

in catacombs

'Caretaker' Powerful Play

By Stephanie Chernakowski

The Bijuberti Players' current production, *The Caretaker*, by Harold Pinter is an ambitious undertaking with rewarding results. With his third success this season, director Gary Chason is on his way to establishing a sturdy reputation for dependably good theater. *The Caretaker's* restricted action needs a director with a delicate sense of timing to sustain interest and stimulate audience involvement. Chason has sustained the subtle intensity of Pinter's drama.

The story involves three characters. A man takes in an old derelict, gives him the nominal and ironic job of caretaker, and is finally driven to ask him to leave. During the course of this action, the man's brother appears periodically. The interest of the play, however, as in most modern theater, is not in what happens, but in the impossibility of anything happening. The painful vi-

sion of the piece is expressed through the revelation of the three characters as they struggle to maintain their illusions of purpose and dignity.

The responsibility for the play weighs heavily on all three actors, though probably it is felt most severely by Bill Hauptman as Davies, the senile and lonely old derelict. Hauptman assumes the mannerisms and voice qualities of a man three times his age and creates a very believable character. Davies becomes

increasingly pathetic as he clings to a perverse pride, hating the "blacks" next door, promising his mythical fifteen year old "papers," questing for a pair of good leather shoes which will be a proper fit.

Far from being a likeable person, Davies is a terrifying portrait of isolated old age.

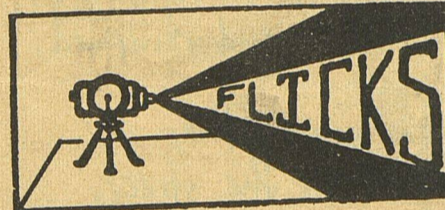
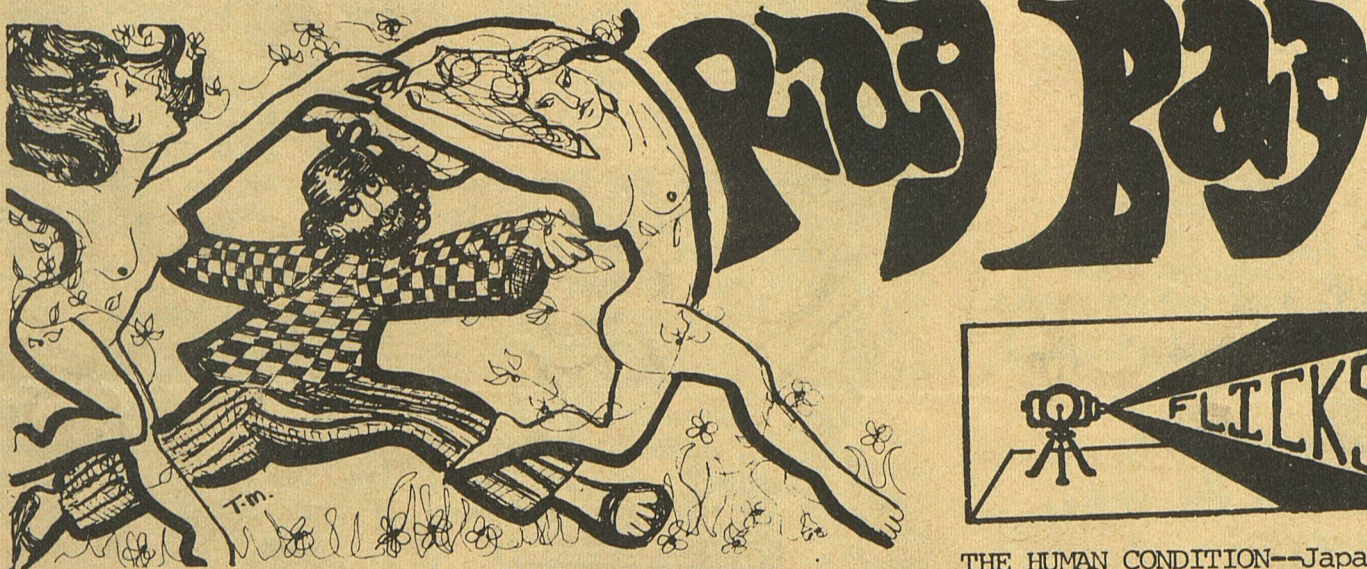
As Aston, the gentle dreamer who gives Davies sanctuary, Ray Lucero gives a moving performance. The high point of his role is his soliloquy at the end of act two, when he describes his experience as a mental patient being given shock treatment. Lovingly fondling his Buddha, Aston keeps promising himself that once he builds his work shed, he can begin doing things with his hands.

Providing most of Pinter's sadistic humor is Tommy Taylor in the role of Mick. Taylor is a master of the sneer which Davies mistakes for a smile, and forcefully activates the stage as the most youthful of the characters. The role of Mick provides a vision of youthful energy, but with no more promise of fulfillment than those of Aston and Davies.

The three characters are trapped in an eventless world where an electric plug is never mended.

The intimacy of the Catacombs theater heightens the effectiveness of the play. The tiny, crowded one room setting reflects the lives of the characters and the audience is plunged into the confined world of the action almost immediately.

Curtain at 8:30; tickets, \$1.25. For reservations call GL3-1412.



THE HUMAN CONDITION—Japanese film with English subtitles. Has won several critics awards. April 27 in Batts at 4 & 9. Free. VIRGINIA WOOLF—Who's afraid? Dick and Liz at the Americana Theater.

DR. ZHIVAGO—Last day April 24, followed by AGONY & ECSTASY with Charlton Heston & Rex Harrison starting the 25 at Austin Theater.

ENDLESS SUMMER—Surf's Up at the drive-in. Plus Elvis flick. Burnet Drive-In.

A MAN AND A WOMAN—Last day April 25; MARAT-SADE starts the 26 at Texas Theater.

A MAN FOR ALL SEASONS—Thomas loses his head over nonconformity. Fine. Continues at Varsity Theater.



MATCHBOX—The Great Chase with Buster Keaton Mon & Tues. Bryan Blokes on Wed. The Raven Thurs, Fri & Sat. Jazz after hours Fri & Sat. 11TH DOOR—Townes VanZandt and Bill Moss all week comin' on strong.



TROILUS AND CRESSIDA —The bard's bitter comedy about the corrupt leaders of the Trojan War, directed by Prof Payne. April 24-29 at 8 in Hogg Auditorium.

A THOUSAND CLOWNS—Directed by Herb Gardner for ACT. Running April 24-29 at 8:30 and April 30 at 3.

A TASTE OF HONEY—Directed by Douglas Dyer. Curtain Club production at 8:30 in Meth Stud Center. April 28 and 30, May 2, 4 and 6.

3 PLAYS—THREE DAY LAYOVER, an allegory by Patricia Wade; MAMA THE VW, comedy by Douglas Dyer; YOOHOO! REDEMPTION CALLING, farce also by Douglas Dyer. April 29, May 1, 3 and 5 at Meth Stud Center.

MOBY DICK REHEARSED—Orson Wells' play directed by Edward Mangum. Performances at 8:30 April 21-22 & 27-29 at St Edward's University.



UNIVERSITY ART MUSEUM—A survey of contemporary American crafts. Over 100 craftsmen display ceramics, textiles, jewelry and glass in the Main Gallery. April 9-May 14. Robert Tiemann's paintings in Rm. 17, April 9-30.

NEW ARTS GALLERY—In Houston. Local artists Howard Smagula and Peter Plagens of UT Art Dept. Thru May 7.

MAVERICK STUDIOS—Larry Mounce exhibit of ceramics.



LONGHORN JAZZ FESTIVAL—Gathering of some of the finest in jazz at Disch Field on April 28, 29 & 30 for five events. Includes Woody Herman, Dizzy Gillespie, Herbie Mann, Thelonious Monk, etc. All seats reserved, \$2.50-way up. For blanket tax holders a limited number of \$3.50 reserved seats for \$1. Buy at Fine Arts Box Office.



FOR YOUR OEDIFICATION

THE WALKING DEAD: OR WHY BLACKNESS HAS POWER—Roger Abraham speaking in last of English Department lecture series. 4 pm at AC Auditorium on April 25.

FRONT LINE VIEW OF VIET NAM—Harper Mag's correspondent, retired General S.L.A. Marshall speaking in Union Speakers series. Main Ballroom, 7:30, Apr 25.

THE AMERICAN MUSICAL THEATER—Tom Jones, Broadway lyricist, author of "Fantasticks" and "I do, I do," speaks on April 25, 3:30 in the Drama Building Theater room.

THE AMERICAN FOREIGN POLICY AND THE FALL OF THE MEXICAN EMPIRE—Jose Cuentas Mares, well known author and authority on Mexican hero Benito Juarez, is giving two lectures April 25 & 26. 4 pm, BEB 154.