

'A family of ducks is a real dead-end road.'

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All the world's a... playground

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AMSTERDAM Weekly

In this issue and...

Culture was hot this weekend just past. Very hot. Not only did the masses visit Uitmarkt to guzzle up lots of culture, but a couple of cultural hotspots got hit by armed robbers. At 2am on Monday morning, three masked men tied up three security guards at the new Openbare Bibliotheek and took off with an undisclosed sum of money. Then at 9am, another two robbers smashed through the glass of the ticket office at Artis and told the five or six people present to hand over the cash. Coincidence? Or did the perpetrators of the crimes think that these places would be still too distracted from the sunstroke brought on by Uitmarkt? Perhaps the robbers were just after a couple of polar bears and a well-thumbed copy of *De ontdekking van de hemel*. But maybe, just maybe, we should embrace it as a sign of a new kind of cultural entrepreneurship. You see something you like? Why, just take it. Don't forget to try this approach next time you visit the Rijksmuseum. A new season has begun.

On the cover

NEXT STAGE THEATRE
Photo by Corriette Schoenaerts
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with paper cuts by Frank Gardiner

Next week

Back to school

Letters

Got an opinion? We want to hear it.
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CITY SECOND BY PETER CLEUTJENS



AROUND TOWN



Yo! Go Homomo!

Twenty years of commemoration celebrated.

By Remco Andersen

Naar vriendschap zulk een mateloos verlangen.

'For friendship such an endless longing', reads the line of Jacob Israël de Haan's poem 'Aan een jongen visscher', on one of the three pink triangles that make up the Homomonument at Westermarkt. Created by artist Karin Daan and erected in 1987, it was originally intended as a tribute to those who perished in the WWII concentration camps because of their sexual preferences. Over the years, however, the memorial has evolved into a monument for all victims of homophobia, persecution and HIV/AIDS. Every day, people from all over the world visit the monument. To remember, to reflect or simply because it makes for a nice detour when visiting the Anne Frank House.

'This memorial is unique,' says 35-year-old Scotsman Eric Bonharme, while strolling along Westermarkt with his friend. 'It's the first tribute in the world to gays who died during WWII. The fact that the monument is in Amsterdam says a lot about the city: it's the only place in the world where being gay is celebrated in this way.'

Sitting on the edge of the triangle, Henrik Lindberg and Lars Myreen are sharing a bag of strawberries. The heavily bearded men from Finland, both well past middle age, have been together for 31 years and have visited Amsterdam many

times. 'Amsterdam is very different from Helsinki, it's warmer,' says Lindberg about why he keeps coming back. 'And not just because of the climate,' Myreen adds. 'There is a different atmosphere altogether. In Finland, even though being homosexual is officially accepted, most people still disapprove of a gay lifestyle. In Amsterdam, we feel welcome, free. This monument is a testament to that: it's like a message that says "gays are here to stay". I hope that people visiting the memorial will think about that, or discuss it with friends back home. Maybe it will lead to something positive.'

On 5 September, the Homomonument will reach the age of 20. This, of course, is cause for celebration and a coalition of organisations has organised two days of festivities to be held during the weekend following the official birthday on Wednesday. There will be interviews with well-known as well as unknown speakers from the gay community, a number of prominent figures—including the mayor, who will slice the cake on Saturday—and there is room for some discussion on, for instance, increased intolerance towards gay and lesbian people.

In addition to the joyous activities on Westermarkt, the Homomonument's 20th birthday will mark the start of a project that aims to 'add a virtual and mobile component to the existing monument', as the project's website puts it. The campaign is an initiative by IHLIA, the international gay and lesbian archive and information centre, which is also one of the organisers of the event at Westerkerk. IHLIA is an organisation that 'collects everything that has ever been printed in any language on gay or lesbian affairs,' according to their spokeswoman, Judith Heerenveen.

'The project is about showing what the Homomonument means to people,' she explains. 'Over the past year, we've

This is so gay: unveiling the Homomonument, 5 September 1987.

spoken to a variety of people, from many different countries and backgrounds, who were visiting the memorial. We asked them about personal feelings and experiences on the monument and, on 5 September, we will open an exhibition of the interviews, *Monument van trots*. We're also launching a website that day, www.monumentvantrots.nl, where people can see the exhibition online, read the stories and share their own.

'The exhibition is free for everyone to visit at our new headquarters inside the library on Oosterdokskaad until 6 January, 2008. In the near future, we are planning to branch out to other parts of Holland as well. Our goal is to have a mobile exhibition, going to different cities to give more people a chance to visit. Hopefully, this project will bring people closer together and give them a chance to share their feelings and learn about those of others, from the Netherlands as well as other parts of the world. Also, we hope the project will attract students and people employed in education that are looking for information about homosexuality. After all, they're the ones that will teach the next generation.'

Whether as a tribute to the gay victims of the war, a memorial to those lost to AIDS or simply as a sign that says gays aren't going to go away, many people find comfort in the Homomonument. Their stories have now been collected and if it's up to IHLIA, you won't have to travel to the memorial to grasp its meaning: homosexuality is a fact of life and, like the monument, is part of Amsterdam. Whether that's cause for celebration or grounds for reflection, the festivities surrounding the 20th anniversary of the Homomonument offer both. **W**

Haring ducks issue

Talking shop with a fave filosoof.

By Mark Wedin

Philosopher Bas Haring, known from Nederland 2 television programmes such as *Haring* and *Stof*, has recently completed his third book, *Voor een echt succesvol leven*. Like his previous two works, *Kaas en de evolutietheorie* and *De IJzeren Wil*, this new book continues to examine the common belief that humanity is special—a belief that Haring seems to enjoy dismantling, both in writing and in deep discussions.

Tell us about the new book.

It's not about successful living. It's actually a plea for unsuccessful living.

And how do you define success?

That's a difficult topic. In etymology, success is something that continues, has influence in the future, has successors. Success also seems to be something other than, for example, happiness. There are phrases like, 'in order to get success, it's normal to feel pain.' You may say that about success, but not about happiness: 'in order to feel happy you must feel pain.' It's stupid to say that. So apparently, success and happiness are different things. We try to achieve success without knowing what it gives. I don't know what success is, really, but I doubt that it's good for us.

So for example, living out in the countryside, being content and peaceful, that would not qualify?

I, personally, would think that's a very wise way of living. But it's not something we qualify as success. If you ask who is successful, we don't think of people living quietly in a remote place, hardly seen by anyone. Primarily, we think of very visible people, achievers who win prizes, have important roles in society, et cetera. But I'm interested in people who are satisfied with an unsuccessful life. I think I end my book right stating that people who just like Chinese food, sleep well and have an aquarium—and that's all you can say about them—these people might be very fine people with happy, fun and good lives.

So we probably shouldn't envy successful people.

I really, really doubt we should. It costs a tremendous amount to gain success. I think the people to envy are those who feel happy and comfortable in their lives. Very often these are indeed people who feel successful somehow. But other people also enjoy happy lives without being successful, and those are the people whom I really envy—the people who are fine just reading a book and achieving nothing in their lives. These people I respect very much. But this is not the kind of life we promote in our society.



JUDITH JOCKEL

And again, when you say 'achieving nothing', you mean not achieving highly visible goals.

Yes, exactly. Success, like winning, is contagious for other people. Not winning is not contagious—there is nothing in it that might be contagious. So there's this ongoing thing of both winning, success and all those things. It's just a machine that goes on, but it's not there for us.

Where does it come from?

We look at examples. It's impossible to know what to do in your life if you don't have examples. The people who win are examples. The people who don't win cannot be examples. Everybody does not win, except this one person who has the possibility to be an example and hence, we want to be like that person. In the book, I say that you must first doubt success for yourself. If you feel happy by having your own success, it's very fine, it's your decision. But if you can feel happy without being successful, please don't feel ashamed of that. There are many people in that position, but they feel as if it's almost forbidden to live that kind of life. There is a cyclist that I refer to who used to be the best cyclist in the world when he was eighteen, but he didn't like cycling. He wanted to quit and do other things. It took him three years to stop cycling since our whole society pushed

Bas Haring: family man, mallard style.

him to want to win, which was actually not what he wanted. For those people, I say, stop winning. This winning thing is not there for you.

But you're quite a successful person...

Yeah, [laughs] I can say those things, but still I ask myself, why do I write a book? Apparently, I want to be read. I want my book to be successful, which is actually quite stupid. But I am like that. I am not the wise man who is happy doing nothing. But I must not think that it's a bad thing for me to be unsuccessful. It's not a bad thing to live a life that is essentially a dead-end road. You don't even need to start a family. Why start a family? I started a family of ducks—that's a real dead-end road, with no successors. My family with ducks won't start a new family of human beings with ducks. A family with kids, however, is not a dead-end road. But the family with ducks certainly is. And I want to be clear: there's nothing wrong with a family of ducks. If you are able to enjoy life on a dead-end road, with or without the ducks, please do so. **W**

Voor een echt succesvol leven *is published by Nigh & Van Ditmar.*

Old school, new cinema

Introducing the new branch on Kriterion's family tree.

By Luuk van Huët

While West claims to be the new centre, East clearly isn't doing too bad either, if you look at the swanky new Timorplein 21 complex. Over the past three years, the former crafts school has been renovated to house a hostel, a digital playground, a bicycle repairman and an international research institute.

The real focus of this mission, however, was Studio K, the newest cultural hotspot to enrich the city. Kimon Moerbeek and Hildegard van Dam, the centre's PR team, are sitting in the cafe. 'It looks a bit industrial and empty right now, but when the restaurant is fully booked and it's dusk, it's really cosy,' says Moerbeek. 'We have two professional chefs on board, who specialise in Mediterranean cooking.'

They walk over to a podium, located behind the bar. Moerbeek explains: 'This is an intimate space for small events, such as poetry nights or stand-up comedy. From September on, we'll have live performances here. While it's not strictly an open mike kind of thing, everything is possible.'

Then they backtrack through the bar, past the shiny new box office and up a large, yellow stairway, where they open the doors onto a medium-sized auditorium. 'The seating is retractable,' says Moerbeek, 'to ensure a flexible viewing experience. Bring in a mobile bar and you can have a club night. There are ninety-nine seats, but there's room for one hundred and eighty people. We've also let a couple of artists decorate the walls. The decorating scheme has been designed by our colleague Mira, who studied at Rietveld.'

Then it's off to the star of the show: Studio K's main screening space. Moerbeek explains that this is the largest arthouse screen in town: 'One hundred and sixty visitors will fit in here. The digital projection units aren't in place yet, but they'll arrive next week. We wanted to go digital so we'd be able to show digital art as well as films.'

Next stop: the theatre. A handful of white screens and an array of musical instruments are positioned on the stage, while the seats have been retracted. Moerbeek notes: 'We're allowed to fit two hundred people in here, the theatre itself has room for one hundred and twenty. But we also want to have bands performing and have parties now and then. We're



JOE O'BRIEN

A filmic new sunny spot in Oost.

interested in artists who combine different disciplines and we strive to attune our acts to each other.' Van Dam draws attention to the walls: 'The wall will be filled with these wooden slabs filled with tiny cubicles, so the staff and visitors can leave little mementos behind if they want.'

In a cultural centre with so many diverse uses going on at once, surely there must be one hell of a lot of cooperation between all the different users of the building? Not exactly, says Van Dam: 'Essentially, we're all independent from each other, but we worked together on a Timorplein paper and the website, and we've organised the 2 September opening together. We've been very busy with our own business, so there wasn't much time for interaction.'

Moerbeek elaborates: 'The opening will be a lot of fun. A group of people originally from Dogtroep have busied themselves with a community theatre project, working together with schools, musicians and artists from the neighbourhood for the past year, which will culminate in the Birds of Paradise parade. Furthermore, there are performances by C-Mon & Kypski, Kasba and Mala Vita and we'll be showing the film *Cars* and a sneak preview.'

Hans Maarten Wikkerink, one of the founding fathers of Studio K, just happens to be passing. He's able to shed light on the genesis of the project. 'I was a board member at Kriterion and had just left, when the Stichting Onderlinge Studenten Steun Kriterion—the original foundation of the cinema—contacted me. They were interested in investing in a new location here at Timorplein and four of us started working on the plans in January of 2005. After a year of meeting with civil servants and architects, working out the financing and programming, we started taking on more people, modelling the Kriterion structure of having every aspect of the cinema run by students to our own particular needs. We work closely together with Kriterion in our programming to make sure it's complementary to theirs. The cinema world is in flux, and we want to be a trend-setting cinema instead of a static one.' **W**

Openingsfestival, 2 September, 13.30-21.45, Studio K, Timorplein 62, 692 0422, free.

It's fringin'

Binge on the outer limits of Amsterdam's theatre world.

BY MARINUS DE RUITER

Fringe festivals usually pop up spontaneously as counterpoints to mainstream festivals. Most famously, the Edinburgh Fringe sprouted 60 years ago as a platform for alternative performance acts that felt left out of the traditional Edinburgh Festival. Since then, similar initiatives have developed in many other cities around the globe, but not in Amsterdam. Until last year, that is, and with a little help from the establishment itself.

Jeffrey Meulman, director of the new TF theatre festival, the showcase for the main Dutch and Flemish drama groups, decided to create his own rival by launching the Amsterdam Fringe Festival, for which anyone and everyone can apply to take part. This year, the peculiar formula caught on, with more spontaneous applications by new groups and venues.

'You start up something and then you have to let it go,' says Meulman. 'We provide publicity, a little financial support and occasional guidance, but we can't direct where it's heading.'

Amsterdam Fringe is a welcome gesture at a time when Dutch theatre often plays it safe, to please either the crowd or the subsidisers. 'Young theatre-makers often seem to storm directly towards the establishment, instead of developing their own language or idiom,' says Meulman. 'Only a handful of them are willing to stick out their necks and show guts. We'd like to stimulate that sense of freedom, where people choose their own paths, unafraid of being judged in the end.'

Wipe that smile off your face

With around 60 shows divided over 25 locations, the scope of Amsterdam's fringe festival is still a far cry from its Edinburgh counterpart, which has over 2,000 acts playing in approximately 300 venues. The Flemish theatre group Ontroerend Goed, who will play the Amsterdam Fringe this year with their show *The Smile Off Your Face*, have just returned from their first stint in Edinburgh, where



Ontroerend Goed wins prize.



Fringe Rouge.

they managed to rise above the heap of the programme.

The Smile Off Your Face won two awards in the Scottish capital—the Fringe First award, handed out by newspaper *The Scotsman* to a dozen new works, and a Total Theatre Award in the experimentation category. Although the show earned a raving five-star review in *The Times* newspaper, Ontroerend Goed's artistic director Alexander Devriendt was still quite surprised. 'It's exceptional for a foreign group to be given such awards,' says Devriendt. 'Mostly large and noted productions were nominated. We are very unknown there.'

Aside from their obscurity, Ontroerend Goed have a very unusual, experimental approach when compared to most theatre companies performing in Edinburgh. *The Smile Off Your Face* is a continuous show, in which visitors are blindfolded and seated in a wheelchair. Then they are led through a series of spaces, where they are submerged in sounds, smells and sensations.

'With every performance, we're looking for an intimate, direct experience of the here and now,' says Devriendt. 'This is our most extreme example of that principle. I think it's necessary to point out what is distinctive about theatre, because film and television are taking up so much space in our lives. The unique thing about theatre is the live experience, although with some shows you feel as if you're watching a television show. We want to explore the things in theatre that you can't do in any other art form.'

Each participating audience member in *The Smile Off Your Face* can choose to be guided through the show in either English, Dutch or French.

Crossing the language border

Bearing in mind the international audience that such events attract, Amsterdam Fringe has plenty of other shows suitable for non-Dutch speakers. For instance, in *Mo(ve)ment*, at the Veenvloer, dancer Benno Hübner interacts with live painter Tali Farchi. On 30 August, they will be accompanied by improvising musicians Ernst Reijseger on cello and Steve Cohn on piano. Aside from dance and musical theatre, there will be plays combining Dutch and English in a playful manner, like *No Jazz Upon That Sofa* by De Maan. This show, about the shooting of Andy Warhol, uses lyrics by Lou Reed and Frank Zappa.

Play the Beat by De Mannen Spelen is a bilingual experience as well. In theme and form, the show reflects the spirit of beat poets Allen Ginsberg, William Burroughs and Jack Kerouac. Although the three authors became notorious in the 1950s for a new form of poetry and prose shaped by jazz music and modern culture, their work hasn't been adapted for stage as much as actor Mark Colijn would like to have seen. 'We want to play texts and pieces that haven't been played for a long while,' says Colijn, who is one of the four members of De Mannen Spelen. 'Also, we aim to take plays that are considered incomprehensible and make them accessible—we think there's an audience for that.'



Hospital for Skeletons by Sin Sin.

Meanwhile at the rest of the Theaterfestival van Nederland en Vlaanderen...

TF-1

A fringe festival cannot exist without its official counterpart, and in this case that's TF-1, the Dutch and Flemish theatre festival which began last year. A professional jury selects 10 established theatre productions that are considered to be the finest the industry had to offer in the last season. During the festival, the audience votes to decide which show wins the Toneelpublieksprijs. This year's Theaterfestival opens with the family epic *De geschiedenis*

van de familie Avenier by Het Toneel Speelt. Over the course of a week, Amsterdam's main stages are the scenes for adaptations of classic plays, like *Richard III* by RO Theater and *Who's Afraid of Virginia Woolf?* by Hummelinck Stuurman, classic themes like Mephisto, adapted by Flemish writer Tom Lanoye, and contemporary comedy by cutting edge company mugmetdegoudentand with *Mug Inn*, a play about four barflies, which closes the festival.

TF-3

Bigmouths take notice: the current state of Dutch theatre is addressed in a series of discussions and workshops under the banner of TF-3, which also encompasses film screenings and masterclasses by renowned actors including the likes of Gijs Scholten van Aschat, who will teach a class of Shakespeare acting to 10 theatre students and fledgling actors in De Balie. At the same location, theatre professionals, writers and politicians will discuss issues

awesome

‘We want to go back to classical forms of theatre, to the core of what acting really is,’ he continues. ‘Instead, many groups open a box of tricks and when they don’t know what to do next they take off their clothes or throw expensive projections behind the stage. We think it’s time to concentrate on the acting again, and to find out more about that.’

Play the Beat will be performed in the back-room theatre of the poetry bookshop Perdu on Kloveniersburgwal.

Fun with plunder
Hospital for Skeletons, an English language show that will be performed at De Nieuwe Anita by Sin Sin, is described as ‘truly pan-media’ by Sam Heady, one of the members of the group. ‘We plunder different art forms and bring them all together,’ she says.

‘There’s a lot of comedy, with theatre, songs, short films, animation and interactive media,’ says Heady, an Australian, who is joined in the collective by Irish, South African and Dutch artists. ‘It’s like a revue, influenced by Dutch culture and set in Amsterdam. One of the things we do is an avant-garde piece of performance based on Johnny Jordaan, as homage. We love him.’

The Sin Sin collective originally started in Dublin in the previous decade, making performances and visuals for nightclubs and dance halls. Recently, its core members settled in Amsterdam. Although they haven’t performed since 2000, they hope to start afresh and tour other festivals with this new piece.

Like some other venues in the Amsterdam Fringe Festival, the Sugar Factory has selected its own range of performers. The club will be closing the festival with a performance by international group Von Magnet, a name that might ring a bell with the city’s theatre-going audiences. ‘We started twenty years ago in Amsterdam and we have a long history of performing here,’ says Phil Von, founder of the company, which is now based in Nancy in north-east France.

Their upcoming piece *De L’Aimant* revisits a central motive in the oeuvre of Von Magnet, which is the contemporary rendition of Flamenco dance. The group use machines to write the music and mix the mechanical sounds with guitar and foot percussion. Although most of the music is based on Flamenco rhythms, the actual dance performance is very futuristic and gothic at the same time.

‘We take the origin of the style and we transform it,’ says Von. ‘This might seem impure, but for us it’s still pure, because the emotions in the original style are still there—the feeling of solitude, of loss and pain. We don’t like the fun or party aspect of Flamenco. We prefer the more dramatic side.’

Experienced groups, new ones, established companies and outcasts are all welcomed by Amsterdam Fringe director Meulman. ‘This is intrinsic to having an open subscription,’ he says. ‘We’re tapping into a new category of theatre-makers that normally remains invisible.’



De L’Aimant by Von Magnet.

‘The unique thing about theatre is the live experience, although with some shows you feel as if you’re watching a television show. We want to explore the things in theatre that you can’t do in any other art form.’

—Ontroerend Goed’s Alexander Devriendt



The Smile Off Your Face by Ontroerend goed.

Fringe Rouge
The Red Light District and theatre street the Nes are usually worlds apart. But this year, both universes got a little closer together, when a judge decided striptease and peep show dancers were entitled to charge 6% VAT, just like regular theatre actors in this country. ‘We thought that was quite hilarious,’ says Meulman. The Fringe programmers decided not to argue with the law, but instead cooperated with the (in)famous Casa Rosso sex theatre and assigned a curator to look for XXX-rated entertainment suitable for the fastidious Fringe festival audience. Log onto www.whattf.nl and enter your mobile phone number to receive last-minute SMS information about the eye-bulging shows you’ve always wanted to see, but didn’t dare to visit. 18+ only!

TF-2, 30 August - 9 September, various locations, www.whattf.nl.



De L’Aimant by Von Magnet.



Play the Beat by de Mannen Spelen.

Theaterfestival van Nederland en Vlaanderen... Meanwhile at the rest of the Theaterfestival van Nederland en Vlaanderen

Like multiculturalism in theatre, government funding and the continuing lack of adaptations of Dutch plays. The premiere of Mijke de Jong’s new film *Tussenstand* will take place at the Stadsschouwburg. And closing this part of the festival is the celebratory event *Feest der kritiek* in De Brakke Grond, where the audience will be able to meet and listen to critics and essayists as they expound their learned views of dramatic analysis.

TF-4
The Flemish cultural centre De Brakke Grond hosts a selection of the best and most relevant theatre productions, chosen by a jury, from both Flanders and the Netherlands. TF-4 has four shows lined up, starting with the bleak *We People* by Union Suspecte, a multicultural clash between two men staged on a car wreck. *Liga* by Kassys follows a theatre group backstage, right after a show has ended. With *Bonanza*, the Antwerp theatre

group Berlin create a mixture between theatre and film. The play is set in the smallest town in Colorado, a settlement with seven inhabitants. Despite how fascinating each piece may seem, the strongest marketing element of TF-4 is that it ends with phone sex. In *The Bult and the Beautiful* by Antigone, something beautiful arises from a tragic but also comic meeting of two lonely people flirting over the telephone.

Much of Miranda July's work, from her early videos and performances to her recent film *Me and You and Everyone We Know* and her current collection of short stories, *No One Belongs Here More Than You*, has explored loneliness and isolation and their cures, belonging and community. Alongside her own output, she has worked to build artistic networks; the most visible of these is the website LearningToLoveYouMore.com, which July and fellow artist Harrell Fletcher began as a sort of creativity generation tool.

The website offers a list of assignments, from which participating artists, professional and amateur, can choose, such as 'Take a flash photo under your bed' or 'Draw a scene from a movie that made you cry'. The 'reporters' who post their work on LTLYM range from high school kids to serious artists (or both).

The popularity of the site seems to have to do with the sense of community it engenders. July has said variously that the site allows her to give back to her fans, that it helps her build an audience for work like her own, and simply that she and Fletcher came up with the idea after they confessed to each other that they secretly liked being told what to do. Certainly, part of the intense response to July's work is the sense of accessibility and encouragement she generates: her participatory sensibility seems to act as a magnet to the internet's charged particles of longing and belonging.

Work from LTLYM has been shown at the Seattle Art Museum and at the Whitney Biennial in New York; now a new show, curated by students from the California College of the Arts in San Francisco, has just opened at MU in Eindhoven. On her way to Eindhoven, Miranda July answered a few questions by e-mail.

How does LTLYM fit in with your own work? Do you get ideas from it? Do you use ideas from your writing in LTLYM?

LTLYM does sometimes inspire my own work, but it does this most often by providing a break from my own reality—i.e., I have a venue where I can discover other people's perspectives on the, often quite intimate, things that I am interested in. And because I am not personally exposed, it is a project that is easy to throw energy into; I don't have to worry so much about being judged.

Is there a logic behind your assignments? What are you trying to get the reporters to do?

Harrell and I have come up with the assignments every few months over the last five years, so they reflect us over that span of time. I think we realised early on

I personally was surprised that the 'Write your life story in less than a day' assignment was done so diligently, and that the results are rarely boring. That's what you realise again and again: people are interesting. But often, and I'm speaking for myself here, we don't see the most inter-

How actively were the reporters involved in the exhibition?

The curators (the students) had to hunt down the artists and get permission to use their work, and in some cases have the work sent to the museum. I think one or two artists hadn't kept the originals and actually re-made the works.

Who is the 'you' in LTLYM?

Could be anyone, right? Sometimes I think that the artists are learning to love themselves more, and then sometimes I think we are all learning to love them more, as they expose themselves.

A very different question: when you were here in June, reading at the John Adams Institute, I thought that your interviewer, and at least one of the reviewers for the Dutch press, seemed to see only a sort of hapless side to your persona and assume that that was you, or all of you. Despite how you talked about working very hard on the book, they seemed to think that your career had happened more or less by accident. What's that about? Do you have a sense of why they might have missed the message?

Well, I think people sometimes get confused between the fictional characters and me. But in defence of my characters, they are rarely hapless, and actually almost always do something unexpectedly daring—and I would like to think they take after me in this! Also, perhaps because I didn't go to school for arts, and don't cite any training or mentors, people think that it was not conscious. But school actually made me feel guilty, because it took time away from my own work, so I dropped out. But not in a hapless way. I was a very determined college drop-out.

Is there any particular illustration material you would like us to use?

All I can think of are these pictures I took last time I was here, in my hotel in Amsterdam. I bought this pair of shoes at Zipper, but then I realised they didn't really fit, so I left them in the hotel room. I put them like this and then shut the cabinet, hoping that some guest with feet slightly smaller than mine would open it one day. **W**

Learning to Love You More, MU, Eindhoven, Until 30 September: www.mu.nl.

A kick-ass love story

Independent film-maker and writer Miranda July inspires people to do cool things.

BY JULIE PHILLIPS
PHOTO BY MIRANDA JULY



'The best art and writing is almost like an assignment; it is so vibrant that you feel compelled to make something in response. Suddenly it is clear what you have to do. For a brief moment it seems wonderfully easy to live and love and create breathtaking things.'

—Harrell Fletcher and Miranda July, LearningToLoveYouMore.com

that reports that forced people to engage with other people—friends, family or total strangers—were more interesting. Right now, we are writing some assignments that are slightly more political, in a personal way. [Recent ones include 'Make an educational public plaque' and 'Interview someone who has experienced war'.]

What surprises has the project yielded? What assignments have made people the most and least enthusiastic?

esting things about ourselves. We get in a rut of thinking: this is who I am. It can help to be told to reveal something that you take for granted. For example: 'Make an exhibition of your parents' art'—by which we mean the art you grew up with, be it actual paintings, or kick-knacks, whatever qualified as art in your mind, as a child. We ask people to write what they think of these images that are so familiar they almost don't see them. And it is fascinating to read.

SHORT LIST



Noorderparkfestival, Saturday

THURSDAY 30 AUGUST

Rock: ...And You Will Know Us by the Trail of Dead

In early 2005, ...And You Will Know Us by the Trail of Dead (Trail of Dead, for short) released *Worlds Apart*, a sprawling prog-rock masterpiece that exemplified the breadth of the Austin-based band's canon. Yet, despite the album arguably being the quartet's best creatively and musically, the sales slumped, prompting them to rethink their career in music and existence as a band. Thankfully, instead of breaking up, the band pulled together once more, entering the studio for a few weeks in hopes of walking out with an EP. Instead, they emerged with a full album, last November's *So Divided*. A much more plaintive affair, the album has garnered critical acclaim, rejuvenating the band and increasing their record sales. As usual, a cornucopia of sounds are at work in these songs, including rigid blues, vast post rock, metal, indie and all things syncopated; but as a cohesive whole, *So Divided* is poppier than the earlier records and, in short, another great rock record, one that builds on Trail of Dead's progressive nature, but in a more accessible, simpler manner. In addition, the band tours endlessly, and their live shows are epic. (Shain Shapiro) *Patronaat*, 20.30, Haarlem, €13.

Club: Vreemd 2nd Anniversary

For two years now, Sugar Factory has been going strange every Thursday. Sometimes even wildly strange. The Vreemd/Wildvreemd nights are of the kind where you can expect anything, plus more. Offering minimal, electro and acid of the weirdest varieties as well as a platform for artists wishing to show off their stuff, the Vreemd parties quickly became a well-loved regular in Amsterdam's nightlife. Their birthday celebrations stretch over two days, with the climax this Thursday. Special guest is Daniel Bell aka DBX, who'll supply some groovy birthday tunes. He's accompanied by Richard Parker and the original Vreemd duo Mal Borrowed and Frei Bauwerker, who kicked off that Vreemd madness back in the days when it all started. So get ready for a truly wild b-day bash, say 'Hello Stranger'... and Happy Birthday. (Sarah Gehrke) *Sugar Factory*, 23.00, €10.

FRIDAY 31 AUGUST

Lesbian: Flirtation Summer Edition

Where were we in 2003? Well, Fortuyn had only just departed and Van Gogh Jr was still with us. Amsterdam still reckoned itself undisputed gay capital of the world (though lesbians, perhaps, may have begged to differ). But, in those four years, even

the static lezzie scene has ebbed and flowed. Venus Freaks has been and gone, along with the COC that once hosted it. The Hazenstraat-Elandstraat lesbo village has fizzled out with the recent closure of Sugar. In Exit, Garbo clearly wanted to be alone, so left. RTL5 screened then dumped *The L Word*. In the sapphic sphere, alack, alas, very few things stay. Apart from Flirtation, that is, which has been packing 'em in for girl-o-centric mainstream fun for the duration. Now over the hump of its fourth birthday and safely into its fifth year, the sweaty late-summer frolics this time round includes DJs La Ona, Marcella, Lin and Covergirl Sunny. There's the usual roster of chanting MCs, plus the promise of a special Flower Duet, which will be eagerly anticipated by fans of *The Hunger*. Dress code this time round is 'Sensual White with a touch of rosé'—and everyone present gets a matching Wieckse Rosé in girly pink for free. (Kim Renfrew) *Panama*, 23.00, €15.

SATURDAY 1 SEPTEMBER

Festival: Noorderparkfestival

If Amsterdam is the New York City of the Netherlands, then surely the Bronx's sister borough is Amsterdam-Noord. Though self-regarded as true Amsterdammers all the same, residents of Noord will still tell you that there's easily a difference between their neighbourhood and the city across the IJ. For the second year running, the Noorderparkfestival gears up for a celebration of the area's talent and scenery, punctuating the programme with activities as multifaceted as the location itself. This is not just your customary circus-tent-and-fireworks festival (though naturally there are those, too): the Noorderparkfestival incorporates a skatepark, painting and sculpting for the kids, an open mike stage, DJs and numerous other multicultural musical acts into its agenda. Regardless if you're a regular denizen of the North or not, the Noorderparkfestival is worth the trip, whether it's a hop, skip or a jump away. (Stephanie Shewchuk) *Florapark* (Sat 21.00, Sun 12.00-19.00), free. Also 2 September.

Photography: Valérie Belin

Valérie Belin's fascination with the body, revealed through its presence and absence, has expressed itself in all shapes and forms from muscular body builders, sinewy and stripped; Moroccan brides, buried and burdened under jewels and robes; Michael Jackson doubles, coiffed and in Jacko's skin; to loads of androgynous beauties filled more with attitude than emotion. After a previous group show in 2001, her return to Amsterdam is distinguished by solo exhibitions simultaneously at this gallery and Maison Descartes. Belin concentrates on modelled figures in a modern world where most surroundings serve only a catalyst to the central embodiment of the figure on display. In the past 17 years, Belin has created 20 series of still lifes and portraits, mostly in



CAROLYN RIDSDALE

It's my party and I'll go bananas if I want to. Eat bananas if I want to. Bring bananas if I want to.

FRESH 'N' FUNKY PARTY TALENT

CLUB

Prix de Nuit

1 September, Paradiso, 22.00-05.00, €10

By Sarah Gehrke

It's been a tough call, but the winners of this year's Prix de Nuit, Amsterdam's nightlife awards, have now been picked. There were about 50 contestants, each of whom sent in a plan for a party. 'We had everything from twenty-page philosophical outpourings to plans for birthday parties. Quite a lot of plans for birthday parties, actually,' says Chiel van Zelst, Amsterdam's *nacht-burgemeester* and the organiser of Prix de Nuit. The proposals were judged on feasibility, creativity and, of course, the fun factor. 'A lot of plans were out pret-

ty quick, either because they were impossible to realise or because they simply weren't too original. But the last ten or so stayed in consideration till nearly the end.'

Unlike the previous edition last year, when winners were determined by audience response at a bash at Paradiso, this year, a jury picked three winners. Why change the procedure? Van Zelst explains: 'The way we did it before was more like deciding what the best new initiatives had been in the previous year. That way, you judge based on what you know already. But by letting people send in proposals, we got completely new people. I had never heard of many of the participants before.'

The prize for the three winners is... a party. And not just any party. On 1

All kinds of monkey business.

September, they take over Paradiso with their own plans. The winners get the Grote Zaal, the two runners-up the Kleine Zaal and basement, respectively. Understandably, they're all very excited about it.

At a table in Paradiso's basement are Stofpop, who've won first prize for their PAKT concept, and the guys from Future Generations, who came third. They're here to meet Van Zelst and discuss, organise and plan. Unfortunately, the winners of the second prize—Kollektiv Deine Mutti—can't be here because they're in Berlin, but they're represented by two bunches of bananas that a friend of theirs dropped off. Why? We shall learn later.

Pakt and Future Generations' concepts are both strongly based on live music. In the case of the latter, their music comes from the street—literally. They'll have buskers performing. 'We roamed through Amsterdam for a week, looking for the right ones,' smiles Carlos Tinlei Ho. 'We met the most bizarre people! And we picked out two really good ones. You know how sometimes you see it immediately that someone has something really special? That's how it was.'

In addition to that, they are holding a DJ contest. A pre-selection of DJs will get to present themselves at the party, and the audience will choose a winner who then gets to spin a whole hour.

At Stofpop's party there'll also be a mixture of live music and DJs. 'The good thing is that by mixing different styles, you get a really mixed audience, too,' says Boris van Hoytema. It's a well-tested concept: they've been throwing Stofpop parties since 2005, the last few in Sugar Factory. 'Most of the bands that are gonna perform, we know from other Stofpop parties. Others, we saw once and liked so much that we wanted to see them again, and to give them a spot. It's mostly pretty new and unknown bands—they're that one bit more amateur than you see usually. But amateur in a good way, in the sense that they're still really fresh and enthusiastic. We picked out the creme de la creme of unknown bands, too.'

Paradiso's upstairs room will be taken over by Kollektiv Deine Mutti and their Oberaffentittengeil party. It is inspired by the story of Bokito, the gorilla who recently rampaged through Blijdorp zoo. 'We're currently on a student exchange in Berlin, and we wanted to bring that special Berlin vibe to Amsterdam—that "everything goes" feeling,' says Patrick Zweekhorst. 'Bokito was from Berlin, too. So we decided to do something with apes and bananas and Berlin. We'll bring DJs over from here. And yes, there will be real bananas, too.'

The three collectives now have a little under two weeks left for finalising plans—not much time for organising a party in Paradiso. But they're all so excited, and at the same time so confident about their plans, that it seems they can't wait until it finally happens. 'It's all about passion,' says Kim Oeij from Future Generations. 'That's what makes it all possible.' Bananas, bands and a whole lot of enthusiasm: it promises to be a funky night in Paradiso. **W**

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MUSIC

Send listing suggestions at least two weeks in advance to agenda@amsterdamweekly.nl

Thursday 30 August

Classical: Klankruimte *Ensemble Alea*: exploring the incredible acoustics of the old church with violinist Maïte Larburu Garmendia and organist Julien Wolfs. *Oude Kerk, 15.30, €5*

Pop/Rock: Paramore American female-fronted power pop punk. Unforgivably young but at least they're feistier than Avril Lavigne. *Melkweg, Oude Zaal, 20.00, €11 + membership*

Classical: Janine Jansen The acclaimed violinist tackles works by Von Dohnányi, Shostakovich and Schubert with violinist Julian Rachlin, violist Maxim Rysanov and cellists Mischa Maisky and Torleif Thedéen. *Concertgebouw, Grote Zaal, 20.15, €35*

Classical: Jerusalem Quartet Joined by clarinetist Martin Fröst, the quartet will be performing Brahms' String Quartet No.3 and Clarinet Quintet. *Concertgebouw, Kleine Zaal, 20.15, €25*

Rock: ...And You Will Know Us by the Trail of Dead Like Sonic Youth but more chaotic, shows from these Texan noise-makers are typically memorable for a number of reasons: mosh pits; quick-fire instrument swapping; instruments ending up smashed or in the audience (one time I saw a drum kit heading out over the fans, with cymbals, still on stands, being grappled back perilously by security); and waves of thick, bass-y guitar noise and feedback. While their recent albums *Worlds Apart* and *So Divided* feel way too sterile compared to their earlier material, performing onstage is their natural domain and is always fun to witness. See Short List. *Patronaat, Haarlem, 20.30, €13*

Singer-songwriter: Jerry Spurlock, Habiba 't Blijvertje, 20.30, free

Rock: Dirty Sweet Southern-fried groove rockers from California, perfect for those seeking thick riffs for a late summer evening. *Paradiso, Kleine Zaal, 21.00, €750 + membership*

Jazz: Surfcake Groove jazz with flourishes of pop, dance and Latin. *Badcuyp, Noordpool, 21.00, €8*

Folk: Noel Shannon Irish singer-songwriter. *Mulligans, 21.30, free*

Singer-songwriter: Open Mic Session from the Amsterdam Songwriters Guild. *Skek, 22.00, free*

Friday 31 August

Jazz: Sjoerd Dijkhuizen Quartet Lyrical '50s inspired jazz from the sax player and his band. *Concertgebouw, Koorzaal, 19.00, 21.00, €12.50*

Pop/Rock: Dutch Delight Sets from Ape Dirt, Kingfisher and Surf Malandros. *Club Meander, 20.00, €6*



Opera: L'Orfeo Ancient music, with one of the first pieces of music recognised as an opera. Written by Monteverdi, with libretto by Alessandro Striggio, it originally premiered in 1607, and is based on the Greek myth of Orpheus, who attempts to rescue his dead lover Eurydice from Hades. Part of the 400 Years of Opera series from De Nederlandse Opera. *Het Muziektheater, 20.00, €15-€105*

Classical: Orkest van de Achttiende Eeuw An authentic period sound with the orchestra recreating popular works by Schubert; conducted by Frans Brüggen. *Concertgebouw, Grote Zaal, 20.15, €25*

Pop/Rock: Les Enfants Terribles Featuring members of IOS and Skik. Support from Makita and a surprise special guest. *Winston Kingdom, 21.00, €5*

Roots: Minstrel Live roots and fusion. Launch party for debut CD *City Blues*. *Blijburg, 21.00, free*

Jazz: Alice Youthful soul jazz outfit from Rotterdam, who occasionally incorporate dance-friendly hiphop grooves. *Badcuyp, Noordpool, 22.30, €8*



Saturday 1 September

Festival: deBeschaving Ultra-modern multidisciplinary festival held just outside Utrecht, offering film, dance, theatre, debates and other fun. It's the music line-up that reels in the majority though, this year including the likes of Yonderboi (H), Postman, Moke, The Levellers (UK), Krezip, C-Mon & Kypski, Oh No Ono (DK) and T. Raumschmiere (D). See www.debeschaving.nl. *Leidsche Rijn, De Meern, 12.00, €25/€30*

Jazz: Seven Bridges Jazz Festival Jazz in het Centrum. Live bands include IKKI, Wouter Hamel, Bik Bent Braam, Roy Ayers and many more. See www.sevenbridges.nl and Short List. *Various locations, 15.30, free*

Opera: L'incoronazione di Poppea Monteverdi's final opera, based on historical events rather than standard mythology. Okay, there's a little mythology, too, but mainly it's inspired by those pesky Roman emperors. Part of the 400 Years of Opera series from De Nederlandse Opera. *Het Muziektheater, 19.00, €15-€105*

Contemporary: Opening Concert Celebrating the new season at Muziekgebouw with Cappella Amsterdam and Nederlands Kamoroor performing works by Ton de Leeuw, Edith Canat de Chizy and Peter Jan Wagemans. *Muziekgebouw, 20.30, €20*

Rock: The Vagrants Bluesy rock from the Australian band. Also with roots rock, Americana and southern rock from Americans Massy Ferguson, plus grunge from locals Atombox. *Winston Kingdom, 21.00, €5*

Blues: Jean Paul Rena & Terraweel Old-fashioned rhythm & blues. *Maloe Melo, 22.00, €5*

Folk: The Tennessee Studs Get ready for a toe-tap-pin' sing-a-long party. *Mulligans, 22.00, free*

Sunday 2 September

Classical: Radio Filharmonisch Orkest Sunday morning concert featuring two Tchaikovsky works; conducted by Jaap van Zweden. *Concertgebouw, Grote Zaal, 11.00, €15*

Classical: Domstad Blazersensemble A horn blowing rendition of Poulenc's *Story of Babar*, so watch out for that tuba. *Karhuizerhof, 15.00, free*

Flamenco: Inter Flamenco A Spanish flamenco fiesta featuring performances from Silvia De Paz Y Grupo, Flamenco Trio Adrian Elissen and DJ Tia Mari. Setting the mood, there'll even be a tapas bar in the venue. *Paradiso, Grote Zaal, 19.00, €15 + membership*

Rock: Action Beat, Riotmen Action Beat are an improv noise band whose line-up is flexible, usually featuring at least four guitarists, a bassist and up to four drummers. Riotmen are a loud punk rock band, influenced mainly by Shellac, Jesus Lizard, Don Caballero, Fugazi, The Ex and Sonic Youth. Watch out for flying bodies and guitars. *OT301, 21.00, €5*

Rock: Living In Oblivion Rock 'n' roll from the dark side with live sets and DJ turns. *Winston Kingdom, 21.00, €6*

Experimental: Rosa Ensemble A Fringe Festival performance that sees the ensemble showing off their *Continental Drift* installation, mixing a diverse array of musical genres with a visual performance. *Paradiso, Kleine Zaal, 21.00, €10*

Rock: Subbacultcha! Lo-fi trash rock from Ottoboy. *Patronaat, Haarlem, 21.00, free*

Rock: The Draft Thumping melodic indie guitar rock, like a less commercial Foo Fighters. Support from All On Black and Tenement Kids. *Bitterzoet, 21.00, €8*

Monday 3 September

Contemporary: Ives Ensemble A Gaudeamus performance featuring brand new works. See Short List. *Muziekgebouw, 20.30, €15*

Experimental: Rosa Ensemble (See Sunday) *Paradiso, Kleine Zaal, 21.00, €10*

Jazz: Candy at the Sugar Factory Famous sax player Candy Duffer heads to the Sugar Factory with friends and special guests in tow. *Sugar Factory, 22.00, €11*

Tuesday 4 September

Contemporary: Lunch Concert A Gaudeamus lunch break with the Calefax Reed Quintet. *Bimhuis, 12.30, free*

Contemporary: Doelen Ensemble Performing French and Dutch compositions. Also with a performance of primarily world premieres by the Nederlands Vocaal Laboratorium. *Muziekgebouw, 20.30, €15*

Big Band: Jargon Blending a grand string section with electric guitars and computers, this elastic ensemble have certainly brought a new twist to the jazz field. *Badcuyp, Noordpool, 20.30, free*

Experimental: Rosa Ensemble (See Sunday) *Paradiso, Kleine Zaal, 21.00, €10*

Wednesday 5 September

Classical: Lunch Concert With cellist Lucie Stepanova and pianist Ksenia Kouzmenko. *Concertgebouw, Kleine Zaal, 12.30, free*

Contemporary: Lunch Concert With the Doelenkwartet and guests, plus Tape. *Bimhuis, 12.30, free*

Opera: L'Orfeo (See Friday) *Het Muziektheater, 20.00, €15-€90*

Pop/Rock: The Twang 'Baggy' style guitar rockers from England, harking back to the old Manchester sound. *Paradiso, Kleine Zaal, 20.00, €10 + membership*

Contemporary: Asko Ensemble Performing with guitarist Christopher Trapani and conductor Etienne Siebens. *Muziekgebouw, 20.30, €15*

Punk: Gorilla Biscuits Old school New York punk and hardcore from the renowned straight edge outfit. *Melkweg, Oude Zaal, 20.30, €15 + membership*

World: Luisito Quintero Spectacular Latin drummer and percussionist. *Bimhuis, 21.00, €14*

Rock: Modest Mouse Indie rock superstars fronted by Isaac Brock. Now they come with former Smiths guitarist Johnny Marr as part of the touring party. *Melkweg, The Max, 21.00, €13 + membership*

Festival: Pardon?! The French Connection It's not London who's calling tonight, but their Eurotrash neighbours from France. So expect a sonically adventurous night featuring Watcha Clan, Les Boukakes and Orange Blossom, bringing a diverse filling of dance and rock to Paradiso. *Paradiso, Grote Zaal, 21.00, €12.50 + membership*

Pop/Rock: Subbacultcha! In a couple of weeks time the Subbacultcha! clan is packing up and heading to Berlin's Popkomm. With everyone desperate to get in shape, heading to the gym and working their pseudo fretboard gripmasters at every opportunity, tonight's show should be a fiery melodic warm-up. Features sets from Adept, About and Check 1-2. *Paradiso, Kleine Zaal, 22.00, €6 + membership*



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LEKKER BEZIG

Is it a bird? No! Is it a plane? No! It's the Moonlander, the latest creation of guitar-maker Yuri Landman. During working hours, Landman is typographer and graphic designer for Amsterdam comic book publishers Oog & Blik, but in his spare time he tweaks unusual home-made electric guitars that look like the sort of instruments a superhero would play. In fact, Landman custom-made the Moonlander for a superhero in his own right, Lee Rinaldo, co-founder of the influential American

art-rock ensemble Sonic Youth. A couple of weeks ago, Landman presented the 18-stringed monster to Rinaldo at the Lowlands festival, where Sonic Youth were among the headlining bands.

'It's as if you're playing in a cathedral,' says Landman about the rich, reverberant sound of the Moonlander. 'Rinaldo asked me if I could build him an electric version of the harp guitar, an acoustic instrument which has its origins in the Middle Ages. In addition to the guitar neck, it has a so-called "harp field", an array of open strings that resonate with the tones that you're playing.'

Rinaldo's interest was piqued last December, when he met the guitar-maker backstage at the State X festival in Den Haag and was invited to play on the Moodswinger, an electric instrument Landman created for Los

YURI LANDMAN
guitar man



'It's as if you're
playing
in a cathedral.'

By Marinus de Ruiter

Angeles rock trio Liars.

'I'm a fan of these bands,' says Landman. 'I'm a musician myself and I have always operated in the same vein as them. Especially Sonic Youth—my ideas about how guitars should sound and how they should be built is based on their work.'

From the early days on, Sonic Youth experimented with noisy electric guitars, for example by tuning them in an unusual fashion or putting screwdrivers between the strings to create strange resonations.

The Moodswinger's design, complete with a screwdriver-like rod between strings, makes it easier to elaborate on Sonic Youth's investigations.

This week, the new self-titled Liars album will hit the stores, on which the band's guitarist Aaron Hemphill plays the Moodswinger. Meanwhile, Landman is working for independent bands like Blonde Redhead and Lightning Bolt. For cult singer Jad Fair, the designer is creating an instrument that is as weird as the man himself—a combination of an electric thumb piano and a two-string electric guitar driven by a moped cable.

Still, Landman is not primarily interested in sounding strange or atonal. 'I want my instruments to create pure tones,' he says. 'They can be a little deviant, but they have to be recognisable after all.'

CLUBS

Thursday 30 August

Flex Yourspace Diverse spinning from Kid Goesting and Kid Reve. *Flex Bar*, 22.00-05.00, €5

3000 Featuring the Rush DJs. *Cineac*, 22.00-late, €10

World P(i)Ace Party Flamenco meets electronica in this set from DJ Panko, fresh from Barcelona's Ojos de Brujo. *Akhnoton*, 22.00-late, €12

Bum! Electro, rock and nu-rave from STRFCKR, The Walk and RogerSEVENTYTWO. *Club Meander*, 23.00-04.00, €5

Wildvreemd The super weird second birthday celebrations finally reach their peak. Special guest tonight is American DJ Daniel Bell, AKA DBX. He'll be blazing a trail of techno and electro with support from Richard Parker and Mal Borrowed & Frei Bauwerker. See Short List. *Sugar Factory*, 23.00-05.00, €10

Franchise Commercial dance tunes from Erick E, Jeroenski, Easy Ryan and Artistique. *Escape*, 23.00-late, €10

Poptrash Three decades' worth of rock, electro and hip-hop with The Punchout DJs. *Melkweg, The Max*, 23.00-late, €5

Riot One room of electro, pop, house and bailefunk. The other dishes out hip-hop and R&B. Guests include Hitmeister D, Melly Mel, Manga and many

others. *Studio 80*, 23.00-late, €7.50, free before 00.00

Friday 31 August

Fok Stijl The debut of a new monthly club night—subtitled *ouwe koeien, nieuwe ballen*—features spicily seasoned DJs Frankie D and Trailer Trash who both specialise in the freakily eclectic. Also live band. *Club 8*, 22.00-04.00, €7

Parkroom meets Voïdd Electronic worlds collide, featuring sets from Eva Maria, Lupe, Manoh and Steady Douglas. *Flex Bar*, 22.00-05.00, €8

Pitchclub The message from the promoter is, 'About to serve the unexpected.' I'm thinking tables and chairs, pony rides and dancing bears. *Akhnoton*, 22.00-05.00, €10

Streetbeatz Hip-hop party. Before midnight, it's all about the live vibe; after, the DJs control the floor. *Bitterzoet*, 22.00-late, €7.50

360 Featuring The Field (Stockholm), Patrice Bäumel, Nuno dos Santos and VJ Arnout Hulskamp. *11*, 22.30-04.00, €12

Supermarket Shopping for pop and electro? Better head to the supermarket. *Hotel Arena*, 23.00-04.00, €10

T.N.T. An atmospheric club night that takes you back to the good old days—yep, when it was still safe to approach the DJ and request your favourite tune. *Odeon*, 23.00-05.00, €10

DJ TRX Label Release Party With Steady Douglas, Nelsen Grover, Mr Heriberto, Museart, DJ Tech-dread and Roudos. *Studio 80*, 23.00-late, €8

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WEDNESDAY 29
WILDVREEMD
2 JARIG BESTAAN
Times: 23:00 - 05:00
Entrance fee: €10 / €7 presale

Tonight we have a special guest over from Berlin and we're not celebrating it on Thursday but on Wednesday. Troy Pierce is well known for his work on Minus with fellow migrant Richie Hawtin. Mr Wip Wap funk Werner will be there as well to rock the crowd with the mad party duo Mal Borrowed & Frei Bauwerker. Yes 2 more nights to go!!!

THURSDAY 30
WILDVREEMD
2 JARIG BESTAAN
Times: 23:00 - 05:00
Entrance fee: €10 / €7 presale

One more night to go and again a special guest from USA. Daniel Bell is touring through Europe and tonight he hits Amsterdam at the Sugar Factory. Richard Parker and again the party duo that started madness in and around Vreemd will be here again to rock some booty..

FRIDAY 31
X3KLEINKUNST
Times: 14:00 - 16:30
Door: 13:00
Entrance fee: €7

x3Kleinkunst at the TF-2 Amsterdam Fringe Festival 'An evening of fine cabaret that is filled with funny moments, while not lacking wise lessons on life', says Het Parool about x3Kleinkunst. Come and observe these 3 involved, unusual performers in a show that's bound to confuse and amuse you

SATURDAY 01
VERSCH
Times: 23:00 - 05:00
Entrance fee: €12,50

Early Program: X3KLEINKUNST
Times: 20:30-23:00 Door: 19:30

Early night: 23:00. A spectacular outdoor performance from Die Audio Gruppe around the Sugar Factory during the early night.
Late night: 00:00. Rauwkost (live) has a fresh sound with a nice groove, which is strongly inspired on minimal techno, but then with a pure own twist.

SUNDAY 02
WICKEDJAZZSOUNDS
Times: 23:00 - 05:00
Entrance fee: €9,50

Early Program: X3KLEINKUNST
Times: 20:30-23:00 Door: 19:30

Tonight Phil Horneman & Leroy Rey are in a spinning mood, Berenice van Leer is in a singing mood, Gillian Baracs (on keys) is in a swinging mood. Lucas Dolls will provide the crazy guitar riffs and Ro-L will be hitting it hard on percussion to put you in a sinning mood.

MONDAY 03
PREMIERE: CANDY AT THE SUGAR FACTORY
Times: 22:00 - 01:00
Door: 21:00
Entrance fee: €11 / €9 presale

We hardly need to tell you who Candy Duffer is, the daughter of Hans, she's Prince and Van Morrison's favorite sax player and a renowned solo artist in her own right. Ms Duffer will be gracing the stage at Sugar every first Monday of the month—bringing her exuberance and some famous guests.

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The Terryman Show
(blues & so much more)

MONDAYS LIVE
The International Jam with Santanico
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TUESDAYS LIVE
The Lamar Chase Jam
(open jam session)

WEDNESDAYS LIVE
Paul William's & friends
(the soul much more show)

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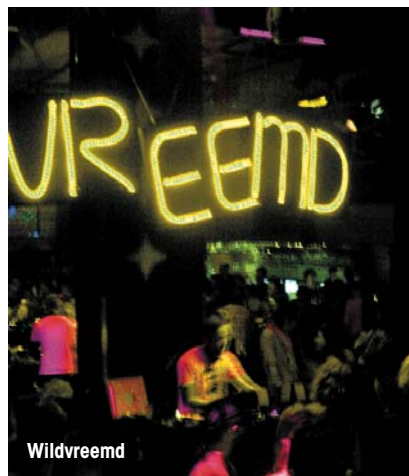
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Saturday 1 September

Meubel Stukken Celebrating its 10th birthday in style, there's hoards of bands, DJs, artists, fashion designers and, quite plainly, freaks, all out to edutain and entertain in partying across seven dancefloors. *NDSM-werf*, 12.30-23.00, €40

Fragile Breaks Breaks so taut they could fracture at any point. With guests Noisia, Muzikjunki, Chamelian & Rombout, Hepcat & Arrow, Dikkie D and Bas de Beer. *Cafe Pakhuis Wilhelmina*, 21.00-late, €10

Bed Strictly urban, with two bedrooms. *Hotel Arena*, 22.00-04.00, €15

Betty en Billie's BeatBoutique '60s, soul, rock 'n' roll, nostalgia and keiharde hits. *Club 8*, 22.00-04.00, €5, free before 23.00

System Reload There's a new heavy drum & bass out to take on urban Amsterdam. Guests tonight include Eye-D, Flanagan, Eskalation, Ozymandias, Shellshock, Tijmen and Thadee. *Akhnoton*, 22.00-05.00, €5

Amsterdamprijs Party OT301 celebrates winning the Amsterdamprijs voor de Kunsten, with Rond Volle Maan and Radio Bassculture, while live guests include Jos de Haar (New Cool Collective), Kebbi Williams (Atlanta) and beatboxer MC THOR. *OT301*, 22.00-late, €6

MAD2 Gettin' mental again, with Jennifer Cardini (Paris), Shonky (Paris), Mal Borrowed and Frei Bauwerk-er. *11*, 23.00-05.00, €12

Passion vs i.s.n. Getting passionate with the International Student Network. *Odeon*, 23.00-05.00, €10

Ritmo 2 Year Anniversary With rhythmic felicitations from Benny Rodrigues, Gregor Salto, Rishi Romero, Sidney Samson, Leroy Styles and even more guests. *The Powerzone*, 23.00-05.00, €12.50

Versch Multimedia art and cutting edge electronic tunes. Musical guests include Rauwkost, Olene Kadar, DJ Taras and Steijn. *Sugar Factory*, 23.00-05.00, €12.50

Gemengd Zwemmen In The Max, it's all about those classic jungle sounds; in the Oude Zaal, it's indie dance, pop and rock faves all the way. *Melkweg*, 23.59-late, €8

Sunday 2 September

Represent The concept is simple: four turntables, two DJs, some lightning-fast fingers and a few hours of fresh hiphop and R&B. *Club Meander*, 22.00-02.00, €5

WickedJazzSounds Jazz, hiphop, broken beats, nu-jazz, funk and Afro sounds, as classic vinyl collides with live musicians. *Sugar Factory*, 23.00-05.00, €9.50

Monday 3 September

Cheeky Monday True skool jungle and drum & bass, featuring players from the local and international scenes. *Winston Kingdom*, 22.00-03.00, €6

Tuesday 4 September

Funky Junkie A wild cross-section of funk sounds from DJ Koldun, who invites musicians to improvise while he works the decks. *Winston Kingdom*, 22.00-03.00, €5

Wednesday 5 September

Bruiz Featuring DJs, live acts, artists and... anyone else who can do a turn. *Bitterzoet*, 21.00-03.00, €5

Helter Skelter A new Wednesday night concept at Sugar Factory, imported after a successful spell at Rotown in Rotterdam. All about rock 'n' roll, pop, electronica and forgotten classics, it's a rockin' dance night to please the musical purists rather than the fad followers. *Sugar Factory*, 23.00-04.00, €6.50

GAY & LESBIAN

Thursday 30 August

Social: Homo Ambtenaren Borrel Monthly borrel for gay civil servants. *Rouge*, 18.00-01.00, free

Happy hour: After Shopping Cocktail Sale Cocktails €5: everything must go! *PRIK*, 19.00-22.00.

Friday 31 August

Club: Women's night Busy, popular night for lesbians and their friends. Tonight with DJ Mytilini (geddit!?!). *Cafe Sappho*, 22.00, free

Flirtation 4th Anniversary The club for ladies who like ladies celebrates its fourth birthday. See Short List. *Panama*, 23.00, €15

Saturday 1 September

Club: Re-Disco-Very Original tunes hauled from the annals of disco, provided by archivists Jaap, Robbert, Ingo and Rob. *Cafe Sappho*, 21.00, free

Sunday 2 September

Social: Meet and Greet Close the weekend on a cosy tip, with (Dutch) snacks and DJs between 4pm and 9pm. *De Engel van Amsterdam*, 13.00-01.00, free

Tuesday 4 September

Film: Boy Culture Another outing for Q Allen Brocka's popular film about rent boys. *PRIK*, 19.00, free

Wednesday 5 September

Games night: Gay Prize Bridge Weekly gay bridge night: cosy, comfortable and defiantly non-scene. *De Looier*, (19.30-23.00), €5

Film: Gay Classics *Home at the End of the World*, a tender tale of sexual experimentation in the 1960s. With Colin Farrell and Sissy Spacek. Free welcome drink half an hour before the film begins; 2-for-1 offer after at April. *Pathé De Munt*, 21.00, €7

Club: BÜCKSTÜCK. Brutale Musik Summer's over, kids, and the brutal DJs are back to take you to the brink of Pandora's record box. *PRIK*, 21.00-00.00, free

Club: F*cking Pop Queens Queens love pop, and this is where they get their fill. Expect Madonna and electro, urban and indie, new and classic. *ArtLaunch Cafe* in the smaller room. *Studio 80*, 23.00-05.00, free before 00.00, €5 after



STAGE

Opening

Theatre: Bonanza (TF-4) A cinematic Western about seven citizens of a mining town in Colorado. In Dutch. *De Brakke Grond*, (Sat, Sun 17.00, 21.30), €12

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Music/Theatre: The Medium (TF-2) A mono opera about a medium who tells the future of her clients, but gets lost in her own visions. In English. *Ostade theater, (Fri, Tues 20.30, Wed 19.00), €7*

Music/Theatre: Het Bollywoodmysterie (TF-2) A cinematic Bollywood adventure from Gerry Arling, Het Mondriaankwartet and a host of Indian musicians. *NDSM-werf, (Fri, Sat 21.30, Sun 16.00), €15*

Theatre: We People (TF-4) Multicultural adventure from Union Suspecte, set in a burnt out car. In Dutch. *De Brakke Grond, (Fri, Sat 20.30), €12*

Cabaret: x3Kleinkunst (TF-2) Confusing and amusing cabaret from Bert Wagenaar van Kreveld, Elsbeth Vernout and Paulien Adriana. *Sugar Factory, (Fri 14.00, Sat, Sun 20.30), €7*

Performance: Hospital For Skeletons (TF-2) Sin Sin's pan-media comedy for the stage is *Hospital For Skeletons*, where short episodes of theatre, live art, music, animation and song combine for a night of laughter, bloodshed and tears. In English. *De Nieuwe Anita, (Thur-Sun 21.00), €5*

Music/Theatre: Romeo of Julia (TF-2) The aftermath of *Romeo and Juliet* told from the perspectives of the grieving fathers (and a pianist). In Dutch. *Melkweg Theater, (Thur-Sat 21.30, Sun 16.00), €7.50*

Performance: Mo(ve)ment (TF-2) Ever-changing dialogues between art, music and dance. Varying musical guests at each performance. See article p. 6. *De Veermvloer, (Thur 21.30, Fri 18.30, 21.30, Sat, Sun 15.00, 21.30), €8*

Festival: Theaterfestival van Nederland en Vlaanderen It's Fringe time. For the second year, Amsterdam is brought to life by a rich batch of theatre and performances. TF-1 equals last chance saloon, offering hits from the past year for one last time; see www.tf-1.nl and article p. 6. Until 9 September. *Various locations, various times, various prices*

Ongoing

Music/Dance: Magpie Music Dance Company Live music and dance improve with guests like Andy Moor, Michael Moore, Colin McLean and Cor Fuhler. *OT301, (Fri 21.00), €5*

Music/Theatre: 'n Pikketanissie Songs straight from the heart of the Jordaan performed by Theater Group Flint. In Dutch. *De Roode Bioscoop, (Thur-Sun 20.30), €15*

Comedy: Stand-Up Comedy Show Featuring varying performers and MCs. In English and Dutch. *Comedy Cafe, (Thur-Sat 21.00, Sat also 23.00), €15*

Theatre: Thom Pain Will Eno's off-Broadway smash about a young man who appears out of the wilderness to offer his views about our world. In Dutch. *Rozentheater, (Thur, Fri, Mon-Wed 22.00), €7.50*

Music/Dance: Wonderland Improvised dance and music performance for all the family. Today's musicians include Rozemarie Heggen, Yannis Kyriakides and Mary Oliver. *OT301, (Thur 13.00), €4*

Theatre: Richard III (TF-1) Ro Theater's acclaimed contemporary take on the Shakespeare classic. In Dutch. *Stadsschouwburg, (Sat 20.15), €11.50-€22.50*

Performance: Woof! As always, a mixed bag of live bands, DJs, writers, poets, cabaret, installations, films, exhibitions and tons of theater. *Rozentheater, (Sat 21.00), €10*

Music/Dance: Monday Match A dynamic monthly event in which a dancer invites a musician (or vice versa) to form the basis of a unique improvisation lab. With the invitation of even more guests onto the stage, original one-time works will be born left and right. *Bimhuis, (Mon 20.30), free*

Theatre: Overwinteren (TF-2) This Opium voor het Volk production sees three old friends struggling with their personal lives, their careers, and the fact that they've turned thirty. To help each other sort their lives out, they lock themselves in a house for a few weeks. The play illustrates how easily friendship can eliminate the nuisances of modern society. In Dutch. *Voormalig Volkskrantgebouw, (Mon-Wed 19.30), €12*

Theatre: Vincent & I Angel of Death (TF-2) A multimedia performance with video and soundscapes. An angel presents a vision of a contemporary reality, and the role of the artist within it. In English. *Compagnietheater, (Tues, Wed 19.00), €7*

Theatre: Wie is er bang voor Virginia Woolf? (TF-1) Edward Albee's intense award-winning Broadway hit. In Dutch. *Stadsschouwburg, (Tues, Wed 20.15), €11.50-€25*



Pretty Problem, Anne de Vries

ART

Opening

Cathelijn van Goor: Time Makes Everything Falls Apart Drawings and paintings which have the feeling of film stills, capturing a moment in time. *Kattenbak Oost (Daily 14.00-18.00), opens Thursday, until 23 September*

Anne de Vries: Metafiction Constructing unusual and puzzling images using familiar, everyday objects, De Vries explores the boundary between the real and the unreal, resulting in a colourful series of fresh and surprising images. *Foam (Sat-Wed 10.00-18.00, Thur, Fri 10.00-21.00) opens Friday until 10 October*

Hans Eijkelboom Over the past few years, Dutch photographer Hans Eijkelboom has worked in three of the world's megacities: Paris, New York and Shanghai. These three metropolises not only each represent a different continent and culture, but in a certain sense also the 19th, 20th and 21st centuries, respectively. Like a consummate sociologist, Eijkelboom has focused his camera on hundreds of individuals who all behaved or dressed in the same way. These shots were then chronicled and presented according to a set pattern as a catalogue of minute forms of human behaviour. See article, p. 19. *Foam (Sat-Wed 10.00-18.00, Thur, Fri 10.00-21.00), opens Friday, until 21 October*

Cécile Verwaaijen: Een Onbevangen Blik Colourful portraits of boys and girls, some with a touch of old Dutch classicism. *AYAC'S (Fri, Sat 13.00-17.30), opens Saturday, until 29 September*

Extra-Room Getting global with artists like Lucio Auri, Mat Brinkman, Knut Henriksen, Jeroen Jacobs and many more. *Arti et Amicitiae (Tues-Sun 13.00-18.00), opens Saturday, until 7 October*

Florian Göttke Two works: *Anthroposaic* is a group of small bronze monkeys in a model of a decrepit high rise building. The photograph 'Friedrichsfelde Zoo Berlin Ruins' shows monkeys living in real ruin, in an enclosure in the East Berlin zoo, built from rubble of bombed out Berlin after WWII. *METIS_NL (Wed-Sat 13.00-18.00), opens Saturday, until 29 September*

Gijs Assmann: Have Faith Drawings and sculptures. *De Praktijk (Tues-Sat 13.00-18.00), opens Saturday, until 29 September*

ILAP & Karel Goudsblom Featuring the video installation *La Spazzatura. Horse Move Project Space (Fri-Sun 14.00-20.00), opens Saturday, until 23 September*

Johannes Girardoni, Paul Raguénès Diverse objects from French artist Raguénès and Austrian Girardoni. *Galerie Roger Katwijk (Wed-Sat 12.00-18.00), opens Saturday, until 7 October*

Love is Like Oxygen Group exhibition as part of *Liefde in de Stad*. Participants getting loved up include Jonas Ohlsson, Gil & Moti, Joel Tauber, Erin Dunn, Ulrike Möntmann, Arno Coenen and The Rainbow Soul Club. *W139 (Daily 11.00-19.00), opens Saturday, until 30 September*

Meesterwerken uit de Gouden Eeuw Around one hundred 17th century drawings by Dutch artists, borrowed from the collection of Jean de Grez. *Rembrandthuis (Mon-Sat 10.00-17.00, Sun 11.00-17.00), opens Saturday, until 25 November*

The Present Order Group show exploring themes of sci-fi, pop and pop culture. See Short List. *De Hallen Tues-Sat 11.00-17.00, Sun 12.00-17.00, Haarlem, opens Saturday, until 25 November*

Valérie Belin The first major overview of works by acclaimed French artist Belin (1964). Over the past 17 years, she has worked on an oeuvre comprising some 20 series of still-lives and portraits. Most of these were photographed in strong and highly contrasting black and white, and are suitably striking, but her latest work is in colour, adding a new dimension. See Short List. *Huis Marseille (Tues-Sun 11.00-18.00), opens Saturday, until 25 November*

Valérie Belin Three more photo series by the French artist: *Objets de Venise, Bodybuilders and Palettes. Maison Descartes (Mon-Thur 10.00-18.00, Fri 10.00-17.00), opens Saturday, until 27 September*



Kutluğ, Ataman: Küba/Paradise A solo exhibition by the Turkish artist, comprising two major video installations. Each work examines a community striving to construct an ideal place in their own way, although from radically different political, social, cultural and economic points of departure. See Short List. *bak (Wed-Sat 12.00-17.00, Sun 13.00-17.00), Utrecht, opens Sunday, until 16 December*

Museums

Architectuur in Amsterdam A look back at the 30 most important building projects to spring up in Amsterdam over the past year. *Zuiderkerk (Mon 11.00-16.00, Tues-Fri 09.00-16.00, Sat 12.00-16.00), closing Saturday*

From Hero to Zero A presentation by photographer John Geven, based on the story of his life. Paralysed

and seated in a wheelchair since a diving accident in 1989, his series of extraordinary portraits of famous Dutch people attempts to show the ups and downs of life, photographing subjects in their 'hero and zero' moments. *Oude Kerk (Mon-Sat 11.00-17.00, Sun 13.00-17.00), closing Saturday*

Le Corbusier He's by far the most famous and according to many the most important architect and urban designer of the 20th century, but he was also a painter, sculptor, photographer and textile designer. In this first major retrospective since 1987, more than 450 original drawings, models, paintings, tapestries, films, photographs, sculptures, items of furniture and interiors will be exhibited together to demonstrate the strength and influence of Le Corbusier. *Nederlands Architectuurinstituut (Tues-Sat 10.00-17.00, Sun 11.00-17.00), Rotterdam, closing Sunday*

3rd International Architecture Biennale Rotterdam Who and what will define the future of our cities and what role can architects play in this? The IABR brings together architects, urban designers, theorists, students, developers, policy makers, and politicians from home and abroad to tear apart preconceived notions of architecture and to look to the future. Among the many special events, three exhibitions are central to the festival: *Visionary Power* (Kunsthal), *New Dutch City* (Kunsthal) and *A Better World—Another Power* (NAi). See www.iabr.nl. *Various locations and times, closing Sunday*

JR: Face to Face Diverse works by the French photographer and street artist who displays his works on walls all over cities. In his first Dutch exhibition, JR will be showing intriguing portraits in very large formats, inside and outside Foam, as well as in the streets around you. *Foam (Sat-Wed 10.00-18.00, Thur, Fri 10.00-21.00), closing Sunday*

Beeld voor Beeld Drawings that Dutch 16th- and 17th-century artists made of classical statues seen in the Vatican on their Grand Tour. The exhibition shows the drawings alongside moulds of the original statues. *Allard Pierson Museum (Tues-Fri 10.00-17.00, Sat, Sun 13.00-17.00), until 9 September*

Aan de Amsterdamse Grachten Marking the opening of the Museum of Bags and Purses in its new idyllic location, an overview of exhibitions from the past ten years is featured alongside the permanent collections of bags and purses. *Tassenmuseum Hendrikje (Daily 10.00-17.00), until 9 September*

Hell is Other People With its title derived from a line in the play *Huis Clos* (*No Exit*) by French philosopher Jean-Paul Sartre, guest curator Nathalie Zonnenberg invites three young European artists to reflect on contact with 'the other'. Contributing artists are Köken Ergun (Turkey), Sejla Kamerić (Bosnia) and Gal Kinan (Israel). *Stedelijk Museum Bureau Amsterdam (Tues-Sun 11.00-17.00), until 9 September*

Sean Snyder, Schema (Television) A Docking Station presentation featuring video works by American artist Snyder. Key points raised include: what kind of experience and reality emerges from the chaotic and blurred visual consumption of the televisual image?

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How does television generate a sense of reality if catastrophes are interrupted by no less spectacular images of consumer products? *Stedelijk Museum CS (Daily 10.00-18.00), until 9 September*

Hedi Slimane: Young Americans An internationally known photographer, avant-garde artist, and fashion designer, this new project features photo portraits of creatives from the New York contemporary art scene. *Foam (Sat-Wed 10.00-18.00, Thur, Fri 10.00-21.00), until 12 September*

Persia The St Petersburg Hermitage lends some of its dazzling collection of Persian art to Amsterdam. This exhibition includes antiquities of the Islamic period all through the end of the Qajar dynasty in 1925. *Hermitage Amsterdam (Daily 10.00-17.00), until 16 September*

The Present—The Monique Zajfen Collection New contemporary artworks that have been added to The Monique Zajfen Collection since 2006. Focusing on the human figure and spanning a range of disciplines, the works in this exhibition explore various aspects of the human condition. Artists include Marlene Dumas, Thomas Schütte, Neo Rauch, Wilhelm Sasnal, Mike Kelley, Pawel Althamer, Paul Graham, Eija-Liisa Ahtila, Lisa Yuskavage and George Condo. *Stedelijk Museum CS (Daily 10.00-18.00), until 16 September*

Sarah Bernhardt: The Art of High Drama An exhibition about the first international superstar. In the course of an astonishing career that spanned 60 years, Bernhardt became the West's leading *tragedienne*. Her name became synonymous with acting and continued to cast a spell on players and audiences throughout the world, long after her death in 1923. Besides paintings, photos, clothes and Art Nouveau theatre posters, the collection includes personal possessions, a recording of her voice and fragments of films in which she appeared. *Joods Historisch Museum (Daily 11.00-17.00), until 16 September*

Charlotte Salomon: Work in Progress Rarely and never seen works by Salomon, including reverse sides as well as individual sketches which she made for her series of over 800 gouaches, *Life? or Theatre?* *Joods Historisch Museum (Daily 11.00-17.00), until 16 September*

De kunst van het verleiden You can't run and you can't hide—ads are everywhere, and they will have an influence on you, like it or not. This exhibition about advertising takes place in several rooms, with each devoted to another method, emotion or medium. *CoBrA Museum (Tues-Sun 11.00-17.00), until 16 September*

Drawing Typologies—Proposal for Municipal Art Acquisitions Drawings A presentation of works by 30 contemporary artists who live and work in the Netherlands and employ drawing as a medium. Using five typologies to suggest the wide variety of ways in which artists use drawing as an artistic strategy, it not only presents 30 radical positions within the local field of drawing, but also reveals what makes drawing such an extraordinary and attractive discipline. *Stedelijk Museum CS (Tues-Sun 11.00-17.00), until 16 September*

Mitch Epstein: American Work One of the world's most renowned contemporary photographers, in *American Power* Epstein focuses on the complex relationship between American energy supply, the status of America as a world power and the American landscape. Additionally, there's a selection of shots from his series *Family Business*, the story of his father's furniture company going bust. *Foam (Sat-Wed 10.00-18.00, Thur, Fri 10.00-21.00), until 19 September*

Oud Zeer Drawings and animations by Joep Bertrams, best known for his political commentaries in *Het Parool*. *Persmuseum (Tues-Fri 10.00-17.00, Sun 12.00-17.00), until 23 September*

To See or Not to See Hortus celebrates the 300th birthday of Carl Linnaeus, the most famous botanist ever, who wrote his major works in Amsterdam. *Hortus Botanicus (Mon-Fri 09.00-17.00, Sat, Sun 10.00-17.00), until 30 September*

Liberation Music: Songs After Five Years of Occupation A musical memorial to the emotional release that followed the end of the occupation in 1945. *Verzetmuseum (Tues-Fri 10.00-17.00, Sat-Mon 12.00-17.00), until 30 September*

Cornelle: Some of These Days Celebrating the 85th birthday of Cornelle, one of the most sparkling artists of the CoBrA movement—and one of the longest surviving members of the 'CoBrA Three'. Alongside his paintings, photographs, and film portraits of the artists can be seen during the exhibition. *CoBrA Museum (Tues-Sun 11.00-17.00), until 30 September*

The Best Designed Books Every year, The Best Designed Books Foundation presents a selection of the most outstanding book designs of the past year in the Stedelijk Museum. This year, the museum has supplemented the selection with a separate category of

printed matter: unusual publications devoted to poetry, some of which were produced in small editions. *Stedelijk Museum CS (Daily 10.00-18.00), until 30 September*

Yoshitomo Nara The first ever solo show to be held in any European museum by Yoshitomo Nara, one of today's leading Japanese artists. As a representative of the Japanese pop art of the '90s, he gained worldwide fame with seductive figurative paintings, drawings and sculptures, all executed in a deliberately elementary style. The emphasis in this collection will be on recent work, most of it produced especially for the occasion. *GEM (Tues-Sun 12.00-18.00), Den Haag, until 7 October*

Van Gogh's Drawings: New Insights Works on paper seldom shown due to their light sensitivity, on display in the print room of the Rietveld building. While spanning Van Gogh's entire career as an artist, special attention will be paid to several early drawings that have been added to the museum's collection in recent years. *Van Gogh Museum (Mon-Thur, Sat, Sun 10.00-18.00, Fri 10.00-22.00), until 7 October*

Off Screen With their videos, audio works and sculptures in this exhibition, several artists investigate visual and acoustic space in relation to one another. The discrepancy between image and sound is central to their investigations, in which the tension between visual and auditory space is sought out and exploited. *Montevideo/Time Based Arts (Tues-Sat 13.00-18.00), until 7 October*

Proefjes! Magische Getting mystical with an exploration of magic and natural sciences from the 18th and 19th century. *Teylers Museum (Tues-Sat 10.00-17.00, Sun 12.00-17.00), Haarlem, until 21 October*

El Hema What would an Arabic Hema look like? Halal sausage? Arabic chocolate letters? Affordable high quality headscarves? Tunics or Djallas? School notebooks with lining for Arabic, reading from right to left? Camel milk? Arabic poetry on duvet covers? Jibril and Jamilah children's champagne? Mediamatic is looking at Arabic-Dutch art, design and culture, and in the process is presenting an exhibition of fun, surprising, touching and sometimes provoking designs. You can even just use it as a space for eating tasty Halal foods, if you prefer. *Mediamatic (Wed-Sat 18.00-22.00, Sun 14.00-18.00), until 4 November*

Held/Hero Commemorating the 400th birthday of one of the greatest heroes in Dutch history, Michiel de Ruyter, this exhibition focuses on heroes, hero status and hero worship in the Netherlands. It demonstrates that the nation has had and still has genuine heroes, highlighting official heroes, folk heroes, controversial heroes and personal heroes. The display is divided into five main themes: National Hero, Folk Hero, Hero or Not, Personal Hero and Michiel de Ruyter. *Nieuwe Kerk (Daily 10.00-18.00), until 11 November*

Scenes and Traces A lengthy exhibition focussing on three parts of the Stedelijk Museum collection: design, video, and photography. *Stedelijk Museum CS (Daily 10.00-18.00), until 25 November*

Grande Sertao A blend of photography, Brazilian culture, literature, and poetry, after Mark Nozeman and Marcelo Greco made a photographic journey through the Sertão—the provinces of Minas Gerais and Bahia in Brazil. *Tropenmuseum (Daily 10.00-17.00), until 27 January 2008*

Galleries

Exit #2: Sculpture Without a Clue Works by Niels Post. *Etalagegalerie Veesperplein (Daily 06.00-00.30)*

Dream Amsterdam Using the city of Amsterdam as his point of departure, Spencer Tunick created a series of impressive installations built from naked bodies. Now the images from that event are going on display at the locations they were created—Leliegracht and Q-Park at Marnixstraat. Careful not to fall off your bike. *Various locations (Daily), closing Friday*

The Portrait Gallery Presenting an overview of portraits from 1950 to the present by ten veteran photographers, including Sanne Sannes, Ata Kando, Willem Diepraam, Machiel Botman and Barry Kornbluh. *Hup Gallery (Tue, Thur, Fri 10.00-17.00), closing Friday*

Summer Exhibition Featuring diverse works by Cor Jaring, Frans Blind, Irene Hertel, Tho Jongh, Hanne Koorn, Immy Stur van Zoelen and Joan Verkoost. *Oosterkerk (Mon-Fri 10.00-17.00), closing Friday*

Joyeux de vie An exhibition of Jacques-Henri Lartigue, that makes an excellent accompaniment to Foam's retrospective. *Gallery Vassie (Wed-Sat 12.00-18.00), closing Saturday*

Crimes & Splendors A selection of work from the politically charged British exhibition *Paranoia*. Featured is a series of night photographs by Dutch artist Martin



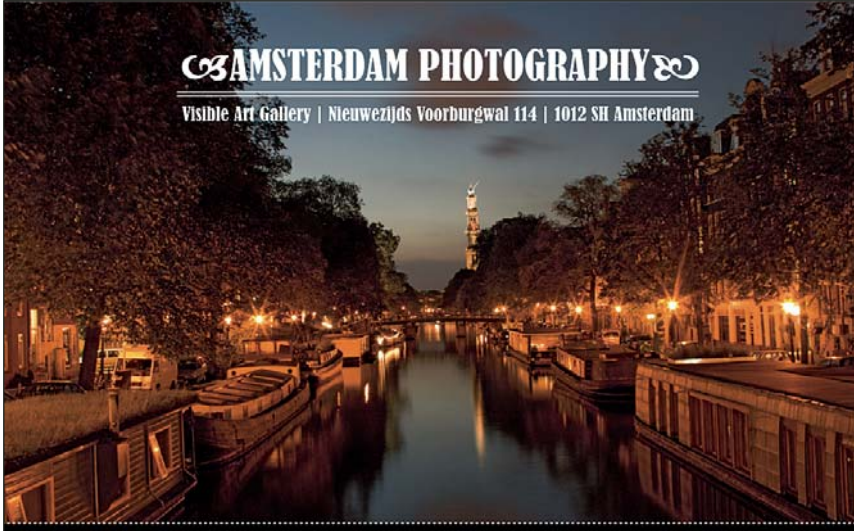
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In people's sameness Hans Eijkelboom can sense their difference, whether they are Paris, NYC or Shanghai.

SHOPPING FOR SOCIAL CHANGE

PHOTOGRAPHY

Paris-New York-Shanghai
Foam, until 21 October.

By Marie-Claire Melzer

Camouflage is hip. When someone passes you in the street looking like a guerrilla, you probably won't turn your head. It's just fashion. Yet when you see a series of

photos of people in army wear, it does strike you as odd.

When photographer Hans Eijkelboom was in New York last year, he spotted lots of people in camo and decided to take pictures of them. He did the same in Paris and Shanghai. 'When you see a family with their little girl in a camouflage skirt,' he says 'you do wonder, what were these people thinking when they bought that?'

The name Eijkelboom should ring a bell with *Amsterdam Weekly* readers since, from 2004 until recently, this paper featured his series of people on Dam. Repetition of a single motif makes the photos slightly absurd, but Eijkelboom wouldn't call his outlook ironic. 'I am deeply concerned with people and society. Dam isn't just a source of inspiration, it's also a site for social change. You can say "these people are just shopping", but the consuming masses have become producing masses. People in the street decide what's fashion nowadays. They create their own culture.'

Eijkelboom chose Paris, New York and Shanghai, as they are all three cities of socio-economic change: Paris in the 19th century, New York in the 20th and Shanghai in the 21st. Which did he enjoy most? 'Oh, Paris! Because you find the most variation there, in architecture and people. I used to love New York, but it is

People take pictures of each other

less appealing to me now. I don't like its habit of tearing down anything that is older than forty years. And the middle classes have left: what remains are the very rich and the very poor. I can't afford to dine in the restaurants, nor do I feel like hanging out in the slums. I'm looking for a city that caters to the middle classes—and that's Paris.' And Shanghai? 'A boring city, with no sense for tradition at all. The town's old quarters all disappear for economic purposes.'

He continues: 'Politicians try to scare us with cultural differences, but there are fewer and fewer differences. At the moment, I'm taking pictures at the Dappermarkt. Mothers and daughters. Mothers and daughters go through the same processes and conflicts everywhere. I find this endlessly interesting.'



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Effert and video works by the likes of Mireille Astore, Lisa K Blatt, Norman Cowie, and Ricardo Giraldo Montes—all of which explore the essence of paranoia. *Ronmandos* (Wed-Sat 12.30-17.30), closing Saturday

Aerosol Symphonies Street art runs for the cover of GO Gallery. Tied in with the opening of the Grachtenfestival, fourteen talented artists have let themselves be inspired by an opera, a composer or symphony. Contributors include Laser 3.14, Faith 71, In hout (Johan Andeloe) and Morcky & The Boghe (Two Things), amongst others. *GO Gallery* (Wed-Sat 12.00-18.00, Sun 13.00-17.00), closing Saturday

Katharina Mouratidi: The Other Globalisation Photo portraits of international participants from the 'Global Justice Movement'. *Melkweg Galerie* (Wed-Sun 13.00-20.00), closing Sunday

Markus Amon: Mystic Women A series of nudes and almost-nudes by acclaimed German fashion photographer Amon. *Studio Apart* (Wed 10.00-18.00, Thur 10.00-21.00, Fri 10.00-18.00, Sat 12.00-17.00), closing Sunday

Toy Artefacts Sculptures and paintings by Michiel Verweij, whose works strike a balance between playful and a dark state of suspense. *Galerie Vriend van Bavink* (Thur-Sat 13.00-18.00), closing Tuesday

Versneden en Verbeeld: Anatomie in Geneeskunde en Kunst It's no secret that SMART Project Space was formerly the Pathologisch Anatomisch Laboratorium (PAL). And in this exhibition, it once again revisits its anatomical past, dealing in the history of the practice of anatomy, the history of PAL, and also the relationship between art and anatomy. So you'll get to see old scientific paintings by the likes of Jozef Israëls, Gerard de Lairese, and Andreas Vesalius, plus work by contemporary artists like Lisette Verkerk and Karen Arink. Elements will also be on display at the Tentoonstellingszaal Universiteitsbibliotheek, UvA. *SMART Project Space* (SMART: Tues-Sat 12.00-17.00; UvA: Wed-Fri 11.00-17.00), until 7 September

Goddamn Contemporain Groupshow featuring works by Regina Kelaïta, Taatske Pieterse, Gerbrand Burger, Ron Hooghiemstra, Margit Aba, Orpheu de Jong, Tomas Adolfs, Polly Sykes, Monica Tormell, Tarja Szaraniec, Tijmen Hauer, Newgroup and Robin Vanbesien. *Plan B* (Sat, Sun 13.00-17.00), until 9 September

Michael Bredtved, Joseph Beuys New works. *Galerie Jos Art* (Tues-Sun 11.00-17.30), until 12 September

Marielle Videler Public display from the multidisciplinary artist. *De Kijkkasten* (Daily), until 19 September

Jos van Gessel Colourful landscape paintings inspired by trips to Russia and Finland. *Galerie Bart* (Thur, Fri 11.00-18.00, Sat 12.00-17.00), until 22 September

Expo This summer, De Levante gives carte blanche to Rietveld artists from Iran, Israel and Turkey. *De Levante* (Wed-Sun 13.00-17.30), until 30 September

Happy II Tease After the success of last year's collective exhibition of gay artists, the ABC Treehouse Gallery presents diverse works by ten new painters and photographers. *ABC Treehouse* (Thur-Sun 13.00-18.00), until 30 September

Platform 21=Folding Platform 21 presents a cross-section of the current developments in the world of folding—be it a sculpted paper dress by designer Zoe Bradley, the innovative forms architect Sophia Vyzoviti devises, or the amazingly constructed shoes of Marloes ten Bhömer. Then there's the computational origami of physicist Robert Lang, whose software calculates and prints the crease lines of extremely detailed, folded animals. *Platform 21* (Thur-Sun 12.00-19.00), until 30 September

Somewhere Else An expansive installation by Lucia Luptukova, who has created a work that both stands in the gallery space and is itself an access point to areas of W139 that are not normally accessible: a system of corridors that meanders diagonally through the various layers of the building. Inside this new organic space, she has created display room tailor-made to accommodate the work of other artists. *W139* (Daily 11.00-19.00), until 30 September

Zwarte Muur: De Transatlantische Slavenhandel Photo portraits by Laura Samsom Rous, who specialises in the people, particularly the women, along the coast of Africa between Senegal and Angola—the region most affected by European colonisation and the Transatlantic slave trade. *Melkweg Galerie* (Wed-Sun 13.00-20.00), until 1 October

Laser 3.14: A Room at the Overlook Hotel The words (and more) of local street artist Laser 3.14 find themselves locked up indoors for once. *Wolf & Pack* (Sun, Mon 13.00-19.00, Tues, Wed, Fri, Sat 12.00-19.00, Thur 12.00-21.00), until 19 October

EVENTS

Festival: Waterval Festival Following hot on the heels of De Parade, Waterval moves into its fourth season, keeping up the theatrical and carnival feel, while adding a new array of treats to the menu. Look out for the Summerstage workshops, Gipsy Road Show, Silent Disco, film screenings and loads more music, theatre and watery tomfoolery. Weekend nights also close with a fireworks display. See www.watervalfestival.nl. Until 2 September. *Sloterpark*, (Thur-Sun 15.00-late), various prices

Talk: Friday Night Devi Ormond, conservator/restorer of the museum, talks about the Hidden Colours research project. In Dutch. *Van Gogh Museum*, (Fri 20.00), museum entry



Festival: Wilhelmina Huiskamerfestival Ever walk along Wilhelminastraat in Oud-West and hear the local performers practising through their windows? Well, this unique theatre festival provides the opportunity to see what's really happening, letting you into the living rooms of locals as they do their thing. Performers include Ernst van der Pasch, Daniël van Veen, Roel C Verburg, Roemer van der Steeg and many more, mixing up music, theatre, cabaret and comedy from the comfort of their homes. Cafe Wilhelmina acts as base/ticket point, as well as location for the after-party. See www.wilhelminahuiskamerfestival.nl. *Wilhelminastraat*, (Sat 19.30, 20.30, 21.30, 22.00), €7.50

Festival: Noorderparkfestival Festive happenings in Noord promising music, theatre and fireworks. See Short List. *Florapark*, (Sat 21.00, Sun 12.00-19.00), free

Festival: 7ouma Coinciding with Waterval, this Moroccan outdoor celebration features performances from the likes of Amraoui, Manar, Thaziri, Orchestre Hamouda Slawi, DJ Saïda, Mohamed Ilias, JWO and Bad Brya. *Sloterpark*, (Sat, Sun 13.00-22.00), free

Party: Prix de Nuit Officially the best party in town. Three promoters win the right to take over a room in Paradiso, and they're out to blow you away with their diverse treats. See article, p. 11. *Paradiso*, 22.00-05.00, €10 + membership

Literature: Manuscripta Apparently every season requires an official opening these days, and this year, this celebration of books and literature is shying away from being just an industry event by dedicating a day to the public. Featuring 10 stages, 115 publishers and appearances by more than 100 authors for readings, previews, signings and interviews, there's gonna be a preposterous amount of words. See www.manuscripta.nl. *Westergasfabriek*, (Sun 11.00-18.00), €7.50

Quiz: Kunst Quiz So how good is your art history? Got good painter recognition? Seen enough of *Love is Like Oxygen*, the current exhibition at W139, to pass a test? Let's find out. *W139*, (Sun 15.00), free

Sport: Rondje IJburg Watersports galore, for fans of sailing, surfing, canoeing and numerous other water-based pastimes. *Blijburg*, (Sun 10.00), free

Party: Opening Studio K Following in the student-run traditions of Filmtheater Kriterion and the cafe 'Skek, this new multi-purpose venue officially opens its doors today. Kicking off the party are live sets from local reggae purveyors Beef and the beat-friendly C-Mon & Kypski. You can also catch the community art spectacle *Paradijsvogels*, film screenings and enjoy some fine eating and drinking. See article, p. 5. *Studio K*, (Sun, 13.30-21.45), free

Quiz: MusicMind? Think you know everything about music? Think you can spout your knowledge at the drop of a hat, even in high-pressure situations? Then this music quiz night may be for you, and if you can find some worthy mates to be at your side, you might even walk away with a nice prize. Hosted by Jim de Groot and Harm Witteveen. *Sugar Factory*, (Wed 20.00), €15 for competing teams, free to watch

Film night: Cinemina Film and documentary screenings. *Cafe Pakhuis Wilhelmina*, (Wed 20.00), free

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- De Brakke Grond** Nes 45, 626 6866
- Cafe Pakhuis Wilhelmina** Veemkade 576, 419 3368
- Cafe Sappho** Vijzelstraat 103, 423 1509
- De Cantine** Rietlandpark 373, 419 4433
- Cineac** Reguliersbreestraat 31-33
- Club 8** Admiraal de Ruijterweg 56B, 685 1703
- Club Latido** Buikslotermeerplein 7, 632 0096
- Club Meander** Voetboogstraat 3, 625 8430
- CoBrA Museum** Sandbergplein 1-3, Amstelveen, 547 5050
- Comedy Cafe** Max Euweplein 43-45, 638 3971
- Compagnietheater** Kloveniersburgwal 50, 520 5320
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- De Looier** Looiersgracht 40, 638 1412
- English Reformed Church** Begijnhof 48, 624 9665
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- Horse Move Project Space** Oosterdokskade 5 Post CS
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- Hotel Arena** 's-Gravesandestraat 51, 850 2400
- Huis Marseille** Keizersgracht 401, 531 8989
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- De Roode Bioscoop** Haarlemmerplein 7H, 625 7500
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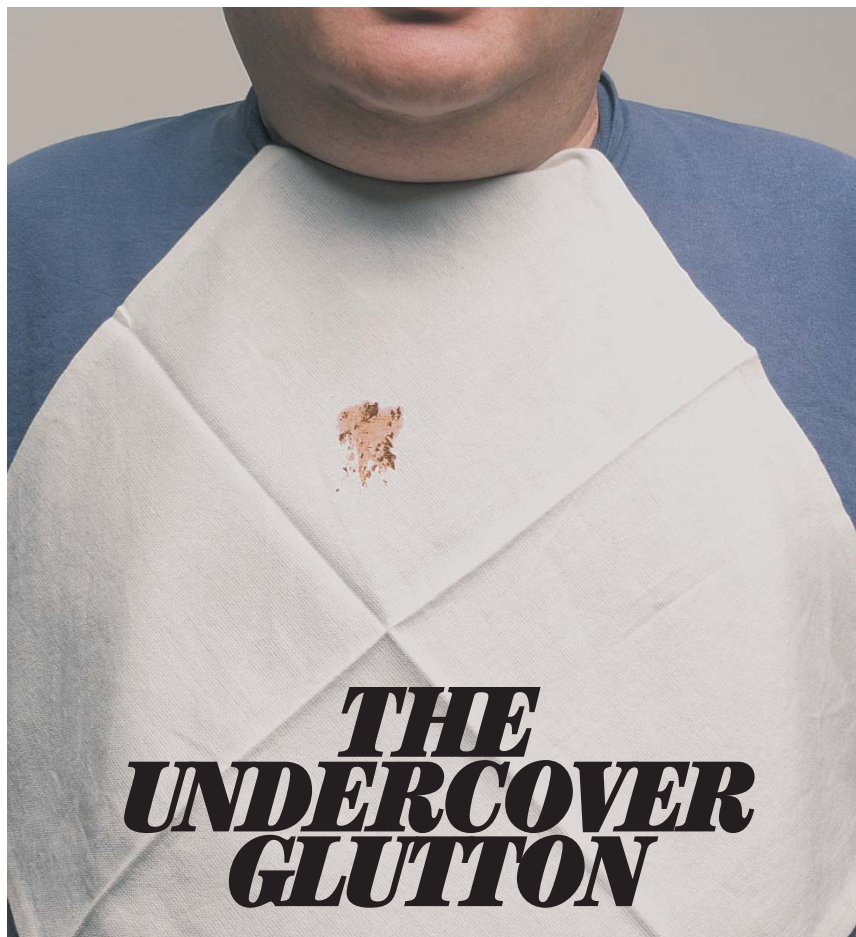
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Dear Readers, *you* have probably been to this fine fondue restaurant many times over. But, I confess, for me it was a great discovery. It doesn't look much different from any other Amsterdam brown cafe: it possesses charm and conviviality, as many others do.

But there's something different about this place, an element of surprise, somehow. People come here to eat, taking their time to savour the mouthfuls of fine food on the small but potent menu. It's a goldmine. It's been around for 30 years, longevity that's testament to good business sense and the excellent presentation of the affordable dishes that pull in the eager gluttons. Actors, writers and sports personalities rub shoulders with families.

Something good was about to uplift my day, I could feel it as I approached the door. Reservations were rapidly filling up the tables, and so I plonked myself on a stool at the bar. What was the Entrecôte Bern (€14.50) like, I asked the attentive waitress, and may I have mine medium-rare, please? Although this place is famous for its cheese fondue, such a dish needs company to consume—whoever drops the crusty bread in the molten mass pays for drinks. 'Have you not eaten here before?' she asked. I shook my head. Her smile widened: 'You're in for a treat!'

I certainly was. A young apron-wearing kitchen hand appeared with a spirit-burner



'Have you not eaten here before?' she asked. I shook my head. Her smile widened: 'You're in for a treat!' I certainly was.

and plunked it before me. With great aplomb, he set out eating utensils and a whacking great basket of baguette. A mountain of mixed salad appeared, with delicious herbed

vinaigrette drizzled all over it. Ah yes, this salad was well worked out. One big black olive, a fat red radish and fleshy tomato slices. It was robust, fresh and went down

well. No greasy plates of fried potatoes in this place.

Then the steak arrived, in the form of thinly sliced strips of raw tender beef arranged on an oval metal platter. The centre was filled with a light green, creamy herb sauce. The chef lit my burner. He explained that I should cook the meat in the sauce as it bubbled away. He, too, smiled at the gleeful expression on my face.

What a delight it was! Those tender little morsels were savoured. Each cooked strip was lovingly cut into three and rolled in the creamy sauce, full of herbs which I can only guess at. Tarragon was there for sure, and perhaps sorrel. It was subtle and delicious, with many flavour layers lending a delightful experience to the tongue. The French loaf came in handy: broken pieces accompanied the meat and, of course, wiped the metal platter clean at the end. This needed slow eating. And praying to the tummy deities that the timeless yummy moment would never cease. I wanted to yodel. What did it Matterhorn if I wanted to go cuckoo?

The table next to me had a family with two small kids being introduced to the different way of eating cheese melts. They dawdled while their hungry parents churned their bread-filled forks with the tangy goo.

An elderly gentleman with apple cheeks appeared at my shoulder to pay his bill. He complimented the waitress, informing her that he had been there 10 years ago.

Nothing had changed. The food, the tip-top service and the hospitality. It was all there, as regular as a well-oiled watch. He gave a wry smile when he was asked if he would return in another 10 years' time. But as for me, Dear Readers, I'll be back a lot sooner. No wonder the Bern is busy. **W**

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The reinvention of a camp classic is full of singing, dancing and high, high hair in racially divided Maryland.

CLEAN CAMP FUN WITH A MORAL CORE

FILM

Hairspray
Opens Thursday at Pathé Arena, Pathé De Munt and Pathé Tuschinski.

By Mike Peek

Wacky John Waters shocked audiences by not shocking them with *Hairspray* in 1988. The master of bad taste delivered a fairly clean, PG-rated film about 1960s Baltimore, though it did have a dark subplot concern-

ing racism and the oppression of minorities. Fourteen years later, *Hairspray: The Musical* premiered in New York, turning Water's subversive vision into an all-singing, all-dancing spectacle. This 2007 adaptation is officially labelled a 're-invention', but it's mostly a filmed version of the Broadway musical, integrating its brilliant, catchy soundtrack while half-heartedly maintaining the segregation theme.

It all starts when plus-sized Tracy Turnblad (newcomer Nikki Blonsky) audi-

tions for *The Corny Collins Show*, Baltimore's very own TV dance party. She is dismissed by the show's producer, Velma Von Tussle (Michelle Pfeiffer), whose daughter Amber (Brittany Snow) has long been the most popular dancer on the show. Then, Corny Collins (James Marsden) himself sees Tracy dance at a school party and takes her on anyway. While Tracy's mother, Edna (John Travolta in drag and a fat suit), is sceptical at first, her father (Christopher Walken) immediately tells her to 'go for it.'

The audience quickly falls in love with this fresh and very different character on the show, as does Amber's sweetheart, Link (Zac Efron), much to Velma's dismay. The Miss Teenage Hairspray competition seems about to drive the rivalry between Tracy and Amber to a climax, when a much bigger issue pops up. That issue, of course, is racism. A tender love affair between Tracy's best friend Penny Pingleton (Amanda Bynes) and black dancer Seaweed (Elijah Kelley) raises a lot of eye-

Psssssssssssst.

brows in Baltimore. Then Velma Von Tussle announces that there will be no more 'Negro Days' on the TV show. Tracy is shocked and leads a march against segregation, endangering not only her entry in the Miss Teenage Hairspray competition but her freedom as well.

Waters' original cult classic was so over the top that its serious message seemed out of place. In fact, it was a little uneasy on the viewer trying to just enjoy its campiness—which was, of course, exactly what Waters was trying to achieve. His film highlighted the hypocrisy of the '60s, when white people danced to black people's music while simultaneously excluding blacks from public life. That subtlety is lost in this slick, smooth musical version. Here, racism is simply an obstacle for the leading lady to overcome. 'People who are different, their time is coming,' Tracy assures her mother. That might have been a popular belief in 1962, but by now it seems clear that people who are different will never have 'their time'. This new *Hairspray* is nothing more than another fairy tale about equality.

It sure swings though. Adam Shankman not only directed but choreographed *Hairspray* and what a fine job he did. From start to finish, this is quality entertainment very reminiscent of *Grease*. The dancing scene between Walken and Travolta is rather tame (the fat suit doesn't help, I'm sure), but the other actors make up for that with energetic performances. Blonsky is a cute Tracy and Kelley an incredible dancer. On top of that you get Pfeiffer in her best performance since *Batman Returns*. Her Velma is as clichéd as a bad guy or girl can get, but also unapologetically fun and sexy—very much like the movie itself. **W**

FILM

Edited by Julie Phillips. This week's films reviewed by Massimo Benvenù (MB), Sven Gerrets (SG), René Glas (RG), Andrea Gronvall (AG), John Harri-nett (JH), Luuk van Huêt (LvH), JR Jones (JJ), Joshua Katzman (JK), Dave Kehr (DK), Steven McCarron (SM), Marie-Claire Melzer (MM), Mike Peek (MP), Gusta Reijnders (GR), Jonathan Rosenbaum (JR), Marinus de Ruiter (MdR) and Bregtje Schudel (BS). All films are screened in English with Dutch subtitles unless otherwise noted. ★ *Amsterdam Weekly* recommends.

New this week

1408 This Stephen King horror adaptation is a breath of fresh air in a genre exhausted by lacklustre teen slashers, irreverent remakes and torture porn. No disposable hottie-of-the-month in the lead here; instead we get the always likeable John Cusack. He plays troubled Mike Enslin, writer of corny haunted house books (wink, wink), whose new subject is a bland-looking but supposedly haunted hotel room. While he doesn't believe in the supernatural, the hotel manager, played by Samuel L Jackson, warns him that no less than 56 people have died there—all within an hour of entering. Once Mike is inside, all spooky hell does indeed break loose and poor Mike must face the room's evil (including such personal demons as his deceased young daughter). While the ending might be a bit ambiguous or vague for some, rest assured that Room 1408 will terrify you as much as it does Mike. Directed by Mikael Håfström. (RG) 94 min. *Pathé Arena, Pathé De Munt*

Bordertown Lauren Adrian (Jennifer Lopez), a Chicago journalist with Latin blood but an unhealthy relationship to her roots, gets sent to Ciudad Juárez, the Mexican border city known for its NAFTA-boosted



factories, where a series of rapes and killings of young *maquiladoras* (factory workers) has been taking place. Teaming up with former colleague Alfonso Diaz (Antonio Banderas), she starts investigating and winds up campaigning for those poor women, exploited and killed in the name of American capitalism. Of course, she'll end up being censored by her editor (Martin Sheen) and the Powers That Be. Though based on real events, *Bordertown* doesn't rise above TV drama levels, mostly because of Gregory Nava's corny script and hapless direction. And J-Lo still looks too glamorous on screen to be a believable *pasionaria*. (MB) 115 min. *Pathé Arena, Pathé De Munt*

Hairspray A filmed version of the Broadway musical of the John Waters film. Slightly reprehensible, but it does swing. See review, above. *Pathé Arena, Pathé De Munt, Pathé Tuschinski, Studio K*

Hot Rod *Saturday Night Live* regular Andy Samberg graduates to a big-screen vehicle as Rod, a witless suburban kid who sponges off his parents (Ian McShane and Sissy Spacek) and fancies himself a stunt rider. The script was a Will Ferrell discard and plays like one, with most of the comic scenes hanging limply on Rod's delusions of grandeur and any char-

acter interest snuffed out by the contrived, self-negating plot (Rod wants to raise \$50,000 by jumping over 15 buses so he can buy his stepdad a heart transplant—and then kick his ass). Samberg can't carry this, though director Akiva Schaffer supplies some hilarious, *Jackass*-style wipeouts and there are nice supporting turns from Isla Fisher (*Wedding Crashers*) as Rod's love interest and Bill Hader as one of his goofball friends. (JJ) 83 min. *Pathé Arena, Pathé De Munt*

The Lookout Veteran screenwriter Scott Frank (*Get Shorty*, *Out of Sight*) makes his directing debut with this sleekly tooled but eminently forgettable thriller set in grey Kansas City. Continuing the *Memento* trend of amnesiac heroes, it stars Joseph Gordon-Levitt as a former high school hockey star who suffers brain damage in a car accident and now divides his time between the apartment he shares with a blind buddy (Jeff Daniels, who's excellent) and the small bank he mops up every night. Some seedy roadhouse types befriend him in a bar and rope him into their scheme to rob the bank; dire threats are uttered, shotguns are discharged, payback is a bitch, etc. (JJ) 99 min. *Cine-center, Pathé Arena, Pathé Tuschinski, Studio K*

Five-Word Movie Review

SAMUEL L JACKSON: ALWAYS ENTERTAINING

1408 Pathé Arena, Pathé De Munt

Once in a Lifetime This film about the 1970s soccer team, the New York Cosmos, is less a soccer documentary than a corporate hagiography; its real hero isn't Cosmos star Pelé (who wisely declined to be interviewed), but Steve Ross, CEO of Warner Communications, which owned the team. The most important secondary figures are Ross's associates, sycophants and acquisitions, some of whom happened to play soccer and are intermittently paraded before us as prize pets. Henry Kissinger makes a guest appearance too, as he does in *The Kid Stays in the Picture*, though it's unclear whether he's supposed to enhance Ross or vice versa. (JR) 97 min. *Het Ketelhuis*

Still playing

Alpha Dog Teenage drug dealers in swank Southern California, determined to collect from a stubborn client, kidnap his 15-year-old brother (Anton Yelchin), but the kid has the time of his life being a hostage. Apart from the grim forebodings of tragedy, writer-director Nick Cassavetes seems to have modelled this ambitious, fictionalised account of a true story on Larry Clark's kiddie-porn shockers, but he doesn't know what to leave out, and the movie becomes excessively complicated with ancillary agendas. The actors—including Emile Hirsch, Ben Foster, Bruce Willis,

Sharon Stone and Harry Dean Stanton—ham it up even as Cassavetes keeps swerving away from them for new distractions. With Justin Timberlake. (JR) 117 min. *Pathé ArenA, Pathé De Munt*

Because I Said So Throughout most of her career Diane Keaton has shown sound instincts, so it's a mystery why she failed to sniff out this false, brittle comedy as a waste of her gifts. She plays a single mother so overbearing and clinging that she's supposed to be cute and funny, but her nearly pathological interference in the life of her unmarried youngest daughter (Mandy Moore) is instead tedious and sad. A priggish architect (Tom Everett Scott) and an easygoing musician (Gabriel Macht) answer the online ad the daughter doesn't know mom placed on her behalf, and frumpy Moore suddenly (and unbelievably) finds herself with two ardent lovers. There's a lot of innuendo but precious little eroticism under Michael Lehmann's direction. (AG) 101 min. *Pathé ArenA, Pathé De Munt*

Becoming Jane Jane Austen, whose main topics seemed to be love and marriage, never married herself. Why? An interesting question, one which director Julian Jarrold took as the starting point for an Austen biopic mixing fact with fantasy. The film's visual style is unspectacular, not to say dull. A moment of contemplation: scene in a garden. Smouldering passion hindered by 18th century politeness: flushing cheeks and clumsy gestures. This has been done before and far more convincingly; the witty Austen deserves a more original approach. Yet the film has its entertaining moments, and you can give Jarrold credit for having the courage to turn Saint Jane into a human being. (MM) 120 min. *Cinecenter, Pathé Tuschinski*

Ensemble, c'est tout Claude Berri's romantic comedy stars Audrey Tautou as an anorexic artist who works as

a cleaner. She's rescued by eccentric aristocrat Philibert (Laurent Stocker) and invited to share the palatial family home he lives in with his chef friend Franck (Guillaume Canet). Tautou and Canet hate each other on sight and then, by the rules of film logic, fall in love; eventually and predictably, the misfits come together to form a family. Based on the novel by Anna Gavalda; the English title is *Hunting and Gathering*. In French with Dutch subtitles. 97 min. *Cinecenter*



Gypsy Caravan: When the Road Bends Another Gypsy music documentary, this one about five orchestras on tour in the US. The groups come from different countries and musical traditions, from the flamenco of Antonio El Pipa, who sings with a Tom Waits growl, to the 'Balkan funk' of Romania's Fanfare Ciocarlia, who played on the soundtrack to *Borat*. Yet they are all Roma; the film explores their cultural roots while it celebrates their music. Directed by Jasmine Dellai. 89 min. *Rialto*

Infamous Much of the liveliness of *Capote* (2005) derived from the built-in fascination of following Truman Capote from Manhattan high society to rural Kansas while he wrote his true-crime thriller *In Cold Blood*. This feature by writer-director Douglas McGrath, made around the same time as *Capote* but held back, covers the same subject with a provocatively different tone, starting out as a flip comedy and making more of an issue of Capote's homosexuality. Its putative source is *Truman Capote* (1997), George

Plimpton's non-book of gossip quotes, and much of the story seems invented, especially the tragic relationship between Capote (Toby Jones) and Perry Smith (Daniel Craig). More ambitious than *Capote* yet wildly uneven, this finally has too many competing agendas, though it certainly holds the interest. With Peter Bogdanovich (as Bennett Cerf), Sandra Bullock (as Harper Lee), Jeff Daniels, Sigourney Weaver and Hope Davis. (JR) 110 min. *Pathé Tuschinski*

★ **Ratatouille** In Pixar's newest effort, Remy the rat finds himself in the restaurant of his late hero, TV cook Auguste Gusteau, whose motto, 'Anyone can cook', inspired Remy's dream of becoming the greatest chef in Paris. Saved from a horrible death by the gawky garbage boy Linguini, he starts working with him to achieve his goal. But Skinner, the evil new chef in Gusteau's restaurant, is not that easily beaten. Old-school Disney slapstick with a heart, *Ratatouille* is all about fun. Chases are numerous and feature incredible camerawork while putting kitchen utensils to maximum use. The animation is equally stunning, containing deeply saturated colors and realistic movement from both animals and humans. With a jazzy soundtrack and lots of great details, this feels like cinematic *spielerei*, a seemingly effortless home run into animation history. (MP) *Pathé ArenA, Pathé De Munt, Pathé Tuschinski*

Rescue Dawn In one of his most Hollywood-style films in ages, Werner Herzog allows himself to fictionalise the true story he told in his 1997 documentary *Little Dieter Needs to Fly*. Now we actually get to see German-born fighter pilot Dieter Dengler (Christian Bale) crash into the jungle of Laos, end up in a Vietnamese-run PoW camp, survive all the accompanying horrors with his fellow prisoners and, ultimately, escape. *Rescue Dawn* is an often harrowing experience, chiefly because of Bale's and the other actors' starved-looking physiques and ditto acting. Conventional as the

film may be, Herzog still seems to terrorise his cast and crew, and for the better. With Jeremy Davies and Steve Zahn. (RG) 126 min. *The Movies, Pathé ArenA*

ing should have some shorts laying around for you. For eating, that is. (LvH) *The Movies, Pathé ArenA, Pathé De Munt*

Les témoins Paris, early 1980s: a 20-year-old kid named Manu (Johan Libéreau) arrives from the provinces, moves in with his sister (Julie Depardieu), and is gets to know an older gay man (Michel Blanc), the married policeman Mehdi (Sami Bouajila) and his wife Sarah (Emmanuele Béart). Together, this group of friends and lovers face life, love and the arrival of the AIDS epidemic in this sensitive film, directed by André Téchiné. In French with Dutch subtitles. 112 min. *Cinecenter*



★ **Wolfsbergen** With her third feature, a kaleidoscopic portrait of a family that first falls apart and then tries to reconnect, Dutch director Nanouk Leopold shows us that her previous film, the visually arresting *Guernsey*, wasn't a fluke. Where most Dutch movies are heavy with cumbersome dialogue and low on visual finesse, Leopold dares to be different. She lets the images speak for themselves. Not everyone will 'warm' to Leopold's detached and rigid visual style and distant protagonists, but for the rest, *Wolfsbergen* will prove to be a rare cinematic treat. (BS) 93 min. *The Movies, Pathé Tuschinski*

Special screenings

Antônia This world-cinema version of *Dreamgirls* is a lot heavier on the realism and a lot lighter on the escapism. Four young African-Brazilian women decide to quit their background-singing ways and form their own rap group to escape the poverty and dangers of the favelas of São Paulo, but their claim to fame is quickly undermined by internal disagreements and external pressure. The disbanding and subsequent final reunion of the four feisty femmes is predictable and at times even clichéd, but the talented actresses, all musicians in their own right, dazzle brightly enough to forgive the film these shortcomings. In Portuguese with Dutch subtitles. (LvH) 90 min. *Africa in the Picture Open Air, various locations, Rialto*

Boy Culture Actor Derek Magyar (*Star Trek: Enterprise*) makes an impressive feature debut in this sombre video drama about a financially savvy but emotionally distant male escort. A creature of habit, he's always restricted his client list to a select few, but when one of his regulars dies, he allows a mysterious elderly recluse (Patrick Bauchau) to fill the vacancy. The hustler is suspicious that the older man wants only to talk, but gradually he begins to open up, which both improves and complicates his situation with his two hot roommates (Darryl Stephens and Jonathon Trent). Director Q Allan Brocka (*Eating Out*) keeps the tone downbeat for too long, but one can't fault his ambition in tackling the elusive connections between love, sex and money. (AG) 88 min. *Rialto*

Les choses de la vie On his way to break up with his mistress, a successful architect (Michel Piccoli), torn between the love for his wife (Lea Massari) and the passion for his lover (Romy Schneider), has a fatal car accident. We watch as his story is told through flashbacks in Claude Sautet's 1969 drama. Years later, Mark Rydell used the same Paul Guimard novel, on which the film is based, for his movie *Interception*, starring Richard Gere and Sharon Stone. The film is scheduled for re-release in 2008 but the Filmmuseum got its hands on a new copy in advance. In French with English subtitles. (MB) 83 min. *Filmmuseum*

★ **The Cremaster Cycle** An esoteric cycle of five films by Matthew Barney, traversing continents and worlds inhabited by Harry Houdini, Gary Gilmore, Finn MacCumhail, Johnny Cash, mounted troopers, faeries, a faun, a leopard lady, the Queen of Chain, a chorus of Busby Berkeley dancers and gonads galore. A favourite among elite art lovers, the open-minded and the downright curious. (JH) *Filmmuseum*

★ **Grizzly Man** Werner Herzog's characteristic fascination with the darker aspects of nature and humanity informs this documentary about Timothy Treadwell, a self-styled environmentalist who spent

13 summers among the grizzly bears in Katmai National Park in Alaska before he and his girlfriend were mauled to death in 2003. A failed actor, Treadwell was fastidious in videotaping his annual sojourns, and the footage becomes a bizarre performance piece, recording not only his good intentions but his narcissistic mania in the presence of his beloved bears. Like so much of Herzog's work, this is an engrossing look at obsessive behaviour gone terribly awry. (JK) 103 min. *The Movies*

Une histoire simple In this 1978 film, Claude Sautet explores the grey emotions of middle age. For his characters, ideals have crumbled and dreams have died, but life goes on—on a scale more provisional but somehow more profound. Romy Schneider, an actress who has grown with age, places a divorced woman moving uneasily between a lover and her ex-husband. Sautet excels in group portraits: with her friends and acquaintances filled in around her, Schneider stands at the centre of a full and complex existence, where every choice has a consequence and every emotion an echo. Conventional in style and subject, the film succeeds through scrupulous observation, breadth of vision and discreet compassion. With Claude Brasseur, Arlette Bonnard and Bruno Cremer. In French with Dutch subtitles. (DK) 110 min. *Filmmuseum*

A Home at the End of the World Michael Mayer moves from theatre to movies with this debut film based on the book by Pulitzer Prize-winner Michael Cunningham. His approach to character might not please every celluloid-loving critic, but it makes for a wonderfully intimate movie. The story is not thrust from one event to the next but instead moves at a calmer place, more like life itself. Colin Farrell plays Bobby, a shy bisexual (or is he?) man—clearly he's trying to start rumours about his sexuality. A touching drama with great performances by Farrell, Dallas Roberts, Sissy Spacek and Robin Wright Penn, about life and one's place in it. (SG) *Pathé De Munt*

Indigènes French/Algerian director Rachid Bouchareb set his new film in 1943, when the cheerful young North Africans Saïd, Yassir, Messaoud and Abdelkader enlist in the French army to fight for their country. Instead, they find themselves caught between the horrors of the battlefield and the prejudice of their fellow soldiers. The four leads, as a group, won last year's Best Actor award at Cannes; after the film came out in France, President Chirac promised the surviving colonial veterans (who never received full benefits) compensation. In French/Arabic with Dutch subtitles. 128 min. *Africa in the Picture Open Air, various locations*

Johan (1976) This portrait of gay life in 1970s Paris (putting on campy performances, cruising the Tuileries) was a cult hit when it came out. Directed by Philippe Valois. In French with Dutch subtitles. 90 min. *Rialto*

The Kid The most Dickensian of Charlie Chaplin's features (1921), with a Victorian street atmosphere and a sentimentality to match. Still, the scene in which Charlie searches the poorhouses for his lost boy (Jackie Coogan) is powerfully moving; seldom has a silent film spoken quite so clearly as in Chaplin's mimed call of "kid! kid!" It was Chaplin's first full-length film, and the action is perhaps too episodic; he hadn't yet mastered the structural demands of the long form. But several of the episodes—Charlie and Coogan in the plate-glass business, the poor boy's dream of heaven, which comes out nicely tattered and tacky—are sublime. (DK) 60 min. *Filmmuseum*

OSS 117: Le Caire nid d'espions In this French James Bond parody from 2006, 1950s Cairo is the location for a lot of spying and late-colonial trouble. In French with Dutch subtitles. 99 min. *Filmmuseum*

La piscine A washed-out writer (Alain Delon), a successful journalist (Romy Schneider), a playboy music executive (Maurice Ronet) and his teenage daughter (Jane Birkin) enact a cat-and-mouse game by a swimming pool in St Tropez. Only as events unfold and a crime takes place will everyone's motivations surface. Don't expect a roller-coaster ride from Jacques Deray's highly atmospheric thriller: by today's standards it takes too long to get the plot going, and the first hour is basically spent watching Schneider, Delon and Birkin in skimpy outfits, sunbathing in the South of France. But then, should we really complain? In French with Dutch subtitles. (MB) 120 min. *Filmmuseum*

Rattle and Hum Filmed during U2's 1988 tour of the US, Phil Joanou's concert movie follows the band to a church in Harlem, through the streets of the Embarcadero Center in San Francisco, and on visits to the Sun Studios and Graceland in Memphis. Free outdoor screening. 99 min. *Filmmuseum*

★ **Slacker** Richard Linklater's delightfully different and immensely enjoyable second feature (1991) takes us on a 24-hour tour of the flaky dropout culture of Austin, Texas. It doesn't have a continuous plot, but it's brimming with weird characters and wonderful talk (which often seems improvised, though it's all scripted by Linklater, apparently with the input of some of the participants, as in his later *Waking Life*). 'Every thought you have fractions off and becomes its own reality,' remarks Linklater himself to a poker-faced cabdriver in the first (and in some ways funniest) scene, and the remainder of the movie amply illustrates this notion with its diverse paranoid conspiracy and assassination theorists, serial-killer buffs, musicians, cultists, college students, pontificators, petty criminals, street people and layabouts. Even if the movie goes nowhere in terms of narrative and winds up with a somewhat arch conclusion, the highly evocative scenes give an often hilarious sense of the surviving dregs of '60s culture and a superbly realised

sense of a specific community. (JR) 96 min. *De Nieuwe Anita*

The Trial Orson Welles's nightmarish, labyrinthine comedy of 1962—shot mainly in Paris's abandoned Gare d'Orsay and various locations in Zagreb and Rome—remains his most disturbing work; it's also a lot more influential than people usually admit. Anthony Perkins gives an adolescent temper to Joseph K, a bureaucrat mysteriously brought to court for an unspecified crime; among the predatory females who pursue him are Jeanne Moreau and Romy Schneider. Welles himself plays the hero's tyrannical lawyer, and Akim Tamiroff is one of his oldest clients. Welles adroitly captures the experience of an unsettling and slightly hysterical dream throughout. (JR) 116 min. *Filmmuseum*

Tsotsi Having successfully courted a host of film festivals and walked away with a clutch of awards, Gavin Hood's *Tsotsi*, based on a 1960 novel by Athol Fugard, secured the 2006 Oscar for Best Foreign Language Film, ensuring a prosperous worldwide roll-out. Gritty and violent, this brutal drama set in a South African township follows 19-year-old Tsotsi (Presley Chweneyagae), a cold and vicious gang leader whose life is redirected after a carjacking leaves him in possession of a baby. While the plot arc that sees Tsotsi attempt to care for the child, face his demons and seek redemption is almost too emotionally predictable, the product is far closer to the harshness of *City of God* than junk like *Get Rich or Die Tryin'*, fulfilling a powerful vision. In Zulu/Xhosa/Afrikaans with Dutch subtitles. (SM) 94 min. *Africa in the Picture Open Air, various locations*

Two-Lane Blacktop A 1971 road movie, directed by Monte Hellman, about two young hot-rod drivers racing cross country against an old rich guy in a GTO. This *Easy Rider*-school flick starts off promising but ultimately leads nowhere—a plot probably meant as a metaphor for life itself. The film is treasured among film critics, but now that it's on DVD for all to see, a lot of its value is revealed to have been derived from its rarity and cult status. Beach Boy Dennis Wilson and James Taylor are apathetic as the long-haired hot-rod duo, but the sleep-inducing story development is saved by the brilliantly multi-faced Warren Oates as the driver of the GTO. In English with French subtitles. (MdR) 98 min. *Filmmuseum Open Air*

U-Carmen eKhayelitsha George Bizet's 1875 opera *Carmen* has appeared around the world in various forms of undress over the past 130 years. Mark Dornford-May's interpretation is set in the South African township of Khayelitsha; it is spoken/sung entirely in Xhosa with a fluttering of traditional songs amidst the opera. In Xhosa with Dutch subtitles. (SM) 120 min. *Africa in the Picture Open Air, various locations*

FILM TIMES

Thursday 30 August until Wednesday 5 September. Times are provided by cinemas and are subject to last-minute changes. Film times also at www.amsterdamweekly.nl.

Africa in the Picture Open Air, various locations See www.africainthepicture.nl
Antônia Tues 21.00
Indigènes Sat 21.00
Marock Wed 21.00
Tsotsi Fri 21.00
U-Carmen eKhayelitsha Sun 21.00
Zaina, Cavalière De L'Atlas Mon 21.00.
Cinecenter Lijnbaansgracht 236, 623 6615
Becoming Jane daily 21.45
Ensemble, c'est tout daily 16.15, 19.30, 22.00, Sun also 11.15, 14.00
Das Leben der Anderen daily 15.45, 18.45
The Lookout daily 16.15, 19.15, 21.45, Sun also 11.00, 13.30
Mon fils à moi daily 16.00, 19.45, Sun also 11.15, 13.45
La Sconosciuta Wed 21.45
Les témoins Thur-Tues 21.45, Sun also 11.00, 13.30.
Filmhuis Griffioen Uilenstede 106, Amstelveen, 444 5100
Rattle and Hum Tues 21.30.
Filmmuseum Vondelpark 3, 589 1400
César et Rosalie Thur-Mon, Wed 17.00, Sat also 14.45, Sun, Tues 21.45
Les choses de la vie Thur 17.30
Cremaster 1 & 2 Thur, Fri 19.15, 21.30
Cremaster 3 Sun, Mon 20.00
Cremaster 4 & 5 Tues, Wed 19.15, 21.30
The Cremaster Cycle Thur-Wed
Cremaster Marathon Sat 13.30
Une histoire simple Mon 17.30
important c'est d'aimer, L' Wed 17.30
The Kid Sun, Wed 14.00
Love Conquers All Sun 15.15
OSS 117: Le Caire nid d'espions daily 19.45
La piscine Fri 17.30
The Trial Sun 17.30

Willie en het wilde konijn Sun, Wed 13.45
Zidane, A 21st Century Portrait Thur-Sat, Mon, Wed 21.45.
Filmmuseum Open Air Vondelpark
Two-Lane Blacktop Fri 21.15.
Het Ketelhuis Westergasfabriek, Haarlemmerweg 8-10, 684 0090
Adam's Apples daily 19.45, 21.45, Thur-Sat, Mon-Wed also 17.45
De Avonturen van het Molletje Sat, Wed 13.45
Harry Potter en de Orde van de Fenix Sat, Wed 15.00
Das Leben der Anderen Thur-Sun, Tues, Wed 18.45, 21.15, Fri, Sat, Tues, Wed also 16.15, Sat, Wed also 13.30
Once in a Lifetime daily 19.30, Thur-Sat, Mon-Wed also 17.30, Wed also 13.30
Pica Pica Sat 15.15
Shrek the Third Sat 13.00, Wed 15.15
La Stella Che Non C'è daily 21.30.
Kriterion Roetersstraat 170, 623 1708
Death Proof Thur-Mon, Wed 22.15, Sun also 15.30
Planet Terror daily 17.45, 20.00
Sneak Preview Tues 22.15.
The Movies Haarlemmerdijk 159-165, 638 6016
Death Proof Fri, Sat 0.15
Grizzly Man Fri, Sat 23.45
Harry Potter and the Order of the Phoenix daily 16.30, 19.00
Pan's Labyrinth daily 21.30, Fri, Sat also 23.40, Sun also 12.15
Ratatouille (NL) Sat, Sun, Wed 15.00, Sun also 12.30
Rescue Dawn daily 17.00, 19.30, 22.00, Sat, Sun, Wed also 14.30
De Simpsons Film Sat, Sun, Wed 14.45
The Simpsons Movie daily 17.30, 19.45, 21.45, Fri, Sat also 23.30
Wolfsbergen daily 17.15, 19.45, 21.45, Sat, Sun, Wed 15.15.
De Nieuwe Anita Frederik Hendrikstraat 111, 06 4150 3512
Slacker Mon 20.30.
Pathé ArenA ArenA Boulevard 600, 0900 1458
1408 daily 13.00, 15.30, 17.40, 19.50, 22.10, Sat, Sun also 10.50
Alpha Dog daily 20.40
Because I Said So daily 15.20, 18.00
Bordertown daily 13.30, 18.50, 21.40, Sat, Sun also 11.00
Bratz: De Film daily 11.50, 14.10, 16.50
Disturbia daily 12.40, 15.00, 17.20, 19.40, 22.00, Sat, Sun also 10.20
Evan Almighty daily 15.40, 17.50, 20.00
Fantastic Four: Rise of the Silver Surfer daily 16.00, 18.05
Hairspray daily 12.00, 14.20, 16.40, 19.05, 21.30
Harry Potter and the Order of the Phoenix daily 11.30,

14.30, 17.30, 20.30
Harry Potter and the Order of the Phoenix (IMAX) daily 12.15, 15.15, 18.20, 21.25
Hot Rod daily 19.35, 21.50
I Now Pronounce You Chuck and Larry daily 18.15, Thur-Mon, Wed also 20.50
The Last King of Scotland Tues 13.30
License to Wed daily 19.30
The Lookout daily 21.35
Planet Terror daily 22.10
Ratatouille daily 12.20, 14.45, 17.00, 19.35, 21.55, Sat, Sun also 10.00
Ratatouille (NL) daily 11.35, 12.20, 14.00, 14.45, 16.35, 17.00, Sat, Sun also 10.00
Rescue Dawn daily 20.10
Shrek de Derde Thur-Mon, Wed 13.20, Sat, Sun also 11.10
De Simpsons Film daily 13.10, 16.10, Thur, Fri, Mon-Wed also 11.45, 13.50, Sat, Sun also 9.55, 10.30, 11.55, 14.05
The Simpsons Movie daily 19.10, 21.20
Sneak Preview Tues 21.30
Transformers daily 16.05
Zoop in Zuid-Amerika daily 12.50, Sat, Sun also 10.40.
Pathé De Munt Vijzelstraat 15, 0900 1458
1408 Thur, Fri, Sun-Wed 12.10, 14.30, 22.00, Thur, Fri, Sun, Mon, Wed also 17.00, 19.30, Tues also 16.50, 19.10, Sat 13.15, 15.45, 18.15, 20.45, 23.20
Alpha Dog Thur, Fri, Sun-Wed 19.50, Sat 19.40, 22.20
Babel Sun 10.30
Because I Said So daily 12.55, 15.20, Thur, Fri, Sun-Wed also 17.50, Sat, Sun also 10.20, Sat also 19.00
Bordertown Thur, Fri, Sun-Wed 18.45, 21.30, Thur, Fri, Mon, Tues also 13.30, 16.00, Sat 18.20, 21.00, 23.40
The Bourne Ultimatum Sat 10.30
Bratz: De Film Sat 10.50, 13.20, Sun, Wed 13.50, Sun also 11.15
Die Hard 4.0 Thur, Fri, Sun-Wed 19.00, Sat 18.45
Disturbia Thur, Fri, Sun-Wed 13.00, 15.45, 18.15, 21.00, Sun also 10.30, Sat 11.30, 14.00, 17.00, 19.45, 22.45
Evan Almighty daily 15.10, 17.30, Thur, Fri, Mon, Tues also 12.50, Sat also 23.25
The Good Shepherd Sun 10.30
Hairspray daily 18.00, Thur-Tues also 20.30, Thur, Fri, Sun-Wed also 15.00, Thur, Fri, Mon-Wed also 12.30, Sat also 10.15, 12.45, 15.15, 23.05
Harry Potter and the Order of the Phoenix Thur, Fri, Sun-Wed 14.50, 17.45, 20.40, Thur, Fri, Mon-Wed also 12.00, Sat, Sun 11.00, Sat also 14.30, 17.25, 20.25
Home at the End of the World, A Wed 21.00
Hot Rod Thur, Fri, Sun-Wed 16.30, 18.40, Thur, Fri, Mon, Tues also 12.15, 14.20, Sat 15.50, 18.05, 20.20
I Now Pronounce You Chuck and Larry Thur, Fri, Sun-Wed 20.10, Sat 20.00, 22.50
License to Wed daily 17.15, Thur, Fri, Mon, Tues also 12.20, 15.00

Ocean's Thirteen daily 19.20, Thur, Fri, Mon, Tues also 14.00, 16.40, Sat 22.10
Planet Terror daily 13.40, 16.15, 21.50, Sat, Sun also 11.20
Ratatouille daily 13.10, 15.40, Thur, Fri, Sun-Wed also 18.30, 21.15, Sat, Sun also 10.40, Sat also 18.10, 20.40, 23.30
Ratatouille (NL) Sun, Wed 13.30, 16.00, Sat 10.30, 13.00, 15.40
Shrek de Derde Sat, Sun, Wed 13.00, Sat, Sun also 10.50
De Simpsons Film Sat, Sun, Wed 12.30, 14.45, 17.00, Sat, Sun also 10.20
The Simpsons Movie daily 12.30, 14.40, 16.50, 19.10, Thur, Fri, Sun-Wed also 21.40, Thur, Fri, Sun, Mon, Wed also 22.10, Sat, Sun also 10.10, Sat also 21.20, 23.35
Sneak Preview Tues 21.30
Transformers Thur, Fri, Sun-Wed 20.50, Sat 22.30
Zodiac Thur, Fri, Sun-Wed 20.20, Sat 21.40
Zoop in Zuid-Amerika Sat, Sun, Wed 12.45, 15.00, Sat, Sun also 10.35.
Pathé Tuschinski Reguliersbreestraat 34, 0900 1458
Becoming Jane Thur-Sun, Tues, Wed 16.30, 19.15, Thur-Sun, Wed also 13.15, Fri also 14.00, Mon also 12.45, 15.30, 18.15
Bugs 3D daily 12.00
Death at a Funeral Thur-Sun, Tues, Wed 22.00
Dinosaurs-Giants of Patagonia (3D) daily 13.30
Goodbye Bafana Tues 19.00
Hairspray daily 15.30, 18.15, Thur-Tues also 21.15
Harry Potter and the Order of the Phoenix daily 12.30, Thur-Mon, Wed also 18.30
Infamous daiy 16.15, 19.00, 21.30, Mon, Tues also 13.30
Das Leben der Anderen daily 14.45, 18.00
The Lookout daily 15.45, 21.45
No Reservations Wed 20.45
The Queen Thur, Tues 13.30
Ratatouille daily 18.45, 21.30
Ratatouille (NL) daily 16.00, Fri-Mon, Wed also 13.00
Shrek de Derde Thur-Sun, Wed 13.30
Wolfsbergen daily 12.15, 21.00.
Rialto Ceintuurbaan 338, 676 8700
Antônia Thur-Mon, Wed 18.00
Boy Culture Sat 23.00
Gypsy Caravan: When the Road Bends daily 17.30, 22.00, Fri, Wed also 15.15, Sun also 13.00
Half Moon daily 19.35, Sun also 15.00
Johan (1976) Fri 23.00
Das Leben der Anderen daily 21.45, Fri-Sun, Wed also 15.30
La Marea daily 20.00, Tues also 18.00, Sun also 13.15
Reprise daily 18.15, Sun also 12.45
Summer Palace daily 20.15, Fri-Sun, Wed also 15.00.
Studio K Timorplein 62, 692 0422
Hairspray Thur, Mon-Wed 18.00, 20.15, 22.30
The Lookout Thur, Mon, Tues 19.00, 21.00, Wed 20.15, 22.15.

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AD OF THE WEEK

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HOUTENVLOERDELEN Nu bij Klaas Bierman: eiken en jatobavloerdelen, multiplank. Tevens leggen en verduurzamen. Bel voor info of advies 0229 542 179 of 06 5533 4838.

COMPUTERS

PC HOUSE DOCTOR Specialised in virus/spyware removal, h/w, s/w repair, data recovery, wireless, cable/ADSL installation and computer lessons from friendly and experienced Microsoft professional for reasonable price. Contact Mario 06 1644 8230.

NEED HELP WITH YOUR MAC? MAC-lover helps you with basic setups, minor troubleshooting, install, networking, basic MAC lessons, setting up programs, MS Word, QuarkXpress, etc. Help with purchasing the right MAC. Contact Sagar at 779 1926.

COURSES

IYENGAR YOGA CLASSES with certified Iyengar yoga teacher Cristina Libanori. Tues 19.30-21.00 at Training

Centrum, Europaplein 127 near RAI, Tram 4 (stop Dintelstraat). €10/class; with 10-card yoga strippenkaart €9/class. Individual therapeutic classes arranged by appt at €20/hr. cristina@the-wheel-of-yoga.com/7735307.

SINGING LESSONS On Prinsengracht, beautiful atmosphere. Classical voice training, breathing techniques, vocalization, scales, etc. For beg & professionals. From classic to jazz pop or rock, and all styles of singing. Good prices + free intro lesson. For more info call Michael on 320 2095 or mail ajara77@yahoo.com.

SHIATSU COURSE Learn how to give simple but efficient treatment. Introduction to basic principles of shiatsu. 10 Wednesdays from 9.30-11.45, starting 12 Sept. Visit www.zenshiatsu.nl, email monikaforster@dds.nl or call 693 7808.

SUMMER WORKSHOPS Drawing and painting workshops by professional artist, various techniques, all styles. Contact 681 3067/joneiselin@hetnet.nl.

YOGAYOGA.NL is open all summer long, offering daily hatha yoga classes in A'dam,

close to the Jordaan. Also Sun workshops, pre- and post-natal yoga, baby massage and a second studio especially for private yoga classes. Visit www.yogayoga.nl or call 688 3418.

CROSSROADS Imagine having time to relax, connect within and spirit to discover insights. Listen to your inner guidance and path. Group meets 6 times. Free intro evening at De Roos in A'dam. Wed 5 sept. Facilitated by 2 friendly and experienced teachers. Reservations only! amyjo_norman@hotmail.com.

VIOLIN LESSONS In Concertgebouw neighbourhood. All ages from 5 yrs-old, beginners as well as advanced players. Also coaching for Conservatory possible. First lesson free, please contact 671 4283.

TALLER DE TEATRO En este curso aprenderás los principios básicos de actuación por medio de juegos, improvisaciones y presentaciones cortas. El taller será dado en español. Lunes 19.30 - 21.30 en Amsterdam. Comienza: 24-09-07 x 10 clases. Más informes: Alejandra Nettel 06 4707 8894, teatro@alejandra.nettel.com.

dranettel.com.

BRAZILIAANSE DANS! Open dag Braziliaanse dans 2 september 2007. Zouk, Axé, Samba, Forró. Tijd: 17.00 uur. Locatie: Shape-all-in, 2e Hugo de Grootstraat 2-6 A'dam. Er worden demo's en proeflessen gegeven in de Braziliaanse dansstijlen door Braziliaan Marcos Coelho. €5. Meer info www.sambamarcos.nl.

LANGUAGES

DUTCH LESSONS A'DAM Improve conversation/professional purpose/studies/NT2. Also online. Min indiv rate €15/hr. Adults & children Mon-Sat, 10.00-21.00. Also intensive courses. Min. intensive: 15 hrs=€215,55. www.excellentdutch.nl. New: Super-intensive summer course. Info: excellentdutch@hotmail.com, 06 3612 2870.

DUTCH LESSONS New evening courses starting in Sept in the centre of A'dam. €200-250 for 20 hrs. Visit www.mercuurtaal.nl or call 693 4250.

IMPROVE YOUR DUTCH! Conversation, study groups, private classes, intensive courses, city language walks, NT2. Starting every week at Link Taal Studio. Info: 06

4133 9323 or linktaalstudio@gmail.com.

INTENSIVE DUTCH COURSE at Joost Weet Het! Small groups, fun classes and inexpensive! Excellent and fast learning method. Energetic, accessible and uncomplicated teachers. Classes 4x4 hrs/wk, 2/3/4 wks courses. Start 6 Aug and 1 Oct. Visit <http://www.joostweethet.nl> or email info@joostweethet.nl call 420 8146.

PORTUGUÊS DO BRASIL Just go for it and learn how to order your caipirinha in Portuguese. Starting September, finishing before Carnival. Package of 10 sections of 2 hours (max. 8p). Book included. Reasonable price, efficiency, professionalism and fun. Info: 620 7505/06 1078 6761/www.semfronteiras.nl.

MUSICIANS

ROCKLOVERS WANTED! I'm a rock lover & would like to meet some people playing similar music. I've been singing for 8 years (actually in choirs but feeling more rock-like), so if there's anybody looking for a singer, don't hesitate to contact me. Magda 06 2313 7784 or maakkaas@gmail.com. Thanks, greets:))

ANNOUNCEMENTS

A'DAM PHOTOS What's on your wall? Where's your awesome picture of A'dam? Eggert Photos can help you out. Our team of experts works around the clock to get the best pictures of this beautiful town. We've just opened up at Nieuwezijds Voorburgwal 114 - so stop in and check it out.

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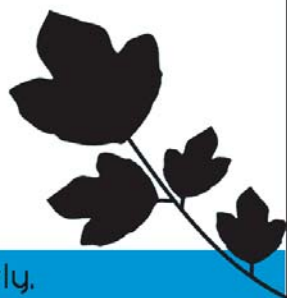
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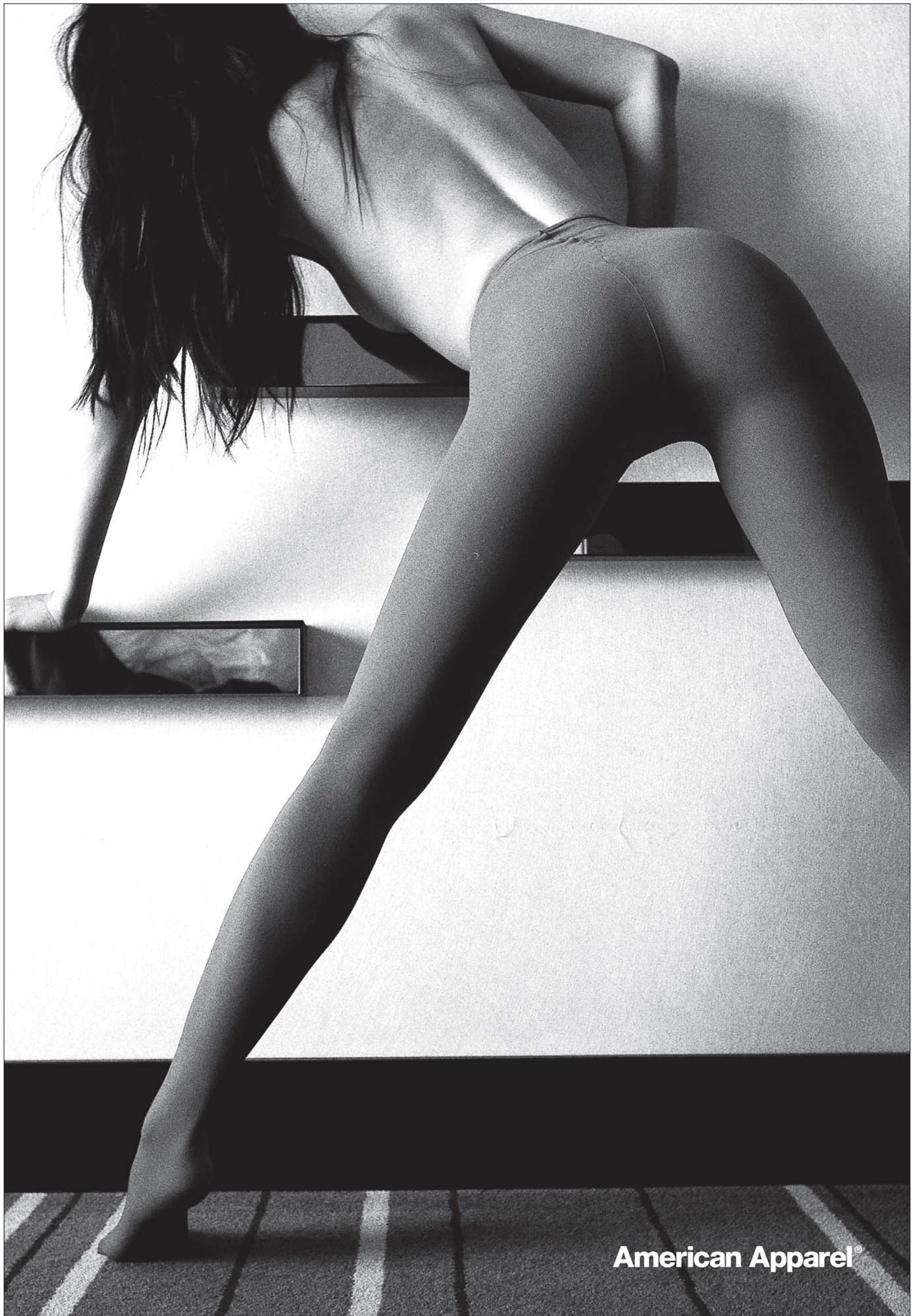
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