



One in the Aisle

NO MISTAKE about it, Neil Simon is a very funny man. He has an extraordinary knack for taking the commonplace, turning it upside down, and shaking the laughs out of it. He also has an uncanny ear for the amusing turns of everyday conversation, which become funnier still when put into the mouths of people who take themselves very seriously. Simon's people, as represented in his own adaptation of his hit play, *Barefoot in the Park*, are essentially characters—which is to say that they are quite ordinary men and women operating under a strong compulsion to do ridiculous things, but who feel that their actions are the most natural and reasonable in the world. And because Simon makes them so attractive and appealing, we are more than willing to go along with them, enjoying every moment of their temporary discomfort, applauding enthusiastically their ultimate triumphs.

WIT TWISTER #10

By ARTHUR SWAN

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word. A sample, well known among lovers of anagrams:

Good landlord, fill the flowing

Until their _____ run over!
Tonight, we'll _____ upon
this _____;

Tomorrow, _____ for Dove-
er!

(Answers: pots, tops, stop, spot,
post.)

Now try this Wit Twister:

Caught is the _____ of
white lies

By Satan's subtlest _____
of all.

He is quite _____ of Para-
dise

Until, too late, he _____
his fall.

(Answer on page 48)

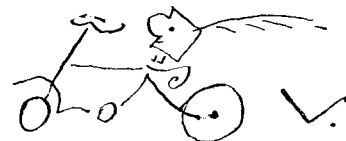
Since *Barefoot* is now in its fourth year on Broadway, and touring companies, summer stock, and university players have carried it well into the hinterland, there are probably few who do not know about the newly married Bratters and their eccentric apartment on the sixth floor of a Village walk-up. What scenarist Simon has done to improve on playwright Simon's original has been to open the action well beyond the play's single setting and, except for a prolonged finale straight out of an old Harold Lloyd movie, to interlard his basic material with scenes and sequences that are so smoothly carpentered into the structure as to give no sense of superfluous padding.

The film opens, for example, with a six-night honeymoon at the Plaza that mischievously sets the mood of the Bratters' tempestuous married life. The Velasco apartment, the Balkan restaurant on Staten Island, Paul's drunken interlude in Washington Square, and, of course, those six flights of steps—all merely talked about in the theater—enhance the comedy not only visually (Joseph La Shelle's color camerawork is superb) but also add sparkle with Simon's hilarious dialogue and comic inventions.

But best of all in the film is its meticulously chosen cast and the adroit, amusing performances that director Gene Saks, here making his movie debut, has elicited from each member. Since both Robert Redford and Mildred Natwick are veterans of the New York company, their smooth expertise as the young man and his bemused mother-in-law is hardly surprising. But Charles Boyer slips just as snugly into the role of Velasco, the scrounging, aging Bohemian who lives upstairs. And Jane Fonda, who hitherto seems to have had difficulty in determining which note to hit in her various roles, at last displays that she is in fact a charmingly fey, disturbingly sexy light comedienne, with an instinct for the timing and intonation of laugh lines that should keep her busy for many years to come. Add a marvelously understated performance by Herbert Edelmann as a harassed telephone repairman and an aptly jazzy and sophisticated musical score by Neal Hefti, and the result is an entertainment that can do much to lighten a long, hot summer.

UNFORTUNATELY, there are no such encomia for *Caprice*, billed as "a most unusual suspense comedy," and co-starring a most unlikely romantic

team, Doris Day and Richard Harris. It is difficult to describe *Caprice* in terms of plot. One thinks of it rather as a conspiracy—a conspiracy directed, specifically, against the aging and unflatteringly gowned and photographed Miss Day. How else to explain the scene, early in the picture, when cosmetics expert Ray Walston demonstrates for her the before-and-after effects of his product on a model? One waits, and hopes, for his compound to work a similar miracle for our Doris. It is not to be. She moves doggedly through the film from close-up to close-up that cruelly reveal the puckered skin around her lips, the tired lines about her eyes. And if that were not enough, the script dumps her—mod dress and all—down a California hillside, then asks her to be bright and brittle through a layer of accumulated



dirt and rubble. No actress could possibly do it, and Miss Day is no exception.

No less distressing than this flagrant abuse of Miss Day's looks and talent (she sings the title song, but only over the picture's credits), is the casting of Richard Harris as her sparring partner and swain. The two are presumably rival spies in the cosmetics industry, and the virile Harris is as ill-suited to chasing after the secret formula for a new hair-spray as he is to the posh, \$250,000 (the studio tells us) bachelor pad with its swinging bed, to which, on occasion, he retires with a shapely informant and, eventually, Miss Day. *Caprice*, alas, is a "suspense comedy" without either suspense or laughs—and the only "most unusual" thing about it is that it was written and directed by the talented Frank Tashlin.

—ARTHUR KNIGHT.

CAPTURE



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THE TIME has come for Broadway to take a badly needed, if not terribly well deserved rest. The only important theater openings during the summer will be occurring elsewhere. At Lincoln Center, a revival of *South Pacific* (June 12-Sept. 9) and Peter Ustinov's new play, *The Unknown Soldier and His Wife* (June 27-July 29), are scheduled. Jones Beach Marine Amphitheatre will bring back *Arabian Nights* (July 1-Sept. 4). And the New York Shakespeare Festival will augment its regular programs (see accompanying chart) with *Lallapalooza*, *A Show for Kids*, which will play matinees every day except Monday with the Borough-touring Mobile Theater Unit (June 29-Aug. 30) and at Central Park's Delacorte Theater (Aug. 31-Sept. 4).

The rest of North America, however, is theatrically pregnant. Some of the perennial events are listed on the right. The principal addition to these this summer is Expo 67's lineup of plays and musicals. Originating at the Montreal fair will be Alexander H. Cohen's production of *Hellzapoppin '67*, starring Soupy Sales and Greta Thyssen (June 25-Sept 16), and a daily one-hour show for children called *The Magic Box* (May 1-Oct. 27). Personal appearances include: Marlene Dietrich (June 12-24), Jack Benny and Jack Jones (July 24-30), The Supremes (Aug. 21-23), Duke Ellington and Sarah Vaughan (Sept. 3-9), and Pearl Bailey (Sept. 24-30). In addition, Maurice Chevalier will be seen in the musical extravaganza, *Flying Colors* (July 11-30).

For the more serious theatergoer, there will be visiting companies from many countries. French-speaking groups from Canada, France, Switzerland, and Belgium predominate, but there is also the marvelous Kabuki Theatre from Japan (Aug. 4-12), Italy's Teatro Stabile di Genova (June 12-17), a production in German of Franz Lehar's *The Land of Smiles* (July 17-22), and the Greek National Theatre (Oct. 2-9) with *Agamemnon*, *Oedipus at Colonus*, and *Ajax*.

For those who prefer their plays in English, Expo is offering several Canadian companies, the most famous of which, the Stratford Shakespearean Festival, will bring Christopher Plummer and Zoe Caldwell to Montreal in *Antony and Cleopatra* (Oct. 17-28). The United States will be represented by the APA Repertory Company (Oct. 9-14). And Britain's National Theatre, with its director, Sir Laurence Olivier, will visit North America for the first time with *Othello* (Oct. 18, 20, 24, 26), *Love for Love* (Oct. 19, 22 mat. and eve.; Oct. 25, 28 mat. and eve.), and *A Flea in Her Ear* (Oct. 21 mat. and eve.; Oct. 27 mat. and eve.). —HENRY HEWES.



THE THEATER

All This and Expo, Too

Summer Repertory Schedule, 1967

AMERICAN CONSERVATORY THEATRE Stanford, Summer Festival Stanford University Palo Alto, Calif.	<i>Our Town</i> <i>Arsenic and Old Lace</i> <i>Dear Liar</i> <i>U.S.A.</i> <i>The Crucible</i> <i>Two for the Seesaw</i> <i>Beyond the Fringe</i>	July 18-Aug. 13, in daily rotation Eves. except Mon. Mats: Sat., Sun.
AMERICAN CONSERVATORY THEATRE Ravinia Festival Ravinia Park Chicago, Ill.	<i>Long Day's Journey into Night</i> <i>Thieves' Carnival</i> <i>Twelfth Night</i> <i>Beyond the Fringe</i> <i>Two for the Seesaw</i> <i>Dear Liar</i>	Aug. 20-Sept. 17, in daily rotation Eves. except Mon. Mats: Sat., Sun.
AMERICAN SHAKESPEARE FESTIVAL THEATRE & ACADEMY Stratford, Conn.	<i>The Merchant of Venice</i> <i>A Midsummer Night's Dream</i> <i>Macbeth</i> (July 25) <i>Antigone</i>	June 17-Sept. 10, in daily rotation Eves. exc. Sun., Mon. Mats: Wed., Thurs., Sat., Sun.
ASOLO THEATER FESTIVAL Sarasota, Fla.	<i>The Madwoman of Chaillot</i> <i>The Farce of Scapin</i> <i>Romeo and Juliet</i> (July 14) <i>Eleonora Duse</i> (July 12)	July 6-Sept. 9, in daily rotation Eves. except Mon. Mats: Tues., Wed., Fri., Sat.
CHAMPLAIN SHAKESPEARE FESTIVAL Burlington, Vt.	<i>Love's Labor's Lost</i> <i>King Lear</i> <i>Henry IV, Part 1</i>	July 24-Sept. 23, in daily rotation Eves. except Sun. Mats: Wed., Sat.
GREAT LAKES SHAKESPEARE FESTIVAL Lakewood, O.	<i>Romeo and Juliet</i> <i>Love's Labor's Lost</i> (July 12) <i>Cyrano de Bergerac</i> (July 26) <i>Misalliance</i> (Aug. 9) <i>All's Well that Ends Well</i> (Aug. 23)	July 7-Sept. 16, in daily rotation Eves. except Mon. Mat: Sun.
MINNESOTA THEATRE COMPANY Minneapolis, Minn.	<i>Shoemaker's Holiday</i> <i>Thieves' Carnival</i> <i>Harpers Ferry</i> <i>The House of Atreus</i> (July 21) <i>The Visit</i> (Sept. 11)	June 1-Oct. 27, in daily rotation Eves. except Sun. Mats: Wed., Sat.
NEW YORK SHAKESPEARE FESTIVAL Central Park, New York, N.Y.	<i>The Comedy of Errors</i> <i>King John</i> <i>Titus Andronicus</i>	<i>C of E</i> June 7-July 1, <i>KJ</i> July 5-July 29, <i>TA</i> Aug. 2-Aug. 26 Eves. except Mon.
NYSF MOBILE THEATER Five Boroughs of New York City	<i>Volpone</i> (in English) <i>Volpone</i> (in Spanish)	<i>V</i> (Eng.) June 23-Aug. 19 <i>V</i> (Spa.) Aug. 23-Sept. 23 Eves. except Mon.
OREGON SHAKESPEAREAN FESTIVAL Ashland, Ore.	<i>Pericles</i> <i>Antony and Cleopatra</i> <i>The Taming of the Shrew</i> <i>Richard III</i> <i>Maid of the Mill</i> (Aug. 17)	July 22-Sept. 10, in nightly rotation (<i>M of M</i> - Special Matinees only)
PLAYHOUSE IN THE PARK Eden Park Cincinnati, O.	<i>The Cavern</i> <i>The Lesson & Escorial</i> <i>Uncle Vanya</i> <i>Anatol</i>	<i>C</i> , June 8-July 1; <i>L&E</i> , July 6-29; <i>UV</i> , Aug. 3-26; <i>A</i> , Aug. 31-Sept. 23. Eves. except Mon. Mats: Sat., Sun.
SAN DIEGO NATIONAL SHAKESPEARE FESTIVAL Balboa Park San Diego, Calif.	<i>Twelfth Night</i> <i>All's Well that Ends Well</i> <i>Othello</i> (July 13)	June 13-Sept. 10, in daily rotation Eves. except Mon. Mats: Wed., Sat., Sun.
SHAW FESTIVAL Niagara-on-the-Lake Ontario, Canada	<i>Arms and the Man</i> <i>The Circle</i> <i>Major Barbara</i>	<i>A&M</i> , June 21-July 15 <i>C</i> , July 19-Aug. 12 <i>MB</i> , Aug. 16-Sept. 10 Eves. except Mon. Mats: Sat., Sun.
STRATFORD SHAKESPEAREAN FESTIVAL OF CANADA Stratford, Ontario	<i>Richard III</i> <i>The Merry Wives of Windsor</i> <i>The Government Inspector</i> <i>Anthony and Cleopatra</i> (July 31)	June 12-Oct. 14, in daily rotation Eves. except Sun. Mats: Wed., Sat.
STRATFORD FESTIVAL COMPANY (at Avon Theatre) Stratford, Ontario	<i>Albert Herring</i> <i>Così fan Tutte</i> <i>Colours in the Dark</i> (July 24)	July 7-Sept. 2, in daily rotation Eves. exc. Sun., Mon. Mats: Wed., Sat.