

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

(Next week, some theatres, as indicated below, will rearrange their schedules, because of Christmas. 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.)

THE BOYS NEXT DOOR—A play by Tom Griffin. (Lambs, 130 W. 44th St. 997-1780. Nightly, except Sundays and Christmas Eve, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

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.)

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.)

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 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. (Reviewed in this issue.) (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. Special per-

S	M	T	W	T	F	S
20	21	22	23	24	25	26

formance Monday, Dec. 21, at 8. Closes Sunday, Jan. 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, 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, at 8. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

EQUITY LIBRARY THEATRE—The third in this season's series of eight productions is a revival of **THE GINGERBREAD LADY**, Neil Simon's 1970 play. (Equity Library Theatre, 103rd St. and Riverside Dr. Nightly at 8. Matinees Saturday and Sunday at 2:30. Closes Sunday, Dec. 20. For information about tickets, for which contributions are requested, call 663-2028.)

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. (Vineyard Theatre, 309 E. 26th St. 683-0696. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Sundays at 3. After Sunday, Dec. 20, no performances until Monday, Dec. 28, at 8.)

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, except Christmas Eve, at 8; Saturdays at 7 and 10; and Sundays at 7. Matinees Sundays at 3; special matinee Wednesday, Dec. 23, at 2.)

INTO THE WOODS—The new musical by Stephen Sondheim and James Lapine is an attempt to show what lurks beneath the surface of con-

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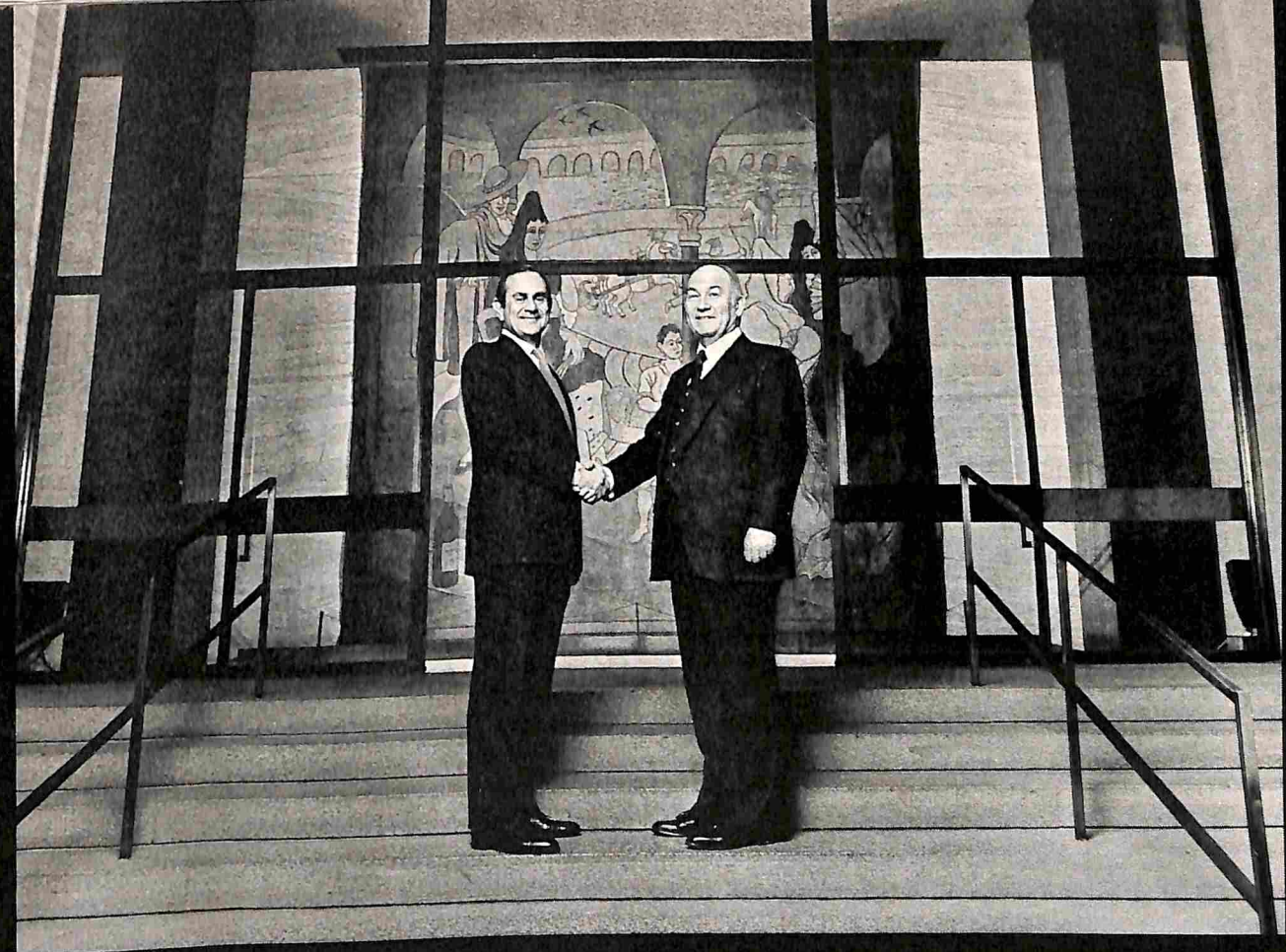
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Our 14th annual love letter to New Yorkers

In our city's mercurial restaurant world, always bursting with new trends, we are particularly grateful to our many loyal customers for truly appreciating that there is only one Four Seasons.

In September we unveiled a glittering new dining experience in our refurbished Grill Room: new look, thanks to Philip Johnson and John Burgee; new menu, thanks to Chef Seppi Renggli, who evolved an entire new spectrum of tastes and flavors.

At our 7th Annual Bordeaux Dinner in April, those surprising Grand Cru Bordeaux wines of 1984 perked up many palates. Wine aficionados now avidly await our uncorking next year of the 1985's, widely expected to be of superb vintage!

Late dinners appear to be more and more popular in Manhattan. It certainly seems so here: more and more late nighters are choosing Four Seasons fare—prix fixe, a la carte or just desserts—those masterly creations of our enormously talented Chefs Renggli and Albin as well as our imaginative new pastry chef, Alain Roby.

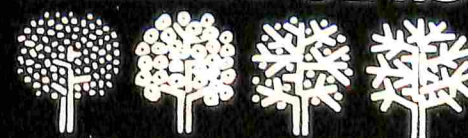
For the Holiday season we send you our warmest greetings for joy and peace. For the New Year we wish you and yours good luck, good fortune, good health, good times!

Tom Margittai
Tom Margittai

Paul Kovi
Paul Kovi

Alex von Bidder
Alex von Bidder

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