



The Gym and the Jungle

THE NEW musical comedy based on the late Clifford Odets's 1938 play, *Golden Boy*, faces many challenges. But, all things considered, the book by Mr. Odets and William Gibson, the score by Charles Strouse and Lee Adams, the sets, costumes, and projections by Tony Walton, and the direction by Arthur Penn have dealt honestly and often inspiredly with the project.

The strength of the musical lies, however, in its capturing both the desperate conditions of contemporary Harlem and the vicious sleaziness that lies under the diamond-studded façade of midtown New York life. The contrast is suggested mainly by the variety of projected backgrounds against which the action occurs. It is caught, too, by successive songs that illustrate the difference between the loneliness of Joe, the young Negro boxer played by Mr. Davis, and the deadened spirit of Lorna, a girl who has been hurt by so many men that she hangs onto her relationship with an unhappily married fight manager because she is at least answering a need for a man who has been good to her. But it is Joe's brother, a man active in CORE, who best describes the situation when he tells Lorna, "If Joe can't make it in your world, and can't live in ours, he's a man falling in space."

At that moment the fact that Joe is a boxer seems incidental, and it is unthinkable that Lorna should later decide to let him fall so that she can rescue the bigoted fight manager. One finds oneself wishing that Mr. Gibson would change the story so that a fuller exploration of Joe's and Lorna's feelings for each other might make what is now a stunning and vivid boxing sequence less pivotal. If this Joe is to end tragically, it should seem the direct result of rejection by the white man's world rather than the consequence of a ring accident.

There are, however, many virtues to offset the story's imperfections. Both the opening montage of boxers working out in the gym and the later championship fight have been expertly choreographed by Donald McKayle. There is a biting comic number in which the nimble-footed Sammy Davis, Jr., leads a gang of uptowners in a song and dance celebrating the nostalgic virtues of living on 127th Street. For them H(Heroine)-A (Alley fights)-R(Rats)-L(Landlord far away)-E(Endless clean-up projects)-M (Moldy rooms) spells HARLEM. And they joke about a wealthy Negro policy operator who occasionally makes a su-

pervisory tour uptown "just to keep in contact with his ethnic group."


Mr. Davis gives an attractive and clean-cut performance that avoids cuteness and condescension and never compromises his dignity as an individual. Paula Wayne's portrayal of Lorna is similarly realistic, making one feel that if she had explained her final decision the audience probably would have believed her. Billy Daniels utilizes his suave style—the same one that made his rendition of "That Old Black Magic" so delightfully insinuating—to lift his portrait of the ruthless gangster into an understandable symbol of pleasure-seeking corruption. And he even gains our sympathy when, exasperated by the ignorant fight manager, he shakes his head and says, "Someday I'm going to take that mother off the census list."

This is a case in which the integrity of performance and production considerably exceeds our involvement in the lives of its leading participants. Yet we leave *Golden Boy* with a sharpened

sense of the sadness, the beauty, and the humor inherent in modern Manhattan's disorderly mixture of shiny skyscrapers and drab tenements.

In *The Comforter*, currently being presented at the Blackfriars' Guild, the Reverend Edward A. Molloy has attempted to correct the somewhat unfavorable portrait of Pope Pius XII offered in *The Deputy*. The new play shows how Pius foresaw, better than almost anyone else, the outbreak of World War II, and how he used the machinery of the Church in an unsuccessful attempt to forestall this holocaust. It makes much of the Pope's personal sacrifice and use of the Vatican's meager treasury (even to the melting down of gold objects in St. Peter's) to help Jewish refugees. By lumping combatants and noncombatants, it points out that the Jews constituted less than a third of the war's victims. And the Pope's decision not to speak out openly against genocide because that would probably have resulted in reprisals against the Jews appears as an act of personal martyrdom. But *The Comforter* is more a footnote to *The Deputy* than a play, and it doesn't convincingly rebut its forerunner's argument that unequivocal spiritual leadership, even at the cost of immediate harm, should be the Church's function.

—HENRY HEWES.



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BOOKS

Nonfiction

PREVIOUS CONVICTIONS, Cyril Connolly. Harper & Row, \$5.95 (SR, Sept. 26)—A multifaceted Englishman at his most enjoyable in this variegated collection of refreshingly light, impressionistic, and vivid essays.

REMINISCENCES, Douglas MacArthur. McGraw-Hill, \$6.95 (SR, Sept. 26)—Written the way he wants to be remembered, this book tells, arrogantly and proudly, how one of the most controversial figures of our time became an American of the first order.

THE STRANGE TACTICS OF EXTREMISM, Harry and Bonaro Overstreet. Norton, \$4.50 (SR, Oct. 3)—Probably the timeliest book of the fall season, and published not one hour too soon.

THE PRESIDENT AS WORLD LEADER, Sidney Warren. Lippincott, \$6.95 (SR, Oct. 10)—An assessment of the ways our twentieth-century Presidents discharged—or evaded—the incomparable responsibility of world leadership.

CONGRESSMAN FROM MISSISSIPPI, Frank F. Smith. Pantheon, \$5.95 (SR, Oct. 10)—Autobiography of a man who lost his seat in Congress because his political and moral integrity were inseparable, but not before he had experienced twelve difficult but never regretful years on the Hill.

NAZI PROPAGANDA, Z. A. B. Zeman. Oxford University Press, \$7 (SR, Oct. 10)—Definitive work on the masters of propaganda, providing some of the reasons why the impossible suddenly became horrifyingly actuality.

POETRY AND FICTION, Howard Nemerov. Rutgers University Press, \$7.50—Thoughtful and graceful essays by one of our most perceptive and urbane critics and essayists.

THE JOURNALS OF DAVID LILIENTHAL, Vols. I and II, David Lilienthal. Harper & Row, \$10 each (SR, Oct. 17)—Few works can surpass the vividness and thoughtfulness of these volumes, delineating the author's years on the TVA and AEC.

THE TECHNOLOGICAL SOCIETY, Jacques Ellul. Tr. from the French by John Wilkinson. Knopf, \$10.95 (SR, Sept. 26)—New, original version of the Spenglerian thesis that the technological society bears the seeds of its own destruction.

DIARY 1928-1957, Julian Green. Selected by Kurt Wolff and tr. from the French by Anne Green. Harcourt, Brace & World, \$6.50 (SR, Oct. 3)—An exploration of thought and feeling by one of the most eminent and engaging of French men of letters.

Fiction

THE BRIGADIER AND THE GOLF WIDOW, John Cheever. Harper & Row, \$4.95 (SR, Oct. 17)—More short stories by an expert whose social barometer steadily registers upper middle class.

BAD CHARACTERS, Jean Stafford. Farrar, Straus & Giroux, \$4.95 (SR, Oct. 17)—Inventive and delightful writer whose excellent style does credit to the interesting stories she tells.

THE EXACT AND VERY STRANGE TRUTH, Ben Piazza. Farrar, Straus & Giroux, \$4.95 (SR, Oct. 3)—A young actor unquestionably reveals another kind of professional talent in his first novel about a boy's childhood.

GALLERY EXHIBITIONS

IVAN ALBRIGHT, Art Institute of Chicago—Retrospective exhibition traces the development of a veteran Midwestern painter who relies on multiple perspectives and superhuman

details to describe life's journey toward dissolution.

PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING AND SCULPTURE, Carnegie Institute—Commonly considered the most important international art exhibition in America, this is the forty-third in a series initiated in 1896. Four hundred works from thirty-five countries are included.

EDOUARD VUILLARD, Wildenstein & Co., New York—Loan exhibition featuring sixty paintings, more than one-third of which have never been on public view in New York before, follows the French artist's career from 1889 to 1938. Through Nov. 21.

RECENT SCULPTURE BY DAVID SMITH, Marlborough-Gerson Gallery, New York—One of America's outstanding sculptors is represented by twenty-nine new works, some of them massive stainless steel constructions ten feet high. Through Nov. 14.

PHOTOGRAPHY

THE HISTORY OF PHOTOGRAPHY, Beaumont Newhall. Published by Museum of Modern Art, distributed by Doubleday, \$12.50—Expanded, updated edition of most readable and authoritative text on the subject.

"PHOTOGRAPHY, '64"—One good exhibition spawns another; works by the twenty-five most significant contributors to photography in this century selected by the important young photographers who comprised last year's New York State Exposition Show. At Mobile, Alabama, Art Gallery through Dec. 12; on cross-country tour under auspices of the George Eastman House thereafter.

"POETRY IN COLOR," Ernest Haas, IBM Gallery, New York—One-man show of superb camerawork lives up to its title. (Color Corporation of America deserves praise for excellent quality of the more than fifty prints). Through mid-November.



THEATER

FIDDLER ON THE ROOF (SR, Oct. 10)—Funny and touching folk-tale musical with Zero Mostel as Sholom Aleichem's immortal Teyve, the milkman.

OH, WHAT A LOVELY WAR (SR, Oct. 17)—Saucy young clowns from England employ delightful imagination and 1914-18 songs to suggest the absurd humor and eloquent sadness that attend the world's acceptance of war.

ABSENCE OF A CELLO—Most interesting new American play of this season, although its attempts to deal comically with the serious matter of comparing the ways of big business with those of a wayward scientist are not totally successful.

And if you haven't seen them yet, **THE FANTASTICKS**, **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**, **THE KNACK**, **THE AMERICAN DREAM**, **DUTCHMAN**, **THE TROJAN WOMEN**, and **THE SUBJECT WAS ROSES**.

MOVIES

THE AMERICANIZATION OF EMILY—Within the framework of a slick commercial comedy, writer Paddy Chayefsky delivers

some challenging anti-war sentiments and questions the virtue of bravery.

FAIL SAFE (SR, Oct. 17)—Efforts to avert the holocaust, led by President Henry Fonda, generate as much excitement as this film's comedic counterpart, *Dr. Strangelove*, provoked laughs.

FOUR DAYS IN NOVEMBER—A somber, respectful, often harrowing tribute to the late President, this two-hour documentary recreates on film the fateful events that brought him to Dallas and death.

THE OUTRAGE (SR, Oct. 17)—Recreation of the Japanese classic, *Rashomon*, in terms of the American Southwest just after the Civil War.

WOMAN IN THE DUNES—Pinter-esque Japanese allegory of a man trapped against his will in a shack at the bottom of a sandpit; bold philosophic overtones of this film mark director Hiroshi Teshigahara as one of most interesting new talents around.

THE LUCK OF GINGER COFFEY (SR, Oct. 3)—Affecting, realistic study of a hard-luck Irishman in Canada whose marriage disintegrates.

MARY POPPINS (SR, Aug. 22)—Classic children's book made into one of the gayest, brightest, most sophisticated musicals ever to come from the Disney studios—or, for that matter, any other studio.

RADIO-TV

NEW YORK PHILHARMONIC (Young People's Concerts)—Leonard Bernstein returns with two performances: Fri., Nov. 6, "What Is a Sonata?"; Mon., Nov. 30, "Farewell to Nationalism." CBS-TV, 7:30-8:30 p.m. EST.

PROFILES IN COURAGE ("Oscar W. Underwood")—Premiere of series based on John F. Kennedy's Pulitzer Prize-winning book. Sidney Blackmer stars as the man "who sacrificed the Presidency to fight the Ku Klux Klan." NBC-TV, Sun., Nov. 8, 6:30-7:30 p.m. EST.

THE LOUVRE—Full-hour color special with Charles Boyer narrating as TV cameras survey masterpieces of this celebrated museum. NBC-TV, Nov. 17, 10-11 p.m. EST.

HALLMARK HALL OF FAME ("The Other World of Winston Churchill")—Color special based on Sir Winston's book *Painting as a Pastime*; Sir Alec Guinness narrates. NBC-TV, Nov. 30, 10-11 p.m. EST.

BEWITCHED—Pleasant, above-average comedy series about a suburban housewife who really is a witch—but a lovely one. Agnes Moorehead's light touch adds to the diversion. ABC-TV, Thurs., 9 p.m. EST.

MISCELLANEOUS

C. DAY LEWIS READING, Guggenheim Museum for Academy of American Poets, Nov. 19—One of England's senior poets in a rare American appearance.

At the Poetry Center, New York:

JOHN MALCOLM BRINNIN, Nov. 16—Poet and author of *Selected Poems* (1963) and *Dylan Thomas in America*.

JAMES T. FARRELL, Nov. 22—Reading from his poetry, written since 1961 and not yet released for publication.

STEPHEN SPENDER, Nov. 30—English poet, critic, and editor of *Encounter*.

