

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

ANOTHER ANTIGONE—A. R. Gurney, Jr.'s humorous play about a professor of Greek drama who is accused of anti-Semitism. George Grizzard gives a marvellous, eloquent performance. (Reviewed in our issue of 1/25/88.) (Playwrights Horizons, 416 W. 42nd St. 279-4200. Tuesday through Saturday at 8, and Sunday at 7. Matinees Saturday and Sunday at 3. Closes Sunday, Feb. 7.)

ANYTHING GOES—Under the clever direction of Jerry Zaks, this exuberant revival is primarily a celebration of Cole Porter himself. The libretto, as revised from the original by Timothy Crouse and John Weidman, is consistently entertaining. The company, which includes Bill McCutcheon, Howard McGillin, Patti LuPone, Anthony Heald, and Kathleen Mahony-Bennett, does more than justice to the words and score. (11/2/87) (Vivian Beaumont, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

THE BOYS NEXT DOOR—A play by Tom Griffin. (Lambs, 130 W. 44th St. 997-1780. Mondays and Wednesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

BREAKING THE CODE—Derek Jacobi is accomplished and fascinating as the English mathematician Alan Turing, who helped crack the German Enigma code during the war, but Hugh Whitmore's script is more vehicle than play. Michael Gough, Rachel Gurney, and Jenny Agutter are among the good supporting actors. Clifford Williams was the director. (11/30/87) (Neil Simon, 250 W. 52nd St. 246-0102. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

BURN THIS—Lanford Wilson's play can be considered an occasion for an astonishing performance by John Malkovich, as a fabled restaurant manager who woos and wins his dead brother's dancing partner. The supporting actors—Joan Allen, Jonathan Hogan, and Lou Liberatore—are also good. Marshall W. Mason was the director, and the distinguished setting was designed by John Lee Beatty and lighted by Dennis Parichy. (10/26/87) (Plymouth, 236 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

CABARET—This tasteful revival of the 1966 musical by John Kander and Fred Ebb (directed by Harold Prince) has a gloriously muted Joel Grey re-creating his role as the Emcee and a sterling performance by Alyson Reed, who plays Sally Bowles as she was always meant to be played. (11/2/87) (Imperial, 249 W. 45th St. 239-6200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. After Sunday, Feb. 7, no performances until Wednesday, Feb. 10, at 2, when the show will reopen at the Minskoff, 45th St. west of Broadway, 869-0550.)

THE CHERRY ORCHARD—Even the fine performances of Erland Josephson as wistful, hapless Gaev and Zeljko Ivanek as scruffy, passionate Trofimov cannot shed light on Peter Brook's opaque production of Chekhov's masterpiece. (Reviewed in this issue.) (Majestic, 651 Fulton St., about a block east of Flatbush Ave., Brooklyn. 1-718 636-4100. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays at 3 and Sundays at 2.)

COLD SWEAT—A play by Neal Bell. (Playwrights Horizons, 416 W. 42nd St. 279-4200. Tuesday through Saturday at 8, and Sunday at 7. Mat-

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inée Sunday at 2. Closes Sunday, Feb. 7.)

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's enchanting comedy about sex and the sudden onset of love in an apartment on Tenth Avenue in the Fifties. Kathy Bates and Kenneth Welsh are remarkable, under the direction of Paul Benedict. (11/9/87) (Westside Arts, 407 W. 43rd St. 541-8394. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays and Sundays at 3.)

INTO THE WOODS—The new musical by Stephen Sondheim and James Lapine is an attempt to show what lurks beneath the surface of conventional fairy tales. The amusing first half is like a musical staging of Bruno Bettelheim's "The Uses of Enchantment." The rather nasty second half degenerates into cheap philosophy. The costumes (by Ann Hould-Ward) and sets (by Tony Straiges) are pretty to look at, and the songs are beautiful or funny—sometimes both. The superb cast, led by Bernadette Peters and Joanna Gleason, is direct-

ed by Mr. Lapine. (11/16/87) (Martin Beck, 302 W. 45th St. 246-6363. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

MAN AND SUPERMAN—In this latest revival of Shaw's 1903 anti-romantic comedy, David Birney is miscast as the glib radical-intellectual Jack Tanner, and Frances Conroy is misdirected (by William Woodman) as his unwanted ward, Ann Whitefield. But the production—which does not include Act III and the brilliant dream sequence commonly known as "Don Juan in Hell"—is saved by the deftly winning performances of Michael Cumpsty, Anthony Fusco, and Kim Hunter (as Mrs. Whitefield, Ann's mother). (1/25/88) (Roundabout, 100 E. 17th St. 420-1883. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Wednesdays and Saturdays at 2. Closes Sunday, Feb. 14.)

A MIDSUMMER NIGHT'S DREAM—This is as much a celebration of Shakespeare's comedy as a presentation of it, with A. J. Antoon at the helm. The real source of magic lies in the beautiful scenery of Andrew Jackness and the rich, gorgeous score by Michael Ward. (1/25/88) (Public, 425 Lafayette St. 598-7150. Tuesdays through Saturdays at 8. Matinees Wednesdays, except Feb. 3, and Saturdays at 2, and Sundays at 3. Special performance Sunday, Feb. 7, at 8.)

OIL CITY SYMPHONY—Mike Craver, Mark Hard-

TABLE OF CONTENTS

THE TALK OF THE TOWN	25
"PAR AVION"	J. J. Sempé 30
"DOWN IN FLORIDA"	Jane Shapiro 35
"SKID" (POEM)	Carol Muske 38
REPORT FROM ISRAEL (PART I)	David Grossman 41
THE CURRENT CINEMA	Pauline Kael 67
"IN THE PARK" (POEM)	Maxine Kumin 70
ANNALS OF WAR AND PEACE (REUNION)	E. J. Kahn, Jr. 71
JAZZ	Whitney Balliett 82
THE SKY LINE	Brendan Gill 90
THE THEATRE	Edith Oliver, Mimi Kramer 97
BOOKS	Brad Leithauser 99

COVER: Ronald Searle

DRAWINGS: Ed Fisher, Henry Martin, James Stevenson, J. B. Handelsman, Dana Fradon, Charles Addams, Donald Reilly, William Hamilton, Warren Miller, Richard Cline, Charles Saxon, Roz Chast, Tom Cheney, Arnie Levin, Robert Weber, Sam Gross

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