

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

ALICE AND FRED—A play by Dan Ellentuck. Opens Wednesday, Oct. 23. (Cherry Lane, 38 Commerce St. 989-2020. Opening-night curtain at 6:45; thereafter, Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinees 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. (Reviewed in our issue of 3/25/85.) (Lyceum, 149 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

BIG RIVER—A musical version of "The Adventures of Huckleberry Finn." Twain's great novel has been respectfully dealt with in a book by William Hauptman, with music and lyrics by Roger Miller. Daniel H. Jenkins plays Huck, Ron Richardson plays Jim, and Clint Allen plays Tom. Heidi Landesman has provided an unusually evocative setting—somehow, she has managed to put the Mississippi River on a stage. (5/13/85) (Eugene O'Neill, 230 W. 49th St. 246-0220. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

BILOXI BLUES—A comedy that verges on auto-hagiography, the hero being the author, Neil Simon, as a young Army draftee who, in 1943, is struggling to assume the mantle of writer. (4/8/85) (Neil Simon, 250 W. 52nd St. 757-8646. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

CIRCLE REPERTORY COMPANY—Presenting two plays. **TALLEY & SON**: A revised version by Lanford Wilson of his 1981 play "A Tale Told," the third in a series about the Talley family. . . . **TOMORROW'S MONDAY**: A 1934 play by Paul Osborn. (99 Seventh Ave. S., at Sheridan Sq. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays at 2 and Sundays at 3. For information about play scheduling, call 924-7100.)

CURSE OF THE STARVING CLASS—A revival of Sam Shepard's brilliant, humorous, passionate play. (9/2/85) (890 Theatre, Broadway at 19th St. 533-8834. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays at 2:30 and Sundays at 3.)

DAMES AT SEA—A revival of a musical by Jim Wise (score) and George Haimsohn and Robin Miller (book and lyrics). (Lambs, 130 W. 44th St. 997-1780. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

DOUBLE IMAGE THEATRE—Presenting two plays in alternating weekly repertory—**FILTHY RICH**, a play by George F. Walker: Wednesday through Friday, Oct. 23-25, and Saturday and Sunday, Nov. 2-3. . . . **SAVAGE IN LIMBO**: The scene is a bar in the Bronx, and many of the rackets customers are in personal trouble of one sort or another. John Patrick Shanley's play is often funny, though seldom quite believable. The production, under Mark Linn-Baker's direction, is splendid; with Mary McDonnell, Deborah Hedwall, and Randle Mell, among others. (10/7/85) Saturday and Sunday, Oct. 26-27, and Tuesday through Friday, Oct. 29-Nov. 1. (47th Street Theatre, 304 W. 47th St. 247-5361. Tuesdays through Saturdays at 8. Matinees Saturdays and Sundays at 3.)

DOUBLES—The scene is a locker room in a tennis club in Connecticut, where four men undress

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and dress and undress while they talk over their more or less miserable lives. This is a comedy. The author is David Wiltse, and the four men are played by Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole. (5/20/85) (Ritz, 219 W. 48th St. 582-4022. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

THE ICEMAN COMETH—O'Neill's intolerably long play about a large number of derelicts pursuing, in a saloon somewhere in downtown Manhattan in the year 1912, a number of unrealizable pipe dreams. O'Neill's small point is that they were right to do so. Starring Jason Robards, Donald Moffat, and Bernard Hughes, and directed by José Quintero. (10/7/85) (Lunt-Fontanne, 205 W. 46th St. 575-9200. Tuesdays through Saturdays at 7. Matinees Sundays at 3.)

I'M NOT RAPPAPORT—Herb Gardner's synthetic, though often entertaining, comedy about two old men who share a bench in Central Park is given an expert performance by Cleavon Little and Judd Hirsch. (6/17/85) (American Place, 111 W. 46th St. 869-4731. Tuesdays through Saturdays at 8. Matinees Wednes-

days and Saturdays at 2, and Sundays at 3.) **LIGHT OPERA OF MANHATTAN**—Presenting Rudolf Friml's **ROSE MARIE**. (Norman Thomas, 111 E. 33rd St. 532-6180. Fridays at 8; Saturdays at 3:30 and 8; and Sundays at 3:30.)

LONG TIME SINCE YESTERDAY—A revised version of the play by P. J. Gibson that was presented last winter at this theatre. (Henry Street Settlement's New Federal Theatre, 466 Grand St. 598-0400. Thursdays through Sundays at 7:30. Matinees Saturdays and Sundays at 3. Closes Sunday, Nov. 3.)

A MAP OF THE WORLD—An expatriate Indian novelist of more or less conservative views confronts a young English journalist from a socialist publication at a conference on world poverty in Bombay. David Hare's play becomes muddled at times, but it is never dull, and the acting of the large cast is very good. Roshan Seth and Zeljko Ivanek are splendid in the leading roles. Mr. Hare directed. (10/14/85) (Public, 425 Lafayette St. 598-7150. Nightly, except Mondays, at 8. Matinees Saturdays and Sundays at 3.)

THE MARRIAGE OF FIGARO—A smart-alecky reworking of the Beaumarchais classic, translated and adapted by Richard Nelson and directed by Andrei Serban, who relies on sight gags with skateboards as much as he does upon his cast, which includes Anthony Heald, Christopher Reeve, and Dana Ivey. (Reviewed in this issue.) (Circle in the Square, 50th St. west of Broadway. 239-6200. Tuesdays through Saturdays at

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