# 'Isn't It Romantic' is appealing

Performances of the Birming-ham Theatre production of "Isn't It Romantic" continue through Sunday, March 17, in Birming-ham. For ticket information call the box office at 644-3533.

By Barbara Michale

special writer

"Isn't It Romantie" by Wendy Wasserstein is a warm, withy comedy about the choices facing contemporary young women. As performed by a capable cast at the Birmingham Theatre, the production compares favorably with its New York counterpart. It is a little gem not to be missed.

Janie Blumberg and Harriet Cornwall, lifelong best friends, are trying to make it on their own in New York City. Coming from very different family backgrounds, each different family backgrounds, each case and the state of remantic but opposite the sea of pir must compressite the acts of comparison of the properties of negolitations.

raised to seek the traditional goals of marriage and a family. On the verge of obtaining that ideal with \*a nice young doctor,\* she finds the prospect suffocating.

Harriet (Mariliya McIntyre), raised by a hard-boiled business executive mother, seeks a successful career and romance without commitment. But when the right opportunity arises, she re-examines her feminist views.

REISSA 15 coormously appealing as the frizzy-haired, rumpled Jande who lives in baggo oversiled to baggo versules of packing crates. Janle's or-cracking, self-deprecating bumor is her defense against her overly attentive parents and domineering boyfriend. Reissa has a delightful comic delivers.

boyl-ined Reissa has a delignissic confice delivery.

Junie 8 first encounter with a raw that is hilarious, as is her reaction to the result of the result o

or. Frightened of emulating her mother's lonely life, she wants to grab for what the women's maga-zines call "having it all."

Edifin Lynn Cohen is outstanding as Janle's mother Tasha, an unforgetiable comic character. Far from the stereotype of the Jawish mother as homebody, Tasha shuns the kitchen in favor of coffee shop carryouts. A middle-aged dancing school devotee with the energy of a dervish, she darks about in lectards and puzzles at Janle's comparative lethargy.

Ann Fiood is convincing as Lillian, Harriet's aggressive and emo-tionally reserved mother. Recking of sophisticated glamour during the workday, she spends her evenings watching television re-runs and rec-ognizes she has made choices to get where she is.

MICHAEL MINOR is perfect as Paul Stuart, the egotistical woman-izer who is Harriet's office ro-mance. Stuart makes love without

rumpling his perfect cofffure and keeps his relationships painfully shallow.

Allan Wasserman is effective as Marty Sterling, the seemingly perfect young doctor ardently pursuing Janie. Trying just a little too hard to return to the old values and traditions of his childhood, Sterling falls to understand that today's woman to

tions of his childhood, Sierling falls to understand that today's woman no longer comfortably fits the old molds.

Like its New York counterpart, the Birmingham production includes taped phone messages from a number of Broadway stars and an immensely clever use of the stagehands. Well-integrated into the action of the play, the stagehands take on character and earn quite a lot of laughs.

"Inst It Romantic" abounds Ith winning characters, clever dialogue and a marvelous understanding of the opposing pressures on contemporary women. Under director Susan Rosenstock, the Birmingham production offers this charming counted in a nearly neeffect package. production offers this enarming comedy in a nearly perfect package.



Marilyn McIntyre (left) is Harriet Cornwall and Ann Flood is Jane Blumberg, two friends with very different ideas about what they want from the men in their life, in "fan't it Romantic," at the Birmingham Theatre.

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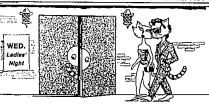
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