

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

THE THEATRE

PLAYS AND MUSICALS

ANYTHING GOES—Under the clever, gifted direction of Jerry Zaks, this exuberant, satisfying 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. Matinees 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 cast, led by Todd Graff, John Cunningham, and Mary Beth Peil, is faultlessly directed by Arthur Laurents. (Reviewed in this issue.) (Promenade, Broadway at 76th St. 580-1313. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinees 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 very good. Marshall W. Mason was the able 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. Matinees Wednesdays and Saturdays at 2.)

CABARET—This tasteful revival of the 1966 musical by John Kander and Fred Ebb 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. Matinees Wednesdays and Saturdays at 2, and Sundays at 3.)

CIRCLE REPERTORY COMPANY—Rafael Lima's play *EL SALVADOR*, about a group of television journalists in that embattled country, is short on substance, but his characters are credible, and the lines they speak sound authentic, and are often funny. John Bishop directed the capable actors. (10/26/87) (99 Seventh Ave. S. 924-7100. Wednesday through Friday at 8; Saturday at 7 and 10; and Sunday at 7:30. Matinee Sunday at 3. Closes Sunday, Nov. 8.)

CIRCUMSTANCES—A one-man show written and performed by Louis Mustillo. (Susan Bloch, 307 W. 26th St. 691-7641. Tuesdays through Fridays at 8; Saturdays at 7 and 10;

S	M	T	W	T	F	S
8	9	10	11	12	13	14

and Sundays at 7. Matinees 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. (Reviewed in this issue.) (Longacre, 220 W. 48th St. 239-6200. Tuesdays through Saturdays at 8, and Sundays at 7:30. Matinees Saturdays at 2 and Sundays at 3.)

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

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 Satur-

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

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. Matinees 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, Charles Brown, and Karima Miller, was directed by Lloyd Richards. (4/6/87) (46th Street Theatre, 226 W. 46th St. 246-0102. Tuesdays through Saturdays at 8. Matinees Wednesdays and Saturdays at 2, and Sundays 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. (Reviewed in this issue.) (Manhattan Theatre Club, at City Center, 131

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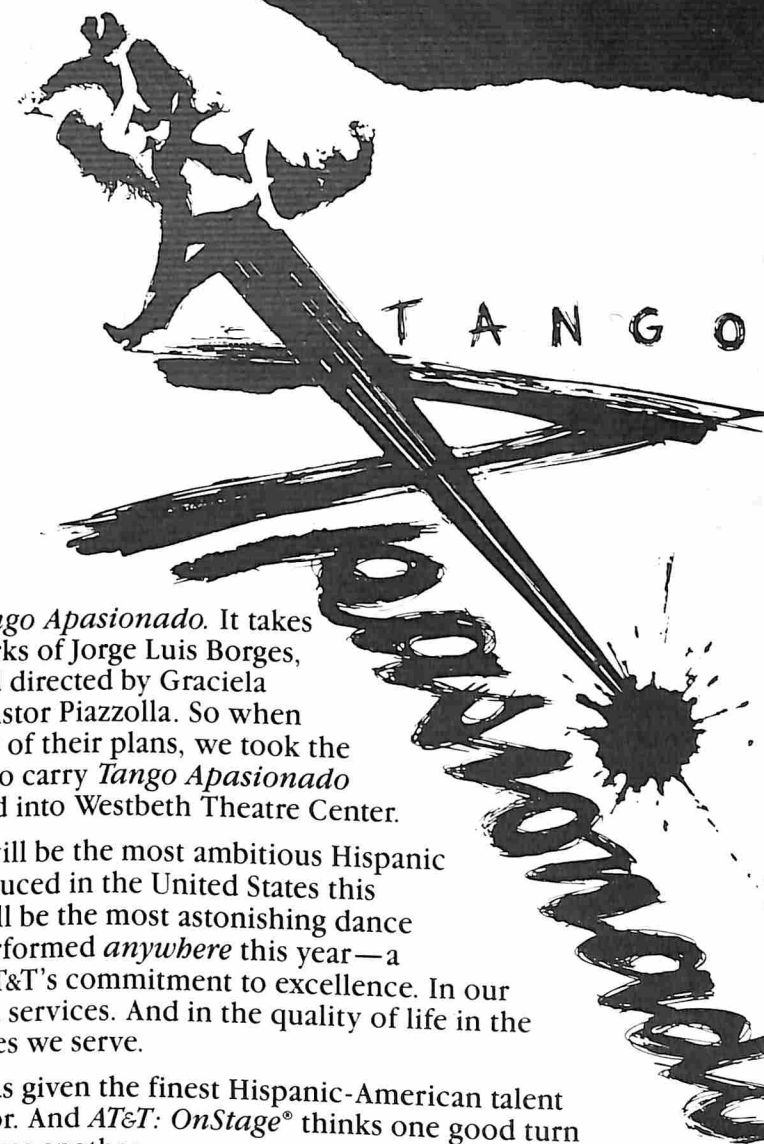
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THE NEW YORKER (ISSN 0028-792X), published weekly by The New Yorker Magazine, Inc., 25 W. 43rd St., N.Y., N.Y. 10036; Steven T. Florio, president and publisher; Jonathan E. Newhouse, executive vice-president; Rebecca Wesson Darwin, vice-president and 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, NE, Atlanta, Ga. 30305; 2500 So. Dixie Highway, Miami, Fla. 33133; 3016 Mason Place, Tampa, Fla. 33629. Vol. LXIII, No. 38, November 9, 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.

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