

by Steve Mills

If you go to a lot of movies like I do, you've undoubtedly noticed that prices have increased drastically. In the past few years, adult admission prices have gone from \$1.25 to \$1.75 and I imagine it will soon be up to \$2.00. Now if you're paying that much for a motion picture, you'd like to make sure it's worth it — right? That's reason enough for an article on how you can know if a movie's good.

First of all, a clarification of terms. By a good movie I mean one you can enjoy. What you enjoy depends on what kind of movie-goer you are and that depends on what kind of person you are. Naturally, there are as many kinds of people as there are people. (How's that for deep thinking!)

Fortunately, there are only two types of movie-goers — film fanatic types like myself who make it a habit to see as many flicks as they can and average people types who go to a movie only once in a while. Both types need some guide to

movies as they (unfortunately) pay the same price.

Reviews provide the main guideline, of course, and if you read as many as possible you'll get the best idea of what's happening with regard to the movies under consideration.

Reviewers run the gamut from Time's sarcastic phrase jugglers to Variety's commercial observers to Sight and Sound's screen scholars. Read them all — most are short and to the point — and form your own opinion.

Of course, familiar methods of evaluation, like talking to friends who've seen pictures, noting stars and directors, etc. should not be ignored. No method should be ignored in the search for quality and truth!!

A final word — see every Canadian film more as a matter of observing an evolving medium than a show of patriotism. Also, keep glued to the Gazette and we'll try and keep you clued on cinematic matters.

## Rock opera — cultural Rip-off

Jesus Christ, Superstar, the rock opera written after the success of Tommy, will be presented Friday at 12:30 in the SUB Green Room as part of a week-long series of discussions and entertainment sponsored by the Inter-Varsity Christian Fellowship.

The following review was written by Brian Pearl of the Excalibur.

Released in time to be a Christmas gift under thousands of freaky evergreens, the rock-opera Jesus Christ, Superstar is a highly polished, professional technical effort which, unfortunately, lacks the organizing genius of a brilliant composer. The creators of the opera, or rather those responsible for it, are Andrew Lloyd Webber and Tim Rice, two itinerant musicians who, intrigued by the success of Tommy by The Who earlier in the year and wishing to find themselves a bag, decided to write and produce a rock opera either on the Cuban Missile Crisis or the Gospels. However they made their choice (by tossing the I Ching, one hopes)

Superstar was recorded in England under the aegis of Decca records, producers and generous profit-makers of the aforementioned Tommy.

The two-album set has some good music and some good lyrics, and occasionally, the two occur together. The opening song, Heaven on Their Minds, is very much the best on the album for a number of reasons. First of all, the song works extremely well as the introduction to the opera and its central character, Judas Iscariot. For those of you who think Jesus is the central figure, guess again. Judas is the focus of attention far more often than Jesus, and by the end of the opera, I really came to understand the motives of the self-important, cynical, socially conscience-stricken betrayer of that hero of millions.

Jesus is an enigmatic, aloof and prophetic figure who lacks flesh and blood because of the author's insistence that he be the figure of awesome proportions at the centre of the actions. What happens instead

is a ghost-like Christ that nobody really knows, not even Mary Magdalene.

The performers are all from the better British rock bands, like Deep Purple, the Joe Cocker Greaseband and many others. They play competently, and sometimes they seem to be inspired by the music, but the lack of a brilliant composer really limits their efforts to backing the singers, who have to carry the show. The singers are also established musicians with professional groups, but I can't tell you where they all come from, just that they're all pretty good. Fortunately, Murray Head and Ian Gillan, who sing the roles of Judas and Jesus using all their considerable talents, carry the plot, which doesn't need much

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## The world's a stage



This week, the Gazette talks to "Inherit the Wind" actors, Rick Archambault and Peter Harvison. They are hard at work, rehearsing for the 19th, 20th and 21st of March production nights.



RICK ARCHAMBAULT

Rick plays Mr. Bannister, a member of the jury in the play. A second year Political Science major from Middleton, N.S., he has had a little acting experience in high school.

Bannister is one of the generally ignorant and closed-minded townspeople who condemn progress without listening to reason, says Rick.

His role is one of the harder ones to play as there are few lines, but a lot of stage time. Throughout the second act, Bannister is in the audience as part of the jury. This means he has to sustain the role while surrounded by people who are not part of the immediate cast. At the same time, however, he must involve the people around him for the audience is expected to play the dual roles of jury and onlookers.

PETER HARVISON

"A former political hack, I now find myself cast as

another political hack, the Mayor," says ex-SUB Affairs Secretary, Peter Harvison.

The second year law student noted that "the Mayor is a clever and shrewd politician. In the original monkey trial case, upon which this play is based, it appears that the mayor of Dayton carefully exploited the passions of the period in order to achieve publicity for his community. In other words, the whole trial was a set-up."

Harvison's experience in acting has not been what one would call extensive. "I played the bug in my grade 6 class' production of 'Snug as a Bug in a Rug'". He also played a dinosaur in Thornton Wilder's "The Skin of Our Teeth."



"My part was a small one, and I had one line "Gronk" and I gronked in the wrong place," says Peter. "In this production I have ten times as much to say. I'm looking forward to opening night."

DGDS CHANGES NAME

As a footnote, DGDS is no more — as a name that is. At the last Students' Council meeting, the name was changed officially to Dalhousie Musical and Dramatical Society (DMDS).

## Reach Out

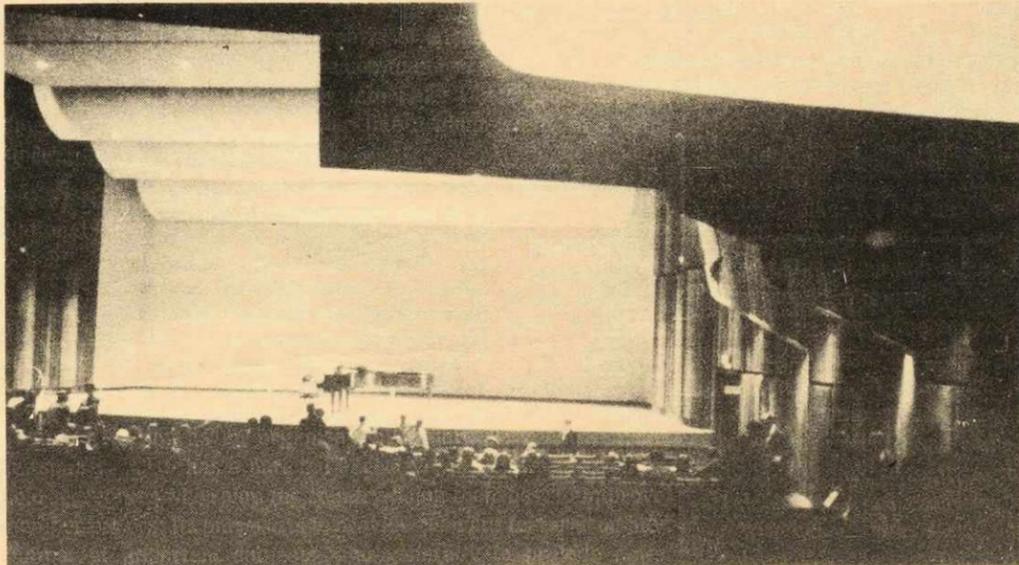
### IMPORTANT!

Urgent meeting of all tutors Mon., 1st Feb., 7:00 McInnes Room.

Please, bring along a short report on the progress of your student.

If you can't make it, ring

Christine Ghose  
835-9129



The spanking new Dalhousie Arts Centre opened last Sunday after a long delay. All future cultural events will be held in its Rebecca Cohn auditorium, shown above. Watch the Gazette for details about what's happening.