

**Gross Indecency: The Three Trials of Oscar Wilde**—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." \$20-\$45. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

**How I Learned to Drive**—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel acknowledges her debt to Nabokov's *Lolita*. She has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. (Simon: 3/31/97). Now starring Jayne Atkinson and Bruce Davison. \$25-\$45. Tues.-Sat. at 8, Wed., Sat., and Sun. at 3. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

**Howard Crabtree's When Pigs Fly**—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away last June, just days after completing the revue. \$45. Mon., Wed.-Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

**I Love You, You're Perfect, Now Change**—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. \$45. Mon.-Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

**Late Nite Catechism**—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. \$35. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

**Making Porn**—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. \$30-\$35. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

**Mass Appeal**—The Irish Repertory Theatre revives this Bill C. Davis play about a rebellious young priest with a secret. \$25. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 8/31. *Irish Repertory Theatre, 132 W. 22nd St. (727-7377).*

**Mere Mortals**—David Ives presents six one-acts, ranging from Mamet to minigolf to mayfly mating rituals. \$45; students pay their age. Tues.-Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Opened 4/29. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

**Misalliance**—This is not one of Shaw's best plays, but even at his second-best, GBS fascinates, entertains, and exercises the intellect, though this last seems to be the least of the concerns of David Warren, the director. The play consists of artfully orchestrated conversations—duets, trios, quartets leading up to the occasional tutti—bespeaking the man of music that Shaw also was. Gradually, Shaw's ideas on the education of children crystallize, as do his views on marriage and the family, socialism, worldly success, the joys of literacy, and whatnot—a great deal of whatnot. The performances, for the most part, do their bit. With pleasant design by Derek McLane, Catherine Zuber, and

Kenneth Posner, the play keeps the audience both amused and agog. It may even be that, amid the relaxed guffaws, some of the subversive ideas manage to strike home. (Simon: 8/18/97). Starring Brian Murray, Elizabeth Marvel, and Patricia Conolly. \$45. Opened 8/7. Tues.-Fri. at 7, Sat. at 7:30, Wed., Sat., Sun. at 2:30. *Laura Pels-Roundabout, 1530 Broadway at 45th St. (869-8400).*

**On the Town**—With no Shakespeare left in the cupboard, the organizers of the New York Shakespeare Festival had to find some felicitous replacement to fill the Delacorte stage. Their ultimate selection—perhaps inspired by the hordes mucking about during fleet week—was this 1944 musical, which ran at the Adelphi Theatre for more than a year. In addition to the chipper rhythms of

Leonard Bernstein's score, the production features a four-story, 120-foot steel bridge, patterned after the styles of the most famous bridges in Manhattan. Free. Tues.-Sun. at 8. Through 8/31. *Delacorte Theater at Central Park (539-8750).*

**Perfect Crime**—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." \$35. Mon. and Thurs.-Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

**Stomp**—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. \$29.50-\$45. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

**That's Life!**—A musical revue about Jewish family life. \$25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

**Tony 'n' Tina's Wedding**—A wedding at St. John's Church, 81 Christopher St., then a reception at Vinnie's, 147 Waverly Pl., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. \$65-\$75. Tues.-Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. (239-6200).

## Off-Off Broadway

**Alice's Evidence**—A postmodern adaptation of *Alice in Wonderland*. Presented by the International WOW Company as part of Tiny Mythic and H.E.R.E.'s American Living Room festival for new directors. \$12. 8/30 and 8/31 at 8. *H.E.R.E., 145 Sixth Ave., at Dominick St. (647-0202).*

**Baile Cangrejero**—Peurto Rican Traveling Theatre's collage of poetry, dance, and Afro-Caribbean song. Free. Times and places vary. Through 8/31. (354-1293).

**The Last Session**—A new musical about a singer-songwriter with AIDS. Book by Jim Brochu; music and lyrics by Steve Schaalchlin. \$25-\$30. Tues.-Sat. at 8, Sun. at 3 and 7:30. *Currican Theatre, 154 W. 29th St. (736-2533).*

**A Lullaby for Murder**—A thriller about some Hell's Kitchen locals who take refuge in a bar during a snowstorm, hoping to escape the Pious Weatherman, a serial killer who strikes only during inclement weather. Written by Le Wilhelm. \$15. Tues.-Sat. at 8. Through 8/28. *Harold Clurman Theatre, 412 W. 42nd St. (769-7973).*

**Macbeth/The Lake Wanaga Macbeth**—The BASIC Theater presents two versions of *Macbeth*—one in earnest, one a summer-stock parody—on alternate evenings. \$15. Mon.-Fri. at 8, Sat. at 4 and 9, Sun. at 7. Performances begin 9/1. *Walker Street Theater, 46 Walker St. (479-7833).*

**Strictly Dishonorable**—Though best known as the original Hollywood screwball, Preston Sturges also wrote this boisterous stage play about Prohibition-era social mores. The 1929 production, directed by Antoinette Perry (for whom the Tony awards are named), was one of Broadway's longest-running shows, drawing full houses and black-market ticket prices even after Wall Street crashed. \$8. Tues.-Sat. at 8, Sun. at 7. Previews begin 8/27 for a 9/3 opening. *Vineyard's Dimson Theatre, 108 E. 15th St. (353-3874).*

**True Confessions of a Go-Go Girl**—Jill Morley's look at juggling for dollars. \$15. Thurs. and Fri. at 10:30. *Red Room Theatre at KGB, 85 E. 4th St. (460-0982).*



## Talent Ballyhooded, if Belatedly

**Cynthia Nixon** wants to talk about her current Broadway job—taking over the role of Lala Levy, the aspiring Scarlett O'Hara in the Tony award-winning *Last Night of Ballyhoo*—but first she has to put her 10-month-old daughter to sleep. "As an actor, it's always good if you can have some other thing to occupy your mind," says the 31-year-old Nixon. Since her Lincoln Center debut at age 14 in *The Philadelphia Story*, the indefatigable New Yorker has always had several projects brewing at once. Nixon was a freshman at Barnard College when she played a Los Angeles tramp in David Rabe's *Hurlyburly*—as well as, simultaneously, a precocious British teen in Tom Stoppard's *The Real Thing* at a theater two blocks away. "I learned very early on that people will work around your [schedule] if they want you badly enough," she says. For the role of Mozart's maid in the movie *Amadeus*, the producers flew the eleventh-grader back and forth from Prague five times so she wouldn't miss classes. And, on becoming pregnant, Nixon persuaded The Drama Dept. (a fledgling theater company she helped found) to produce Tennessee Williams's *Kingdom of Earth* so she could play an overweight showgirl: "I told them let's do one where I can be big." Last year, Nixon was nominated for a Tony award for her performance in *Indiscretions*, her sixth Broadway show. But she doesn't always have her way. Auditioning for the Lala part for the original Broadway cast of *Ballyhoo*, she lost out to another actress. "I was very disappointed because I felt this is a role I could inhabit so well," she says. "But I knew it had to come." Describing the unpopular Lala, who never gives up trying to be a party girl, Nixon says, "I admire her because she's so tenacious about it." No surprise there.

GERARD RAYMOND

Photograph by Carol Rosegg.