

Prince Street, 966-7745. (Levin)

Dance

KATHERINE DUNHAM: Dunham studied social anthropology at the University of Chicago while training as a dancer; she pioneered the adaptation of African-derived dance styles to the concert stage, collaborated with Balanchine, and fought for human rights, culminating in a 47-day hunger strike in 1992 that drew attention to the plight of the Haitians. The Caribbean Cultural Center launches a benefit celebration of this international treasure with a gala concert October 2 at 3, Town Hall, 123 West 43rd Street, 840-2824. The monthlong tribute continues all over Manhattan with musical events, exhibitions, and a conference; for a full schedule call 307-7420. (Zimmer)

LEWITZKY DANCE COMPANY: In 1991 Bella Lewitzky, then 75, refused to sign the NEA's obscenity clause; she sued the agency, won, and recovered her funding. The doyenne of Los Angeles modern dance, she offers her first New York concert in 15 years, featuring four works reflecting her aesthetic and political interests. Her newest dance, to a commissioned score by Robert X. Rodriguez, is abstract and funny; this I want to see. October 4 through 9, Joyce Theater, 175 Eighth Avenue, at 19th Street, 242-0800. (Zimmer)

MARTHA GRAHAM DANCE COMPANY: The Next Wave Festival opens with *Radical Graham*, 10 days of dances that defined a genre and changed the face of American choreography. Works from 1918 to 1990 fill four programs and an opening gala: A is for *Apalachian Spring* and several solos (September 30, October 2 and 6); B for five masterworks including *Cave of the Heart* (October 4 and 8); D for *Clytemnestra* (October 1 and 7); and C for next week. September 28 through October 9, Brooklyn Academy of Music, 30 Lafayette Avenue, 718-636-4100. (Zimmer)

SETSUKO YAMADA: A Butoh dancer for more than 20 years, Yamada makes her American debut, focusing her expressive skills on her grief at the death of her father, a Japanese modern dancer in the '20s. September 28 and 29 at 8, Lila Acheson Wallace Auditorium, Japan Society, 333 East 47th Street, 752-3015. (Zimmer)

Film

BASEBALL: There are some who would call Ken Burns's exhaustive history one more nail in the coffin of the erstwhile national pastime. There are others who, in the absence of said pastime, might welcome the opportunity to see all 18 hours on a (relatively) big screen. October 1 through 4 and 7 through 10, Museum of Modern Art, 11 West 53rd Street, 708-9400. (Hoberman)

THE CRIME OF MONSIEUR LANG: Jean Renoir's soulful ensemble comedy, made in 1935 from a Jacques Prevert script as the acme of Popular Front filmmaking, is available in a new 35mm print. Also: *La Chienne* (1931), Renoir's brilliant exercise in direct sound with marble-mouthed Michel Simon. September 30 through October 2, Film Forum 2, 209 West Houston Street, 727-8110. (Hoberman)

ED WOOD: Tim Burton's flawlessly crafted labor of love elevates the true saga of the World's Worst Filmmaker from cult to religion—the dank aroma of skid-row exploitation evaporating in the simulated sunlight of a Hollywood biopic with a hot young cast. Sweeter than *Cinderella* (and nearly as sexless), it derives considerable heart from Martin Landau's old Bela Lugosi, Ed Wood's Ed Wood. Sutton, 1001 Third Avenue, at 57th Street; 759-1411. (Hoberman)

'NANNI X 7': The NYFF presentation and

by *Cahiers du Cinema* cult hero Nanni Moretti should prompt interest in his earlier work. This retro, including six comic features and a documentary on the Italian Communist Party, speaks to that need. Through October 20; Public Theater, 425 Lafayette Street, 598-7171. (Hoberman)

THE SILENCES OF THE PALACE: The lone NYFF feature directed by a woman is a near ethnographic account of an Arab girl born to be feudal property. A new and literal form of melodrama; it's detailed, sensual, and sometimes dauntingly languorous. September 30 and October 1, Alice Tully Hall, Broadway and 65th Street, 875-5050. (Hoberman)

Music

JAMES CARTER: An important gig. Carter's debut DIW album, *JC on the Set*, has finally been released here by Columbia (though he has just signed with Atlantic), and this supporting appearance should begin to sate all who have had to settle for glimpses of his exhilarating tenor sax work in the Mingus Big Band, Lincoln Center Jazz Orchestra, and other ensembles. He'll have a rhythm section and a battery of reed instruments. Through September 30, Iridium, 44 West 63rd Street, 956-4676. (Giddins)

BOOTSY COLLINS: His new album has to make you wonder whether this troubled man-child and genius bassist-bandleader still has the conceptual glue to hold the grooves together, but P-Funk loyalists won't care and probably shouldn't. After all, the grooves will be there regardless. September 28 at 8 and 11, Tramps, 51 West 21st Street, 727-7788. (Christgau)

ZUSAAN KALI FASTEAU: Fasteau's eloquent sax and wooden flute playing, informed by several world styles, has reminded me of action painting transcribed into tones, complete with falling droplets of sound. Here she's got a six-piece band, with the estimable Jason Hwang on violin. October 1 at 9, Context Theater, 28 Avenue A, at 3rd Street, 718-782-6224. (Gann)

KIROV ORCHESTRA: Valery Gergiev, the brightest Russian superstar to emerge since Rostropovich, conducts the musicians of his legendary theater in three concerts, to wit: Prelude to the first act of Wagner's *Parsifal*, Viktor Tretyakov in Prokofiev's Violin Concerto No. 1, and Rachmaninoff's long, luxurious Symphony No. 2, September 30 at 8, Tilles Center, C.W. Post Campus, Long Island University, Greenvale, 516-299-3100; repeats of the Wagner and Prokofiev, plus Shostakovich's bone-chilling Symphony No. 8, October 1 at 8, Carnegie Hall, 57th Street and Seventh Avenue, 247-7800; orchestral excerpts from Mussorgsky's *Khovanshchina* (yippee!), Alexander Toradze fire-storming Prokofiev's Piano Concerto No. 5, plus a repeat of the Rachmaninoff, October 2 at 3, Carnegie Hall. (Kerner)

LEFTOVER SALMON: Like a full-on folk fest packed into an overheated spray can, this self-described "polyethnic cajun slamgrass" ensemble from Boulder, Colorado, has the technical chutzpah to fake it most convincingly in just about any roots style you'd care to mention. Which is why I'm betting these endearingly goofy children of Michael Doucet, Bela Fleck, and the Dead put on one of the week's wilder dance parties. October 1, Wetlands, 161 Hudson Street, 966-4225. (Gehr)

DAVE LIEBMAN: Focusing almost exclusively on soprano saxophone in recent years, Liebman has evolved a persuasively personal voice and a spare approach that not only focuses on the choice notes but the choice timbre to set them off. His quintet with Vic Juris on guitar meditates with its eyes open, and is never more compelling than when finding new angles to old standards, especially romantic ballads. Through October 2,

at Bleecker Street, 242-1785. (Giddins)

ABBEY LINCOLN: It occurred to me recently that Lena Horne is becoming Abbey Lincoln, and Lincoln is becoming Horne, and in the near future they will fuse in some supernova of beauty and brains in which song lyrics finally take their rightful place as the essential verse of our time as the great diva of the age resolves every earthly ill. Meanwhile, you can catch the younger half of the equation this very week. Through September 29, S.O.B.'s, 204 Varick Street, 243-4940. (Giddins)

THE MAD COYOTE: Jerome Kitzke's electric group is a refreshing new voice on the Downtown scene. His music exhibits a many-track mind, sometimes Kurt Weill-ish and raucous, other times American Indian-influenced and meditative, but always earthy and direct. October 1 at 9 and 10:30, Cornelia Street Cafe, 29 Cornelia Street, 989-9319. (Gann)

DAVE MATTHEWS BAND: Though they toured with H.O.R.D.E., this group doesn't smell like Phish. The odd meters, ever shifting timbres, and stop-start rhythms of their major-label debut *Under the Table and Dreaming* aren't there to advertise cleverness or virtuosity, but to express the textures of a mind that casually drifts from melancholy to utopianism and back again. The mind belongs to leader Matthews, a South African expatriate whose racially integrated, Charlottesville-based quintet weaves soprano sax, violin, and the occasional reference to *Forever Changes* into a lovely, arty, and never-quite precious whole. September 30, Roseland, 239 West 52nd Street, 777-6800. (Salamon)

PANSY DIVISION: Prontguy Jon Ginoli lampoons gay lifestyles with a wicked sense of caricature ("James Bondage," "Negative Queen") and rhyme, and his hooks are catchy as hell. Plus, he can put a queer spin on songs we thought we knew: ask him to sing Liz Phair's "Flower." The San Francisco band—Green Day's old labelmates!—plays September 29, Brownie's, 169 Avenue A, at 11th Street, 420-8392. (McDonnell)

SPECULUM MUSICAE: Our most prestigious mod squad belatedly celebrates Mario Davidovsky's 60th birthday with pianist Aleck Karis once again playing the master's *Synchronism No. 6*, Susan Narucki as solo soprano in *Romancero*, and various musicians playing String Trio, the familiar flute-and-strings quartet, and the world premiere of a quartet for guitar, viola, and double bass. September 28 at 8, Miller Theater, Columbia University, Broadway and 116th Street, 854-7799. (Kerner)

MOE TUCKER: Her new album could be titled *Songs of Innocence and Experience*; that perverse sense of seen-it-all wonder that she first deadpanned on the Velvets' "After-hours" still carries Tucker through. The original punk drummer girl plays October 4 at Maxwell's, 1039 Washington Street, Hoboken, 201-798-4064, and October 8 at Tramps, 51 West 21st Street, 727-7788. (McDonnell)

Photo

THE AUCTIONS: With more than 1500 lots among them, the informal, preauction viewings are an invaluable resource for the photophile, whether neophyte or connoisseur. Here's an opportunity to see both the broad scope of the medium's history and a choice scattering of its masterpieces—from Fox Talbot to Man Ray, Stelchen to Arbus. The first session of the Christie's sale is especially brilliant, but there are great images throughout; prepare to be overwhelmed. September 30 through October 4, Christie's, 502 Park Avenue, at 59th Street, 546-1000; September 30 through October 5, Sotheby's, 1334 York Avenue, at 72nd Street, 606-7000; September 30 through October 2, Swann Galler-

AUGUST SANDER: All 60 photos from Sander's landmark *Face of Our Time* circle the small gallery here, rounding up some of the most famous and influential 20th-century portraits in any medium. Sander's closely observed German types—chef, painter, locksmith, wallpaper hanger—may have faced the camera as stereotypes, but they endure as complex human beings both stuck in the amber of their historical moment and speaking eloquently to ours. Through October 8, Robert Miller Gallery, 41 East 57th Street, 980-5454. (Aletti)

Theater

AS YOU LIKE IT: Shakespeare's comedy of love-crossed exiles experiencing delusions of gender in an idyllic forest was written for an all-male cast but is rarely staged with one. This rendition, brought to BAM's Next Wave Festival by England's Cheek By Jowl Company, is directed by Declan Donnellan and designed by Nick Ormerod—data worth noting because they performed the same tasks for the Royal National Theatre's lauded production of *Angels in America*. October 4 through 9, BAM Majestic Theater, 651 Fulton Street, Brooklyn, 718-636-4100. (Feingold)

MATHEW IN THE SCHOOL OF LIFE: PART 1: THE LAMB OF GOD: Obie winners John Moran and Ridge Theater do the orbiting Jesus thing. Revisiting the Christ theme of last year's *Everyday Neut Berman*, their new musical theater piece is a space tale about an android built to carry the weight of human suffering. In past work, Moran and director Bob McGrath have used repetition, character doubling, sound collages, and dizzying films by Bill Morrison to create unique and sometimes harrowing plays. Maybe Mark, Luke, and John will get their shot next. Through October 23 at 8, the Kitchen, 512 West 19th Street, 255-5793. (Parks)

Video

THE THIRD NEW YORK VIDEO FESTIVAL: Taking Dostoyevsky's Idiot as his alter ego, Jean-Luc Godard meditates on Russian cultural history from *Anna Karenina* to the spanking-new porno industry. In *Intertron Stores*, Errol Morris gets his revenge on the tabloid TV shows that exploited his expressionist documentary style. There are also memorial pieces by, among others, Ken Kobland, the team of Peggy Ahwesh and Margie Strosser, and Amos Gitai. September 30 through October 8, Walter Reade Theater, 165 West 65th Street, 875-5600. (Taubin)

Words

EDWARD ALBEE/PAUL AUSTER/KLAUS KERTES/NAN GOLDIN: Curator Linda Yablonsky taps artists who know how to seize a stage, and as reading series mushroom, this one delivers consistent flair and an artful mix of talent. The new season kicks off with a benefit that includes nibbles and drinks at 6:30 and albee at 7:30 from, among the roster, Albee fresh from his triumph with *Three Tall Women* and Auster, tightrope walking through his new novel of vision quest and mette test, *Mr. Vertigo*. September 28, the Drawing Center, 35 Wooster Street, 219-2166. (Stone)

LUCY GREELY: At age nine, Greely was diagnosed with Ewing Sarcoma, a deadly form of cancer of which she was cured but which, as a result of radiation treatments, destroyed her jaw. *Autobiography of a Face* is her brilliantly detached rendering of the 30 operations she endured to reconstruct her jaw and a searching meditation—not a screed against the culture of beauty—on being seen. She peels off the layers September 29 at 7, Three Lives, 154 West 10th Street,