

One of the basic human instincts, psychologists say, is his undying urge of domination, his will to rule or the strong unappeasable hunger for power. This human tendency would explain why television by now has overshadowed cinema in terms of popularity. Stars of the silver screen are rather off from the audience in comparison with stars on TV, for the larger-than-life stars of cinema dwell in darkness or cease to exist as darkness fades. Whereas TV stars are like someone very close to us and someone whose existence depends on our willingness to turn on or off the TV note; in other words miniscreen's people are under viewer's rule. For years America has been regarded as the mecca of TV entertainment. Variety of productions made on the American soil have been dominating the TV's screening hours throughout the world. Certainly the most prestigious award for TV in that land would be the centre of attention. On last Sunday an estimated audience of more than 500 million across the globe glued their eyes to their household magic boxes or TV sets when the drama of crowning the twinkling stars of the miniscreen was unfolding at the 47th Annual Primetime Emmy Awards' coronation ceremony in Pasadena, California. Each year the members of the National Academy of Television Arts & Sciences (NATAS) choose big winners in twenty-nine categories through peer-review panels. Only members of the NATAS can vote for the awards and they must vote within their own discipline- that is, actors voting for acting, writers for writing and the like. Emmy takes its name from *Immy*, a nickname for image orthicon, a camera tube used in TV. The Emmy Award statuette consists of a winged woman holding a globe aloft.

47th Emmy Awards

John Horn of AP writes from Pasadena

THE medical drama "ER" was in good health at the Emmy Awards — tying two records — while "NYPD Blue" won best drama series and "Frasier" took top comedy.

"ER" won eight awards on Sunday to equal marks set by "Hill Street Blues," another NBC series, for most wins by a new series and most wins in one year (1981).

The farcical NBC comedy "Frasier" won five Emmys in all, including best comedy actor for Kelsey Grammer.

NBC won 28 Emmys, including trophies presented in non-televised ceremony Saturday. CBS had 19, HBO won 15 and ABC took home just six Emmys.

NBC had a total of 96 Emmy nominations, including 23 for "ER" followed by

CBS with 91 and cable's Home Box Office with 50. ABC had 42 bids, while Fox Broadcasting Co had 19.

The 47th Annual Primetime Emmy Awards, capably co-hosted by Cybill Shepherd and Jason Alexander, was face-paced.

The five wins by "Frasier" were the most for any show on Sunday but "ER" won five awards Saturday and three Sunday, including directing, drama writing and supporting dramatic actress.

Grammer, the radio psychiatrist who can handle everybody's problems except his own, took the best comedy actor award for the second straight year.

Candice Bergen repeated as lead actress in a comedy series for her depiction of a hard-driving journalist-mom

in "Murphy Brown." She won the same award in 1994, 1992, 1990 and 1989, becoming the winningest performer in a lead series role.

Mandy Patinkin, the brilliant and over-zealous sur-

geon on CBS' "Chicago Hope," was named best drama series actor.

Kathy Baker, who plays Dr. Jill Brock on the CBS series "Picket Fences," won for best drama series actress.

"Frasier" co-star David Hyde Pierce, who plays the show's wobbly psychiatrist, won best supporting actor in a comedy series. The show also won for comedy series directing and best writing in

a comedy series. "Does this mean that I'll never have to work again or that I'll never work again?" quipped Pierce.

Christine Baranski, the sardonic divorcee on "Cybill,"

led off the evening with the Emmy for outstanding supporting actress in a comedy series.

Julianne Margulies, a troubled nurse on "ER" won best supporting actress in a drama series. Ray Walston, the can-

kerous Judge Henry Bone on "Picket Fences," won the Emmy for supporting actor in a drama series.

"I have 30 seconds to tell you that I've been waiting 60 years to get up on this stage. Continued on page 11.

Winners at the 47th Annual Primetime Emmy Awards in major categories, presented Sunday night:

- DRAMA SERIES: "NYPD Blue," ABC.
 COMEDY SERIES: "Frasier," NBC.
 MINI-SERIES: "Joseph," TNT.
 TELEVISION MOVIE: "Indictment: The McMartin Trial," HBO.
 VARIETY, MUSIC OR COMEDY SPECIAL: "Barbra Streisand: The Concert," HBO.
 VARIETY, MUSIC OR COMEDY SERIES: "The Tonight Show with Jay Leno," NBC.
 LEAD ACTOR, DRAMA SERIES: Mandy Patinkin, "Chicago Hope," CBS.
 LEAD ACTRESS, DRAMA SERIES: Kathy Baker, "Picket Fences," CBS.
 LEAD ACTOR, COMEDY SERIES: Kelsey Grammer, "Frasier," NBC.
 LEAD ACTRESS, COMEDY SERIES: Candice Bergen, "Murphy Brown," CBS.
 LEAD ACTOR, MINI-SERIES OR SPECIAL: Raul Julia, "The Burning Season," HBO.
 LEAD ACTRESS, MINI-SERIES OR A SPECIAL: Glenn Close, "Serving in Silence: The Margarethe Cammermeyer Story," NBC.
 SUPPORTING ACTOR, DRAMA SERIES: Ray Walston, "Picket Fences," CBS.
 SUPPORTING ACTRESS, DRAMA SERIES: Julianna Margulies, "ER," NBC.
 SUPPORTING ACTOR, COMEDY SERIES: David Hyde Pierce, "Frasier," NBC.
 SUPPORTING ACTRESS, COMEDY SERIES: Christine Baranski, "Cybill," CBS.
 SUPPORTING ACTOR, MINI-SERIES OR A SPECIAL: Donald Sutherland, "Citizen X," HBO.
 SUPPORTING ACTRESS, MINISERIES OR SPECIAL: (TIE) Judy Davis, "Serving in Silence: The Margarethe Cammermeyer Story," NBC; Shirley Knight, "Indictment: The McMartin Trial," HBO.
 INDIVIDUAL PERFORMANCE, VARIETY OR MUSIC PROGRAMME: "Barbra Streisand: The Concert," HBO.
 INDIVIDUAL ACHIEVEMENT, DIRECTING IN A DRAMA SERIES: "ER," NBC.
 INDIVIDUAL ACHIEVEMENT, DIRECTING IN A COMEDY SERIES: "Frasier: The Matchmaker," NBC.
 INDIVIDUAL ACHIEVEMENT, DIRECTING FOR A MINI-SERIES OR A SPECIAL: "The Burning Season," HBO.
 INDIVIDUAL ACHIEVEMENT, DIRECTING IN A VARIETY OR MUSIC PROGRAMME: "The 67th Annual Academy Awards," ABC.
 INDIVIDUAL ACHIEVEMENT, WRITING, DRAMA SERIES: "ER: Love's Labour Lost," NBC.
 INDIVIDUAL ACHIEVEMENT, WRITING, COMEDY SERIES: "Frasier," NBC.
 INDIVIDUAL ACHIEVEMENT, WRITING, MINI-SERIES OR SPECIAL: "Serving in Silence: The Margarethe Cammermeyer Story," NBC.
 INDIVIDUAL ACHIEVEMENT, WRITING, VARIETY OR MUSIC PROGRAMME: "Dennis Miller Live," HBO.
 — UNB/AP



NYPD Blues: Best drama series

Best Actress Role-Starved Movie Actresses Invade Television

by Beth Harris in Pasadena

BARBRA Streisand, Glenn Close and Anjelica Huston added more than big-screen glamour to the Emmy Awards.

Known primarily for their movie roles, the actresses invaded television's turf last season with major roles they aren't available to older women in the movies.

Close, famous for her roles in "Fatal Attraction" on the big screen and "Sunset Boulevard" on state, won best actress in a mini-series Emmy for her role as Margarethe Cammermeyer, a gay Army officer.

"I think more and more actresses will come to TV because that's where the good roles are," Close said. "I'm a great believer in the power of television, in its ability to reach so many people."

Huston, 44, and Diane Keaton, 49, a veteran of

Woody Allen films, competed against Close for best actress in a mini-series.

Streisand, 53, who won an Emmy for her first TV special 30 years ago, won Emmys for best individual performance in a variety programme and best variety special with her comeback concert special.

"I'm in love with television," she said. "It's a wonderful outlet for social expression."

Streisand also was a co-producer, along with Close, of "Serving in Silence: The Margarethe Cammermeyer Story."

The actress-singer-director agreed that television is a better medium for women, and said she expects to see more movie actresses crossing over to the small screen.

"It's interesting how television can portray these fabu-

lous women role models who are based in reality," Streisand said. "I loved what Shirley Knight said about how the soul of a country is judged by how they treat their artists."

Knight, 58, won an Emmy for best supporting actress in a mini-series for their role in "Indictment: The McMartin Trial" about the real life Southern California preschool molestation case.

"I find I work much more in the theatre and TV because there are not that many roles, especially when you're over 50," Knight said.

Best Actor

Widow Accepts Emmy for Late Raul Julia

THE late Raul Julia was forgotten. Julia, the Puerto Rican native who was 54 when he died Oct. 24 from complications of a stroke, won the Emmy Award on Sunday for

his performance as murdered rain forest activist Chico Mendes in HBO's "The Burning Season."

Accepting Julia's trophy for lead actor in a miniseries or special was his widow

dancer Merel Poloway Julia.

She said "Raul used to say, 'You know if I ever win one of those awards, I think I'm going to get up there and I'm going to thank myself.'"

"He understood the stamina that it took and the responsibility it was to be a central figure in a costly production," she said. "He could be very outrageous but at the same time he was very appropriate."

Versatile and debonair Julia's grandly theatrical style won him fans from Broadway to Hollywood. The star's recent successes came in the movies "The Addams Family" and its sequel, "Addams Family Values," in which he played the lusty, frolicsome Gomez Addams.

"I am happy that you acknowledged and recognized Raul tonight with an Emmy Award," his wife said. "I hope that you will always keep him in your heart as I will always keep him in my heart, and from his family, from his friends, his fans, his sons and myself, thank you very much."

One of Julia's most famous film roles was as a tormented South American political prisoner befriended by a gay man (William Hurt in his Oscar-winning role) in "Kiss of the Spider Woman" in 1985.

Other Julia films included "Romero" (as assassinated Salvadoran Archbishop Oscar Romero), "Tequila Sunrise," "Havana," "Moon Over Parador," "The Rookie" and "Presumed Innocent."

Spotlight on France's Young Film Directors

by Ines Somarriva

The French cinema seems to be escaping the slump in European film production. What are the reasons and who are the key characters involved?



Young director Laurence Ferreira Barbosa

Their elders and masters are indeed Truffaut and Godard, but also Rivette, Rohmer and Bernard Blier. Perhaps it is this continuity which characterizes the French cinema of the mid-90s. Although some of them want to refute it, the French identity renews itself. Depending on those concerned, the description varies: a "French spirit" (Pascale Ferran), marked by "the weight of culture," a certain "restraint" or even a "self-distancing" (Rohmer), opposite (or complement) "the expressive faith of the American cinema" (Blier). In a sense it is a cinema of dialogue as against a cinema of pictures.

The "quest for identity" seems to be the main line in these new productions. Is it a sign of the times or the reflection of a personal pursuit? The problems of the couple, which is the story in "Lou n'a

pas dit non" by Anne-Marie Miéville and "Oublie-moi" by Noemie Lvovsky could lead one to favour the latter explanation. On the contrary, the palour of urban reality, the disintegration of social relations, which in "Oublie-moi" are limited to telephone conversations, back the first hypothesis.

When questioned, those concerned, such as Christian Vincent, speak of their desire to exorcise themselves and to free themselves from something Laurence Ferreira Barbosa ("Les gens normaux n'ont rien d'exceptionnel") evokes the need "to draw attention to an often banal everyday life."

definitively turns the page on the militant cinema of the 70s. The collective ideal has given way to personal behaviour.

In the same vein, the presence of many women in this review of young filmmakers does not mean that they take up the feminist cause. Pascale Ferran considers that this female cinema simply introduces a certain sensitivity.

Today's young filmmakers, who are the potential great film directors of the future, are also characterized by a very personal style which is very close to the poetical or even the fantastic. Arnaud Desplechin, with "La sentinelle" navigates at the frontiers.

Literary references are always very present. They are not there for the "form", or to conceal any void, but to reveal the basis of a psychology or a behaviour. Rainer Maria Rilke inspires "Lou n'a pas dit non", and Paul Leautaud "La discrete".

Through an inner journey, an acid and disillusioned view of the world, and aestheticism but also the respect or rather the continuation of a tradition, the French cinema ensures its own renewal. A question one may ask is whether these young filmmakers will succeed in making the transition from "personal cinema" to the status of a reputed film director? Indeed, the life of a filmmaker does not stop with the success of a "first film". Many of these young talents, which were launched by the system, do not manage to move onto the next stage. Maybe they are victims of the system and of the "cocoon" that it appears to create.

The turning point of the second or third creation is without any doubt of capital importance. Christian Vincent, who, for his second work, managed to bring together Isabelle Huppert and Daniel Auteuil, confirms all hopes. So the special feature of French films still has a fine future ahead.

— L'Actualité En France



Picket Fences wins two Emmys in lead actress and supporting actor categories