

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. The elegant settings and costumes were designed by Tony Walton and lighted by Paul Gallo; the witty choreography was by Michael Smuin and the witty orchestral arrangements by Michael Gibson. (Reviewed in our issue of 11/2/87.) (Vivian Beaumont, Lincoln Center. 239-6200. Tuesdays through Saturdays at 8. Matinéés Wednesdays and Saturdays at 2, and Sundays at 3.)

BIRDS OF PARADISE—A warm, sweet, funny musical by Winnie Holzman and David Evans (she's words, he's music, they both wrote the book) about an amateur theatre group rehearsing a musical adaptation of Chekhov's "The Seagull." The show is dominated by the same spirit of zany, unpretentious innocence that made "The Foreigner" such a joy (it's produced by the same person, John A. McQuiggan). It sends you out on a high, humming the tunes and looking forward to the cast album. The superb company, led by Todd Graff, John Cunningham, and Mary Beth Peil, is faultlessly directed by Arthur Laurents. (11/9/87) (Promenade, Broadway at 76th St. 580-1313. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinéés Saturdays and Sundays at 3.)

BREAKING THE CODE—Derek Jacobi in a play by Hugh Whitmore which is based on Andrew Hodges' 1983 book, "Alan Turing: The Enigma." A London import; directed by Clifford Williams. Previews through Saturday, Nov. 14. Opens officially on Sunday, Nov. 15. (Neil Simon, 250 W. 52nd St. 246-0102. Tuesdays through Saturdays at 8; opening-night curtain at 6:45. Matinéés Wednesdays and Saturdays at 2.)

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 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. Matinéés Wednesdays and Saturdays at 2.)

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. The first is a sterling performance by Alyson Reed, who plays Sally Bowles as she was always meant to be played and then some; the second is a gloriously muted and subtle Joel Grey re-creating his role as the Emcee; the third is 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 at 8. Matinéés Wednesdays and Saturdays at 2, and Sundays at 3.)

CIRCUMSTANCES—A one-man show written and performed by Louis Mustillo. (Susan Bloch, 307 W. 26th St. 691-7641. Tuesdays through

S	M	T	W	T	F	S
15	16	17	18	19	20	21

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

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 at 8, and Sundays at 7:30. Matinéés Saturdays at 2 and Sundays at 3.)

DREAMGIRLS—A revival of Michael Bennett's 1981 musical. Tom Eychen wrote the book and lyrics, and Henry Krieger wrote the music. (Ambassador, 215 W. 49th St. 239-6200. Tuesdays through Saturdays at 8. Matinéés Wednesdays and Saturdays at 2, and Sundays at 3. Closes Sunday, Nov. 29.)

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. Matinéés Wednesdays and Saturdays at 2, and Sundays at 3.)

ELEKTRA—The premiere of a 1951 play by Ezra Pound. With Pamela Reed and Nancy Marchand. (CSC, 136 E. 13th St. 677-4210. Tuesdays through Saturdays at 8. Matinéés Saturdays, except Nov. 14, and Sundays at 2. Closes Sunday, Nov. 29.)

EQUITY LIBRARY THEATRE—The second in this season's series of eight productions is a revival of the 1953 musical **KISMET**. Score and lyrics by Robert Wright and George Forrest; book by Charles Lederer and Luther Davis, who have revised it for this production. (Equity Library Theatre, 103rd St. and Riverside Dr. Nightly, except Mondays, at 8. Matinéés Saturdays and Sundays at 2:30. Closes Sunday, Nov. 22. For information about tickets, for which contributions are requested, call 663-2028.)

FENCES—August Wilson's play about a black garbageman, 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, and Charles Brown, was directed by Lloyd Richards. (4/6/87) (46th Street Theatre, 226 W. 46th St. 246-

TABLE OF CONTENTS

THE TALK OF THE TOWN	35
"HOLLYWOOD IN THE FIFTIES"	Garrison Keillor 40
"OH, WHAT AVAILS"	Alice Munro 42
"SYCAMORES" (POEM)	Deborah Digges 44
ANNALS OF FINANCE (THE FED—PART II)	William Greider 68
ON AND OFF THE AVENUE (CHRISTMAS GIFTS FOR WOMEN) (AND FOR CHILDREN)	114
THE CURRENT CINEMA	Pauline Kael 132
THE THEATRE	Mimi Kramer 147
BOOKS	John Updike 153
BRIEFLY NOTED	159
COVER: James Stevenson	
DRAWINGS: Lee Lorenz, George Price, Leo Cullum, Charles Addams, Charles Barsotti, Roz Chast, Frank Modell, Donald Reilly, Bernard Schoenbaum, Ed Fisher, Joseph Farris, Michael Maslin, Edward Koren, Edward Frascino, Eldon Dedini, James Stevenson, William Steig, Warren Miller, Peter Forges, Stan Hunt, Mike Twohy, Dana Fradon, Michael Crawford, Robert Weber	

THE NEW YORKER

25 WEST 43RD STREET, NEW YORK, N.Y. 10036
(212) 840-3800

SUBSCRIPTION SERVICE

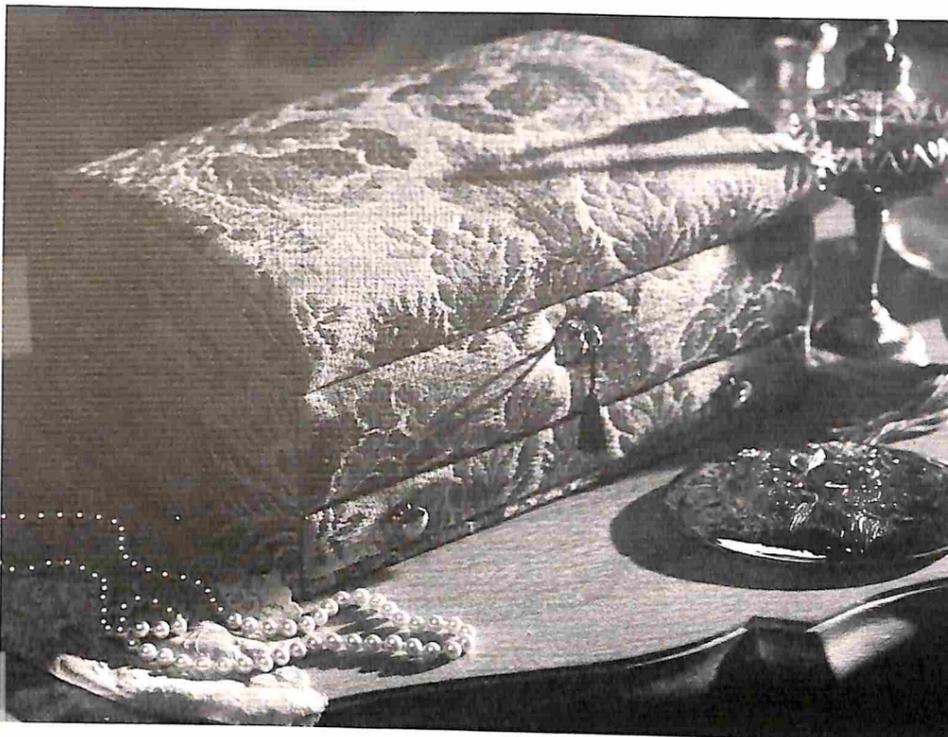
To inquire about a subscription or to change an address, please write to The New Yorker, Box 56447, Boulder, Colorado 80322, or telephone 1-800-525-0643 (in Colorado 303-447-9330). For a change of address, subscribers should give four weeks' notice. If possible, please send the address label from a recent issue.

THE NEW YORKER (ISSN 0028-792X), published weekly by The New Yorker Magazine, Inc., 25 W. 43rd St., N.Y., N.Y. 10036; Steven T. Florio, president and publisher; Jonathan E. Newhouse, executive vice-president; Rebecca Wesson Darwin, vice-president and associate publisher; Sam R. Spoto, vice-president; Stuart H. Jason, vice-president and treasurer; Ruth A. Diem, vice-president and human resources director; Lynn W. Guthrie, advertising director; Frank Mustacato, circulation director. Branch advertising offices: 111 East Wacker Drive, Chicago, Ill. 60601; 41 Osgood Place, San Francisco, Calif. 94133; Suite 2360, 5900 Wilshire Blvd., Los Angeles, Calif. 90036; 67½ Chestnut St., Boston, Mass. 02108; 19 South Audley St., London, W1Y 5DN. Metropolitan Publishers Representatives: 3017 Piedmont Road, N.E., Atlanta, Ga. 30305; 2500 So. Dixie Highway, Miami, Fla. 33133; 3016 Mason Place, Tampa, Fla. 33629. Vol. LXIII, No. 39, November 16, 1987. Second-class postage paid at New York, N.Y., and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. © 1987 by The New Yorker Magazine, Inc., in the United States and Canada. All rights reserved. No part of this periodical may be reproduced without the consent of The New Yorker. Printed in U.S.A. Subscription rates: In U.S. and possessions, one year, \$32.00; two years, \$52.00. In Canada, one year, \$50.00. Other foreign, one year, \$56.00, payable in advance. POSTMASTER: Send address changes to The New Yorker, Box 56447, Boulder, Colorado 80322.

W

hat makes Neiman-Marcus Neiman-Marcus?

A Continuing Series.



OUR JEWELRY BOXES ARE AS PRECIOUS AS THE TREASURE INSIDE.

It isn't because they can only be bought at Neiman-Marcus that gives them such merit. It is our tradition of quality. For 18 years we have made our boxes to the same exacting standards. You can be sure that we aren't about to compromise now.

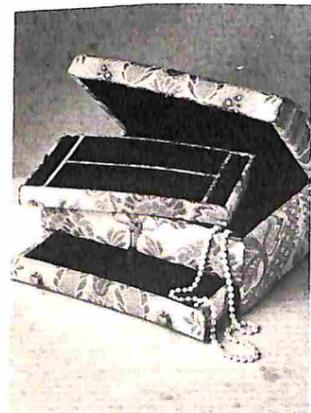
We make our jewelry boxes one by one. Each is an individual effort made with the quality workmanship that is our hallmark. Our buyer personally selects the imported cotton and silk tapestries that cover our boxes. But instead of choosing one or two fabrics, she selects a variety of cuttings (smaller pieces of material) so we can offer a larger choice of patterns to our

customer. And because it is best for the jewelry, fine quality velvets are chosen to line the inside.

This same personal attention is used during construction. Our buyer chooses the wooden base. This determines the shape the box will have. Then a suitable fabric is chosen and applied to this base. They are assembled entirely by hand in Italy, by the same artisans who crafted the first Neiman-Marcus jewelry box.

Because they are hand-made, no two boxes are identical. But they do share some common features: each comes with its own lock and key, lift-out trays, bottom drawers and brass handles. When you examine the entire jewelry box, the exceptionally beautiful coverings, gleaming handles and variety of shapes, you know you are discovering a thing of beauty, one that is a fitting place to store your favorite jewels.

This may seem quite a bit of effort to put into a simple jewelry box. We don't feel that way. It isn't simple to construct a quality product, designed to be beautiful as well as functional, and crafted of fine materials. But then our interests do not lie in the easiest path, but the best one. We want you to place your faith in the exceptional design and construction of our jewelry boxes. And we have spent nearly two decades doing our best to deserve it.



Neiman-Marcus



In addition to the Neiman-Marcus charge card, we welcome the American Express® Card.

Nov. 16, 1987

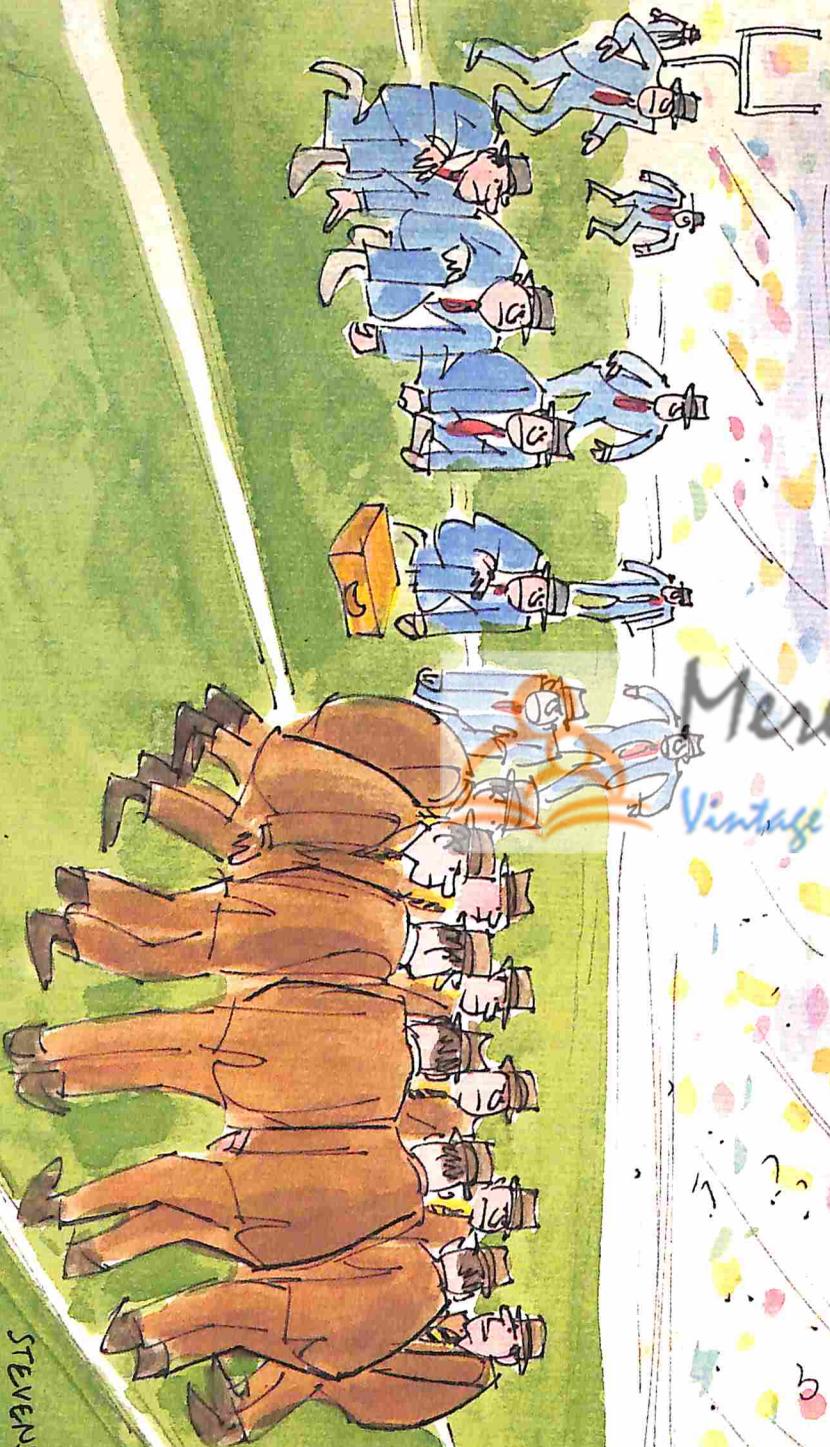
THE

Price \$1.75

NEW YORKER

MereMart.com®

Vintage Magazines for Special People



STEVENSON