

# Godspell: honest strength

By JOHN KNECHTEL  
Entertainment Editor

Godspell as it was produced on Broadway is a show that uses a myriad of properties, complex dancing from vaudeville to jazz, music from classical to rock. Godspell as produced by Theatre St. Thomas leaves much of the superfluous behind, focusing on the actors and the story of Christ. It was a gamble, chopping the entertainment in the show to rely on amateur actors, singers and musicians. A gamble that paid off.

Certainly as a group of students the cast lacked experience and acting technique, but for three reasons this debt was not as obvious as with many groups. The director Ted Daigle, with thirty years experience, called the show the best he has ever worked on. His experience and intelligence in not trying to go beyond the group's abilities and resources gave the musical a basic structural strength

which supported every aspect of the show. The actors themselves worked hard together and drew out of themselves a palpable innate talent for entertaining. Perhaps the one aspect of the show which gave it an undercurrent of honest feeling was the actors' true involvement in the message and the medium. They felt their tears and joy, and thus made it simple for the audience to involve themselves.

It is difficult to pick out single actors as beyond the rest. The only ones who really stood out were Blair Hebert as Jesus Dan McGowan, and Janice Hansen. These three somehow shone with a quality of enthusiasm and acting talent.

Costuming in the show was one of the few points that disappointed me. Godspell lends itself to wild and colorful costumes but this production's design seemed to lean to the tacky rather than interesting.

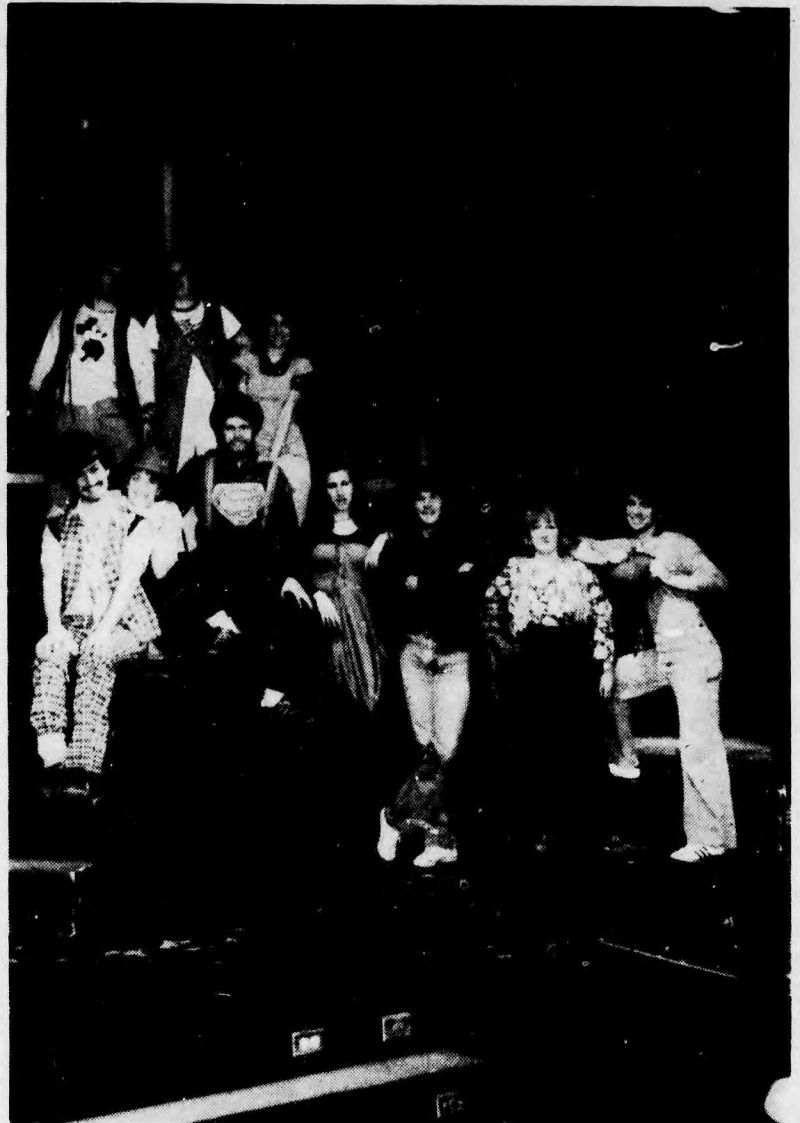
The set was well designed

and its simplicity again fit well with the show's design. Lighting combined with the set and was used to its maximum, which is not very much as the facilities are limited.

As a musical, Godspell is a perfect medium for interesting choreography. Unfortunately a choreographer could not be found until late in the production so a few songs have standard Broadway movements while the rest are left with thoughtful swaying of the actors which wears thin after a while.

The show's musicians are excellent. They provided an interesting and strong background to remarkably accomplished singing by the actors.

Godspell continues until Saturday night at Edmund Casey Hall at STU. It is a whole show that entertains, teaches and feels with style and taste throughout. I join Wednesday's audience in a standing ovation, Godspell is far and away the best amateur production in my limited experience.



The cast of Godspell; an amateur production that works.

## Somewhere in Time admits to being corny

By NANCY KEMPTON  
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"Somewhere in Time" is a movie concerning of course, time travel. But its value lies in the fact that this element of the unknown is used to develop and emphasize the concept of powerful love and desperate romance. Unlike most pseudo-supernatural themes, this tale did not boast sleek, silvery space suits and atomic powered intergalactic craft. Nor did it attempt to

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portray such a phenomenon in overtones of terror and eerie mystique. "Somewhere in Time" could not be classified as science fiction. It is a love story.

Certainly this movie cannot claim originality as love stories, and all the trials and tribulations associated therewith, have been the basis of much literature since man began to write. As well, there are few twists and approaches to romance

that have not already been overworked. The idea of travelling in reverse through the cobwebs and obscurity of relative time has also been explored on many occasions in movie, theatre, literature, philosophy.

The playwright would have sprouted gravy had he attempted to find fresh new avenues onto such a well trodden street. But why bother? Does not everyone require an escape into romantic fantasy every once in a while. Yet, how

comfortable this escape is, depends on the quality of the artistic medium.

All love stories do not reek of Harlequin tackiness. As in any category of literature, there are varying degrees of skill and talent. "Somewhere in Time" was in many ways a typification of Romeo and Juliet. A young man falls in love with a woman who lived years before him. Upon seeing her portrait he begins his unrelentless search for her

which takes him over 60 years into the past. What follows is instantaneous passionate love, the attempts of another man to block the relationship, a short-lived beautiful affair, and tragedy as the two are forcibly separated.

Just a fairytale? Yes -- but it is saved from tackiness because it makes no pretensions at portraying reality. One is meant to enjoy the fantasy for its own sake. Perhaps, it is fitting that ex-Superman star Christopher Reeves, plays the lead role in this film.

The enjoyment of fantasy is aided by the classic beauty of the scenes. Sandy beaches, blue water, hazy summer sky, majestic palatial hotels, elegant costumes, movie star faces. For those seeking hardcore reality, an intricate and rambling plot, an explosive theme, or racy action adventure, you will not find much of interest in this film. But if you enjoy the fun of wanderlust fantasy, this movie, through its honest approach to this tactic, is worth viewing.

## New Wave gets a perm

By PETER F. KUITEN-BROUWER  
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The test of time has perhaps taken some of the "New" out of New Wave.

and Joe Jackson among them, appeared, the boundaries of this art form have been blurred considerably. Now we've got Freddie Mercury with short hair and Yoko Ono doing New

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However, this music does certainly seem to be the sound of the future. Six out of ten people interviewed in Manhattan on a recent Saturday Night Live show felt that New Wave was the shape of things to come.

New Wave started in Britain with a lot of fresh bands who didn't fit into the corporate schemes of big record companies. Thus the sound is clean and lively, bouncy and boppy without being over-produced.

Since the first New Wave singers, with Elvis Costello

Wave/disco (Walking on Thin Ice) while Blondie, one of New Wave's early successes is doing almost pure disco music.

This revitalized rock sound incorporates lots of old sounds, so we hear the Flying Lizards do "Money" while the Lambrettas recorded "Poison Ivy" and Deva sings an upbeat "Satisfaction."

It seems what people who are into New Wave are saying is that they're tired of the

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