

# RAG BAG



LAGUNA GLORIA--tapestries and rugs exhibit. Museum of Modern Art, N.Y., is circulating works of 42 European, Israeli, and American artists. Open Mar 18.

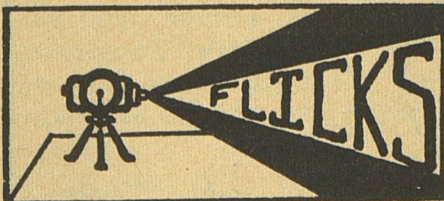
UNIV. ART MUSEUM--The Expression of Gio Ponti, Mar 5-31. Architecture, ceramics, furniture, textiles, everything. 5 slide projectors going. Also Bogart-Levers drawings, UT faculty, Mar 5-26.

MAVERICK STUDIOS--(1328 S. Congress.)

Richard Clarence's boldly colored canvasses are featured this month at Maverick Studio.

Clarence who is "seeking freedom through breaking down composition" has not achieved the unity or carefulness of execution that appeals to this reviewer. His great clashing forms surrounded by a thematic color strain with energy and startle the viewer. Some of these paintings appear haphazard in conception which results in wasted space that doesn't build the painting toward a finished visual statement.

More successful are Clarence's canvasses that interweave and explore the similarities between human and geometric forms. A huge acrylic of three nudes in black and white exemplifies these. The nudes, it is interesting to note, were banned from his show at the Texas theater. --Shero



DR. ZHIVAGO--still playing at Austin Theater, 2103 S. Congress.

ENDLESS SUMMER--South Wood Theater until March 21. 1423 Ben White Blvd.

BLOW-UP---Antonioni film with Vanessa Redgrave coming to State.

SHOP ON MAIN STREET--Texas Theater.

"The Shop on Main Street," winner the 1966 Academy for Best Foreign Film of the Year and now playing at

THE MASTERPIECE OF THE MODERN POLITICIAN, HOW TO QUALIFY AND MOLD THE SUFFERANCE AND SUBJECT-ION OF THE PEOPLE TO THE LENGTH OF THE FOOT THAT IS TO TREAD UPON THEIR NECKS.

John Milton 1641



SPOON RIVER--see review page 7.

ACT--One Thousand Clowns. LA CASA DE BERNARDA ALBA--Federico Garcia Lorca's play produced by romance lang dept on Mar 23,24 and 25 at 8 in Batts.

The Bijuberti Players, firmly ensconced in the bowels of the Christian Faith and Life Community,

19th and Rio Grande, have announced a bill of fare for the 1967-68 season that is as socially relevant as it is ambitious.

On tap are the following:

1) Three plays by Anton Chekov ("The Marriage Proposal", "Swan Song", and an adaptation of "The Bear" set in West Texas and called "The Hooligan."

2) A revival of "Bits-n-Pieces" (staged Jules Feiffer cartoons.)

3) Euripides' powerful anti-war play, *The Trojan Women*.

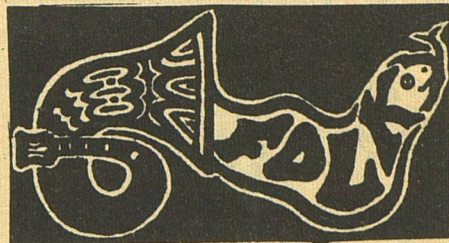
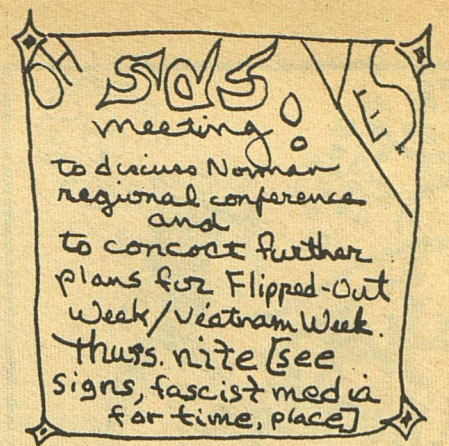
4) Alfred Jarry's *Ubu Roi*, the FIRST avant-garde play and the philosophical basis for pataphysics (!)

5) Adaptations of several Kafka short stories, including "Before the Law," and "The Penal Colony".

6) "An Evening with Cleve", original plays by Cleve Haubold.

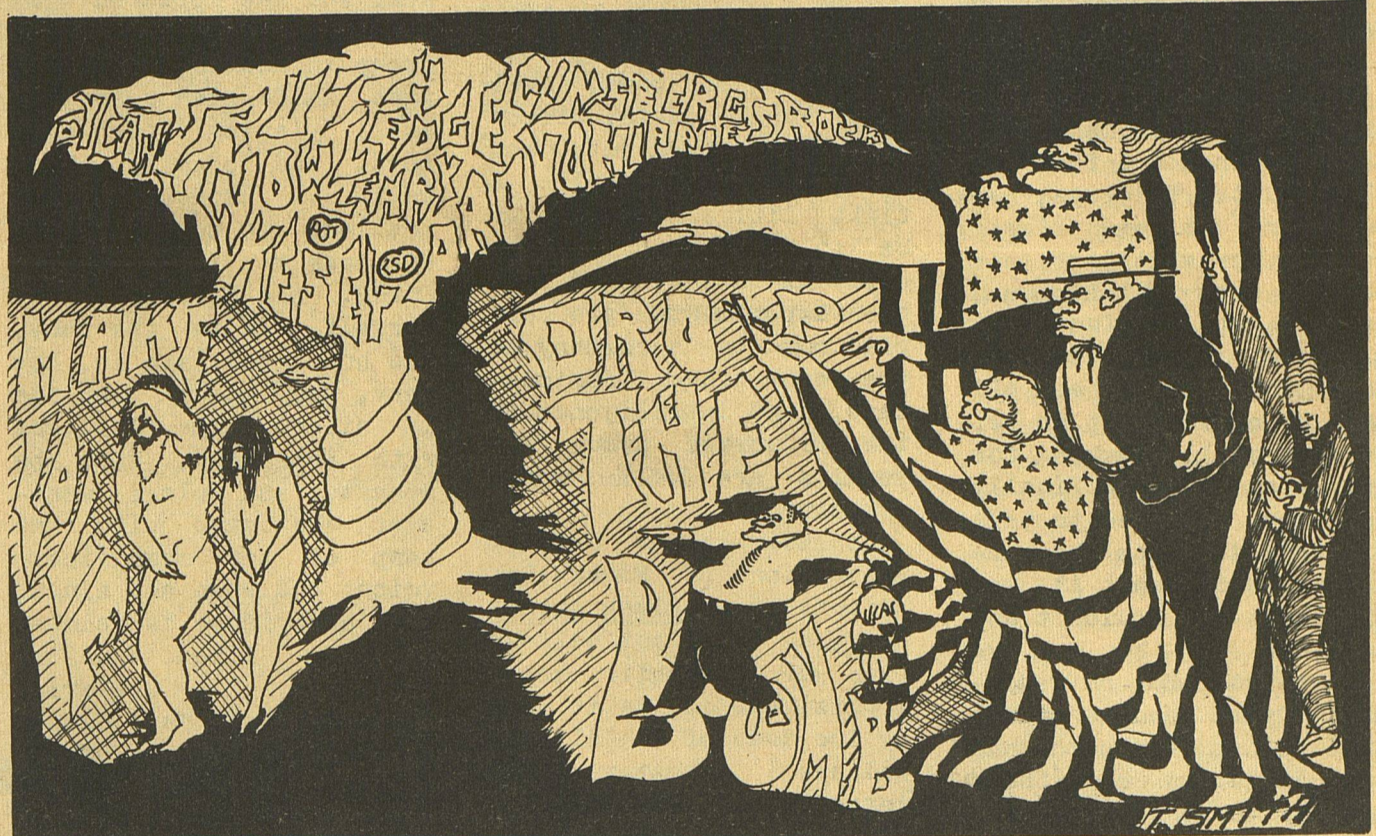
7) Edward Albee's *Who's Afraid of Virginia Woolf*.

Most of the shows will be directed by resident director Gary Chason.



ICHTHUS--Joe Huffstickler, guitarist, could be real fine, Fri. Joe Mills, Sat. 11TH DOOR--Allen Damron, "Austin's Own," and John Townes Van Zant this week.

COMING---Watch for the Southern Folk Festival coming on April 19. Singing at the concert will be Mable Hillary, Hedy West, Rev Pearly Brown, Guy Carawan and Bernice Reagon. Other important singers may join the group. More information later.



the Texas Theater, is an excellent synthesis of classical tragedy and psychological drama.

Ida Kaminska, nominated as Best Actress of the Year for 1966, portrays the slightly senile, deaf Jewish proprietress of Lantmann's, the dry-goods store on the square in a small Slovakian village in 1942. Her little-old-lady reminiscences, bustling good will, and quiet but stern religiousness grow in tragic import as the inroads of fascism become cruder and more vicious. Her horror as she realizes what we, the audience, have known for so long, is not the tragic crest of the film, but that is perhaps because we feel that Mrs. Lantmann does not see the

tragedy of her "Aryan Controller," Tono Britko.

Britko, played by Josef Kroner, undergoes a stunning psychological torment as he becomes involved with the fate of Mrs. Lantmann. His vacillating anger and acceptance, determination to act and wry acquiescence are his tragic flaw. But once he realizes the consequences of his own non-actions as well as his actions, once he sees the completeness of his hell, he does judge and he does carry out the consequences.

Directed by Jan Kadar and Elmar Klos, the film delves not only into the tragedy of the two major characters, but into the fear, the bewilderment, and the gradual change in

attitudes as a village accepts a nightmare.

The other acting performances are very good, staging and costuming are excellent. The lighting could be better in some portions of the film, and some of the camera work is a bit clumsy, particularly in the two Fellini-like sequences. The film is in Czechoslovakia, with English sub-titles.

--M. Vizard

