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by Roz Chast

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the early-eighties downtown art scene (another single was featured in the movie "Basquiat"). After breaking up in the mid-eighties, the group re-formed in 1995, and its music is, if anything, even more relevant. After all, who better to listen to in these times of skyrocketing gas prices, Middle East violence, and a climate of general American decline than a band that formed in 1979? With *Int'l Shades*.

WEBSTER HALL

125 E. 11th St. (212-353-1600)—Feb. 25: The Canadian ensemble *Stars* makes sophisticated indie pop rife with lush string arrangements, allusions to classic soul, and a lyrical maturity that delves into complicated emotional themes.

WORLD MUSIC INSTITUTE

Feb. 23: The New York-based chamber-punk ensemble *Anti-Social Music*. (Merkin Concert Hall, 129 W. 67th St.) Feb. 24: A pre-St. Patrick's Day double bill with the traditional Celtic band *Flook*

cret weapon of Ani DiFranco, celebrates the release of his new CD, "Blood Orange," on Feb. 28. His deconstructionist band features *Alan Ferber* on trombone, *John Ellis* on saxophone, *Adam Levy* (of *Norah Jones's* band) on guitar, and *Ches Smith* (of *Marc Ribot's* trio *Ceramic Dog*) on drums.

BIRDLAND

315 W. 44th St. (212-581-3080)—Feb. 22-25: The tenor saxophonist *Javon Jackson* addresses the enduring influence of *Dexter Gordon* by focussing on the legendary saxophonist's sly originals and the standards he made his own.

CARLYLE HOTEL

Madison Ave. at 76th St. (212-744-1600)—The Café Carlyle, a snug, windowless enclave in the doorman district, features discreet waiters, wraparound murals, and, through Feb. 25: *Ute Lemper*. Her new show includes material by her beloved *Kurt Weill* and other Weimar-era artists, as well as such unex-

Avenue jumped to the sounds of swing and bop, the *Lincoln Center Jazz Orchestra* is joined by the prestigious arranger *Gerald Wilson* (Duke Ellington, *Dizzy Gillespie*, and *Count Basie*) and *Plas Johnson*, a booting saxophonist best known for his later work on *Henry Mancini's* theme for the *Pink Panther* films. (Rose Theatre. Feb. 23-25.)

THE STONE

Avenue C at 2nd St. (No phone)—Feb. 22: At a midnight concert in Kraków's Kupa Synagogue as part of last summer's annual Festival of Jewish Culture, the pianist *Anthony Coleman* performed songs by the Polish Jewish songwriter and poet *Mordechai Gebirtig* (1877-1942). The Yiddish folk bard lived (and earned his keep as a carpenter) in Kraków, and he drew much of his inspiration from the city (he was also killed there by the Nazis, during an *Aktion* in the ghetto). His piece "S'brent," which was written in response to a 1936 pogrom and became an anthem for the Jewish resistance movement during the war, resonated powerfully in *Coleman's* hands. The show was recorded, and it can be found on "Shmutsige Magnaten (Dirty Magnates): *Coleman Plays Gebirtig*," the new *Tzadik* album that is being celebrated tonight. (For more information, visit www.thestonenyc.com.)

VILLAGE VANGUARD

178 Seventh Ave. S., at 11th St. (212-255-4037)—Feb. 21-26: The trumpeter *Jeremy Pelt* has drawn plenty of notice for his high-stepping lyricism, playing with *Roy Hargrove's* big band and with *Louis Hayes*. His quintet here includes *Frank LoCastro*, on piano, and *Eric McPherson*, on drums. The *Vanguard Jazz Orchestra* holds sway on Mondays.



"Untitled (Dresses), 1998," by *Alexey Titarenko*, from a joint show on view at the *Nailya Alexander and Candace Dwan* gallery.

and the singer *Karan Casey*, formerly of *Solas*. (Symphony Space, Broadway at 95th St.) Feb. 25: The Latin-American vocal star *Tania Libertad*. (Town Hall, 123 W. 43rd St. For more information about all shows, call 212-545-7536.)

JAZZ AND STANDARDS

ALGONQUIN HOTEL

59 W. 44th St. (212-840-6800)—Through Feb. 25: *Maude Maggart*, the sister of the pop star *Fiona Apple*, is carving out her own niche as a sultry and sweet-voiced cabaret artist.

BARBÉS

376 9th St., Park Slope, Brooklyn (718-965-9177)—The composer and bassist *Todd Sickafoose* studied in L.A. with the legendary free-jazz pioneer *Charlie Haden*, so it's no surprise that he knows how to ride the wave between composition and improvisation. *Sickafoose*, a stage partner and se-

pected fare as a medley of Yiddish poems. She delivers it all with her signature blend of theatricality and sensuality.

DIZZY'S CLUB COCA-COLA

Broadway at 60th St. (212-258-9595)—The well-crafted tunes of the pianist *Cedar Walton*, including "Bolivar" and "Mosaic," are cornerstones of the contemporary-jazz repertoire. The pianist *Eric Reed*, the vibist *Stefon Harris*, the trombonist *Wycliffe Gordon*, and the trumpeter *Terrell Stafford* bring *Walton's* offerings to life Feb. 21-26.

IRIDIUM

1650 Broadway, at 51st St. (212-582-2121)—Feb. 23-26: *Carmen Lundy*, a beguiling vocalist who deserves wider recognition, has a new live recording, "Jazz and the New Songbook." The ambitious double album consists solely of her original songs. Mondays belong to the electric-guitar innovator *Les Paul*. The *Mingus Big Band* takes over on Tuesdays.

JAZZ AT LINCOLN CENTER

Broadway at 60th St. (212-721-6500)—Saluting the *Belle Époque* of jazz in Los Angeles, when *Central*

ART MUSEUMS AND LIBRARIES

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—"Robert Rauschenberg: Combines." A majestic, exhilarating show of painting-sculpture hybrids dating from the fifties and early sixties. Through April 2. ♦ The small but notable exhibition "Antonello da Messina: Sicily's Renaissance Master" includes his "Virgin Annunciate," which is, by itself, worth a trip to the museum. Depicted in the seconds before the angel *Gabriel* comes into view, *Mary* (here a young Sicilian girl in a blue mantle) looks up from her book and raises one hesitant hand as if trying to place the sound of a rustling robe or beating wings. It is a quiet but miraculous image, capturing the fragility and ordinariness of a girl still untouched by the strangeness of the scene to come. The rest of the show consists of fewer than a dozen paintings and drawings, among them a portrait of a slyly smiling merchant that places *Antonello* in the middle of the dovetailing Netherlandish and Italian traditions. Through March 5. ♦ "Santiago Calatrava: Sculpture Into Architecture." Influenced by *Brancusi*, *Matisse*, and *Giacometti* as well as his fellow Spanish visionary *Antonio Gaudi*, *Santiago Calatrava* has always been as much a sculptor as an architect. His soaring, winglelike buildings—including the proposed new *World Trade Center* transportation hub—are presented via delicate white architectural models and video tours; his monumental abstract carvings and casts in marble, granite, bronze, and steel fill out the crowded exhibition. Through March 5. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.)

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—"In-Depth: The House of Spiritual Retreat by *Emilio Ambasz*" examines a house that was built last year in Spain, more than twenty years after it was first designed for an imaginary site. Through March 6. ♦ The retrospective "John Szarkowski: Photographs." Through May 15. ♦ "Edvard Munch: The Modern Life of the Soul" is the first American museum retrospective of the Norwegian artist (1863-1944) in thirty years. Through May 8. ♦ "On-Site: New Architecture in Spain," a survey of fifty-three recent or planned architectural projects. Through May 1. ♦ A survey of contemporary art from around the world, "Without Boundary: Seventeen Ways of Looking" cants toward work by artists from Islamic societies, though its aim is to demonstrate how assumptions based on