

Who's who and who's what i

Who are the people behind the scenes who make the worlds of arts and entertainment happen in San Diego?

As with our overview of prominent San Diego-bred artists that ran in Monday's *Union-Tribune*, there are too many to include in one article. The following list, while not comprehensive, includes some of the worthy movers and shakers whose contributions greatly enrich our cultural and entertainment scenes.

The selections were made by *Union-Tribune* arts critics and staff writers.

Theater

Jack O'Brien, 56, artistic director, Old Globe Theatre

Credits: Dozens of Shakespeare and contemporary productions at the Globe. Tony Award nominee in '92 for Broadway production of "Two Shakespearean Actors."

Thomas Hall, 44, managing director, Old Globe Theatre.

Credits: Chairman, California Arts Council. Past president, nationwide League of Resident Theaters.

Craig Noel, 80, executive director, Old Globe Theatre

Credits: The key theatrical figure in San Diego history. Old Globe affiliate and inspiration since 1939. Most recent Globe credit: "Voyage of the Dawn Treader," 1996.

Michael Greif, 37, artistic director, La Jolla Playhouse

Credits: Among others at the Playhouse, "Therese Raquin," "Randy Newman's Faust," "Boy." Tony Award nominee for Broadway production of "Rent."

Sam Woodhouse, 47, and Doug Jacobs, 47, founders, San Diego Repertory Theatre.

Credits: Co-founded Indian Matrique in 1976, which grew into San Diego Repertory Theatre. Twentieth anniversary season concluded with "The Whole World is Watching."

— Michael Phillips

Classical

Ian Campbell, 50, general director, San Diego Opera

Credits: Heads the financially stable, artistically reliable company with an \$8.3 million budget. Next season's enticements are a concert with tenor Plácido Domingo, a recital by baritone Hermann Prey, productions of Bizet's "Carmen" and Verdi's "La Traviata," and the world premiere of "The Conquistador" by San Diego's own Myron Fink.

Neale Perl, 40, executive director, La Jolla Chamber Music Society

Credits: Since 1988, the boss of San Diego's leading importer of classical music. Oversees the Celebrity Series at downtown's Civic



Hugh Davies

Theatre; the Sherwood Series of chamber music at La Jolla's Sherwood Auditorium; the educational Discovery Series at Sherwood; and August's annual SummerFest chamber music festival at Sherwood.

Robert Freedman, 52, vice president of performing arts, California Center for the Arts, Escondido

Credits: Programs events at the handsome, \$81 million facility that opened in north San Diego County in September 1994. Under Freedman's guidance, CCAE presents a bracing blend of new music and old, opera and orchestras, plus recitals by such megastars as cellist Yo-Yo Ma and mezzo-soprano Cecilia Bartoli.

— Valerie Scher

Visual arts

Hugh Davies, 48, director of the Museum of Contemporary Art, San Diego

Credits: Davies has been at the helm of the museum for 13 years and opened a downtown San Diego gallery as well as overseeing a Robert Venturi renovation of its flagship quarters in La Jolla.

Martha Longenecker, 75, director of the Mingei International Museum of World Folk Art

Credits: Longenecker has been director of the Mingei since it opened in a local shopping center in 1978. Now, the low-profile institution is center stage in Balboa Park, in the newly renovated (and replicated) House of Charm building.

Michael Krichman, 38, president of the board at Installation

Credits: The single mission of Installation, a non-profit visual arts organization, is the creation of a triennial exhibition of American and Latin American artists. It's called inSITE, and its venues are in both San Diego and Tijuana. As in '94, the person overseeing the logistically complex and ambitious show is Krichman.

Arthur Ollman, 49, director of the



Jean Isaacs

Museum of Photographic Arts

Credits: It's the little museum that could — and that has done wonderful shows since it found a home in Balboa Park in 1983. Ollman has guided the showcase throughout and will oversee its expansion (in '97 or '98) into adjacent space now occupied by the Hall of Champions.

Reesey Shaw, 51, director of the California Center for the Arts Museum in Escondido

Credits: Since the museum opened its elegant space in 1995 with an exhibition called "Wildlife," it has provided a lively counterpoint to the Museum of Contemporary Art, San Diego. Shaw has presented an intelligent mix of nationally known and local artists.

— Robert L. Pincus

Pop music

Lou Curtiss, 56, music historian, festival promoter, owner of Folk Arts Rare Records

Credits: A bottomless fountain of musical knowledge, Curtiss has done research and discography writing for the Library of Congress and produced everything from banjo and fiddle contests to a seashanty festival. After producing the San Diego Folk Festival for 20 years, Curtiss now helms the yearly Adams Avenue Roots Festival in Normal Heights.

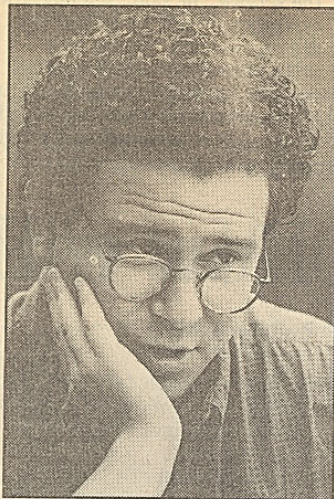
Makeda Dread, executive director of the World Beat Center

Credits: Dedicated to the proposition that music can heal and unite, Dread is San Diego's multicultural connection. Founder of the 15-year-old Bob Marley Day Festival, Dread can be heard on her "Reggae Makosa" radio show (airing Sunday at 8 p.m. on 91X-FM). She is also the founder of the World Beat Center, a community and education center in Balboa Park.

Eric Goodis, 45, founder and president of Cargo Records

Credits: The local alternative-music scene is hopping, and Goodis' Cargo Records keeps the adrena-

in the San Diego arts scene



Michael Greif

line pumping. Home to many of San Diego's best-known bands, Cargo's big-label graduates include Rocket From the Crypt and Drive Like Jehu (now on Interscope) and Three Mile Pilot, who released 1995's "Chief Assassin to the Sinister" on Geffen Records.

Tim Mays, 42, co-owner and book-er of the Casbah nightclub

Credits: Before she hit the big time, Alanis Morissette played the Casbah. So did Nirvana. Despite its size (dinky) and location (under the Lindburg Field flight path), Mays' Middletown club is the place to catch local heroes and stars on the rise.

Bill Silva, 37, president of Bill Silva Presents

Credits: Elton John and Billy Joel. Mick and the Stones. Van Cliburn and his piano. In his 15-plus years in the music-promotions business, the ambitious Silva has brought the big names to town and given San Diego some big-time shows to remember.

Kenny Weissberg, 47, producer of Humphrey's Concerts by the Bay

Credits: He booked Whitney Houston before she went gold, Lyle Lovett before Julia Roberts, and Roseanne while she still had a last name. He has an eye for talent and the prettiest venue in town.

— **Karla Peterson**

Dance

John Malashock, 42, founder and director, Malashock Dance & Com-

pany

Credits: Malashock directs the city's leading modern dance company. A San Diego native and Tharp company veteran, he resettled here and began testing the choreographic waters 10 years ago. He formed his company soon after and since has created more than a score of works, many to commissioned music performed live. His seven-member company is headquartered at the Old Globe Theatre in Balboa Park, where it has an annual season. A tour to New York and several on the West Coast have extended the reputation of a choreographer whose weighty, emotion-charged style has been adapted to Verdi's "Aida" for the San Diego Opera, to Tchaikovsky's "Souvenir" for the San Diego Symphony and most recently to klezmer music for his Malashock Dance & Company.

Jean Isaacs, 52, and Nancy McCaleb, 49, co-artistic directors, Isaacs, McCaleb & Dancers

Credits: Isaacs co-founded Three's Company 22 years ago with fellow choreographers Betzi Roe and Patrick Nollet. The pioneering modern dance company metamorphosed in 1990 when McCaleb became co-artistic director of the newly named Isaacs, McCaleb & Dancers. Isaacs, a highly regarded teacher and dance advocate, works in a more weighted, traditional mode than McCaleb, whose pieces often have a wry sense of humor and the benefit of her own sound scores. The company has performed in New York, annually in Switzerland and central Europe, and widely on the West Coast and northern Mexico. Its cross-border exchanges and summer-long workshops are important activities of the eight-member group, whose home theater is the Mandell Weiss on the UCSD campus.

Ron Montez, 40, seven-time national Latin dance champ

Credits: Montez has been a longtime teacher and coach working out of the Champion Ballroom in Hillcrest. For the last five years he has co-hosted with dancer Juliet Prowse the annual PBS television special "Championship Ballroom Dancing." He's part of a thriving ballroom dance community here that includes world champions in

both International and Latin divisions, and competitors and coaches from such countries as Australia, Russia and New Zealand. San Diego hosts the annual Southwestern Regional Ballroom Dance Championships that, for the last three years, have been capped by a knock-'em-dead demonstration of couples show dancing choreographed by tango champ Wendy Johnson.

Javier Velasco, 40, associate director of the San Diego Ballet

Credits: The Chula Vista-born dancer and choreographer is a frequent director-choreographer for productions at the San Diego Repertory Theatre. His work includes the San Diego-sprung musical "Suds," the Rep's "A Christmas Carol," neoclassical ballets such as "Fanfare and Variations," a series of character ballets to Latin mariachi and mambo music, and a promising new musical (with composer Steve Gunderson) based on the short lives and fervid imaginations of the Brontes. Wide-ranging in his musical taste, Velasco also directs the dance program at Chula Vista's High School of the Performing Arts.

Vicki Wolf, 41, executive director of Sushi Performance and Visual Art

Credits: Wolf took over the direction of the city's leading alternative art space from its founding director Lynne Schuette. Wolf has widened Sushi's contemporary dance programming, continued its Black Choreographers Moving Festival, and produced the gallery's first month-long festival of women's work in March. She supervised the recent move into Sushi's new 5,000-square-foot space in the Rein-Carnation project downtown. Among the convention-related activities scheduled there are Carla Kirkwood's "War Diaries," a solo performance exploring the shaping effect of World War II upon American men, and the Alternative Media Center, a series of 16 press conferences and forums framing issues facing the electorate.

— **Anne Marie Welsh**

Pop Music Critic George Varga contributed to this story.

work of the missionary should first of all be to listen, to demonstrate love," said Hein. "The other reality may have at least as much to teach us as we have to teach them."

British Christian author C.S.

Lewis wrote a space-travel trilogy in the 1930s and '40s imagining that each planet was governed by a presiding angel. Mars and Venus were teeming with creatures that had no need of salvation because they never experienced original sin, although visitors from Earth tried their best to corrupt them. Only Earth, governed by rebellious Lucifer, was fraught with sin inherited

Earth." He doubts sentient life exists elsewhere, but says such a discovery would not present "insurmountable" theological problems, because the Bible is silent on the issue.

On the other hand, the Rev. Jerry Falwell, also an evangelical, said God would not create life as he created Adam and Eve without providing for its redemption from sin. If that occurred, he said, it would "violate everything we know and believe as Christians."

But the idea of original sin is being re-evaluated by many theologians, said Robert John Russell, founder and director of the Center

preoccupations of science fiction remain constant. The "prime directive" in "Star Trek," for example, forbids space explorers from interfering with developing cultures, a clear reaction to the cultural imperialism of Western colonialism.

While Christianity has a stronger evangelistic impulse than most major religions, the question of alien life poses questions for other faiths as well.

The discovery of other life "would serve to humble people a little more, let them not think that this planet is the center of the universe," said Arthur Green, professor of Jewish thought at Brandeis