

Entertainment

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PAUL SIMON and Art Garfunkel, rarely heard together in the past two decades, reunited this week to help needy children.

"Thank you, and welcome to the '80s," Simon said as the duo (above) performed such songs as *The Boxer*, *America*, *Homeward Bound* and *Scarborough Fair*. The performance came at a benefit for the Los Angeles Children's Health Project, a health-care program for homeless youngsters organized by The Children's Health Fund, a charity co-founded by Simon in 1987.

Earlier, Simon made a brief solo appearance on stage to welcome the audience, a star-studded seated crowd that included Jack Nicholson and Kim Basinger. Neil Young played for an hour alone, then was joined on stage by Simon and Garfunkel. As a trio, they sang two of Young's songs, including *Heavenly Bodies*.

Simon and Garfunkel broke up over personal and professional differences shortly after winning a Grammy in 1970 for *Bridge Over Troubled Water*. —Associated Press

THE CHARTS

Despite complaints from Korean-Americans and aerospace workers, *Falling Down* leapt straight to the box office chart in its debut weekend.

Starring Michael Douglas as an unemployed, over-the-edge Los Angeles aerospace worker on a destructive hike through the inner city, *Falling Down* scored \$8.7 million US in ticket sales from Friday through Sunday to head the weekend list, much better than had been expected given its downbeat subject matter.

Korean-American community groups in the U.S. have expressed concern that a scene in which Douglas trashes a Korean-owned convenience store with a baseball bat might inspire further violence against Korean businesses, some of which suffered severe damage during last year's riots. Aerospace workers feel Douglas' disgruntled nerd may give them all a bad name.

Here are the estimated top ticket sales Friday through Sunday, according to Exhibitor Relations, with distributor and weekend gross. Figures are based on actual receipts and projections where actual figures were not available.

- 1. *Falling Down*, Warner Bros., \$8.7 million.
- 2. *Groundhog Day*, Columbia, \$7.6 million.
- 3. *Homeward Bound*, Disney, \$7.6 million.
- 4. *The Crying Game*, Miramax, \$4.2 million.
- 5. *Somerville*, Warner Bros., \$4.1 million.
- 6. *Aardn*, Disney, \$3.1 million.
- 7. *Unintended Heat*, MGM, \$2.6 million.
- 8. *A Case of Woman*, Universal, \$2.6 million.
- 9. *Army of Darkness*, Universal, \$2.3 million.
- 10. *A Few Good Men*, Columbia, \$1.9 million.

—Los Angeles Daily News

KID STUFF

Children's entertainer **Boyz n the Moon** appears at the Arts Club Theatre Saturday at 2 p.m. in the final concert of the theatre's family series.

Jewell's repertoire includes old favorites like *Dem Bones* as well as songs with a more serious message (Every Mother is a Hero, Don't Smoke) and the perennial kids' favorite, *I Don't Want to Go to Bed*. The one-hour concert is aimed at ages four to 10.

Tickets are \$5. For reservations, phone the Arts Club Box Office at 687-1644 or Ticketmaster at 280-3311.

—Barbara Crook

HIGHLIGHTS

Television
Great Performances (7 p.m. on KCTS): Bernadette Peters, Glenn Close, Pat LaRoche, Madonna Kahn and Liza Minnelli are among the performers featured in a salute to Broadway songwriter Stephen Sondheim.
American Comedy Awards (9 p.m. on KOMO): Funny people, including Lily Tomlin and Richard Pryor, get together to hand out the best comedy award for a lifetime achievement award. No joke.
Miles Davis (8 p.m. on KCTS): A tribute to the great jazz trumpeter.

Homicide: Life on the Street (9 p.m. on KING, U.T.V.): The detectives have 12 hours to get a confession from a suspect.
Crime & Punishment (10 p.m. on KING, U.T.V.): The authors of the excellent *Law & Order* debut another amperand series, about the European championships, taped Jan. 17.

RECORDINGS

Billie Holiday's last sessions reveal pain and beauty

DAVID GERMAIN

Associated Press

HER GIRLISH exuberance long since exhausted by bad booze, bad drugs and bad love, Billie Holiday sang on to the very bitter end, when she died in a hospital bed, under house arrest for heroin possession.

She's almost universally proclaimed the greatest jazz singer ever, yet the value of Holiday's recordings in those waning years before her death in 1959 has long been debated.

Did her faltering voice lend the songs depth and maturity, or was she simply ragged through the repertoire one more time? The answer is in Polygram's recent boxed issue, *The Complete Billie Holiday on Verve, 1945-1959*.

The beautifully packaged 10-disc set contains some of the most moving singing ever

recorded. Holiday's voice is achingly wistful on such tunes as *We Belong Together* and *Again and Again*.

The set includes Holiday's 1949 Jazz at the Philharmonic recordings, her 1956 Carnegie Hall concert and other live performances, and virtually all of her 1950s sessions.

Holiday loved to record with lush string and orchestral accompaniment, as on her 1950 Columbia album, *Lady in Satin*. But the Verve sessions, produced by Norman Granz, capture Holiday in her best setting, backed by small combos.

The Verve set also includes some interesting studio chatter and a couple of very informal rehearsals that show Holiday

at her profane best, or worst, fooling with friends and disconcerting her limited audience.

Critic Leonard Feather — taking offence at the chatter, the rehearsals and the many false starts and alternate takes — trashed the Verve set in a Los Angeles Times review.

"It's a real disgrace," Feather said in a telephone interview. "If Billie were alive today, she would have insisted on it withdrawn. There's great music in that set, but there's an awful lot of crap. It's a good example of how record companies take advantage of artists, especially after they're dead."

If anything, the rehearsals reveal Holiday not as the languid, middle-aged drug-abuser of legend but as a boisterous, workmanlike performer mixing her songbook and her persona for fresh ways to express her art.

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ART

IN HIS OWN WORDS

God, man and David Robinson are at work in bold sculptures

LLOYD DYKKE

Vancouver Sun

A TALL SCULPTURE called *Speak* hovers against the upstairs wall of the Diane Farris Gallery, throwing, as art should, a mysteriously magnetic field around it.

The skull-capped figure whose face gazes out with a mixture of severity and melting softness is encased in a sort of pulpil transacted by a wooden beam. The amazing anatomical detail slides into mannerist exaggerations, as in the dangling, oversized feet whose toes are as articulated and prehensile that they look more like fingers. "How beautiful are the feet," to recall the eloquently simple line from Handel's *Messiah*.

A sense of mute speech is shared by the other works, which Sun art critic Ann Hansberger described as "metaphors for spiritual states."

Such as the two male nude figures of *Power* and *Peace*, each imprisoned in what resembles a cut-away elevator shaft and almost catching the other's eye in a momentary concurrence of either rising or falling.

Or there's *Crux* 2 with a head weirdly pinioned in mid-air by four steel points that converge from a dense grid of scaffolds. Or *Equestrian* with a fat male figure, bloated but as sculpturally pure as a pearl, looking complacently upward, tethered astride a horse

that contradicts the rider's impassiveness with the fury and panic of Picasso's *Guernica*.

The promising 28-year-old creator of this grave and astonishingly polished work is David Robinson, who is one of three local artists chosen by the London Life-sponsored Young Canadian Contemporaries show that will tour the country beginning in September (the others are Laurie Pope and Chris Wood).

Serious, soft-spoken and an angular six-foot-four, Robinson seems to have created much of his work in his own image, just as one of his themes involves the creation of God in man.

Much has been made of the religious subtext of Robinson's work — maybe too much, or at least, too literally. His father was an Anglican minister in Toronto and at St. John's, Shagnessy after the family moved to Vancouver when Robinson was 13.

He used to go to church — naturally, it was the family thing to do — but has stopped since his father retired. He's still the pride of the congregation and interviews with church news-sheets tend to take a certain stain he's come to dread. A parishioner once suggested that a pair of boxer shorts cover one of his nudes. "I enjoy being a shut-disturber in that community," he says, voicing the only kegs "a bit of a distance" from vulgarism of the interview, and apparently not for effect. "Not that I see myself as a prophet, but



HOLIDAY

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SCULPTURE: Working construction helped define art

504

From childhood he was absorbed by clay-modelling and high school was "very barren — most of it," he says. "Without thinking about sculpture as such, he knew he had to work in three dimensions and, straight out of high school, got into the Langara Vancouver Community College's two-year fine arts program. After that, he shied away from the usual route of the "art-historical" continuation of study. "I wanted to find a studio and get to work right away." That has not been easy — to this day his wife, a child-care worker

We're created in the image of God, and from that standpoint, I don't want to be involved in the further debasing of the human image.

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tion and

the East End, mainly finances his. Getting the chance to work has been work itself. Two years ago, Robinson took a construction job building office towers. The experience records itself in the structural grid and balancing beams found in much of his work.

and then the skin, and maybe a lay of fat between the two. By day, it was with this crew involved with building these great gleaming structures erected for the glory of man—these labels for other people to gaze very rich in. It's very strange to see these things go up from nothing when you see a building go up from its foundation of plates and rivets and this great ugly mass of intern workers that all gets covered up

"It's only the men who built it who

know its true essence and that spoke to me. It had a direct influence on me in that piece I was posing beside for your photographer [Power and Prentiss]."

His construction of the human image isn't too far away. Except that things don't go according to blue print. The materials take on a life of their own, dictating what shape they're going to take. "The distortions come from the clay. Things come about through their own vol-

suggested something "medieval"

There's a late-Gothic quality about his figures' expressions, of light and pathos emerging from the darkness in those intensely modelled faces. His rendering of the human image—painstakingly constructed from within, layered and layered as if transubstantiation—would probably not be considered fashionable by the standards of most of today's art school-graduates. "But I have hard time with that anyway," Robin says.

"That's to sound... but it's so common to see the human image body cast, trussed and bound and dissected limb from limb and deconstructed and minimized, and all integrity and humanity stripped away. You still have to be relevant to what's happening in art—that's obvious, it's not even worth saying."

"But as a Christian, one of the things I believe is that we're created in the image of God, and from this standpoint, I don't want to be involved in the further debasing of the human image. There's that line by Bruce Cockburn, 'I know all about alienated man—we've all heard as much about that as we can stand.' That's a helpful delineation for me."

TELEVISION

TELEVISION

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NBC thinks so highly of the new series that it's getting a saturation six-episode launching during March. The first episode is slated for 10 p.m. with installment two set for the next night in the 10 p.m. slot normally occupied by the slipping L.A. Law rerun.

Tenney, who costars with Rachel

"We use a split format, with the first act of each episode devoted to the commissioning of the crime from the criminal's point of view. Then the remaining three acts take the detectives, who are Rachel and myself, into an investigation of the crime from our point of view."

*In these sections you will see the

"It's an attempt to get into the minds of such characters. The regular story may follow a very linear format, but interspersed with it will be these sections which we think are really exciting because they give the series a chance to really get into the minds of these characters and investigate what's really going on inside."

_____ TIMES OF DATE

Ch. 6: Kette & Doer of 8 p.m.; Comm-

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Mascall
Dance International
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Reservations: **254-9578**
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*Children's Choir
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by William Shakespeare

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Tue Matinees 2:00 pm
March 3 & 10

Tickets: \$12.75 - \$35.00

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Playhouse 873-3311

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in **Admission in this directory**

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GAME**

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language, nudity & some smoking

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Phone 864-4587

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FALLING DOWN "UNO DRIVEN" 7:30 P.M. Mon. Suburbs 1-2 "ALADIN" 7:30 P.M. Mon. New adventures THE CRIVING GAYE 7:30 P.M. Mon. New adventures "SOMMERSET" 7:30 P.M. Mon. New adventures STRICTLY BALLROOM 7:30 P.M. Mon. Suburbs 1-2	GUILD FORD 7:30 P.M. Mon. Suburbs 1-2 FALLING DOWN 7:30 P.M. Mon. Suburbs 1-2 "ALADIN" 7:30 P.M. Mon. Suburbs 1-2 "SOMMERSET" 7:30 P.M. Mon. Suburbs 1-2 "ALIVE" 7:30 P.M. Mon. Suburbs 1-2	WILLOWBROOK 6 Mon. Wed. Suburbs "ALIVE" 7:30 P.M. Mon. Suburbs 1-2 THE CRIVING GAYE 7:30 P.M. Mon. Suburbs 1-2 "HONEYWAVE BOUND: THE INCREDIBLE JOURNEY" 7:30 P.M. Mon. Suburbs 1-2 "ALADIN" 7:30 P.M. Mon. Suburbs 1-2 UNATTENDED HEART 7:30 P.M. Mon. Suburbs 1-2 FALLING DOWN 7:30 P.M. Mon. Suburbs 1-2 "SOMMERSET" 7:30 P.M. Mon. Suburbs 1-2
RICHMOND CENTRE 6 Mon. Wed. Suburbs "ALIVE" 7:30 P.M. Mon. Suburbs 1-2 THE CRIVING GAYE 7:30 P.M. Mon. Suburbs 1-2 "HONEYWAVE BOUND: THE INCREDIBLE JOURNEY" 7:30 P.M. Mon. Suburbs 1-2 "ALADIN" 7:30 P.M. Mon. Suburbs 1-2 UNATTENDED HEART 7:30 P.M. Mon. Suburbs 1-2 FALLING DOWN 7:30 P.M. Mon. Suburbs 1-2 "SOMMERSET" 7:30 P.M. Mon. Suburbs 1-2	GUILD FORD 7:30 P.M. Mon. Suburbs 1-2 FALLING DOWN 7:30 P.M. Mon. Suburbs 1-2 "ALADIN" 7:30 P.M. Mon. Suburbs 1-2 "SOMMERSET" 7:30 P.M. Mon. Suburbs 1-2 "ALIVE" 7:30 P.M. Mon. Suburbs 1-2	WILLOWBROOK 6 Mon. Wed. Suburbs "ALIVE" 7:30 P.M. Mon. Suburbs 1-2 THE CRIVING GAYE 7:30 P.M. Mon. Suburbs 1-2 "HONEYWAVE BOUND: THE INCREDIBLE JOURNEY" 7:30 P.M. Mon. Suburbs 1-2 "ALADIN" 7:30 P.M. Mon. Suburbs 1-2 UNATTENDED HEART 7:30 P.M. Mon. Suburbs 1-2 FALLING DOWN 7:30 P.M. Mon. Suburbs 1-2 "SOMMERSET" 7:30 P.M. Mon. Suburbs 1-2

"DELIGHTFUL!"
—*New York Times*, top review
"HILARIOUS!"
—*Los Angeles Times*
"IRRESISTIBLE!"
—*Chicago Tribune*

STRICTLY BALLOON

PARK 7:00

6-8 years old

It's time to get your little ones back in the swing of things with the kind of movie you hear every time a U.S. case of crimes against nature gets reported.

But in the case of *Lynch and Punishment*, premiering tonight on Nickelodeon, the class has no real victims.

"I think this series is really amusing and unusual in that it attempts to offer three-dimensional portrayals of both the criminal and the investigator," says actor Joe Tenney who plays a Los Angeles detective named Ken O'Donnell.

"Nobody's infallible here—not even the police. We show how the crimes we attempt to solve were caused in full, or in part, or they're only partially solved. Every effort is made to be realistic."

"Sensational!"
BIG AND BOLD!
Real Guys, Criminal Foes



series that it's getting a saturation six-episode launch during March. The first episode is slated for March 6, with installment two set for the next night in the 10 p.m. slot (narrated by the slipping L.A. Law series).

In fact, Crime and Punishment will pre-empt L.A. Law throughout the month over Thursday nights. There will also be another Wednesday episode the final week of March.

Terney, who costars with Rachel Ticotin in the series, says the structure of Crime and Punishment is unlike anything previously attempted on series television.

We use a split format with the first act of each episode devoted to the commissioning of the crime from the criminal's point of view. Then the remaining three acts take the detectives, who are Rachel and myself, into an investigation of the crime from our point of view.

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TECHNICOLO
DREAM COAT**

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MAGICAL
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**LIMITED ENGAGEMENT
BEGINS MAY 25, 1993**

THE QUEEN ELIZABETH THEATRE

Performances will be held at the Queen Elizabeth Theatre and the Lyric Theatre, both of which are located in the heart of London's West End. Tickets are available from the Lyric Theatre Box Office, 141, Tottenham Court Road, London W1P 0LP.

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