

477-5829. (Zimmer)

**DIANNE MCINTYRE/OLU DARA:** Six short pieces in which dancers and musicians, including composer-cornetist Dara, interact. *Set Me as a Seal Upon Thy Heart*, composed of personal testimonies by members of McIntyre's Sounds in Motion (Aziza and Laine Wedderson, among others), premieres. Other works date from as far back as 1974, as recently as last year. October 21 through 23 at 8, October 23 and 24 at 3, Dance Theater Workshop, 219 West 19th Street, 924-0077. (Zimmer)

**POPPO AND THE GOGO BOYS:** God is in the toilet; no, s/he is the toilet in *Ages*, the newest work by our downtown Butoh master, whose Boys now include 11 girls (among them, Mimi Goese and Celeste Hastings) as well as five guys (Jason Childers solos). The scenario is a white, porcelainized world, and the choreography explores things you can do in/with/on nine potties, to an eclectic recorded score. October 21 through 24 at 7:30, La Mama Annex, 74A East 4th Street, 475-7710. (Zimmer)

**SARDONO DANCE THEATER:** Steeped in his Indonesian tradition yet attuned to both the natural environment and the history of contemporary Western dance, Sardono Kusumo assembles a chamber-sized gamelan and 18 dancers and musicians into *Passage Through the Gong*, which features performances by members of the Solo (a/k/a Sukaharta) royal court of Java. A cross-cultural, metaphysical, multidisciplinary, Next Wave mega-event. October 26 at 7, October 28 through 30 at 8, BAM Carey Playhouse, 30 Lafayette Avenue, Brooklyn, 718-636-4100. (Zimmer)

**PAUL TAYLOR DANCE COMPANY:** Like the Energizer bunny, Taylor keeps on going: his 100th dance, *Spindrift*, a work in which a man looks back on friendships, angels, and demons, has music by Schönberg. Number 101, *A Field of Grass*, is an homage to the innocence and experience of "flower children." The usual all-star production team (Santo Loquasto, Jennifer Tipton) helps get these up, and on opening night Misha Barryshnikov performs the solo from *Aurore*; the season includes eight old favorites and the late Christopher Gillis's *Icarus at Night*. Opens October 26 at 7 and continues through November 7, City Center, 131 West 55th Street, 581-1212. (Zimmer)

## Film

**'CARTE BLANCHE: SELECTED BY PIERRE RISSIANT':** Founder of Paris's famed Cinema MacMahon, Rissiant is the film buff's film buff. This tribute to his taste opens by pairing a 1932 Hungarian talkie with Joseph Losey's *A* remake—a foretaste of more movies by blacklisted and Central European directors. October 22 through November 16, Museum of Modern Art, 11 West 53rd Street, 708-9480. (Hoberman)

**DRIVE, HE SAID:** More artifact than art, Jack Nicholson's rarely revived directorial debut dramatizes Jeremy Lamer's *echt* 1970 college novel with an *echt* 1970 cast (Karen Black, Bruce Dern, Henry Jaglom). Also: Mad Jack himself in Kubrick's *The Shining*. October 20 through 23, Gramercy Theater, 127 East 23rd Street, 475-1660. (Hoberman)

**THE ROUND-UP:** At once hypnotic theater of cruelty and clever political allegory, Miklós Jancsó's laconic rondo of defeat and betrayal in the aftermath of a failed 19th-century revolution served to jumpstart Hungarian cinema in 1965. Also, from the former Czechoslovakia, the more humanist (and Oscar-winning) *Shop on Main Street*. October 26, Thalia, 250 West 95th Street, 316-4962. (Hoberman)

**STRICTLY PROPAGANDA:** Remember East Germany? This deadpan compilation of obsolete newsreels and educational films renders it one of the kookier realms of the

communist magic kingdom. Through November 2, Film Forum, 209 West Houston Street, 727-8110. (Hoberman)

**23RD PSALM BRANCH:** Stan Brakhage brought the war home—literally—in this mid-'60s masterpiece of narrow-gauge movie-making that painstakingly intercuts 8mm footage of the Colorado Rockies with 8mm movies of World War II and hand-paints the result. October 24, Anthology Film Archives, 32 Second Avenue, at 2nd Street, 505-5181. (Hoberman)

## Music

**'BENNY GOODMAN REVISITED':** Jon Faddis and the Carnegie Hall Jazz Band will pay tribute to the man who, among other things, sponsored much of the finest music ever composed for big bands; this program, which features Milt Jackson, Bill Eastley, Walt Levinsky, and Dr. Michael White, will present arrangements by Fletcher Henderson, Edgar Sampson, Mel Powell, Eddie Sauter, and other composers who made the swing era swing, as well as '90s updates, which I assume won't mean "Disco" at the Savoy." October 21 at 8, Carnegie Hall, 57th Street and Seventh Avenue, 247-7800. (Giddins)

**JUNIOR BROWN:** Spiking "Sugarfoot Rag" with Hendrix quotes, this Austin singer-songwriter hops, skips, and do-si-dos over the fine line between authenticity and transgression, spinning out a pure-country anthem like "My Baby Don't Dance to Nothing but Ernest Tubbs" one minute and a novelty number like "Hillbilly Hula Gal" the next. Better still, those in the know say that live, he and his "guit-steel" (a one-of-a-kind twin-necked lap steel-six string) are dangerous. October 21, the Lone Star Roadhouse, 240 West 52nd Street, 245-2950. (Salamon)

**'LA COMBINACION PERFECTA':** This typically RMM massive event, intended as part II of this year's New York Salsa festival, will celebrate the release of a new album that includes the entire roster of the hegemonic salsa label. Big, established names like Celia Cruz and Tito Puente merge musically with upstarts India and Marc Anthony, with an endless list (including Oscar D'Leon, Tony Vega, Tito Nieves, Jose Alberto, Luis "Perico" Ortiz, Giovanni Hidalgo) of cameos in between. All of this backed by the RMM Orchestra conducted by Sergio George, and the RMM dancers. October 23, Madison Square Garden, Seventh Avenue and 32nd Street, 465-6741. (Morales)

**JIMMIE DALE GILMORE:** The strangest booking in many a moon brings the slow-building Austin singer-songwriter, who two decades into his sporadic career is emphasizing his eerie vocal quality, to a bolle that's commonly home to devotees of Alec Wilder and Broadway chanteuses out on the town. Black tie not required—it's a pretty informal place, actually. But you might wipe the mud off your cowboy boots. October 26 through 28, the Ballroom, 253 West 28th Street, 307-7171. (Christgau)

**HONUS WAGNER:** The only local band to announce their demise in *The New Yorker* is going out with more than a handful of road stories and one seven-inch single to their name. And lest they disperse without a single mention in these venerable pages, may I say their brand of rock grooves mightily in the venerable power pop tradition. So mightily, one wishes them half as many farewell shows as the Heartbreakers, and at least as many as the Blue Chieftains. October 20, Knitting Factory, 47 East Houston Street, 219-3055. (Levy)

**CHRIS KNOX:** Leading New Zealand odd-ball Knox (formerly of the seminal Enemy and Toy Love and currently one-half of the recently important Tall Dwarfs) writes beautiful, '60s-ish pop songs with earnest, sentimental lyrics—then covers them with acid-

lysergic and corrosive kinds. Alternative nihilists like him because he's weird and draws cartoons. But if they really listened to "All Men Are Rapists" or "Not Taken Lightly," they'd realize Knox is the Donovan—the Alan Alda!—of punk. That's why I like him. October 22 with the Boredoms, CBGB, 315 Bowery, 982-4052; October 23 with Yo La Tengo, Maxwell's, 1039 Washington Street, Hoboken, 201-798-4064. (McDonnell)

**ANNA CLAUDINE MYERS/LEROY JENKINS:** The AACM is still doing what has to be done in its 28th year. This season it will present three concerts in a series called "Excursions '93," and the first of them presents Myers in a solo piano recital and the leading jazz violinist of the past two decades with a trio that includes J. D. Parran on reeds and Stephen Haynes on trumpet. October 21 at 8, New York Society for Ethical Culture, 2 West 64th Street, 874-5210. (Giddins)

**NEW MUSIC CONSORT:** This crackerjack group begins its season with three premieres of various shapes and sizes by composers not yet well-known, but who knows? As for the classics, Ursula Oppens, the piano Valkyrie, plays Charles Wuorinen's *Blue Bamboo* and is joined by harpsichordist Christopher Oldfather and a wizardly gang for Elliott Carter's still electrifyingly riffy Double Concerto. October 26 at 8, Manhattan School of Music, Broadway and 122nd Street, 749-2802. (Kerner)

**SCHANZER/SPEACH DUO:** Jeffery Schanzer plays the guitar, Bernadette Speech the piano. Coming from different directions, they've arrived at one of the most intelligent solutions to the composition-improv interface. They'll play their own works, plus a few new commissions. October 26 at 8, Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow Street, 242-4770. (Gann)

**MARVIN SMITH:** The drummer has a septet that incorporates some of the most effective improvisers to come along in the past decade, including saxophonists Craig Handy and Steve Wilson and trombonist Robin Eubanks, and few can float a midsize ensemble with more finesse than Smitty Smith. Through October 23 at Visiones, 125 MacDougal Street, 673-5576. (Giddins)

**STIFFELIO:** Verdi, librettist Piva, and their source playwrights unknowingly invented Ibsen with this innovative adultery-problem-opera, and it was long considered lost, until a generation ago. The New York Grand Opera and Boston's Sarah Caldwell have done it, to name two, but the Met is the first anywhere to use a newly researched critical edition. Plácido Domingo takes the title role—a Verdian tenor feat second only to Otello—and James Levine conducts. October 21 and 25 at 8, Metropolitan Opera House, Lincoln Center, Columbus Avenue and 63rd Street, 362-6000. (Kerner)

## Photo

**KURT MARKUS:** Markus's international landscapes aren't as punchy as his portraits and fashion work, but they're handsome, unpretentious, and engaging, even when the subjects are overfamiliar (adobe churches, stately poplars). It helps that he mixes vistas and nudes without disturbing the theme (a fragment of tree bark or the shadow of a leafy vine falls across his models' bare breasts) and that he compresses emotion without muffing it. Look for the clump of desert brush with the shadow of a cowboy on horseback clearly etched on it. Through October 24, Staley Wise Gallery, 560 Broadway, at Prince Street, 966-6223. (Aletti)

**'PHOTOGRAPHIC':** This savvy show of cross-disciplinary work from the '60s and '70s would ideally be the germ of a much larger exploration of photo pieces generated by artists. Along with Warhol's Polaroids of Mick Jagger, Dan Graham's suburban dip-

tychs, Bruce Nauman's Wegman-esque shot of a spilled coffee cup, deadpan documentations of pieces by Dennis Oppenheim and Gordon Matta-Clark, and much more, there are two terrific photographs by Bruce Conner, one so large and mysteriously impenetrable it steals the show. And don't miss the small room of Conner's gnarly assemblages and drawings. Through October 30, Zabriskie Gallery, 724 Fifth Avenue, at 57th Street, 307-7430. (Aletti)

**'SELF-EVIDENCE':** This two-part show of self-portraits from the library's collection (one part prints) rounds up a quirky gaggle of photos that often stretch and puncture the definition of portraiture. Included are Brancusi's shimmeringly evocative views of work in his studio, Allen Ginsberg's flatfooted shot of the San Francisco room where he wrote *Howl*, Walker Evans's picture of himself reflected in the mirror of a Havana barber shop, and Carl Van Vechten's slyly evasive take of the back of his head and a zebra-skin wall hanging. Also in the mix: Sigmar Polke, Esther Bubley, Robert Giard, and Carrie Mac Weems. Through November 20, New York Public Library, Fifth Avenue and 42nd Street, 869-8089. (Aletti)

## Theater

**ROY COHN/JACK SMITH:** More precisely, Ron Vawter, whose Obie-winning back-to-back solo performance as these two anti-theatrically notable New York figures is getting a brief reprise while Jill Godmillow films it. Smith was a flamboyant, anarchic Downtown artist and filmmaker, whose muttered stream-of-consciousness monologues filled endless late-night performances; Cohn, McCarthyite lawyer and political fixer, was an Uptown right-wing slickie. Both men died of AIDS, which is how Vawter, who has it, links the mirrored extremes of their opposing styles. If you haven't seen Vawter immerse himself in this double role, you're missing something marvelous. October 24 through 26, with a special benefit performance October 31, the Kitchen, 512 West 19th Street, 255-5793. (Feingold)

## Words

**KAREN FINLEY:** "Any boring, menial job or situation will become better if you let everyone know that you are the greatest. . . . Tilt your head back, hands in pockets, and stare into your brain and say in a sustained way—"My work is important, my life is sensational." La Finley is dispensing advice on bragging, one of her daily affirmations for cheerful dysfunction. Her formula: go ahead and blame, indulge, and whine! She reads/acts out from her sweetly wicked journal, *Enough Is Enough*. October 20 at 7:30, Shakespeare & Co., 2259 Broadway, at 81st Street, 580-7800. (Stone)

**MARIA IRENE FORNES:** In her fantastical, erotic play *Sarita*, Fornes inventories a woman's psychic underwear drawer, rescuing Latinas from lily/hussy options and portraying her Cuban American heroine as another smart ethnic riding the subway to hip. This theater poe of exceeding sureness and compassion reads new work, sharing the evening with National Book Award winner Diane Glancy. October 20 at 8, Poetry Project at St. Mark's Church, Second Avenue and 10th Street, 674-0910. (Stone)

**DAVID LEAVITT:** "He brushed his wet fingers against his trousers, leaving a smear. I felt that rare shock of mutual desire and got an erection, and I could tell from the way he was rearranging his leg he had got one too." Fascism is mounting in '30s Europe when British writer Brian falls in love with Edward, a young communist. Trying to go straight, Brian pitches Edward onto a dangerous path in Leavitt's penetrating, quietly candid new novel, *White England Sleeps*. In town for this one-shot, he reads October 25 at 7, Brentano's, 597 Fifth Avenue, at 48th Street, 826-2450. (Stone)