

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

ABINGDON SQUARE—A play by Maria Irene Fornes. (American Place, 111 W. 46th St. 247-0393. Wednesday through Saturday at 8. Matinees Wednesday and Saturday at 2, and Sunday at 3. Closes Sunday, Oct 25.)

ANYTHING GOES—Cole Porter's 1934 musical, directed by Jerry Zaks. Cast members include Patti LuPone and Anthony Heald. The original book was written by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; new contributions to the book have been made by Timothy Crouse and John Weidman. (Vivian Beaumont, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

BOUNCERS—John Godber's disagreeable comedy about working-class men and women at a disco in the North of England. Dan Gerrity, Gerrit Graham, Anthony M. LaPaglia, and Adrian Paul constitute the entire cast, and they play any number of roles, male and female. Ron Link was the director. (Reviewed in our issue of 10/5/87.) (Minetta Lane Theatre, 18-22 Minetta Lane, east of Sixth Ave., between W. 3rd and Bleecker Sts. 420-8000. Mondays through Thursdays at 8; Fridays at 8 and 11; and Saturdays at 7 and 10.)

BURN THIS—Lanford Wilson's play can be considered an occasion for an astonishing (if not especially convincing) performance by John Malkovich, as a foulmouthed restaurant manager who woos and wins his dead brother's dancing partner. The supporting actors—Joan Allen, Jonathan Hogan, and Lou Liberatore—are very good. Marshall W. Mason was the able director, and the distinguished setting was designed by John Lee Beatty and lighted by Dennis Parichy. (Reviewed in this issue.) (Plymouth, 236 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

CABARET—Joel Grey returns to his role as the Master of Ceremonies in a revival of the 1966 musical, directed by Harold Prince. Previews Wednesday, Oct. 21. Opens officially on Thursday, Oct. 22. (Imperial, 249 W. 45th St. 239-6200. Tuesdays through Saturdays at 8; opening-night curtain at 6:30. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

CIRCLE REPERTORY COMPANY—Rafael Lima's play *EL SALVADOR*, about a group of television journalists in that embattled country, is short on substance, but his characters are credible, and the lines they speak sound authentic, and are often funny. John Bishop directed the capable actors. (Reviewed in this issue.) (99 Seventh Ave. S. 924-7100. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays at 2 and Sundays at 3.)

CIRCUMSTANCES—A one-man show written and performed by Louis Mustillo. Opens Wednesday, Oct. 21. (Susan Bloch, 307 W. 26th St. 691-7641. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

DON'T GET GOD STARTED—A gospel musical with a score and lyrics by Marvin Winans and a book by Ron Milner, who also directs. Previews through Wednesday, Oct. 28. Opens officially on Thursday, Oct. 29. (Longacre, 220 W. 48th St. 239-6200. Tuesdays through Saturdays at 8, and Sundays at 7:30; opening-night curtain at 6. Matinees Saturdays at 2 and Sundays at 3.)

DREAMGIRLS—A revival of Michael Bennett's 1981 musical. Tom Eyer wrote the book and lyrics, and Henry Krieger wrote the music. (Ambassador, 215 W. 49th St. 239-6200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

S	M	T	W	T	F	S
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DRIVING MISS DAISY—Alfred Uhry's play is more a sentimental than a dramatic occasion, which tells, in a series of brief scenes, of the growing attachment of a cranky old woman in Atlanta to her black chauffeur. What gives the evening distinction is the performance—the fine acting of Dana Ivey and Morgan Freeman, under Ron Lagomarsino's direction. (4/27/87) (John Houseman, 450 W. 42nd St. 564-8038. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

FENCES—August Wilson's play about a black garbage man, formerly a baseball player of professional calibre, is as powerful as, and even richer than, his "Ma Rainey's Black Bottom." The triumphant performance, with James Earl Jones in the leading role, supported by Mary Alice, Courtney B. Vance, Frankie R. Faison, Ray Aranha, Charles Brown, and Karima Miller, was directed by Lloyd Richards. (4/6/87) (46th Street Theatre, 226 W. 46th St. 246-0102. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

FROM THE MISSISSIPPI DELTA—A play by Endesha Ida Mae Holland. (Henry Street Settlement,

466 Grand Street. Thursday through Sunday at 7:30. Matinees Saturday and Sunday at 3. Closes Sunday, Oct. 25. For information about tickets, call 869-3981.)

JACKIE MASON'S "THE WORLD ACCORDING TO ME!"—Jackie Mason's material consists almost entirely of outrageous insults addressed to Jews, Italians, Poles, Puerto Ricans, and Wasps. For more than thirty years, Mason's audiences—that is, his victims—have found him hilarious, and the sorry truth of the matter is that he is hilarious. (Brooks Atkinson, 256 W. 47th St. 719-4099. Tuesdays through Saturdays at 8. Matinees Saturdays at 2.)

LIGHT OPERA OF MANHATTAN—A twenty-six-member company presenting *GIVE MY REGARDS TO BROADWAY*, a musical loosely adapted from George M. Cohan's "Little Johnny Jones." (Playhouse 91, at 316 E. 91st St. 831-2000. Wednesdays through Saturdays at 8. Matinees Wednesdays at 2, and Saturdays and Sundays at 3:30.)

LES MISÉRABLES—Colm Wilkinson is a strong Jean Valjean and Terrence Mann is his strong pursuer Javert in the musical adaptation of the Victor Hugo novel, which comes to us from France by way of England. The real standings, by John Napier, and the lighting, by David Hersey. But even these, remarkable though they are, are not sustaining enough for the three and a half hours that the show runs. (3/23/87) (Broadway Theatre, Broadway at 53rd St. 239-6200. Nightly, except Sundays, at 8. Matinees Saturdays at 2.)

MOMS—A celebration of the great black com-

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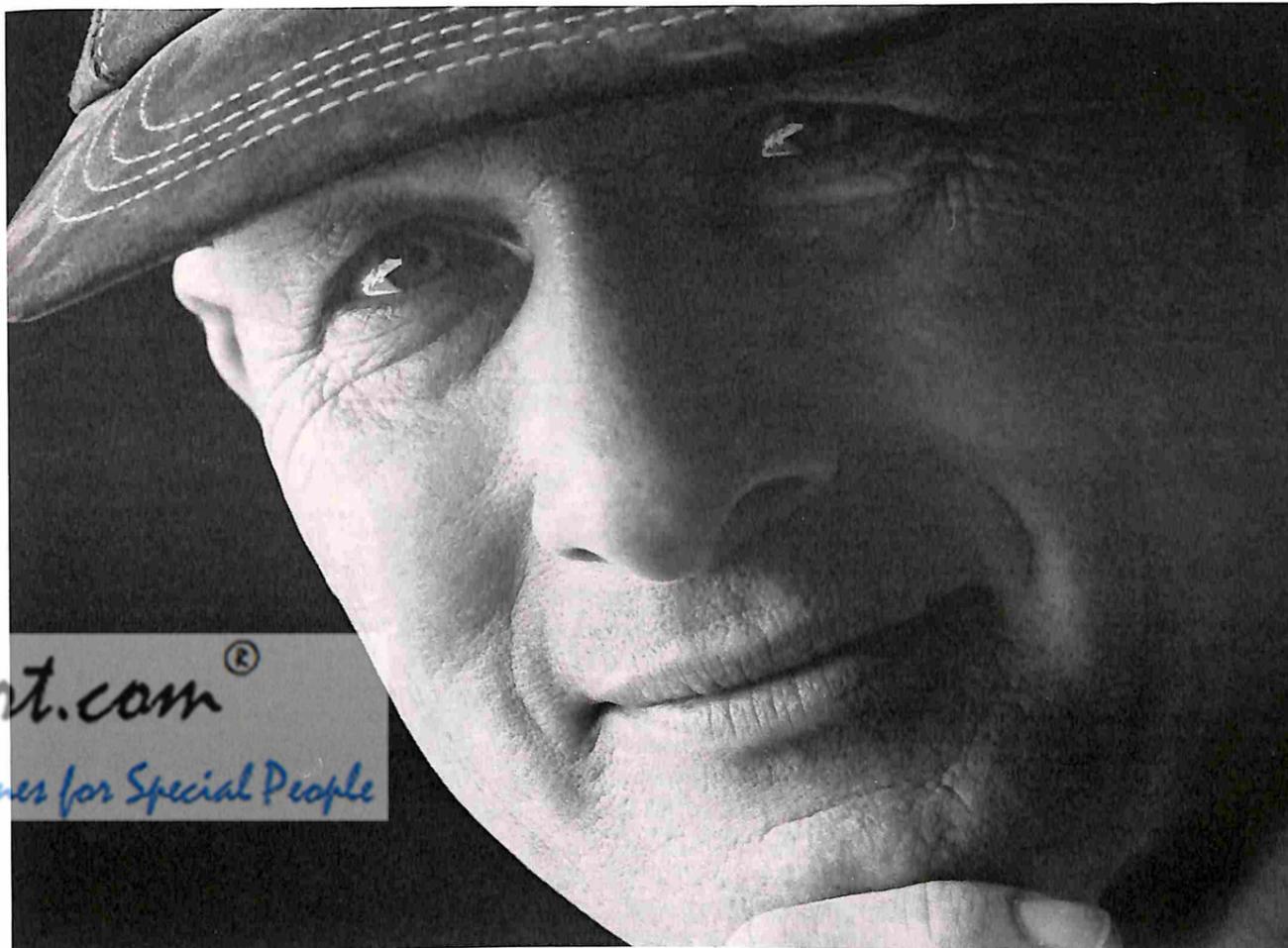
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