Review

Jesus Christ, Superstar

By Bob Craft

England's experiment in pop culture religion, "Jesus Christ, Superstar," was here last evening and as an art work for the masses, it scratches a lot of itch's.

It is a work for the Jesus freaks, for the rock music freaks and for the middle class people who sometimes fall asleep during Pastor Brown's sermon.

It is making a lot of money, which sometimes gets to the extent that one could almost scream "Moneymakers in the temple!"

The fact that it is making money hand over fist points up the fact that it is an entertaining show and last night the folks were entertained. "Superstar" received a standing ovation from about three quarters of the house.

It has everything; long-suffering unrequited sweethearts, comic drunken apostles, evil opportunistic high priests, unsure heroes, gay kings of Israel and confused Roman procurators.

The characterizations were outstanding with the foremost being Judas Iscariot, played by Frankie Madrid, but the crowd favorite was Herod, the limp wristed, fingernail filing King of Israel. His number berating Christ was a rocking, dancing three minutes of pure high camp energy.

Jesus Christ was portrayed by Bruce Scott, who looked like Jon Provost without Lassie. He had a charming, boyish grin and manner and a voice surprisingly similar to Ian Gillam, of Deep Purple who sang the role of the LP.

It has been said if the backup orchestra is really good, a reviewer won't mention them, so I won't.

While the masses wearing their finest purples were pouring into the Coliseum, there were people out on the streets passing out pamphlets with titles like, "Jesus Christ, Superstar or Son of God?" and "He is not Jesus Christ, Superstar, but He IS Jesus Christ the Lord."

So we get back to the question that is continually asked about the rock opera, "Is it a religious work or is it purely commercial?"

I don't really know, but I suppose you could come to some sort of conclusion if this question were answered, "Has one person been converted to Christianity from seeing or hearing this work?"

WUSC is open Monday

WUSC-AM will have an open house next Monday to commemorate its twenty-fifth anniversary.

WUSC, chartered in 1946, is the student owned and operated radio station on campus. It is a closed circuit carrier current operation that functions on the assigned frequency of 730 kilocycles.

WUSC has its offices in room 330 of the Russell House and has a program format of everything from Top 40 to underground.

Ms. Marilyn Kiburn, station manager, said that all students who wished to see their broadcast operation should come next Monday.

In the elections held last Wednesday, a new manager and executive board was chosen for the station. The manager for the spring semester will be Davis J. Warehime, a journalism major from Orlando, Fla.

Other offices filled were Alan Reames, program director; Bob Craft, news director; Brian Kierce, Chief engineer; Louis Morawski, Music Director; Ed Turner, Chief announcer and Pat Klein, Secretary.

Art course offers tour of Europe

Art students often see illustrations and reproductions of works like Leonardo da Vinci's "Mona Lisa" or Michelangelo's "Sistine Ceiling," but probably few have the opportunity to examine the originals.

A group of USC art students, however, through a new course, will actually tour some of the principal museums and galleries of Europe this summer first hand the works of the masters.

The course is part of the expanding program in art history at Carolina, headed by Prof. Gunter Stamm, who conceived the idea for this European study tour.

In preparation for the month-long tour scheduled for May 16 through June 15, 1972, the enrolling students will take a seminar course during the spring semester to acquaint them with the cities and galleries they will be visiting and with the specific art works they will examine.

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