

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

BECKETT PLAYS—Three brief plays by Samuel Beckett. The haunting "Catastrophe" first appeared in this magazine. Alan Schneider was the impeccable director (Reviewed in our issue of 6/27/83.) (Harold Clurman, 412 W. 42nd St. 594-2370. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays at 2:30 and Sundays at 3.)

BREAKFAST WITH LES AND BESS—Holland Taylor and Keith Charles in a comedy by Lee Kalcheim. (Lamb Theatre, 130 W. 44th St. 997-1780. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

BRIGHTON BEACH MEMOIRS—Neil Simon's new and reputedly autobiographical comedy (4/11/83) (Neil Simon, 250 W. 52nd St. 757-8646. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

THE CAINE MUTINY COURT-MARTIAL—An excellent revival of Herman Wouk's courtroom thriller about a dotty Navy captain in the Second World War. With Michael Moriarty, Philip Bosco, and half a dozen other admirable actors. (5/16/83) (Circle in the Square, 50th St. west of Broadway. 581-0720. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

CATS—A musical version of T. S. Eliot's "Old Possum's Book of Practical Cats." Music by Andrew Lloyd Webber, choreography by Gillian Lynne, and direction (and some lyrics) by Trevor Nunn. A superb spectacle, which may run for years and give cats the right to vote and hold office. (10/18/82) (Winter Garden, Broadway at 50th St. 239-6222. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

THE CRADLE WILL ROCK—A spirited revival of the late Marc Blitzstein's "labor opera," with alumni of John Houseman's Acting Company. The actor-singers, notably Randle Mell, Michele-Denise Woods, and David Schramm, are splendid. (5/23/83) (Douglas Fairbanks, 432 W. 42nd St. 239-4321. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Sundays at 3.)

AN EVENING WITH QUENTIN CRISP—A revival of the one-man show, with new material from Mr. Crisp's book "How to Become a Virgin." (Actors Playhouse, 100 Seventh Ave. S., at Sheridan Sq. 691-6226. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 8. Matinees Sundays at 4.)

EXTREMITIES—Farrah Fawcett in a play by William Mastrosimone. (Westside Arts, 407 W. 43rd St. 541-8394. Tuesdays through Fridays at 8, and Saturdays at 7 and 10. Matinees Wednesdays at 2:30 and Sundays at 3.)

FOOL FOR LOVE—Sam Shepard's play is as near a miracle as makes no matter—mysterious, funny, and beautiful. It is about two battling, loving lovers in a motel room at the edge of the Mojave Desert and about many other matters as well. Will Patton and Kathy Whitton Baker have the leading roles. Mr. Shepard directed. (6/6/83) (Circle Repertory Company Theatre, 99 Seventh Ave. S., at Sheridan Sq. 924-7100. Tuesdays through Thursdays at 8; Fridays and Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3. Closes Sunday, Aug. 28.)

GREATER TUNA—Ronn Carroll and Michael Jeter portray twenty citizens (m. and f.) of the third-smallest town in Texas, in a play that is as broad as a cartoon but is also sharp and satiric and frequently funny. It was written by Jaston Williams, Joe Sears, and the director, Ed Howard. (11/1/82) (Circle in the Square Downtown, 159 Bleecker St. 254-6330. Tuesdays through Fridays at 8; Satur-

S	M	T	W	T	F	S
7	8	9	10	11	12	13

days at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

JEEVES TAKES CHARGE—An amiable entertainment devised by Edward Duke from the writings of P. G. Wodehouse. Mr. Duke, who appears as Jeeves and Bertie Wooster and many members of their immediate circle, is the entertainer. The stylish period settings are by Carl Toms. (Last seen at The Space, City Center, six weeks ago; now at the Haft, 227 W. 27th St., 242-7800, opening on Thursday, Aug. 4; previews Wednesday, Aug. 3. Tuesdays through Saturdays at 8. Matinees Wednesdays, Saturdays, and Sundays at 2.)

LIGHT OPERA OF MANHATTAN—Through Sunday, Aug. 7: Victor Herbert's **THE RED MILL**. ... Starting Wednesday, Aug. 10: Sigmund Romberg's **THE DESERT SONG**. (Eastside, 334 E. 74th St. 861-2288. Wednesdays through Saturdays at 8:30. Matinees Wednesdays at 2, and Saturdays and Sundays at 4.)

MAME—Angela Lansbury in a revival of the musical based on "Auntie Mame," the novel by Patrick Dennis and subsequent play by Jerome Lawrence and Robert E. Lee. Messrs. Lawrence and Lee wrote the book and Jerry

Herman wrote the music and lyrics. The director is John Bowab. (Gershwin, 51st St. west of Broadway. 586-6510. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

MERLIN—Doug Henning is an excellent illusionist and a sorry musical-comedy star. He should forget the Druids and stick to sawing comely women in two. (2/28/83) (Mark Hellinger, 237 W. 51st St. 757-7064. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

MY ONE AND ONLY—Tommy Tune and Twiggy make a pair of delightful lovers in a musical whose book, by Peter Stone and Timothy S. Mayer, succeeds in embracing half a dozen classic Gershwin songs. An irresistible show (5/9/83) (St. James, 246 W. 44th St. 398-0280. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

NIGHT, MOTHER—A faultlessly written play by Marsha Norman, starring Kathy Bates and Anne Pitoniak. The subject matter is grim—a young woman's determination to commit suicide—but one is often amused as well as touched by the family verities that Miss Norman manages to bring to light as if for the first time. Tom Moore directed. (4/11/83) (Golden, 252 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

ON YOUR TOES—A hit musical of 1936 that deserves to remain a hit, thanks to the music of Richard Rodgers, the lyrics of Lorenz Hart,

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