काथी हर्सक

"The Last of the Red Hot Lovers" is not as funny as many other Neil Simon plays, nor is it meant to be. Although the show is filled with the typical quick one-liners which characterize Simon comedies, the play tends to, and sometimes succumbs to, moralizing and probing into American marriage in the mid-1970s.

This lack of "rolling-in-the-aisles" humor is an integral part of the MIT Community Players' current production. The show is moderately funny in parts, serious in others, and sometimes just nonsensical. In short, it's a good production of a good, but not outstanding, play.

The play concerns a 41-year-old nice Jewish boy named Barney Cashman who would never arrange his mother but for his wife Thelma. Overweight, shy, and smelling of fish from his restaurant, he decides that life has not only been kind to him, it has gone out of its way to ignore him. Each of the three acts of the play depicts one of his unsuccessful forays into extra-marital romance. Each reveals in the initially unromantic surrounding of Barney's mother's apartment, and the women themselves — Barney's three illusions of "waywardness" — present diminishing sexual possibilities from the aggressively available to the visibly absurd to the mutinously unobtainable.

Barney's first attempted seduce is a blonde and brains married woman, an archetypical Virgo who wants to cut the chitter and get down to business. She butts into Barney's every gesture, mostly with a coldly realistic pragmatism.

As March 1972 reached its termination, this time with an out-and-out knock, a nutty nonstop bubbler who couldn't possibly be quite long enough to comply with his designs on her. She lives with a weird Nazi war vet whose participation is a great vocal cliche if you don't mind getting whipped. The scene ends with the usual of smoking pot.

The final episode of attempted seduction concerns his wife's best friend, a mentally moronic copy of his wife, who announces that she'd rather die than betray her husband and confess all ations for which she is in the presence.

Barnie's second try is a girl confessing all the sins she had committed in the back seat of her boyfriend's car on the night before. Despite her total nonparticipation all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

The final scene of attempted seduction concerns his wife's best friend, a drugged out guy who just recently had a rendezvous with Bobbie, and her best friend. She therefore aborts all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

By Kathy Hardin

"The Last of the Red Hot Lovers" is not as funny as many other Neil Simon plays, nor is it meant to be. Although the show is filled with the typical quick one-liners which characterize Simon comedies, the play tends to, and sometimes succumbs to, moralizing and probing into American marriage in the mid-1970s.

This lack of "rolling-in-the-aisles" humor is an integral part of the MIT Community Players' current production. The show is moderately funny in parts, serious in others, and sometimes just nonsensical. In short, it's a good production of a good, but not outstanding, play.

The play concerns a 41-year-old nice Jewish boy named Barney Cashman who would never arrange his mother but for his wife Thelma. Overweight, shy, and smelling of fish from his restaurant, he decides that life has not only been kind to him, it has gone out of its way to ignore him. Each of the three acts of the play depicts one of his unsuccessful forays into extra-marital romance. Each reveals in the initially unromantic surrounding of Barney's mother's apartment, and the women themselves — Barney's three illusions of "waywardness" — present diminishing sexual possibilities from the aggressively available to the visibly absurd to the mutinously unobtainable.

Barney's first attempted seduce is a blonde and brains married woman, an archetypical Virgo who wants to cut the chitter and get down to business. She butts into Barney's every gesture, mostly with a coldly realistic pragmatism.

As March 1972 reached its termination, this time with an out-and-out knock, a nutty nonstop bubbler who couldn't possibly be quite long enough to comply with his designs on her. She lives with a weird Nazi war vet whose participation is a great vocal cliche if you don't mind getting whipped. The scene ends with the usual of smoking pot.

The final episode of attempted seduction concerns his wife's best friend, a mentally moronic copy of his wife, who announces that she'd rather die than betray her husband and confess all ations for which she is in the presence.

Barnie's second try is a girl confessing all the sins she had committed in the back seat of her boyfriend's car on the night before. Despite her total nonparticipation all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

The final scene of attempted seduction concerns his wife's best friend, a drugged out guy who just recently had a rendezvous with Bobbie, and her best friend. She therefore aborts all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

By Kathy Hardin

"The Last of the Red Hot Lovers" is not as funny as many other Neil Simon plays, nor is it meant to be. Although the show is filled with the typical quick one-liners which characterize Simon comedies, the play tends to, and sometimes succumbs to, moralizing and probing into American marriage in the mid-1970s.

This lack of "rolling-in-the-aisles" humor is an integral part of the MIT Community Players' current production. The show is moderately funny in parts, serious in others, and sometimes just nonsensical. In short, it's a good production of a good, but not outstanding, play.

The play concerns a 41-year-old nice Jewish boy named Barney Cashman who would never arrange his mother but for his wife Thelma. Overweight, shy, and smelling of fish from his restaurant, he decides that life has not only been kind to him, it has gone out of its way to ignore him. Each of the three acts of the play depicts one of his unsuccessful forays into extra-marital romance. Each reveals in the initially unromantic surrounding of Barney's mother's apartment, and the women themselves — Barney's three illusions of "waywardness" — present diminishing sexual possibilities from the aggressively available to the visibly absurd to the mutinously unobtainable.

Barney's first attempted seduce is a blonde and brains married woman, an archetypical Virgo who wants to cut the chitter and get down to business. She butts into Barney's every gesture, mostly with a coldly realistic pragmatism.

As March 1972 reached its termination, this time with an out-and-out knock, a nutty nonstop bubbler who couldn't possibly be quite long enough to comply with his designs on her. She lives with a weird Nazi war vet whose participation is a great vocal cliche if you don't mind getting whipped. The scene ends with the usual of smoking pot.

The final episode of attempted seduction concerns his wife's best friend, a mentally moronic copy of his wife, who announces that she'd rather die than betray her husband and confess all ations for which she is in the presence.

Barnie's second try is a girl confessing all the sins she had committed in the back seat of her boyfriend's car on the night before. Despite her total nonparticipation all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

The final scene of attempted seduction concerns his wife's best friend, a drugged out guy who just recently had a rendezvous with Bobbie, and her best friend. She therefore aborts all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

By Kathy Hardin

"The Last of the Red Hot Lovers" is not as funny as many other Neil Simon plays, nor is it meant to be. Although the show is filled with the typical quick one-liners which characterize Simon comedies, the play tends to, and sometimes succumbs to, moralizing and probing into American marriage in the mid-1970s.

This lack of "rolling-in-the-aisles" humor is an integral part of the MIT Community Players' current production. The show is moderately funny in parts, serious in others, and sometimes just nonsensical. In short, it's a good production of a good, but not outstanding, play.

The play concerns a 41-year-old nice Jewish boy named Barney Cashman who would never arrange his mother but for his wife Thelma. Overweight, shy, and smelling of fish from his restaurant, he decides that life has not only been kind to him, it has gone out of its way to ignore him. Each of the three acts of the play depicts one of his unsuccessful forays into extra-marital romance. Each reveals in the initially unromantic surrounding of Barney's mother's apartment, and the women themselves — Barney's three illusions of "waywardness" — present diminishing sexual possibilities from the aggressively available to the visibly absurd to the mutinously unobtainable.

Barney's first attempted seduce is a blonde and brains married woman, an archetypical Virgo who wants to cut the chitter and get down to business. She butts into Barney's every gesture, mostly with a coldly realistic pragmatism.

As March 1972 reached its termination, this time with an out-and-out knock, a nutty nonstop bubbler who couldn't possibly be quite long enough to comply with his designs on her. She lives with a weird Nazi war vet whose participation is a great vocal cliche if you don't mind getting whipped. The scene ends with the usual of smoking pot.

The final episode of attempted seduction concerns his wife's best friend, a mentally moronic copy of his wife, who announces that she'd rather die than betray her husband and confess all ations for which she is in the presence.

Barnie's second try is a girl confessing all the sins she had committed in the back seat of her boyfriend's car on the night before. Despite her total nonparticipation all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.

The final scene of attempted seduction concerns his wife's best friend, a drugged out guy who just recently had a rendezvous with Bobbie, and her best friend. She therefore aborts all attempts at passion by occasionally breaking into tears while properly clutching her pocketbook to her knees.