

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

A...MY NAME IS ALICE—A musical revue conceived and directed by Joan Micklin Silver and Julianne Boyd. (Top of the Gate, 160 Bleecker St. 982-9292. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

BALM IN GILEAD—This revival of a play that Lanford Wilson wrote in 1965 is a joint effort of the Steppenwolf Theatre Company of Chicago and the Circle Repertory Company of this city. There are twenty-nine characters—seedy denizens of an all-night coffee shop on upper Broadway. The script—good and bad—foreshadows much of Mr. Wilson's later work. The performance, under the direction of John Malkovich, is electric, to say the least. (Reviewed in our issue of 6/11/84.) (Circle Repertory Company Theatre, 99 Seventh Ave. S., at Sheridan Sq. 924-7100. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinees Sundays at 3.)

BLUE WINDOW—A comedy by Craig Lucas. (Production Company Theatre, 15 W. 28th St. 686-1470. Tuesdays through Thursdays at 8, and Fridays and Saturdays at 7 and 10.)

COME BACK, LITTLE SHEBA—A revival of a play by William Inge, with Shirley Knight, Philip Bosco, and Mia Dillon. (Roundabout Stage One, 333 W. 23rd St. 242-7800. Tuesdays through Saturdays at 8. Matinees Wednesdays, Saturdays, and Sundays at 2.)

DANNY AND THE DEEP BLUE SEA—John Turturro is the rough truck driver and June Stein the tough young woman who meet in a bar in the Bronx and proceed from there in John Patrick Shanley's melodrama. The strong direction was by Barnet Kellman. (6/18/84) (Circle in the Square Downtown, 159 Bleecker St. 254-6330. Tuesdays through Fridays at 8; Saturdays at 7 and 9; and Sundays at 7. Matinees Sundays at 3.)

DESIGN FOR LIVING—Noël Coward wrote this rather nasty comedy for him and his friends the Lunts to romp about in; it was a hit in their day and it deserves to be a hit today. (7/2/84) (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.)

ENDGAME—A revival of a play by Samuel Beckett, directed by and with Alvin Epstein. (Samuel Beckett Theatre, 410 W. 42nd St. 594-2826. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2:30.)

GLENGARRY GLEN ROSS—A play by David Mamet that says, in effect, that real-estate salesmen are rascals and so perhaps are all the other entrepreneurs in our contemporary society. Funny and harsh in the writing and acted to perfection. (4/2/84) (Golden, 252 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

HURLYBURLY—David Rabe's wry, brilliant comedy about la vie de bohème in Hollywood is very well performed under Mike Nichols' dynamic direction. William Hurt, Christopher Walken, Judith Ivey, Sigourney Weaver, Jerry Stiller, Cynthia Nixon, and Harvey Keitel make up the first-rate cast. (7/2/84) (Promenade, Broadway at 76th St. 580-1313. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. Closes here Sunday, July 29, and will reopen at the Ethel Barrymore, 243 W. 47th St., on Tuesday, Aug. 7.)

ISN'T IT ROMANTIC—A spirited production of Wendy Wasserstein's sometimes painful but always witty comedy about a pair of female "best friends" at age twenty-eight, and especially about the trials of one of them,

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JANIE BLUMBERG, With Lisa Banes, Scottie Bloch, Tom Robbins, Cristine Rose, Alan Rosenberg, and Steven Gilborn. (12/26/83) (Lucille Lortel Theatre, 121 Christopher St. 924-8782. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

LIGHT OPERA OF MANHATTAN—Presenting Lehár's **THE MERRY WIDOW**. (Eastside, 334 E. 74th St. 861-2288. Wednesdays through Saturdays at 8. Matinees Wednesdays at 2, and Saturdays and Sundays at 3:30. Closes Sunday, Aug. 5.)

THE MISS FIRECRACKER CONTEST—Beth Henley's play about a beauty contest in a small Mississippi town hasn't quite the finesse of her "Crimes of the Heart," but it is just as original and humorous and talented. Holly Hunter gives a beguiling performance as the contestant. (6/11/84) (Manhattan Theatre Club, 321 E. 73rd St. 472-0600. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2:30.)

NITE CLUB CONFIDENTIAL—An amiable salute—tongue in, tongue out of cheek—to night clubs in the fifties, with new songs written for

the occasion by Dennis Deal and Albert Evans, and old ones by, among others, Harold Arlen, Frank Loesser, and Johnny Mercer. The music sounds fine, and the company is able and agreeable; Tom Spiroff is, for a few brief, shining moments, a knockout as Elvis Presley. (Ballroom Theatre, 253 W. 28th St. 594-0326. Tuesdays through Thursdays at 8; Fridays at 8 and 11; Saturdays at 7 and 10; and Sundays at 7:30.)

NOISES OFF—Michael Frayn has written a farce that ought to be capable of entertaining our great-great-grandchildren well into the twenty-first century. The subject... but who cares about the subject? Not to be missed. (12/19/83) (Brooks Atkinson, 256 W. 47th St. 245-3430. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

ON APPROVAL—An acceptable, summer-stock kind of revival of Frederick Lonsdale's comedy of British high life in the nineteen-twenties. The four American actors of the company do pretty well under the brisk, capable direction of Daniel Gerroll. (5/21/84) (Susan Bloch Theatre, 307 W. 26th St. 242-7800. Tuesdays through Saturdays at 8. Matinees Wednesdays, Saturdays, and Sundays at 2.)

THE REAL THING—A characteristically lively gavotte by Tom Stoppard, though intellectually much less interesting than usual. The author appears to believe he is writing about love, but he is really writing about selfishness, which proves epidemic in the playwriting and acting community that he

TABLE OF CONTENTS

| | |
|---|----|
| THE TALK OF THE TOWN | 21 |
| "ADDIO" | 26 |
| "THE LONG RAIN" | 28 |
| "THIS SENTENCE" (POEM) | 30 |
| "A SISTER ON THE TRACKS" (POEM) | 34 |
| A REPORTER AT LARGE (COUNTRY MUSICIANS) | 37 |
| REFLECTIONS (THE DEFICIT) | 47 |
| MUSICAL EVENTS | 56 |
| OUR FAR-FLUNG CORRESPONDENTS (ANNISQUAM, MASS.) | 60 |
| LETTER FROM CAIRO | 68 |
| BOOKS | 84 |
| BRIEFLY NOTED | 87 |

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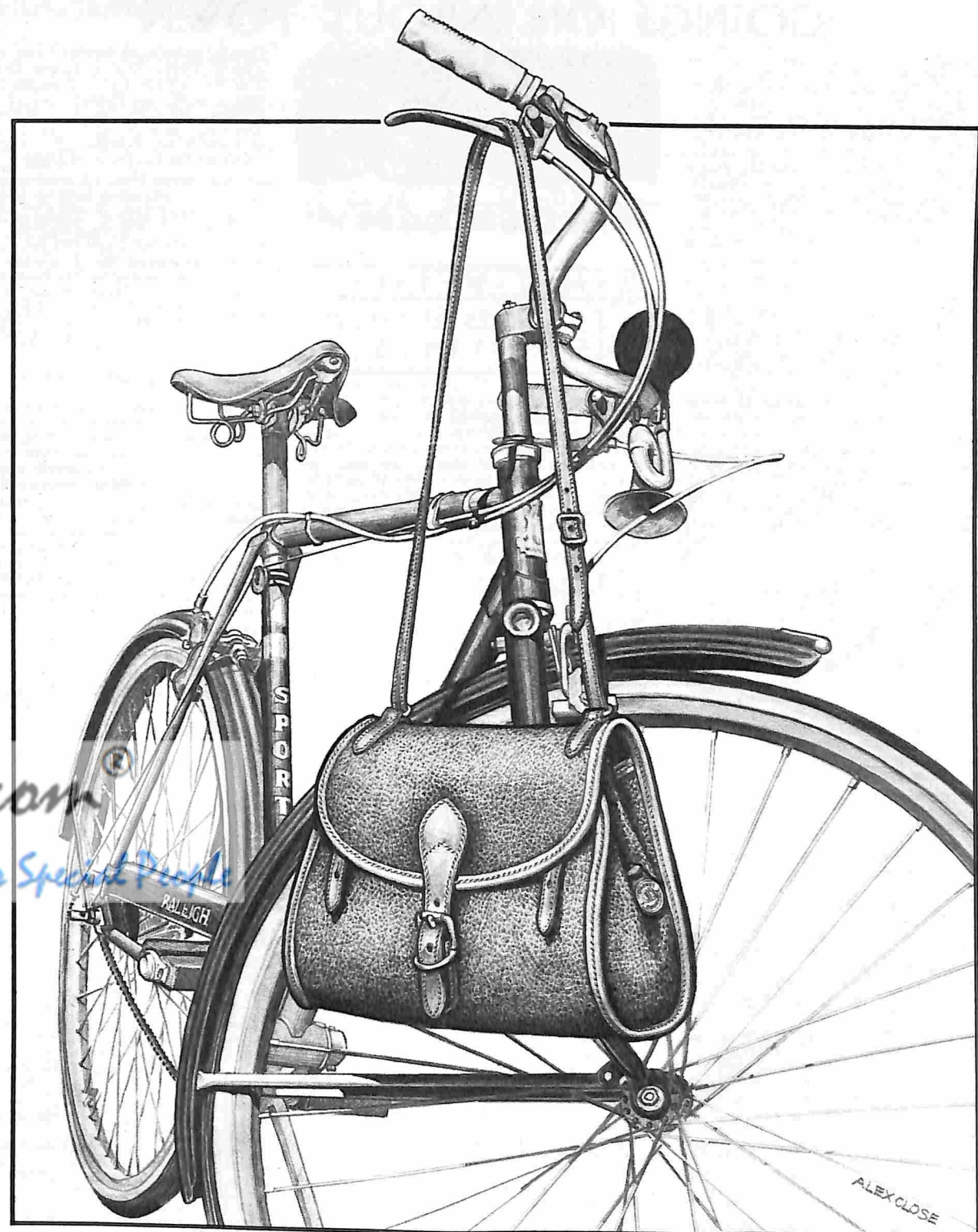
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