

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

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. (Reviewed in our issue of 11/2/87.) (Vivian Beaumont, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

Boys' Life—Directed by W. H. Macy, Howard Korder's engrossing new play is an eminently quotable postmodern comedy of manners that makes an intelligent contribution to the dialogue on the battle between the sexes. (3/28/88) (Mitzi E. Newhouse, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays and Sundays at 2.)

THE BOYS NEXT DOOR—The "boys" are three retarded men and a schizophrenic who, under professional supervision, share an apartment. Tom Griffin's good play, though inevitably touching, is also often very funny, and never sentimental. It is acted to near-perfection by a first-rate company, which includes Christine Estabrook, Josh Mostel, and William Jay. (2/22/88) (Lambs, 130 W. 44th St. 997-1780. Tuesdays 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. Closes Sunday, April 10.)

BURN THIS—Lanford Wilson's play can be considered an occasion for an astonishing performance by John Malkovich, as a foul-mouthed 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) (Minskoff, 45th St. west of Broadway. 869-0550. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

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. (2/8/88) (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

S	M	T	W	T	F	S
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Saturdays at 3 and Sundays at 2. Closes Sunday, April 10.)

EQUITY LIBRARY THEATRE—A revival of **LEAVE IT TO ME**, Cole Porter's 1938 musical, is the sixth in this season's series of eight productions. (Equity Library Theatre, 103rd St. and Riverside Dr. Nightly, except Monday, at 8. Matinees Saturday and Sunday at 2:30. Closes Sunday, April 3. For information about tickets, for which contributions are requested, call 663-2028.)

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 Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

THE GOSPEL AT COLONUS—A revival of Lee Breuer and Bob Telson's adaptation of "Oedi-

pus at Colonus," with a book by Mr. Breuer (taken from Robert Fitzgerald's translation), lyrics by Mr. Breuer, and music by Mr. Telson. We'd be lying if we said that the show has much to do with Sophocles' play, but it is a roof-raising celebration of black music and culture. (Reviewed in this issue.) (Lunt-Fontanne, 205 W. 46th St. 575-9200. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, 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 directed by Mr. Lapine. Miss Peters leaves the cast after the Wednesday evening, March 30, performance. (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.)

JOE TURNER'S COME AND GONE—A new play by August Wilson, directed by Lloyd Richards. (Ethel Barrymore, 243 W. 47th St. 239-6200. Tuesdays through Saturdays at 8. Mat-

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DRAWINGS: Michael Crawford, Charles Sauers, George Price, Jack Ziegler, Ed Fisher, Stan Hunt, George Booth, James Stevenson, Tom Cheney, Roz Chast, Tom Funk, Lee Lorenz, Rip Matteson, Gahan Wilson, J. B. Handelsman, John O'Brien, Joseph Farris, Peter Steiner, Edward Frascino, William Steig, Michael Maslin

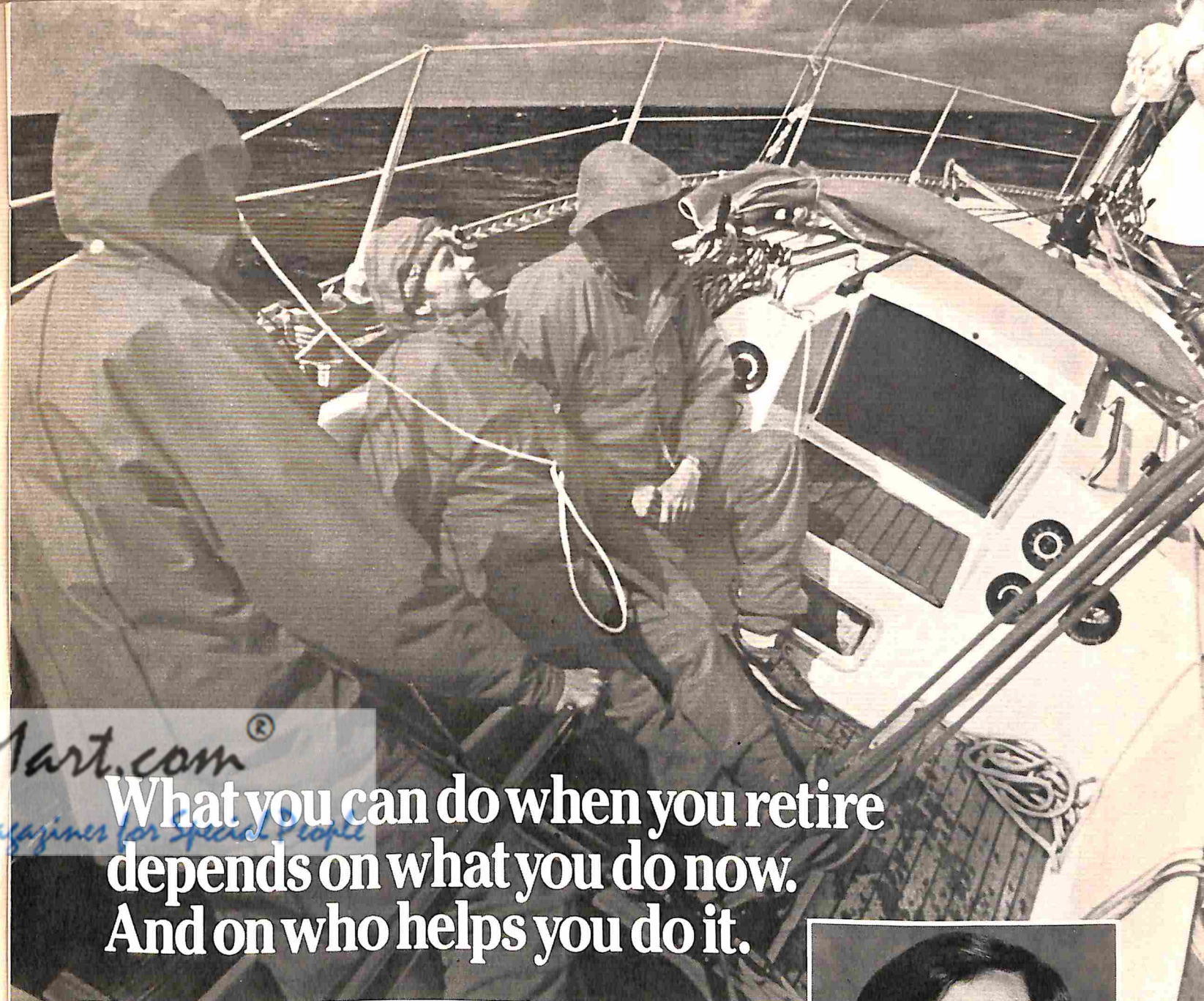
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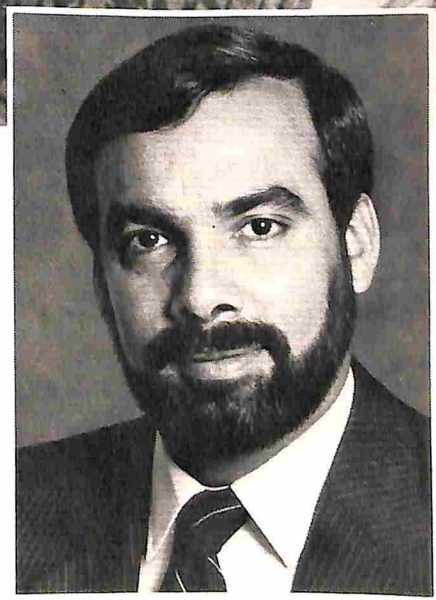
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