Big Daddy rules at Loeb

By Louis Clare

Tennessee Williams gives us a hard view of life in Cat on a Hot Tin Roof, perhaps because he is hard on himself and therefore can be hard on everyone else, or perhaps because he wanted to be hard on an audience which, composed of human beings, likes punishment.

Brick, the protagonist, is a young handsome, married alcoholic, a potential heir to Big Daddy. Brick is very large and very rich, Mississippi Delta plantation which everybody—his wife Maggie, his brother Gooper, his sister-in-law Mae—wants to have. But Brick doesn't want it. All he likes is the boose ("Eco-Spring Scotch") which helps him alleviate his disgust. Disgust at what we do not know, although we suspect we will find out before the play is over, and indeed we do. Fortunately we don't find out till the end of the second act, because our curiosity about that disgust is all that keeps us attentive apart from the suspense of "What's going to get Big Daddy's plantation?"—which isn't that interesting a question.

By the way Brick is growing very good tonight when everybody else is beginning to go over the edge. On the edge of going to ask Brick the interesting question—what the hell is your problem?—and feeling good tonight because he's not going to have to go back to song and dance to die from cancer after all. Even though the pain is killing him, he believes he has begun to feel very good tonight because he's not going to the second act.

What Williams wants to say to us is that there are two ways to live. One, living to yourself and hence to everybody else Big Daddy believes he's not going to die even though he feels puckered up and pain. Two, don't lie to yourself or anybody else who can't stand up (like Brick).

By Sophocles / Directed by James H. Clay

This epic Greek tragedy unfolds with classic strength, recounting the head-on collision of politics and humanity, of youth and age, of selfishness and altruism.

ANTIGONE December 3–13

By Sophocles / Directed by Jann H. Clay

This epic tragedy of children's strength, recounting the head-on collision of politics and humanity, of youth and age, of selfishness and altruism.

LOCK UP YOUR DAUGHTERS February 4–14

By Peter Coe / Directed by Charles Werner Moore

Reckless Theatre and Eros, Inc., the theatre company that brought us the world premiere of Tennessee Williams' Cat on a Hot Tin Roof, now bring us this remarkable play, a very good one. A young boy has taken over the family business and is planning a revolution.

HENRY IV, PART I March 18–28

By William Shakespeare / Directed by Peter Sander

One of Shakespeare's best plays, Henry IV includes comedy and tragedy, action and romance, love and philosophy, and deep drama.

A NEW PLAY April 29–May 9

To be announced

The Biograph Theatre and the Theatre Arts Department hope to present the world premiere of a new play in the tradition of Does a Tiger Wear a Necktie? FIRST, and Some Moment.

SPINDOLG THEATER Brandeis Univ., Waltham

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