

WEDNESDAY 28

Art

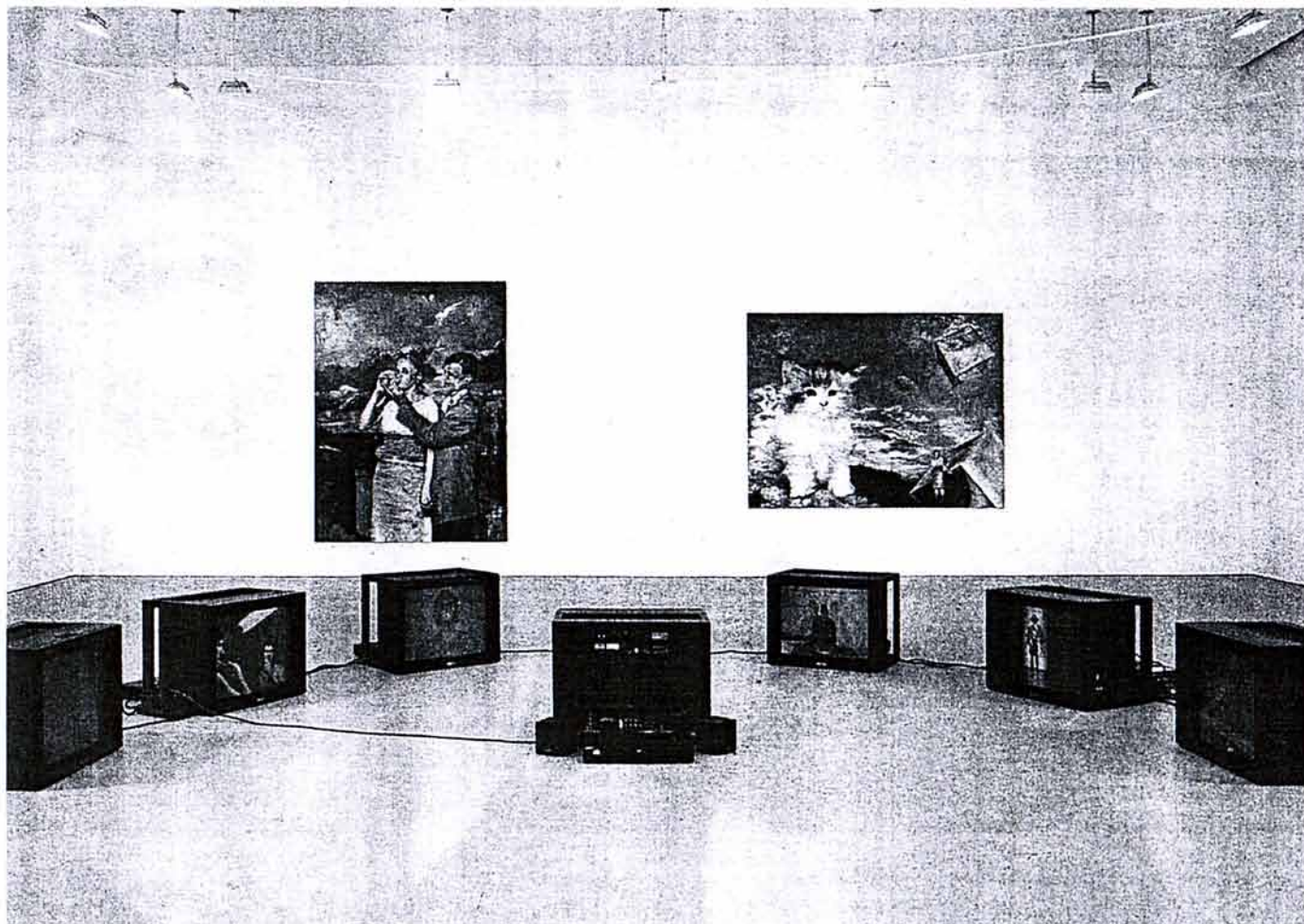
'HAPPY DAYS ARE HERE AGAIN' With works by 27 nerdy-hip young painters from Germany, Toronto, L.A., and New York, including Tyson Reeder, Christian Holstad, Amelie von Wulffen, and Nick Mauss, this uneven show takes stock of recent neo-romantic impulses to scavenge from debased, decrepit, or weak styles and corrupted images. Ranging from Violet Hopkins's tiny erupting landscapes to Martin Eder's big kitty canvas, its high points include Marc Brandenburg's negative graphite images and Ralf Ziervogel's screwy circus drawing of impaled elephants and scatological acrobats. *Through July 30, David Zwirner, 525 West 19th Street, 212.727.2070* LEVIN

Books

JONATHAN AMES Literature has a long history of the triumphantly silly master-slave duo: the harebrained hero followed around by his unthinkable good manservant (see Quixote and Sancho, Pickwick and Sam Weller, Jeeves and Bertie). In Jonathan Ames's new *Wake Up, Sir!*, Alan Blair and his furiously "Yes, Sir"-ing attendee, Jeeves, dutifully keep the tradition alive. As Blair attempts to write "The Great New Jersey Novel," Jeeves gives pep talks, keeps him sober, and disappears into a "mist" whenever necessary. With Sam Brumbaugh and Dawn Raffel (an Open City event). *At 7, Bowling Green Park, 212.696.6609; Thursday at 7, Barnes & Noble, 675 Sixth Avenue, 212.727.1227* AVIV

Film

'LOS ANGELES PLAYS ITSELF' Most movies are intended to transform documentary into fiction; Thom Andersen's heady *Los Angeles Plays Itself* has the opposite agenda. Drawing



Mixed-media messages: *Happy Days Are Here Again* (see Wednesday).

Courtesy David Zwirner Gallery

symphony in reverse" analyzes the ways in which Los Angeles has been represented in and by the movies—as much phantasmagoria as clip lecture, it's a remarkable and stimulating synthesis. *Film Forum, 209 West*

Dance

SAVION GLOVER He's the man, and he'll hold you—backed by a five-piece jazz combo—by moving those spectacular feet. Broadway veteran Glover, now in his third decade of dancing, is the gateway to the future of tap. He considers himself a musi-

CECIL TAYLOR Does it matter whether he'll be by himself or leading an ensemble? I've heard him in nightclubs, alternative arts spaces, and churches, but never in a nearly 200-year-old medieval-style castle once used to process immigrants—and neither have you. He's a founding father of jazz postmodernism as well our greatest living pianist re-