiences and playing on Broadway," Ross said as she accepted her award.

"It's been an incredible year," said a subdued Spinella, who then named four actor-friends who had died during the year.

For *Passion*, it was his second consecutive Tony win. He picked up the featured male actor prize last year for playing the same character in *Millennium Approaches*.

Best Actress was a Tony for best male actor in a musical for his performance in *The Little Mermaid*, and Thomas Murphy won best female actor in a musical for her work in *Passion*.

Jessica Tandy, Broadway's original Blanche DuBois in *A Streetcar Named Desire* and *Blue Velvet*, were the first recipients of a special Tony Award for lifetime achievement.

"Oh, for a mass of fire that would scald the brightest beavers of invention. As a manna that is no good at all. I've been saying it over and over for the last few days hoping to find a few appropriate words. And all I can come up with is, thank you, thank you, thank you," said Cronyn, a native of London.

Cronyn and *Angeli's* Curtis, two performers from Enchanted a Royal National Theatre, were chosen as best musical and play reviews.

Canada's director Nicholas Hytner won the musical direction award. In choreography, the late Sir Kenneth MacMillan, won the choreography award and Audrey Ann McDonald won the best featured female actor award in a musical for her performance.

Best featured male actor in a play went to Jeffrey Wright for *Perestroika*.

Composer and author-director of *Chicago*, John Laporte, an adult story of obsessive love, the desire for a plain, unhappy woman for a handsome military officer.

Sondheim won for best score and Laporte, his longtime collaborator, won for best book.