

JOHNSON FROM 'GREY' TO 'BLACK'

THE ACTRESS HOLDS HER OWN WITH DEPP. PAGE 26



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FALL ARTS GUIDE

Culture. There's more to the season than pumpkin lattes and Back to School. Here's where you can find the best shows from Museum Mile to the Great White Way. PAGES 19-25

"Battle of Lights, Coney Island, Mardi Gras" by Joseph Stella / BROOKLYN MUSEUM

7 rated best subway line, then breaks down

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Dress porn! NYFW's prettiest gowns

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Yanks, Mets set for mega Subway Series

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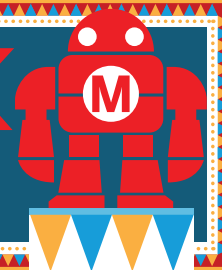
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FALL ARTS GUIDE

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"One: Number 31, 1950" by Jackson Pollock JOHN WRONN | MOMA

Fall's most exciting art exhibitions

Get ready for Jackson Pollock at MoMA. Plus, Jazz Age glamour, Coney Island kitsch and animated joy from Pixar.

RAQUEL LANERI
raquel.laneri@metro.us

The beaches may be closed for the season, but there are plenty of other ways to escape the metropolis without ever leaving. The biggest art institutions are stepping up to the plate, transporting us to Jazz Age Paris, Weimar-era Berlin and even Coney Island.

Berlin Metropolis: 1918-1933

The Neue Galerie, devoted to German and Austrian modern art, has mounted a few exhibitions on Weimar-era Berlin, and each has been spectacular. So expect great things from its latest: a survey bursting with more than 300 works spanning

painting, drawing, collage, photography, architecture, film and fashion exploring this politically volatile and culturally rich period in Germany's notorious capital city.

THE NEUE GALERIE, 1048 FIFTH AVE,
OCT. 1 - JAN. 4, 2016

Archibald Motley: Jazz Age Modernist

One of the most important artists of the Harlem Renaissance, by way of Chicago, Archibald Motley gets a long overdue NYC retrospective. The Whitney spotlights 40 of the painter's vibrant depictions of black life during the 1920s and '30s, from classical portraits to Paris nightclub scenes. THE WHITNEY MUSEUM OF AMERICAN ART, 99 GANSEVOORT STREET, OCT. 22 - JAN. 17, 2016



"Tongues (Holy Rollers)" by Archibald J. Motley, Jr., 1929 WHITNEY MUSEUM



Embroidered Coat, ca. 1920 THE NEUE GALERIE



"Coney Island Embrace," New York City, 1938, by Morris Engel **BROOKLYN MUSEUM**

Coney Island: Visions of an American Dreamland

Miss summer? Escape the late-fall chill at the Brooklyn Museum's Coney Island exhibition, which will feature 140 paintings, photographs and other objects exploring the history of this people's playground, from modernist art to sideshow curios.

THE BROOKLYN MUSEUM, 200 EASTERN PARKWAY, BROOKLYN NOV. 20 - MARCH 13, 2016

Jackson Pollock: A Collection Survey, 1934-1954

It's a Jackson Pollock survey. At MoMA. Need more? Fifty works will be on display, including the radical artist's iconic drip paintings as well as lesser-known drawings and prints. Start lining up for tickets now.

THE MUSEUM OF MODERN ART, 11 WEST 53 STREET, NOV. 22 - MARCH 13, 2016



Robert Kondo, Remy in the Kitchen, "Ratatouille," 2007. Digital painting.

Pixar breaks out of the screen

The Cooper Hewitt brings animation into the museum.

Get ready, Pixar fans (that's everyone, right?): The Smithsonian's Cooper Hewitt, housed in Andrew Carnegie's stately 1902 manse uptown, is mounting an exhibition devoted to the studio that has brought us such contemporary classics as "Toy Story," "Finding Nemo" and "Inside Out."

"Pixar: The Design of Story," which opens Oct. 2 at the museum's new Process Lab, will

feature never-before-seen paintings, sketches and three-dimensional models that show how the films — and the characters and worlds in them — evolve and get made. (Check out those early, very weird sketches of Woody the Cowboy!)

"Animation is highly designed, particularly today," says exhibition curator Cara McCarty. "Most people don't think of it that way, but the way Pixar operates and the kinds of language its animators use is not that different from, say, the way a car manufacturer or a flatware designer refine, innovate and sell their products."

Central to Pixar's design process is research and prototyping, from visiting thousands of trash heaps in order to render the postapocalyptic world of "Wall-E" in a believable way, to getting the bounce of "Brave" heroine Merida's flame-haired curls just right.

Yet, visitors will see how even the most minute details serve a narrative, and emotional, purpose. "Those curls defined Merida's character — the way they move reinforces her personality," says McCarty. "After working on the exhibition, I look at their films now in very different way." RL

Philadelphia Museum of Art

On View



The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian

Through December 6

Opening Soon



Audubon to Warhol: Art of American Still Life

Opens October 27



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For a full list of generous donors to the exhibitions listed here, visit us online.

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Prometheus Bound (detail), begun c. 1611-12, completed by 1618, by Peter Paul Rubens and Frans Snyder (Purchased with the W. P. Wilstach Fund, W1950-3-1); *Carolina Parrot* (detail), from *The Birds of America*, c. 1828, by John James Audubon (Virginia Museum of Fine Arts, Richmond; Gift of Alma and Harry Coon) © Virginia Museum of Fine Arts; photo: Travis Fullerton; 24HRS2MC buttons (detail), 2015, by Bruce Mau.

Re-‘Awakening’

A cult-hit musical returns to Broadway — in a production for the hearing-impaired.



T. MICHELLE MURPHY
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“Spring Awakening” is bursting back onto the Broadway scene, in a revival that’s been rocking critics and audiences alike since Deaf West Theatre debuted it last year in California.

What makes this production stand out, however, is that many of its actors are hearing-impaired and the entire libretto is simultaneously sung and signed in American Sign Language.

For many hard-of-hearing, this will be the first

time they’ll be able to experience a Broadway musical.

“I’ve been a fan of ‘Spring Awakening’ since I attended the very first preview at the Atlantic Theater Company in 2006. I think it’s such an important work,” says director Michael Arden. “I’m hoping that this production is able to not only bring this story to deaf and hard-of-hearing audiences, but that it will bring a better understanding of the piece to hearing audiences as well.”

Arden knows firsthand the value of transferring this show to New York: He played Tom Sawyer in Deaf West’s 2003 production of “Big River,” which went on to win a Tony Award for theatrical excellence.

Even so, it’s taken more than a decade for the company to find its way back to Broadway. Arden believes this particular show is an ideal vessel, since it’s all about communication —

and the lack thereof.

“It highlights the perils of not telling our children the truth,” he says. “Its themes are as relevant now as [when the play that inspired the musical was written in 1891]. Our world is in great need of better communication.”

Not only does this production provide a service for modern audiences to understand the beloved musical in a new way, it also provides an important opportunity for deaf actors.

“It’s my hope that it will bring greater awareness to the incredible talent often overlooked in this industry,” Arden explains. “I firmly believe what might be seen as ‘disability’ is often our greatest ability.”

Opening Sept. 27 for a strictly limited run, this adaptation will have just 18 weeks to make a lasting mark on an industry that’s notoriously slow to

The story

In 2006, Duncan Sheik’s “Spring Awakening” quickly became a cult classic in the vein of “Rent,” similarly using an alt-rock score to distill the frustrations of a generation. An adaptation of Frank Wedekind’s 1891 German play, the musical is a parable of innocence lost as schoolchildren begin to question the lies their parents tell.

embrace change.

“It’s a big bridge we have to build in terms of making theater more accessible,” Arden says, “but if anyone leaves the theater more equipped to start a conversation with someone they might not have before, we’ve done our work.”



If you go

“Spring Awakening”

Sept. 27-Jan. 9
Brooks Atkinson Theatre
256 W. 46th St.
\$49-\$139
www.springawakeningth-
emusical.com

An actor performs “Spring Awakening” in Sign Language. PROVIDED



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Madame Judith Light

The actress on the tragedy of 'Therese Raquin' and why it's still relevant today.



T. MICHELLE MURPHY
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Although she's best known for her television roles, like "Who's the Boss?" and "One Life to Live," Judith Light is a theater actress first. She made her Broadway debut in 1975's "A Doll's House" and has tread New York City stages ever since — with two Tony Awards to show for it.

This season she stars alongside Keira Knightley in Roundabout Theatre Company's "Therese Raquin," an adaptation of the 19th-century novel. We spoke to Light about taking on the role of Madame Raquin, an overprotective mother whose control issues end up destroying



Keira Knightley and Judith Light star together on Broadway. GETTY IMAGES

those she loves most.

What are your thoughts on Madame Raquin's role?

Madame Raquin has lost her husband and devotes the rest of her life to taking care of her son — who she infantilizes. Really, so much of what she's doing is about making sure that nothing bad ever happens to her son or niece. But what ends up happening is quite tragic.

We plan, God laughs?

Yes, exactly. When you're so overcontrolling and trying so desperately to make life work, what actually happens is quite difficult and tragic. We can't control life, and that's really the story of this entire piece.

How will millennials perceive this play?

They did not need to go down the path in this play, but they do because they are driven by their desires. The way we treat each other as human beings is reprehensible. That's why this is a play for our time.

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Draper's Sign, "The Dry Tree," first quarter of 17th century. Inv. LS 4030. © Musées de la Ville de Rouen—Agence Albatros

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5 Broadway

Clive Owen, Matthew Broderick, George Takei and more take the stage this fall here in five buzzy shows worth seeing.

T. MICHELLE MURPHY
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We're approaching the best time of year for theater. While spring often feels like an earnest sprint to the Tony Awards, fall is when the Great White Way finally comes back alive with new productions after the long, slow and mostly showless summer. With plenty of diverse options to choose from, we've sorted out the five best bets hitting Broadway in the coming months.



Lea Salonga is in "Allegiance." PROVIDED

Spousal Outing

'Old Times'

The U.K.'s Clive Owen makes his Broadway debut in a revival of Harold Pinter's "Old Times," a taut three-person thriller about a husband's struggle to figure out what his wife's deceptive friend from long ago really wants before they all succumb to her dangerous mind games. Hopefully he does so by channeling that brooding intensity that made him a megastar in 2004's "Closer." He stars alongside Eve Best and Kelly Reilly under direction from Olivier- and Tony Award-winning actor Douglas Hodge, who must not know how to take a vacation, because he also currently stars in Showtime's "Penny Dreadful."

OPENS OCT. 6
WWW.ROUNABOUTTHEATRE.ORG

Girls' Night Out

'Fool for Love'

Tony Award-winner Nina Arianda ("Venus in Fur") returns for her third Manhattan Theatre Club production with "Fool for Love," marking the Broadway debut for this oft-produced Sam Shepard drama. The story follows two seething ex-lovers who meet in a seedy motel in the Mojave Desert only to learn that they are not quite through with each other yet. But when terse banter starts breaking down their carefully constructed defenses, both parties need to decide whether it's time to pull back for good or finally find out what lies beneath.

OPENS OCT. 8
WWW.MANHATTANTHEATRECLUB.COM

Date Night

'Sylvia'

Watch Matthew Broderick play with a puppy for two hours! That's really all you need to know about the revival of A.R. Gurney's "Sylvia," except that said puppy is played by the always-delightful Annaleigh Ashford — who won her first Tony in June for "You Can't Take It With You." Here's a fun fact for the dinner table: The role of Sylvia was first played by Broderick's wife, Sarah Jessica Parker, in 1995. Fresh off "Cymbeline," at Shakespeare in the Park, director Daniel Sullivan detours from his usual dramas for this dark comedy about one man's unusual manifestation of a midlife crisis.

OPENS OCT. 27
WWW.SYLVIAIBROADWAY.COM

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picks for fall



Clive Owen in "Old Times" JENNY ANDERSON

With Your Parents

'Allegiance'

It almost seems like George Takei came out of thin air in the aughts as a social media kingpin, tastemaker, comedian and activist. But his true origin story is much deeper and richer, traversing international borders and delving into the plight of Japanese-Americans during and after World War II. It all unfolds with the beloved actor's trademark warmth and wit in "Allegiance," which, inspired by true events, stars Takei alongside Lea Salonga ("Miss Saigon") and Telly Leung ("Godspell"). It will be Takei's Broadway debut.

OPENS NOV. 8
WWW.ALLEGIANCEMUSICAL.COM

Novelty Ticket

'Misery'

"How are they going to you-know-what with the you-know-what on a live stage?!" That's a



Sam Rockwell and Nina Arianda in "Fool for Love." PROVIDED

great question for fans of Stephen King's horrific novel and the subsequent movie starring Kathy Bates. Her part will be reinterpreted for the stage by Laurie Metcalf, who will face some inevitable challenges in redefining the iconic role. Oh, right, and the "you know what" will

belong to Bruce Willis, who's making his Broadway debut as the author who is living out his worst nightmare in the captivity of a deranged superfan — and probably wishes he had someone Willis would usually play to come save him.

OPENS NOV. 15
WWW.MISERYBROADWAY.COM

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Giants looking to move to 2-0 on the season. 37

FASHION HATERS

SoHo residents fume over runway gridlock. 2



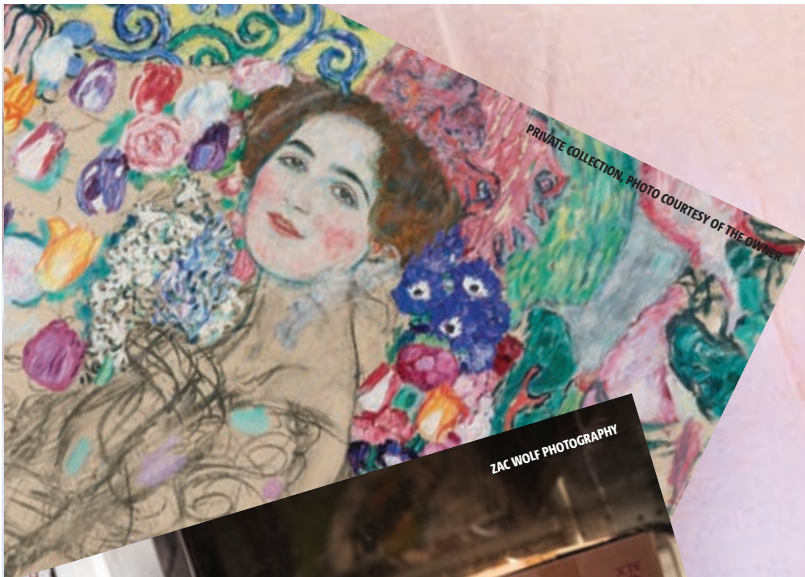
Colin Firth doesn't watch 'Bridget Jones.' 33

FALL ARTS GUIDE

COZY UP TO CULTURE

Whether you're looking for the perfect date night at the theater, comic relief or a celebration of fierce women, we've got your guide to fall's best show. 'Golden Girls' included. 18-32

FALL ARTS GUIDE



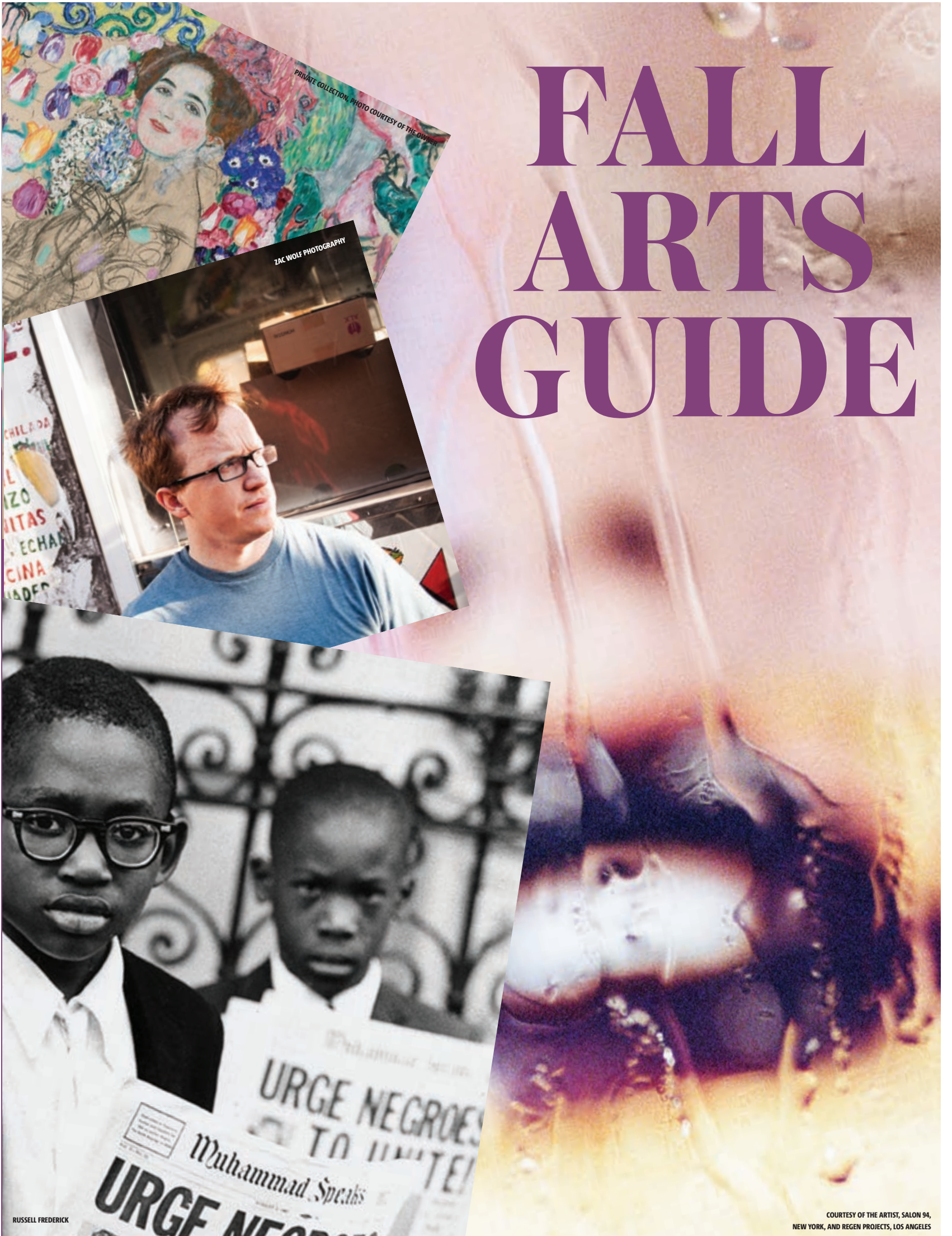
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ZAC WOLF PHOTOGRAPHY



RUSSELL FREDERICK



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Portraits vs. prejudice

“The Sikh Project” celebrates cultural identity to combat the stigma Sikhs have faced since 9/11.



ALIZAH SALARIO
@Alirosa
letters@metro.us

When British photography duo Amit Amin and Naroop Jhooti searched for “Sikh men” on Google a few years back, they got mostly stock images of traditional men in the streets or countryside of India.

But Amin and Jhooti, both Sikhs, knew these images didn’t reflect the diversity of Sikh identity or experience. “The Sikh Project,” an exhibit of 38 stylized portraits of American Sikhs from all walks of life, including a boxer and an army veteran. The images fuse the duo’s sharp British style and commer-

cial aesthetic with their knowledge of Sikh heritage and culture.

“The idea was for these visuals to really inspire people, and photography can really allow that to happen,” says Jhooti.

The exhibit is an expansion of Amin and Jhooti’s portrait series on British Sikh men. For the U.S. edition, the duo partnered with the nonprofit Sikh Coalition and also included women, putting their goal of increasing cultural awareness through art front and center.

“It’s also an education-



Ishprit Kaur, a recent nursing graduate in Connecticut. She was inspired to go into this field because her mother is also in the profession and because her father is battling Parkinson’s. **ALL PHOTOS PROVIDED**

al piece for people who are not quite sure why an individual wears a turban or grows a beard,” says Jhooti. “They can come to it and understand a little bit more about Sikhism.”

Subjects were solicited through an open call on Facebook; each portrait highlights a Sikh American who “had a story to tell” — which, in some cases, means a narrative about how bullying was a formative experience. During the exhibit, a projector will play interviews

in which subjects address questions like, “What does it feel like to be a Sikh American?” The project has also launched a Kickstarter to preserve the their work in a book.

Particularly since the 9/11 attacks, American Sikhs have been caught up in the rising Islamophobic sentiment, facing misunderstandings and outright discrimination because of their distinctive beards and turbans, or *dastars*, two fundamental elements of their religion.



Maj. Kamaljeet Singh Kalsi was born in India and moved to New Jersey when he was 2. He was the first Sikh American to be granted a religious accommodation to serve in the U.S. military since the ban on Sikhs in the 1980s.

“It’s not a like a baseball cap that someone can take on and off on their head, you know; if someone removes a Sikh man’s turban, it’s the worst disrespect you can possibly show them. It’s part of their body,” explains Jhooti.

He’s hopeful that the exhibit will be a vehicle for raising awareness and effecting change.

“Sometimes, if you read an article it can be changed or manipulated, or people can take it in

a different way than it was meant to be written. But with visuals and art, I think it’s always very pure,” he says.

As for what he’s most looking forward to? The response among non-Sikh Americans: “What excites me is that these people are going to get an opportunity to see something that’s never, ever been done.”

Perhaps change is already here: Google “Sikh men” today, and you’ll find some of Amin and Jhooti’s portraits.

NYBG/125

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NEW YORK BOTANICAL GARDEN



Not just a pretty face

Newly discovered intimate videos reveal how photographer Richard Avedon didn't just see models as a canvas.



EVA KÍS
@thisiskis
eva.kis@metro.us

Advertisements are rarely memorable, but you probably remember when Calvin Klein was selling fragrances and jeans with a revolutionary campaign in the '80s and '90s, with James King speaking candidly about her friend's suicide or Kate Moss choosing a screaming fight over indifference.

What you may not know is those ads featured the models' own words and experiences, a hallmark of the profoundly human 60-year career of iconic photographer Richard Avedon.

"He really worked with each model and re-

tained their authenticity by interviewing them beforehand and using their own words and dialogue in what would become an advertisement," says James Kaliardos, makeup artist and co-curator of "Richard Avedon - Moving Image," now on display at SoHo's Cadillac House. "Everyone from Catherine Deneuve to Lauren Hutton, Anjelica Huston, Andie MacDowell, Brooke Shields, they all were in these ads, but the ads were really crafted around their individuality as opposed to erasing who they were."

The ads were a result of extensive interviews, which Kaliardos and his co-curator Cecilia Dean, who worked with Avedon as a model, unearthed from the Richard Avedon Foundation's archives. They're on display in the new Cadillac art and performance space.

Not to be missed is the short film starring Veruschka von Lehndorff,

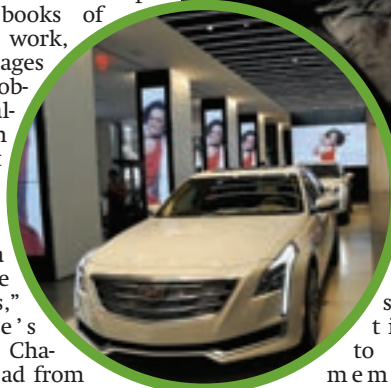
who utterly captivates as she appears first in a suit and mustache as a man, then piece by piece sheds the ensemble until she's naked, then transforms again into the softest feminine form for a 1973 ad campaign by Japanese apparel brand Jun Ropé.

Visitors can also flip through books of Avedon's work, with images you've probably already seen but don't associate with him — "Dovima with the Elephants," Deneuve's textless Chanel No. 5 ad from 1972 — and techniques that brought more natural elements to photoshoots for the first time, like wind machines and jumping.

But the world of fashion doesn't need a retro-



"Richard Avedon — Moving Image" at Cadillac House ALL PHOTOS PROVIDED



pective to remember him — their daily work is shaped by his techniques and styling. Still, Kaliardos wishes the industry would embrace more of what made Avedon's work unique. "He would fight

for different types of beauties to be seen," says Kaliardos, people who may be overlooked in the current faster-paced world where campaigns decide to go with who's already known and popular.

"I hope visitors walk away with a sense of how important individuality is, and that it should be celebrated."

If you go

'Richard Avedon — Moving Image'
Through Sept. 30
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Free, cadillac.com/experience/cadillac-house.htm

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Humor gets darker, weirder and way more real this fall.



T. MICHELLE MURPHY
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It's a stressful time in our nation right now, and we could all use a good laugh. Thankfully, New York City stages are packed with amazing comedy shows this season, ranging from scathing observational humor by former “Daily Show” correspondent Lewis Black to big, fat belly laughs with self-described Queen of Mean Lisa Lampanelli.

“Black to the Future”

Lewis Black returns to Broadway with his new full-length standup show, “Black to the Future.” The sardonic comedian takes on the election cycle, its political talking heads and the crazy country they're competing to lead. As if that weren't enough, Black has also hinted he's likely to update the script with any juicy tidbits that occur between each performance, which will be especially enticing when the debates begin. “Black to the Future” runs for just six shows, borrowing the stage at the Marquis Theatre on Mondays (the regular home of “On Your Feet!”). *Through Oct. 24, lewisblackonbroadway.com*

“Stuffed”

A skinny girl, an overweight woman, a bulimic and a compulsive eater



Lisa Lampanelli DAN DION



“Oh, Hello” PETER YANG

mouth off about their respective relationships with food and their bodies in “Stuffed,” a new comedy by Lisa Lampanelli, the razor-tongued darling of HBO and Comedy Central. While it may seem dangerous to invite the “Queen of Mean” to tackle important issues like weight and the female form, we can rest assured that the acerbic insights stay on point with a show produced by the Women's Project Theater. And we can always rely on a night of gut-busting laughter with Lampanelli. *Opens Oct. 7, wptheater.org*

New York Comedy Festival

More than a dozen comedians will play 20 venues over the course of six days and nights of side-splitting hilarity, brutal honesty and utter depravity this November. The 12th year of the New York Comedy Festival opens with a benefit performance, “Stand Up for Heroes,” at Madison Square Garden featuring Jon Stewart, Jim Gaffigan, Jerry Seinfeld and Louis C.K. Also performing at venues around the city are Tracy Morgan, Fred Armisen, Cameron Esposito, Tig Notaro, Bill Maher, Trevor Noah and Chris D'Elia. *Runs Nov. 1-6, nycomedifestival.com*

“Oh, Hello”

Nick Kroll and John Mulaney bring their unique brand of coloring-outside-the-lines comedy to Broadway this fall with “Oh, Hello,” directed by Alex Timbers. Comedy Central and “Funny or Die” fans may already be familiar with Gil Faizon and George St. Geegland, the geriatric alter egos of Kroll and Mulaney. But “Oh, Hello” takes those sketches and transforms them into a strangely effective full-length show with elements of improv, standup and play-within-a-play. *Opens Oct. 10, ohhellobroadway.com*

“Career Suicide”

Following its sold-out run at the Edinburgh Fringe Festival, Chris Gethard's “Career Suicide” makes its way to NYC. Presented by Judd Apatow, the show explores unfunny topics like depression, alcoholism and suicide, but with shocking candor and unapologetic jest. Gethard's work has been defined by his almost exhibitionistic levels of vulnerability, because when he's making fun of himself, you're free to join. Don't feel bad for making fun of mental illness — you're just helping to destigmatize it through comedy. *Opens Oct. 13, careersuicideshow.com*



Tracy Morgan
GETTY IMAGES

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A Lion Kills Prasenajit in the Jungle, c. 1775, Nepal (Philadelphia Museum of Art; Stella Kramrisch Collection, 1994-148-613; Self-Portrait on the Border Line Between Mexico and the United States, 1932, by Frida Kahlo (Colección María y Manuel Reyero, New York) © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York



The puppets for "That Golden Girls Show!" were created by Joel Gennari. PROVIDED

Oh the shoulder pads, oh the puppet parody!

Our favorite geriatric quartet are headed off-Broadway in "That Golden Girls Show!"

LINDA LABAN
@MetroNewYork
letters@metro.us

Everyone's favorite geriatric BFFs are coming to Union Square this fall — just not quite as you remember them.

Director Jonathan Rockefeller is re-creating "The Golden Girls" using puppets — again. After the huge success of his first "Golden" puppet production, "Thank You for Being a Friend," he's created a whole new story called "That Golden Girls Show! A Puppet Parody."

"That was more stand-up comedy, really, but this production morphed out of that," he says during a break in rehearsals at the Daryl Roth Theatre in Union Square. "We've completely re-created their apartment in Miami. We've got wicker furniture, plastic plants and Florida ceramics. We're completely embracing the fabulousness of 1980s Miami."

But puppets? Really? "Using puppets, we create a love letter to these characters, as opposed to having actors dressing up and pretending to be them," says Rockefeller, an Australian by birth who has lived in the city for three years. "A lot of adults grew up with 'The Muppets' and 'Sesame Street' and they're used to puppet shows with an adult sense of humor."

And there's plenty of that: Those aging ladies who rocked the shoulder pads were quite risqué. "They got away with a lot more than characters in other shows could, probably because it was these harmless old ladies."

The puppets were created by New York City-based freelance illustrator and concept artist Joel Gennari, and the cast includes Arlee Chadwick as Rose, Cat Greenfield as Blanche, Weston Chandler Long as Dorothy and Emmanuelle Zeesman as Sophia.

"It's 31 years ago next week that the series first aired," says Rockefeller. "So many generations now love that show— it's the humor and also it was so

If you go

"That Golden Girls Show!
A Puppet Parody"
Sept. 19-Dec. 11
Daryl Roth Theatre
101 E. 15th St.
\$69-\$99
thatgoldengirlsshow.com

ahead of its time."

It also broached the idea of old people as still being full of life, as these four seniors lived together and led active, social lives instead of sitting in a nursing home, among other overlooked or taboo topics. "They were talking about gay marriage in 1985; they were talking about artificial insemination; and all about cheesecake. It helped shape the national psyche."

Still, for all its social or artistic mores, "That Golden Girls Show!" is quite straightforward. "This is a megamix of the entire seven years it ran, boiled down into a 90-minute show. It's 'The Golden Girls' with puppets," says Rockefeller. "There's no other explanation required."



"Portrait of Adele Bloch-Bauer I" by Gustav Klimt, 1907 CREDIT

Female and fired up

Fall's culture essentials take on the worlds of women and protest.

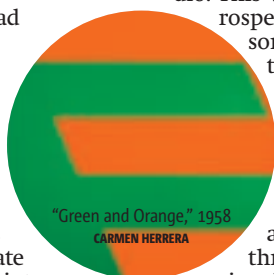


RAQUEL LANERI
@RaquelLaneri
letters@metro.us

So long, dead white guys. This fall, museums and galleries are getting a lot more diverse, with shows that celebrate Hispanic painters, black activists and female patrons opening in the next few months. Even the one dead white dude on this list, Gustav Klimt, made his name painting the fabulous, independent ladies who financed his career and shook up social mores in fin-de-siecle Vienna. Here are six exhibits that kick patriarchy to the curb.

"Carmen Herrera: Lines of Sight"

Born in Havana, Cuba, the 101-year-old Herrera is more active than ever, painting every day in her New York City studio. This Whitney retrospective surveys some 50 years of this abstract artist's career, including her spare, groundbreaking "Blanco Verde" series and her rare three-dimensional sculptures. **Sept. 16-Jan. 2, 2017, 99 Gansevoort St.**



Agnes Martin

The minimalist master, who died in 2004, found endless inspiration in the simplest geometric forms. Her work, which draws from Zen Buddhism as well as the landscape of

New Mexico, where she lived, has a peaceful naturalism that's rare in contemporary art. The Guggenheim traces her career from her 1950s experiments to her last works before her death. **Oct. 7-Jan. 11, 2017, 1071 Fifth Ave.**

"Klimt and the Women of Vienna's Golden Age"

After its runaway hit with Munch's "Scream" earlier this year, The

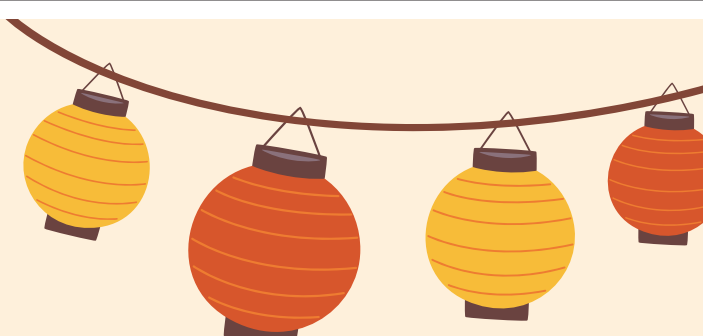
Neue Galerie has another surefire blockbuster planned for fall. "Klimt and the Women of Vienna's Golden Age" will include the artist's lushly feverish portraits, which chronicled the liberated society women of 1900-1918. (Chief among his subjects: Adele Bloch-Bauer, the "woman in gold.") The exhibition will also include fashions inspired by Klimt's muses, including reproductions of his mistress



"Mid Winter" by Agnes Martin, 1954 ARTISTS RIGHTS SOCIETY

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"Pop Rocks" by Marilyn Minter, 2009 COURTESY BROOKLYN MUSEUM

Emilie Flöge's signature caftans. *Sept. 22-Jan. 16, 2017, 1048 Fifth Ave.*

"Power to the People" and Ruddy Roye

The Steven Kasher Gallery examines the struggle for black rights in America with this pair of photography exhibitions. "Power to the People: The Black Panthers

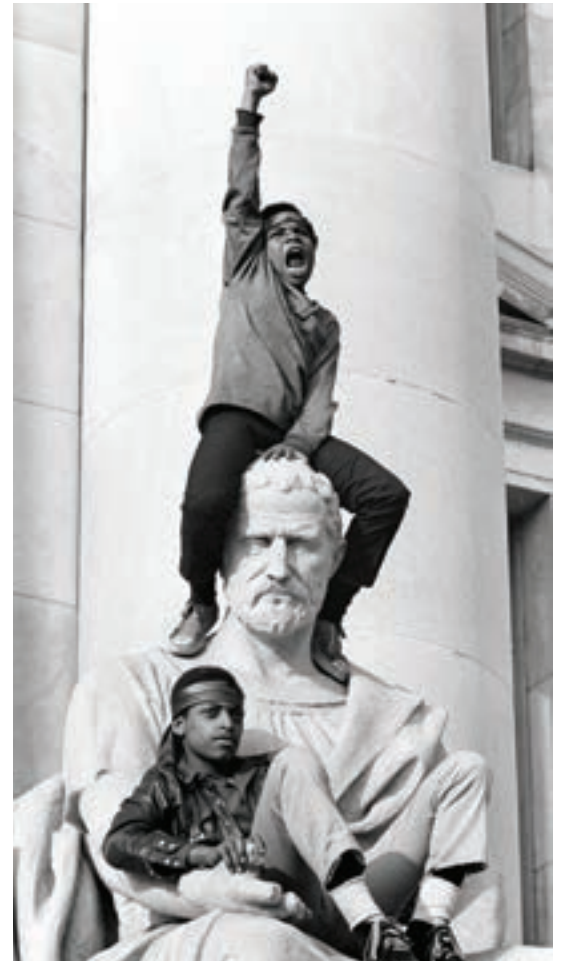
in Photographs by Stephen Shames and Graphics by Emory Douglas" chronicles the rise of the controversial revolutionary group with vintage images and agitprop on the occasion of its 50th anniversary. And Jamaican photographer Radcliffe "Ruddy" Roye gets his debut solo show in "Ruddy Roye: When Living Is a Protest." The 20 large-scale

photographs, taken mainly in the artist's neighborhood of Bed-Stuy, Brooklyn, give voice to the often invisible, poor members of society. *Sept. 16-Oct. 29, 515 W. 26th St.*

"Marilyn Minter: Pretty/Dirty"

The Brooklyn Museum continues its "Year of Yes" series, exploring feminism in art, with

this 40-year look at Minter's work, which explores issues surrounding beauty and the feminine body in American culture. "Pretty/Dirty" includes photographs, paintings and video that mix pop art, photo-realism and montage to create visceral depictions of food, sex and makeup. *Nov. 4-April 2, 2017, 200 Eastern Parkway, Brooklyn*



"Power to the People" COURTESY STEVEN KASHER GALLERY

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Date night at

Fall's best productions are best enjoyed in the right company.



T. MICHELLE MURPHY
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The end of summer always brings the curtain down on several Broadway shows (au revoir, “Les Miserables”!) to make way for the highly anticipated new shows that are kicking off this fall. It doesn’t help that there are also dozens of plays debuting off-Broadway — stages that have yielded a fair few Broadway-bound productions recently. But you’ve only got so much time and money, so we’ve narrowed down the field to the very best of the best for your fall outings.

Icebreaker for date night

In 2013, Helder Guimaraes shocked audiences with his close-up magic (and sly comedic indulgences) in “Nothing to Hide,” the critically acclaimed show directed by Neil Patrick Harris. Now Guimaraes, one of the world’s foremost magicians, returns with “Verso,” a solo show at New World Stages. His awe-worthy sleight of hand does require a certain degree of concentration to appreciate, the unique nature and mind-boggling spectacle of the show is one that will captivate the imaginations of all ages (suggested for 12 and up). *Opens Sept. 28, versoshow.com*



“Encounter” TRISTRAM KENTON

For squad night out

“Modern Family” fans should be sure to check out “Falsettos,” which looks into the life of a gay man who’s navigating a neurotic-but-functioning life with his ex-wife, his boyfriend, his son and the mixed-race lesbian couple next door. The 1992 Tony Award-winning musical is revived through Lincoln Center Theater and directed by James Lapine (who co-wrote the book with lyricist William Finn). An all-star cast includes Stephanie J. Block (“Edwin Drood”), Christian Borle (“Something Rotten”) and Andrew Rannells (“Book of Mormon”). *Opens Oct. 27, lct.org*

will always endure. An all-star cast led by John Goodman, Nathan Lane and John Slattery revive “The Front Page,” a loving lampoon of journalism and a timely look back at the heyday of making news. A team of tabloid reporters is thrust into covering a criminal investigation, quickly realizing their caper could be the scoop of a lifetime. *Opens Oct. 20, thefrontpagebroadway.com*

Impress the theater buff

“The Encounter” is a first-of-its-kind production that challenges how we experience theater by fully engaging our sense of sound. The one-man play — conceived, performed and directed by Simon McBurney — is about a photojournalist lost among Brazilian tribesmen in the Amazon.

Bring the parents

The newspaper industry may be changing, but the thrill of knowing you’re onto a good story



“Verso” GER GER

Shows for ‘Hamilton’ fans

They may not be playing to big houses or offering big-name stars, but there are some exceptional off-Broadway plays this fall that highlight diversity in history, countering what’s still a very white Great White Way. “Hamilton” fans excited about the new faces — and with them, new stories — on the city’s stages should take an evening to see one of these affordable, thought-provoking and



“Vietgone” DEBORA ROBINSON

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the theater



Nathan Lane
PROVIDED

But his ordeal is most effectively conveyed through headsets that both thoroughly individualize and exponentially amplify the tale. Showing off stunning sound design lauded when it opened in the U.K. earlier this year, "The Encounter" is one you'll brag about having seen first — or should we say, heard? *Opens Sept. 29, theencounterbroadway.com*

Relive a childhood favorite with your bestie

It seems so obvious, but it finally happened: Tom Schulman, the screenwriter behind the Academy Award-winning film by the same title, has adapted "Dead Poets Society" for the stage, premiering at the Clas-



"Falsettos" PROVIDED

sic Stage Company this October. If there's a hope of the movie successfully carrying its mood and impact over to live theater, there couldn't be a better choice for its venue than the CSC, known for its intimate and artistic atmosphere. Jason Sudeikis takes over the role made famous by Robin Williams, and the show is directed by Tony winner John Doyle, fresh off "The Color Purple." *Performances begin Oct. 27, classicstage.org*



Jason Sudeikis
GETTY IMAGES

thoroughly original productions.

"Aubergine" reveals how our relationships to family are often forged through food as a Korean son tries to reconnect with his dying father, who never approved of his decision to become a chef. *Through Oct. 2, playwrightshorizons.org*

"Vietgone" is an uproariously funny comedy about two Vietnam War refugees (the parents of playwright Qui Nguyen) finding love at a relocation camp in Middle America, told with modern humor, emotional

subtlety and a whole lot of creative swearing. *Performances begin Oct. 4, manhattantheatreclub.com*

"Where Did We Sit on the Bus?" begins with a Hispanic student (written and performed by Brian Quijada) learning about Rosa Parks and asking where his people were, only to learn his teacher doesn't know and that their story has been erased from history.



Suzan-Lori Parks
TAMMY SHELL

Through Oct. 9, ensemblestudiotheatre.org

"The Death of the Last Black Man in the Whole Entire World," by Pulitzer Prize winner Suzan-Lori Parks, tells the story of Black Man With Watermelon, who dies repeatedly throughout history through a series of stereotypical tropes. *Opens Oct. 25, signaturetheatre.org*

ORG T. MICHELLE MURPHY

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A gallery for the casual art lover

Photoville, the annual free outdoor art show, returns with some sobering displays.



SARA FEINSTEIN
@MetroNewYork
letters@metro.us

As a massive outdoor photography show, Photoville is the opposite of being in a gallery.

That's what co-founder Sam Barzilay was going for after running an art gallery for five years. He began to recognize the psychological barrier of entering the enclosed atmosphere: For those who knew they weren't going to purchase anything, strolling the corridors of artwork seemed meaningless.

He envisioned something entirely different, however, when he and his two co-founders, Dave Shelley and Laura Roumanos, mapped out the plan for Photoville, a free, outdoor weeklong photo festival in Brooklyn Bridge Plaza housed inside repurposed shipping containers.

"It's not just coming to a gallery and seeing a



Photoville MORRIGAN MCCARTHY

show," explains Barzilay. "You come into this space and you're completely surrounded and separated from your daily life for a moment."

Five years later, Photoville has become one of the largest photographic events in New York City, offering a mix of curated exhibitions from veteran photojournalists and prestigious print publications, to graduate student showcases and fine art practitioners. This year, the more than 60 exhibits

will include a group of lighter pieces while also tackling issues of gun violence, inequality and international crisis — all free.

We've highlighted five standout exhibits:

"America Point Blank"

The summer of 2016 has reignited the national conversation about gun control. In what Barzilay refers to as a "phenomenally important



"Bill Cunningham" BETH FLYNN

piece," photojournalists, documentary and art photographers from Fovea Exhibitions have come together to answer the question: how did we get here, and more importantly, how do we stop the bloodbath?

"Bill Cunningham"

Honoring the legendary, yet humble photographer known for his eccentric style and pursuit of candid moments on the streets of Manhattan, this exhibit, presented by his longtime em-

ployer The New York Times, will celebrate Bill Cunningham's contributions to the world of fashion. "It feels like the right thing to do, to acknowledge someone's life work when they never sought out to do it themselves," says Barzilay.

"Texting Syria"

Maloney's stark images explore the despair of families seeking refuge from ongoing conflict in Homs, Syria, as they text loved ones still under siege. Taken from inside their tents set up within an abandoned slaughterhouse, the shots capture the glow of their screens, illuminating messages of uncertainty and pleas for God's help.



"Texting Syria" LIAM MALONEY

"Signs of Your Identity"

In an effort to portray the Canadian government's efforts to assimilate young indigenous students into Canadian culture, Daniella Zalcam's black-and-white portraits of Native Americans juxtaposed with opaque sketches of their past come together to depict the remnants of their lives after the Indian Residential Schools that brutally stripped them of their identity.

"Breaking Point"

Here we are 50 years after the civil rights movement, but how far have we really gotten? That was the angle the NYC-based collective of African American photographers, Kamoinge, utilized to compose their exhibit, which will confront issues of inequality, injustice, separation and xenophobia in modern-day America. "It's a beautiful collection of images," says Barzilay. "There's harrowing moments and beautiful moments, but it's horrifying to see some of the images from the late '60s, and think that those photos could have been taken last year."



"Breaking Point" RUSSELL FREDERICK

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'Romeo and Juliet'

This isn't necessarily a standard Shakespearean adaptation. The infamous tragedy about familial warfare gets an update by David Leveaux with the Montagues and Capulets poised as opposing races in conflict, with sizzle and sensuality that modern audiences can appreciate. Film's Orlando Bloom and Broadway's Condola Rashad play the ill-fated lovers. **Opened Sept. 19;** www.romeoandjulietbroadway.com



'The Glass Menagerie'

Following a successful run in Boston this year, Tennessee William's acclaimed masterpiece about a dysfunctional family's pivotal visit from a gentleman caller has made its way to Broadway. Bringing together Zachary Quinto, Celia Keenan-Bolger and Cherry Jones, this John Tiffany-directed play will be the biggest non-musical draw this season. **Opens Sept. 26;** www.theglassmenageriebroadway.com

The stars align on Broadway

Big names from film and television, including Orlando Bloom, Zachary Quinto and Mary-Louise Parker, appear against theater powerhouses like Norbert Leo Butz, Danny Burstein and Condola Rashad.

Take a look at what — and who — is kicking off the 2013-2014 season. **T. MICHELLE MURPHY**



'Big Fish'

Based on the book by Daniel Wallace, as well as the 2003 film by the same name, "Big Fish," starring Norbert Leo Butz, is diving into the deep end with a full-blown musical incarnation that's set to hit Broadway. This play is about a father and son bonding over a series of hyperbolic and highly fantastical stories. Direction and choreography is helmed by Susan Stroman. Book and music are handled by the talented Andrew Lippa. **Opens Oct. 6;** www.bigfishthemusical.com



'A Night with Janis Joplin'

Broadway welcomes a musical bio of the legendary rock 'n' roll singer, starring Mary Bridget Davies. It's both written and directed by Randy Johnson. Janis Joplin's greatest hits from the 1960s onward include "Me and Bobby McGee," "Piece of My Heart," "Mercedes Benz," "Cry Baby" and "Summertime." **Opens Oct. 10;** www.anightwithjanisjoplin.com



'A Time to Kill'

This John Grisham tome title, which was made into a movie in 1996, now comes to the Broadway stage. Moral lines are crossed in a courtroom when a man attempts to justify his vigilantism in the name of his daughter, who suffered an unspeakable crime. Racial tension adds fuel to this charged masterpiece. **Opens Oct. 20;** www.atimetokillonbroadway.com



PLUS

Critic's pick

'The Snow Geese'

Mary-Louise Parker headlines alongside Danny Burstein in this drama about a family coming together for a hunting party that will result in a shift in the world as they know it. Written by Sharr White, this Manhattan Theater Club production will be directed by Daniel Sullivan.

Opens Oct. 24; www.thesnowgeesebroadway.com





PROVIDED BY COINTREAU

'Strip Strip Hooray!'

Dita Von Teese is coming to the Gramercy Theatre with her burlesque variety show "Strip Strip Hooray!" presented by Cointreau. Audiences will see four

of Von Teese's most impressive performances, including "Bird of Paradise," where she is perched inside a gilded Victorian birdcage dressed in feathers. **\$40 general admission; Sept. 30-Oct. 4; www.stripstriphooray.com**

New York Burlesque Festival

Thirsty Girl & Pontani Productions present the 11th annual New York Burlesque Festival, which is "celebrating over a decade of glitter and glamour in Gotham." There will be more than 120 performances by burlesque and variety entertainers from all over the world. **\$10-\$70; Sept. 26-29; www.thenewyorkburlesquefestival.com**



VICTORIA JANASHVILLI

'Coney Island Spectacular'

Gotham Burlesque promises "15 unique and thrilling acts," with hula-hooping Miss Saturn and singer Grace Gotham, pictured. **\$39 general admission, two-drink minimum; Oct. 5; www.gothamburlesque.com**



PROVIDED

'Eager to Lose'

Ars Nova's "Eager to Lose" is a burlesque farce about a club called the Tim Tam Room. Dancer Tansy is about to quit, and the MC is brokenhearted. **\$10 Oct. 9-12, \$20 Oct. 16-19, \$30 Oct. 20-Nov. 2; www.arsnovanyc.com**



BEN ARONS



See more at www.metro.us

Chicava HoneyChild is one of the dancers in Brown Girls Burlesque. / ALEXIS ALVAREZ

Burlesque in every shape, size, shade

Au naturel. Brown Girls Burlesque uses dance to empower the female form.

In a revealing blue dress, Alotta Boutte, a full-figured black burlesque performer, stood confidently on the stage at Joe's Pub on Sept. 14 after mesmerizing the audience with her rendition of Aretha Franklin's "A Natural Woman." There was a sincerity in her voice that made you understand that this is exactly where Boutte belongs. Here, she feels like a natural woman.

Five minutes before, Chicava HoneyChild opened the scene with an erotic striptease. Next, Miss AuroraBoobRealis takes over the spotlight, with swirling hair and a diamond-decorated bosom. The Brown Girls Burlesque are shaking not only their bodies, but more importantly, the common understanding of beauty ideals with their show, "The Dirty Honey Shake."

"I want my audience to be entranced and transformed," says Boutte, guest-starring at BGB for the night, when we meet her in the dressing room after the show. Surrounded by glitter, feath-

Classes in NYC

Try it out

1 Brown Girls Burlesque promises you will "have a blast exploring your sensuality, telling your story and just being downright hot and saucy" at Peeling Into Burlesque classes in Bed-Stuy. www.brown-girlsburlesque.com/classes

2 The New York School of Burlesque offers

a range of classes, from 1940s burlesque to neo-burlesque, chair dance classes and ultimate self-confidence classes. www.schoolofburlesque.com

3 Burlesque Bikini Bootcamp, located in Chelsea, combines aerobics, strength training, ballet and yoga with the burlesque art of the tease. www.burlesquebikinibootcamp.com

ers, fake eyelashes and champagne, the rest of her burlesque sisters hum in agreement. "I'm larger-bodied, I'm brown and I'm queer. I walk into a room and people have already said what they think I am, what they think I'm capable of. But when I get onstage, all of that changes. I can see people's perceptions change. That's what I want to see in my audience as I perform."

BGB was founded in 2007 as an answer to the lack of representation of colored women in New York's burlesque community. But the ladies' shows are just as much about general issues in our society, whether you are white or black, woman or man.

"For women especially, what we wear, ev-

erything that we do, it's politicized," says Maya D. Haynes, one of the founders of BGB. "This is us reclaiming ourselves and reclaiming our sexuality and saying, 'Yes, we can be beautiful and sexy, but we own it.'"

Chicava HoneyChild is sitting relaxed in a sofa, only wearing shining tassels and a G-string. On BGB's website it says that she lures the innocent to the dark side, only to let them out in the sun again. She explains what this means: "The dark side is about your fears and doubts about yourself. I guess that's why I got myself a new tag line: the quantum ecdysis. Ecdysis is the process of molting, shedding your skin. Like when a caterpillar turns

into a butterfly. It's really important to experience your sensuality the way you want to — to butterfly."

"There were women that came up to me after [the show] hugging me and just being like, 'You guys are so beautiful and real and confident in your bodies,'" Miss AuroraBoobRealis says, changing into a pair of sweatpants.

"My mom makes our costumes," she confides. "Sometimes she has felt uncomfortable with her body, and she says that seeing us up onstage just makes her feel comfortable as an older woman. It's deeper than just, 'She's hot.'"

BGB calls itself neo-burlesque. Chicava HoneyChild — who has an MFA specializing in sacred sexuality and women of color in the burlesque heritage — talks about the evolution of burlesque performance: "When burlesque started in America in the late 1800s, it was an actual theater commentary form. As stripping became more socially acceptable and profitable, that took over in the burlesque scene. What BGB does today is a mix of the two lines: burlesque striptease."

MAJA LUNDAGER PEDERSEN
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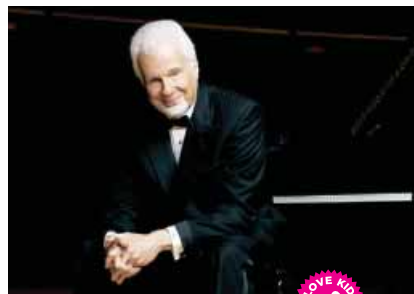
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This 18th-century pastel portrait is by Charles-Antoine Coypel (1694-1752). / PROVIDED BY THE MET

What's coming up at the Met?

On display. As the leaves fall, you can stay warm indoors at the Metropolitan Museum of Art.

18th-Century Pastels

Through Dec. 29, 2013
This exhibition offers a variety of 18th-century pastel paintings including vivid landscapes by Jean Pillement, European Old Master paintings and several other works by French, British, German and Danish artists. The image above is just one work in this fragile medium that allows viewers to glimpse into the past and familiarize with intimate portraits of those who lived then.

Medieval Treasures from Hildesheim

Through Jan. 5, 2013

America has had a relatively short cultural lifespan when compared to the rest of the world. But now the Met has brought to you an exhibit that highlights medieval art from the churches of Hildesheim, Germany, the leading center of metalurgical art in the Middle Ages. It will provide the opportunity to view 50 rare medieval works, including the monumental Ringelheim Crucifix, the Crosier of Abbot Erkanbald and the Reliquary of Saint Oswald.

Silla: Korea's Golden Kingdom

Nov. 4, 2013–Feb. 23, 2014
Do you ever sit at work wishing you were in “National Treasure,” discovering long-lost troves of gleaming gold? Well, then you should carve out some weekend hours to take a stroll through this exhibition, representing the artistic traditions of the Silla Kingdom. Buddhist treasures

include intricately crafted ornaments, gold crowns and rare objects from Central and West Asia, demonstrating the artistic achievements of Silla during its rise to prominence.

Ink Art: Past as Present in Contemporary China

Dec. 11, 2013–April 6, 2014
Even in today's mostly digital world, we regularly press ink into paper — whether it's writing a to-do list or signing a birthday card. But do we pause and consider the heritage behind it or what ink is capable of? This exhibit takes a look at the creative, contemporary ink art of ancient China through 70 works grouped into four themes: the written word, new landscapes, abstraction and beyond the brush.

JULIE KAYZERMAN
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More dance

Keigwin + Company

Celebrating his troupe's 10th anniversary, Larry Keigwin opens "Girls," to music by Sinatra, and reprises his compelling "Mattress Suite." **Oct. 29-Nov. 3, www.joyce.org**

American Ballet Theatre

The world premiere of "Tempest" by Alexei Ratmansky and dances by Mark Morris, Twyla Tharp and George Balanchine are among the treats on tap. **Oct. 30-Nov. 10, www.abt.org**

Reggie Wilson/ Fist & Heel Performance Group

Wilson's "Moses(es)" surveys how we lead and why we follow while exploring the migrations of Africans. **Dec. 4-7, www.bam.org**

'Sleeping Beauty' meets 'True Blood'

Dance. You've never seen Tchaikovsky get quite this goth.

One of the dance world's smartest men, Matthew Bourne, combines his two passions — dance history and musical theater — in his new production of "Sleeping Beauty." Coming to City Center in October, the piece fuses Petipa's fairy-tale ballet, choreographed to music by Tchaikovsky, and our cultural infatuation with the undead.

Bourne starts his plot in Victorian England and moves Princess Aurora's coming-of-age to 1911, the Edwardian era. After she falls asleep for 100 years, the story resumes in contemporary London,



This "Sleeping Beauty" cashes in on the vampire craze. / MIKAH SMILLIE

See more at www.metro.us

and ends with a wedding "last night."

"The 1890 section has the manners of a ballet," said the director by phone from London. "Act II, the Edwardian, uses lots of dance crazes. Aurora reflects Isadora Dun-

can, barefoot most of the time; we're playing with dance history as well as the story we're telling.

"We're in a fairy tale; there's historical correctness, but we're allowed to do what we want. If we're allowed to have fairies,

we're allowed to have vampires. It's more of a situation than a world, and has a contemporary feel — a little edgier, a little scarier. The vampire story is there for plot reasons, to make it a love story through the centuries.

If you go

Matthew Bourne's 'Sleeping Beauty'

Oct. 23-Nov. 3
New York City Center
131 W. 55th St.,
212-581-1212
\$30-\$130
www.nycitycenter.org

Aurora's lover is the palace gamekeeper, shades of Lady Chatterley. How can he stay around for her, when she wakes up in a hundred years? He goes to the dark side for love, and they find each other in another world."

Bourne also transforms the ballet's fairies; half are male and half female. The wicked Carabosse, who lays the curse that motivates the story, "is a female character played by a man — and then the same performer plays her son, [who's a vampire]."

ELIZABETH ZIMMER
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