

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

A...MY NAME IS ALICE—A musical revue conceived and directed by Joan Micklin Silver and Julianne Boyd. (Top of the Gate, 160 Bleecker St. 475-5120. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

AND A NIGHTINGALE SANG...—A charming little play, unabashed in its sentimentality, about an English family gallantly surviving the rigors of the Second World War. The author is C. P. Taylor. (Reviewed in our issue of 12/12/83.) (Mitzi E. Newhouse Theatre, Lincoln Center. 799-9100. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

AWAKE AND SING!—A notably miscast and dispiriting production of the Clifford Odets melodrama about life in the Bronx in the thirties. (3/19/84) (Circle in the Square, 50th St. west of Broadway. 581-0720. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

BABY—A musical that is just the ticket for gynecologists and obstetricians, but of less interest to ordinary theatergoers. The cast is numerous and oddly enthusiastic. (12/12/83) (Ethel Barrymore, 243 W. 47th St. 239-6200. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

LA CAGE AUX FOLLES—A big, handsomely designed and handsomely costumed musical, starring George Hearn and Gene Barry. The book, by Harvey Fierstein, is sentimental nonsense, but the music, by Jerry Herman, is pleasantly tuneful. Everybody else in New York intends to see the show, so why not you? (9/5/83) (Palace, Broadway at 47th St. 757-2626. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

CIRCLE REPERTORY COMPANY—Jimmie Ray Weeks plays the leading role of a police detective beset by memories in **THE HARVESTING**, John Bishop's absorbing drama about a murder investigation in Ohio. (Circle Repertory Company Theatre, 99 Seventh Ave. S., at Sheridan Sq. 924-7100. Tuesdays through Saturdays at 8, and Sundays at 7. Matinées Saturdays at 2 and Sundays at 3. Closes Sunday, April 29.)

DEATH OF A SALESMAN—Dustin Hoffman gives a performance as Willy Loman every bit as impressive as the one that Lee J. Cobb gave back in 1949. The Arthur Miller play continues to possess an uncanny power to move us to tears. (4/9/84) (Broadhurst, 235 W. 44th St. 239-6200. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays, except April 21, at 2, and Sundays at 3.)

EQUITY LIBRARY THEATRE—A revival of Eugene O'Neill's drama **A TOUCH OF THE POET** will be the seventh in this season's series of eight productions. Opens Thursday, April 12, and will run through Sunday, April 29. (Equity Library Theatre, 103rd St. and Riverside Dr. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 2:30. For information about tickets, for which contributions are requested, call 663-2028.)

FEN—In spite of fine performances by Pamela Reed, Ellen Parker, and David Strathairn, among other American actors, Caryl Churchill's play about a farming community in East Anglia has lost some of its original mystery and force. Even so, there are many good scenes. Les Waters was the excellent director. (Public, 425 Lafayette St. 598-7150. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 3.)

THE FLIGHT OF THE EARLS—A play by Christopher Humble, with Christine Eustabrook and Timothy Landfield. (Westside Arts, 407 W.

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43rd St. 541-8394. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

GLENGARRY GLEN ROSS—A play by David Mamet that says, in effect, that real-estate salesmen are rascals and so perhaps are all the other entrepreneurs in our contemporary society. Funny and harsh in the writing and acted to perfection. (4/2/84) (Golden, 252 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

THE GOLDEN AGE—A new play by A. R. Gurney, Jr., with Irene Worth, Stockard Channing, and Jeff Daniels. John Tilling is the director. Previews Wednesday, April 11. Opens officially on Thursday, April 12. (Jack Lawrence Theatre, 359 W. 48th St. 307-5452. Tuesdays through Saturdays at 8; opening-night curtain at 6:45. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

HEY, MA...KAYE BALLARD—A musical starring and written by Kaye Ballard. Original music and lyrics by David Levy and Leslie Eber-

hard, plus standards by George Gershwin, Cole Porter, and others. (Promenade, Broadway at 76th St. 580-1313. Tuesdays through Saturdays at 8, and Sundays at 7. Matinées Saturdays at 2:30 and Sundays at 3.)

THE HUMAN COMEDY—This oratorio, based on William Saroyan's novel about a family in California during the Second World War, has an enchanting, witty score by Galt MacDermot, and it is extremely well performed by the singers under Wilford Leach's direction. Mr. Saroyan's unabashed sweetness of spirit, which is engaging in the first act, becomes troublesome in the second, which deals, in large part, with military life and death. With Debra Byrd, Stephen Geoffreys, Rex Smith, Mary Elizabeth Mastrantonio, Josh Blake, David Johnson, and Bonnie Koloc. (1/9/84) (Royale, 242 W. 45th St. 239-6200. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

ISN'T IT ROMANTIC—A spirited revival of Wendy Wasserstein's sometimes painful but always witty comedy about a pair of female "best friends" at age twenty-eight, and especially about the trials of one of them, Janie Blumberg. The script has been somewhat revised, and the production, under Gerald Gutierrez's direction, is much fuller than it was originally. With Lisa Banes, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, Steven

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