



David C. Nichols shared a link.

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Okay, here's the thing: William Luce may be more commercial solo vehicle structuralist than full-on dramatic scribe. Yet when structure and historical/biographical aspects come together and are inhabited by an artist capable of both informing and elevating the material, as the late, great Julie Harris did in "Belle of Amherst," for instance, well, just try to look away. That is the case at the Greenway Court, where director Janet Miller's arresting **Good People Theater Company** staging of Mr. Luce's "Barrymore" is winding down. As the at-end-of-career-and-tether title character, **Gordon Goodman** is revelatory where he isn't transcendent. For all my fond memories of Christopher Plummer's bravura Tony-winning turn, they didn't once enter my consciousness during Dr. Goodman's nuanced, resonant, ultimately touching tour de force, against which the selfless **Matt Franta** provides a tickling off-stage foil as the prompter Jack Barrymore has hired to try to get through "Richard III." There are only three performances left -- though we fervently believe this particular combination of vehicle, artists and helmer will resurface -- and it repays attendance in rich histrionic dividends. Go.



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