

**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 sizeable cast, several of whom appear in multiple roles, is just right. With Jonathan Hogan and Jonathan Hadary. (Reviewed in our issue of 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 about Huckleberry Finn and Jim and their adventures on the Mississippi, with a book by William Hauptman and music and lyrics by Roger Miller. The large cast is full of charm and so is the scenery, by Heidi Landesman. (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**—The second comedy—"Brighton Beach Memoirs" was the first—in which we are invited to follow Neil Simon's years of growing up and becoming a writer. (4/8/85) (Neil Simon, 250 W. 52nd St. 757-8646. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

**CURSE OF THE STARVING CLASS**—A revival of Sam Shepard's brilliant, humorous, passionate play, with a fine performance by Kathy Bates, as the mother of the family under examination. (9/2/85) (Promenade, Broadway at 76th St. 580-1313. Nightly, except Sundays, at 8. Matinées Wednesdays at 2 and Saturdays at 2:30.)

**DAMES AT SEA**—A revival of a 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**—A comedy by David Wiltsie about some fiercely competitive but not very interesting tennis players in far-off Norwalk, Connecticut. The director is Morton Da Costa. (5/20/85) (Ritz, 219 W. 48th St. 582-4022. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

**I'M NOT RAPPAPOORT**—Herb Gardner's rather synthetic, though often entertaining, comedy about two old men who share a bench in Central Park is given an expert performance by Cleavon Little and Judd Hirsch. (6/17/85) (American Place, 111 W. 46th St. 869-4731. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

**LIGHT OPERA OF MANHATTAN**—Through Sunday, Sept. 15: Gilbert and Sullivan's *H.M.S. PINAFORE*. (Norman Thomas, 111 E. 33rd St. 532-6180. Wednesdays through Saturdays at 8. Matinées Wednesdays at 2, and Saturdays and Sundays at 3:30.)

**MAYOR**—A musical based on the best-seller of the same name by Edward I. Koch. With a score and lyrics by Charles Strouse and a book by Warren Leight. (Top of the Gate, 160 Bleecker St. 982-9292. Mondays and Wednesdays through Fridays at 8, and Saturdays at 7 and 10. Matinées Sundays at 2:30 and 5:30.)

**NEGRO ENSEMBLE COMPANY**—A rather beguiling, if lightweight, farce by the Jamaican playwright Trevor Rhone, *TWO CAN PLAY* is about a middle-aged Jamaican couple. The husband is a blowhard; the wife is put-upon in every way, until she flies to Miami and comes back a changed woman. The first act is too intricate for its own good, but the second act is

8	9	10	11	12	13	14

clear and funny. The actors—Hazel J. Medina and Sullivan H. Walker—couldn't be better. (Theatre Four, 424 W. 55th St. 246-8545. Tuesdays through Fridays at 8; Saturdays at 8:30; and Sundays at 7. Matinées Saturdays at 3 and Sundays at 2:30. Closes Sunday, Sept. 29.)

**THE NORMAL HEART**—An interminable, trashy non-play about AIDS, and its victims in the homosexual community of this city, who are compared to the Jews under the Nazis. The names Hitler, Roosevelt, Morgenthau, and, eventually, Mayor Koch are dropped with equal contempt. The evening is an insult to its audience and, what is far more serious, to the sufferers from this dreadful, seemingly hopeless disease. (Public, 425 Lafayette St. 598-7150. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 3.)

**THE ODD COUPLE**—A depressing novelty in theatrical history: the radical mutilation of a successful comedy by its author, Neil Simon, who has seen fit to turn the male characters in the original version into female characters. (6/24/85) (Broadhurst, 235 W. 44th St. 239-6200. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

**ORPHANS**—A melodrama, by Lyle Kessler, about two young brothers—one a street thief

works quite well, the second is mer viceable, but what really counts is the mance, under the dynamic direction Sinise. The actors are Kevin Anderson Kinney, and John Mahoney, and the an import from the Steppenwolf Com Chicago. (5/20/85) (Westside Arts, 43rd St. 541-8394. Tuesdays through at 8, and Saturdays at 7 and 10. N Wednesdays at 2 and Sundays at 3.)

**PENN & TELLER**—A sublime combination juring and comedy. Penn Jillette d talking; Teller is silent. (5/6/85) Foll week's vacation, performances rest Tuesday, Sept. 10. (Westside Arts, 43rd St. 541-8394. Tuesdays through at 8, and Saturdays at 7 and 10. N Saturdays and Sundays at 3.)

**SINGIN' IN THE RAIN**—An unwelcome cu which attempts to translate an in movie musical into a Broadway show, one concerned has labored hard, alv vain. (7/15/85) (Gershwin, 51st St. Broadway. 586-6510. Nightly, except days, at 8. Matinées Wednesdays and days at 2.)

**WHAT'S A NICE COUNTRY LIKE YOU... DOI STATE LIKE THIS?**—An updated version 1973 satirical revue by the original c composer Cary Hoffman and lyricist I man. (Actors Playhouse, 100 Seventh at Sheridan Sq. 691-6226. Tuesdays 1 Fridays at 8; Saturdays at 7 and 1 Sundays at 7. Matinées Sundays at 3.)

**LONG RUNS**—BRIGHTON BEACH MEMOIRS

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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; Steven T. Florio, president & publisher; Jonathan E. Newhouse, executive vice-president; Milton Greenstein, Sam R. Spoto, Robert F. Young, Jr., presidents; Elaine M. Matteo, treasurer & secretary; Stuart H. Jason, comptroller. Branch advertising offices: 111 East Wacker Drive, Chicago, Ill. 60601; 41 O'Connell St., Boston, Mass. 02108; 19 South Audley St., London, W1Y 5DN. Vol. LXI, No. 29, September 9, 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. © 1985 by The New Yorker Magazine, Inc., in the United States and Canada. All rights reserved. No part of this periodical may be reproduced without written permission. Printed in U.S.A. Subscription rates: In U.S. and possessions, one year, \$32.00; two years, \$52.00. In Canada, one year, \$42.00; two years, \$72.00. POSTMASTER: Send address changes to The New Yorker, 25 W. 43rd St., New York, N.Y. 10036.



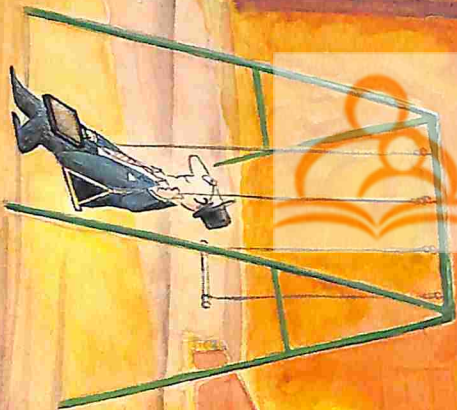
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