

# arts and entertainment

## Eccentric play successful due to fine acting, director

By Alexander Germaine

It is hard to see the validity of Harold Pinter's play *The Caretaker* in the mood of society today. The '60s had their experiments and I'm not sure if some of Pinter's work is not one of them. Time will tell.

*The Caretaker* is at the Studio Theatre. Special attention needs to be focused on Myron Papich as the old man Davies. It is a difficult undertaking for a young actor to play an old man, but Papich's performance was well rounded and convinced the audience that this was indeed an old, decaying man.

together in any particular way. The message one person receives may be different than another's. Herein lies its strength—and weakness.

Some dramatists have said Pinter's work is better left for the British. Because the subtleness and the limited framework is part of British lifestyle it is better understood by them.

The show was directed by UNL theatre major Joe McNeely. If the thorough char-

acterizations had anything to do with his directing he deserves particular merit for finally bringing acting to the theatre department. His blocking was fluid and worked in the framework of the stage he had to work with. Any other type of stage might not have been as communicative.

**Well done, old chap**

The technical end was unobtrusive as it should be and everyone did their job professionally.

There have been many college productions that have attempted to do accents of one type or another and most of them are not successfully done. It is therefore a pleasant surprise to find British accents that are consistent throughout the run.

The show was long and the audience got very uneasy in the uncomfortable seats of the Studio Theatre. But if one wants to see some fine acting, *The Caretaker* will continue to run through October 8.

### movie review

His research must have been detailed as the results were startlingly exact. The few good laughs in the show are due to the singleness of purpose of this old tramp.

#### Fine acting

In a most difficult soliloquy, Larry Petersen, as the dim-witted Aston, made his character clearer to the audience. With accurate hidden reasoning his acting portrayed a stiffness that became frighteningly realistic.

The aggressive character Mick was well portrayed by Steve Houser. His delivery of lines was the most believable of the characters and his energy often was very refreshing in an otherwise subdued scene.

Pinter's play deals with listening. It is about the times when we are silent and a flood of language is spoken underneath and how during the most florid conversations people often don't hear each other.

It is easy to group works of this kind into a category of absurdist drama with such playwrights as Beckett and Ionesco.

#### Come together

Meanings are unclear and the audience is consistently challenged to make it all come together. I'm not sure it is meant to come

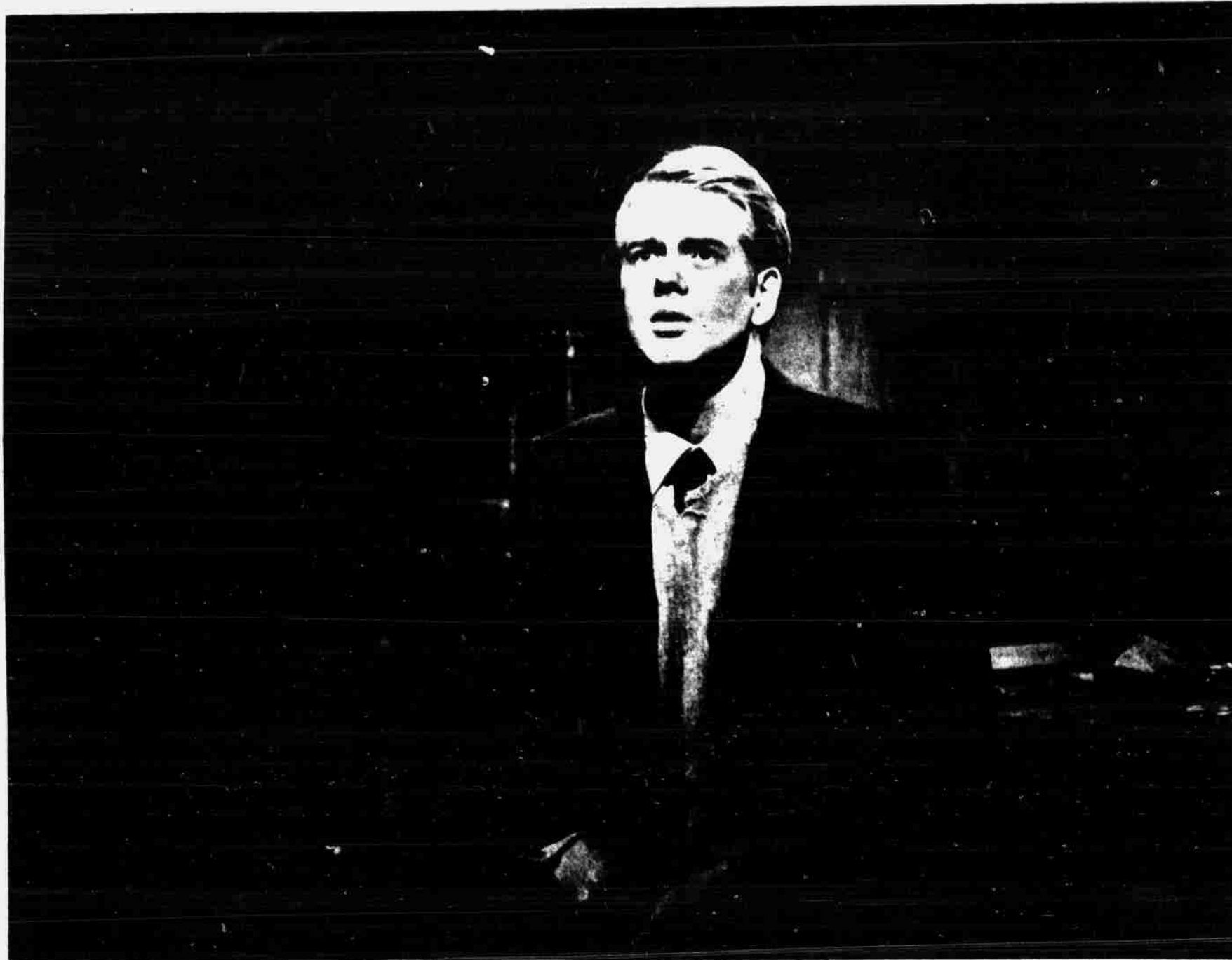


Photo by Ted Kirk

Playing the dim-witted Aston in *The Caretaker*, Larry Peterson portrays a frightening reality of his character.

## Powerful DEVO album riding New Wave crest to top

By Jeff Taebel

**Q: Are We Not Men? A: We Are DEVO!**  
Thus spake Mark Mothersbaugh, lead singer and frontman for DEVO, a five-piece band from Akron, Ohio that seems destined to make a big splash on the New Wave music scene.

**Q: Are We Not Men? We Are DEVO!** is the title of the band's debut album as well as a line from its critically acclaimed, if not financially successful, single of last spring, "Jocko Homo."

### album review

**Q: Are We Not Men? A: We Are DEVO!** is one of the most enjoyable albums of the year and perhaps one of the best New Wave releases since the musical form was introduced.

#### Bizarre vocals

DEVO's instrumentation features three guitars, bass, drums and occasional synthesizer, and lead vocalist Mark Mothersbaugh delivering some of the most intense, bizarre vocals this side of the Talking Heads.

Side one of the album opens with a gut-wrenching rocker entitled "Uncontrollable Urge." This number is followed by a neo-punk, neo-disco rendition of "(I Can't Get No) Satisfaction" that owes very little to the Rolling Stones' original.

The next two songs, "Praying Hands" and "Space Junk" are interesting, but



Art courtesy Warner Brothers Records Inc.

DEVO's new album may be the best New Wave entry yet.

lack the power and depravity of the side's closing numbers, "Mongoloid" and "Jocko Homo."

"Mongoloid" is an example of DEVO at its hard-rocking best. The song's strong bass line is punctuated by razor sharp guitar scratching and some slipping, sliding synthesizer work that make it sound as though it were recorded at sea.

#### De-evolution theory

Side one is closed with "Jocko Homo," DEVO's mini-treatise on the theory of de-evolution, which suggests that we may be reverting back to our simian ancestry.

"Jocko Homo" changes time signatures freely and the band's vocals on this number are out of this world. The song also has some excellent lines, such as: "They tell us that/We've lost our tails/Evolving up/From little snails/I say it's all/Just wind in sails/Are we not men?/We are DEVO!"

Side two opens with a dark trip through the American world of advertising called "Too Much Paranoias." This tune is followed by another powerful rocker in two parts, entitled "Gut Feeling (Slap Your Mamma)."

The album's last three songs, "Come Back Jonee," "Sloppy (I Saw My Baby Gettin' Up)" and "Shrivel Up" are not easily accessible at first, but begin to grow on you after a few listenings, as does the whole album.

On the basis of its debut album, DEVO has established itself as being a musical force to be reckoned with. One hopes that it will present its public with a second release.