



Patrick Boxill, as Davies, and Kenneth Pogue, as Mick, in Neptune Theatre's production of THE CARETAKER, by Harold Pinter.

"The Caretaker" — one of better plays

by Beth Burke

Harold Pinter's play, "The Caretaker", is an intense study in human nature. His characters portray the sluggish apathy of lower-class colloquials caught up in the hum-drum life of unfulfilled dreams and frustrated ideals. They lack motivation, yet cling jealously to what they already have.

The action of "The Caretaker" unwinds in a dingy, old house in West London. The set, with its collection of odds and ends of furniture, appliances and building materials conjures up a picture of someone's garage or basement which has never seen a spring cleaning. It is a stark room in which even the shaded 15 watt lightbulbs expose the characters for what they are — insecure procrastinators.

In a Neptune Theatre production Pinter's genius is best brought out by Patrick Boxill's

superb characterization of Davies (or Jenkins), the thankless old sponge that is very fussy about the kind of handouts he receives. Boxill's cockneyed accent gives life to Davies, who, in his senile state, vies for the position of caretaker, moving the audience to laughter or pity.

David Renton, as the aloof, quiet inhabitant of the building, and Kenneth Progue, as his teasing brother, present a fair performance as foils to the greedy antics of Davies. However, Progue seemed a little old for the role of the young ruffian. Both men were a bit strained in their efforts to portray an authentic London accent.

The electrifying atmosphere, which was maintained throughout the play, at times became too static making the audience uncomfortable. However, "The Caretaker" will probably survive the season as one of the better plays that Neptune has produced in recent years.

WAVE OF DISSENT

This film festival has been organized by the "Halifax Group", which is composed of CUSO and Crossroads International returned volunteers and others interested in the process of 'development'. This is the first stage in a program of public education through which we intend to create greater public awareness of the problems which affect disadvantaged peoples both inside and outside of Canada. More specifically, our intention is to critically evaluate the role of the Canadian government, corporations and people in perpetuating a situation in which masses of people are sinking deep into the quagmire of "underdevelopment".

SCHEDULE OF FILMS

Thursday, March 18

Battle of Algiers — SMU Library, Theatre A — 8:00 p.m.

INDIANS OF NOVA SCOTIA

Friday, March 19

"Ballad of Crowfoot", "You're on Indian Land", "Perspective '70" (Eskisoni) — Weldon Law Building, Room 115 — 7:30 p.m.

Meet with Indians versed in various aspects of Indian affairs, for small group discussion.

SOUTH AMERICA

Saturday, March 20

"E.A.L.N." — Dr. M. Wolpin (St. F.X.U. - Political Science) — Weldon Law Building — 1:30 p.m.

Small group discussions with resource people from South America (Audio tape of Ivan Illich available).

LOCAL POVERTY

Saturday, March 20

"Things I Cannot Change", "Encounter at Kwacha House" — Weldon Law Building — 6:30 p.m.

Coffee — 10 minutes

"Saul Alinsky Goes to War" — Weldon Law Building

People from Neighbourhood Centre, Veith House and Black United Front on hand.

SOUTHERN AFRICA

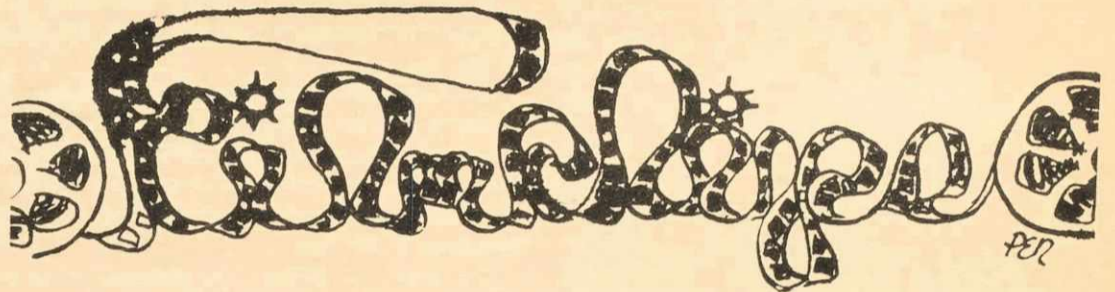
Sunday, March 21

"Mozambique Venceremos", "Heart of Apartheid" — Weldon Law Building — 12:00 noon.

Discussion with Africans from this and other areas of Africa.

"End of Dialogue", "Medina Boe" — Weldon Law Building — 3:00 p.m.

Discussion and Conclusion



by Stephen R. Mills

How one looks at a film determines what one will get out of it. This fact must be kept in mind when watching "Cromwell" and "Brewster McCloud", two excellent films but very different in both content and approach.

"Cromwell" is a traditional film — the main point of concentration is the acting. Photography, plot, script and score are all used to compliment the performances of the stars who portray certain characters. The worth of the traditional film, then, lies primarily with the actors — if the actors are good and everything else is bad, the film, though sometimes irritating, is usually worth seeing; if the actors are bad, it usually doesn't matter about anything else because the picture is ruined.

"Cromwell" is an example of that rare instance when both actors and everything else is excellent. The stars are Richard Harris, playing Puritan revolutionary Oliver Cromwell, and Alec Guinness, as Charles I. The context is, naturally, 17th century England. The plot, script, color

photography, sets, score, and, particularly, costume, bring out the worth of the Harris' and Guinness' interpretation of the individuals involved in one of the more turbulent eras of British history.

The picture had only one major flaw and it is due, probably, to the fifty-three minutes that were cut from it; "Cromwell" lacks historical perspective. It is very biased in favour of the Lord Protector and never quite conveys a full understanding of what happened in England to cause civil war.

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"Brewster McCloud" is not a traditional film and if you watch it like you should watch "Cromwell" you'll be disappointed and confused. The acting is not the primary aspect of the picture; it has not primary aspect, all aspects being combined to create a series of situations and images of modern man (not "modern society!")

Superficially, "Brewster" is the story of a young man building a pair of wings in the Houston Astrodome under the supervision of some sort of bird-woman. He fails because he allows himself to be seduced by

a (female) Dome guide.

Symbolically, the film can mean almost anything you wish (and maybe that's the point) but I prefer to think that McCloud is attempting to escape the technocracy democracy has become by going back to nature from whence we all came. Freedom is, of course, represented by flight.

Satirically, "Brewster" is devastating. It flings out consistently ridiculous images of police, government, sex, the family, and innumerable other more or less sacred institutions. This is the really wonderful thing about the movie — there are so many delightful insights which keep you on your toes. When viewed as a coherent collection of satiric impressions, and not a study of individual character, it's exciting, entertaining, and educational.

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You should see both "Cromwell" and "Brewster McCloud" but not in the same way. View "Cromwell" as you do most films; view "Brewster" as an extraordinary challenge to your imagination and intellect. You'll enjoy and benefit from both.

DMDS Presents

"INHERIT THE WIND"

March 18 - 21

8:30 p.m. in the McGinnis Room

Tickets: \$2 for non-students
\$1 for students