

For Family, 9/11 Is Uninvited Guest

Richard Nelson knows what you were thinking on Sunday. Oh, not *governing*, of course. But if same characters in the same place on Nov. 2, 2010, an election day. And it showed the Apples arguing about, pontificating on and trying to avoid (and failing) the subject of the state of their nation

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business push, don't expect gentle nostalgia. This "Follies" looks back as much in anger as in fondness. That's what makes it so vibrant.

Set in a decaying theater that once housed the Ziegfeld-style Weismann musical revues, "Follies" asks us to measure the warping weight of three decades

says. But there's another, happier computation to consider. That's the changes wrought not by 30 years but by three or four months.

As directed by Eric Schaeffer, "Follies" seemed sleepy and slow when I caught it in Washington in May. Though

I am happy to report that since then, Ms. Peters has connected with her inner frump. Mr. Raines has found the brittle skeleton within his solid flesh, and Ms. Maxwell and Mr. Burstein have only improved. Two new additions to the cast,

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Europe Extends Copyright On Music

By LARRY ROHTER

In a victory for the financially

Art That Altered Many Lives

By MICHAEL CIEPLY

TORONTO — Documentarians, those habitual defenders of life's losers, do not often get to win one.

But Joe Berlinger and his sometime directing partner, Bruce Sinofsky, arrived on top at the Toronto International Film Festival for a Sunday night screening of their latest plea for social justice, "Paradise Lost 3: Purgatory." A crowd of about 300 whooped, cheered and delivered several rounds of applause, as Mr. Berlinger and Mr. Sinofsky took the stage to celebrate what Mr. Berlinger called the "deeply disturbing but very happy conclusion," less than a month ago, to a court case they have been documenting for decades.

Mr. Berlinger and Mr. Sinofsky were at the start of an extraordinary victory lap, as supporters here spent two days honoring their success in helping to get three men released from prison — one of them, Damien Echols, from death row — with the relentless advocacy of their documentaries about the men called the West Memphis Three.

The men — Mr. Echols, Jason Baldwin and Jessie Misskelley Jr. — spent nearly two decades in prison for the 1993 murder of three 8-year-old boys in West Memphis, Ark. But they stand-

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These Celebrities Feel the Hate, And Confront It

By BROOKS BARNES

LOS ANGELES — What's more fun than ripping apart celebrities? CW hopes that it's watching shredded stars like Eva Longoria and Kim Kardashian confront their detractors and teach lessons about hate in the social-media age.

"H8R," a new reality series from the producers of "Extra" and "The Bachelor," is first and foremost entertainment. But the show, the title of which is a play on the word "hater," is also a reaction to the bile, often anonymous, that cascades through the Internet.

"Haters are hidrs," said Lisa Gregorich-Dempsey, one of the show's creators. "It's easier to trash talk when you don't have to look people in the eye. We wanted to see if these people would continue to rage if they had the chance to look celebs in the face and hear how hurtful this stuff can be."

"H8R" adds to a pop-cultural backlash against vitriol on sites like Facebook, where a page titled "I Hate Lil Wayne," referring to that diminutive rapper, has more than 17,750 fans. MTV has "If You Really Knew Me" and "Bully Beatdown," while Fox's "Glee" regularly explores the subject. On the much more serious side, "The Bully Project," a documentary about extreme school-

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INSIDE



JULIETA CERVANTES FOR THE NEW YORK TIMES

Echoes of Sept. 11

Jacquelyn Buglisi's "Table of Silence Project 9/11," above; the Wordless Music Orchestra at the Metropolitan Museum of Art; and other performances commemorated the 10th anniversary of the attacks. Reviews, PAGE 5.

New Music

"Canibália," the new album from the Brazilian singer-songwriter Daniela Mercury, mixes genres and eras. Review, PAGE 3.

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performances and exhibitions all over the country since 2009. "Residue," an installation and collection at the New York Library for the Performing Arts, offers videos of their performances, costumes, sets and materials, as well as a tea-house structure made from canvas, feathers, sweet rice and sea salt — elements used in the brilliant "Naked," performed this year at the Baryshnikov Arts Center. If you have never seen the strange, fascinating work of Eiko & Koma, in which life moves both glacially and with the urgent power of nature, the exhibition offers a glimpse of their magic. If you are already a fan, you'll be happily reminded why. Friday, Saturday, Tuesday and Wednesday from noon to 6 p.m. and Monday and Thursday from noon to 8 p.m., New York Public Library for the Performing Arts, 111 Amsterdam Avenue, at 65th Street, Lincoln Center, (917) 275-6975, nypul.org/lpa; free. (Roslyn Sulcas)

ERIU DANCE COMPANY (Friday and Saturday, and Tuesday through Thursday, through Oct. 2) Is there any Irish dance show whose choreographer hasn't been a principal dancer in "Riverdance"? (Just asking.) Brendan de Gallai is an alumnus of that show, but press material promises that his new "Noctuo" (which means "bare, strip, disclosure, revelation") "pushes the boundaries of the Irish dance aesthetic." It does feature a cast of step dancers from all over the world and original music by Joe Csibi, the former musical director of "Riverdance," so skeptics might wonder just how far those boundaries will be pushed, and traditionalists might breathe a sigh of relief. Friday, Saturday and Tuesday through Thursday at 8 p.m.; matinees Saturday and Wednesday at 3 p.m., Irish Repertory Theater, 132 West 22nd Street, Chelsea, (212) 727-2737, irishrep.org; \$55 to \$65. (Sulcas)

KONIC THTR (Friday through Sunday) This group from Barcelona, Spain, offers "Before the Beep," a site-specific piece exploring art and technology and created in collaboration with Grace McCants. It involves audience participation. At 7:30 p.m., Center for Performance Research, 361 Manhattan Avenue, Unit 1, Williamsburg, Brooklyn, (718) 349-1210, brownpapertickets.com/event/194312, cprny.org; \$10. (Jack Anderson)

MARK LAMB DANCE (Saturday) "Water Rites," created by Mark Lamb and the jazz composer and vocalist Katie Buzz, explores themes of water rituals, water pollution and water as a healing agent in an evening that combines improvised and set choreography with breaks for food and wine. The company says it hopes the event will nourish "both the spirit and stomach" as part of its sanctuary salon series. At 7 p.m., Metro Baptist Church, 410 West 40th Street, Clinton, (646) 265-4782, marklambdance.com; \$20 suggested donation. (Anderson)

MIRÓ MAGLOIRE'S NEW CHAMBER

'SEPT. 11 COMMEMORATIVE PERFORMANCE' (Saturday and Sunday) The Joyce Theater Foundation presents solemn and grandly scaled memorial works by the Limón Dance Company, the Paul Taylor Dance Company and the dancer Jessica Lang, among others, with live music by Voices of Ascension and the Orchestra of St. Luke's. Lawn seating will be first come first served. At 5 p.m., Nelson A. Rockefeller Park, north end of Battery Park City, west of River Terrace, Lower Manhattan, (212) 691-9740, joyce.org; free. (Anderson)

SARAH SKAGGS DANCE (Sunday) **'9/11 DANCE — A Roving Memorial,** a meditative dance honoring the victims of the attacks of Sept. 11, 2001, will be performed by separate groups of dancers in the three communities where the attacks occurred: New York City, Washington and Shanksville, Pa. The New York events will be performed by dancers stationed at noon in Union Square, 1 p.m. in Washington Square Park and 3 p.m. in Battery Park. sarahskaggsdance.org; free. (Anderson)

'THE TABLE OF SILENCE PROJECT' (Sunday) Jacquelyn Buglisi, a choreographer, and Rosella Vasta, an artist, have designed a memorial to commemorate the 10th anniversary of the Sept. 11 attacks, using 100 dancers in a silent procession and a peace labyrinth of concentric circles from 8:20 to 8:46 a.m. (the time American Flight 11 crashed into the North Tower of the World Trade Center). Josie Robertson Plaza, Lincoln Center, dancenyc.org; free. (Anderson)

Art

Museums and galleries are in Manhattan unless otherwise noted. Full reviews of recent art shows: nytimes.com/art.

Museums

*** ASIA SOCIETY AND MUSEUM: 'THE BUDDHIST HERITAGE OF PAKISTAN: ART OF GANDHARA'** (through Oct. 30) After a seemingly endless run of geopolitical roadblocks, this exhibition of ancient far northern Indian art, most of it from the collections of two museums in Pakistan, finally arrived, six months late, at Asia Society. Is the show worth all the diplomatic headaches it caused? With its images of bruiser bodhisattvas and polycultural goddesses, and some notable flights into the stratosphere of sculptural splendor, it is. 725 Park Avenue, at 70th Street, (212) 288-6400, asiainsociety.org. (Holland Cotter)

*** BROOKLYN MUSEUM: 'AFRICAN INNOVATIONS'** (continuing) The museum is doing some reshuffling on its

*** BROOKLYN MUSEUM: 'VISHNU: HINDUISM'S BLUE-SKINNED SAVIOR'** (through Oct. 2) Hindu sculptures are no ordinary things. Concentrations of spiritual energy so dense as to turn physics inside out, they funnel light from other universes into our mundane world. The light takes a little time to penetrate this show, dauntingly crowded with objects, ideas and information. But it shines through in the end as we trace the many earthly forms taken by one of Hinduism's greatest gods and arrive at the spiritual matinee idol named Krishna. With his sapphire skin and sweet flute songs, he radiates devotional love, and everyone falls for him, including us. 200 Eastern Parkway, at Prospect Park, (718) 638-5000, brooklynmuseum.org. (Cotter)

GUGGENHEIM MUSEUM: 'THE HUGO BOSS PRIZE 2010: HANS-PETER FELDMANN' (through Nov. 2) Mr. Feldmann, the septuagenarian German artist who was the surprise pick for the Boss Prize honors, has decided to exhibit his prize money in the form of 100,000 \$1 bills, pinned to the wall of one of the Guggenheim's Tower galleries. What sounds on paper like a conceptual stunt or a riff on Warholian materialism becomes overpoweringly physical in person, thanks to the smell of the used bills and the traces of their circulation. 1071 Fifth Avenue, at 89th Street, (212) 423-3500, guggenheim.org. (Karen Rosenberg)

JEWISH MUSEUM: 'COLLECTING MATISSE AND MODERN MASTERS: THE CONE SISTERS OF BALTIMORE' (through Sept. 25) See photo highlight.

METROPOLITAN MUSEUM OF ART: 'MOTHER INDIA: THE CODESS IN INDIAN PAINTING' (through Nov. 27) Sculptures, paintings and drawings from the Met's collection represent manifestations of Devi, the Great Mother goddess who is thought to be the most popular of all Indian deities. Among works dating from the first millennium B.C. to 1990 are pieces of exceptional beauty, including a small, 12th-century argillite sculpture depicting the 16-armed Durga slaying her most fearsome opponent, Mahishasura, after he emerges from the lopped neck of his buffalo disguise. Carved in extraordinarily refined detail, it is a marvel of formal and metaphorical concentration. (212) 535-7710, metmuseum.org. (Ken Johnson)

METROPOLITAN MUSEUM OF ART: 'NIGHT VISION: PHOTOGRAPHY AFTER DARK' (through Sept. 18) It wasn't until the gelatin dry-plate process was introduced in the late 1890s that exposure time was lowered enough for photographs to be taken regularly after dark. Alfred Stieglitz was among the first to photograph New York at night. His work is shown alongside Berenice Abbott's spectral "Nightview, New York" from 1932, taken from the window of a skyscraper

SUMMER AND AUTUMN IN JAPANESE ART (through Oct. 23) Among the 120 objects on view in this exhibition are printed and embroidered kimonos, lacquered boxes, scrolls of poetry, ceramics, textile stencils and woodblock prints. But it's the show's many painted scrolls and screens that best exemplify the seasons' changes in weather and mentality, with their gently transitioning landscapes. The show's actual textiles — rarely exhibited because they are so delicate — should not be missed. (212) 535-7710, metmuseum.org. (Rosenberg)

*** EL MUSEO DEL BARRIO: 'EL MUSEO'S BIENAL: THE (S) FILES 2011'** (through Jan. 8) Because of a long renovation of El Museo del Barrio's Fifth Avenue building, four years have passed since the museum's last biannual survey of new Latino, Caribbean and Latin American art. As if to make up for lost time the new edition is the biggest so far, including work by 75 artists spread over seven shows in four boroughs, with the main event at El Museo itself. The "S" this year is for "Street," which covers everything from graffiti to junk sculpture to painted cityscapes, and some of the work has problems with focus. Yet taking the street as a subject opens the possibility to at least think about other subjects, like money for artists, and the lack of it. Another segment of the show is on display at Lehman College Art Gallery in the Bronx; a Brooklyn show is scheduled to start in November. 1230 Fifth Avenue, at 104th Street, East Harlem, (212) 831-7272, elmuseo.org. (Cotter)

MUSEUM OF MODERN ART: CARLTON CARVALHOSA: 'SUM OF DAYS' (through Nov. 14) This Brazilian sculptor's expansive but less than mind-blowing installation fills the MoMA atrium with sheer white fabric. Falling 60 feet from ceiling to floor, translucent, flyweight polyesters forms a walk-in double spiral — one path leading into an empty space in the center, another leading out. Audio equipment records ambient sound, including occasional musical performances by Philip Glass and members of his ensemble, for playback in the eye of the spiral. (212) 708-9400, moma.org. (Johnson)

*** MUSEUM OF MODERN ART: 'HARUN FAROCKI: IMAGES OF WAR (AT A DISTANCE)'** (through Jan. 2) Harun Farocki's film and video work is almost too interesting to be art. The fascinating subject matter of "Serious Games I-IV," the main attraction in this thought-provoking show, deals with video-game technology used to train soldiers in practices of high-tech modern warfare. Mixing his own films, footage uncovered in industrial and military archives and laconic texts, he offers a self-reflexive, cinematic Cubism in which the medium itself as a vehicle of truth is subject to radical doubt. (212) 708-9400, moma.org. (Johnson)