

# GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

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## THE THEATRE

### PLAYS AND MUSICALS

S	O	M	T	W	T	F	S
6	7	8	9	10	11	12	

**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. Matinéés 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. Mondays and Wednesdays through Saturdays at 8. Matinéés 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. Matinéés 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, 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: 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 at 8. Matinéés Wednesdays and Saturdays at 2, and 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.)

**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 at 8. Matinéés Wednesdays and Saturdays at 2, and Sundays at 3.)

**EQUITY LIBRARY THEATRE**—The third of this season's series of eight productions will be a revival of **THE GINGERBREAD LADY**, Neil Simon's 1970 play. Opens Thursday, Dec. 3, and will run through Sunday, Dec. 20. (Equity Library Theatre, 103rd St. and Riverside Dr. Nightly, except Mondays, at 8. Matinéés Saturdays and Sundays at 2:30. 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. Preview Wednesday, Dec. 2. Opens officially on Thursday, Dec. 3. (Vineyard Theatre, 309 E. 26th St. 683-0696. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinéés Sundays at 3.)

**FRANK 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. Reopens Friday, Dec. 4. (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. Matinéés 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 Houll-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. (11/16/87) (Martin Beck, 302 W. 45th St. 246-6363. Tuesdays through Saturdays at 8. Matinéés Wednesdays and Saturdays at 2, and Sundays at 3.)

**LAMBS THEATRE COMPANY**—The fourth annual presentation of **THE GIFTS OF THE MAGI**, a musical adapted from two short stories by O. Henry. Randy Courts composed the music and lyrics, and Mark St. Germain provided the book and additional lyrics. (Little Theatre at the

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