

# GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

## THE THEATRE PLAYS AND MUSICALS

**BOOGIE WOOGIE AND BOOKER T**—A play by Wesley Brown. (Henry Street Settlement, 466 Grand St. 598-0400. Thursday through Sunday at 7:30. Matinees Saturday and Sunday at 3. Closes Sunday, March 8.)

**BROADWAY BOUND**—A touching and unexpectedly serious study of a family—presumably the playwright's—as it begins to fall apart in Brooklyn in the nineteen-forties. Neil Simon retains his accustomed skill at comedy but has wisely suppressed his weakness for sure-fire gags. Linda Lavin is superb as the troubled mother; also in the cast are Jonathan Silverman, Philip Sterling, John Randolph, Jason Alexander, and Phyllis Newman. Gene Saks directed. (Reviewed in our issue of 12/15/86.) (Broadhurst, 235 W. 44th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

**CIRCLE REPERTORY COMPANY**—A comedy whodunit by John Bishop, **THE MUSICAL COMEDY MURDERS OF 1940**, is the third in this season's series. (Circle Repertory Company Theatre, 99 Seventh Ave. S. 924-7100. Tuesdays through Fridays at 8; Saturdays at 6 and 9; Sundays at 7:30. Matinees Sundays at 3.)

**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 able director. (12/1/86) (Circle in the Square, 50th St. west of Broadway. 239-6200. Tuesdays through Saturdays, except Wednesday, March 4, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. Special performance Wednesday, March 4, at 7.)

**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.)

**DANGER: MEMORY!**—A pair of dim one-acters by Arthur Miller, but with good performances by Geraldine Fitzgerald and Mason Adams ("I Can't Remember Anything") and by Kenneth McMillan and James Tolkan ("Clara"). (2/23/87) (Mitzi E. Newhouse, Lincoln Center. 239-6200. Wednesday through Saturday at 8, and Sunday at 7:30. Matinees Saturday and Sunday at 2. Closes Sunday, March 8.)

**DEATH AND THE KING'S HORSEMAN**—Wole Soyinka's drama about a Nigerian chief who, according to Yoruba law, must follow his king to death. Under the playwright's direction, the fasci-

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nating rituals and atmosphere of the African marketplace come across, but the story is not clearly told, and much of the irony goes by the board. (Vivian Beaumont, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays and Sundays at 2.)

**FRAGMENTS OF A GREEK TRILOGY**—A revival of an Andrei Serban-Elizabeth Swados collaboration—distillations of "Medea," "Electra," and "The Trojan Women"—directed by Mr. Serban, with music by Miss Swados. The three works are performed in ancient Greek and Latin. "Medea": Tuesdays and Wednesdays at 7:30, and Saturdays and Sundays at 6... Double-bill performances of "Electra" and "The Trojan Women": Thursdays through Sundays at 7:30. (La Mama Annex, 66 E. 4th St. 475-7710. Closes Sunday, March 22.)

**GAY DIVORCE**—An unsatisfactory revival of the 1932 Cole Porter show. (Reviewed in this issue.) (Kaufman, 534 W. 42nd St. 279-4200.

Wednesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays at 2 and Sundays at 3. Closes Sunday, March 22.)

**A GIRL'S GUIDE TO CHAOS**—A comedy by Cynthia Heimel. (American Place, 111 W. 46th St. 869-4731. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

**GROUCHO: A LIFE IN REVUE**—A surprisingly lively and touching show about the great comedian/humorist. Frank Ferrante's dedicated impersonation becomes a true performance; Les Marsden, doubling, comes close to Chico and seems inspired as Harpo; and Faith Prince deftly acts the women in their lives, among them, of course, Margaret Dumont. Arthur Marx (son of Groucho) and Robert Fisher were the playwrights; Mr. Marx directed. (10/20/86) (Lucille Lortel, 121 Christopher St. 924-8782. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

**THE HUNGER ARTIST**—Conceived and directed by Martha Clarke and "created with" the actors who perform it, this evocation in words, music, and dance of the works of Franz Kafka makes a long, depressing evening. (Reviewed in this issue.) (St. Clement's, 423 W. 46th St. 265-4375. Tuesdays and Fridays at 8, and Wednesdays, Thursdays, and Saturdays at 7:30 and 9:30.)

**HUNTING COCKROACHES**—A play by Janusz

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