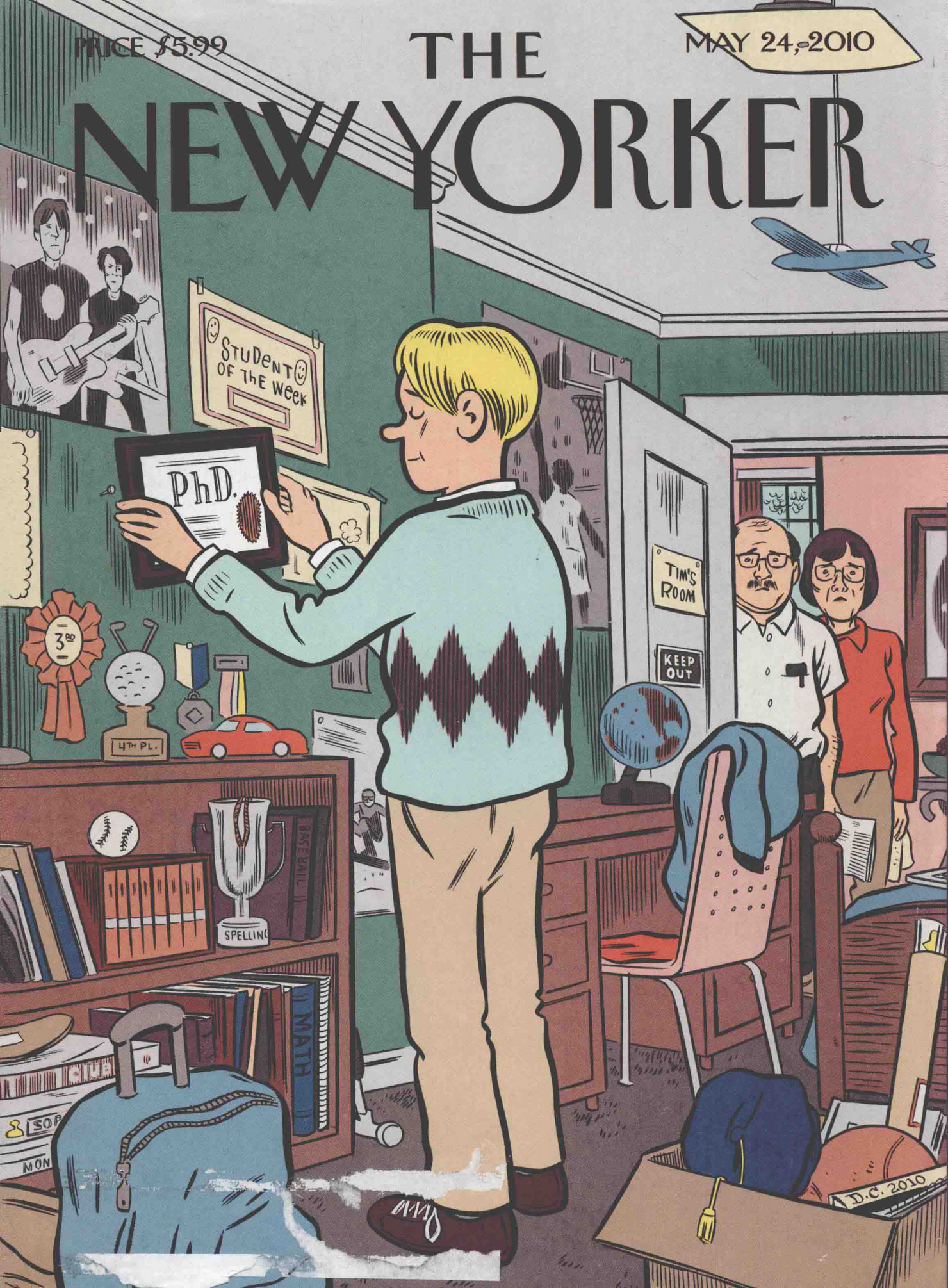


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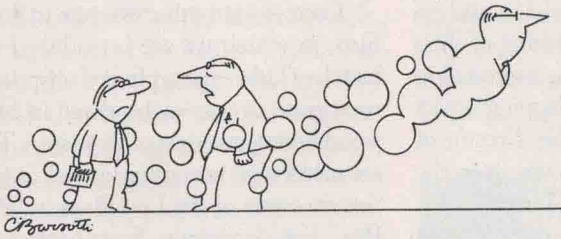
THE NEW YORKER



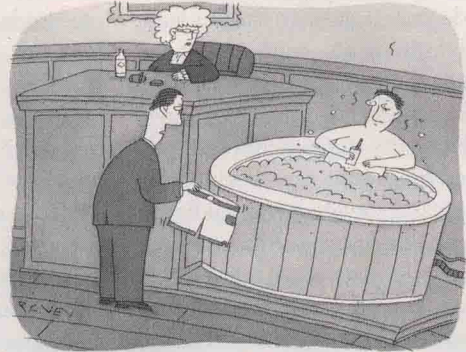
CARTOON CAPTION CONTEST

Each week, we provide a cartoon in need of a caption. You, the reader, submit a caption, we choose three finalists, and you vote for your favorite. Caption submissions for this week's cartoon, by Frank Cotham, must be received by Sunday, May 23rd. The finalists in the May 10th contest appear below. We will announce the winner, and the finalists in this week's contest, in the June 7th issue. The winner receives a signed print of the cartoon. Any resident of the U.S. or Canada (except Quebec) age eighteen or over can enter or vote. To do so, and to read the complete rules, visit www.newyorker.com/captioncontest.

THE WINNING CAPTION



"He won't last long."
Andrew Seward, Frederick, Md.



THE FINALISTS

"These are required, sir. Other people do have to testify after you."
Bo Grimes, Pikeville, N.C.

"Would this be the article you consider 'optional'?"
Duncan McLeod, Oakland, Calif.

"Your Honor, permission to join the witness."
Jonathan Rosenberg, Eugene, Ore.

THIS WEEK'S CONTEST



"

"

The New York Times Bestseller

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SIMPLY TO FIGURE OUT HOW HE PULLED IT OFF.”**

—CHRISTOPHER BUCKLEY, *THE NEW YORK TIMES* BOOK REVIEW

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staff] with affection, insight, and verve.”

—THE DENVER POST

A NOVEL *Tom Rachman*
the imperfectionists

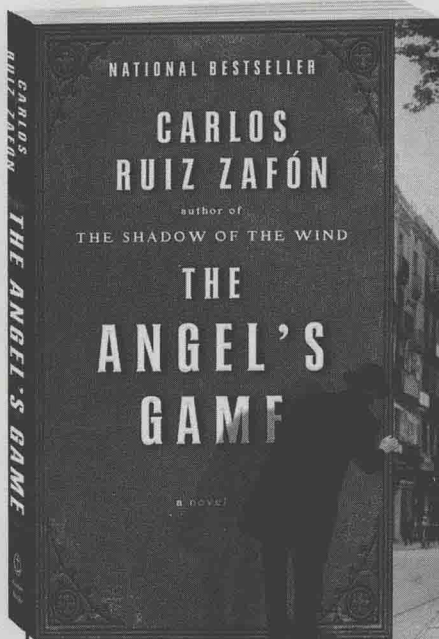


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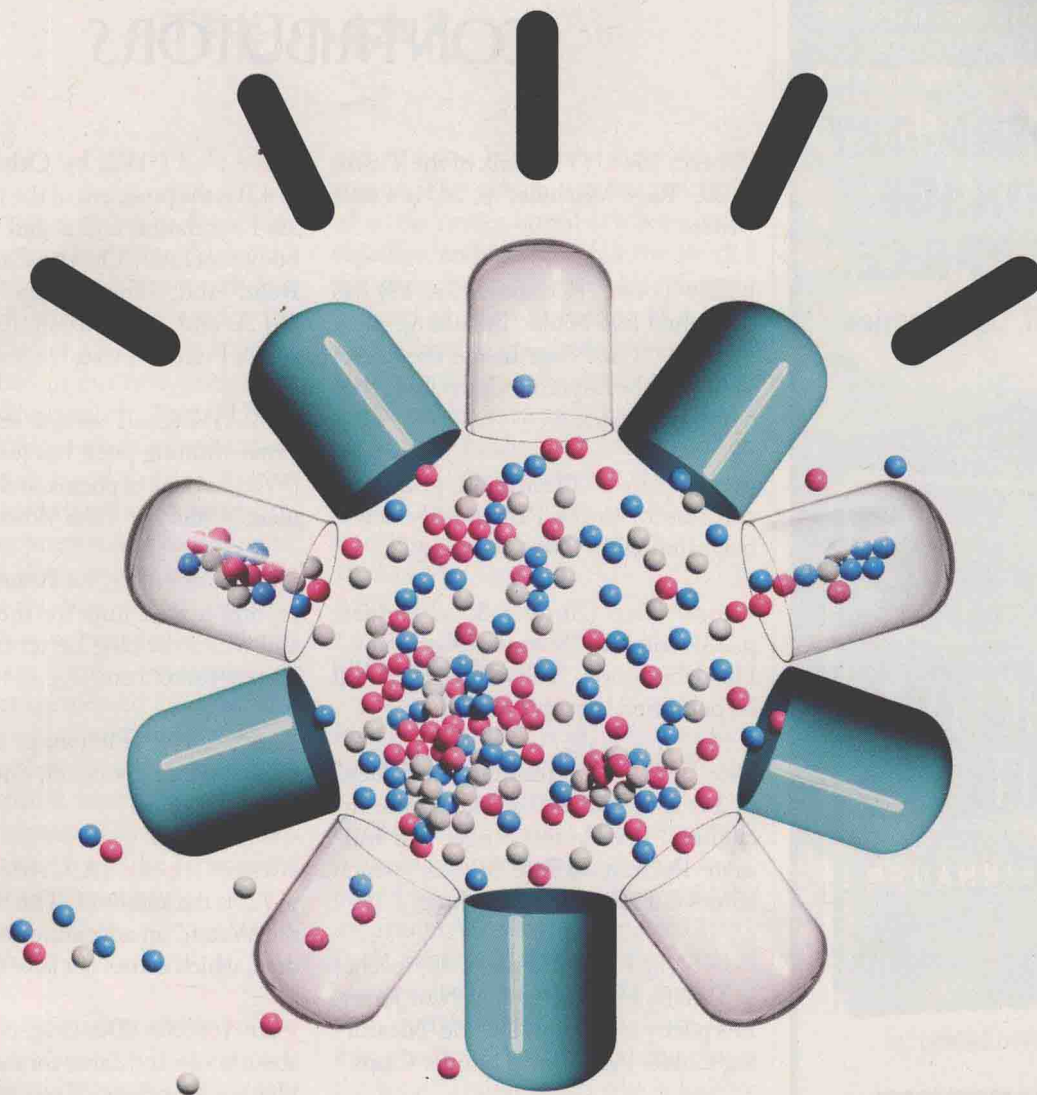
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GSMS, Inc., a midsize pharmaceutical manufacturer and specialty packaging company, saw an opportunity to make drugs safer, sooner. Recent legislation in California will require all drugs to be serialized and traced through the supply chain by 2015. Rather than wait for the deadline, GSMS decided to get a jump on the competition. Working with IBM and DSS, an IBM Business Partner, GSMS designed a sophisticated track-and-trace system using 2-D bar codes and RFID tags. Having a unique serial number on every package of medicine helps GSMS prevent counterfeit products from ever entering the supply chain. Now patients can have confidence in the medications they're taking. To see more evidence of smarter midsize businesses, go to ibm.com/engines/medicine1. Let's build a smarter planet.

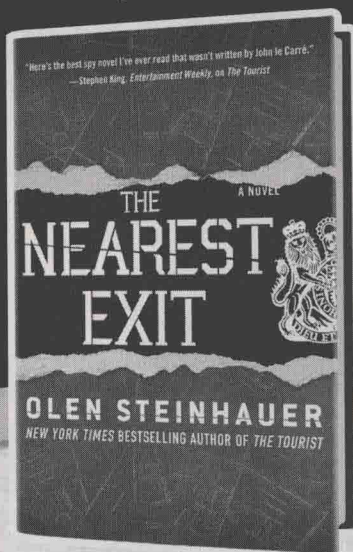
Midsize businesses are the engines of a Smarter Planet.



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AUTHOR OF *THE TOURIST*

"A MODERN-DAY ESPIONAGE MASTERPIECE."

—*BOOKLIST*, starred review



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CONTRIBUTORS

Rebecca Mead (The Talk of the Town, p. 20; "Rage Machine," p. 26) is a staff writer.

Jeffrey Toobin (Comment, p. 19) has published five books, including, most recently, "The Nine: Inside the Secret World of the Supreme Court," which is out in paperback.

Steve Brodner (Illustration, p. 27) is a contributor to the PBS weekly news-magazine show "Need to Know."

Simon Rich (Shouts & Murmurs, p. 33) writes for "Saturday Night Live." His debut novel, "Elliot Allagash," will be published later this month.

Alec Wilkinson ("Immigration Blues," p. 34) is the author of nine books, including "The Protest Singer: An Intimate Portrait of Pete Seeger," which comes out in paperback in June.

Gary Whitehead (Poem, p. 39) teaches at Tenafly High School, in New Jersey. His poetry collections include "Measuring Cubits While the Thunder Claps."

Barry Blitt (Sketchbook, p. 61) recently completed his fourth illustrated children's book, "The Adventures of Mark Twain by Huckleberry Finn," which is due out next year.

Steve Coll ("War by Other Means," p. 42) is the president of the New America Foundation and a staff writer. His books include "On the Grand Trunk Road" and "Ghost Wars," about the C.I.A. and Afghanistan, for which he won a Pulitzer Prize.

C. K. Williams (Poem, p. 48), a Pulitzer Prize-winning poet, has just published "Wait," a book of poems, and "On Whitman," a study of Walt Whitman.

Evan Osnos ("It's Not Beautiful," p. 54) reports from China for the magazine, and writes the blog Letter from China, on newyorker.com.

Roddy Doyle (Fiction, p. 64) has just published a new novel, entitled "The Dead Republic."

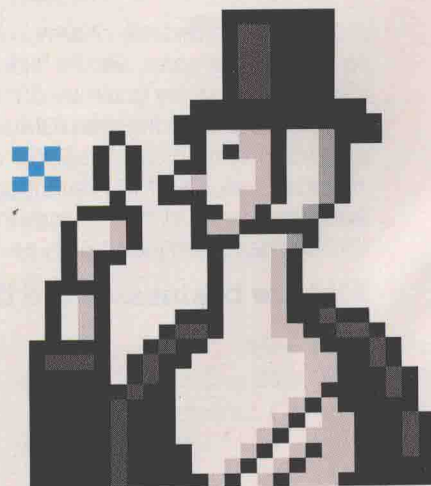
Adam Gopnik (A Critic at Large, p. 72) is the author of "The Steps Across the Water," an adventure story for children, which comes out later this year.

Joan Acocella (Dancing, p. 78) writes about books and dance for the magazine. Her books include "Twenty-eight Artists and Two Saints."

Daniel Clowes (Cover) is the author of six graphic novels, the most recent of which is "Wilson."

THIS WEEK ON NEWYORKER.COM

Jeffrey Toobin takes questions about the Supreme Court, and *Adam Gopnik* discusses Jesus with readers. / Audio: Ry Cooder joins *Alec Wilkinson* on The New Yorker Out Loud; Monica Ali reads a Joshua Ferris story. / Video: Los Tigres del Norte in Brooklyn; Ai Weiwei in China; a new Finger Painting by *Jorge Colombo*; DVD of the Week. / Blogs: *Steve Coll* on Afghanistan; *Evan Osnos* on China; *Macy Halford* on books; *Richard Brody* on movies; *Elisabeth Biondi* on photography; and much more. / Cover jigsaw puzzles, the Cartoon Kit, and the caption contest. / A complete archive of issues, back to 1925.



THE MAIL

ON TRIAL

While it is not possible to determine guilt or innocence from Janet Malcolm's article on the trial of Mazoltuv Borukhova and Mikhail Mallyayev, for the murder of Daniel Malakov, it is possible to see that, in this case, justice was not blind ("Iphigenia in Forest Hills," May 3rd). We are made to understand that the defense and the prosecution will do whatever they can get away with, and that the press wants to sell print. But the fact that attorneys are allowed to represent the best interests of children they care neither for nor about, that a relevant witness was apparently paranoid yet considered credible, and that a judge was more concerned about his vacation than about his court is an appalling affront to our legal system. To make a travesty of justice is a serious issue, one that should be scrutinized within the legal community.

*Patricia Switzer
Denver, Colo.*

Malcolm's mesmerizing account of the Borukhova trial portrays it as a contest of competing narratives, where evidence is subject to opposing interpretations, and she points out the shaky details of the prosecution's case. Perhaps a guilty verdict was reached because the prosecution was able to offer a clear explanation of why the murder happened—Borukhova's revenge for loss of custody of her daughter—while the defense was unable to offer a coherent alternative. Yet what moved me most was Malcolm's compassion for the defendant in the grip of a vindictive legal system.

*Chris Miller
Berkeley, Calif.*

Early in my career as an attorney, a judge, who was well respected in the community, did to one of my clients something akin to what Judge Sidney Strauss did to Mazoltuv Borukhova. In a hearing ostensibly intended to deal with a husband's physical abuse of his wife, the judge ordered that custody be transferred to the husband because the wife admitted to

getting home late on the night she was abused. That situation ended peacefully when the parties agreed to a custody and visitation arrangement, but the shock I felt when that judge made his ruling resurfaced while I was reading Malcolm's piece. It may be a platitude, but judges are human, just like all the players on the justice team, and even juries cannot protect against the finality of a judge's power. Too often, that power can cause unintended, unforeseen harm, and Malcolm's story brings that home starkly.

*William A. Darrin, Jr.
Milford, Conn.*

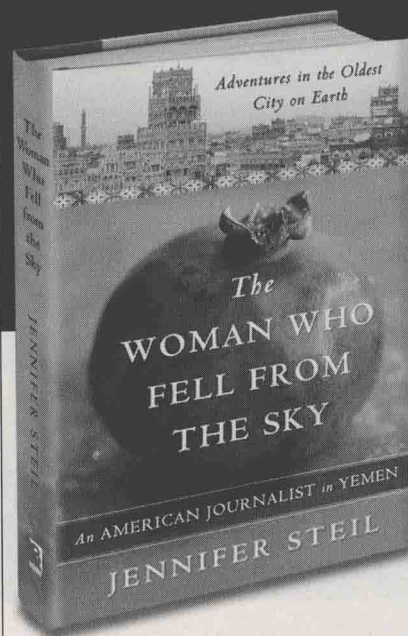
FROM WHERE?

It was delightful to read Jill Lepore's account of the Harold Ross and Henry Luce feud, and I was especially interested to note the extent to which my unassuming home town, Dubuque, Iowa, played a role in defining these publishing giants (*A Critic at Large*, April 19th). Poor, confused Dubuque: the epitome of yahoosism for Ross and the symbol of pure, upright Americana for Luce. One thing bothered me, though, and that is the term "Dubuquian," which Lepore uses in describing a resident of that town. In all my years growing up there, and in all my years of being from there, I have never heard anyone refer to a denizen of Dubuque as anything but a "Dubuquer." Getting it wrong is a small matter, but it seems in a subtle way to bear out the provincialism-of-the-big-city syndrome. (As *Time* suggested, the little old lady from Dubuque might write, "There is no provincialism so blatant as that of the metropolitan who lacks urbanity.") Imagine someone being so uninformed as to call a resident of the Big Apple a "New Yorkite."

*Marsha Rabe
Guilford, Conn.*

Letters should be sent with the writer's name, address, and daytime phone number via e-mail to themail@newyorker.com. Letters may be edited for length and clarity, and may be published in any medium. All letters become the property of The New Yorker and will not be returned; we regret that owing to the volume of correspondence we cannot reply to every letter.

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THIS WEEK

THE THEATRE ROAD NOT TAKEN

Stephen Belber, who wrote and directed the Jennifer Aniston–Steve Zahn comedy “Management,” premieres a new play at Atlantic Theatre Company’s Stage 2. “Dusk Rings a Bell” involves a couple who revisit the spark they felt twenty-five years earlier, when they had a one-day affair. (See page 8.)

NIGHT LIFE CRYSTAL CLEAR

The meticulous producer and unlikely rock-and-

roll front man James Murphy brings his critically acclaimed (and critically minded) band LCD Soundsystem to Terminal 5 for a four-night stand, on the heels of the release of their latest (and possibly last) record, “This Is Happening.” (See page 9.)

ART THINK LOCAL

P.S. 1 Contemporary Art Center formally changes its name to MOMA PS1 this week, just in time for the opening of its much anticipated quinquennial, “Greater New York 2010,” which spotlights sixty-

eight artists and collectives working in the metropolitan area. (See page 11.)

CLASSICAL MUSIC TAKE TWO?

Last November, a recital by Yundi (the pianist formerly known as Yundi Li) that was to have been a prominent part of Carnegie Hall’s fall festival of Chinese music was postponed as a result of an illness in his family. The Chinese-born performer, who now lives in Hong Kong, finally makes it to Stern Auditorium this week with a program full of Chopin (including the Sonata No. 2 in B-Flat Minor). (See page 14.)

MOVIES RARE BIRDS

Matthew Barney’s five “Cremaster” films—which will, as stipulated by Barney, his gallery, and his backers, never be made available on DVD—haven’t been shown together since 2003. IFC Center presents the entire cycle, which was created between 1994 and 2002, for two weeks, and the director himself will introduce a screening. (See page 16.)

“Dead or Alive,” at the Museum of Arts and Design. Photograph by Landon Nordeman.

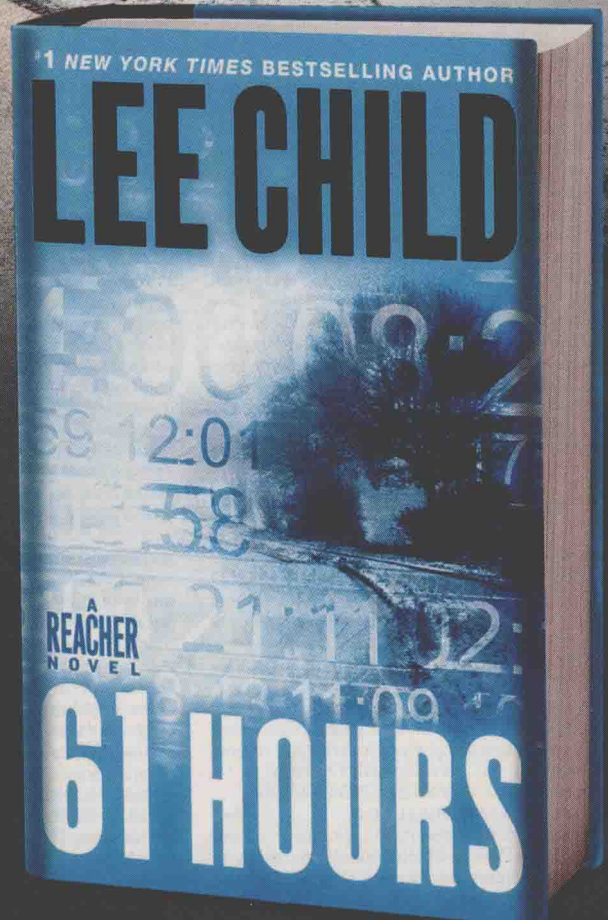
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THE THEATRE OPENINGS AND PREVIEWS

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THE BURNT PART BOYS

A new musical, with a book by Mariana Elder, lyrics by Nathan Tysen, and music by Chris Miller, presented by Playwrights Horizons and the Vineyard. The story, set in West Virginia in 1962, concerns a group of teen-agers whose fathers died in a coal-mining accident ten years earlier. Joe Calarco directs. In previews, Opens May 25. (Playwrights Horizons, 416 W. 42nd St. 212-279-4200.)

DUSK RINGS A BELL

Atlantic Theatre Company presents the première of a new play by Stephen Belber, about the meeting of a man and a woman twenty-five years after their brief teen-age affair. Kate Walsh and Paul Sparks star. Sam Gold directs. In previews. (Atlantic Stage 2, at 330 W. 16th St. 212-279-4200.)

THE ELABORATE ENTRANCE OF CHAD DEITY
Second Stage presents the New York première of this comedy by Kristoffer Diaz, about a professional wrestler who unwittingly becomes involved in racial politics. Edward Torres directs. In previews. Opens May 20. (307 W. 43rd St. 212-246-4422.)

TABLES FOR TWO MARI VANNA

41 E. 20th St. (212-777-1955)—Think of Mari Vanna as the setting for what the Russians call a *skazka*—a fairy tale. It is a place fit for a firebird or a frog princess, and fantastic even from the sidewalk. Daffodils and tulips, crowding birdcages, spill over plant tables draped with embroidered shawls. Inside, starry chandeliers cast a blush glow over a profusion of bric-a-brac: doilies, candy dishes, watering cans stuffed with pussy willows. Men are drinking champagne. Women are gnawing on great sprigs of scallion, smearing dill butter on brown bread. “Waiting for Katia” reads a sign, framed in gilt and propped on a reserved table, as though a story, extravagant and heroic, is about to begin. The windows are open, and the breeze smells like hyacinth.

Mari Vanna—which is owned by the Ginza Project, proprietors of seventy restaurants in Russia—offers all sorts of vodka: beet, coffee, cranberry, pineapple, lemon, horseradish. Plum is a bit pruney. Seaberry has a fluoride-rinse tinge. An infusion of cherry helps the medicine go down quick. Munch on pretzel-like *sushki*, “little dry things”—Russians

RESTORATION

Claudia Shear wrote and stars in this comedy, about a Brooklyn art restorer who gets a chance to work on Michelangelo’s “David.” Christopher Ashley directs. Opens May 19. (New York Theatre Workshop, 79 E. 4th St. 212-279-4200.)

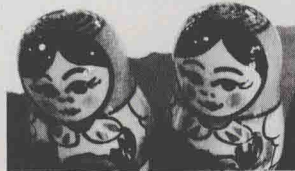
YEAR ZERO

Second Stage Uptown kicks off its summer season with this drama by Michael Golamco, about a nerdy Cambodian-American teen and his sister, who reinvent themselves after the death of their mother. Will Frears directs. In previews. (McGinn/Cazale, 2162 Broadway, at 76th St. 212-246-4422.)

NOW PLAYING

DR. KNOCK; OR, THE TRIUMPH OF MEDICINE

This very amusing 1923 satire by Jules Romains, a tremendous hit in its day, hasn’t been seen in New York for seventy-two years. As Dr. Knock prepares to take over a sleepy practice in the provincial French town of Saint-Maurice, it’s clear that he plans to make a killing. The play is not a medical horror thriller, though the suddenly menacing music and lighting cues might have you feeling otherwise. Dr. Knock’s killing will be financial, as, with a strategy of ingratiation, persuasion, intimidation,



give them to teething babies—while contemplating the Martini list. The cucumber version tastes like pickle juice, but the cranberry one, bobbing with rubies, is a nice pick. “Irene?” a businessman says to a bartender. “Oh, Irina.” The scene is starting to pick up. To begin, have *pirozhki*, glistening buns stuffed with cabbage, and *okroschka*, a tart yogurt soup laden with hard-boiled quail eggs and ham—a liquid Cobb salad. The portions are huge. A fork leaves furrows in carrot cakes like the tracks of a plow. A geyser of butter shoots from the chicken Kiev. Smoked fatback, served on a cutting board in the shape of a cow, looks almost like sushi, pale and immaculate. If snow maidens ate bacon, this would be it. Over by the bathroom, where the faucet is a samovar, people are waiting, loose and talkative. A rotary phone, mounted on the wall, almost brings a man of a certain age to tears. When he was a child, he had one just like it. (Open weekdays for lunch and dinner, weekends for dinner. Entrées \$15-\$36.)

—Lauren Collins

American inarticulateness, and the deft, wired performers act like hyperbolized versions of college kids. Safer accesses pathos as well as laughs, keeping things quick and remarkably clear as roles and points of view whirl. A lot of the interpolated activity is inspired silliness, but there’s so much of it that the play gets distended and sags toward the end. (La Mama, 74 E. 4th St. 212-475-7710. Through May 23.)

GABRIEL

The year is 1943, and, on the Nazi-occupied island of Guernsey, Lillian Becquet (Samantha Soule) rescues a man on the beach who doesn’t remember who he is. Is he a fallen British airman or an S.S. officer en route to a concentration camp? This oddly tension-free thriller, by Moira Buffini, hinges on a series of revelations that are either obvious or improbable. Rather than suggesting a multiplicity of meanings, the mystery man’s questionable provenance bolsters the argument that amnesia is a device best left to farce, and the characters’ instant comprehension of the Holocaust the moment they first learn of it feels ahistorical. Riccardo Hernandez’s vertiginously tilted stage is more distracting than unsettling, and the acting, directed by David Esbjornson, tends to the overwrought, although Zach Grenier lends nuance as a German major torn between poetry and cruelty. (Atlantic Theatre Company, 336 W. 20th St. 212-279-4200.)

THE KID

The sex-advice columnist Dan Savage chronicled his struggle to adopt a child in his 1999 memoir, “The Kid,” which Michael Zam, Jack Lechner, and Andy Monroe have adapted into a small, tenderhearted musical (presented by the New Group). In the roles of Savage and his partner, Christopher Sieber and Lucas Steele create a convincing portrait of a relationship strained by paperwork and caprice, and the writers capture some, if not all, of Savage’s salty persona. But it’s the poignant, understated performances of Jeannine Frumess and Michael Wartella, as a pregnant teen-ager and her confused boyfriend, that give the story its true depth. Although the music tends toward simplicity, the wrenching complexities of open adoption are never far from the creators’ minds. (Acorn, 410 W. 42nd St. 212-279-4200.)

SARAH RUHL’S PASSION PLAY

Three small-town Passion plays put on by devoted amateur actors—one in 1595, when Queen Elizabeth was shutting down all Passion plays; one with Hitler’s blessing in Oberammergau, Bavaria, in 1934; one in a small South Dakota town during the Vietnam War and then again, in 1984, when Reagan was in office—make up Sarah Ruhl’s highly imaginative and well-written three-and-a-half-hour drama. At the center of each of the plays, the young man playing Pontius Pilate (the particularly talented Dominic Fumusa) has strong feelings of some kind for the young man playing Christ (Hale Appleman), who has strong feelings for the young woman playing the Virgin Mary (Kate Turnbull). The cumulative karma of all those centuries of devotion and triangulated passion explodes in the twentieth century, when nothing means anything to anyone. Ruhl’s play—which tries to cram centuries of trouble into one evening—could be a confusing and overlong spectacle, but it’s not. From the fabulous set design to the wonderful acting by eleven members of the Epic Theatre Ensemble, under the direction of Mark Wing-Davey, it’s easy to forgive Ruhl for biting off more than you can chew, and just let her vision wash over you. (Irondale Centre, 85 S. Oxford St., Brooklyn. 866-811-4111.)

THE TRUTH: A TRAGEDY

Cynthia Hopkins’s latest exercise in painful self-exposure takes on the slow death of her father from Parkinson’s disease. “My father never throws anything away,” Hopkins says (via a Richard Foreman-like deep-voiced narrator), and it seems that she doesn’t, either. Hopkins litters the stage with her father’s actual and simulated belongings, a collection that spills out into the lobby and basement of the theatre, testing the truism that the universal can be found in the specific. Hopkins delivers her all too personal monologues through a scrim of deranged irony that disappears only when she sits down to play another of her excellent songs. One wants to gently suggest to Hopkins that she take off her father’s Coke-bottle glasses and the skirt she’s made out of his neckties, send them to the Goodwill, and get back to the

JACK’S PRECIOUS MOMENT

“Americas Off Broadway” continues with Samuel D. Hunter’s play, starring Eddie Kaye Thomas, about a young man who takes his family on a pilgrimage to a kitschy chapel in Missouri. Previews begin May 21. (59E59, at 59 E. 59th St. 212-279-4200.)

THE METAL CHILDREN

Billy Crudup stars in a new play written and directed by Adam Rapp, about a young-adult novelist who travels to a town where his book about teenage pregnancy has been banned. Opens May 19. (Vineyard, 108 E. 15th St. 212-353-0303.)

NEW ISLANDS ARCHipelAGO

The Talking Band presents the première of this play by Paul Zimet, which follows the paths of various passengers on a cruise ship. Zimet also directs. Previews begin May 20. Opens May 23. (3LD Art & Technology Center, 80 Greenwich St. 212-352-3101.)

and mumbo-jumbo, he swiftly transforms the health-care outlook of his patients, turning the townsfolk into a willing, profitable mass of imaginary invalids. Thomas M. Hammond is superb in the lead role, calculating and charismatic. The rest of the cast, most playing multiple parts, provide astute comic support, and Gus Kaikkonen directs with aplomb. (Mint, 311 W. 43rd St. 212-315-0231.)

FIVE DAYS IN MARCH

In Toshiki Okada’s play, which ran with supertitles at Japan Society last year, a few slackers and misfits recount what they did during the week Iraq was invaded in 2003: had marathon sex, imagined moving to Mars. The work’s nonlinear structure, hypercolloquial speech, and use of exaggerated gesture are a good fit for Witness Relocation, the giddily experimental troupe led by the director-choreographer Dan Safer. Aya Ogawa’s English translation retains the Japanese place names but substitutes a decidedly

piano, because the heart of this show is in the music. (SoHo Rep, 46 Walker St. 212-352-3101.)

VAGINAL DAVIS IS SPEAKING FROM THE DIAPHRAGM

Vaginal Davis wrote and performs this piece, a riff on a seventies talk show, with guests. (P.S. 122, First Ave. at 9th St. 212-352-3101.)

WHITE'S LIES

Complete with bass-heavy music and videos of New York City night life during the many set changes, Ben Andron's play, directed by Bob Cline, is basically a live sitcom, with sitcom actors, sitcom timing, and somewhat amusing sitcom humor. Joe White (Tuc Watkins) is a lying, philandering divorce lawyer who prides himself on never seeing the same woman twice. When his mother (Betty Buckley) announces that she only has three months to live and that her one regret is that she doesn't have a grandchild, White convinces the twenty-five-year-old daughter (Christy Carlson Romano) of a woman whose heart he broke in college (Andrea Grano) to pretend to be his long-lost child. Faux father and daughter have sex that same night, of course, and, having grown consciences while they were asleep, instantly fall in love. For those who miss "Cheers," this cute, bland play will do the trick. (New World Stages, 340 W. 50th St. 212-239-6200.)

Also Playing

THE ALIENS: Rattlestick, 224 Waverly Pl. 212-868-4444. **AMERICAN IDIOT:** St. James, 246 W. 44th St. 212-239-6200. **BLOODY BLOODY ANDREW JACKSON:** Public, 425 Lafayette St. 212-967-7555. **LA CAGE AUX FOLLES:** Longacre, 220 W. 48th St. 212-239-6200. **COLLECTED STORIES:** Samuel J. Friedman, 261 W. 47th St. 212-239-6200. **FELA!:** Eugene O'Neill, 230 W. 49th St. 212-239-6200. **FENCES:** Cort, 138 W. 48th St. 212-239-6200. **THE FOREST:** Classic Stage Company, 136 E. 13th St. 212-352-3101. **GOD OF CARNAGE:** Jacobs, 242 W. 45th St. 212-239-6200. **HAIR: THE AMERICAN TRIBAL LOVE-ROCK MUSICAL:** Hirschfeld, 302 W. 45th St. 212-239-6200. **NEXT TO NORMAL:** Booth, 222 W. 45th St. 212-239-6200. **OUR TOWN:** Barrow Street Theatre, 27 Barrow St. 212-868-4444. **PROMISES, PROMISES:** Broadway Theatre, Broadway at 53rd St. 212-239-6200. **RED:** Golden, 252 W. 45th St. 212-239-6200.

NIGHT LIFE

ROCK AND POP

Musicians and night-club proprietors live complicated lives; it's advisable to check in advance to confirm engagements.

B. B. KING BLUES CLUB & GRILL

237 W. 42nd St. (212-997-4144)—May 19: The Texas guitarist **Jimmie Vaughan**, who has been plying his trade since the late sixties (and once played in a band that opened for Jimi Hendrix, among others), teamed up in 1974 with the vocalist Kim Wilson to form the Fabulous Thunderbirds and craft flashy, high-octane electric blues. Jimmie left the T-Birds in 1989, and he went on to make a duo record with his younger brother, the brilliant Stevie Ray Vaughan, who died in a helicopter crash in 1990. Jimmie began releasing solo albums four years later, and the latest, "Jimmie Vaughan Plays Blues, Ballads, and Favorites," continues in his deeply satisfying guitar-picking tradition. May 21: Revered in the seventies, reviled in the eighties, and largely ignored in the nineties and beyond, **Jefferson Starship** is celebrating forty fractious years of operation. May 22: The calypso monarch the **Mighty Sparrow** brings his witty, ribald persona back to the city. The club will be set up as an open dance floor for this performance. Why fight it?

CAKE SHOP

152 Ludlow St. (212-253-0036)—May 24: The aftershocks from Animal Collective's last few records continue. The most recent in a seemingly endless series of devotees is Chicago's **Netherfriends**, who smear reverbed-out falsetto vocals over textured arrangements of glittering electro-acoustic folk. Shawn Rosenblatt, the band leader, is currently on a one-

year cross-country tour on which he'll attempt to record one song in each of the fifty states.

CITY WINERY

155 Varick St. (212-608-0555)—May 20: Some successful performers from the British Isles with heavy accents open their mouths to sing and suddenly sound American, but this is pointedly not the case with the **Proclaimers**, whose Scottishness is never in doubt. Since their 1988 hit, "I'm Gonna Be (500 Miles)," the identical twins Craig and Charlie Reid have been pounding out a steady stream of good-natured, high-energy folk rock, burrs intact.

JALOPY THEATRE

315 Columbia St., Red Hook, Brooklyn (718-395-3214)—May 21-23: The second annual Brooklyn Folk Festival gathers **Blind Boy Paxton**, **Feral Foster**, **Calamity Janes**, **Hubby Jenkins**, and other enthusiasts of old-time fiddle, banjo, and prewar country-blues guitar. The performers—many of whom are in their late twenties—are as enthralled with the music of the early twentieth century as they are with the fashion, culture, and mannerisms of that time. What lies beyond the shtick, however, is worth hearing. This city has always had a knack for producing proficient purveyors of American music from this rich period. For example, **John Cohen**, a founding member of the late-fifties-era Greenwich Village-based trio the New Lost City Ramblers (whose members also enjoyed dressing in period attire), is performing, too.

KNITTING FACTORY

361 Metropolitan Ave., Brooklyn (347-529-6696)—May 22-23: The third annual **New York Eye and Ear Festival**, the city's preeminent grassroots celebration of underground bands, labels, artists, and independent publishers. Keep in mind that the cutting edge has to be, well, cutting; most of the acts on display aren't exactly concerned with your comprehension of their progressive agendas, or the future acuity of your hearing. Earplugs are strongly recommended; highlights include the black metal of **Liturgy**, the scummy lo-fi goth rock of **Blank Dogs**, and the bleak and eerie sounds of **Effi Briest**, an all-woman sextet with a recent release on Sacred Bones Records. Organized and curated by the multitalented D.I.Y. guru Todd Pendu, the weekend also includes an impressive selection of locally sourced video and visual art.

NYC POPFEST

May 20-23: This charming little festival, now in its fourth year at various venues, features a scrappy collection of international bands, all intent on playing the most starry-eyed indie pop imaginable. Consider it an antidote to the gloom, doom, and ear-splitting noise of the New York Eye and Ear Festival. If you're looking for an uplift, the best bet is to latch onto a pastel-clad Brooklynite and check out **BOAT**, **My Teenage Stride**, and the **Wake**, at the Bell House on May 22. (For more information, visit nycpopfest.org.)

TERMINAL 5

610 W. 56th St. (212-582-6600)—May 20-23: **LCD SoundSystem** cannily mixes electronics, disco beats, and jagged post-punk guitars with the mastermind James Murphy's sung-spoken vocals. The SoundSystem first made a splash at the start of the previous decade with "Losing My Edge," a single that gave a wry, self-effacing voice to a nation of indie hipsters. But the song proved to be no fluke. Three critically revered, Zeitgeist-baiting albums later, Murphy (who also heads up the DFA label) is a highly touted producer, and the band has earned a reputation for being an explosive live act.

WEBSTER HALL

125 E. 11th St. (212-353-1600)—May 25: The Austin-based guitarist and singer **Roky Erickson** comes to town with a heart-wrenching new album called "True Love Cast Out All Evil." In the mid-sixties, Erickson led the pioneering psychedelic-rock band the 13th Floor Elevators; their reverb-drenched sound greatly influenced groups such as ZZ Top and Big Brother and the Holding Company. The band's run, however, was cut short by Erickson's mental-health and legal problems. He reportedly received shock therapy in 1967 after being diagnosed as a paranoid schizophrenic and in 1969 was arrested for possession of a single joint; he pleaded legal insanity, which landed him three years in the wretched Rusk State Hospital for the Criminally Insane and likely more shock therapy. Nearly thirty years of

CRITIC'S NOTEBOOK ONE MAN'S FEAT

The huge "Picasso in the Metropolitan Museum of Art" suggests, at first blush, the second hour of a yard sale: the cool stuff is gone, leaving the jelly-jar glassware. The Met came late to the greatest modern artist and has collected him



helter-skelter, mainly via bulk bequests. Some strong works from the blue and pink periods and the thirties bracket a lacuna of Cubism. There are acres of prints. But look again. All three hundred items are Picassos. Even at his least motivated, he could contrive something acute or amusing—or, anyway, peculiar. Step up and be transfixed. The messy profusion is salutary in itself, as background hubbub for the melodies of the many recent and upcoming Picasso shows. Finally coming to grips with the Andalusian demiurge is an art-cultural hajj that has only just begun. Here, curiosities abound. One point of controversy: did young Picasso paint the Met's woozy "Erotic Scene" (from 1902 or 1903), starring himself and a downright-blue nude? It seems good enough that if he didn't we would surely know who did.

—Peter Schjeldahl



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crushing poverty, mental-health problems, and aborted comebacks followed, until Erickson, with the help of his youngest brother, Sumner, successfully treated his schizophrenia. This new record pairs him with Okkervil River, sensitive fellow-Austinites.

JAZZ AND STANDARDS

BIRDLAND

315 W. 44th St. (212-581-3080)—May 18-22: The eclectic vocalist **Karrin Allyson** benefits from the rhythmic punch of the drummer **Lewis Nash**, who is in the group backing her.

BLUE NOTE

131 W. 3rd St. (212-475-8592)—May 20-23: The **Ocean Pope Saxophone Choir**. In addition to the already well-stocked wind contingent of his choir, the leader finds room for two imposing guest soloists: **Joe Lovano** (May 20-21) and **Ravi Coltrane** (May 22-23).

DIZZY'S CLUB COCA-COLA

33 W. 60th St. (212-258-9595)—May 19-23: A mainstay of the Jazz at Lincoln Center Orchestra, the saxophonist **Ted Nash** welcomes different trumpeters to join his quintet each night. They are, in order of appearance, **Brian Lynch**, **Eddie Henderson**, **Ryan Kisor**, **Mike Rodriguez**, and **Marcus Printup**.

IRIDIUM

1650 Broadway, at 51st St. (212-582-2121)—May 19-20: As a band-leading drummer, **Matt Wilson** stands out. His new quartet will be augmented by a string quartet, adding further dimensions to Wilson's imaginative compositions and arrangements.

JAZZ GALLERY

290 Hudson St., near Spring St. (212-242-1063)—May 22: A deep well of blues lies behind the expansive saxophone improvisations of **Oliver Lake**, a veteran player as familiar with avant-garde practices as he is with the mainstream. Here he leads a quartet with **Jared Gold's** electric organ as its backbone.

JAZZ STANDARD

116 E. 27th St. (212-576-2232)—**Dafnis Prieto**, a powerhouse drummer whose Cuban background is central to his music, leads two bands this week. May 20-21: His **Proverb Trio** features the vocalist **Kokayi** and the keyboardist **Jason Lindner**. May 22-23: The **Si O Si Quartet** includes the saxophonist **Peter Apfelbaum**.

TOWN HALL

123 W. 43rd St. (212-307-4100)—May 21-22: **Pat Metheny**. On his latest album, "Orchestron," Metheny goes it alone—that is, he performs with only his orchestron, an elaborate one-man-band device triggered by his guitar. The result replicates the atmospheric sonic landscape of the Pat Metheny Group albums with amazing faithfulness; the steam-punk dream machine is a perfectionist's fantasy come true. Metheny and his technological alter ego share the stage for this unique event.

VILLAGE VANGUARD

178 Seventh Ave. S., at 11th St. (212-255-4037)—May 18-23: The eminent drummer **Billy Hart** brings his vast experience of working with everyone from **Wes Montgomery** to **Pharoah Sanders** to his own tight-knit bands. This edition features the pianist **Ethan Iverson** and the saxophonist **Mark Turner**.

ART MUSEUMS AND LIBRARIES

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—"Picasso in the Metropolitan Museum of Art." Through Aug. 1. ♦ "American Woman: Fashioning a National Identity." Through Aug. 15. ♦ "Doug + Mike Starn on the Roof: Big Bambú." Through Oct. 31. ♦ "The Mourners: Medieval Tomb Sculpture from the Court of Burgundy." Through May 23. ♦ "The Art of Illumination: The Limbourg and the Belles Heures of Jean de France, Duc de Berry." Through June 13. ♦ "Side by Side: Oberlin's Masterworks at the Met." Through Aug. 29. ♦ "Vienna Circa 1780: An Impe-

CRITIC'S NOTEBOOK OPEN HOUSE

By the standards of his more subversive work, João César Monteiro's "Hovering Over the Water," from 1986 (at BAM on May 19), is a placid affair. An Italian widow (Laura Morante), living with her children and other relatives in a remote



Portuguese house, takes in a stray (Philip Spinelli) found drifting in a dinghy on a nearby shore. He has an American accent, a pistol, and a way of worming into the hearts and bedrooms of his new acquaintances. This is the cinema of underreaction—long and tolerant takes, with the camera happy to stay still and watch as a fish is sliced and served or a bedtime story is told. The characters borrow that serenity, barely flinching when a gang of armed men breaks in. The downside of this rigor is the performance of Spinelli, who could easily have been replaced by a piece of driftwood; the upside is the devotional stillness of Monteiro's compositions, pricked by the epigrammatic oddity of his dialogue. The stranger refers to "the kind of domestic tragedy that's started by one ripe melon," and that seems about right.

—Anthony Lane

rial Silver Service Rediscovered." Through Nov. 7. ♦ "Tutankhamun's Funeral." Through Sept. 6. ♦ "Epic India: Scenes from the Ramayana." Through Sept. 27. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.)

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—"Henri Cartier-Bresson: The Modern Century." Through June 28. ♦ "Marina Abramović: The Artist Is Present." Through May 31. ♦ "Picasso: Themes and Variations." Through Aug. 30. ♦ "Performance 7: Mirage by Joan Jonas." Through May 31. ♦ "Projects 92: Yin Xiuzhen." Through May 31. ♦ "Lee Bontecou: All Freedom in Every Sense." Through Aug. 30. ♦ "Mind and Matter: Alternative Abstractions, 1940s to Now." Through Aug. 16. ♦ "Pictures by Women: A History of Modern Photography." Through Aug. 30. (Open Wednesdays through Mondays, 10:30 to 5:30, and Friday evenings until 8.)

MOMA PS1

22-25 Jackson Ave., Queens (718-784-2084)—"Greater New York 2010." Opens May 23. (Open Thursdays through Mondays, noon to 6.)

GUGGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—"Haunted: Contemporary Photography/Video/Performance." Through Sept. 6. (Open Fridays through Wednesdays, 10 to 5:45, and Saturday evenings until 7:45.)

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. (212-570-3600)—"2010 Whitney Biennial." Through May 30. ♦ "Collecting Biennials." Through Nov. 28. (Open Wednesdays, Thursdays, and weekends, 11 to 6, and Fridays, 1 to 9.)

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—"American High Style: Fashioning a National Collection." Through Aug. 1. ♦ "Kiki Smith: Sojourn." Through Sept. 12. ♦ "Healing the Wounds of War: The Brooklyn Sanitary Fair of 1864." Through Oct. 17. (Open Wednesdays through Fridays, 10 to 5, and weekends, 11 to 6.)

AMERICAN MUSEUM OF NATURAL HISTORY
Central Park W. at 79th St. (212-769-5100)—"Traveling the Silk Road: Ancient Pathway to the Modern World." Through Aug. 15. (Open daily, 10 to 5:45.)

AMERICAN FOLK ART MUSEUM

45 W. 53rd St. (212-265-1040)—"The Private Collection of Henry Darger." Through Sept. 19. ♦ "Women Only: Folk Art by Female Hands." Through Sept. 12. (Open Tuesdays through Sundays, 10:30 to 5:30, and Friday evenings until 7:30.)

ASIA SOCIETY

Park Ave. at 70th St. (212-288-6400)—"Pilgrimage and Buddhist Art." Through June 30. (Open Tuesdays through Sundays, 11 to 6, and Friday evenings until 9.)

BRONX MUSEUM OF THE ARTS

1040 Grand Concourse (718-681-6000)—"Road to Freedom: Photographs of the Civil Rights Movement, 1956-1968." Through Aug. 11. (Open Thursdays through Sundays, 11 to 6, and Friday evenings until 8.)

COOPER-HEWITT NATIONAL DESIGN MUSEUM
Fifth Ave. at 91st St. (212-849-8300)—"Why Design Now? National Design Triennial." Through Jan. 9. (Open Mondays through Fridays, 10 to 5, Saturdays, 10 to 6, and Sundays, 11 to 6.)

THE DRAWING CENTER

35 Wooster St. (212-219-2166)—"Leon Golub: Live & Die Like a Lion?" Through July 23. ♦ "Dorothea Tanning: Early Designs for the Stage." Through July 23. (Open Wednesdays through Sundays, noon to 6, and Thursday evenings until 8.)

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—"Masterpieces of European Painting from Dulwich Picture Gallery." Through May 30. (Open Tuesdays through Saturdays, 10 to 6, and Sundays, 11 to 5.)

JEWISH MUSEUM

Fifth Ave. at 92nd St. (212-423-3200)—"Curious George Saves the Day: The Art of Margaret and H. A. Rey." Through Aug. 1. ♦ "Modern Art, Sacred Space: Motherwell, Ferber, and Gottlieb." Through Aug. 1. ♦ "South African Photographs: David Goldblatt." Through Sept. 19. (Open Saturdays through Tuesdays, 11 to 5:45, Thursdays, 11 to 8, and Fridays, 11 to 4.)

MORGAN LIBRARY & MUSEUM

225 Madison Ave., at 36th St. (212-685-0008)—"Paladio and His Legacy: A Transatlantic Journey."

Through Aug. 1. ♦ "Defining Beauty: Albrecht Dürer at the Morgan." Through Sept. 12. (Open Tuesdays through Thursdays, 10:30 to 5, Fridays, 10:30 to 9, Saturdays, 10 to 6, and Sundays, 11 to 6.)

MUSEUM OF ARTS AND DESIGN

2 Columbus Circle (212-299-7777)—"Dead or Alive." Among the flora and fodder for sculpture in this show of thirty-plus international artists who use organic materials are sardines, rice and beans, eggshells, antlers, and bones—lots and lots of bones. British artists seem especially imaginative in this department. Kate McGwire turns feathers from racing pigeons into an eerily elegant torrent that cascades from a duct near the ceiling. Susie MacMurray has created a "Blue Velvet"-type lair out of iridescent rooster feathers. Alastair Mackie's extraordinary feat of weirdness involves taking owl pellets full of mouse remains and creating a post-minimalist heap with the bones and weaving fabric from the fur. Damien Hirst, of sheep and shark fame, offers a modest but pleasing tondo sporting a decorative pattern laid out in indigo butterfly wings. Through Oct. 24. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 9.)

NEUE GALERIE

1048 Fifth Ave., at 86th St. (212-628-6200)—"Otto Dix." Through Aug. 30. (Open Thursdays through Mondays, 11 to 6.)

NEW MUSEUM

235 Bowery, at Prince St. (212-219-1222)—"Skin Fruit: Selections from the Dakis Joannou Collection Curated by Jeff Koons." Through June 6. (Open Wednesdays and weekends, noon to 6, and Thursdays and Fridays, noon to 10.)

SCULPTURECENTER

44-19 Purves St., Queens (718-361-1750)—"Knight's Move." Through July 26. (Open Thursdays through Mondays, 11 to 6.)

STUDIO MUSEUM IN HARLEM

144 W. 125th St. (212-864-4500)—"Collected: Reflections on the Permanent Collection." Through June 27. ♦ "Vidéostudio: New Work from France." Through June 27. ♦ "Harlem Postcards." Through June 27. (Open Wednesdays through Fridays, and Sundays, noon to 6, and Saturdays, 10 to 6.)

GALLERIES—UPTOWN

THOMAS STRUTH

At the entrance to Struth's terrific new exhibition, there's a seascape of rocks and surf under an overcast sky that recalls Caspar David Friedrich. It's our last glimpse of the natural world. The photographs that follow are claustrophobic views of industrial plants, nuclear facilities, and space centers whose hyper-reality is fascinating but opaque. Struth's specificity and often enormous scale are deliberately overwhelming. Plunged into dense tangles of colored wire, we're lost in some sci-fi wonderland. Even the computer consoles at Cape Canaveral and the tiled underside of the space shuttle are easier to absorb as fictions than as facts. Struth takes us behind closed doors only to confront us with how little we know about our brave new world. Through June 19. (Marian Goodman, 24 W. 57th St. 212-977-7160.)

"ARTIFICE: PHOTO ILLUSTRATION IN AMERICA CIRCA 1925-1960"

The not so fine line between kitsch and art gets blurred repeatedly in this canny, diverting exhibition of staged and manipulated images by Anton Bruehl, Edward Steichen, George Hoyningen-Huene, Louise Dahl-Wolfe, and a slew of other successful editorial and advertising photographers. While there's little subtlety involved in the product pitches (an early console radio appears to levitate before its astonished owner), their visual inventiveness covers a broad range of pre-Photoshop strategies, from rear projection to photomontage. Whether sophisticated or vulgar, these photographs set a lively precedent for Gregory Crewdson, Erwin Olaf, and other contemporary creators of photo-fictions. Through Aug. 13. (De Lellis, 1045 Madison Ave., at 80th St. 212-327-1482.)

"TANGUY, CALDER: BETWEEN SURREALISM AND ABSTRACTION"

Many thrilling Calders share rooms with many pretty good Tanguys. The historical perspective is piquant and solid: Surrealism in the thirties was a petri dish

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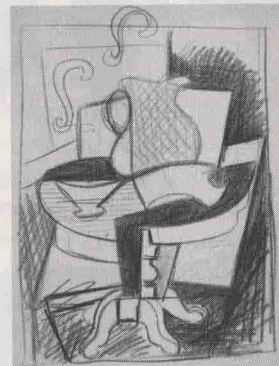


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Arshile Gorky, *Still Life with Table and Pitcher*, black crayon on paper, circa 1931, inscribed to Hans Burkhardt. Estimate \$4,000 to \$6,000.

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of biomorphic forms and dream-smitten spaces. Calder's form-giving happened to be protean, and the zone of his fantasy is co-extensive with wide-awake reality. The long-deliberated verdict, on one who could seem almost too joyous to be momentous, is in: Calder is an artist of the first rank. Tanguy exerts a period charm. His achievement—elegantly abstracted variations on themes by Dali, more or less—casts him as a credible squire to Calder's shining knight. Through June 12. (L&M Arts, 45 E. 78th St. 212-861-0020.)

Short List

KATHY BUTTERLY: De Nagy, 724 Fifth Ave., at 57th St. 212-262-5050. Through June 11. **VIJA CELMINS:** McKee, 745 Fifth Ave., at 57th St. 212-688-5951. Through June 18. **RICHARD DIEBENKORN:** Greenberg Van Doren, 730 Fifth Ave., at 57th St. 212-445-0444. Through June 25. **JOCELYN LEE:** Pace MacGill, 32 E. 57th St. 212-759-7999. Through June 12. **HELMAR LERSKI:** Ubu, 416 E. 59th St. 212-753-4444. Through June 25. **SHERRIE LEVINE:** Boone, 745 Fifth Ave., at 57th St. 212-752-2929. Through June 26. **RICHARD PRINCE:** Gagosian, 980 Madison Ave., at 76th St. 212-744-2313. Through June 19. **"EDWARD KOREN: THE CAPRICIOUS LINE":** Wallach Art Gallery at Columbia University, Schermerhorn Hall, Broadway at 116th St. 212-854-7288. Through June 12.

"CLAUDE MONET: LATE WORK"

The water lilies were potted. Monet had workers move them around in his pond at Giverny, to avail fresh compositions. What else is news to us about the painter's cascade of garden paintings, made circa 1904 to 1922? This large, enrapturing show (do not miss it!) confirms the opus—once deemed a misplaced modifier in the grammar of modern art—as a sustained miracle of aesthetic cunning. To view it is to be pummeled by ever-particular, never just repetitive onsets of beauty. Are many edges unpainted? It was to avoid finger smudges of assistants tasked with shuttling the canvases between the outdoors and the studio. Through June 26. (Gagosian, 522 W. 21st St. 212-741-1717.)

Short List

PAUL BLOODGOOD: Newman Popiashvili, 504 W. 22nd St. 212-274-9166. Through June 19. **BARBARA BLOOM:** Williams, 521 W. 23rd St. 212-229-2757. Through June 20. **TRISHA DONNELLY:** Kaplan, 525 W. 21st St. 212-645-7335. Through June 26. **ANDY GOLDSWORTHY:** Galerie Lelong, 528 W. 26th St. 212-315-0470. Through June 19. **CAMERON JAMIE:** Gladstone, 515 W. 24th St. 212-206-9300. Through June 12. **EDWARD KOREN:** Ross, 511 W. 25th St. 212-343-2161. Through June 2. **ROY LICHTENSTEIN:** Gagosian, 555 W. 24th St. 212-741-1111. Through July 30. **JOSEPHINE MECK-**

geous and distressingly descriptive. Shot in color so that every bit of bright clothing and flaming wreckage stands out amid the dusty devastation, the images are remarkably artful documents, vivid eyewitness accounts framed with the sensitivity of a young Cartier-Bresson. Four photographs from 2006 establish the city's already shockingly dilapidated state—buildings crumbling, intersections heaped high with trash—but the earthquake turns everything upside down. Because nearly all of Lemoyne's pictures include people, the destitution and destruction he records have a painfully human dimension. Through June 3. (Anastasia, 166 Orchard St. 212-677-9725.)

ALIX PEARLSTEIN

Think of this riveting show, titled "Talent," as one singular sensation, times two. The New York artist follows up her bravura turn at the Kitchen, in 2008, with a pair of ten-minute-long videos that borrow the bare-bones set, gypsy ensemble, and audition setup of "A Chorus Line." The works read as allegories of the anxiety and hope of a life in the art world, of dreamers vying for a shot at the big time while working in close-quartered isolation. But don't expect singing and dancing. Pearlstein's a structuralist auteur at heart—that's her you glimpse in the mirror, directing the action—more Michael Snow than Michael Bennett. Through May 23. (On Stellar Rays, 133 Orchard St. 212-598-3012.)

Short List

ANDY COOLQUIT: Cooley, 34 Orchard St. 212-680-0564. Through June 27. **ANN CRAVEN:** Maccarone, 630 Greenwich St. 212-431-4977. Through June 26. **MARTIN CREED / JONATHAN HOROWITZ:** Brown, 620 Greenwich St. 212-627-5258. Through June 19. **BILL KOMOSKI:** Feature, 131 Allen St. 212-675-7772. Through June 13. **BLAKE RAYNE:** Abreu, 36 Orchard St. 212-995-1774. Through June 26. **"RICHARD PHILLIPS / ADOLF DIETRICH: PAINTING AND MISAPPROPRIATION":** Swiss Institute, 495 Broadway, at Broome St. 212-925-2035. Through June 26.

GALLERIES—BROOKLYN

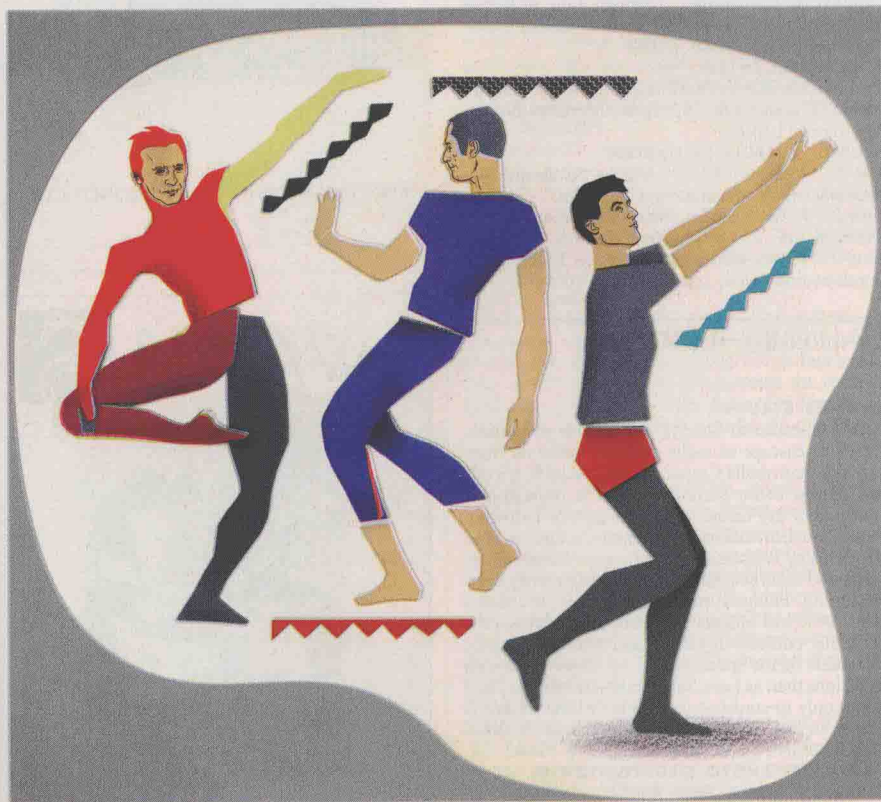
HELEN SEAR

You may never figure out exactly how Sear made these digitally layered photographs, but, before you get too caught up in her process, stand back and just enjoy the work. At the center of each big color image is the head of a young woman who has turned away from the camera; her identity is further hidden by a shower of flowers, grasses, and other foliage strewn across intricately patterned backgrounds that look like lacy curtains or screen doors. Whether the women are workers or watchers remains a mystery, but Sear turns these anonymous figures into lush earth goddesses, the unwitting cause for a celebration that spills out of the picture frame. Through June 11. (Klompching, 111 Front St. 212-796-2070.)

DANCE

NEW YORK CITY BALLET

"Outlier," the new ballet by Wayne McGregor, one of the hottest properties in European contemporary dance, is inspired by the monolithic, modernist vision of the architect Philip Johnson, who designed the David H. Koch Theatre. Also new this season is Benjamin Millepied's "Why Am I Not Where You Are," a frantic love story with more than a whiff of Balanchine's "La Valse." Though the piece may lack subtlety, it is a marvellous showcase for many of the company's most interesting dancers, from Sean Suozzi to the electrifying Sara Mearns. ♦ May 19 at 7:30 and May 23 at 3: "Agon," "Morgen," and "Chaconne." ♦ May 20 at 8: "Agon," "Outlier," and "I'm Old Fashioned." ♦ May 21 at 8: "Serenade," "Outlier," and "The Four Temperaments." ♦ May 22 at 2: "Walpurgisnacht Ballet," "Why Am I Not Where You Are," and "Fancy Free." ♦ May 22 at 8: "Symphony in Three Movements," "Why Am I Not Where You Are," and "Fancy Free." ♦ May 25 at 7:30: "Donizetti Variations," "Stravinsky Violin Concerto,"



Mikhail Baryshnikov, Steve Paxton, and David Neumann, in "Unrelated Solos."

GALLERIES—CHELSEA

JIM NUTT

The wacky Chicagoan has begun to look canonical. A pocket retrospective revisits rowdy work from Nutt's days as a "Hairy Who" Surrealist, in the sixties, and then jumps to his recent fantasy portraits, in smooth paint or careful pencil, of oddly configured women. With aromatic color that extends to beautifully crafted frames, the pictures evoke the clenched intensity of icons. They convince a viewer that an exactly squashed nose or a twisted brow is a matter of some formal and meaningful, critical import. Call it geek neo-classicism. Through June 26. (Nolan, 527 W. 29th St. 212-925-6190.)

SEPER: Dee, 545 W. 20th St. 212-924-7545. Through June 26. **JORGE PARDO:** Petzel, 537 W. 22nd St. 212-680-9467. Through June 19. **DAVID SALLE:** Boone, 541 W. 24th St. 212-752-2929. Through June 26. **PÁDRAIG TIMONEY:** Kreps, 525 W. 22nd St. 212-741-8849. Through June 19. **JOHANNES VANDERBEEK:** Feuer, 530 W. 24th St. 212-989-7700. Through June 12. **T. J. WILCOX:** Metro Pictures, 519 W. 24th St. 212-206-7100. Through June 12.

GALLERIES—DOWNTOWN

ROGER LEMOYNE

Lemoyne's panoramic photographs of Port-au-Prince, Haiti, before and after January's earthquake are gor-

and "N.Y. Export: Opus Jazz." (David H. Koch, Lincoln Center. 212-721-6500. Through June 27.)

AMERICAN BALLET THEATRE

In its first week at the Metropolitan Opera House—where it is marking its seventieth season—the company takes on the exotic world of "La Bayadère." A.B.T.'s production was created by Natalia Makarova—one of the great interpreters of its central role, Nikiya—thirty years ago. The plot involves a love triangle set in ancient India; along the way we get dances with water jugs, frolicking fakirs, one of the most moving adagios of all time, and a justly famous dream ballet—the "Kingdom of the Shades"—for the ladies of the corps. (Lincoln Center. 212-362-6000. May 18, May 20, and May 24 at 7:30; May 19 at 2 and 7:30; May 21 at 8; and May 22 at 2 and 8. Through July 10.)

MOMIX

The troupe celebrates its thirtieth anniversary with a season of company favorites at the Joyce. This week features "MOMIX reMIX," a medley of past works. (175 Eighth Ave., at 19th St. 212-242-0800. May 18-19 and May 25 at 7:30, May 20-21 at 8, May 22 at 2 and 8, and May 23 at 2 and 7:30. Through June 6.)

TAKE DANCE

The Eastern part of Takehiro Ueyama's sensibility comes from his Japanese upbringing, the Western from his Juilliard schooling and tenure with Paul Taylor. This season's premiere, "Flight," was inspired by a flock of starlings in Rome, and Ueyama doesn't shy from literal representation—swiftly shifting formations, soaring wing-arms, dying-swan undulations. It has speed, size, and a Philip Glass-driven turbulence cycle, as well as reverential calm, stillness, and silence. Two alternating programs also feature "Sakura Sakura," Ueyama's all-female cherry-blossom festival, from 2005, and "Left There by the Tide," a new collection of wave-racked vignettes by his fellow Taylor alum Jill Echo. (Dance Theatre Workshop, 219 W. 19th St. 212-924-0077. May 19-22 at 7:30.)

"UNRELATED SOLOS"

The inaugural dance programming for the Baryshnikov Arts Center's new Jerome Robbins Theatre has been mighty impressive, and now comes the pièce de résistance: the boss himself. The sixty-two-year-old legend Mikhail Baryshnikov remains, by the measure of charisma or lucidity or mature artistry, one of the greatest dancers working. Here, he appears in three solos: Benjamin Millepied's "Years Later," which juxtaposes him against footage of his younger self; Alexei Ratmansky's "Valse-Fantasia"; and a work in progress by Susan Marshall. As if that weren't enough, the legendary improviser Steve Paxton makes a rare New York appearance, and David Neumann, bravely, performs two of his own sly solos. (450 W. 37th St. 212-868-4444. May 19-22 at 8.)

PAM TANOWITZ

Tanowitz tackles her first nineteenth-century score twice, choreographing two related dances to Schubert's "Wanderer Fantasy." One, set to a recorded version of Liszt's orchestration, utilizes a large cast of students from Purchase. The other, set to the original piano score played live by Alan Feinberg, relies on pros. The flourish of wrist circles, executed indifferently, epitomizes the attitude, as classical technique meets dragged feet and flops to the floor. (St. Mark's In-the-Bowery, Second Ave. at 10th St. 866-811-4111. May 20-22 at 8.)

NORA CHIPAUMIRE AND THOMAS MAPFUMO

The Zimbabwe-born dancer teams up with one of her country's favorite sons and outspoken exiles, the Afro-pop musician Mapfumo, for this performance presented by 651 Arts in association with Dance Theatre Workshop. For "Lions Will Roar, Swans Will Fly, Angels Will Wrestle Heaven, Rains Will Break: Gukuruhundi," Mapfumo and his band, the Blacks Unlimited, supply long grooves, bright-toned and lulling. Chipaumire, apart from some sarcastic references to violence and hyperinflation, is subdued, partially obscured by a scrim and computer graphics. Alternately mirrored and relieved by Souleymane Badolo, a man as supple as Chipaumire is strong, the choreographer is parsimonious in her pleasure-giving, cancelling out a smiling thumbs-up with a reproving finger. (Kumble Theatre, Long Island University, Flatbush Ave. at DeKalb Ave., Brooklyn. 718-488-1624. May 21-22 at 8.)

FITZGERALD & STAPLETON

The Dublin duo of Emma Fitzgerald and Áine Stapleton use choreographic scores, following the exam-

ple of Deborah Hay. The scores, which the pair often realize in the buff, range from simple traffic patterns and tasks to suggested vocalizations to instructions on the order of "motions designed to prevent extinction while recognizing inevitable mortality." Their commission for the Chocolate Factory, "The Work the Work," addresses capitalism and gender politics in contemporary Irish society. (5-49 49th Ave., Long Island City. 718-482-7069. May 21-22 at 8.)

"WORKS AND PROCESS" / "NEW DANCE / NEW MUSIC"

Benjamin Millepied, the prolific young French-born choreographer whose new ballet is being performed at New York City Ballet this week (see above), will introduce excerpts from the work and discuss his collaboration with the French composer Thierry Escaich. (Guggenheim Museum, Fifth Ave. at 89th St. 212-423-3587. May 22-23 at 7:30.)

BILL SHANNON

At Dance New Amsterdam, the Crutchmaster is in the house, for a three-month residency. Two installations, open through June 18, document his disability-defying, up-from-the-streets career and showcase his current work in video. On May 25, Shannon takes the stage to explain how he developed his remarkable technique, lecture-demonstration style, sharing home videos and breaking down the magic tricks with motion-capture software. (280 Broadway, at Chambers St. 212-625-8369. May 25 at 8.)

CLASSICAL MUSIC OPERA

TEATRO GRATTACIELO:

"I GIOIELLI DELLA MADONNA"

"Skyscraper Opera," which surfaces once a year to offer lovingly prepared concert performances of near-forgotten operas from the age of verismo, has an especially hot potato in its hands this year: "The Jewels of the Madonna" (1911), in which the Italian-German composer Ermanno Wolf-Ferrari made a major departure from his admired opera-buffa style (heard in such works as "The Secret of Susanna") to depict a sordid love triangle set amidst the world of the camorra (the Mafia of Naples, still a force to be reckoned with). Raúl Melo and Joshua Benaim, both of the Metropolitan Opera, join Julia Kierstine in the leading roles; David Wroe, Grattacielo's music director, conducts. (Rose Theatre, Broadway at 60th St. 212-721-6500. May 24 at 8.)

AMORE OPERA: "THE MAGIC FLUTE"

Amore, the official successor to Amato Opera's legacy of small-scale, scruffy charm, mounts the final full production of its first season—Mozart's evergreen tale of Masonic mystery, sung in English. (Connelly Theatre, 220 E. 4th St. 866-811-4111. May 20-22 at 7:30 and May 23 at 2:30. Through May 30.)

ORCHESTRAS AND CHORUSES

ST. THOMAS CHURCH

BENJAMIN BRITTEN CONCERT

The country's finest Anglican choir of men and boys is ending the season in high style, joining the excellent Young People's Chorus of New York City and the Orchestra of St. Luke's in an all-Britten concert that features music both joyful (the "Jubilate" in C Major and the cantata "Saint Nicholas") and introspective ("Abraham and Isaac" and the *Missa Brevis*). (Fifth Ave. at 53rd St. saintthomaschurch.org. May 19 at 7:30.)

LOS ANGELES PHILHARMONIC

Gustavo Dudamel brings his new orchestra to New York on a triumphant note. May 20 at 8: Leonard Bernstein's *Symphony No. 2*, "The Age of Anxiety" (with the stylish pianist Jean-Yves Thibaudet), and Tchaikovsky's *Symphony No. 6*, "Pathétique." ♦ May 22 at 8: The New York premiere of John Adams's "City Noir" (a Philharmonic commission) precedes Mahler's *Symphony No. 1* in D Major. (Avery Fisher Hall. 212-721-6500.)

CLEVELAND ORCHESTRA

Franz Welser-Möst conducts the famed ensemble in Berg's "Lulu Suite" (with the soprano Erin Mor-

CRITIC'S NOTEBOOK CRUEL INTENTIONS



There are certain artists the stage cannot contain, and Vaginal Davis is one of them. Attending a Davis show—they're generally solo, but she's always up for audience participation—may bring to mind Truman Capote's remark about Tallulah Bankhead: her vitality was so great she needed an auditorium to absorb it. In monologues that alternately touch on queerness, race, and other hot-button issues, Davis's style might best be described as theatre of cruelty, in solo form. The Davis persona is confrontational, and shrieks what the superego would rather keep buried, including sexual (and thus mental) fetishes we're afraid to admit, even to ourselves. In her latest piece, "Vaginal Davis Is Speaking from the Diaphragm" (at P.S. 122 through May 27), a takeoff on the seventies talk show, Davis brings guests, live and Skyped, into the mix. She promises to blow our minds with the specificity of her speech and anger and humor, which, when combined, can wound and amuse simultaneously—if only because of Davis's deep commitment to metaphor, and the truth.

—Hilton Als

ley) and Beethoven's Symphony No. 3, "Eroica." (Carnegie Hall, 212-247-7800. May 21 at 8.)

SYMPHO: "TWEETHEART"

In order to get in touch with the tastes of its audience, Paul Haas's orchestra announced an on-line contest to determine the "greatest love song of all time." The three winning songs—orchestrated by the composers Wynne Bennett, Grayson Sanders, and Paul Fowler—are but part of a program, conceived in a continuous arc, that also features music by Adams, Prokofiev, Verdi, Monteverdi, Björk, and Prince. (Church of All Nations, Ninth Ave. at 57th St. symphonconcerts.org. May 22 at 8.)

PERGOLESI'S "STABAT MATER"

Two fine singers, Joëlle Harvey and Jennifer Johnson, team up with a chamber ensemble from the Orchestra of St. Luke's to perform one of the most alluring sacred works of the Italian Baroque; the setting is the Baryshnikov Art Center's new Jerome Robbins Theatre. (450 W. 37th St. 212-868-4444. May 24-25 at 8.)

RECITALS

EMERSON STRING QUARTET: "ADVENTURES IN BOHEMIA"

The big guns of the string-quartet world have been training their sights on Czech classics in a three-concert series at Alice Tully Hall. In the finale, "From the New World," the ensemble is joined by the violist Paul Neubauer in a program featuring two major late works by Dvořák—the "American" Quartet and the String Quintet in E-Flat Major—as well as Martini's charming Duo No. 1 for Violin and Viola ("Three Madrigals"). The last four of Dvořák's twelve little "Cypresses," love-song transcriptions, begin the concert. (212-721-6500. May 19 at 8.)

BARGEMUSIC

May 19 at 8: A rich and varied week at the floating chamber-music series begins with a recital by the invaluable young pianist Steven Beck, who performs works by Mozart (two sonatas) and Chopin (the Preludes, Op. 28). ♦ May 21 at 8: Sequitur, a virtuoso new-music band with a theatrical bent, features the ingratiating mezzo-soprano Mary Nessinger in a program of brand-new songs on the edge by such composers as Tom Cipullo, Corey Dargel, Martin Bresnick, Michael Fiday, and Phil Kline ("Football Season Is Over," with words by Hunter S. Thompson). ♦ May 22 at 8 and May 23 at 3: The violinist Mark Peskanov, the cellist Carlos Prieto, and the pianist Doris Stevenson complete the schedule, playing music by Haydn, Shostakovich (the dulcet Cello Sonata), and Brahms (the terse and potent Piano Trio No. 3 in C Minor). (Fulton Ferry Landing, Brooklyn. 718-624-2083.)

THE MOVADO HOUR

Only the finest musicians gather at this series' stylish concerts at the Baryshnikov Arts Center, which are offered free of charge. The third program of the season features the pianist Anne-Marie McDermott, the violinist Jennifer Frautschi, the cellist Edward Arron, and the hornist Eric Ruske, who offer the New York premiere of Mason Bates's "Mainframe Tropics," as well as a performance of Dvořák's Piano Trio in F Minor, Op. 65. (450 W. 37th St. May 20 at 7. To reserve free tickets, which are required, call 212-868-4444.)

YUNDI

The pianist, unable to participate in Carnegie Hall's big festival of Chinese music and musicians last fall (his concert was postponed), now gets his chance as the season winds down. He plays music by Chopin, at which he excels: five Nocturnes, the Four Mazurkas, Op. 33, the Andante Spianato and

Grand Polonaise, and the Sonata No. 2 in B-Flat Minor. (212-247-7800. May 20 at 8.)

"AND IF THE SONG BE WORTH A SMILE"

The bright and poised soprano Lisa Delan, a prominent advocate for contemporary song in San Francisco, comes to the Allen Room (along with the pianist Kristin Pankonin and the cellist Matt Haimovitz) to offer an evening of music by such composers as William Bolcom, Gordon Getty, Jake Heggie, and John Corigliano (the première of the complete "Cabaret Songs"). (Broadway at 60th St. 212-721-6500. May 21 at 8.)

COUNTER)INDUCTION:

"THE CHILD IS FATHER TO THE MAN"

"Teachers and Students" is the hopeful theme of a concert by this persistent new-music group, which counts such fine musicians as the violinist Miranda Cuckson and the clarinetist Benjamin Fingland among its personnel. They play pieces by two modern titans,



"Untitled (Jena Looking in the Mirror)," by Jocelyn Lee, at Pace MacGill.

George Crumb ("Eleven Echoes of Autumn") and Xenakis ("Ikhoor"), along with works by the Crumb protégés Kyle Bartlett and Douglas Boyce and by Pascal Dusapin, Xenakis's only acknowledged student. (Tenri Cultural Institute, 43A W. 13th St. May 21 at 8. Tickets at the door.)

NIKOLAI LUGANSKY

The acclaimed pianist offers his only New York recital of the season at the Metropolitan Museum—an afternoon of masterworks by Debussy, Granados, Albéniz, Prokofiev (the Sonata No. 4 in C Minor), and Rachmaninoff ("Études-Tableaux," Op. 33). (Fifth Ave. at 82nd St. 212-570-3949. May 23 at 2:30.)

CHAMBER MUSIC SOCIETY OF LINCOLN

CENTER: "GREAT STRING QUINTETS"

The Society wraps up its season by celebrating the genre of the string quintet, with a group of powerhouse performers—including the violinists Ida and Ani Kavafian, the violist Paul Neubauer, and the cellist Fred Sherry—playing Mozart's Viola Quintet in E-Flat Major, K. 614, Mendelssohn's No. 1 in A Major, and Brahms's No. 2 in G Major, Op. 111. (Alice Tully Hall. 212-875-5788. May 23 at 5 and May 25 at 7:30.)

MOVIES OPENING

AFTER THE CUP

Christopher Browne directed this documentary, about a champion soccer team in an Arab town in Israel. Opening May 21. (Cinema Village.)

HOLY ROLLERS

Reviewed below in Now Playing. Opening May 21. (In limited release.)

JOHN RABE

A historical drama, directed by Florian Gallenberger, about a German businessman (Ulrich Tukur) who saved hundreds of thousands of Chinese civilians during the Second World War. In Cantonese, Mandarin, German, Japanese, English, and Ukrainian. Opening May 21. (Quad Cinema.)

KITES

Anurag Basu directed this drama, about a man and a woman who fall in love despite their engagement to others. Opening May 21. (In wide release.)

MACGRUBER

A spy comedy, based on "Saturday Night Live" sketches, starring Will Forte as a secret agent who attempts to stop his enemy (Val Kilmer) from destroying Washington, D.C. Directed by Jorma Taccone. Opening May 21. (In wide release.)

PERRIER'S BOUNTY

Ian Fitzgibbon directed this action film, about a gangster seeking to avenge the death of his friend. Starring Cillian Murphy and Brendan Gleeson. Opening May 21. (IFC Center.)

SHREK FOREVER AFTER

The final installment in the animated series, directed by Mike Mitchell, featuring the voices of Mike Myers, Eddie Murphy, and Cameron Diaz. Opening May 21. (In wide release.)

SOLITARY MAN

Michael Douglas stars in this drama, as an aging businessman whose impulsive behavior alienates his friends and family. Directed by Brian Koppelman and David Levien. Opening May 21. (In wide release.)

TWO IN THE WAVE

Reviewed below in Now Playing. Opening May 19. (Film Forum.)

NOW PLAYING

BABIES

A globalist idyll of infancy, a family-of-man celebration made possible by high-definition digital photography and crisp editing. The director, Thomas Balmès, cuts back and forth among four infants located on the red earth of Namibia, the open plains of Mongolia, and in apartments in the vertical cities of San Francisco and Tokyo as they crawl, eat mush, play, and so on, right up to their first words and steps. The movie is pleasing—who doesn't love gurgling babies?—but generally as anodyne as a series of episodes from "America's Funniest Home Videos." The Namibian and Mongolian families, living in tiny shelters amidst vast open areas, are poor, and the children play outdoors with rocks and earth, with animals all around them, while the Japanese and American babies, bathed and swaddled, play indoors with toys and look at animals in a zoo or in picture books. The filmmakers don't make overt judgments, but they clearly want to open our eyes to the benefits of anxiety-free child-rearing in the rough. Balmès, however, is not likely to make a sequel in twenty years in which the Japanese and American kids have many choices open to them (including living close to the earth), while the Namibian and Mongolian kids are likely restricted to