

In review

# Prewar Bergman

Ingmar Bergman, *The Serpent's Egg*, Bantam Books, New York, 1978, \$1.95.

by Judith Pratt

The screenplay of Ingmar Bergman's new film, *The Serpent's Egg*, now playing in the U.S., is evocative and petrifying, although the pre-Nazi Germany of the story is now over forty years old. With his customary element of perversity, Bergman chronicles the days preceding Hitler's 1923 Munich putsch, and leads the reader into the horrors of medical, primarily psychological, experiments then going on, preparing society for the birth of the reptilian force implicit in National Socialism.

The characters in the book in many ways resemble those of *Cabaret* fame. There is the young girl who dances and sings in the Berlin cabaret (although here she is much more a creature of the sordid night life of a Berlin where money became valueless than is Sally Bowles), and there is the young male, here an American trapeze artist rather than an English tutor. Brownshirts raid the cabaret and terrify the Jews, as they do in *Cabaret*. But here in *The Serpent's Egg* there is constantly the sense of the tortured, the universal bleakness, which *Cabaret* managed to avoid being steeped in. Bergman's screenplay thrives on the intense and on the horrible. Like *Cabaret*,

there is the German patron willing to support both Abel, the American Jew, and Manuela, his sister-in-law. But he, like the chief characters, is mysterious and perverse in many respects. In the conclusion it is he who is either the most perverse or the most sensible. It is he who is conducting medical experiments, using human guinea pigs, many of whom commit suicide after the traumatic experiments, which they volunteer for in exchange for free food. There is always this tension throughout the play between the very miniscule element of good bombarded with evil, itself often containing the grain of truth.

Ingmar Bergman is a master of the paradox. While one event is occurring, the undercurrent of

another, opposite strain is always present. Thus the tension climaxes at the beginning of his works and never ceases, often leaving the viewer or reader in the same crisis, unresolved and unlamented. In *The Serpent's Egg* it is evident that here again Bergman has created a stage of intrigue, terror, and historical horror, although the element of understanding and kindness is omniscient, but in an altered state from what one expects as normal. If the movie, starring David Carradine and Liv Ullmann, proves to be as intriguing, complex, and historically truthful and therefore more horrifying, *The Serpent's Egg* will be another legend for filmdom's most provocative director, Ingmar Bergman.

In Victoria

# 2500 protest

VICTORIA (CUP)—Sporting placards and chanting loud cries of "We want jobs," about 2,500 students and members of 15 labour unions and organizations marched through the streets here March 30 to protest unemployment.

Social Credit premier Bill Bennett did not speak to the demonstrators, who had marched to the legislative buildings on the opening day of the legislature.

"The premier is scared to face the people he is supposed to represent," said Len Guy, secretary-treasurer of the B.C. Federation of Labour. Guy said he was told the premier was "too busy with legislative matters" to talk to demonstrators.

As labour federation president George Johnson began to speak,

there were shouts of "Down with Bennett", "Social Credit stinks", and "Solidarity forever."

"We've had enough of their (the Socreds') hypocritical restraint," he said. "Their government is not on the basis of human needs, but on dollars and cents, a profit and loss basis. They increase Hydro rates, income tax, when they should put money into finding jobs."

Johnson said the Social Credit government had promised jobs, but every month more and more people were unemployed.

"This demonstration will dramatically bring to the attention of the B.C. government and the people of Canada the need to make employment the number one priority. This won't be the last demonstration."

# Exposure at Neptune

Exposure, a program to present Maritime musicians in concert, will have its first show at Neptune Theatre on Sunday, April 9th.

This concert will feature Kevin Head, the Original Salt Cod Cowboy, and Red Island, a rock and reeling band from Newfoundland.

There are few opportunities in the Maritimes for musicians who want to get ahead. This has been a problem for a long time and it is the main reason for our best performers moving to Upper Canada. Exposure is intended to give musicians a chance to play in a concert situation where people can come and enjoy a show produced with professional sound and lighting personnel.

Kevin Head, the Original Salt Cod Cowboy, has played as a single act and with his band at every place in

the Maritimes short of discos and the sleaziest of lounges. He is well known as a songwriter, singer, guitarist and all around first class performer.

Red Island was the surprise hit at last summer's Atlantic Folk Festival. The inspiration behind Red Island's success is Jamie Snyder, a talented songwriter and fiddler. He initiated their fusion of traditional dance music and ballads of Newfoundland with the power of a five piece rock and roll band. This combination is drawing crowds wherever they play.

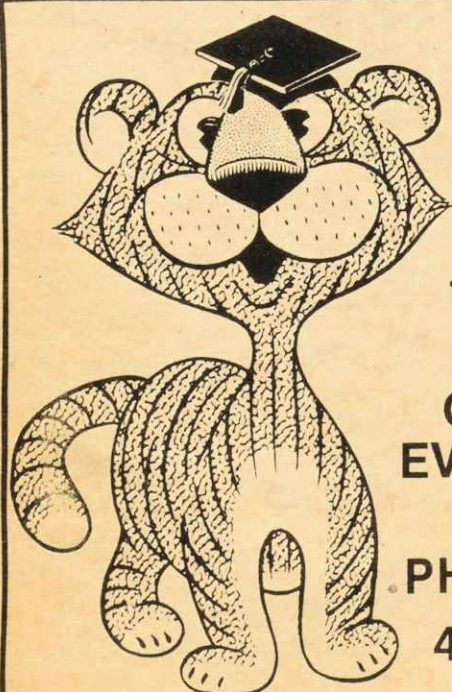
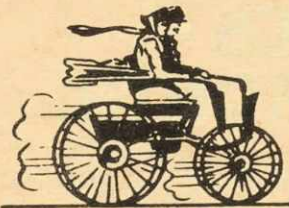
Tickets for Exposure's April 9th concert are on sale at: Ginger's, the Sea Horse, the Cat and Fiddle (on Dresden Row) and at the Neptune Theatre Box Office. Prices are \$4.00 in advance, \$4.50 on the day of the show. Show time is 8:00 p.m.

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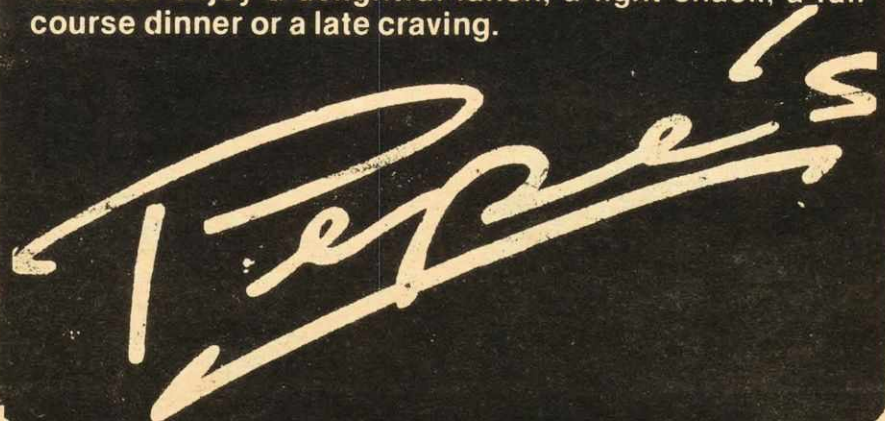
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## LOWER LEVEL CABBAGE TOWN

Jazz . . . It doesn't need any words. It speaks for itself. All you need to be told about Jazz is where to find it. Cabbagetown . . . A Jazz Cafe . . . is on the lower level of Pepe's Cafe and Grill . . . and that's located at 5680 Spring Garden Road.

Just a few words about Cabbagetown: It's got an easy atmosphere. Casual. Natural . . . You know the music belongs there. The staff is friendly and courteous.

Cabbagetown's reason for being is good Jazz . . . Jam sessions every Saturday from 1-5. No cover charge.

MOE KOFFMAN