

ography by Susan Stroman and—oh, by Jerome Kern and book and lyrics by Myerstein II. \$30 to \$75. Opened: 10/2. *cafer, 222 West 51st Street (307-4100).*

## Now Playing

**ica**—Tony Kushner's epic play will probably end the year as the touring comes for a very healthy run. The Tonyer continues to break the rules with passion. It's obviously a landmark; you'll find if you don't see it soon. Besides, how do you know how to critique the revivals that come every decade or so? \$10 to \$65. Wed., at 8; Sun., at 3. **Millennium Approaches** /93. **Perestroika** opened: 11/23/93. *Waltr, 219 West 48th Street (239-6200). Each 2 hrs.*

**Beast**—A musical based on a movie fairy tale. Setting box-office and, presumably, records even as we speak. Susan the girl; Terrence Mann plays the (hairy) Tony-award-winning costume design by Ward. Lyrics by the late Howard Ashman; Rice; score by Alan Menken. \$20 to \$40. 4/18/94. *Palace Theatre, 1564 Broadway Street (307-4100). 2 hrs. 30 mins.*

**Willy Russell's** musical about twins separated at birth, eventually meet and fall in the same girl; directed by Bill Kenwright and produced by Carole King, Philip Lehl, and Adrian Zamed. \$45 to \$65. Opened: *Musix Box Theatre, 239 West 45th Street 2 hrs. 45 mins.*

wildly acclaimed revival of the 1945 Hammerstein musical about a carnival romance leads to violence and finally As contemporary as anything on Broadway of five 1994 Tony awards, including the Revival, and deserving of evened out by Nicholas Hytner; choreographed by Sir Kenneth

designed by Bob Fosse. Directed by Michael Blumkin. **Billy Bigelow**, which he triumphing the \$55, \$65. 2/24/94.

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## The Ticket As You Like It

**F**or one delirious moment in **Cheek by Jowl's** all-male production at the Next Wave Festival, there is a man dressed as a woman dressed as a man dressed as a woman. "In terms of gender confusion," says director **Declan Donnellan**, "this play goes pretty far." The British company takes it one step further, aided by **Adrian Lester's** acclaimed performance as Rosalind (below right). "We go to the theater to explore dangerous things," Donnellan says. "It's much better to go to *Medea* than to put bleach in your children's cornflakes." For him and designer **Nick Ormerod**, the next dangerous thing is a musical **Return of Martin Guerre** for Cameron Mackintosh. They are known for a theatrical simplicity; Mackintosh is known for that helicopter. "We've been very much in accord," assures Donnellan.

"Besides, if he wanted a glitzy Broadway show, there are many other people he could have asked."

MICHAEL GILTZ



book, and his visual to his additions to the dialo and Douglas Wallop; n Adler and Jerry Ross; c shall. With Victor Ga Charlotte D'Amboise. 3/3/94. *Marquis Theatre, (307-4100). 2 hrs. 40 mi*  
**Grease!**—A crowd-pleasin about a group of high-sc music, and lyrics by Jim directed and choreograp Rosie O'Donnell movi: used the casting of gum- to play delicious pop McCornick (yes, Marc; treads the boards while B: rown workout before ma: ber 22. \$30 to \$67.50. O'Neill Theatre, 230 We: hrs. 30 mins.

**Guys and Dolls**—Martin V nifer Allen, and Jamie F the 1950 musical. The E Abe Burrows, and is b characters (all as intoxic his short stories about high Square; score by Frank Zaks. \$20 to \$65. Opened: *aver, 302 West 45th Street*

**An Inspector Calls**—A stunn production of J. B. Pries about a wealthy British fa the suicide of a young Tonsy, for Best Play (Revi Daldry), Best Featured Ac Lighting Design (Rick F: ham, Rosemary Harris, ar Opened: 4/27/94. *Roya*

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