

Folk artist Leon Redbone will appear in concert at SUB Theatre on Sat., Dec. 4 at 8:30 p.m. Redbone, who first gained reputation by playing small clubs around Toronto, achieved notoriety at the Mariposa Folk Festival in 1971. His performance won the admiration of the likes of Bob Dylan, Jack Elliot, Maria Muldaur, Bonnie Raitt, John

Prine, John Hammond and so on. His repertoire consists of ballads, blues, ragtime, and popular songs from the late 1800s through the early 1940s. Redbone has recorded one album for Warner Bros. Tickets for the performance are \$5.00 and are available at the SUB Box Office, all Exhibition outlets, Mike's Ticket office, and at the Door.

# Was the Son of God a bearded Yippie ?

*The Passover Plot* at the Meadowlark Theatre.

If *The Passover Plot* had been released in the late sixties, it might have prompted enthusiastic head-nodding in certain left circles, and comments of: "See, even the Resurrection was political."

But in these times, the film can easily be relegated to the "interesting idea" category.

The idea is this: Jesus was a pacifist sort of political organizer. He asked Judas to betray Him, so as to cause a confrontation with Pontius Pilate. He arranged to be drugged while he hung on the cross, just in case the Father did not come through with a real Resurrection. The drug allowed Him to simulate death, and thus the Resurrection was actually an awakening.

Jesus stayed alive only long enough to be "seen," by an unlikely-looking old man strolling down a nearby path. Then He died, secure in the belief that the word would be spread and that

the chosen ones would rise and seize power, shored up by the Miracle of the Resurrection.

The idea was good. The movie is not.

The film looked low-budget, but actually cost approximately \$2 million to produce. One wonders where the money went; perhaps it went into photography. There were a number of lengthy, ornate shots of sunsets and several attempts to introduce some religious symbolism into Ektachrome frames (these would have been nice if reproduced as religious post-cards). But the shots seemed contrived and facile in the manner of *The Exorcist*, i.e.: this is Evil. This is Good. This is Brotherhood. This is Betrayal. And so on. They work only occasionally and are too much wasted time (in the movie) and energy (from the producer).

One of the best things in the film was the acting. Doubtless no actor can ever produce a Jesus that's anywhere close to our private childhood-created conceptions, but the Jesus in *The Passover Plot* came closer than any I've seen on film and certainly was more believable than the screechy Son of God in *Jesus Christ Superstar*.

The disciples were quite convincing as well, although they all looked a little Eaton-cataloguish. But maybe all the disciples were that glossy and handsome.

The film was produced and directed by Michael Campus, and was taken from a book of the same name, written by Dr. Hugh J. Schonfield.

## Poetry reading in Humanities

Poet Jeni Couzyn will be giving a public reading at the Humanities Centre, U of A on Thursday, December 2 at 12:30 noon.

Jeni Couzyn was born in South Africa, spent ten years in Britain, and has recently settled in Canada. She was one of the founding members of Poets' Conference and the Poets' Union in Britain, and was an influential figure in the formation of public reading series in England. She is the author of three books of poetry, all of which were well received: *Flying* (Workshop Press), *Monkey's Wedding* (Cape) and the recent *Christmas in Africa* (J.J. Douglas, Vancouver, & Heinemann, London).

Hector Berlioz emerged from the Beethoven dominated years of the 17th century as a much misunderstood composer. The musical stage was not yet set for his young, energetic impressionist.

His works were criticized for having no continuity, no theme structure within movements, and, in general, lacking cohesion. To deal with these criticisms one may consider the second movement of his first symphony, *Symphonie Fantastique*.

The symphony relates the tale of a musician who has poisoned his body with opiates in an attempt to leave the world in which his 'Beloved One' no longer exists. It turns out that the poison was not sufficient to kill him, and he experiences a number of hallucinations. The second movement conveys the illusion of a festive ballroom which emerges from a deeply confused mind.

The musician enters the ballroom, to find an elegant waltz beginning on strings and harp. The dancers wind their way along the floor to the accompaniment of the strings. The crescendo is abruptly broken by the appearance of the 'Beloved One' in the middle of the floor, as personified by the flutes. As she slowly whirls around the floor the ringing of the musician arises in the form of harps.

The dancers return to the floor and she is lost in the crowd. Madness, carried by the flutes, overcomes the musician. The interrupted waltz once again begins on the strings.

The waltz grows in intensity and tempo. The frantic motions of the dancers give way to the return of the Beloved One, once more carried by the flutes. She repeats her partnerless dance around the floor in differing tempos. The tempo grows as the music and the ballroom become confused. The vision is lost in the frantic finale.

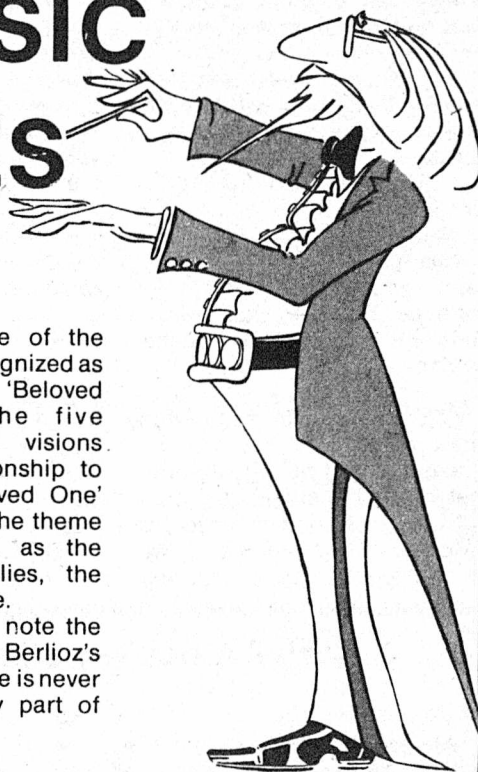
It is easy to understand why Berlioz's music was initially misunderstood. The charm and form of the movement was lost to the critics because of its simplistic beauty. Those who had become accustomed to Beethoven's intricate complexity were unable to cope with a completely different style.

## CLASSIC NOTES

by James Leslie

The overall theme of the symphony is easily recognized as the appearance of the 'Beloved One.' Although the five movements describe visions which have no relationship to each other, the 'Beloved One' appears in each one. The theme of the movement is, as the Ballroom setting implies, the recurring waltz passage.

It is interesting to note the critics' opposition to Berlioz's music. Diametric change is never really accepted in any part of society.



*Leon Redbone*

8:30 PM SATURDAY DECEMBER 4  
 Tickets at SUB Box Office (HUB Mall)  
 SUB Theatre Tickets \$5.00  
 a SU Concert presentation.

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## Blues artists to give concert:

American blues artists Sonny Terry & Brownie McGhee will appear in concert at SUB Theatre, December 1, 1976. The two artists have had a predominant influence on the current mainstream of blues, though

their roots are solidly in the traditional delta blues.

There will be two shows, at 6:30 and 9:15 p.m. Tickets are available at Mike's and the SUB box office for \$5.00 and \$6.00 at the door.

**CINEMA**

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