

# GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

## THE THEATRE

### PLAYS AND MUSICALS

**BLITHE SPIRIT**—This revival of Noël Coward's comedy is an almost total miss, a waste of the talents of Geraldine Page and Blythe Danner, among others. (Reviewed in our issue of 4/13/87.) (Neil Simon, 250 W. 52nd St. 757-8646. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

**BROADWAY BOUND**—In the third of his trilogy of autobiographical plays, Neil Simon takes us from Brooklyn to Manhattan, from ignominy to the promise of fame. Linda Lavin heads the excellent cast, which has been directed by Gene Saks. (12/15/86) (Broadhurst, 235 W. 44th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

**CIRCLE REPERTORY COMPANY**—Two plays in repertory. **ROAD SHOW**, a comedy by Murray Schisgal. Wednesday, May 20 (preview); Thursday, May 21 (opening); Friday through Sunday, May 22-24; and Thursday and Friday, May 28-29. . . . **A** revival of William M. Hoffman's **AS IS**. Tuesday and Wednesday, May 26-27, and Saturday, May 30. (99 Seventh Ave. S. 924-7100. Tuesdays through Saturdays, except May 30, at 8; Sundays at 7:30; and Saturday, May 30, at 6 and 9. Matinees Sundays at 3 and Saturday, May 23, at 2.)

**COASTAL DISTURBANCES**—Tina Howe's funny and beautiful play about love is set on a private beach on Massachusetts' North Shore. Annette Bening, as a photographer from this city, and Timothy Daly, as a lifeguard, are the beguiling lovers, and among the other actors, as summer people, are Rosemary Murphy, Jonas Abry, Heather Mac Rae, and Ronald Guttman. Carole Rothman is the director. (12/1/86) (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 COLORED MUSEUM**—A sharp, satiric revue on the subject of blackness and related matters which is almost done in by damnable sound amplification. George C. Wolfe was the clever writer, and L. Kenneth Richardson the able director. The performers, all of them splendid, are Loretta Devine, Tommy Hollis, Reggie Montgomery, Vickilyn Reynolds, and Danitra Vance. (11/10/86) (Public, 425 Lafayette St. 598-7150. Nightly, except Mondays, at 8. Matinees Saturdays and Sundays at 3.)

**THE COMMON PURSUIT**—An English import. Six Cambridge undergraduates, in the sixties, plan to launch a literary magazine in accordance with the rigorous standards of the critic F. R. Leavis, and in the ensuing twenty years manage to breach these standards. Simon Gray's play, while not especially original, is consistently entertaining, and it is very well performed under the direction of the dramatist and Michael McGuire. (11/3/86) (Promenade, Broadway at 76th St. 580-1313. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays and Sundays at 3.)

**DRIVING MISS DAISY**—Alfred Uhry's play is more a sentimental than a dramatic occasion, which tells, in a series of brief scenes, of the growing attachment of a cranky old woman in Atlanta to her black chauffeur. What gives the evening distinction is the performance—the fine acting of Dana Ivey and Morgan Freeman, under Ron Lagomarsino's deft direction. (4/27/87) (Playwrights Horizons, 416 W. 42nd St. 279-4200. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

**EDUCATING RITA**—Austin Pendleton plays the

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24	25	26	27	28	29	30

scruffy, bookish professor and Laurie Metcalf the brash, sharp-witted local hairdresser whom he educates, bit by bit, in Willy Russell's delightful comedy, which is set in the North of England. The good production is by Chicago's Steppenwolf Theatre Company; Jeff Perry was the director. (5/18/87) (Westside Arts, 407 W. 43rd St. 541-8394. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays and Sundays at 3.)

**ENSEMBLE STUDIO THEATRE**—A festival of one-act plays. "The Author's Voice," by Richard Greenberg; "The One About the Guy in the Bar," by Ernest Thompson; "The Last Outpost at the Edge of the World," by Stuart Spencer; and "A Million Dollar Glass of Water," by Anthony McKay. Wednesday, May 20, and Friday, May 22, at 7:30; Saturday, May 23, at 5 and 9; and Sunday, May 24, at 3. . . . **L**"Lady of Fadima," by Edward

Allan Baker; "A Ripe Banana," by Jennifer Lombard; "After School Special," by Keith Reddin; "All for Charity," by John Patrick Shanley; and "Dinah Washington Is Dead," by Kermit Frazier. Thursday, May 21, at 7:30; Sunday, May 24, at 7; and Monday, May 25, and Friday, May 29, at 7:30. . . . **A**"April Snow," by Romulus Linney; "Waking Women," by Cassandra Medley; "Bad Blood," by Peter Maloney; and "Real to Reel," by Frank D. Gilroy. Wednesday and Thursday, May 27-28, at 7:30, and Saturday, May 30, at 5 (previews) and 9 (opening). (549 W. 52nd St. 247-3405. Through Monday, June 15.)

**EQUITY LIBRARY THEATRE**—The final production of the season is a revival of **WISH YOU WERE HERE**, a 1952 musical by Arthur Kober and Joshua Logan (book) and Harold Rome (music and lyrics). (103rd St. and Riverside Dr. Nightly, except Mondays, at 8. Matinees Saturdays and Sundays at 2:30. Closes Sunday, June 7. For information about tickets, for which contributions are requested, call 663-2028.)

**FENCES**—August Wilson's play about a black garbage man, formerly a baseball player of professional calibre, is as powerful as, and even richer than, his "Ma Rainey's Black Bottom." The triumphant performance, with

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