

# Jesus doesn't drink Bud

by Silia Coiro



Lothaire as Daniel as Christ.

Winner of the Jury Prize at the Cannes film festival this year, *Jesus of Montreal* is a brilliant film that weaves parallels between the Bible and contemporary living in an intelligent, novel and witty manner.

Canadian film-maker Deny Arcand's *Jesus* is a modern parable. It explores the meaning of the Gospel and reveals man's continued struggle with virtue and vice. What makes the film shine is that it communicates its poignant message without appearing preachy.

The film portrays five actors,

Daniel, Constance, Martin, Rene and Mireille, who stage a theatrical version of the Passion of Christ high atop Montreal's Mount Royal.

Lothaire Bluteau, who plays Daniel Coulombe in the movie, is commissioned by the Catholic church to produce and direct an updated version of the traditional Passion Play.

He casts himself as Jesus in the play and, in the movie, re-enacts Christ's life on two levels.

The stark parallels between Jesus and Daniel are unmistakable. Bluteau, in a fit of explosive anger, overturns camera equipment and a food-laden table and

chases a group of executives out of the theatre during the taping of a beer commercial. The scene is similar to Jesus chasing the money changers out of the temple in Jerusalem.

Jesus died to save humanity and Daniel, in dying, saves a man's life through the donation of his heart and restores a woman's sight through the donation of his eyes.

Arcand, noted for his production *The Decline of the American Empire*, addresses numerous contemporary issues in the movie. The Montreal director shows contempt for the sexually exploitive nature of perfume and beer

commercials and directs one's attention to the absurdity of pornographic films. The Big Bang, organ transplants, Hamlet's soliloquy, the formula for Coca-Cola are all dealt with as well; little of modern life is left unmentioned.

*Jesus of Montreal* exposes a number of society's inherent hypocrisies. The adulterous priest in the movie brings to mind the current Newfoundland orphanage sex scandals.

Although many serious topics are touched upon, the movie is tastefully interspersed with parody that gives the viewer relief from the pressing issues. The result is a humorous, didactic, insightful movie.

The cinematography also deserves mention. The shots of Montreal's skyline from the top of Mount Royal are incredible.

The movie was part of the Atlantic Film Festival line-up. It starts its run at the Wormwood on October 6 and plays until October 19.

## Unavoidably fun

by Anne-Marie Walsh

Hey! Where were you last Friday night, September 29?

If you weren't in the McInnis Room of the Dal SUB, you missed a good time. The evening featured the infectious sounds of Halifax's very own Spindoctors.

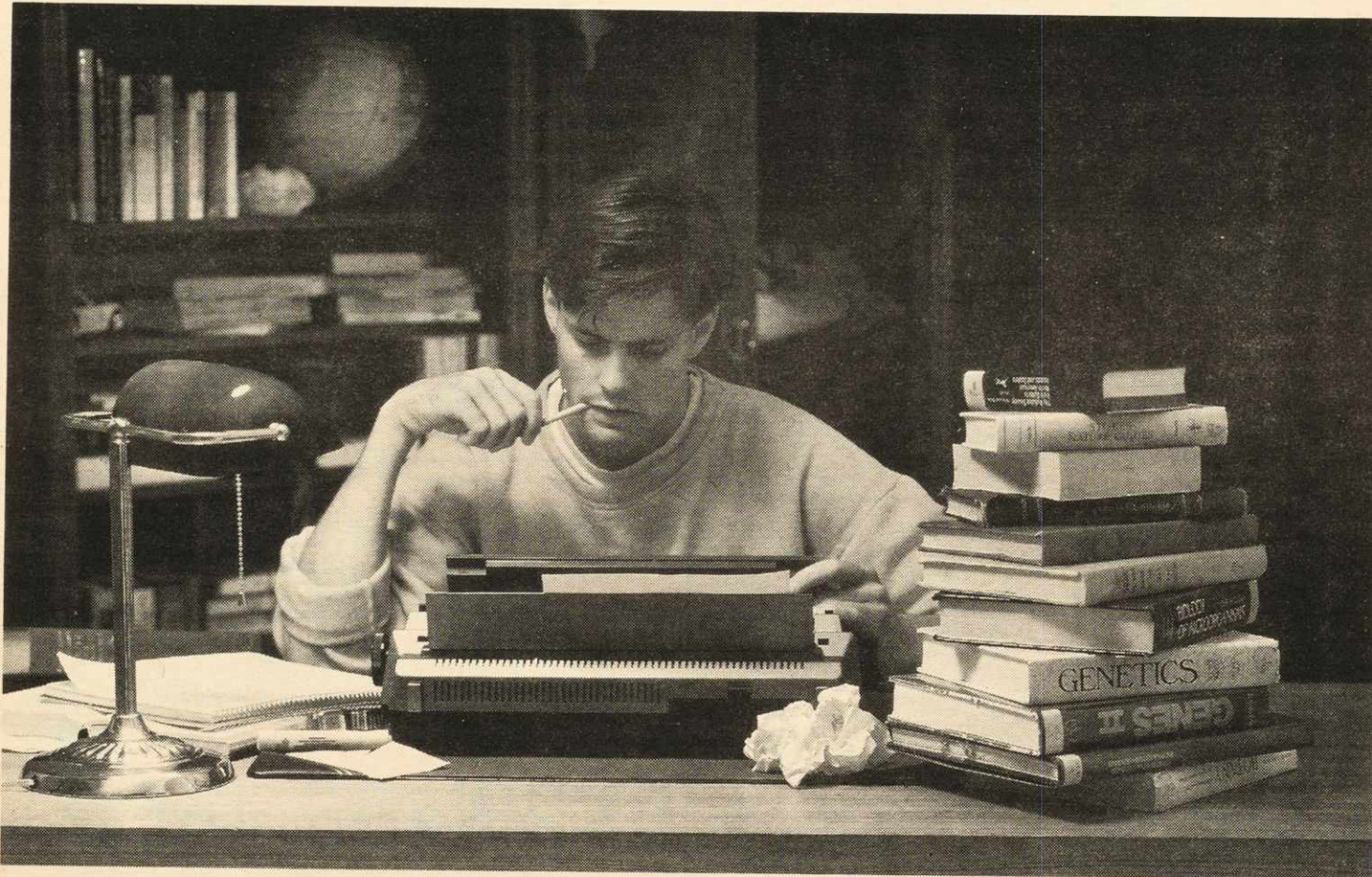
Now, that in itself is enough to make anyone have a great time. But the event was for a good cause, too. Proceeds are going towards the establishment of a bursary fund set up for black and Micmac students at the Dal Law School.

For those who do not know, the Spindoctors are composed of six of Halifax's finest musicians: Bruce Vickery (formerly of the Hopping Penguins), congas, vocals; Steve Lawrence, bass, vocals; Lucky Campbell, guitar, vocals; Shan Arsenault, guitar; Gary Steed, drummer; and Kim Dunn, keyboards. Their smooth blend of reggae, funk, and R&B makes dancing almost unavoidable.

Such was the case Friday night. With tunes like "Walkin' the Dog," "Fifty-four Forty-six, That's My Number," "Ain't No Use" (an old Meters' song) and the always-popular Marley pieces, "I Shot the Sheriff," "Waiting in Vain," and "One Drop," there's no way anyone could sit still for very long. By the end of the first set, most of the crowd was up and dancing.

After a short break, the Spindoctors returned with more roots-

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