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The Week Ahead: Jan. 31 — Feb. 6



Ana Cembrero

A scene from "Cinetica," a Spanish short film by Ana Cembrero, that has been nominated for best short at the Dance on Camera festival, which runs through Tuesday. The film will be screened at Walter Reade Theater on Sunday.

By THE NEW YORK TIMES
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Dance

Blog

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The **DANCE ON CAMERA** festival, which runs through Tuesday at the Walter Reade Theater, doesn't divide its offerings (47 this year) into categories, as some dance-film festivals do. Instead it presents serendipitous discoveries in its groupings of short films and pairings of longer works.

"Dance Shorts for the Camera" includes contributions from the Netherlands, the United States and Canada, as well as Spain's entry, "Cinetica," and boasts a high number of female directors, who will be honored by New York Women in Film and Television at a reception after Sunday's screening at 6:15 p.m. Also on Sunday is "Dancing for Disney," a one-off chance to hear the dance writer Mindy Aloff talk about dance and animation, alongside footage by Disney. Later, "Urban Ballet," from the German directors Brigitte Kramer and Jorg Jeshel, offers a tour of European contemporary works by Boris Charmatz, Hiroaki Umeda, Meg Stuart and the Dresden Semper Oper Ballett and others.

Among the feature-length films are Anne Bass's "Dancing Across Borders," a portrait of Sokvannara Sar, a Cambodian dancer who comes to New York to study ballet; "Keep Dancing," Douglas Turnbaugh and Gregory

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Asia Society and Museum

A male divinity made of stone is among Vietnamese art on display.

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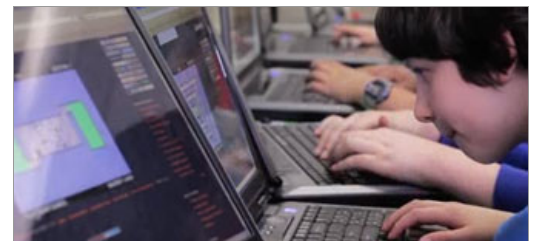
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Ari Pekka Auvinen

The Finnish musician Vladislav Delay and the Moritz von Oswald Trio will perform at Le Poisson Rouge on Saturday, as part of the Unsound Festival.

Vander Veer's documentary about [Marge Champion](#) and Donald Saddler, still dancing together at 90; "Forty Years of One Night Stands," Jeff McKay's film about the Royal Winnipeg Ballet; and "Breath Made Visible," Ruedi Gerber's documentary about the modern dance choreographer Anna Halprin. And don't miss the premiere on Tuesday of Michael Blackwood's "New York Dance," a survey of the local contemporary scene that includes John Jasperse, Ralph Lemon and [Christopher](#)

[Wheeldon](#), 165 West 65th Street, [Lincoln Center](#); full calendar: [filmlinc.com](#).

Theater

Musicals have gone in and out of fashion repeatedly in Hollywood, where a single smash hit — or a thundering bomb — can cause an instant reversal of fortunes for any genre. (Thanks to "Nine," we may soon be in for a musical recession.) When Hollywood prepared to make a movie of the hit Broadway show "FANNY," which ran for more than two years in the middle 1950s, the [Warner Brothers](#) chief Jack Warner decided that eliminating the songs would position the movie for a larger audience.

In truth this seems peculiar, considering that "Gigi," an original movie musical also set in France and also featuring [Leslie Caron](#) and [Maurice Chevalier](#), was a much-laundered box office juggernaut just a few years before. But "Fanny" actually had its roots in the nonmusical movies. The Broadway show was inspired by Marcel Pagnol's film trilogy from the 1930s. (In any case logic has never made much headway in show business.)

Vestiges of the acclaimed score by Harold Rome can be heard during the movie's opening credits, but the City Center Encores! series this week offers us the opportunity to rediscover what Hollywood tossed aside, as it presents the original stage version of "Fanny" with Rome's score intact and very much upfront. Set in the French seaport of Marseille, "Fanny" is the story of a young man torn between the lure of the sea and the lure of the girl next door. Elena Shaddow and James Snyder play the lovers, and the Broadway veteran Fred Applegate takes the role of the older man Fanny is forced to marry when she loses the fight for her man's soul. For a while anyway.

Thursday through next Sunday, 131 West 55th Street, Manhattan, (212) 581-1212, [nycitycenter.org](#); \$25 to \$95.

Film

This is the time of year when the foreign-language Oscar offerings start showing up in American art houses as they try to generate buzz. Israel's entry, the much talked about "Ajami," begins a two-week run on Wednesday at [Film Forum](#) in the South Village. Not far away, though, at the Angelika Film Center in Greenwich Village, the Danish contender will also be making some noise in a run that begins on Friday.

The film, "TERRIBLY HAPPY," is a thriller (laced with dark humor) about a Copenhagen police officer (Jakob Cedergren) who is reassigned to a small town that has had its share of odd goings-on. The film, directed by Henrik Ruben Genz and based on a novel by Erling Jepsen, has drawn comparisons to the Coen brothers. But Mr. Genz, 50, said in a telephone interview that the more relevant influence was a man whose works had scared the heck out of him when he was just a boy.

"From my earliest childhood the biggest impression on me was when I sat down with my brothers and watched the Hitchcock films on German television," he said. It was the terror of a 5-year-old: "being scared not of the story, because I didn't understand the story, but of the pictures and the mood."

Television

The efforts of the satellite television service DirecTV to position itself as a provider of sophisticated (and exclusive) content have included original seasons of "Friday Night Lights" and unseen episodes of canceled series like "Wonderland" and "The Nine." Now it's looking farther afield: beginning Wednesday at 10 p.m., its in-house 101 channel will begin carrying "UNDERBELLY," a fact-based drama about the Australian drug trade

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that is in its third season on the Nine Network in Australia. That series, winner of both Logie (low-brow) and Australian Film Institute (high-brow) awards for best television drama, has told stories of dealers, police officers and politicians covering the late 1970s to about 2004; DirecTV is beginning with the show's second season, "A Tale of Two Cities," which comes first chronologically. The show has been compared to "The Sopranos," but based on the first few episodes of "A Tale of Two Cities" it's more like "Traffic" with copious nudity.

All the attention this week goes to the sixth and final season of "Lost," which begins Tuesday on ABC. But another show featuring a strange world is also returning: "**THE SARAH SILVERMAN PROGRAM**" (Comedy Central, 10:30 p.m. Thursday). In this third-season premiere Sarah learns that she was born with some extra equipment. And that it's been kept in a plastic bag with her medical records.

Classical

SEQUENTIA, the extraordinarily inventive early-music group directed by Benjamin Bagby, has made a specialty of bringing medieval epics to life. Mr. Bagby's version of "Beowulf," heard several times in New York, was a powerful setting of sections from the 11th-century Anglo-Saxon manuscript, sung as it might have been by a bard of the time. That was a solo show, with Mr. Bagby's quirky but evocative singing to his own lyre and harp accompaniment. Now he and Sequentia are back with "The Rheingold Curse: A Germanic Saga of Greed and Revenge From the Medieval Icelandic Edda," a work based on the Norse legends that also inspired Wagner's "Ring" cycle.

Mr. Bagby and company recorded some of this music on "Edda: Myths From Medieval Iceland" (Deutsche Harmonia Mundia) in 1996, but here they offer a theatrical presentation. "Ring" fans will find the characters familiar (though with slightly different names). Among them are the dragon Fafnir, the dwarf Regin, the Valkyrie Brünnhild, her rival Gudrun and the hero Sigurd. The ensemble includes Mr. Bagby, voice and lyre; Agnete Christensen and Lena Susanne Norin, vocalists; Norbert Rodenkirchen, flutes and harps; and Elizabeth Gaver, fiddle. The performance is presented by the Boston Early Music Festival. *Tuesday at 7:30 p.m., the [Morgan Library & Museum](#), 225 Madison Avenue, at 36th Street, (212) 685-0008, [themorgan.org](#). \$45.*

Pop

The hungrily cross-disciplinary tangle of electronic music called the **UNSOUND FESTIVAL** has been going on in Krakow, Poland, since 2003. This week, starting on Thursday and running for the next 10 days, we'll see the first American edition of Unsound, held in multiple spaces in Manhattan and Brooklyn. The festival is nearly as broad as the idea of "electronic music," and in some cases, broader.

One show, on Thursday at [Lincoln Center](#)'s David Rubenstein Atrium, connects the German electronic-music producer **SEBASTIAN MEISSNER** with the Polish string quartet **KWARTLUDIUM** to perform electro-acoustic versions of '80s hardcore punk songs that originally came out on the Southern California record label SST. (Is there a Polish angle to Black Flag? No, but SST grew out of a small store-front electronics business, Solid State Transmitters.) Another double bill, on Friday at Walter Reade Theater, unites **CARL CRAIG**, the '80s Detroit-techno legend, and **NSI**, a German analog-electronics duo, to create real-time soundtracks for old [Andy Warhol](#) movies. And another, at [Le Poisson Rouge](#) on Saturday, has been titled "A Century of Dance Music." That event stacks up the **MORITZ VON OSWALD TRIO**, in its first North American performance, with new ambient electronics and live drums played by the Finnish musician **VLADISLAV DELAY**, against the **ENSEMBLE LPR**, who will perform versions of Mussorgsky and Ravel that are apparently based on Mr. von Oswald's remixes. Everything connects.

Thursday through Feb. 14. Schedule and ticket information: [unsound.pl/en](#).

Art

Even with the extensive attention paid to Asian art by Western museums in recent years, Vietnam has remained outside the loop. The exhibition "**ARTS OF ANCIENT VIETNAM: FROM RIVER PLAIN TO OPEN SEA**," opening Tuesday at the [Asia Society](#)

and Museum in Manhattan, begins to make up for the neglect. The show, which appeared at the Museum of Fine Arts, Houston, last fall, consists almost entirely of loans from Vietnamese museums.

The 100 or so objects in this show, most traveling for the first time, date from the first millennium B.C. through the 17th century and represent art from the country's major civilizations, northern and southern, of which the long-lived Champa culture is the most familiar. The jewelry, bronzes and sculptures also make clear Vietnam's strategic position on international trade routes, which brought interactive contacts with people from India, Japan, China and the Mediterranean, and led to the establishment of overlapping traditions of monumental Buddhist and Hindu religious sculpture.

Over the centuries Vietnam developed one of the world's great ceramic traditions. Its products were in demand by other Asian countries and eventually by Dutch and Portuguese traders. Ceramics recovered from a wreck of a 15th-century Cham merchant ship, included in the show, should give a memorable impression of their allure.

Tuesday through May 2, 725 Park Avenue, at 70th Street, (212) 288-6400, asiasociety.org.

This article has been revised to reflect the following correction:

Correction: February 7, 2010

A Theater entry in the Week Ahead report last Sunday about the City Center "Encores!" revival of "Fanny" misidentified the actor who plays Panisse, the man whom Fanny is forced to marry. Fred Applegate plays Panisse — not George Hearn, who plays the father of Fanny's true love.

This article has been revised to reflect the following correction:

Correction: February 14, 2010

A Pop entry in the Week Ahead report on Jan. 31 misstated Andy Warhol's background. Warhol was the son of immigrants from Czechoslovakia; he was not Polish-American.

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