



GOINGS ON ABOUT TOWN

S	M	T	W	T	F	S
9	10	11	5	6	7	8
16	17	18	12	13	14	15

THIS WEEK

THE THEATRE IT TAKES TWO

Amanda Plummer returns to the New York stage after a fifteen-year absence, alongside Brad Dourif, whose time away from city stages has been more than twice as long, in “The Two-Character Play,” by Tennessee Williams. The experimental work from 1973, based on the experiences of Williams and his sister, Rose, explores the psychological ramifications of fear and isolation. Gene David Kirk directs, at New World Stages. (See page 17.)

NIGHT LIFE JUST BEAD IT

Devendra Banhart, the original poster boy for freak folk’s updating of sixties psych-folk arcana, has matured into a fine crooner. Fortunately, his taste for the outré remains, and he brings songs from his compelling new album, “Mala,” to Town Hall. (See page 20.)

ART GO FIGURE

The eccentric figurative paintings of Llyn Foulkes, seventy-eight, have been a stealthy force on the L.A. art scene for decades. The New Museum surveys his

career—from Western landscapes to a portrait of a forlorn-looking man receiving a consoling kiss on the cheek from Mickey Mouse. (See page 24.)

CLASSICAL MUSIC MOZART IN AMERICA

David Fulmer, a busy young New Yorker who excels at composing, conducting, and playing the violin, gets a golden opportunity at the Austrian Cultural Forum this month: playing music by Mozart and his own compositions on Mozart’s violin, which the Salzburg Mozarteum is bringing to the U.S. for the first time. (See page 31.)

MOVIES ODESSA, STEPPES

A new generation of directors have emerged from the turbulence of post-Soviet Russia, and BAM Cinématek is screening a batch of their most notable films, including “Me Too,” the crime-themed black comedy by Alexey Balabanov. It was Balabanov’s final film before he died, of a heart attack last month at the age of fifty-four. (See page 34.)

Erykah Badu will perform with the Brooklyn Philharmonic at BAM on June 8-9. Photograph by Gabriele Stabile.

THE THEATRE OPENINGS AND PREVIEWS

Please call the phone number listed with the theatre for timetables and ticket information.

THE BOAT FACTORY

Philip Crawford directs a play by Dan Gordon, about the heyday of shipbuilding in Belfast, in 1947. Part of "Brits Off Broadway." In previews. Opens June 9. (59E59, at 59 E. 59th St. 212-279-4200.)

BUYER & CELLAR

Jonathan Tolins's comedy, starring Michael Urie and directed by Stephen Brackett, about a young man who works in the basement of Barbra Streisand's Malibu home, transfers to the Barrow Street Theatre. Previews begin June 18. (27 Barrow St. 212-868-4444.)

CHARLES IVES TAKE ME HOME

Rattlestick presents a play by Jessica Dickey, in which a father's love of music clashes with his daughter's passion for basketball. Daniella Topol directs. In previews. Opens June 13. (224 Waverly Pl. 866-811-4111.)

CHOIR BOY

Trip Cullman directs this new play by Tarell Alvin McCraney, about a boy who wants to become the leader of the gospel choir at his prep school. Previews begin June 18. (City Center Stage II, 131 W. 55th St. 212-581-1212.)

CLUBBED THUMB SUMMERWORKS 2013

Clubbed Thumb presents the second play in its annual festival of new works, "Phoebe in Winter," by Jen Silverman, about a young woman who insinuates herself into a family that includes three veterans of the Iraq War. Mike Donahue directs. June 7-16. (The Wild Project, 195 E. 3rd St. 212-352-3101.)

THE COMEDY OF ERRORS

The Public's Shakespeare in the Park begins. Daniel Sullivan directs the Shakespeare comedy, about two sets of twins who were separated at birth. Jesse Tyler Ferguson and Hamish Linklater star. In previews. Opens June 18. (Delacorte, Central Park. Enter at 81st St. at Central Park W. 212-967-7555.)

THE EXPLORERS CLUB

Marc Bruni directs this comedy by Nell Benjamin ("Legally Blonde"), set in London in 1879, in which the president of an all-male club stirs controversy when he wants to admit a woman. The cast includes Steven Boyer and Jennifer Westfeldt. In previews. (City Center Stage I, 131 W. 55th St. 212-581-1212.)

A KID LIKE JAKE

Carla Gugino and Peter Grosz star in this new play by Daniel Pearle, as well-meaning parents who worry about their preschool-age son's interest in feminine pursuits. Evan Cabnet directs, for LCT3. In previews. Opens June 17. (Claire Tow, 150 W. 65th St. 212-239-6200.)

A PICTURE OF AUTUMN

The Mint revives a play by N. C. Hunter from 1951, about a couple who are decaying along with the ancestral home in which they live. Gus Kaikkonen directs. In previews. Opens June 10. (311 W. 43rd St. 866-811-4111.)

RANTOUL AND DIE

The Amoralists present the New York premiere of a play by Mark Roberts, about a couple whose marriage has hit the rocks. Previews begin June 12. (Cherry Lane, 38 Commerce St. 866-811-4111.)

REASONS TO BE HAPPY

MCC Theatre presents Neil LaBute's companion piece to his play "Reasons to Be Pretty," in which two people who used to be a couple start to believe that they can be together again. Starring Jenna

Fischer, Leslie Bibb, Josh Hamilton, and Fred Weller. LaBute directs. In previews. Opens June 11. (Luccille Lortel, 121 Christopher St. 212-352-3101.)

ROADKILL

An immersive theatre piece conceived and directed by Cora Bissett, in which an audience of twenty-five accompanies a young girl and her "auntie" on a journey that explores the horrors of human trafficking. The show, which begins on a bus, is sold out. In previews. Opens June 16. (St. Ann's Warehouse, 29 Jay St., Brooklyn. 718-254-8779.)

THE SILVER CORD

Peccadillo Theatre Company presents a revival of this 1926 play by Sidney Howard, about a mother who is strangely close to her two grown sons. Dan Wackerman directs. In previews. Opens June 11. (Theatre at St. Clement's, 423 W. 46th St. 212-352-3101.)

SONTAG: REBORN

Moe Angelos stars in this work, which she adapted from Susan Sontag's journals, tracing the development of Sontag's sexual and artistic identities. Marianne Weems directs; produced in collaboration with the Builders Association. In previews. Opens June 6. (New York Theatre Workshop, 79 E. 4th St. 212-279-4200.)

3 KINDS OF EXILE

Three artists, each having struggled through political strife in mid-twentieth-century Eastern Europe, negotiate conflicting loyalties and desires in a new play by John Guare. Neil Pepe directs; starring David Pittu, Peter Maloney, and Guare himself, in his Off Broadway acting debut. In previews. Opens June 11. (Atlantic Theatre Company, 336 W. 20th St. 212-279-4200.)

THE TUTORS

Thomas Kail directs a play by Erica Lipez, about three friends working in New York City and tutoring on the side for extra money. Part of Second

Stage Theatre Uptown. Opens June 5. (McGinn/Cazale, 2162 Broadway, at 76th St. 212-246-4422.)

THE TWO-CHARACTER PLAY

Amanda Plummer and Brad Dourif star in this play by Tennessee Williams, in which siblings are abandoned by their theatre troupe and must perform without them. Gene David Kirk directs. Previews begin June 10. (New World Stages, 340 W. 50th St. 212-239-6200.)

THE UNAVOIDABLE DISAPPEARANCE OF TOM DURNIN

In this world première by Steven Levenson, presented by Roundabout Theatre Company, a man recently released from jail struggles to readapt to society. Starring Christopher Denham, Sarah Goldberg, Lisa Emery, Rich Sommer, and David Morse; Scott Ellis directs. In previews. (Laura Pels, 111 W. 46th St. 212-719-1300.)

VENICE

Public Lab presents a new musical with a book by Eric Rosen, music by Matt Sax, and lyrics by Sax and Rosen, which uses hip-hop and rock to tell the story of a young revolutionary in a fictional futuristic city. Rosen directs. In previews. Opens June 13. (Public, 425 Lafayette St. 212-967-7555.)

NOW PLAYING

THE CAUCASIAN CHALK CIRCLE

Brian Kulick directs Brecht's 1945 parable about the temptation to do good, and what colossal trouble it can lead to, set around the fall of the Soviet Union. After the governor of a small town in Georgia is overthrown, his vain wife (the lusty Mary Testa), in her rush to flee, leaves her baby behind; one of her servants, Grusha (Elizabeth A.

Davis), against her better judgment, takes pity on the poor babe (played by a black-eyed Howdy Doody-like doll), ultimately forsaking her engagement to her beloved fiancé, Simon (Alex Hurt). When the boy is found in her care, three years later, it is left to the anarchist Judge Azdak (Christopher Lloyd) to decide who is the rightful mother. The lovely Davis brings a haunting urgency to her role, and to Duncan Sheik's original music for the production, which, unfortunately, is more New Age-y than poignant. Lloyd's nervous brand of sinewy looniness is a brilliant match for Brecht's Azdak, who manages to find order, and righteousness, in chaos. (Classic Stage Company, 136 E. 13th St. 866-811-4111.)

THE LAST CYCLIST

In 1961, a Jewish actress named Jana Šedová developed this "comedy," based on what she could remember of a cabaret act her twenty-seven-year-old friend Karel Švenk wrote and directed in secret while they were interned at Terezín, a concentration camp in Czechoslovakia. (Šedová was the only one of their group who is known to have survived.) In Šedová's version of Švenk's play—now "reconstructed and reimagined" by Naomi Patz—a group of Nazi-like lunatics escape from a mental asylum and, thinking they need a people to persecute, hunt cyclists. Šedová's play has value as a historical document, but this production is unsophisticated—an overlong and cartoonish skit played by adult actors behaving, under the direction of Edward Einhorn, like giddy children. (West End Theatre, 263 W. 86th St. 866-811-4111. Through June 9.)

THE MASTER BUILDER

Andrei Belgrader directs a literal, albeit abridged, new translation, by David Edgar, of Henrik Ibsen's 1892 play. Halvard Solness (the perceptive and receptive John Turturro) is an aging, legend-

ary, but still competitive architect, who is in an unhappy marriage with Aline (Katherine Borowitz, who is so good in the part that you wish her character had more stage time). Aline is mourning the death of their twin baby boys, and Solness tries to repay her losses with his own guilt. When the young Hilde (Wrenn Schmidt) moves in, she revitalizes Solness. But Schmidt has an unfortunate voice, shallow and grating, that enhances the obviousness of her characterization, and detracts from Turturro's efforts to remain true to his very Ibsenian understanding that our only certainty is isolation, and the only idea we can express, over and over, is that, individually, we are everything and nothing. (Reviewed in our issue of 6/3/13.) (BAM's Harvey Theatre, 651 Fulton St., Brooklyn. 718-636-4100. Through June 9.)

OUT OF TOWN

HUDSON VALLEY SHAKESPEARE FESTIVAL

The summer's offerings include "All's Well That Ends Well," "King Lear," and Ken Ludwig's adaptation of the Alexandre Dumas novel "The Three Musketeers." For more information, visit hvshakespeare.org. (Garrison, N.Y. 845-265-9575.)

Also Playing

ANN: Vivian Beaumont, 150 W. 65th St. 212-239-6200. **THE ASSEMBLED PARTIES:** Samuel J. Friedman, 261 W. 47th St. 212-239-6200. **HERE LIES LOVE:** Public, 425 Lafayette St. 212-967-7555. **I'LL EAT YOU LAST: A CHAT WITH SUE MENGERS:** Booth, 222 W. 45th St. 212-239-6200. **KINKY BOOTS:** Hirschfeld, 302 W. 45th St. 212-239-6200. **LUCKY GUY:** Broadhurst, 235 W. 44th St. 212-239-6200.



MATILDA THE MUSICAL: Shubert, 225 W. 44th St. 212-239-6200. **THE NANCE:** Lyceum, 149 W. 45th St. 212-239-6200. **NATASHA, PIERRE & THE GREAT COMET OF 1812:** Kazino, W. 13th St. at Washington St. 866-811-4111. **PIPPIN:** Music Box, 239 W. 45th St. 212-239-6200. **RODGERS + HAMMERSTEIN'S CINDERELLA:** Broadway Theatre, Broadway at 53rd St. 212-239-6200. **VANYA AND SONIA AND MASHA AND SPIKE:** Golden, 252 W. 45th St. 212-239-6200. **THE WEIR:** Irish Repertory, 132 W. 22nd St. 212-727-2737.

NIGHT LIFE ROCK AND POP

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

BARCLAYS CENTER

620 Atlantic Ave., Brooklyn (800-745-3000)—June 5: On its latest album, "Trouble Will Find Me," the Brooklyn collective the **National** features its fellow rock artists St. Vincent, Sufjan Stevens, and Sharon Van Etten. Judging from the singles "Demons" and "Don't Swallow the Cap," none of the guest performers have cheered up the band, who sound as beautifully morose as ever. With the mesmerizing psychedelic pop of **Youth Lagoon**.

THE BELL HOUSE

149 7th St., Brooklyn (718-643-6510)—June 7: The **Remains** tore it up at Boston's Rathskeller in the mid-sixties; appeared on "The Ed Sullivan Show"; served as an opening act for the Beatles' final tour of the States, in 1966; and had their hits "Don't Look Back" and "Why Do I Cry" memorialized on the first "Nuggets" boxed set. The original members—Barry Tashian, Vern Miller, Bill Briggs, and Chip Damiani—occasionally regroup to blow off some steam. Brooklyn's **A-Bones**, a generation younger but just as raucous, open the show. June 11-13: "**Chickfactor 21.**" The music fanatics behind *Chickfactor Magazine* have compiled an indie-rock dream bill for this festival honoring the zine turned Web site's coming-of-age. The noisy, seasoned **Lilys** headline the first show. Night two features songs from "Partygoing," the new record by the **Future Bible Heroes**, the project of Christopher Ewen and Stephin Merritt (Magnetic Fields), though Merritt is not guaranteed to show up. The final night culminates with the **Pastels**, a soothing Glaswegian pop band playing their first New York City show since 1997. (For more information, visit chickfactor.com.)

BROOKLYN ACADEMY OF MUSIC

30 Lafayette Ave. (718-636-4100)—June 8-9: **Erykah Badu**, the multiple-Grammy-Award-winning R. & B. artist, teams up with the composer **Ted Hearne** and the **Brooklyn Philharmonic**. The evening also features the former Brooklyn Philharmonic artist-in-residence **Yasiin Bey** (a.k.a. Mos Def). (See Classical.)

BROOKLYN BOWL

61 Wythe Ave., Williamsburg (718-963-3369)—June 8: **HAIM**. Danielle, Este, and Alana Haim are a joy to watch onstage. As they sink their teeth into their artfully crafted California pop, the three sisters (who are accompanied by the talented percussionist Dash Hutton) employ shoulder flicks, hair swoops, and foot stomps, relics of a time when rock showmanship was paramount. They are joined by **Kate Boy**, a new electro-pop act from Sweden that draws inspiration from the same source as HAIM, namely Kate Bush.

CITY WINERY

155 Varick St. (212-608-0555)—June 5: **Dave Alvin**, he of the commanding, deep voice and the soaring slide-guitar runs, has enlivened every band he's ever been in, starting with the **Blasters**, in 1979, and on to **X**, the **Knitters**, and all his recent touring groups, including the current configuration, the **Guilty Ones**. June 9-10: When **Dickey Betts** and **Duane Allman** started jamming, the traditional roles of lead and rhythm guitars flew out the window. Betts hasn't been with the **Brothers** since 2000, but he continues to burn on his own terms.

EUROPA NIGHT CLUB

98-104 Meserole Ave., at Manhattan Ave., Greenpoint, Brooklyn (718-383-5723)—June 15: If you check out just one new rap artist this year, take a

In the dog days of summer, as hordes of tourists flood Times Square to catch the latest Tony winners, many notable theatre-makers head for the hills—the Berkshires, that is, home of the Williamstown Theatre Festival. Summer stock it's not. It was founded in 1955 at Williams College, in Massachusetts, with the goal of boosting the local economy. Jenny Gersten, the artistic director since 2010, says that under the directorship of the co-founder Nikos Psacharopoulos, the festival "became a draw for actors and directors who wanted to do serious work. Over time, it gained a reputation as a summer theatre for stars." This season features an ambitious mix of classics—an update of the musical adaptation of the Marx Brothers' "Animal Crackers" (June 26-July 14); Tom Stoppard's 1988 spy thriller, "Hapgood," starring Kate Burton (July 10-21)—and world premières, including a musical adaptation of "The Bridges of Madison County," directed by Bartlett Sher (Aug. 1-18). The Broadway veteran Nicholas Martin, who will direct Robert Sean Leonard and Heather Lind in Shaw's "Pygmalion" (July 17-27), explained why he returns: "The festival's reputation and history as a place where one can do work undisturbed in a beautiful setting is key. And, of course, a vast company of young people energizes this festival, which is inspiring and, frankly, a good time."



John Malkovich has crossed over—into the eighteenth century. Having just played the Italian lover boy Casanova in an Austrian play with opera music at City Center, Malkovich turns to acid-tongued French aristocrats, as the director of "Les Liaisons Dangereuses," in the Lincoln Center Festival July 9-14. A French cast from the Parisian company Théâtre de l'Atelier will perform Christopher Hampton's adaptation of the 1782 novel by Pierre Choderlos de Laclos.



The name Shlomo Carlebach may not be in the forefront of your mind, but the creators of "Soul Doctor" would like to change that. The musical, which played Off Broadway last summer, tells the story of the rabbi Carlebach, who escaped Nazi Germany, then befriended Nina Simone, became a composer and heartfelt performer of gospel- and soul-influenced Jewish religious music, and embraced the free-love generation. It begins on July 17 at **Circle in the Square**.



The Public Theatre celebrates the creative partnership of the experimental playwright and actor Wallace Shawn and the director Andre Gregory, the duo that came to fame as analytical dinner companions in Louis Malle's 1981 movie, "My Dinner with Andre." At the Public, Gregory will direct Shawn's 1997 play, "**The Designated Mourner**" (previews begin June 21), in which liberal artists lament the fate of their country, which is changing political course.

chance on **Chance the Rapper**. In 2011, Chancellor Bennett, then a high-school senior at Jones College Prep, in Chicago, was suspended for ten days after getting busted for smoking pot off campus. During that time, he came up with his first mix tape, "10 Day," but it's on "Acid Rap," which was released for free online this April, following his twentieth birthday, that he really steps out as a visionary artist.

GOVERNORS BALL MUSIC FESTIVAL

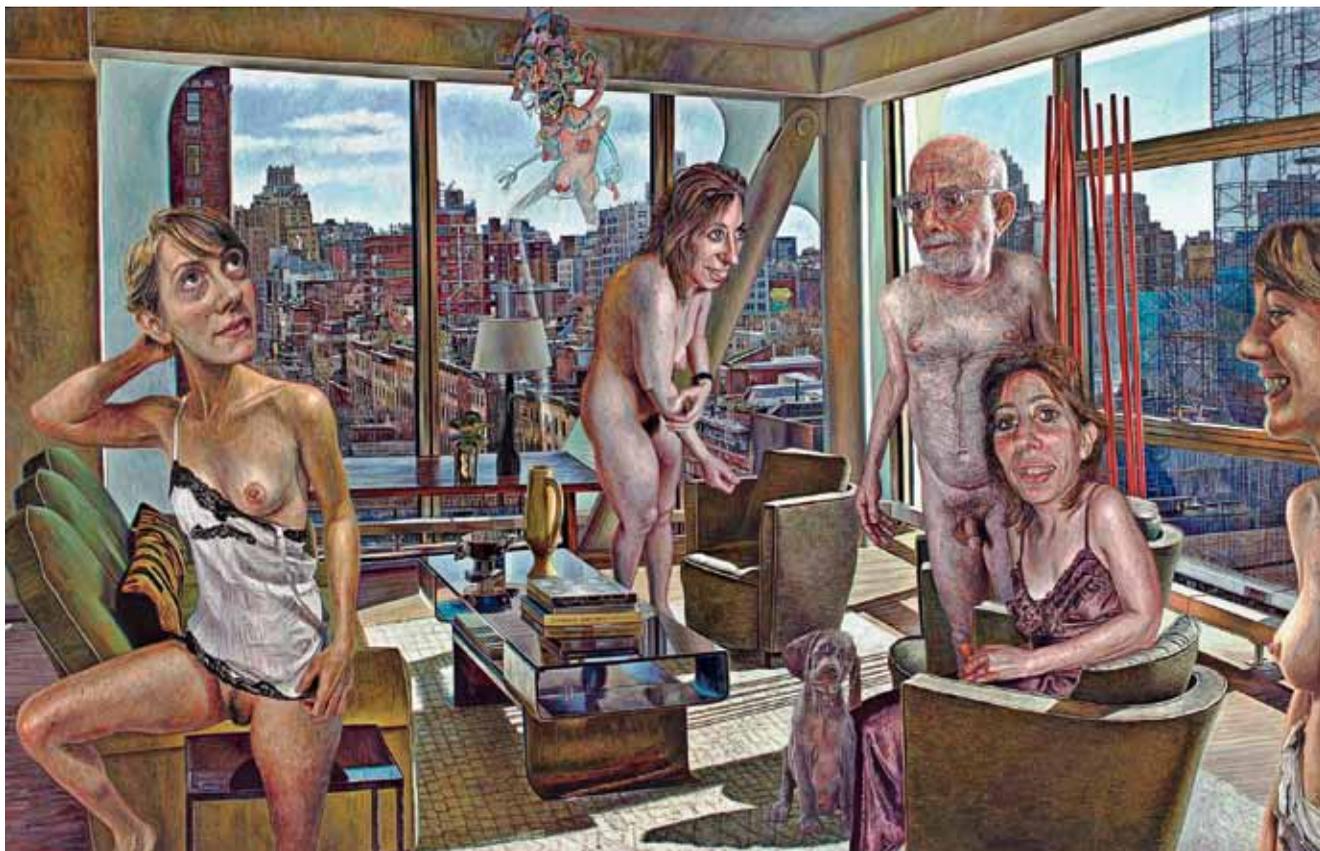
The biggest story surrounding this three-day music festival, now in its third year, was the surprising late announcement that a third headliner, **Guns N' Roses**, would join **Kanye West** and **Kings of Leon**. This isn't to say that G. N' R. have outstayed their wel-

eron re-formed the **Left Banke** ("Walk Away Renee," "Pretty Ballerina") a couple of years ago, with Mike Fornatale handling the ethereal lead vocals, and they're now a fine, burnished working band.

MUSIC HALL OF WILLIAMSBURG

66 N. 6th St., Brooklyn (718-486-5400)—To the laity, death metal probably sounds exactly like any other subgenre of heavy metal. But those schooled in the idiom's history can wax metallic about the many faces of death metal, including sub-sub-genres like deathgrind, deathcore, melodic death, and technical death. On June 5, three pioneers of the genre—**Cannibal Corpse**, **Napalm Death**, and **Immolation**—

A performance in Red Hook Park by **Fuzz**, a garage-rock trio led by Ty Segall and staffed by former members of one of his early bands, **Epsilons**. They are joined by **Ex-Cult** and the excellent soul d.j. **Jonathan Toubin**. June 11: A gala benefit concert called "Sinatra in the Park" features **John Pizzarelli**, **Andrew Bird**, **Marc Cohn**, **Mary Chapin Carpenter**, **Judy Collins**, **Bettye LaVette**, **Aimee Mann**, **Ted Leo**, **Joan Osborne**, **Allen Toussaint**, **Suzanne Vega**, **Loudon Wainwright III**, and others taking turns in Central Park saluting the Chairman of the Board. June 12: **Big Daddy Kane** kicks it old-school at Herbert Von King Park. June 13: It takes two to treat 'em right, with **Rob Base** and **Chubb Rock** in Her-



Mark Greenwald's painting "Mean Old Man" (2012), in his current exhibition at the Sperone Westwater gallery.

come; they're just on a different wavelength from the rest of the talent, which is mostly split between indie rock (**Beach House**, **Feist**, **Dinosaur Jr.**) and rising rappers (**Kendrick Lamar**, **Azealia Banks**), with a bit of electro thrown in for a good measure. When asked about the decision, the three festival organizers conceded that their motives were partly selfish; they're all pushing thirty and have never seen **Guns N' Roses** perform live. (Randall's Island Park, Randall's Island, East River at the Harlem River. governorsballmusicfestival.com. June 7-9.)

GRAMERCY THEATRE

127 E. 23rd St. (800-745-3000)—June 10: The singer-songwriter **Pete Yorn** and the Los Angeles-based artist and guitarist **J. D. King** have teamed up in the **Olms**. "On the Line," a single off their first, self-titled album is a laid-back, whimsical ditty with a sixties-folk-pop feel.

HIGHLINE BALLROOM

431 W. 16th St. (212-414-5994)—June 8: The Canadian singer-songwriter **Tamia Hill** (the wife of the N.B.A. star **Grant Hill**), who performs as **Tamia**, launched her career in the mid-nineties, when her voice caught the attention of the recording legend **Quincy Jones**. Her most recent album, "Beautiful Surprise," released after a long break, is a collection of sultry R. & B. ballads that earned her two Grammy nominations.

JOE'S PUB

425 Lafayette St. (212-539-8778)—June 6: The original members **Tom Finn** and **George Cam-**

are joined by **Black Anvil** and **Magrudergrind** (the latter of which actually counts as grindcore, but let's not split hairs here). June 14: The Savannah sludge-metal act **Kylesa** is nothing short of a heavy-metal siege engine, but its pummeling live show (made all the more bruising by its two drummers) is tempered by a commitment to hazy shoegaze and brown-tab psych rock. They're currently touring to support a new record called "Ultraviolet."

NORTHSIDE FESTIVAL

Recently, panic struck Williamsburg hipsters and artists when the M.T.A. announced that the L train would be shut down for maintenance during the opening weekend of *The L Magazine's* annual "South by Southwest"-inspired bash. The chaos that would have ensued in the absence of subway service would have been completely unprecedented, and there was an audible sigh of relief when Brooklyn politicians sent an open letter to the M.T.A. and got the track work rescheduled. Many shows around town this weekend are affiliated with the festival, and high-lights include the seminal hardcore of **Black Flag** (see **Warsaw**), the sludge-metal assault of **Kylesa** (see the Music Hall of Williamsburg), and **Chance the Rapper** (see **Europa Night Club**). (For more information, visit northsidefestival.com. June 13-20.)

SUMMERSTAGE

The City Parks Foundation's series has expanded in recent years to include shows in green spots around town. Here are a few upcoming highlights. June 6:

bert Von King Park. June 17: A Central Park benefit concert with **Joan Baez** and the **Indigo Girls**. (For more information, visit cityparksfoundation.org.)

TOWN HALL

123 W. 43rd St. (212-840-2824)—June 8: **Judy Collins**, everyone's sixties folk sweetheart, has a soprano largely untouched by the decades and brings a wise and humorous perspective on an earlier era. She remains a powerful interpreter of the songs of **Leonard Cohen**, **Joni Mitchell**, **Bob Dylan**, **Jimmy Webb** . . . and **Judy Collins**. June 12: **Devendra Banhart's** latest release, "Mala," has gentle, memorable melodies that are reminiscent of girl-group oldies and Chinese-restaurant **Muzak**, along with peppy folk-rock arrangements and the recurring lyrical theme of doing your lover wrong. It is an amusing and thought-provoking joy.

WARSAW

261 Driggs Ave., Brooklyn (718-387-0505)—June 14-15: The guitarist **Greg Ginn** essentially invented hardcore punk in 1976, when he founded what would become **Black Flag**, in **Hermosa Beach, California**. The band's nihilism and intensity cast a huge musical shadow over countless groups, but Ginn's influence was perhaps even greater in his invention of hardcore's do-it-yourself ethos—he founded his own label, **SST**, and helped book **Black Flag's** relentless tours. Despite the band's achievements, **Black Flag** was always riven by tension between its changing members and clashes with outside forces like the

L.A.P.D. and the music industry itself. For the first sustained amount of time since they broke up, in 1986, Ginn has brought the band back together, but the old antagonism that fed their dark, mystic energy remains. A recent statement on their Web site denounced Flag, another incarnation of the group, which includes the influential past members Chuck Dukowski and Keith Morris, as “the ‘fake’ Flag band currently covering the songs of Black Flag in an embarrassingly weak ‘mailing it in’ fashion.” For the record, the band’s hard-charging and legendary fourth front man, Henry Rollins, is sitting all of this out, having sworn off making music. He’s writing for *LA Weekly* and working on a history-based television series.

JAZZ AND STANDARDS

BIRDLAND

315 W. 44th St. (212-581-3080)—Italian jazz has its say during a week when a triumvirate of fine players takes to this midtown stage. They are the trumpeter **Paolo Fresu** (performing duets with the pianist **Uri Caine** June 4-5), the pianist **Stefano Bollani** (June 6-7), and the trumpeter **Enrico Rava** (June 8-9). June 11-15: **Ravi Coltrane**. Through a series of increasingly impressive albums, the saxophonist has beaten the odds and stepped out of his father’s shadow.

BLUE NOTE

131 W. 3rd St. (212-475-8592)—June 14-16: **McCoy Tyner and the Latin All-Stars**. Indulging his passion for multicultural musical blends, the innovative pianist invites similarly minded musicians to join him. June 18-20: **John McLaughlin**, the pioneering fusion guitarist, fronts his most recent ensemble, the 4th Dimension.

BLUE NOTE JAZZ FESTIVAL

The big jazz event of the summer is under way, with shows at its namesake club and elsewhere. Highlights include appearances by the Latin legend **Eddie Palmieri** and his Salsa Orchestra at the B. B. King Club on June 6; **Bob James**, **David Sanborn**, and **Steve Gadd** (see Town Hall) on June 6; **Tamia** (see the Highline Ballroom) on June 8; **David Liebman** (see Smalls) on June 12-13; New Orleans’s **Rebirth Brass Band** at B. B. King’s on June 14; and the Afro-Peruvian singer **Susana Baca** at the Highline Ballroom on June 14. (For more information, visit notejazzfestival.com. Through June 30.)

54 BELOW

254 W. 54th St. (646-476-3551)—June 11: Lyricism will not be in short supply when three gifted mainstream guitarists—**Bucky Pizzarelli**, **Gene Bertoncini**, and **Ed Laub**—are joined by the trumpeter **Warren Vaché**.

JAZZ AT LINCOLN CENTER

Broadway at 60th St. (212-721-6500)—June 12-13: “Swinging with the Big Bands,” in the Allen Room, is a program full of song, as **Michael Feinstein** welcomes the singers **Nellie McKay**, **Connie Evingson**, and **Sachal Vasandani**, who will be backed by **Vince Giordano’s Nighthawks**, along with the trumpeter **Wynton Marsalis**.

JAZZ STANDARD

116 E. 27th St. (212-576-2232)—June 6-9: **Jim Hall**, a true poet of jazz guitar.

THE KITANO NEW YORK

66 Park Ave., at 38th St. (212-885-7119)—June 14-15: **Ran Blake**, one of the great idiosyncratic pianists and idea men of jazz, performs duets with **Sara Serpa**, a significantly younger, but wholly simpatico, vocalist.

SMALLS

183 W. 10th St. (212-252-5091)—June 12-13: **David Liebman’s** new Expansions quintet features the masterly saxophonist, alongside the alto saxophonist **Matt Vaslishan** and the much admired **Bobby Avey** on piano.

TOWN HALL

123 W. 43rd St. (212-840-2824)—June 6: As unlikely as it seems, the saxophonist **David Sanborn** and the pianist **Bob James** have produced an effective tribute to the late **Dave Brubeck** and his star saxophonist, **Paul Desmond**, on the new album “Quartette Humaine.” The noted session drummer **Steve Gadd** joins them.

VILLAGE VANGUARD

178 Seventh Ave. S., at 11th St. (212-255-4037)—June 4-9: **Kenny Barron**, the dean of mainstream



Jay-Z curated the music for Baz Luhrmann’s film “The Great Gatsby,” but if you want to hear what Fitzgerald might actually have listened to, head to Michael Arenella’s Eighth Annual Jazz Age Lawn Party. Arenella, a Brooklyn-based musician who is as besotted with the twenties as Luhrmann is with spectacle, scours stoop sales, second-hand shops, and yard sales to find 78s from the era and then transcribes the songs by hand to make charts for his Dreamland Orchestra. Arenella dresses in bespoke suits inspired by the illustrators Coles Phillips and J. C. Leyendecker, and fans come dressed like flappers and other figures of the era. The events, which include Charleston lessons, a vintage-motorcar exhibition, and additional activities, are held on Governors Island on June 15-16 and Aug. 17-18. “At the end of 2011’s lawn party,” Arenella said, “the sky turned a saturated red-gray, and it was clear a downpour would ensue. The dance floor was full, the Titanic was sinking, and I had a duty. Rather than run for cover, I counted off ‘I Get the Blues When It Rains.’ My white suit was splattered with mud, rain streamed down my megaphone, my boys were soaked, but we played with joy for the revelers. The suit was worth the sacrifice.”



On July 23, the eclectic composer, arranger, and sideman **Van Dyke Parks**, an associate, way back when, of **Tim Buckley**, **Judy Collins**, and **Brian Wilson**, and, more recently, of **Joanna Newsom** and **Rufus Wainwright**, releases “Songs Cycled,” his first album of new material in more than twenty years. A Parks album is never simply new (he’s been looking backward since his carnivalesque debut, “Song Cycle,” in 1968); this is an odd and engrossing collection.



The ninth annual **Brooklyn Hip-Hop Festival** takes place throughout the borough July 10-13, with panel discussions, performances, and a block party. There’s a big show on the last day in Brooklyn Bridge Park, where **Pusha T** (one half of **Clipse**), **EPMD**, **Dizzy Wright**, and **Redman** are headlining, and it includes a tribute to **Adam Yauch**, otherwise known as **MCA**, of the **Beastie Boys**, who died of cancer last year and who grew up in nearby Brooklyn Heights.



Candy-colored fashions, swaying bodies, and euphoric beats are hallmarks of **Electric Zoo**, the annual electronic-music gathering on Randall’s Island, Aug. 30-Sept. 1. This is the event’s fifth year, and it features five stages of world-known talent, such as **Tiësto**, **David Guetta**, **Bassnectar**, **A-Trak**, and **Diplo**, along with up-and-coming acts. The music is always the main draw, but don’t discount the natural setting. It’s not every day this kind of music gets played outside.

piano, leads a quintet. June 11-16: The Greg Osby 4. Osby is as formidable a talent scout as he is a saxophonist; his latest quartet is sure to include significant players.

VISION FESTIVAL

This gathering, a beautifully uncompromising rite mostly dedicated to presenting avant-garde jazz is now in its eighteenth year. It begins June 12 with a celebration of the pioneering drummer, acupuncturist, herbalist, and professor **Milford Graves**. Graves, now seventy-one, is most widely known for his influential nineteen-sixties work with the pianists Paul Bley and Don Pullen and the saxophonist Albert Ayler, all of which helped elevate the drummer's status to more or less equal to that of the soloist. For this performance, Graves will be presenting three groups that represent different facets of his career, beginning with an Afro-Cuban quintet, followed by a piano trio, and concluding with his NY HeArt Ensemble, which includes his fellow free-jazz luminaries **Roswell Rudd** on trombone and **William Parker** on bass, as well as the poet **Amiri Baraka**. Among the other notable events are appearances by **Roscoe Mitchell's** trio with **Henry Grimes** (June 13), the French American Peace Ensemble with **Kidd Jordan** and **Louis Sclavis** (June 14), the **Sonny Simmons-Dave Burrell** duo (June 15), and **Marshall Allen** and **Christian McBride's Bass Roots** (on June 16, the closing night). (Roulette, 509 Atlantic Ave., Brooklyn. 917-267-0363. For more information, visit artsforart.org. Through June 16.)

ART MUSEUMS AND LIBRARIES

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—“The Civil War and American Art.” Judging from the evidence here, most painters responded to the cataclysm of the Civil War with benumbed or melancholy detachment, competently illustrating fortifications and encampments or, if the curator **Eleanor Jones Harvey's** somewhat strained interpretations of works by leading talents of Hudson River School painting are to be believed, investing unrelated landscapes with moods of mournfulness and alarm. (That said, Harvey's catalogue text stands as a monumental, often thrilling feat of detailed scholarship. She is a senior curator at the Smithsonian American Art Museum, where the show began last year.) “The real war will never get in the books,” **Walt Whitman** wrote. It would not have got onto canvas but for **Winslow Homer**, who, in his twenties, worked as a magazine illustrator embedded, at times, with a New York infantry unit. Homer is represented here by thirteen works, all riveting, including the most telling of all paintings about the Civil War, “Prisoners from the Front” (1866). Through Sept. 2. ♦ “Photography and the American Civil War.” Through Sept. 2. ♦ “Punk: Chaos to Couture.” Through Aug. 14. ♦ “The Roof Garden Commission: **Imran Qureshi**.” Through Nov. 13. ♦ “At War with the Obvious: Photographs by **William Eggleston**.” Through July 28. ♦ “**Ken Price Sculpture: A Retrospective**.” Opens June 18. (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)—“**Claes Oldenburg: The Street and the Store/Mouse Museum and Ray Gun**

Wing.” Through Aug. 5. ♦ “**Bill Brandt: Shadows and Light**.” Through Aug. 12. ♦ “**Henri Labrouste: Structure Brought to Light**.” Through June 24. ♦ “**XL: 19 New Acquisitions in Photography**.” Through Jan. 6. ♦ “**Rain Room**.” Through July 28. ♦ “**Le Corbusier: An Atlas of Modern Landscapes**.” Opens June 15. (Open daily, 10:30 to 5:30, and Friday evenings until 8.)

MOMA PS1

22-25 Jackson Ave., Queens (718-784-2084)—“**Expo 1: New York**.” Through Sept. 2. (Open Thursdays through Mondays, noon to 6.)

GUGGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—“**New Harmony: Abstraction Between the Wars, 1919-1939**.”

Through Dec. 1. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 10.)

AMERICAN MUSEUM OF NATURAL HISTORY

Central Park W. at 79th St. (212-769-5100)—“**Our Global Kitchen: Food, Nature, Culture**.” Through Aug. 11. ♦ “**Whales: Giants of the Deep**.” Through Jan. 5. (Open daily, 10 to 5:45.)

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—“**The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark**.” Through June 16. ♦ “**Precision and Splendor: Clocks and Watches at the Frick Collection**.” Through Feb. 2. (Open Tuesdays through Saturdays, 10 to 6, and Sundays, 11 to 5.)

INTERNATIONAL CENTER OF PHOTOGRAPHY

1133 Sixth Ave., at 43rd St. (212-857-0000)—“**A Different Kind of Order: The I.C.P. Triennial**.” Through Sept. 8. (Open Tuesdays through Sundays, 10 to 6, and Friday evenings until 8.)

JEWISH MUSEUM

Fifth Ave. at 92nd St. (212-423-3200)—“**As It Were . . . So to Speak: A Museum Collection in Dialogue with Barbara Bloom**.” Through Aug. 4. ♦ “**Six Things: Sagmeister & Walsh**.” Through Aug. 4. ♦ “**Jack Goldstein x 10,000**.”

This concise retrospective begins with a jolt: a twenty-six-second-long film loop, made in 1978, in which an animated high-diver, rendered in twinkling lights, launches over and over into a void. It's an apt metaphor for Goldstein's career, which blazed brightly in the seventies and eighties, then flamed out (he committed suicide in 2003, just as his work was regaining attention). A key member of the Pictures generation, Goldstein responded to the increasing onslaught of mass media by appropriating its imagery in his films (brief, crystalline vignettes that include a text being read aloud as the paper burns to a crisp) and paintings (reproductions of lightning strikes, meteor showers, and bombs). The show also includes hermetic text works from the nineties, made after Goldstein withdrew from the art world, as well as a film, which he began in 1983 and finished twenty years later—a montage of underwater footage, gushing with unstoppable force. Through Sept. 29. (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)—“**Subliming Vessel: The Drawings of Matthew Barney**.” Through Sept. 2. ♦ “**Treasures from the Vault**.” Through

Sept. 8. (Open Tuesdays through Thursdays, 10:30 to 5, Fridays, 10:30 to 9, Saturdays, 10 to 6, and Sundays, 11 to 6.)

NATIONAL ACADEMY MUSEUM

Fifth Ave. at 89th St. (212-369-4880)—“**Visualizing Time**.” Through Sept. 8. ♦ “**William Trost Richards: Visions of Land and Sea**.” Through Sept. 8. ♦ “**Jeffrey Gibson: Said the Pigeon to the Squirrel**.” Through Sept. 8. (Open Wednesdays through Sundays, 11 to 6.)

NEW MUSEUM

235 Bowery, at Prince St. (212-219-1222)—“**Adhocracy**.” Through July 7. ♦ “**After-After Tears**.” Through July 7. ♦ “**Lyn Foulkes**.” Opens June 12. ♦ “**Erika Vogt: Stranger Debris Roll Roll Roll**.” Opens June 5. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 9.)



“*Moro Stop*” (2012), by **Brian Paumier**, at the **Christopher Henry** gallery.

Through Sept. 8. (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)—“**Hopper Drawing**.” Through Oct. 6. ♦ “**I, You, We**.” Through Sept. 1. ♦ “**Stewart Uoo and Jana Euler: Outside Inside Sensibility**.” Through July 10. ♦ “**David Hockney: The Jugglers**.” Through Sept. 1. (Open Wednesdays, Thursdays, and weekends, 11 to 6, and Fridays, 1 to 9.)

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—“**Gravity and Grace: Monumental Works by El Anatsui**.” Through Aug. 4. ♦ “**Raw/Cooked: Michael Ballou**.” Through July 7. ♦ “**LaToya Ruby Frazier: A Haunted Capital**.” Through Aug. 11. ♦ “**John Singer Sargent Watercolors**.” Through July 28. ♦ “**Valerie Hegarty:**

SCULPTURECENTER

44-19 Purves St., Queens (718-361-1750)—“Better Homes.” Through July 22. (Open Thursdays through Mondays, 11 to 6.)

SOCRATES SCULPTURE PARK

32-01 Vernon Blvd., at Broadway, Long Island City (718-956-1819)—“Do It (Outside).” Through Sept. 1. ♦ “Heather Rowe: Beyond the Hedges (Slivered Gazebo).” Through Aug. 4. (Open daily, 10 to sunset.)

GALLERIES—UPTOWN

DENNIS HOPPER

Judging by the more than four hundred and fifty unframed vintage photographs here, shot in the sixties, the late actor, director, and wild man rarely put down his camera. His subjects included Paul Newman, James Brown, Tuesday Weld, and Ed Ruscha, but he also photographed hippies and bikers, Mexican bullfights and civil-rights marches, riots on Sunset Strip and the scene at Warhol's Factory. Hopper's style was fast and loose—William Klein meets Garry Winogrand—and the show has a hectic energy that threatens to veer out of control whenever the Hell's Angels appear. Hopper's more contemplative studies of graffiti and other found abstractions help calm things down. Through June 22. (Gagosian, 980 Madison Ave., at 76th St. 212-744-2313.)

MARTIAL RAYSSE

This infectiously giddy mini-retrospective of the French Nouveau Réaliste offers up such bonbons as a painting of Picasso's eyes, with the name Pablo mounted atop the canvas in neon; a large-scale reproduction of François Gérard's “Cupid and Psyche,” in which the demigod clutches a heart-shaped light; and a small photograph of an unknown woman, her lips stained red and her hair a fringe of real peacock feathers. Throughout the sixties and seventies, Raysse helped himself to the vast visual buffet of pop culture and art history, freely experimenting with found objects and vivid color. Don't miss his charming films, which were until recently buried in the Louvre's storage facilities; particularly “Jesus-Cola” (from 1966), featuring attractive young actors cavorting among whimsical sets built by the artist. Through July 13. (Luxembourg & Dayan, 64 E. 77th St. 212-452-4646.)

Short List

MAYA LIN: Pace, 32 E. 57th St. 212-421-3292. Through June 22. **JULIE MEHRETU:** Marian Goodman, 24 W. 57th St. 212-977-7160. Through June 22. **“MOVING WALLS 20”:** Open Society Foundation, 400 W. 59th St. 212-548-0600. Through Dec. 13.

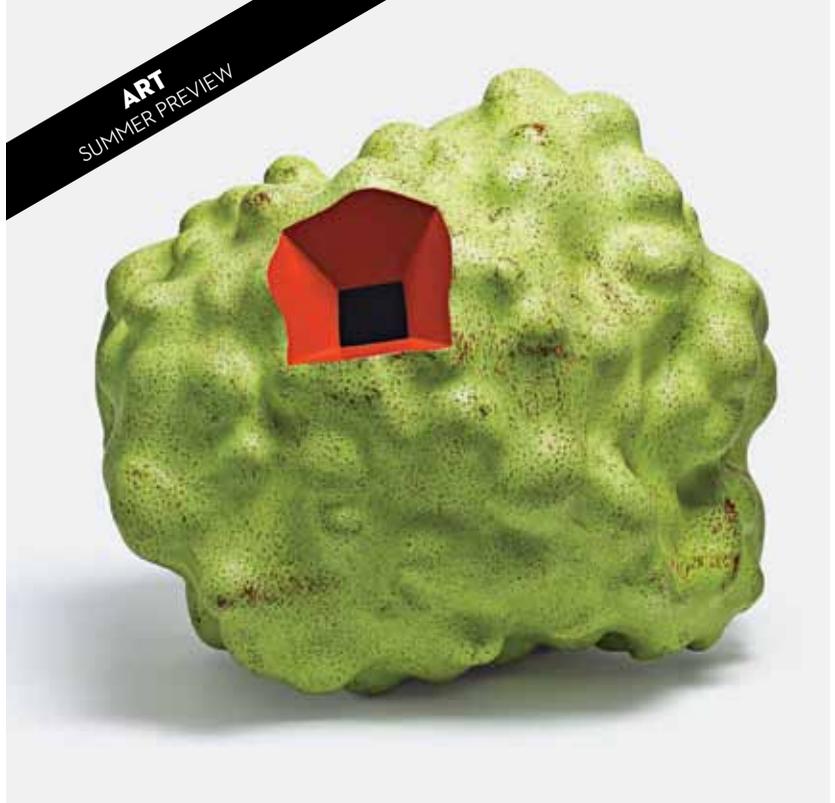
GALLERIES—CHELSEA

CHRISTIAN HOLSTAD

The New York artist makes his debut with the gallery (which is inaugurating a new space, just steps from its old one) with an installation inspired by medieval manuscripts. The implied narrative is dystopian, but it's relayed by soft sculptures—giant dead bumblebees, an abandoned baby stroller—that are fashioned from colorful fabrics. The effect is something like seeing a summer-camp production of the Book of Revelation. Even a chain of amputated arms looks like a party decoration. Also on view are several of the artist's signature newspaper drawings, in which most of the original content is erased and replaced with new imagery. One page of the New York *Times* has been all but rubbed out, save for a few portentous phrases, including “To the bitter end” and “spare us.” Through June 22. (Kreps, 535 W. 22nd St. 212-741-8849.)

LAUREL NAKADATE

The unpredictable, sometimes infuriating young photographer, who has also directed two feature films, shows a striking group of big color portraits made outdoors and at night. Her subjects are strangers, most of whom are distant relatives she's contacted through genealogical Web sites and is meeting for



When the American sculptor Ken Price died last year, at the age of seventy-seven, Peter Schjeldahl observed, “If America were like Japan—whose Momoyama-period ware influenced him early in his career—Price would have been designated a national treasure.” Price's audaciously beautiful, seductively weird abstract objects, fashioned from clay and ingeniously glazed, earned him the fierce admiration of other artists, but rarely a place in the spotlight. If there is a cavil with his career retrospective, which arrives at the Metropolitan Museum of Art on June 18, from the Los Angeles Contemporary Museum of Art, it is simply that it comes too late. Price had a big fan—and a close friend—in Frank Gehry, who designed the exhibition of sixty-two sculptures, made between 1959 and 2012, in close collaboration with the artist, whom he'd known since the nineteen-sixties. “I can't imagine living in a place without a Ken Price,” Gehry writes in the catalogue, and, for a few months, New York won't have to, either. There are only eleven drawings in the Met's show, but they have ample company in the sixty-five works on paper at the Drawing Center, in the related survey, “Ken Price: Slow and Steady Wins the Race,” which opens on June 19.



Skip the sunblock and bask in art made of light. On June 21 at the Guggenheim, **James Turrell**—best known for transforming an extinct volcanic crater in the Arizona desert into an art work—opens his first show at a New York museum in thirty-three years. A few days later, on June 27, the Whitney reinstalls Robert Irwin's “Scrim Veil—Black Rectangle—Natural Light” for the first time since he conceived it for the museum's fourth floor, in 1977.



Since the **Museum of Modern Art** reopened, in 2004, its second-floor galleries have emphasized the cutting-edge side of its contemporary collection. On Aug. 17, the museum delves into its peerless holdings of modern art for “American Modern: Hopper to O'Keeffe,” pairing familiar masterpieces with lesser-known works, made between 1915 and 1950, by artists including George Bellows, Stuart Davis, Charles Sheeler, Alfred Stieglitz, and Andrew Wyeth.



The world didn't end in 2012, as the Mesoamerican Long Count calendar prophesied. But why tempt the gods of the Popol Vuh? Socrates Sculpture Park chooses a Mayan theme for its annual **Summer Solstice Celebration**, on June 21, from 5 until dusk. In addition to the obligatory drum circle, there will be face painting for children, yoga at sunset, a *lucha libre* demonstration, and an “urban shaman” performing rituals (presumably without ayahuasca).



For more than a decade, Ronald K. Brown has been the choreographer best able to give the virtuosic dancers of Alvin Ailey American Dance Theatre works as powerful as their technique. Infused with juicy West African steps, his compositions are hard to resist. They allow the Ailey dancers to go to church without looking like figures from “Revelations,” the late Ailey’s signature masterpiece, still searching for an equal. When the company performs at Lincoln Center (June 12-16)—for the first time since 2000—it will be bringing a Brown première: “Four Corners,” set to a club-mix score by Carl Hancock Rux, with lyrics referring to the four angels in the New Testament’s Revelation, the ones who hold back the four winds. That piece, presented at four of the seven performances, is the main draw, along with Ailey’s “Revelations,” which is being presented on a bigger than usual stage, yet the other programs include a recent and successful import, Garth Fagan’s “From Before.” They also feature Brown’s “Grace,” which depicts a procession to Heaven accompanied by house music, Fela Kuti, and Duke Ellington. This is the dance that, back in 1999, marked Brown as the Ailey choreographer most worth following.



A stellar team—the New York Philharmonic, **Sara Mearns**, of New York City Ballet, the production company Giants Are Small, and the choreographer Karole Armitage—presents “A Dancer’s Dream” at Avery Fisher Hall (June 27-29). The collaborators weave together the music of Stravinsky’s “Petrouchka” and “The Fairy’s Kiss.” The Giants’ work often uses puppets and projections. Paired with Mearns’s lush dancing, these elements promise an engrossing evening.



Kuchipudi, a light-footed classical style that originated in the South Indian state of Andhra Pradesh, has found a virtuosic interpreter in Shantala Shivalingappa, a young dancer and choreographer born in Madras and raised in Paris. At the Festival of Arts and Ideas (June 26-28), and, later, at the **Jacob’s Pillow Dance Festival** (July 3-7), Shivalingappa performs “Akasha,” a solo meditation on infinity, accompanied by her excellent quartet of musicians.



Wendy Whelan, the principal at N.Y.C.B., has come to embody qualities that are found only in a ballerina with age and experience: economy, transparency, and a kind of unyielding honesty. In “**Restless Creatures**,” a program of new works at Jacob’s Pillow (Aug. 14-18), she steps out of her pointe shoes in duets created in collaboration with young choreographers: Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo. What new facets will they reveal?

the first time, on a country road in Michigan or a beach in North Carolina. Isolated in the glare of a flashlight (and the glow of extended exposure), they’re a multiracial cross section of Americans, from a girl with a guitar and a piercing gaze to a man in a bathrobe and cowboy boots who looks like he was roused from his bed. But a baby asleep on a suburban lawn steals the show. Through June 29. (Tonkonow, 535 W. 22nd St. 212-255-8450.)

CAROLEE SCHNEEMANN

Schneemann remains best known as a pioneer of performance art, but she has been experimenting with kinetic sculpture for decades. In the show’s striking centerpiece, a video of a raging fire is projected onto seven wall-mounted, motorized sculptures (they evoke both wings and arms) that rise up and down. The effect suggests a phoenix in flames or a body being lofted onto a funeral pyre. In an insightful essay that accompanies the exhibition, the art historian Melissa Ragona points out that the installation’s contemplative pace resists the “fervor of speed as an end in and of itself.” Through June 22. (P.P.O.W, 535 W. 22nd St. 212-647-1044.)

TOM WOOD

The great, if little-known, British photographer, who turns sixty-two this year, shows pictures of men and women. Made between 1975 and 2012, the selection, in black-and-white and color, is strong and characteristically broad, including images of a middle-aged woman sinking back on the heather at the side of a dirt road and of a prim older gentleman posed next to a rude graffiti on a tiled wall. Many of Wood’s best and most empathetic pictures are of the young—restless gaggles of schoolchildren and teen-agers. But he’s also unusually responsive to parents and children: a boy curled around his seated father, a woman carrying her baby under her stretched white sweater. Through June 22. (Erben, 526 W. 26th St. 212-645-8701.)

Short List

MARCIA KURE: Inglett, 522 W. 24th St. 212-647-9111. Through June 15. **GEDI SIBONY:** Greene Naftali, 508 W. 26th St. 212-463-7770. Through June 22. **“THE CAT SHOW”:** White Columns, 320 W. 13th St. 212-924-4212. Opens June 14.

GALLERIES—DOWNTOWN

“PAUL THEK AND HIS CIRCLE IN THE 1950S”

This exhibition corrects a missing component of the Whitney’s otherwise excellent Thek retrospective of 2010, locating the artist’s earliest work—drawings, paintings, and a few sculptures—in the context of his unabashedly gay life. (Thek died of AIDS-related causes at the age of fifty-four, in 1998.) In addition to art works, the show is full of intimate, casual photographs of Thek’s friends and lovers, including the photographer Peter Hujar and the set designer Peter Harvey, who co-organized the show. But this isn’t just a tribute to male beauty and camaraderie; Harvey and the art historian Jonathan David Katz are careful to note that this apparent gay idyll existed at a time when homosexuality was still illegal and considered to be a perversion. All the more reason to investigate and celebrate it now. Through July 7. (Leslie-Lohman Museum of Gay and Lesbian Art, 26 Wooster St. 212-431-2609.)

Short List

MARK GREENWOLD: Sperone Westwater, 257 Bowery, at Stanton St. 212-999-7337. Through June 28. **AIKO HACHISUKA:** Eleven Rivington, 11 Rivington St. 212-982-1930. Through June 14. **BRIAN PAUMIER / JOAQUIN TRUJILLO:** Henry, 127 Elizabeth St. 212-244-6004. Through June 23.

DANCE

NEW YORK CITY BALLET

In the final week of its spring run, the company presents a series of mix-and-match programs. The

last chance to see “In Creases,” a pleasing new ballet by the company soloist Justin Peck that is set to music by Philip Glass, is on June 8. To observe the evolution of Peter Martins’s style, catch “Calcium Light Night,” a stylish pas de deux from 1978 that reveals the influence of Balanchine’s “Duo Concertant.” The season closes with an all-Balanchine program that includes the sweeping “Serenade,” followed by “Stravinsky Violin Concerto,” a striking modernist work, and the playful “Stars and Stripes.” ♦ June 5 at 7:30: “Stravinsky Violin Concerto,” “Calcium Light Night,” “Tchaikovsky Pas de Deux,” and “Western Symphony.” ♦ June 6 at 7:30: “Serenade,” “The Cage,” “Andantino,” and “Tchaikovsky Suite No. 3.” ♦ June 7 at 8: “Barber Violin Concerto,” “Red Angels,” “Allegro Brillante,” and “Who Cares?” ♦ June 8 at 2: “Concerto DSCH,” “Sonatas and Interludes,” “In Creases,” and “Tchaikovsky Suite No. 3.” ♦ June 8 at 8: “Allegro Brillante,” “Purple,” “Barber Violin Concerto,” and “Tchaikovsky Suite No. 3.” ♦

“Swan Lake.” (Metropolitan Opera House, Lincoln Center. 212-362-6000. Through July 6.)

RIOULT DANCE

With his unapologetically grandiose embrace of narrative and orchestral music, Pascal Rioult is an anomaly on the contemporary-dance scene. Like his one-time employer, Martha Graham, he is unafraid of tackling big themes, including Greek mythology. His new piece, “Iphigenia,” is a dance drama inspired by Euripides, set to a commissioned score by the post-minimalist composer Michael Torke; Camerata New York Orchestra performs the music live. Other works take on the story of Helen of Troy and Ravel’s “Bolero.” See joyce.org for details. (Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. June 4 at 7:30, June 5 at 7, June 6-7 at 8, June 8 at 2 and 8, and June 9 at 2 and 7:30.)

LAVA

Brooklyn’s band of feminist acrobats arrives at the Brooklyn Academy of Music’s new experimental

POP NOTES
DIRECTION HOME



Jason Isbell was one of the mainstays of the Drive-By Truckers during their glory period, sharing songwriting and guitar duties with Patterson Hood and Mike Cooley. When Isbell left the group, in 2007, he quickly released a solo album, “Sirens of the Ditch” though he just as quickly returned to the comforts of a band, putting out his next three albums under the name Jason Isbell and the 400 Unit.

Isbell’s newest release, “Southeastern” (Thirty Tigers), finds him as a solo artist again, though it features instrumental support from members of the 400 Unit. The difference in billing is instructive. “Southeastern” is a solo album in feel, powerfully personal both in sound and in story. The record opens with “Cover Me Up,” a spare ballad in which Isbell, singing as well as he ever has, gestures toward a lifetime of drinking and various other questionable choices, ending on a note of equivocal hope (“Cover me up and know you’re enough to use me for good”). The rollicking, despairing “Super 8” also gestures toward a lifetime of drinking, opening with perhaps the

most reasonable request ever committed to tape: “Don’t wanna die in a Super 8 Motel / Just because somebody’s evening didn’t go so well.” Isbell has been sober for more than a year, and songs like “New South Wales” and “Relatively Easy” are exercises in perspective.

There are moments where Isbell, mostly via duets, softens the mood slightly. Kim Richey appears on “Stockholm,” a touring ode to the “frozen old city of silver and stone.” And Amanda Shires—Isbell’s wife, as well as an established solo artist who has also performed with Todd Snider, Justin Townes Earle, and others—contributes violin and vocals to “Traveling Alone,” which isn’t as ironic as its title suggests. Over a melody reminiscent of Joan Baez’s “Diamonds and Rust,” Isbell and Shires harmonize: “I’ve grown tired of traveling alone / Won’t you ride with me, won’t you ride?” It’s a romantic question that’s appropriate for a mate but also a creative one appropriate for an audience.

—Ben Greenman

June 9 at 3: All-Balanchine program. (David H. Koch, Lincoln Center. 212-870-5570.)

AMERICAN BALLET THEATRE

In “Le Corsaire,” the musical hodgepodge of tunes by Cesare Pugni, Adolphe Adam, and Riccardo Drigo is merely the backdrop for a caper involving kidnappings, shipwrecks, and harem maidens. A.B.T. reveals its new staging of the ballet, with painterly sets by the Argentine designer Christian Prego. For maximum wattage, catch the June 8 matinee, with Natalia Osipova, Ivan Vasiliev, Herman Cornejo, Daniil Simkin, and Isabella Boylston. The quick-footed Steven McRae, of the Royal Ballet, makes his debut with the company as the lovelorn Lankendem at the matinee on June 5. Then it’s on to Kenneth MacMillan’s venerable staging of “Romeo and Juliet,” full of lush period detail and swooning duets. Hee Seo, a newly minted principal, is a delicate Juliet; she dances alongside Alexandre Hammoudi at the June 12 matinee. David Hallberg partners Polina Semionova and Natalia Osipova, on June 11 and June 14, respectively. Then, the swans fly in for a weeklong run of Kevin McKenzie’s “Swan Lake.” ♦ June 4 and June 6-7 at 7:30, June 5 at 2 and 7:30, and June 8 at 2 and 8: “Le Corsaire.” ♦ June 10-11 and June 13-14 at 7:30, June 12 at 2 and 7:30, and June 15 at 2 and 8: “Romeo and Juliet.” ♦ June 17-18 at 7:30:

space. In “The Rocks,” set to live music by Chris Cochrane, Lee Free, and Mammie Minch, Lava explores navigation in tree canopies and on city sidewalks, dazzles with Chinese hoop diving, and toys with the camp qualities of rainbows and hula dance. (BAM Fisher, 321 Ashland Pl., Brooklyn. 718-636-4100. June 5-7 at 7:30 and June 8-9 at 2 and 7:30.)

"SWAN LAKE MARIINSKY LIVE"

The Mariinsky Ballet’s latest foray into live cinema broadcasting is a screening of the company’s staging of “Swan Lake,” which dates from the Soviet era and is notable for its streamlined mime sequences and—get ready—a happy ending. (The evil sorcerer is killed; love vanquishes all.) The broadcast is a chance to catch the superb Mariinsky corps, and one of its most exciting ballerinas, Ekaterina Kondaurova, in the role of Odette/Odile. And who can pass up an opportunity to hear the Mariinsky Orchestra led by Valery Gergiev? (AMC Empire 25, 234 W. 42nd St. June 6 at 6:30. Check fathom-events.com for more locations.)

ALVIN AILEY AMERICAN DANCE THEATRE

The company introduces a weeklong spring season at Lincoln Center, a sign of good health under Robert Battle’s leadership. The veteran dance-maker Ronald K. Brown offers a new work for the occasion: “Four Corners,” set to a mix of music by the funk

JOOHEE YOON

poet Carl Hancock Rux, the Franco-Lebanese chansonnier Gabriel Yacoub, and others. Brown's style—warm, full of down-home grace, and infused with African accents—suits the extroverted Ailey dancers. Some mixed bills also include the Ailey staple "Revelations." Others feature Jiří Kylián's modish "Petite Mort" and Ohad Naharin's "Minus 16," a suite showcasing the Israeli choreographer's aggressive, deadpan approach. (David H. Koch, Lincoln Center. 212-870-5570. June 12-13 at 7:30, June 14 at 8, June 15 at 2 and 8, and June 16 at 3 and 7:30.)

MUSA! A DANCE FESTIVAL

A new two-week festival combines live music and companies led by three musically sensitive choreographers: Dušan Týnek, Cherylyn Lavagnino, and Zvi Gotheiner. Keeping to themselves for two evenings apiece, the troupes share the remainder of the programs. Lavagnino's contributions include a new ballet set to Schubert; Gotheiner's, a première set to a Scott Killian score. (Nagelberg Theatre, Baruch Performing Arts Center, 55 Lexington Ave. 866-811-4111. June 12-14 at 7:30, June 15 at 2 and 7:30, June 16 at 7, and June 17-18 at 7:30. Through June 22.)

"COMING TOGETHER/ATTICA"

In collaboration with the music ensemble New-speak and a stellar cast of dancers including Rashaun Mitchell and Silas Riener, the choreographer Rebecca Lazier tackles the two minimalist scores that Frederic Rzewski wrote in response to the Attica prison riots in 1971. Not explicitly political, the dance explores states of isolation, confinement, and release, with the dancers colliding at one side of the space before moving more expansively at the other. Light through windows suggests beams from guard towers, then the sun. (Invisible Dog Art Center, 51 Bergen St., Brooklyn. 347-560-3641. June 13 at 7 and 9 and June 14-15 at 7:30 and 9:30.)

BALLET TECH / KIDS DANCE

Eliot Feld's youth ensemble, drawn from the ranks of his tuition-free ballet school, presents an evening of charming dances. Feld has a knack for moving kids in interesting ways, as evident in "Stair Dance," a theme-and-variations that makes intense use of a set of stairs. The opening-night performance includes a guest appearance by N.Y.C.B.'s Tiler Peck. (Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. June 13 at 8, June 14 at 7, June 15 at 2 and 7, and June 16 at noon and 5.)

"BREAKIN' CONVENTION"

A ten-year-old tradition at Sadler's Wells, in London, this festival of hip-hop dance theatre comes to New York for the first time, reconnecting with some of the form's historical roots, at the Apollo Theatre. Events throughout the weekend spread around the building and spill out into the street. The two main-stage shows boast an impressive lineup of local and international acts: Rennie Harris Puremovement, Storyboard P, Brazil's Frank Ejara, and Korea's Project Soul Collective. (253 W. 125th St. 800-745-3000. June 14-16 at 7.)

OUT OF TOWN

JACOB'S PILLOW

Dance in the Berkshires blooms again with a gala featuring the esteemed ballerina Wendy Whelan and the excellent tap dancer Michelle Dorrance. Highlights of the summer include Whelan's evening of duets with contemporary choreographers, Dorrance's première set to Toshi Reagon's blues, and a new work by the exquisite kuchipudi soloist Shantala Shivalingappa. (Ted Shawn, Becket, Mass. 413-243-0745. June 15 at 5:30.)

MOUNT TREMPER ARTS FESTIVAL

Another summer of adventurous dance, music, performance art, and barbecue in the Catskills begins with the choreographer Abigail Levine. Her "Distance Measures," set to a skittering Derek Bermel score for flute and clarinet, is illuminated by L.E.D. tea lights that three shadowed dancers rearrange during a structured improvisation. "As Sugar Loaves Train Horses," a work in progress, draws upon John Cage's "Lecture on Nothing." (Mount Tremper Arts, 647 South Plank Rd., Mount Tremper, N.Y. 845-688-9893. June 15 at 8.)

CLASSICAL MUSIC

OPERA

OPERA MODERNE: "BOHEMIAN BASH"

The company, one of a new breed that's filling the void created by the vastly reduced schedule of City Opera, serves up a champagne evening of operetta, contemporary music, and jazz in honor of Andreas Stadler, the outgoing director of New York's pacesetter Austrian Cultural Forum; an after-party features swing dancing, burlesque, and who knows what else. (Czech Center, 321 E. 73rd St. operamoderne.com June 15 at 6.)

TABLES FOR TWO

MELIBEA

2 Bank St. (212-463-0090)—The best thing to eat at Melibea, a pan-Mediterranean restaurant in the West Village, is called "study of tomato." It's a salad of raw and fried tomatoes drizzled with very good olive oil, not nearly as intimidating as it sounds. Though there are some cubes of tomato jelly, there's not much to it, except that the chef, Jesús Núñez, of Barraca, the popular tapas place around the corner, has somehow found the type of tomatoes that you previously thought existed only at a Long Island farm stand in August. They're so juicy they resemble peaches, and, as if to preempt any confusion, Núñez has written the word "tomato" in dehydrated tomato dust on the side of the dish, in breezy italics.

Núñez is having a lot of fun at Melibea—and you will, too. His menu is a greatest hits of the Mediterranean songbook: moussaka, osso buco, goulash, bouillabaisse. Rather than follow the farm-to-table trend, Núñez is hosting a seventies-themed dinner party, executed with more than a little kitsch. (It's nice to think that the flamenco-dance music playing on repeat is a nod to Lips, the drag cabaret venue that occupied the same space for two decades, but it probably isn't.) The menu adopts a dramatic flair: tiramisu is described as "a classic transformed," and another dessert is given the grand title "One Thousand and One Nights"—dates, roseblossom ice cream, and, perhaps inevitably, a syrup-

8 at 2, Batiashvili will join several of the orchestra's principal strings in a performance of Brahms's String Quintet No. 2 in G Major; the concert concludes with Tchaikovsky's Symphony No. 6, "Pathétique.") ♦ Lionel Bringuier, the young resident conductor of the Los Angeles Philharmonic, will become chief conductor of Zurich's prestigious Tonhalle Orchestra in 2014. His concert with New York's flagship orchestra, however, is mostly a cautious, young-maestro affair: Dukas's "Sorcerer's Apprentice," Kodály's "Dances of Galánta," and Stravinsky's "Firebird" Suite. He'll also accompany Leonidas Kavakos in Prokofiev's trickier Violin Concerto No. 2 in G Minor. (June 13



soaked pastry nest. But as with those tomatoes, the best dishes are simple in composition. When asked for a recommendation, the solicitous and abundant waitstaff will point to the first item on the menu, which is hummus. This is no ordinary hummus, they'll say, which is a tough sell with Taïm so nearby. But they turn out to be right: in addition to its unusual toppings of sesame seeds and beet dust, some of the chickpeas are fried before blending, making for a richer, smokier, almost meaty taste.

The focaccia served before the meal may be authentically stale, like at a tourist trap in a Spanish fishing village. And all that might be said about the mysterious "African syrup" in an admittedly delicious cava-and-cherry-tomato concoction is that it contains cinnamon and bay leaf. But it's bound to be relaxing to sit in an elegant walnut-paneled room, on a beautiful tree-lined block, and eat a lamb tajine with a spoon. The waiters wear starched shirts, share plates are changed promptly after each course, and obvious attention has been paid to the prettiness of every dish. Melibea is the kind of place where instead of asking in a suspicious tone if your party is complete, the host ushers you to a red banquette and hands you a cocktail menu. (Open daily for dinner. Entrées \$24-\$32.)

—Amelia Lester

GOTHAM CHAMBER OPERA: "LA HIJA DE RAPPACCINI"

Daniel Catán's lush, post-impressionist opera, which premiered in 1994, was not the first to be based on Nathaniel Hawthorne's irresistible story "Rappaccini's Daughter," but it has shown the most staying power. (Its Spanish-language libretto is based on a dramatization by Octavio Paz.) Neal Goren's intrepid company takes it up, in an outdoor performance at an unusual venue, the Brooklyn Botanic Garden. (900 Washington Ave. ticketcentral.com. June 17 and June 24 at 7.)

ORCHESTRAS AND CHORUSES

NEW YORK PHILHARMONIC

Luigi Dallapiccola's gripping opera "Il Prigioniero" (1950) has endured due to its unique combination of postwar modernist technique and authentic verismo style. With Patricia Racette and Gerald Finley in the leading roles, it is a stand-out of Alan Gilbert's exciting season-closing series of programs; the concerts begin with another attraction, Prokofiev's silvery Violin Concerto No. 1 in D Major (with the compelling Lisa Batiashvili). (June 6 and June 11 at 7:30 and June 8 at 8. Note: In a Saturday matinee concert on June

and June 18 at 7:30, June 14 at 2, and June 15 at 8.) (Avery Fisher Hall. 212-875-5656.)

RIVERSIDE SYMPHONY

An appearance by the sterling young pianist Inon Barnatan, the soloist in Ravel's Concerto in G Major, is the highlight of the latest concert by George Rothman's long-established ensemble, which also performs music by Schulhoff, Ginastera (the "Variaciones Concertantes"), and Peter Maxwell Davies. (Alice Tully Hall. riversidesymphony.org. June 6 at 7:30.)

BROOKLYN PHILHARMONIC: "YOU'RE CAUSING QUITE A DISTURBANCE"

Alan Pierson's orchestra is proving to be a decisive force in the borough's reinterpretation of the classical repertory. They join the neo-soul singer-songwriter Erykah Badu and the versatile composer Ted Hearne—as well as the concert's host, Yasiin Bey—for two nights of classical/hip-hop fusion at the Brooklyn Academy of Music. (30 Lafayette Ave. bphil.org. June 8-9 at 7:30.)

RECITALS

OLGA KERN

Once a Van Cliburn Competition gold medallist, now a hardy survivor, the Russian pianist returns to New York to offer a recital of reliable favorites by Beethoven,

Schumann ("Carnaval"), and Rachmaninoff (including the grand Sonata No. 2 in B-Flat Minor). (Alice Tully Hall. 212-721-6500. June 7 at 8.)

BARGEMUSIC

It's quite a fortnight at the floating chamber music series, with the attractions including two programs where old and new clash and blend. It begins with a concert in which a fearless quintet (including Loadbang's baritone Jeffrey Gavett and the veteran violinist Mary Rowell) offers music by Eric Ewazen and oddball arrangements of Mozart's "Kegelstatt" Trio and Brahms's Piano Trio No. 1 in B Major; it closes with two concerts of collaboration between vocalists from the period-performance-focussed Clarion Ensemble and instrumentalists from the forward-leaning Knights orchestra, in which pieces by Arvo Pärt (the Magnificat) and György Kurtág are book-ended by two Bach cantatas. (Fulton Ferry Landing, Brooklyn. June 7 at 8; June 15 at 8 and June 16 at 2. For tickets and full schedule, see bargemusic.org.)

MUSIC AT THE METROPOLITAN MUSEUM:

SO PERCUSSION AND MAN FOREVER

Limor Tomer's over-the-top inaugural season as the Met's concert manager is coming to a close. In this event, linked to the current exhibition "Punk: Chaos to Couture," the formidable post-classical percussion group meets up with John Colpitt's post-punk ensemble for an evening of righteous drumming presented by the cool kids at Wordless Music. (Fifth Ave. at 82nd St. 212-570-3949. June 8 at 7.)

(LE) POISSON ROUGE: "LPR X 5"

Once hip, now essential, the downtown music club celebrates its fifth anniversary with a bevy of concerts, some of them classical. June 9 at 7:30: Simone Dinnerstein performs the piece that made her a keyboard phenom, Bach's Goldberg Variations. ♦ June 13 at 7:30: A crew of excellent pianists—Jenny Lin, Stephanie Ho, Stephen Gosling, and Saar Ahuvia—gather to perform Stravinsky's savage "Rite of Spring" in a rarely heard arrangement for four pianos (in addition to excerpts from "The Firebird" and "Petrouchka"). ♦ June 14 at 7:30: Ensemble LPR, the club's house ensemble, and its conductor, Tito Muñoz, accompany the magnetic violinist Jennifer Koh in Charles Wuorinen's frenetic "Spin 5"; also on the program are pieces by John Zorn and, for a rousing close, Beethoven (the Seventh Symphony). (158 Bleecker St. For tickets and full schedule, see lprnyc.com.)

AUSTRIAN CULTURAL FORUM:

"MOZART'S VIOLIN"

Yes, the very same instrument, which is being brought to America for the first time, courtesy of the Salzburg Mozarteum. David Fulmer, New York's young triple threat—as composer, conductor, and violinist—will perform one of Mozart's sonatas for piano and violin as well as a selection of his own works. (11 E. 52nd St. June 14 at 7:30. To reserve free tickets, which are required, visit acfny.org.)

BANG ON A CAN MARATHON

The post-minimalist music jamboree is back, part of the kickoff weekend of this year's River to River Festival. Its nine-hour duration features such groups as Alarm Will Sound, the Talea Ensemble, the Brooklyn Youth Chorus, and, of course, the Bang on a Can All-Stars, in music by Hans Abrahamsen, Caleb Burghans, Julia Wolfe, Nico Muhly, and many others. (Michael Schimmel Center for the Arts, Pace University, 3 Spruce St. June 16, beginning at 1. No tickets required.)

OUT OF TOWN

CLOSE ENCOUNTERS WITH MUSIC:

"NORDIC LIGHTS"

Edvard Grieg's music has never gone out of fashion, but his fondness for small genres makes sympathetic musicians feel especially protective of his work. The longtime Berkshires organization offers a "Grieg Revival" as a pre-season event at Tanglewood's Ozawa Hall, featuring such musicians as the pianist Adam Neiman and the baritone Misha Bouvier in a concert that includes music by Grieg and Brahms (the Piano Trio in B Major, Op. 8), as well as readings from Ibsen's "Peer Gynt" and "A Doll's House" by a special guest, the actress Tina Packer. (Lenox, Mass. June 8 at 6. For details and ticket information, see cewm.org.)

TANNERY POND CONCERTS:

SEBASTIAN BÄVERSTAM

Christian Steiner's elegant little series, held in an acoustically satisfying Shaker tannery barn, continues with a recital by the gifted young cellist, who, accompanied by Yannick Rafalimanana, performs sonatas for cello and piano by Beethoven and Brahms (No. 2 in F Major) as well as Bach's Suite No. 1 for Solo Cello. (New Lebanon, N.Y. tannerypondconcerts.org. June 8 at 6.)

HUDSON VALLEY CHAMBER MUSIC CIRCLE

This brief, three-concert series forms a bridge to the increasingly active summer concert scene in the Hudson Valley. It begins with a program by the acclaimed Daedalus Quartet that features string quartets by Haydn, the distinguished Bard faculty composer Joan Tower, and Dvořák (No. 14 in A-Flat Major). (Olin Hall, Bard College, Annandale-on-Hudson, N.Y. 845-339-7907. June 8 at 8.)

MOVIES OPENING

THE BLING RING

Reviewed this week in The Current Cinema. Opening June 14. (In limited release.)



"Merced River, Yosemite National Park, 1979," by Stephen Shore, in "XL: 19 New Acquisitions in Photography," at MOMA.

THE INTERNSHIP

Vince Vaughn and Owen Wilson star in this comedy, as middle-aged men who, after being laid off from their jobs, become interns at Google. Directed by Shawn Levy; co-starring Rose Byrne and John Goodman. Opening June 7. (In wide release.)

MAN OF STEEL

The latest Superman movie, in which aliens from the protagonist's own species invade Earth. Directed by Zach Snyder; starring Henry Cavill, as Clark Kent and his alter ego, and Amy Adams, as Lois Lane. Opening June 14. (In wide release.)

MUCH ADO ABOUT NOTHING

Joss Whedon directed this adaptation of Shakespeare's play, starring Amy Acker, Alexis Denisof, and Fran Kranz. Opening June 7. (In limited release.)

THIS IS THE END

In this science-fiction comedy, Seth Rogen, Jonah Hill, Jay Baruchel, Craig Robinson, Michael Cera, and other comedians (playing themselves) are at-

tending a party at James Franco's home when the apocalypse breaks out. Directed by Rogen and Evan Goldberg. Opening June 14. (In wide release.)

YOU AIN'T SEEN NOTHIN' YET

Reviewed below in Now Playing. Opening June 7. (In limited release.)

NOW PLAYING

BEFORE MIDNIGHT

The latest in Richard Linklater's series of garrulous films about a Franco-American romantic alliance. Celine (Julie Delpy) and Jesse (Ethan Hawke), who first met when they were very young, in "Before Sunrise" (1995), parted, then got back together, in "Before Sunset" (2004), and now have twin daughters and are spending the summer in beautiful Messinia, in southern Greece. The self-consciousness that was both charming and irritating in the earlier films has given way to the toughened egotism that allows people to survive. Delpy has developed a hard set to her mouth and a prickly temper; Hawke speaks in a leathery, deep voice and throws himself into clowning, satire, and sudden rages. After a long walk through ruins, the two settle into a hotel for a night and fall into an extraordinary half-hour quarrel, which, in its bitter-

ens to run out of gas, Lin rescues the film with a spate of vastly ridiculous and therefore enjoyable set-pieces, most of which involve means of conveyance designed to make the cars look puny. The cast has a multiracial verve that would shame more sombre productions: Sung Kang, Michelle Rodriguez, Gal Gadot, Tyrese Gibson, and Chris (Ludacris) Bridges, plus a scowling Welshman, Luke Evans, in the role of the villain.—*Anthony Lane* (6/3/13) (In wide release.)

FRANCES HA

With its homages to modern French classics, music cues from Truffaut films, and a veritable Paris holiday in the middle, Noah Baumbach's new film—which he co-wrote with its star, Greta Gerwig—links the already classic themes and moods of New York independent filmmaking to those of the New Wave and its successors. Gerwig's Frances—an eternal fledgling dancer at twenty-seven, with dwindling status, shrinking income, an evaporating love life, and a fraying best-friendship with Sophie (Mickey Sumner), her soon-to-be ex-roommate—is, in effect, being flayed alive in the big city and somehow manages to smile through it all. Reduced to living as a perma-guest, her artistic dreams thwarted, her loving family far off (in Sacramento) and unable to help, Frances, with a rictus affixed to her agonies, nonetheless has the one thing that her trials and tribulations can't take away: her idiosyncrasy. With her exquisitely touching spontaneity and the spin of verbal and gestural invention with which she deflects the slightest interaction—and despite her embarrassingly impulsive self-revelations and equally awkward deceptions—Frances is an artist whose medium is life itself, and Baumbach, his camera open with calm adoration, channels her waves of wonder and possibility. Co-starring Adam Driver and Michael Zegen.—*Richard Brody* (In limited release.)

FRONTIER MARSHAL

The director Allan Dwan, an unsung master, drives the story of Wyatt Earp in Tombstone from his hapstance donning of the marshal's badge to the gunfight at the O-K Corral in seventy-one whirlwind minutes. He captures the lawman's austere nobility in the taut stillness of Randolph Scott's performance, and makes Doc Holliday—the mortally ill quick-draw physician in tormented self-exile—a dark vortex of hair-trigger rage, as played with a surprising acerbity by Cesar Romero. The silver-lode boomtown, a microcosmic metropolis, is painted thickly with vehement energy, its grand passions and craven brutality embodied by a clashing array of character actors—including Binnie Barnes, as Jerry, the brass-tongued showgirl in love with Doc; Nancy Kelly, as the nurse to whom he was engaged; Eddie Foy, Jr., as his real-life father, Eddie Foy, a vaudevillian who gets caught in the crossfire; Lon Chaney, Jr., as a crude killer; and John Carradine, as a grim impresario. Dwan doesn't stint on the violence, but he strips it of majesty: even the heroes' daring on behalf of justice has an ugly, raw blankness that Dwan films with a nerve-jangling clatter of graphic angles, leaving the fleeting moments of solitary contemplation all the more desolate. Released in 1939.—*R.B.* (MOMA; June 18.)

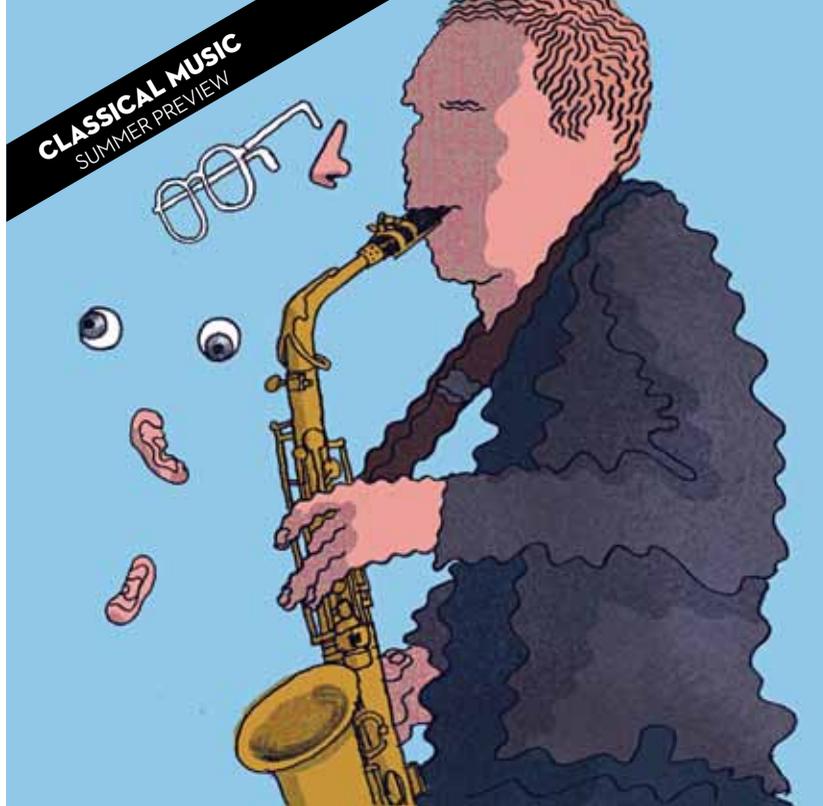
THE GREAT GATSBY

As the Long Islander with the big house, Leonardo DiCaprio still has his golden glow, and, at thirty-eight, he has developed a foxy, appraising stare. Tobey Maguire brings his grainy but distinct voice and his asexual reserve to the role of Nick Carraway, and looks at DiCaprio's Gatsby with amazement and eventually with admiration. Their relationship is the strongest emotional bond in the movie. The rest of Baz Luhrmann's adaptation of F. Scott Fitzgerald's masterpiece is pretty much a disaster. Long stretches of it feel like an overproduced music video marked by a thrashing impress of "style" (Art Deco turned to digitized glitz), hurled at us with whooshing camera movements and rapid changes of perspective exaggerated by 3-D. Gatsby's big parties are a seething mass of flesh, feathers, dropped waists, cloche hats, swinging pearls, flying tuxedos, fireworks, and breaking glass. There are so many hurtling, ecstatic bodies and objects that you can't see much of anything in particular. With Carey Mulligan, weak-willed and touching,

ness, complication, and psychological revelation, recalls episodes from Ingmar Bergman's "Scenes from a Marriage." As always, Linklater works in virtuosic long takes that extend duration in a way that's rarely attempted in Hollywood filmmaking.—*David Denby* (Reviewed in our issue of 5/27/13.) (In limited release.)

FAST & FURIOUS 6

The franchise that began with "The Fast and the Furious" has now been hurtling along for twelve years. Much has changed in that time, not least the momentous decision to drop definite articles from the title. The latest chapter, directed by Justin Lin, finds Toretto (Vin Diesel), O'Conner (Paul Walker), and the rest of the gang, all of whom have retired from active duty to lead lives of sumptuous ease, being summoned back by law enforcers (Dwayne Johnson and Gina Carano) and put to work. The backchat between the drivers feels slow, grinding, and cumbersome, the better to show off their quicksilver talents at the wheel. Just as the plot threat-



John Zorn, who will turn sixty this year, occupies the place in his generation that Leonard Bernstein did in his, that of the ultimate New York composer. Think of his range, and of how his various identities connect with the city's heritage and possibilities: virtuoso multi-instrumentalist, Euro-modernist master, jazz guru, Jewish mystic, record producer, label owner. The Metropolitan Museum will fête him in the fall, but the Lincoln Center Festival gets things started this summer, with a pair of concerts—"Zorn@60"—on July 18 and July 20. The first, "The Holy Visions," offers two works for unaccompanied female voices (featuring Abby Fischer and Lisa Bielawa) based on texts from the Song of Songs and from the writings of Hildegard von Bingen; the second offers all six of Zorn's string quartets (including "Cat O'Nine Tails" and "Kol Nidre"), performed by the JACK Quartet, the Alchemy Quartet, and Brooklyn Rider. Other festival offerings emphasize drama: the Wiener Taschenoper's production of "Michael's Journey Around the World," an excerpt from Stockhausen's mega-opera "Licht" (July 18-20); a new version of Lera Auerbach's a-capella opera, "The Blind" (July 9-14); and the Japanese master Toshio Hosokawa's opera "Matsukaze" (July 18-20).



The Boston Symphony Orchestra has finally settled on an exceptionally promising replacement for James Levine as music director: the young Latvian maestro **Andris Nelsons**. His return to Tanglewood, therefore, will be a hot ticket; he'll conduct Verdi's Requiem on July 27 with a slate of vocal soloists that will include his wife, the soprano Kristine Opolais. Also on the schedule is a concert performance of John Harbison's opera "The Great Gatsby," on July 11.



Bard SummerScape's celebration of Stravinsky includes concert performances of his operas "Oedipus Rex" and "Perséphone" (Aug. 18) and "Mavra" (Aug. 11), as well as a full production of the obscure "Oresteia," by another Russian giant, Sergey Taneyev (July 26-Aug. 4). Elsewhere in the Hudson Valley, little Mount Tremper Arts takes an offbeat approach to music theatre, presenting the American renegade Robert Ashley's "Perfect Lives" (Aug. 17).



The summer opera scene is justifiably dominated by the **Verdi bicentennial**. Up at Glimmerglass, audiences will get a very rare chance to hear the composer's second opera, "King for a Day," in a production by Christian R ath (July 21-Aug. 24). Will Crutchfield's *Bel Canto* at Caramoor festival offers stagings of Verdi's two French grand operas: "Les V pres Siciliennes" (with Angela Meade, on July 6) and "Don Carlos" (featuring Jennifer Larmore, on July 20).

as Daisy; Joel Edgerton, adorned with an unattractive mustache, as the brutal Tom Buchanan; and the Indian actor Amitabh Bachchan, bizarrely cast as the Jewish gangster Meyer Wolfsheim. Jay-Z (an executive producer on the film) contributed to the soundtrack, not all of which is redolent of the Jazz Age.—*D.D.* (5/13/13) (In wide release.)

HANNAH ARENDT

A narrow-bore bio-pic, centered on the philosopher's reporting for this magazine on the trial of Adolf Eichmann in Israel and the controversy that her articles and the subsequent book sparked. The style is unreflective naturalism, the conflicts are spelled out onscreen as if in large type, and the director, Margarethe von Trotta (who co-wrote the script with Pam Katz), indulges in some facile diagnostics by way of flashbacks to the young Arendt's affair with Martin Heidegger (played by Klaus Pohl), who is depicted as a cad turned Nazi. The caricatural depiction of early-sixties New York makes "Mad Men" look like a work of neo-realism; Arendt (played by Barbara Sukowa) and her husband, the professor Heinrich Bl ucher (Axel Milberg), scurry about and cuddle in their Upper West Side apartment like Lucy and Ricky, and Arendt's friendship with Mary McCarthy (Janet McTeer) is admirably strong but superficial. Von Trotta includes actual footage of Eichmann's trial, simultaneously trivializing it and diminishing the rest of the movie to the vanishing point. In English and German.—*R.B.* (Film Forum.)

THE KINGS OF SUMMER

A fifteen-year-old named Joe Toy (Nick Robinson), living with his widowed father (Nick Offerman) in a small Ohio town, finds a clearing in the woods. There he builds a house from scratch, at an unfeasible speed, and teams up with two other boys—his best friend, Patrick (Gabriel Basso), plus a singular creature named Biaggio (Moises Arias), whom neither of them really seems to know—to start a fresh and parentless life. The director, Jordan Vogt-Roberts, lends charm to their adventure, which hovers on the fringe of the unreal, and he takes care both to honor and gently to mock their dreams of escape. The young are cutting loose, but not that loose; there are lovely shots of them playing lazy games in the forest, but we also see them starting to behave like adults, with candlelit dinners. The movie is too padded, however, for its own good, and the heroes only just sustain our interest; more absorbing is Offerman, whose dry and sorrowful performance makes us wonder what is mislaid, and half-forgotten, in the act of growing up.—*A.L.* (6/3/13) (In limited release.)

PARIS BELONGS TO US

Jacques Rivette made his first feature with little funding and great difficulty between 1958 and 1960 and refracted his struggles into its plot, which combines the paranoid tension of the American film noir and the austere lyricism of the modern theatre. Anne (Betty Schneider), a young literature student in Paris, is drawn by her older brother Pierre (Fran ois Maistre) into the intertwined webs of his bohemian friends—the conspiracy theories of the American journalist Philip Kaufman (Daniel Crohem), who fled McCarthyism, and the artistic ambitions of the stage director G rard Lenz (Giani Esposito), who is mounting a production of "Pericles" with no money. Lured by G rard into the cast, Anne suspects that he is being menaced by the same cabal that may have killed his friend Juan, a composer whose lost final recording G rard sends her deep into the demimonde to find. Rivette's tightly wound images turn the ornate architecture of Paris into a labyrinth of intimate entanglements and apocalyptic menace; he evokes the fearsome mysteries beneath the surface of life and the diverting illusions that its masterminds, human or divine, project. In French.—*R.B.* (MOMA; June 12-14.)

STAR TREK INTO DARKNESS

J. J. Abrams, who gave us a rebooted "Star Trek" in 2009, returns for another booting. Captain Kirk (Chris Pine) and Spock (Zachary Quinto) are once again endangered, this time by the malevolence of John Harrison (Benedict Cumberbatch), who takes a savage punch as if it were a tap on the nose, and who thinks nothing of teaming up with Klingons if that will help his plans. The crew of the Enterprise

is pretty much as before, although higher up the chain of command we find the daunting Peter Weller, in the role of an ambitious admiral. Like Cumberbatch, Weller has a natural steeliness and control that slot neatly into an environment composed of almost nothing but machines; there is barely a breath of lives beyond the world of Starfleet—Kirk's phillandering, say, which the earlier film tied to his general restlessness, is now given short and puritan shrift. Abrams cuts from surprisingly mushy scenes of emotional unveiling to vast, grandiloquent bouts of aggressive action, with almost nothing in between; most of the logic has leached away from this movie, and with it half of the fun. And was it really the intention of the filmmakers to let Spock take, if not the captain's chair, at least the dramatic spotlight with such regularity and ease? A couple more sequels in this vein, and we could have a mutiny on our hands.—*A.L.* (5/20/13) (In wide release.)

STORIES WE TELL

Sarah Polley's documentary is a startling mixture of private memoir, public inquiry, and conjuring trick. On camera, she quizzes a long list of relatives and friends, beginning with her father, Michael, and her siblings. The subject is Polley's late mother, Diane, an effervescent soul, as we see from old home movies; as the story unfolds, however, the footage seems to be so profuse, and so oddly convenient, that we start to question our own assumptions about her—which is exactly what Polley had in mind. (She is an actor, as both of her parents were; clearly, an acute strain of make-believe runs in the blood.) The main secret that is dug up by Polley's investigations regarding her own origins is somehow more invigorating than traumatic, although there are hints of collateral anxiety among her brothers and sisters; the very ordinariness of the saga, however, becomes its strength, and, if viewers leave the screening feeling destabilized, determined to chip away at the apparently fixed narratives that sustain their own families, then the movie's job is done.—*A.L.* (5/20/13) (In limited release.)

WOMAN OF TOKYO

The crushing demands of social conventions and the oppressive weight of intimate silence emerge in delicately limned details in this silent drama, directed by Yasujiro Ozu, from 1933. The story turns on a young man, Ryoichi, an impecunious but promising student, who lives with his sister, Chikako, a typist who pays his tuition. To make ends meet, she also moonlights, ostensibly as a translator, but in reality as a dance-hall hostess. The great actress Kinuyo Tanaka plays the girl next door, who is dating Ryoichi (at the movies, they see the 1932 American compilation film "If I Had a Million"); she is scandalized when her brother, Kinoshita, informs her of Chikako's night life. The restrained, tremulous performances capture the constant tension of decorum and secrecy, while Ozu's impulsive, intensely expressive images conjure the riot of inner disorder; few directors have invented, as audaciously yet as quietly, a visual grammar all their own.—*R.B.* (Film Forum; June 17.)

YOU AIN'T SEEN NOTHIN' YET

Digital technology meets lyrical drama and classical myth in this puckishly daring, intricately original work of docu-theatre from the ninety-year-old director Alain Resnais. The setup involves a baker's dozen of France's greatest actors—including Michel Piccoli, Sabine Azéma (Resnais's wife), Pierre Arditi, and Mathieu Amalric—as themselves, gathering at a rural mansion for the funeral of a friend, the (fictitious) playwright Antoine d'Anthac (Denis Podalydès), who addresses them posthumously by way of a video that presents a youthful theatre company's rehearsal of his play "Eurydice." It had, years earlier, been a vehicle for the assembled mourners, and, as the recording of it unfolds, they can't keep from accompanying it with their own impromptu performance of the play. The expanses of the house become the living stage of memory: long-ago love affairs, wrenching separations, tawdry betrayals, wild jealousy, and violent death surge forth from the past and, in the process, revive the veteran actors' youth. Thus Resnais revisits the artistic shocks and personal passions of his own youth and offers loving tributes to cinematic landmarks he passed along the way, setting up, by means of

some deliciously jolting special effects, a darkly whimsical new one on uncharted ground. In French.—*R.B.* (In limited release.)

Also Playing

AFTER EARTH: In wide release. **THE HANGOVER PART III:** In wide release. **SHADOW DANCER:** In limited release. **WE STEAL SECRETS:** In limited release.

REVIVALS, CLASSICS, ETC.

Titles with a dagger are reviewed above.

ANTHOLOGY FILM ARCHIVES

32 Second Ave., at 2nd St. (212-505-5181)—The films of Shinsuke Ogawa. June 7 at 7:15 and June 13 at 9:15: "Sea of Youth—Four Correspondence Course Students" (1966). ♦ June 8 at 3:15: "Report from Haneda" (1967).

BAM CINÉMATEK

30 Lafayette Ave., Brooklyn (718-636-4100)—"Russian Cinema Now." June 8 at 8:15: "In the Fog" (2012, Sergei Loznitsa). ♦ June 9 at 2: "Kokoko" (2012, Avdotia Smirnova). ♦ June 9 at 4:30: "Generation P" (2011, Victor Ginzburg). ♦ June 9 at

"Burnt by the Sun" (1994, Nikita Mikhalkov). ♦ June 18 at 12:30, 4, and 7:30: "The Piano" (1993, Jane Campion).

IFC CENTER

323 Sixth Ave., at W. 3rd St. (212-924-7771)—In revival. June 7-9 at 11 A.M.: "The Twelve Chairs" (1970, Mel Brooks). ♦ June 14-16 at 11 A.M.: "Silent Movie" (1976, Brooks).

MUSEUM OF MODERN ART

Roy and Niuta Titus Theatres, 11 W. 53rd St. (212-708-9480)—"An Auteurist History of Film." June 5-7 at 1:30: "The 400 Blows" (1959, François Truffaut) and "Les Mistons" (1957, Truffaut). ♦ June 12-14 at 1: "Paris Belongs to Us" (+). ♦ "Harris Savides: Visual Poet." June 6 at 4 and June 16 at 5: "Greenberg" (2010, Noah Baumbach). ♦ June 6 at 7 and June 8 at 4: "Somewhere" (2010, Sofia Coppola). ♦ June 11 at 7 and June 15 at 7:30: "Zodiac" (2007, David Fincher). ♦ June 17 at 4: "Elephant" (2003, Gus Van Sant). ♦ The films of Allan Dwan. June 8 at 5 and June 14 at 8: "A Modern Musketeer" (1917; silent) and "The Half-Breed" (1916; silent). ♦ June 12 at 4:30 and June 13 at 8: "One Mile from Heaven" (1937). ♦ June 12 at 8 and June 13 at 4:30: "Zaza" (1923; silent). ♦ June 15 at 8 and June 16 at 2:30: "Manhandled" (1924; silent). ♦ June 18 at 8: "Frontier Marshal" (+).

DVD NOTES ROYAL PAINS



Despite its colossal scale and colossal budget of forty-four million dollars (equal to about three hundred and thirty million dollars today), Joseph L. Mankiewicz's 1963 version of "Cleopatra," which nearly bankrupted Twentieth Century Fox, is a personal artistic project of the highest order as well as a heart-break melodrama that runs on the real-life chemistry between Elizabeth Taylor and Richard Burton. The new Blu-ray restoration from Fox offers a nearly microscopic revelation of the fanatically crafted sets and costumes, the ear-tickling clarity of the hyper-literate text—and, above all, the quasi-tactile intimacy that the movie conjures with its stars.

The director gives Taylor an undignified slapstick entrance—she's unrolled from a carpet and dumped on the floor before Caesar (Rex Harrison)—but the queen rapidly proves to be a commanding, self-possessed political strategist and a literal diva who claims to be the goddess Isis and enjoys every

minute of her veneration. Taylor seems born to the role and inhabits it with a tightly focused but fiercely uninhibited imperiousness. Mankiewicz surrounds her not with grandiosity but with true grandeur, as in the mighty yet tense spectacle of Cleopatra's entrance into Rome aboard a massive sphinx, before throngs who howl their adoration as if at the ultimate red-carpet photo op—and she seals the triumph with a covert wink to Caesar, her husband and ally, who hopes, like a movie producer, to trump the disapproving grandees with the public's love.

In his recently reissued book on the making of the film, "My Life with Cleopatra," the producer Walter Wanger brings to light Mankiewicz's extraordinary control over production. The director wrote much of the script during the shoot, often leaving the cast, the crew, and the studio in doubt about the next day's action.

Mankiewicz—who directed the 1953 "Julius Caesar"—here offers a brilliantly ironic revision of Shakespeare, showing Burton only mouthing Antony's funeral oration, drowned out by a crowd that won't lend him their ears. Mankiewicz's analytical intellectualism—with his incisive emphasis on the chesslike diplomatic maneuvers of empire-building, the strategic complexity of ancient warfare, and the psychological pressure of romance on the levers of power—is heated by the erotic passion of Antony and Cleopatra as embodied in the intense bond between Taylor and Burton, which bursts through the screen from their first moments together.

—Richard Brody

7: "Me Too" (2012, Alexey Balabanov). ♦ June 12 at 8: "Faust" (2011, Aleksandr Sokurov).

FILM FORUM

W. Houston St. west of Sixth Ave. (212-727-8110)—Through June 27: The films of Yasujiro Ozu. June 9 at 3:30, 5:50, and 8:10 and June 11 at 3:40: "Floating Weeds" (1959). ♦ June 12 at 1:30, 3:50, and 8:20: "Equinox Flower" (1958). ♦ June 14-15 at 1:10, 3:10, 5:10, and 9:10: "The End of Summer" (1961). ♦ June 16 at 1:40, 4:50, and 8: "There Was a Father" (1942). ♦ June 17 at 6:30: "Woman of Tokyo" (+) and "Kagami-jishi" (1936). ♦ Special screening. June 11 at 6:50: "Cleopatra" (1963, Joseph L. Mankiewicz).

FRENCH INSTITUTE ALLIANCE FRANÇAISE

55 E. 59th St. (212-355-6160)—Highlights of the Cannes Film Festival. June 11 at 12:30, 4, and 7:30:

MUSEUM OF THE MOVING IMAGE

35th Ave. at 36th St., Astoria (718-784-0077)—"Play This Movie Loud!" June 7 at 7: "Instrument" (2003, Jem Cohen). ♦ June 8 at 5: "Stop Making Sense" (1984, Jonathan Demme). ♦ June 8 at 7: "True Stories" (1986, David Byrne).

READINGS AND TALKS

HUNTER COLLEGE WRITERS' CONFERENCE 2013

Adam Gopnik, Erica Jong, Ed Hirsch, Benjamin Cheever, and many other writers gather for a day of discussions. The themes this year are comic books and graphic novels, e-books, and changes in the publishing business. (Lexington Ave. at 68th St. 212-

650-3850. For more information, visit hunter.cuny.edu/thewritingcenter-ce. June 8, starting at 8:30 A.M.)

BOOKCOURT

The historical-thriller writer Alan Furst reads from the paperback version of his latest novel, "Mission to Paris." (163 Court St., Brooklyn. 718-875-3677. June 10 at 7.)

NEW SCHOOL

The photographer George Pitts moderates a panel discussion on the role of the nude in contemporary photography, with Vince Aletti, Shen Wei, Mariah Robertson, and Mona Kuhn. (55 W. 13th St. 212-439-1700. June 18 at 6:30.)

ABOVE AND BEYOND

TOY THEATRE FESTIVAL

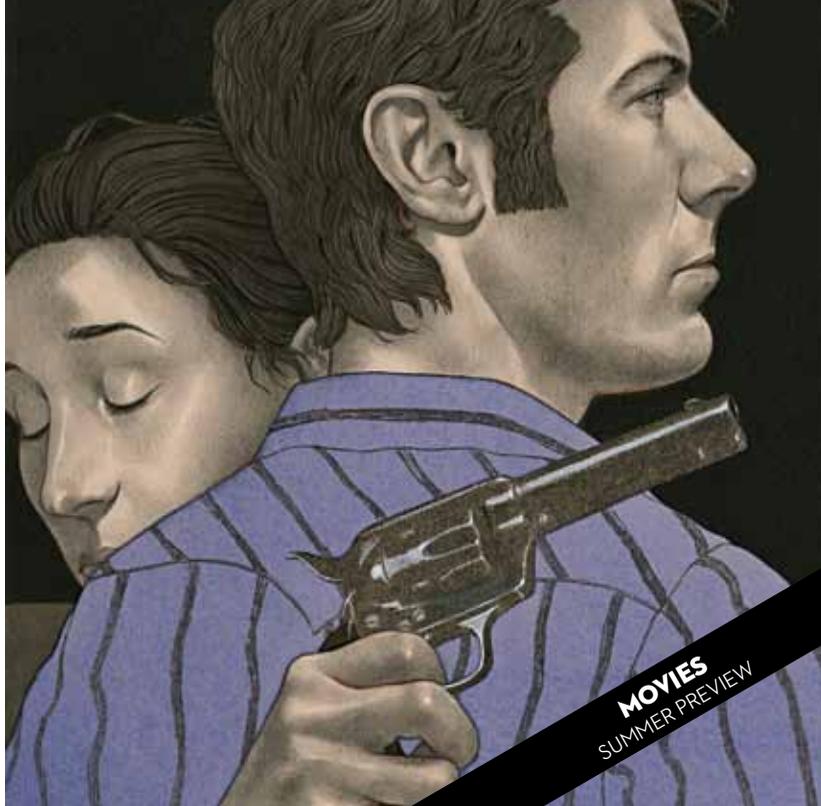
With the scrappy charm of community theatre and the creative ingenuity of the world's best puppeteers comes this huge festival of tiny dimensions. The gathering, which is in its tenth year, features luminaries of the toy-theatre genre from all over the world, who draw on the Victorian practice of manipulating paper cutouts as miniature puppets. Their modern updates utilize projections, marionettes, action figures, and more to bring characters to life on elaborate dioramas and diminutive stages made out of cardboard or built into carry-on suitcases. It is presented by the New York theatre company Great Small Works, and among the mainstage performances is the thirteenth episode of that company's own "Toy Theater of Terror As Usual." The opening celebration includes the Greatest Smallest Parade, which in previous years has involved a marching band accompanying shoe-box-sized floats built on roller skates, skateboards, and typewriters, pulled along by strings—like little dogs on leashes. (St. Ann's Warehouse, 29 Jay St., Brooklyn. 718-254-8779. June 14-23.)

AUCTIONS AND ANTIQUES

At **Sotheby's**, the top lots in the antiquities sale on June 5 are all Roman, including a cameo depicting the young Emperor Caligula posing with his powerful grandmother, Antonia Minor. On the same day, the house holds an auction of carpets that includes a trove of spectacular Persian specimens from the sixteenth and seventeenth centuries acquired by the mining baron William Andrews Clark for his Fifth Avenue mansion. The offering of Old Master paintings on June 6 features a previously unknown oil by Pieter Brueghel the Younger, "Spring"; among the more whimsical lots in the sale of contemporary art on June 7 is a brilliantly colored Alex Katz ("Yellow House with Lilies"). Then, after a sale of books and manuscripts on June 11—where you can pick up a first edition of "The Great Gatsby" once owned by the editor Malcolm Cowley—and another of twentieth-century design objects on June 12, the auctioneer signs off until the fall. (York Ave. at 72nd St. 212-606-7000.) ♦ **Christie's** has dubbed the week of June 6 "Classic Week," with an eye toward bridging the gap between the art of antiquity and the neo-classical revival of the eighteenth and nineteenth centuries. The house holds two auctions on June 6: the morning one filled with ornate French furniture, followed by a sale of antiquities in the afternoon. The Romans themselves were drawn to Egyptian art, as exemplified, in the latter auction, by a silver *skyphos* (drinking cup) made in imperial Rome and illustrated with bas-reliefs in the Egyptian style. Then, on June 7, the house holds "The Connoisseur's Eye," essentially a sale of European furnishings and bibelots from the eighteenth and nineteenth centuries, many, like a fetching marble figure of Venus, inspired by ancient themes. (20 Rockefeller Plaza, at 49th St. 212-636-2000.) ♦ The final sale of the season at **Phillips** (June 11) is devoted to design objects from the twentieth century. The focus is on the mid-century style of designers like Jean Royère and Charlotte Perriand, but striking contemporary works (such as the cover lot, Marc Newson's "Orgone Chair") are also featured. (450 Park Ave. 212-940-1200.)

GOINGS ON DIGITAL

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Independent filmmaking spreads its wings this summer with a wide range of performers, methods, and subjects. The classic genre of lovers on the run is reinvigorated in the director David Lowery's Texas-set drama "Ain't Them Bodies Saints" (Aug. 16). It stars Casey Affleck as an outlaw who breaks out of prison and heads home to his wife and partner in crime (Rooney Mara) and the daughter who was born while he was locked up. In "Drinking Buddies" (Aug. 23), the director Joe Swanberg, who has often cast friends, family, and himself in his largely improvised dramas, brings together a cast of Hollywood notables—Olivia Wilde (one of the film's executive producers), Jake Johnson, Anna Kendrick, and Ron Livingston—for a romantic comedy set in and around a craft brewery in Chicago, in which the dialogue, once again, is created on the fly. Andrew Bujalski, whose 2002 feature, "Funny Ha Ha," is often cited as the first mumblecore film, returns with "Computer Chess" (July 17), set around 1980, a drama about a tournament involving programmers' software in the early days of personal computing. The movie is shot with vintage video equipment that turns the historical action into a fictional variety of archival footage.



In a career featuring great performances from great actors, **Woody Allen** assembles one of his best casts for "Blue Jasmine" (July 26), set in San Francisco. As usual, little is known about the story, but reports are that Cate Blanchett stars as a New York woman in crisis who flees to San Francisco. Her co-stars include Alec Baldwin, Sally Hawkins, Louis C.K., Peter Sarsgaard, Michael Stuhlbarg, and—in a caddish role for which Louis C.K. was rejected—Andrew Dice Clay.



As executive producers, Werner Herzog and Errol Morris bring an impeccable pedigree to the director Joshua Oppenheimer's documentary "The Act of Killing" (July 19), in which members of Indonesian death squads, who executed suspected Communists in the wake of the country's 1965 military coup, are asked to revisit the sites where the violence occurred and to reenact, as performers, the political crimes for which they have never been punished.



Gore Verbinski, whose previous film was the animated Western "Rango," returns to the genre in live action with "The Lone Ranger" (July 3), starring Johnny Depp as Tonto, whose reminiscences frame the tale of the adventures of the lawman John Reid (Armie Hammer) and his transformation into the masked man of legend. Helena Bonham Carter co-stars as the saloon singer Red Harrington, and William Fichtner plays the heroes' nemesis, Butch Cavendish.