

A Groovy Pad Full of Gods And Gurus

Families can be so embarrassing. Imagine the agonies of an adolescent girl whose house has become infested with India-besotted hippies from all over the globe, whose sarcastic father stumbles around in an alcoholic haze and whose mother kneels at the feet of every swami she meets. And let us not forget grandma, who holds long conversations with her cow and once met a 1,000-year-old cobra with a ruby in its forehead and a mustache on its albino face.

Gods, gurus and eccentric relatives compete for primacy in Kirin Narayan's enchanting memoir of her childhood in Bombay (present-day Mumbai). The title, which alludes to Gerald Durrell's "My Family and Other Animals," originated as an act of revenge. Ms. Narayan, fed up with the family pen-

My Family and Other Saints

By Kirin Narayan
Illustrated. 236 pages.
University of Chicago Press.
\$22.50.



chant for ashrams and spiritual quests, turned to her mother and warned, "When I grow up I'm going to write a book called 'My Family and Other Saints' and put you in it." And so she did.

The adolescent anger is gone, but the child's sense of wonder remains. Ms. Narayan, now a professor of cultural anthropology at the University of Wisconsin, Madison, grew up in extraordinary circumstances, the daughter of a bohemian American mother and a deeply unhappy Indi-

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Photographing The Life That Rockwell Depicted

By KATHRYN SHATTUCK

With his allegiance to dewy-eyed innocence and earnest sentimentality, the illustrator Norman Rockwell has often been mocked for creating an America that never was and never will be.

But Kevin Rivoli, a photojournalist in upstate New York, will tell you that's just not true. He knows because he's documented it.

Mr. Rivoli has spent the past 15 years capturing timeless moments in contemporary America — the solemn christenings and squirmy first haircuts, the town meetings and patriotic parades, the youthful shenanigans and the mature reverence symbolized by elderly hands resting on a well-thumbed bible.

He calls his project "In Search of Norman Rockwell's America," and by autumn his photographs will have grown into a book, published by Prestel, and a traveling exhibition, overseen by International Arts and Artists, that juxtaposes Mr. Rivoli's images with Rockwell's.

The project has received the blessing of the Rockwell family; the Norman Rockwell Museum in Stockbridge, Mass.; and Curtis Publishing, owners of The Saturday Evening Post, whose covers Rockwell illustrated adorned. Additionally, some scholars hope that Mr. Rivoli's images will put the old criticism about Rockwell to rest once and for all.

"I cover a lot of small-town America," said Mr. Rivoli, 47, a contract photographer with The Associated Press who occasionally does work for The New York Times. "I'm not a war photographer, I'm not in metropolitan America. I tend to look for

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An American Primitive, Forged in a Crucible of Blood and Oil



There Will Be Blood with Dillon Freasier, left, and Daniel Day-Lewis, opens on Wednesday.

"There Will Be Blood," Paul Thomas Anderson's epic American nightmare, arrives belching fire and brimstone and damnation to Hell. Set against the backdrop of the Southern California oil boom of the late-19th and early-20th centuries, it tells a story of greed and envy of biblical proportions — reverberating with Old Testament sound and fury and New Testament evangelicalism — which Mr. Anderson has mined from Upton Sinclair's 1927 novel "Oil!" There is no God but money in this oil-rich desert and his messenger is Daniel Plainview, a petroleum speculator played by a monstrous and shattering Daniel Day-Lewis.

Plainview is an American primitive. He's more articulate and civilized than the crude, brutal title character in Frank Norris's 1899 novel "McTeague," and Erich von Stroheim's masterly version of the same, "Greed." But the two characters are brothers under the hide, coarse and

MORE FILM REVIEWS

"Chuck Close," a documentary, Page 3. "Smiley Face" and "Aliens vs. Predator: Requiem," Page 5.

MANOHLA DARGIS

FILM REVIEW

animalistic, sentimental in matters of love and ruthless in matters of avarice. Mr. Anderson opens his story in 1898, closer to Norris's novel than Sinclair's, which begins in the years leading up to World War I. And the film's opener is a stunner — spooky and strange, blanketed in shadows and nearly wordless. Inside a deep, dark hole, a man pickaxes the hard-packed soil like a bug gnawing through dirt. This is the earth mover, the ground shaker: Plainview.

Over the next two and a half mesmerizing hours Plainview will strike oil, then strike it rich and transform a bootstrapper's dream into a terrifying prophecy about the coming American century. It's a century he plunges into slicked in oil, dabbed

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Here, Kiddie, Kiddie: A Witch Is Cooking Up a Treat



Hansel and Gretel at the Metropolitan Opera, with Alice Coote, left; Christine Schäfer, right; and Philip Langridge, center in the oven, as the Witch.

Children were everywhere at the Metropolitan Opera on Monday afternoon for a special Christmas Eve matinee, the premiere of a new production of Engelbert Humperdinck's "Hansel and Gretel." As patrons entered the house, some children scurried up and down the stairs of the grand promenade, while others peered over the rim of the orchestra pit to watch the musicians warm up. As the house

ANTHONY TOMMASINI

MUSIC REVIEW

lights dimmed, and the Met's low-hanging crystal chandeliers ascended to the ceiling, impressionable children applauded. Indeed, applause broke out all through the performance, especially when the plucky Hansel and Gretel pushed the glutinous Witch into the oven during the final scene.

This new production, a surreal, sometimes baffling yet intriguing staging by the British director Richard Jones, was created for the Welsh National Opera and the Lyric Opera of Chicago.

It was brought to the Met by the general manager, Peter Gelb, as this season's special family fare. Last season's family offering was Julie Taymor's production of Mozart's "Magic Flute," trimmed to 100 minutes and performed in English. Humperdinck's compact opera needs no trimming; with an intermission the performance lasts just over two hours. It is performed in a very free English translation of the German by David Pountney, filled with clever rhymes and snappy vernacular.

The German soprano Christine Schäfer, whose only previous work at the Met was a string of shattering performances in the 2001-2 season as Berg's voluptuous Lulu, makes a girlish and not-so-innocent Gretel. The dusky-voiced British mezzo-soprano Alice Coote, who in the last two years has won admirers at the Met for her portrayals of Mozart's Cherubino and Handel's Sesto, sings Hansel, played as a boisterous, fid-

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Even If His Own Work Isn't Broken, a Brazilian Architect Fixes It

What to do with our aging architectural heroes? What if their genius deteriorates and they begin tinkering with their own masterpieces?

A powerful case in point is the Brazilian architect Oscar Niemeyer, who celebrated his 100th birthday this month. In the 1940s, '50s and '60s he established himself as one of Modernism's greatest luminaries, infusing stark abstract forms with a beguiling tropical hedonism that reshaped Brazil's identity in the popular imagination and mesmerized architects around the globe.

In Brasília, a city that rose out of a jungle in the span of four years, he created at least a half dozen architectural masterpieces — a mind-boggling accomplishment by today's standards. Today Mr. Niemeyer is held up as

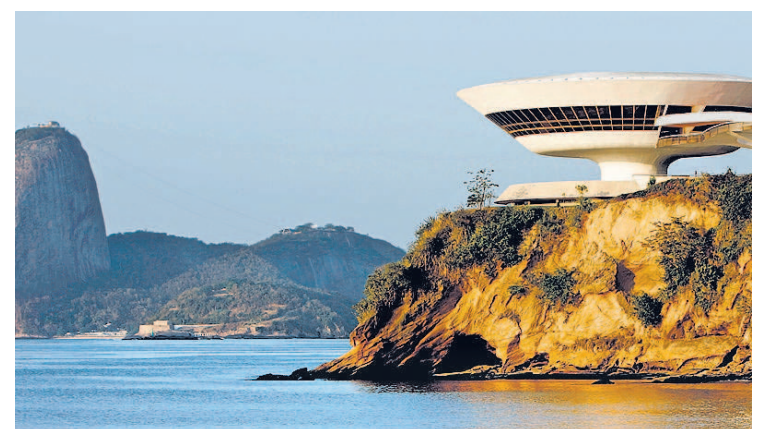
one of Brazil's greatest national treasures, and he seems as spry as ever. He is at work on a cultural center in Aviles, Spain, and another in Niteroi, just south of Rio de Janeiro. He recently unveiled a new line of furniture at the Art Basel Miami fair. And last year he married his longtime secretary, Vera Lúcia Cabreira.

In recognition of the heroic scale of his accomplishments, Brazil's president, Luiz Inácio Lula da Silva, recently proposed legislation that would confer special landmark status on all of his buildings.

But the greatest threat to Mr. Niemeyer's remarkable legacy may not be the developer's bulldozer or insensitive city planners, but Mr. Niemeyer himself.

It is not simply that his latest buildings have a careless, tossed-off quality. It's that

Continued on Page 8



The Museum of Contemporary Art, overlooking Guanabara Bay in Niteroi, Brazil, was completed by Oscar Niemeyer in 1996.

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Crossword

Edited by Will Shortz

PUZZLE BY JIM PAGE

12/26/07 (No. 1226)

ACROSS

- Wrong
- Study hard and fast
- Daunt
- Game follow-up
- Sole
- Orsk's river
- Like Green Beret units
- The triple in a triple play
- Just beats
- "The Defiant Ones" co-star, 1958
- Rocket launcher
- Many an M.I.T. grad: Abbr.
- Brillo rival
- The second Mrs. Michael Corleone
- Felipe Calderón's land: Abbr.
- Sony music player introduced in 1984
- Delineated, with "out"
- Movie chase scene, e.g.
- Yo-yo
- Song from 65-Across that's hidden in 20- and 54-Across and 10- and 35-Down

DOWN

- Just beat
- Hashish source
- Messages
- Some socks
- Would-____ (aspirants)
- "____": Miami
- Cross-referencing word
- Organ piece
- Pale hue
- Cornmeal dish often served with maple syrup
- Gore Vidal historical novel
- Langston Hughes poem
- Back biter?
- Not discounted
- Terse denial
- Trims in Photoshop, e.g.
- Itinerary data: Abbr.
- Heroic exploit
- Hit Broadway musical based on a comic strip scene, e.g.
- Something risky to work on
- Bleach brand
- One-sided contests
- Not backing
- Field utensils
- 2003 Kentucky Derby winner
- Andrea Bocelli delivery
- Microwaves
- "Lohengrin" role
- Hand-me-down
- Quakers in the woods
- Most are good conductors
- Boxing Day mo.
- Prefix with bucks
- Nailed
- Beatty and others
- Scoring attempts
- Easily split mineral
- Month after Shevat
- Unwelcome auto noise
- Vehicles at a petting zoo
- Part of S.S.S.: Abbr.
- Grafton's "____" for Noose
- 2008 Olympics host
- Razor-sharp
- 1984 gold-medalist marathoner Joan
- Scoring attempts
- Show contempt toward
- Kite's clutcher
- Six-foot-tall African animal
- As such
- Fit for duty
- Conk out
- "Superman II" villainess
- Oklahoma tribe
- Workout locale, for short

ANSWER TO PREVIOUS PUZZLE

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J O Y E U X N O E L R E O S
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Kevin Rivoli caught the interplay of "Election Day," above, in 1995 in a firehouse in Sennett, N.Y.

Photographing the Life Rockwell Drew

From First Arts Page

connections between people. "Rockwell did a lot of that in his artwork," he said. Mr. Rivoli connected with Rockwell 18 years ago when he and his future wife, Michele, visited the Rockwell Museum. There they learned of critics' contentions that Rockwell's images were trite and kitschy figments of their creator's nostalgic imagination.



Norman Rockwell's "Which One?" was a Saturday Evening Post cover in 1944.

"Kevin immediately said, 'He's not creating an America that doesn't exist,'" Ms. Rivoli, a former reporter, recalled. "Those moments do exist, and I have them on film." Over time Mr. Rivoli collected more than 120 such images, mostly the result of spontaneous moments snapped during assignments in upstate New York. For example, a photo of altar boys at a 1996 wedding in Otisco recalls the "Choirboy" cover Rockwell drew for the Post in 1954. "When I go into an assignment that could be boring, I try to look for the picture within the picture, the essence of Norman Rockwell," he said. "I always think, 'How would he paint this?'" For a while the Rivolis owned a gallery near their home outside Auburn, in the Finger Lakes region. But they closed shop two and a half years ago to spend more time with their small twin sons.

Norman Rockwell's "Which One?" was a Saturday Evening Post cover in 1944. "One day we started looking at Rockwell's artwork, and it was kind of uncanny, in that the pictures would match up," Mr. Rivoli said. "There were a lot of parallels between what I was shooting over the years and what he painted." The Rivolis sent the images to the Rockwell Museum and to John Rockwell, Norman's grandson, who granted the Rivolis the rights to use the artist's art and name. "I thought it looked great, and I thought it was nice that he was inspired by Norman's pictures,"

"My concern was that Kevin wasn't going to have a creative



Mr. Rivoli's "Wedding Day," left, taken in Otisco, N.Y., in 1996, recalls Rockwell's 1954 "Choirboy" cover illustration for the Post, above.

Mr. Rivoli's "Wedding Day," left, taken in Otisco, N.Y., in 1996, recalls Rockwell's 1954 "Choirboy" cover illustration for the Post, above. "But when I look at award-winning photographs within journalism, almost every photograph that wins is a Rockwell moment," he said. "He has taught us how to see what is really important to us."

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