

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR

THE THEATRE

(E. and W. mean East and West of Broadway)

PLAYS AND MUSICALS

AESOP'S FABLES—A rock opera with a score by William Russo and a text by Jon Swan, and done by the Performing Ensemble of the Chicago Free Theatre. (Mercer Arts Center, 240 Mercer St., at W. 3rd St. 673-3937. Tuesdays through Thursdays at 7:30; Fridays at 7 and 10; Saturdays at 7, 10, and midnight; and Sundays at 7:30. Matinees: Wednesdays, Saturdays, and Sundays at 3.)
AND THEY PUT HANDCUFFS ON THE E
FOR PLAIN SIGHT

AND THEY PUT HANDCUFFS ON THE FLOWERS—A horror play by the Spanish dramatist Fernando Arrabal about the sufferings of political prisoners in Spain. The action is graphic, explicit, and ultimately self-defeating. (Mercey Arts Center, 240 Mercer St., at W. 3rd St., 673-3937. Tuesdays through Thursdays at 7:30; Fridays and Saturdays at 7 and 10:30; and Sundays at 7:30.)

K.—Eugenie Leontovich, an enchantress if ever there was one, here directs and participates in a free-form studio production of "Anna Karenina." It doesn't quite work, but much of it is charming. (Actors, 100 Seventh Ave. S., at Sheridan Sq. 691-1980. Nightly, except Mondays, at 7:30. Matinées Saturdays and Sundays at 2:30.)

THE BEGGAR'S OPERA—The beguiling Chelsea Theatre production has crossed the river from Brooklyn. (McAlpin Rooftop Theatre, Broadway at 34th St. 230-6688. Tuesdays through Fridays at 7:30; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.)

JACQUES BREL Is ALIVE AND WELL AND LIVING IN PARIS—Eddy Stone and Joe Masiell in a musical put together from the works of M. Brel by Eric Blau and Mort Shuman, who also did the English lyrics. Returns for a limited engagement on Friday, Sept. 15. Previews Wednesday and Thursday, Sept. 13-14. (Royale, 45th St., W. 245-5760. Nightly except Sundays, at 7:30; opening-night curtain at 7. Matinées Wednesdays and Saturdays at 2.)

DON'T BOTHER ME, I CAN'T be witty all the time—Muriel Kotler

DON'T BOTHER ME, I CAN'T COPE—A sparkling, witty all-black revue directed by the dynamic Vinnette Carroll and with delightful songs—the music and lyrics—by Micki Grant. All the performers are good; the presence of the great gospel singer Alex Bradford is especially encouraging. (Edison, 47th St., W. 757-7164. Tuesdays through Saturdays at 7:40. Matinées Wednesdays and Saturday at 2, and Sundays at 3.)

DON'T PLAY US CHEAP!—In form,

DON'T PLAY US CHEAP!—A musical, old-fashioned in form and content, in which Melvyn Van Peebles sketches the horseplay of a Saturday-night party in Harlem. Full of rousing songs. (Ethel Barrymore, 47th St., W. 246-0300. Tuesdays through Saturdays at 7:30. Matinees Wednesdays and Saturdays at 2:30. Sundays at 3.)

GREASE—A musical (score, book, and lyrics by Jim Jacobs and Warren Casey) that parodies, by faithful imitation, the songs and dances of the nineteen-fifties. Your attitude toward the show may well depend upon your attitude toward that tiresome decade; or upon the fragility of your eardrums; microphones abound. The young cast performs capably and with spirit. (Broadhurst, 44th St. at 2nd, 7:30. Matinées Wednesday, except Sun., 246-6699. Nightly, except Sun., 246-6390.)

HARK!—A dim, plaintive little revue, but with an engaging performance by a young dancer named Sharron Miller and Marvin Salling. Tuesdays, Wednesdays and Saturdays at 2.)

Peter F. ELLIOTT THE MAN OF LA MANCHA—A revival of the musical comedy by a young singer and dancer named Sharron Miller. Dan Goggin and Marvin Solley wrote the music; Robert Lorick wrote the words. (Mercer Arts Center, 240 Mercer St., at W. 3rd St. 673-3937. Tuesdays through Fridays at 7:30, and Saturdays at 7 and 10:30. Matinees Wednesdays at 2 and Sundays at 3.)

A revival of the W.
THE NEW M.
Peter F. Fleisch.
J. Keus.

S	M	T	W	T	F	S
17	18	19	20	21	22	23

man-Leigh-Darion musical, with Richard Kiley, Joan Diener, Irving Jacobson, and Robert Rounseville. Staged by Albert Marre. David Atkinson and Gerrianne Raphael substitute for Mr. Kiley and Miss Diener at the Wednesday and Saturday matinee performances. (Vivian Beaumont, 150 W. 65th St. 362-7616. Tuesdays through Saturdays at 8 Matinées. Wednesdays and Saturdays at 2, and Sundays at 2:30.)

THE REAL INSPECTOR HOUND and **AFTER MAGRITTE**—Two one-act samples of the British playwright Tom Stoppard's wild, sleight-of-hand comedies. Both are very funny. (Theatre Four, 424 W. 55th St., 246-8545. Tuesdays through Fridays at 7:30; Saturdays at 7 and 10; and Sundays at 7:30. Matinees Sunday at 3.)

SMALL CRAFT WARNINGS—A nebulous and rather meandering play by Tennessee Williams.

about a passel of seedy types who are each evening at a bar in southern Cal. There are some good moments among them, and there is a superb performance by William Hickey. (New theatre, 154 E. 54th St. 752-0440. Tuesdays through Fridays at 7:30; Saturdays at 10; and Sundays at 7:30. Matinees Saturday at 3.)

SUGAR—A lifeless adaptation, in muddy form, of the great movie "Some Hot." Robert Morse works hard, funny, and often is. (Majestic, 4th St., 246-0730. Nightly, except Sundays Matinees Wednesdays and Saturdays.

THAT CHAMPIONSHIP SEASON—This well-written and important comic treat of Jason Miller is about the reunion of basketball coach and four of the five who, years ago, won a trophy for him about many other matters besides his performance, under A. J. Antoon's direction. all that any playwright could hope for. Ward A. Dysart is the coach, and Walter Ginn, Michael McGuire, Paul Sorvino, Charles Durning are the ex-teammates. of them are perfect, and so is Sam Quasto's setting. (Moves uptown, a

TABLE OF CONTENTS

	CONTENTS
"WALK OF THE TOWN	John Bailey
"THE ALBATROSS"	Sylvia Townsend Warner
"LOVE"	Richard Berczeller
"MATURA"	Anne Sexton
"THE ONE-LEGGED MAN" (POEM)	Peter Matthiessen
A REPORTER AT LARGE (EAST AFRICA—I)	John Updike
"INSOMNIA THE GEM OF THE OCEAN" (POEM)	Penelope Gilliland
THE CURRENT CINEMA	William Murray
OUR FAR-FLUNG CORRESPONDENTS (SONIC BOOM)	Kennedy Fraser
ON AND OFF THE AVENUE (FEMININE FASHIONS)	E. J. Kahn, Jr.
LETTER FROM MUNICH	Audax Minor
THE RACE TRACK	Renata Adler
THE AIR	Elizabeth Bishop
"NIGHT CITY" (POEM)	L. E. Sissman
BOOKS	
BRIEFLY NOTED	

COVER

André François

DRAWINGS: André François
Lee Lorenz, William Steig, Robert Day, Dana Fradon, Edward Frascino, S.
Hunt, Frank Modell, Edward Koren, William Hamilton, J. B. Handels,
Warren Miller, Robert Weber, Donald Reilly, Claude Smith, Syd Hoff

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