

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

(Next week, some theatres, as indicated below, will rearrange their schedules because of the Fourth of July. There may be further changes, so it would be wise to check the newspapers before making plans.)

PLAYS AND MUSICALS

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, and Polly Holliday in a revival of the play by Joseph Kesselring. The director is Brian Murray. Previews Wednesday, June 25. Opens officially on Thursday, June 26. (46th Street Theatre, 226 W. 46th St. 221-1211. Tuesdays through Saturdays at 8; opening-night curtain at 6:15. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

AUNT DAN & LEMON—A series of extended conversations about good and evil, interspersed with melodrama. The author is Wallace Shawn and the admirable direction is by Max Stafford-Clark. With Pamela Reed and Pippa Pearce. (Reviewed in our issue of 11/4/85.) (Public, 425 Lafayette St. 598-7150. Wednesday through Saturday at 8. Matinees Saturday and Sunday at 3. Closes Sunday, June 29.)

BENEFACTORS—A well-written, well-plotted comedy, often humorous and no less often sad. The irresistibly attractive cast consists of Maureen Anderman, David Birney, Simon Jones, and Mary Beth Hurt. (1/6/86) (Brooks Atkinson, 256 W. 47th St. 719-4099. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

THE BOYS IN AUTUMN—Mark Twain didn't believe in an afterlife, but if he happens to have been wrong he must be furious, observing a grotesque work written by Bernard Sabath and purporting to tell us what happened to Huckleberry Finn and Tom Sawyer in their old age. The two performers are George C. Scott and John Cullum. (5/12/86) (Circle in the Square, 50th St. west of Broadway. 239-6200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

THE FURTHER ADVENTURES OF KATHY AND MO—A female comedy team—occasionally funny but more often not—from San Diego, California. (Second Stage, Broadway at 76th St. 307-7171. Wednesday and Thursday at 8; Friday at 7 and 10; and Saturday at 8 and 11. Closes Saturday, June 28.)

GOBLIN MARKET—This musical, based on Christina Rossetti's erotic allegorical poem, has a charming score by Polly Pen, imaginative scenery by William Barclay, and good performances—singing and acting—by Terry Klausner and Ann Morrison. It may prove a little too fanciful for every taste, though. (4/28/86) (Circle in the Square Downtown, 159 Bleecker St. 254-6330. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

THE GOLDEN LAND—An extremely sentimental musical about Jewish immigrants to the United States. The company of three men and three women includes an excellent singer named Marc Krause. (12/2/85) (Second Avenue Theatre, 189 Second Ave., at 12th St. 674-1460. Wednesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2:30, and Sundays at 1 and 5.)

THE HOUSE OF BLUE LEAVES—A superb revival of John Guare's brilliant, ferocious comedy with Swoosie Kurtz and John Mahoney, among other fine performers. Jerry Zaks was the acute, perceptive director. (3/31/86) (Vivian Beaumont, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8. Matinees

S	M	T	W	T	F	S
			25	26	27	28
29	30	1	2	3	4	5

Wednesdays and Saturdays at 2, and Sundays at 3.)

I'M NOT RAPPAPORT—Herb Gardner's 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) (Booth, 222 W. 45th St. 239-6200. Tuesdays through Saturdays, except Friday, July 4, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

LIGHT OPERA OF MANHATTAN—Two Victor Herbert productions. Through Sunday, June 29: **SWEET-HEARTS**. . . . Starting Wednesday, July 2: **THE RED MILL**. (Cherry Lane, 38 Commerce St. 989-2020. Wednesdays through Saturdays at 8. Matinees Wednesdays at 2, and Saturdays and Sundays at 3:30.)

LONG DAY'S JOURNEY INTO NIGHT—O'Neill's masterpiece, well served by Jack Lemmon, Beth Leslie, Peter Gallagher, and Kevin Spacey, in (5/12/86) (Broadhurst, 235 W. 44th St. 239-6200. Wednesday through Saturday at 8. Matinee Sunday at 3. Closes Sunday, June 29.)

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LOOT—Joe Orton's fierce and highly polished farce about all sorts of criminal activity in England in a too mild revival, but with considerable merit, all the same. With Joseph Maher, Zeljko Ivanek, and Zoë Wanamaker, among other good actors. John Tilling directed. (3/3/86) (Music Box, 239 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

MASTER CLASS—There are four excellent performances—by Austin Pendleton, Werner Klemperer, Len Cariou, and Philip Bosco—in David Pownall's so-so play about a confrontation, in 1948, between Prokofiev and Shostakovich and Stalin and Zhdanov. (6/16/86) (Roundabout, 100 E. 17th St. 420-1883. Tuesdays through Saturdays, except Friday, July 4, at 8, and Sundays at 7:30. Matinees Wednesdays, Saturdays, and Sundays at 2. Closes Sunday, July 13.)

MUMMENSCHANZ—A return engagement by the mime-and-mask trio. (Helen Hayes, 240 W. 44th St. 944-9450. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

THE MYSTERY OF EDWIN DROOD—Charles Dickens died in the midst of writing the novel that has served as a basis for this jolly, silly musical, with charming songs by Rupert Holmes, an excellent cast headed by George Rose, and uninhibited direction by Wilford Leach. (12/16/85) (Imperial, 249 W. 45th St. 239-6200. Nightly, except Sundays and



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