

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

AUNT DAN & LEMON—A debate on the nature of good and evil, by Wallace Shawn. The director is Max Stafford-Clark. With Pamela Reed and Pippa Pearthree. (Reviewed in our issue of 11/4/85.) (Public, 425 Lafayette St. 598-7150. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 3.)

BENEFACORS—The moral of this harsh and yet continuously entertaining play by Michael Frayn is that no good deed goes unpunished. The cast consists of Glenn Close, Sam Waterston, Mary Beth Hurt, and Simon Jones, and the direction is by Michael Blakemore. (1/6/86) (Brooks Atkinson, 256 W. 47th St. 719-4099. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

BIG DEAL—Bob Fosse's bewildering attempt to transform an old Italian movie into a contemporary Broadway musical is made all the more bewildering by his use of old American songs in new tempos. The Fosse choreography remains brilliant and the cast is apparently unfazed by the bizarre activities it is called upon to carry out. (4/21/86) (Broadway Theatre, Broadway at 53rd St. 239-6200. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinées Saturdays at 2 and Sundays at 3.)

THE BOYS IN AUTUMN—A wretched little non-play about the late years of Tom Sawyer and Huckleberry Finn. Unaccountably, George C. Scott and John Cullum have consented to appear in it. The author is Bernard Sabath. (Reviewed in this issue.) (Circle in the Square, 50th St. west of Broadway. 239-6200. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

CHEAPSIDE—A play by David Allen. (Roundabout, 100 E. 17th St. 420-1883. Wednesday through Saturday at 8. Matinées Wednesday, Saturday, and Sunday at 2. Closes Sunday, May 11.)

DAUGHTERS—The DiAngelo women of Brooklyn would make rather trying company were it not for the performances of the actresses who play them. John Morgan Evans was the dramatist, John Henry Davis directed. (4/14/86) (Westside Arts, 407 W. 43rd St. 541-8394. Tuesdays through Saturdays at 8, and Sundays at 7. Matinées Saturdays at 2:30 and Sundays at 3.)

EMERALD CITY—A comedy by Donald Marcus, presented by the Ark Theatre Company. (Colonnades, 428 Lafayette St. Wednesdays through Fridays at 8, and Saturdays at 7 and 10. Matinées Sundays at 3. Closes Sunday, May 18. For tickets, call 226-7682.)

ENSEMBLE STUDIO THEATRE—Opening performances of a festival of twelve one-act plays, running through Monday, June 16. "Sunday Morning Vivisection," by Elise Caitlin; "Blind Date," by Horton Foote; "The Worker's Life," by Brandon Cole; and "Mink on a Gold Hook," by James Ryan: Wednesday through Friday, May 7-9, at 7:30 (previews); Saturday, May 10, at 6 (opening) and 10; Sunday, May 11, at 3 and 7; and Monday, May 12, and Friday, May 16, at 7:30. "Vanishing Act," by Richard Greenberg; "Terry Neal's Future," by Roger Hedden; "The West Side Boys Will Rock You Anytime," by Shirley Kaplan; and "Comic Dialogue," by Alan Zweibel: Previews Wednesday and Thursday, May 14-15, at 7:30, and Saturday, May 17, at 6 and 10. (549 W. 52nd St. 247-3405.)

GOBLIN MARKET—This musical, based on Christina Rossetti's erotic allegorical poem, has a charming score by Polly Pen, imaginative

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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. Matinées 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. Matinées Wednesdays and Saturdays at 2:30, and Sundays at 1 and 5.)

HAMLET—Kevin Kline is one of our best actors, and his Hamlet has much to commend it, but

he is almost done in by the foolish, intrusive production and the poor work of the supporting company. (3/24/86) (Public, 425 Lafayette St. 598-7150. Wednesday through Saturday at 8, and Sunday at 7:30. Matinée Saturday at 2. Closes Sunday, May 11.)

THE HOUSE OF BLUE LEAVES—A superb revival of John Guare's brilliant, ferocious comedy with Swoosie Kurtz, John Mahoney, and Stockard Channing, 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, and Sundays at 7:30. Matinées Saturdays and Sundays at 2.)

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 at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

A LIE OF THE MIND—Sam Shepard has devised a masterly comedy in this frightening tale of two Western families bound together by a dreadful marriage. (12/16/85) (Promenade, Broadway at 76th St. 580-1313. Nightly, ex-

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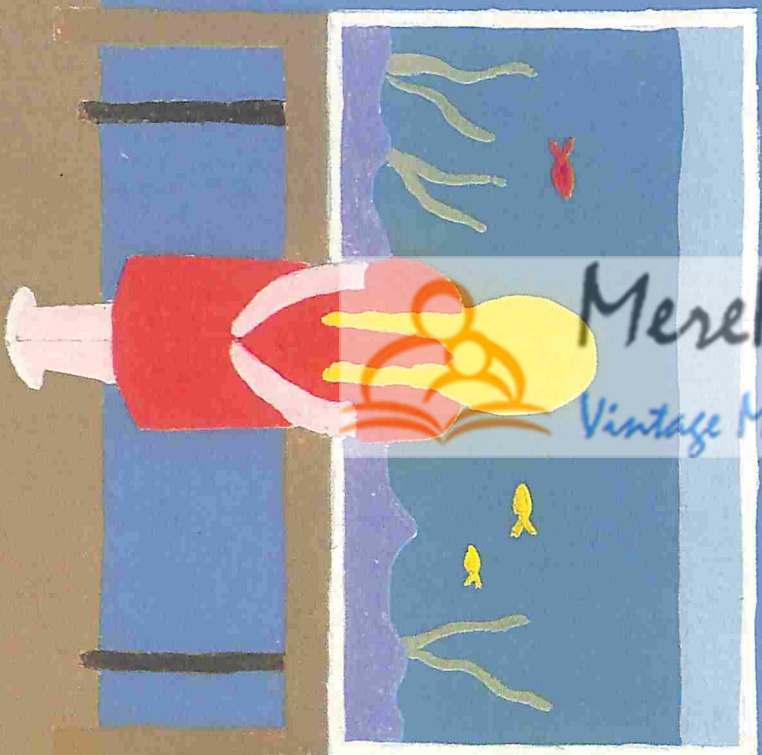
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