

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

AMERICAN THEATRE EXCHANGE—The first in a series of three productions by American regional theatre companies: Heather McDonald's **FAULKNER'S BICYCLE**, performed by the Yale Repertory Theatre. (Joyce, 175 Eighth Ave., at 19th St. 242-0800. Wednesday through Friday at 8, and Saturday at 9. Matinées Wednesday at 2 and Saturday at 5. Closes Saturday, June 22.)

AREN'T WE ALL?—Claudette Colbert, Rex Harrison, Leslie O'Hara, Jeremy Brett, and George Rose in a revival of Frederick Lonsdale's London drawing-room comedy of 1923. Delightful nonsense, not to be missed. (Reviewed in our issue of 5/13/85.) (Brooks Atkinson, 256 W. 47th St. 719-4099. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

ARMS AND THE MAN—A charming early Shaw comedy has been given an exaggerated, overly energetic production, directed by John Malkovich. Kevin Kline is admirable as Captain Bluntschli; the rest of the cast is showing off. (6/10/85) (Circle in the Square, 50th St. west of Broadway. 239-6200. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

As Is—This touching play by William M. Hoffman concerns a personable young homosexual who is afflicted with AIDS, and is also a documentary of sorts about his milieu in this city. The lively, impressionistic performance was directed by Marshall W. Mason, and the acting by the large cast, several of whom appear in multiple roles, is just right. With Jonathan Hogan and Jonathan Hadary. (3/25/85) (Lyceum, 149 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

BIG RIVER—A musical version of "The Adventures of Huckleberry Finn." Twain's great novel has been respectfully dealt with in a book by William Hauptman, with music and lyrics by Roger Miller. Daniel H. Jenkins plays Huck, Ron Richardson plays Jim, and John Short plays Tom Sawyer. Heidi Landesman has provided an unusually evocative setting—somehow, she has managed to put the Mississippi River on a stage. (5/13/85) (Eugene O'Neill, 230 W. 49th St. 246-0220. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

BILOXI BLUES—A comedy that verges on auto-hagiography, the hero being the author, Neil Simon, as a young Army draftee who, in 1943, is struggling to assume the mantle of writer. Matthew Broderick is the attractive star, and Barry Miller is superb as a young but already wizened Jewish intellectual. (4/8/85) (Neil Simon, 250 W. 52nd St. 757-8646. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2. Special performance for the Actors' Fund Sunday, June 23, at 7.)

CHILDHOOD and FOR NO GOOD REASON—Whatever Nathalie Sarraute's contribution to French letters may be, her contribution to the theatre—as made manifest in these two one-acters adapted from her work—is zero. (Samuel Beckett, 410 W. 42nd St. 594-2826. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2:30, and Sundays at 3. Closes Sunday, June 30.)

THE COST OF LIVING—A comedy by Yves Jamiaque, with Robert Lansing and Lucy Martin. (Judith Anderson, 422 W. 42nd St. 724-9129. Mondays through Wednesdays and Fridays and Saturdays at 8, and Sundays at 7. Matinées Sundays at 3.)

S	M	T	W	T	F	S
			19	20	21	22
23	24	25	26	27	28	29

CURSE OF THE STARVING CLASS—A revival of a play by Sam Shepard. (Intar, 420 W. 42nd St. 279-4200. Wednesdays through Saturdays at 8, and Sundays at 7:30. Matinées Saturdays at 2 and Sundays at 3. Closes Sunday, July 7.)

DAMES AT SEA—A revival of the musical by Jim Wise (score) and George Haimsohn and Robin Miller (book and lyrics). (Lambs, 130 W. 44th St. 997-1780. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

DOUBLES—The scene is a locker room in a tennis club in Connecticut, where four men undress and dress and undress while they talk over their more or less miserable lives. This is a comedy. The author is David Wiltse, and the four men are played by Austin Pendleton, John Cullum, Ron Leibman, and Tony Roberts. (5/20/85) (Ritz, 219 W. 48th St. 582-4022. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

THE FOREIGNER—A very funny play by (and with) Larry Shue, with good performances by every single member of the company, most notably by Kevin Geer as a lovable half-wit. Jerry Zaks was the admirable director. Starting Tuesday, June 25, Anthony Heald will re-

sume his original role, as the title character. (11/19/84) (Astor Place Theatre, 434 Lafayette St., near Astor Pl. 254-4370. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

FOR SALE—There are a few amusing moments in this heavy-handed domestic farce, but not enough. (Playhouse 91, 316 E. 91st St. 831-2000. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.)

GRIND—A vigorous but curiously sad musical about a burlesque house in Chicago during the depths of the Depression. Splendidly acted, under the direction of Harold Prince, by Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye. The exceptionally vivid setting is by Clarke Dunham. The book is by Fay Kanin, the music by Larry Grossman, and the lyrics by Ellen Fitzhugh. (4/22/85) (Mark Hellinger, 237 W. 51st St. 757-7064. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

HANNAH SENESH—A monologue based on the diaries and poems of the Zionist heroine. Loni Wilner is the monologist. Written and directed by David Schechter, with music by Steven Lutvak, Elizabeth Swados, and Mr. Schechter. (Cherry Lane, 38 Commerce St. 989-2020. Wednesdays through Fridays at 8, and Saturdays at 7 and 10. Matinées Wednesdays at 2:30, and Sundays at 2:30 and 5:30.)

I'M NOT RAPPAPOORT—Herb Gardner's rather synthetic, though often entertaining, comedy

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THE NEW YORKER

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THE NEW YORKER (ISSN 0028-792X), published weekly by The New Yorker Magazine, Inc., 25 W. 43rd St., N.Y., N.Y. 10036; Peter F. Fleischman, chairman; J. Kennard Bose, president; Steven T. Florio, executive vice-president & publisher; Milton Greenstein, Sam R. Spoto, Robert F. Young, vice-president; Elaine M. Matteo, treasurer & secretary; Stuart H. Jason, comptroller. Branch advertising offices: 111 East Wacker Drive, Chicago, Ill. 60601; 41 Osgood Place, San Francisco, Calif. 94133; Suite 2360, 5900 Wilshire Blvd., Los Angeles, Calif. 90036; 400 Perimeter Center Terrace, Suite 180, Atlanta, Ga. 30346; 67 Chestnut St., Boston, Mass. 02108; 19 South Audley St., London, W1Y 5DN. Vol. LXI, No. 18, June 24, 1985. Second-class postage paid at New York, N.Y. and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash @ 19¢ by The New Yorker Magazine, Inc., in the United States and Canada. All rights reserved. No part of this periodical may be reproduced without the consent of The New Yorker. Printed in U.S.A. Subscription rates: In U.S. and possessions, one year, \$32.00; two years, \$52.00. In Canada, one year, \$44.00. Other foreign, \$52.00. POSTMASTER: Send address changes to The New Yorker, 25 W. 43rd St., New York, N.Y. 10036.

June 24, 1985

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