

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

AMERICAN THEATRE EXCHANGE—A festival of three productions by American regional theatre companies which will run through Saturday, Aug. 31. The opening play, from the Yale Repertory Theatre, is **FAULKNER'S BICYCLE**, by Heather McDonald. Preview Wednesday, June 5. Opens officially on Thursday, June 6, and will run through Saturday, June 22. (Joyce, 175 Eighth Ave., at 19th St. 242-0800. Mondays through Fridays at 8, and Saturdays at 9; opening-night curtain at 7. Matinées Saturdays at 5 and Wednesday, June 12, at 2.)

AREN'T WE ALL?—Claudette Colbert, Rex Harrison, and a superb assortment of supporting actors bring back to merry life the Frederick Lonsdale drawing-room comedy of 1923. (Reviewed in our issue of 5/13/85.) (Brooks Atkinson, 256 W. 47th St. 719-4099. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

ARMS AND THE MAN—A charming early Shaw comedy has been given an exaggerated, overly energetic production, directed by John Malkovich. Kevin Kline is admirable as Captain Bluntschli; the rest of the cast is showing off. (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.)

AS IS—This touching play by William M. Hoffman concerns a personable young homosexual who is afflicted with AIDS, and is also a documentary of sorts about his milieu in this city. The lively, impressionistic performance was directed by Marshall W. Mason, and the acting by the large cast, several of whom appear in multiple roles, is just right. With Jonathan Hogan and Jonathan Hadary. (3/25/85) (Lyceum, 149 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

BIG RIVER—William Hauptman and Roger Miller have drawn an agreeably sentimental musical out of "The Adventures of Huckleberry Finn," and Mark Twain in Heaven has reason to be satisfied with the results. (5/13/85) (Eugene O'Neill, 230 W. 49th St. 246-0220. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

BILOXI BLUES—A further chapter in the life story of Eugene Morris Jerome, a literary stand-in for the author, Neil Simon. The time is 1943, Eugene is in the Army, and his adventures in Biloxi are truly not to be believed. The cast is first-rate. The director, Gene Saks, has worked hard to squeeze the last drop of humor out of this peculiar fruit. (4/8/85) (Neil Simon, 250 W. 52nd St. 757-8646. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

CHILDHOOD and FOR NO GOOD REASON—Whatever Nathalie Sarraute's contribution to French letters may be, her contribution to the theatre—as made manifest in these two one-act plays adapted from her work—is zero. (Samuel Beckett, 410 W. 42nd St. 594-2826. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2:30, and Sundays at 3. Closes Sunday, June 30.)

CHOPIN IN SPACE—A play by Phil Bosakowski. (Ark, 131 Spring St. 226-7682. Thursday through Saturday at 8, and Sunday at 7. Matinée Sunday at 3. Closes Sunday, June 9.)

CURSE OF THE STARVING CLASS—A revival of a play by Sam Shepard. (Intar, 420 W. 42nd St. 279-4200. Wednesdays through Saturdays at 8, and Sundays at 7:30. Matinées Saturdays at 2 and Sundays at 3.)

S	M	T	W	T	F	S
9	10	11	12	13	14	15

DOUBLES—A number of coarse jokes about Jewish husbands and Jewish wives fill an evening that purports to be about four middle-aged tennis players in Connecticut. Written by David Wiltse and starring Austin Pendleton, John Cullum, Ron Leibman, and Tony Roberts. (5/20/85) (Ritz, 219 W. 48th St. 582-4022. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

ENSEMBLE STUDIO THEATRE—A festival of one-act plays, running through Monday, June 17. "Road to the Graveyard," by Horton Foote; "Desperadoes," by Keith Reddin; "Aggressive Behavior," by Stuart Spencer; and "Between Cars," by Alan Zweibel. Wednesday, June 5, at 7; Friday, June 7, at 7:30; Saturday, June 8, at 7 and 10; Sunday, June 9, at 3; and Monday, June 10, at 7:30. (Reviewed in this issue.) "North of Providence," by Edward Allan Baker; "The Semi-Formal," by Louisa Jerauld; "Painting a

Wall," by David Lan; and "The Happy Hour," by Shel Silverstein: Thursday, June 6, at 7:30; Sunday, June 9, at 7; Wednesday through Friday, June 12-14, at 7:30; and Saturday, June 15, at 7 and 10. (549 W. 52nd St. 247-3405.)

FIGHTING INTERNATIONAL FAT—A comedy by Jonathan Reynolds. Opens Wednesday, June 5. (Playwrights Horizons, 416 W. 42nd St. 279-4200. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

THE FOREIGNER—A very funny play by (and with) Larry Shue, with good performances by every single member of the company, most notably by Kevin Geer as a lovable half-wit. Jerry Zaks was the admirable director. (11/19/84) (Astor Place Theatre, 434 Lafayette St., near Astor Pl. 254-4370. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

GRIND—An ambitious musical (book by Fay Kanin, music by Larry Grossman, lyrics by Ellen Fitzhugh) about life in a burlesque house in Chicago in 1933; black and white performers are professionally segregated, the Great Depression is on, and even a newly arrived Irish immigrant is in trouble. Directed with his usual energy and skill by Harold

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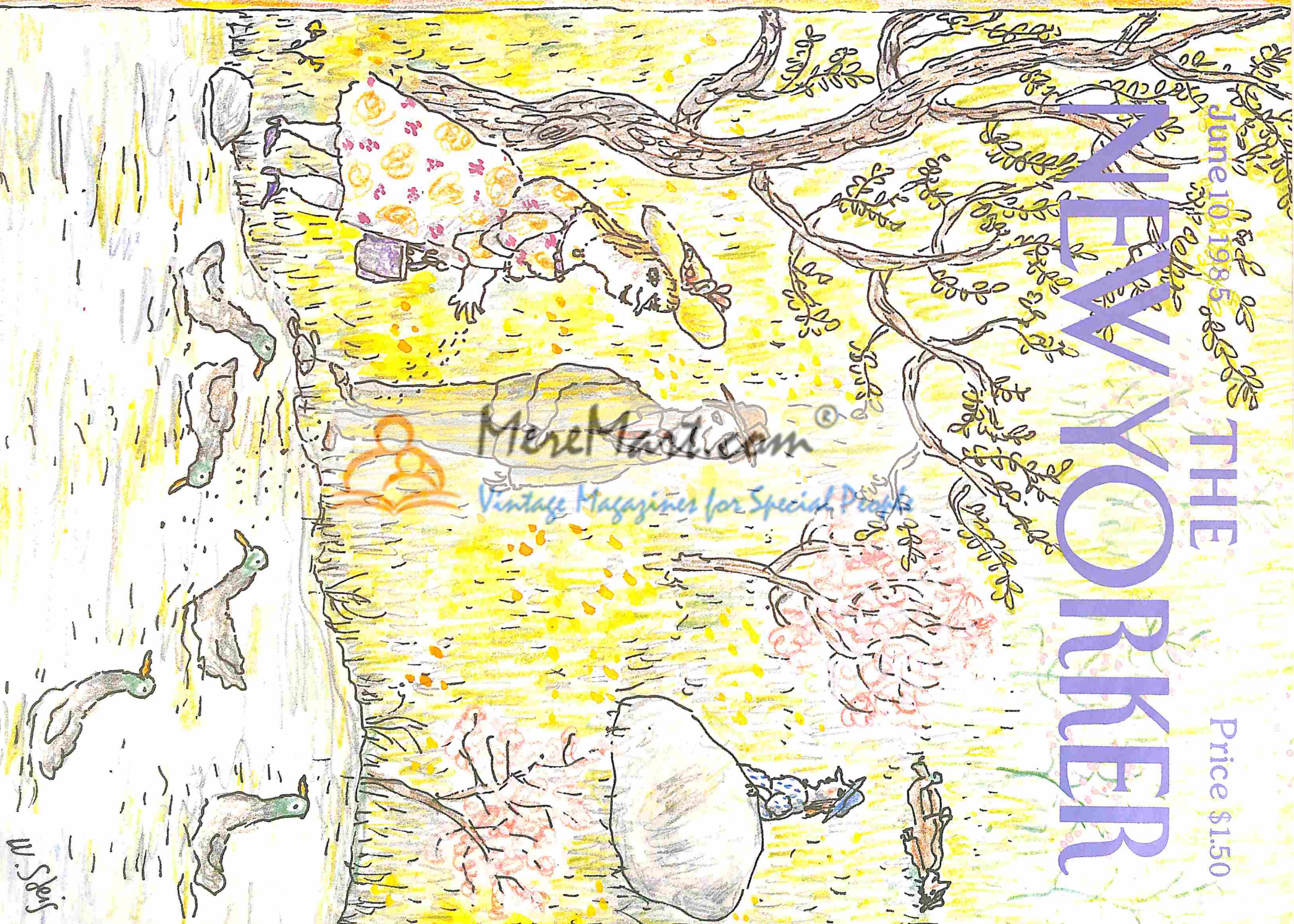
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