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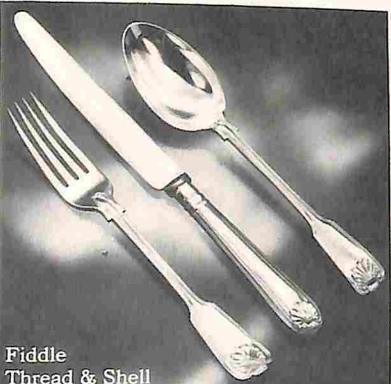
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GOINGS ON ABOUT TOWN

THE THEATRE

A QUICK trawl through a well-stocked video store reveals more tapes of opera and ballet performances than of evenings in the theatre. The reasons for this situation are manifold. Few TV or movie producers seem to want live theatrical versions competing with their costlier film incarnations, and some large repertory institutions feel that videos tend to reduce, not stimulate, the market for their touring shows. The most important reason for the dearth, however, is that very few theatre pieces, even landmark productions, get filmed. This is true even with Shakespeare. Availability is pretty much limited to actual movie versions, and these fall roughly into three groups: films starring Laurence Olivier (some of which—"Othello," "The Merchant of Venice"—are not widely disseminated); the occasional lavish treatment (by a Zeffirelli, a Kenneth Branagh, a Charlton Heston); or Bardolatrous epics ("Ran," "Yellow Sky"). Well-known movie adaptations (Brando's "Julius Caesar," Orson Welles' "Macbeth" and virtually all notable silent-screen versions) are often, however, among the most difficult to track down. And you can forget about slipping obscure titles such as "Timon of Athens" or "Pericles" into the VCR. Neither one exists on film, except as part of the comprehensive BBC series aired by PBS a decade ago—a project whose installments are for sale now only to institutions. A play doesn't have to be obscure, of course, to be scarce at the video shop. For instance, the only version of "A Midsummer Night's Dream" rentable in this country is Max Reinhardt's 1935 film, which is fine as long as the braying sounds of the prepubescent Mickey Rooney don't make you hie to the nearest nunnery.

There are, luckily, frequent live productions of "A Midsummer Night's Dream" to consider instead. The current local staging of the play comes from Brazil's Teatro do Ornitórrinco and will be presented by the New York Shakespeare Festival in Central Park from July 30 to August 11. In 1988, the Festival itself gave us a reading of the work with Brazilian overtones and performed in English; the Ornitórrinco version will be given in Portuguese. The Brazilian slant does have a certain textual resonance: as the play opens, Theseus has just conquered the Amazons.

OPENINGS AND PREVIEWS

(Please call the phone number listed with the theatre for schedule and ticket information.)
HOME AND AWAY—A one-man show written and performed by Kevin Kling. Opens July 23 at 8, and runs through Aug. 3. (Second Stage, Broadway at 76th St. 873-6103.)
A MIDSUMMER NIGHT'S DREAM—The second of three plays in the New York Shakespeare Festival's free summer series in the Park. Performed by Brazil's Teatro do Ornitórrinco; in Portuguese. Adapted and directed by Cacá Rosset. Previews begin July 30. (Delacorte, Central

S	M	T	W	T	F	S
22	23	24	25	26	27	
28	29	30	31			

Park near W. 81st St. For information about tickets, which are required, call 861-7277.)

OPENED RECENTLY

AND THE WORLD GOES 'ROUND: THE SONGS OF KANDER & EBB—A musical revue, with Joel Blum, Bob Cuccioli, Karen Mason, Terry Burrell, and Karen Ziemba. (Westside, 407 W. 43rd St. 307-4100.)

BODY AND SOUL—David Boldt and Randall Denman have the leads in John Glines' gay romantic comedy. Mr. Glines also directed. (Courtyard Playhouse, 39 Grove St. 869-3530.)

BREAKING LEGS—The Mafia meets Off Broadway. Philip Bosco and Vincent Gardenia can seldom have been funnier than as a pair of mobsters who back a new play in order to win a young dramatist for Gardenia's daughter. Tom Dulack wrote the comedy; John Tillinger directed it. With Larry Storch, Nicolas Surovy, and, above all, Sue Giosa as the daughter who spins the plot. (Reviewed in our issue of 6/3/91.) (Promenade, Broadway at 76th St. 580-1313.)

CHARGE IT, PLEASE—A comedy by Carlos Gorbea. Three performances a week are in English; four are in Spanish. (Puerto Rican Traveling Theatre, 304 W. 47th St. 354-1293. Closes July 28.)

CIRCLE REPERTORY COMPANY—The final play of the season is **THE BALCONY SCENE**, by Wil Calhoun. With Jonathan Hogan, and Cynthia Nixon. The director was Michael Warren Powell. (99 Seventh Ave. S. 924-7100. Closes July 28.)
DAMON RUNYON'S TALES OF BROADWAY—A show conceived and performed by John Martello. (Double Image, 15 Vandam St. 924-1120.)
GEORGY—Meghan Duffy stars in a revival of the 1970 musical by George Fischeff (score), Carole Bayer-Sager (lyrics), and Tom Mankiewicz (book). (Wings, 154 Christopher St. 627-2961. Closes Aug. 9.)

GETTING MARRIED—Simon Jones, Scott Wentworth, J. D. Cullum, and Walter Bobbie are the standouts in this spirited production of Shaw's farce about the legal and societal pitfalls of marriage. The play proves surprisingly apt and delightful (though the director, Stephen Porter, seems to have left a first-rate cast entirely to its own devices). New York Shaw doesn't get any better than this. (7/8/91) (Circle in the Square, 50th St. west of Broadway. 239-6200.)

THE GOOD TIMES ARE KILLING ME—The cartoonist Lynda Barry devised this memory play of words and pop tunes about a racially mixed neighborhood. At the heart of it is the friendship of two little girls, one white, the other black, who are delightfully portrayed by Angela Goethals and Chandra Wilson. The undercurrent of serious comment on race doesn't add much, but every humorous scene scores a bull's-eye. Also with Wendell Pierce and Holly Felton. Mark Brokaw directed. Seen this spring at Second Stage, the show starts performances here on July 30. (5/6/91) (Minetta Lane Theatre, 18 Minetta Lane, east of Sixth Ave., between W. 3rd and Bleecker Sts. 420-8000.)

GYPSY—The Tyne Daly-led revival of the great Laurents-Styne-Sondheim musical has returned to Broadway for a limited engage-

ment. It is so delightful—and the cast so engaging—that we think anyone would be happier for having seen it. One suggestion: don't applaud when Mama Rose comes down the aisle (you'll drown out the first number). (12/4/89) (Marquis, Broadway at 45th St. 307-4100. Closes Aug. 11.)

LIPS TOGETHER, TEETH APART—Two couples share a beach house on Fire Island over the Fourth of July weekend, in Terrence McNally's very funny play about a number of serious matters. With Roxanne Hart, Anthony Heald, Nathan Lane, and Deborah Rush; directed by John Tillinger. (Manhattan Theatre Club, at City Center, 131 W. 55th St. 581-7907.)

LOST IN YONKERS—There's not one glimmer of honesty or authenticity in this family melodrama by Neil Simon. Set in Yonkers during the Second World War, it's about what happens when a cowering, pathetic man has to leave his two adolescent sons with his intimidating mother for the better part of a year. (3/11/91) (Richard Rodgers, 226 W. 46th St. 221-1211.)

LOVE LEMMINGS—A satirical comedy revue by Joe DiPietro. With Steve Ahern, John Daggett, Helen Greenberg, and Kathryn Rossetter.

Directed by Melia Bensussen. (Top of the Gate, 160 Bleecker St. 475-5120. Closes Aug. 4.)

LUSTING AFTER PIPINO'S WIFE—A comedy by Sam Henry Kass. (45th Street Theatre, 354 W. 45th St. 564-8038.)

MAMBO MOUTH—John Leguizamo portrays seven Hispanic characters in a one-man show. (Orpheum, 126 Second Ave., at 8th St. 477-2477.)

MISS SAIGON—Oh, the horror! The horror! (4/29/91) (Broadway Theatre, Broadway at 53rd St. 239-6200.)

MR. GOGOL AND MR. PREEN—Elaine May's play about the relationship between an

aging New York writer and a vacuum-cleaner salesman is sweet, funny, and poignant. Instead of being about sex and show business, the jokes here are about philosophy, politics, and the problem of definitions. With Mike Nussbaum, Richard Council, and Zohra Lampert. (6/24/91) (Mitzie E. Newhouse, Lincoln Center. 239-6200. Closes July 28.)

PAGEANT—A musical spoof of beauty contests. Book and lyrics by Bill Russell and Frank Kelly and music by Albert Evans. Conceived and directed by Robert Longbottom. (Blue Angel, 321 W. 44th St. 262-3333.)

PENN & TELLER ROT IN HELL—Seen recently on the Great White Way, the dynamic duo will now display their repertoire of tricks Off Broadway. Performances begin July 30. (John Houseman, 450 W. 42nd St. 564-8038.)

PROM QUEENS UNCHAINED—A new musical by Larry Goodnight, Keith Herrmann, and Stephen Witkin. (Village Gate, 160 Bleecker St. 475-5120.)

RED SCARE ON SUNSET—If you're in the market for a lot of laughs (and a strange catharsis), you couldn't do better than this latest comedy of manners by the actor/writer/farceur Charles Busch—about a Hollywood personality whose paranoid anti-Stalinist fantasies turn out to be true. With this satire on politics, theatre, and sexuality, Busch creates a showcase for his own subtle talents and those of the actress Julie Halston. (Lucille Lortel, 121 Christopher St. 924-8782.)

A RENDEZVOUS WITH GOD—Avi Hoffman stars in Miriam Hoffman's play, with music, about the Yiddish poet Itzik Manger. Directed by Sue Lawless. (John Houseman, 450 W. 42nd St. 564-8038.)

THE SECRET GARDEN—This lovely musical adaptation of the classic children's story by Frances Hodgson Burnett isn't just a kiddie



Simon Jones, Madeleine Potter, and Scott Wentworth in "Getting Married"

7/29/91



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