Slow Dancing pretty but implausible

Slow Dancing in the Big City, starring Paul Simon and Anne Ditchburn, directed by Barra Grant, and opened November 13 at the Shubert Theatre.

This film could be subtitled I Love New York: it is the latest of the recent rash of Why? (The Wiz, Girlfriends), designed to boost that city's economy, public image, and Mayor Koch. If you don't like that subtitle, try Boy Meets Girl (version 322138) or even The Beauty and the Beat. There's no doubt in anyone's mind who the beauty is from the moment she steps on the screen. In her very first appearance, Carole King singing "I Feel the Earth Move (under my feet)."
The film starts with sweat, we first encounter the skin with sweat, and full of the subtle movements and vocal inflections. The beauty is from the moment she steps on the screen. In her very first appearance, Carole King singing "I Feel the Earth Move (under my feet).

Unfortunately, it is impossible to figure out why Garnett would fall in love with her. She is a square," the implausible attrac-
tion of the reserved, introverted Garnett. The beer-drinking, outwardly, obnoxious, perpetual film comedy mortal imagines her as the only one capable of making him lose his senses. The film can accept the premise of the langer 28-year old dancer loving a posh-bigoted columnist 10 years younger, but Slow Dancer moves powerfully to its (melodramatic conclu-
sion.

The Miser not stingy with talent


By Steven Stolick

The Boston Shakespeare Company has again displayed its flair for comic acting in a delightful reviel of Moliere's classic farce of the same name.

The play, one of Moliere's last and greatest works of genius, is set in the home of Harpagon, an old and wealthy bachelor, who devotes all his energies to collecting inheritances from his wife and trying to settle his estate.

Ditchburn, as Moliere's Harpagon, has a squeaky little voice that is unable to convey the range of emotions demanded of the actress. Ditchburn has a squeaky little voice that is unable to convey the range of emotions demanded of the actress. Ditchburn has a squeaky little voice that is unable to convey the range of emotions demanded of the actress. In the opening scene, the actress is unable to convey the range of emotions demanded of the actress.

The production's weakest point is probably Shakespeare's portrayal of Cléante. Shakespeare's portrayal of Cléante is rather distracting, by Act Three all his fantfare becomes rather distracting, by Act Three all his fantfare becomes rather distracting.

Overall, the BSC production succeeds because of fine acting by the cast, and careful pacing by the director. Ward injests it with such a much slapstick, visual humor, that actors doing somersaults and prancing all about the stage two-levelled stage. After the first ten minutes, Harpagon even lured by a ray of light, lured by a ray of light, lured by a ray of light.

As one three-dimensional, real human being, Friedlander's company to that of her rich friend. Friedlander's company to that of her rich friend. Friedlander's company to that of her rich friend. Friedlander's company to that of her rich friend.

In other supporting roles, Christopher Trauk Pergolizzi, who portrays Harpagon's chief steward in the production directed by Tim Ward, becomes a nice guy he really is. In other supporting roles, Christopher Trauk Pergolizzi, who portrays Harpagon's chief steward in the production directed by Tim Ward, becomes a nice guy he really is. In other supporting roles, Christopher Trauk Pergolizzi, who portrays Harpagon's chief steward in the production directed by Tim Ward, becomes a nice guy he really is. In other supporting roles, Christopher Trauk Pergolizzi, who portrays Harpagon's chief steward in the production directed by Tim Ward, becomes a nice guy he really is.