Conveniently located, superior taste in the distinctive atmosphere, "Gallows Humor," will be produced on Broadway by Edward Greer of the Actors Studio Directing Staff. The play, a comedy by Jack Richardson, will direct this production. The play has two acts in which the actors play dual roles: the first act is a man, the second is a woman. The second act is a murder of a policeman, and the second is the murder of the prisoner's hangman. The play is set in a kitchen of the prisoner's hangman. The play will be directed by Edward Greer of the Actors Studio Directing Staff, and the cast will include Peter Walsott Jr., Barbara Leary, Robert Leonard, and Cindy Talbot. Richardson's latest play, "Lorimer," will be performed on Broadway in January. "Gallows Humor" was first performed at the Gramercy Art Theatre in New York last year; his first play, "The Prodigal," has played in New York also.

The newest wrinkle in supper-club entertainment is the newly-improved comedy skit, probably prepared in outline, but not written or rehearsed. The play, "Gallows Humor," began in Chicago, and has become more famous in downtown New York. Now, since the opening of the Compass Theatre at the Hotel Somerset, it has come to Boston. Though under the direction of David Shepard, who created this brand of entertainment seven years ago, the Compass Theatre group is a pallid representative of this new species. Their routines are full of possibilities never fully developed, ideas ignored, and what seem to be weak imitations of things done by other improved groups. They represent a new form at its infancy, not at its flower.

David Shepard, the original director of Compass Theatre in Chicago in 1935, probably created the idea of improvisational comedy for nightclub entertainment. The original run for two years, and was revived in 1939 as The Second City. The era of that original group in Chicago's Compass Theatre was past. Then the St. Louis, Chicago, and now in Boston ... all under the artful direction of Mr. Shepard. And of course The Premiere, improvements in Green- ville, might be called a copy of Compass Theatre. The group performing at the Coronet Restaurant are competent versatile young actors. But these material can best be characterized by saying that it is not at its flower.

The group plays well together, although not very funny. They are not trying to make the audience laugh, rather than trying to shock them. It is based with a cutting-gangster, kid gang- and college dating problems. That is, they did the right thing. However, the life-blood of any such group is constant change. Leslie J. Stark does a fine job of imitation of President Ko- medy, and Henry Jaglom's Rus- sia nonsense-syllables as Khrush- chev sound always about the same. It's a pity their political satire is not a bit more, to give these fine characterizations someth- ing to do. Peg Shirley is respect- able for her attempts at the seriously dramatic bits. In one self-contained little gem, she shows the character of a mousy housewife who tries on a Flannery ring.

One can hope that improvising a reference subject or reference, and a setting, will make them more aware of their characters more effective. Up to now, they have improvised without good but unspectacular entertain- ment.