

# GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

## THE THEATRE

### PLAYS AND MUSICALS

S • M • T • W • T • F • S						
			14	15	16	17
18	19	20	21	22	23	24

**THE AMERICAN CLOCK**—A play by Arthur Miller, set during the Depression. The cast of fifteen will portray more than fifty characters. Directed by Daniel Sullivan. Previews through Saturday, May 17, after which it will open at the Spoleto Festival in Charleston, South Carolina, and move to Broadway in early fall. (Harold Clurman, 412 W. 42nd St. 594-2370. Nightly at 8. Matinées Wednesday and Saturday at 2:30.)

**AMERICAN DANCE MACHINE**—A potpourri of dance numbers from Broadway musicals of the past ("Walking Happy," "Bye Bye Birdie," and "The Sound of Music," among others). (Harkness House, 4 E. 75th St. Wednesday through Friday, May 14-16, at 7:45; Saturday, May 17, at 2 and 7; and Tuesday through Thursday, May 20-22, at 7:45. For information about tickets, call 879-5750.)

**BAM THEATRE COMPANY**—Two plays in repertory. The American premiere of Gorky's **BARBARIANS**, a turn-of-the-century comedy about a couple of engineers who come to a small provincial town to build a railroad. The play is only fair, but the performance is admirable. Sheila Allen, Roxanne Hart, Jon Polito, and John Seitz are the leads. The new translation is by Kitty Hunter-Blair, Jeremy Brooks, and Michael Weller. (Reviewed in our issue of 4/28/80.) Wednesday through Friday, May 14-16, at 8; Saturday, May 17, at 2 and 8; and final performance Sunday, May 18, at 2. . . . A revival of Rachel Crothers' 1911 play **HE & SHE**, with Gerry Bamman and Marti Maraden at the head of the cast. Thursday through Saturday, May 22-24, at 8 (previews). (Brooklyn Academy of Music, 30 Lafayette Ave. 636-4100.)

**BARNUM**—A musical that has nothing to do with the late impresario but everything to do with Jim Dale, a Slinky in human form. The circus setting, by David Mitchell, is well worth the price of admission, as Barnum would have been the first to say. (5/12/80) (St. James, 246 W. 44th St. 398-0280. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

**BENT**—A play much less grim than its subject matter—the fate of homosexuals in the concentration camp at Dachau—would lead one to fear. Splendidly acted by Richard Gere and David Dukes. (12/17/79) (New Apollo, 234 W. 43rd St. 921-8558. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

**BETRAYAL**—Harold Pinter in what amounts, for him, to a happy-go-lucky mood: a man has an affair with his closest friend's wife, and the friend, learning of the affair, keeps silent, nursing his wrath. In the end (which in this play is the beginning) everyone feels betrayed, outwitted, and not uncomfortable. Well acted by Raul Julia, Roy Scheider, and Caroline Lagerfelt (who has taken over Blythe Danner's role). Peter Hall is the director. (1/14/80) (Trafalgar, 208 W. 41st St. 921-8000. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

**BLACKSTONE!**—Magic and illusion by Harry Blackstone, Jr., and a troupe of thirty, which includes a disappearing 6,500-pound elephant. Previews through Sunday, May 18. Opens officially on Monday, May 19. (Majestic, 245 W. 44th St. 246-0730. Nightly, except Sundays and Tuesday, May 20, at 8; opening night curtain at 6:30. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

**LE CENTRE INTERNATIONAL DE CRÉATIONS THÉÂTRALES**—The prodigious theatrical imagination of the English director Peter Brook is here on display as his Paris-based, international company presents four plays in repertory through Sunday, June 15. Two one-acters (in English and French), *L'Os* and Alfred Jarry's *UBU*; Tuesdays and Wednesdays at 8. . . . **THE IK** (in English, based on Colin Turnbull's book "The Mountain People"):

Thursdays and Fridays at 8. . . . **THE CONFERENCE OF THE BIRDS** (in English): Saturdays at 8 and Sundays at 5 and 8. (Reviewed in this issue.) (La Mama, 74A E. 4th St. 475-7710.)

**CHILDREN OF A LESSER GOD**—An excellent play by Mark Medoff about a brilliant young deaf woman and her refusal to learn the art of speech. With Phyllis Frelich as the woman and John Rubinstein as her troubled teacher-husband-friend-enemy. (4/14/80) (Longacre, 220 W. 48th St. 246-5639. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3. Special performance for the Actors' Fund Sunday evening, May 18.)

**A COUPLE WHITE CHICKS SITTING AROUND TALKING**—Eileen Brennan and Susan Sarandon in a play by John Ford Noonan. (Astor Place Theatre, 434 Lafayette St., near Astor Pl. 254-4370. Nightly, except Mondays, at 8. Matinées Saturdays at 4:30 and Sundays at 3.)

**CRIMES AND DREAMS**—A play by Lavonne Mueller. Preview Wednesday, May 14. Opens officially on Thursday, May 15, at 6:30. (Theatre Four, 424 W. 55th St. 246-8545. Tues-

days through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

**A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE**—The second half of this frolicsome little musical is very funny indeed: a Chekhov play as it might be enacted (and torn to shreds) by the Marx Brothers. David Garrison is a formidable Groucho. (5/12/80) (Golden, 252 W. 45th St. 246-6740. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

**ENSEMBLE STUDIO THEATRE**—Opening performances of a festival of eleven one-act plays, running through Saturday, June 7. "On the Fritz," by Lewis Black and Grace McKeaney; "An Arrangement of Convenience," by Rosemary Frisino Toohey; and "Landscape With Waitress," by Robert Pine. (Ensemble Studio Theatre, 549 W. 52nd St. 279-4200. Friday and Saturday, May 16-17, at 7:30; Sunday, May 18, at 2 and 7:30; and Tuesday through Friday, May 20-23, at 7:30.)

**EQUITY LIBRARY THEATRE**—A revival of the 1946 Irving Berlin musical **ANNIE GET YOUR GUN** is the final production of the season. (Equity Library Theatre, 103rd St. and Riverside Dr. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 2:30. Closes Sunday, June 1. For information about tickets, for which contributions are requested, call 663-2028.)

**EVITA**—A blithe and calculatedly slapdash re-writing of Argentine history. The songs are

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25 WEST 43RD STREET, NEW YORK, N.Y. 10036

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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. Fleischmann, chairman; George J. Green, president; William P. Buxton, Milton Greenstein, and Sam R. Spoto, vice-presidents; J. Kennard Bose, treasurer; Elaine M. Matteo, secretary. Branch advertising offices: 111 East Wacker Drive, Chicago, Ill. 60601; 155 Montgomery St., San Francisco, Calif. 94104; 523 West Sixth St., Los Angeles, Calif. 90014; 1175 Peachtree St. N. E., Atlanta, Ga. 30361; 8 Arlington St., Boston, Mass. 02116; 21 Grosvenor St., London, W1X 0ED. Vol. LVI, No. 13, May 19, 1980. 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. © 1980 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, \$28.00; two years, \$46.00. In Canada and Mexico, one year, \$32.00. Other foreign, \$36.00. POSTMASTER: Send address changes to The New Yorker, 25 W. 43rd St., New York, N.Y. 10036.

May 19, 1980

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