

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE PLAYS AND MUSICALS

AFTER THE FALL—Even the performances of a number of distinguished actors, among them Frank Langella, Dianne Wiest, Henderson Forsythe, Mary-Joan Negro, and Laurie Kennedy, cannot rescue this revival of Arthur Miller's dull play about a guilt-ridden, introspective lawyer, much given to endless soliloquies. John Tillingher directed. (Reviewed in our issue of 10/15/84.) (Playhouse 91, 316 E. 91st St. 831-2000. Tuesdays through Saturdays at 8. Matinees Wednesdays, Saturdays, and Sundays at 2.)

ALONE TOGETHER—Janis Paige and Kevin McCarthy lend their mingled charms and strengths to a vehicle that without them would be unable to budge. (10/29/84) (Music Box, 239 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

A... MY NAME IS ALICE—A musical revue conceived and directed by Joan Micklin Silver and Julianne Boyd. (Top of the Gate, 160 Bleecker St. 982-9292. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

BALM IN GILEAD—This revival of a play that Lanford Wilson wrote in 1965 is a joint effort of the Steppenwolf Theatre Company of Chicago and the Circle Repertory Company of this city. There are twenty-nine characters—seedy denizens of an all-night coffee shop on upper Broadway. The script—good and bad—foreshadows much of Mr. Wilson's later work. The performance, under the direction of John Malkovich, is electric, to say the least. (6/11/84) (Minetta Lane, 18-22 Minetta Lane, east of Sixth Ave., between W. 3rd and Bleecker Sts. 420-8000. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinees Sundays at 3.)

BETWEEN RAILS—In this monologue, Thelma Louise Carter is a black woman, aboard a train, returning to the South after many years as a domestic servant in New York. Under Hal Scott's direction, Miss Carter holds our attention, beginning to end. (10/22/84) (South Street Theatre, 424 W. 42nd St. 279-4200. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays and Sundays at 2:30.)

BLUE WINDOW—Craig Lucas's engaging, plaintive comedy about a dinner party in this city, with an assortment of guests of assorted sexes, is well acted by The Production Company, under Norman René's direction. With Christine Eustabrook, Matt Craven, and Randy Danson, among other good actors. (9/3/84) (Theatre Guinevere, 15 W. 28th St. 686-1470. Tuesdays through Fridays at 8, and Saturdays at 7 and 10. Matinees Sundays at 2 and 4:30.)

CAP AND BELLS—A comedy by Luigi Pirandello, in an English translation by Norman Bailey. (Judith Anderson, 422 W. 42nd St. 279-4200. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3.)

CIRCLE REPERTORY COMPANY—This production of *LOVE'S LABOR'S LOST* is cloudy when it should sparkle, and the poetry goes for almost nothing. Nevertheless, Michael Higgins is very good as Holofernes and so is Edward Seamon as Boyet. (10/22/84) (99 Seventh Ave. S., at Sheridan Sq. 924-7100. Tuesdays through Saturdays at 8, and Sundays at 7. Matinees Saturdays at 2 and Sundays at 3. Closes Sunday, Nov. 11.)

THE COUNTRY GIRL—Despite the presence of three excellent actors—Hal Holbrook, Christine Lahti, and Jeffrey DeMunn—this revival of Clifford Odets' play about backstage life never takes wing. (10/29/84) (Chelsea Playhouse, 519 W. 23rd St. 243-0992. Tues-

S	M	T	W	T	F	S
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4	5	6	7	8	9	10

days through Saturdays at 8. Matinees Wednesdays and Sundays at 3, and Saturdays at 2.)

DEATH OF A SALESMAN—Arthur Miller's thirty-five-year-old play about a sorry little failed salesman from Brooklyn remains as affecting as ever in this admirable production. The big cast is headed by Dustin Hoffman and, yes, he is just as memorable as Lee J. Cobb in the role of Willy Loman. (4/9/84) (Broadhurst, 235 W. 44th St. 239-6200. Tuesdays, Thursdays, and Fridays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

DESIGN FOR LIVING—A highly successful revival of Noël Coward's comedy of bad manners and low morals, once played in by Coward and the Lunts and now starring Anne Swift, Raul Julia, and Frank Converse. The excellent direction is by George C. Scott. (7/2/84) (Circle in the Square, 50th St. west of Broadway. 581-0720. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

EQUITY LIBRARY THEATRE—A revival of the 1956 musical *BELLS ARE RINGING*, with book and lyrics

by Betty Comden and Adolph Green and music by Jule Styne, is the second in this season's series of eight productions. (103rd St. and Riverside Dr. Nightly, except Mondays, at 8. Matinees Saturdays and Sundays at 2:30. Closes Sunday, Nov. 18. For information about tickets, for which contributions are requested, call 663-2028.)

FEATHERTOP—A musical with music and lyrics by Skip Kennon and a book by Bruce Peyton, based on Nathaniel Hawthorne's short story of the same name. (WPA Theatre, 138 Fifth Ave., at 18th St. 206-0523. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Sundays at 3. Closes Sunday, Nov. 18.)

THE FOREIGNER—A comedy by Larry Shue, with Anthony Heald in the title role. Preview Wednesday, Oct. 31. Opens officially on Thursday, Nov. 1, at 6:30. (Astor Place Theatre, 434 Lafayette St., near Astor Pl. 254-4370. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinees Sundays at 3.)

GLENGARRY GLEN ROSS—A well-written, eloquently scatological melodrama about some unscrupulous real-estate salesmen in Chicago. David Mamet is the author and what he knows about Chicago must make Chicagoans nervous. (4/2/84) (Golden, 252 W. 45th St. 239-6200. Nightly, except Sundays, at 8. Matinees Wednesdays and Saturdays at 2.)

HURLYBURLY—David Rabe's wry, brilliant

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THE NEW YORKER (ISSN 0028-792X), published weekly by The New Yorker Magazine, Inc., 25 W. 43rd St., N.Y., N.Y. 10036; Peter F. Fleischmann, chairman; J. Kennard Bosc, president; Milton Greenstein, Sam R. Spoto, Robert F. Young, vice-presidents; Elaine M. Matteo, treasurer & secretary; Stuart H. Jason, comptroller. 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; 1175 Peachtree St. N.E., Atlanta, Ga. 30361; 67½ Chestnut St., Boston, Mass. 02108; 21 Grosvenor St., London, W1X 0ED. Vol. LX, No. 38, November 5, 1984. 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. © 1984 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, \$44.00. Other foreign, \$52.00. POSTMASTER: Send address changes to The New Yorker, 25 W. 43rd St., New York, N.Y. 10036.

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