

# GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

## THE THEATRE

(This week and next, some theatres, as indicated below, are rearranging their schedules, because of Christmas and New Year's Day. There may be further changes, so it would be wise to check with the newspapers before making plans.)

### 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, except Christmas Eve, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. Special performance Sunday, Dec. 27, at 7:30.)

**THE BOYS NEXT DOOR**—A play by Tom Griffin. (Lambs, 130 W. 44th St. 997-1780. Mondays and Wednesdays through Saturdays, except Christmas Eve, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. Special performances Sunday, Dec. 27, at 7, and Tuesday, Dec. 29, at 8.)

**BREAKING THE CODE**—Derek Jacobi gives an accomplished performance 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 foulmouthed 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 and Christmas Eve, at 8. Matinees Wednesdays, except Dec. 23, and Saturdays at 2. Special performances Sunday, Dec. 27, at 3 and 8.)

**CABARET**—This tasteful revival of the 1966 musical by John Kander and Fred Ebb is directed by Harold Prince and has three things going for it: a sterling performance by Alyson Reed, who plays Sally Bowles as she was always meant to be played and then some; a gloriously muted and subtle Joel Grey recreating his role as the Emcee; and a slightly rewritten book by Joe Masteroff, the original librettist, which, while not entirely successful, suggests that what's caught so many imaginations in the story of Sally Bowles has something to do with relations between heterosexual women and bisexual men. (11/2/87) (Imperial, 249 W. 45th St. 239-6200. Tuesdays through Saturdays, except Christmas Eve, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. Special performances Sunday and Monday, Dec. 27-28, at 8.)

**CIRCLE REPERTORY COMPANY**—Timothy Mason's jokey little comedy, *ONLY YOU*, about love and various distractions in this city, is entertaining more often than not. Greg Germann and Julie Boyd are the beguiling lovers, and they

S	M	T	W	T	F	S
			23	24	25	26
27	28	29	30	31	1	2

are distracted, to some extent, by Park Over-all, Bruce McCarty, Rob Gomes, and Richard Seff. Ron Lagomarsino directed. John Lee Beatty's set is a knockout. (12/21/87) (99 Seventh Ave. S. 924-7100. Tuesdays through Saturdays, except Christmas Eve, at 8, and Sundays at 7:30. Matinees Saturdays at 2 and Sundays at 3. Closes Sunday, Jan. 3.)

**THE DAY ROOM**—A play by Don DeLillo, with Mary Beth Hurt, Mason Adams, and Michele Shay. (Manhattan Theatre Club, at City Center, 131 W. 55th St. 246-8989. Nightly, except Christmas Eve and New Year's Eve, at 8. Matinees Saturdays and Sundays at 2:30.)

**DON'T GET GOD STARTED**—A gospel musical that is all but done in by amplification. The music and lyrics were by Marvin Winans, and Ron Milner wrote the brief, parable-like playlets between the songs. Mr. Milner directed. (11/9/87) (Longacre, 220 W. 48th St. 239-6200. Tuesdays through Saturdays, except Christmas Eve, at 8, and Sundays at 7:30. Matinees Saturdays at 2 and Sundays at 3;

special matinee Wednesday, Dec. 23, at 3.)

**DRIVING MISS DAISY**—Alfred Uhry's play is more a sentimental than a dramatic occasion, which tells 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, except Christmas Eve and New Year's Day, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3. Special performances Sunday, Dec. 27, at 7, and Monday, Dec. 28, at 8.)

**FLORA, THE RED MENACE**—John Kander and Fred Ebb have written additional songs for this revised version of their 1965 musical; the completely new book, based on Lester Atwell's "Love Is Just Around the Corner," is by David Thompson. Reopens Monday, Dec. 28. (Vineyard Theatre, 309 E. 26th St. 683-0696. Nightly, except Sundays, at 8. Matinees Saturdays at 3.)

**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 give remarkable performances, under the direction of Paul Benedict. (11/9/87) (Westside Arts, 407 W. 43rd St. 541-8394. Tuesdays through Fridays,

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25 WEST 43RD STREET, NEW YORK, N.Y. 10036

(212) 840-3800

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