

'Superstar' . . .

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The technical help also was obvious. Don Yanik's set, Doug Pipan's lighting, and the costumes by Diane Knust and Yanik contributed greatly to the illusionary Bible-rock world onstage. Unfortunately, the light board operators consistently missed cues and ruined several effective scenes.

Among cast members several traits were common. The acting was low-key but tolerable, vocal quality was good but projection was poor. Frank Smith portrayed Judas as a frustrated man trying to blame his self-guilt on Jesus. Smith's good voice and better dancing compensated for his impersonal acting.

Jesus, as played by Glenn Prettyman, was a tired, nervous man apprehensive of his inevitable fate. Prettyman and Janne Cooper as Mary Magdalene lacked fire in their acting, but each had enough successful scenes and songs to glide over their rough spots.

Two performances in smaller roles deserve special notes. Paul Transi sang the role of Pilate with finesse and talent. He had an excellent voice and displayed the best sense of acting. On the other hand, Thomas Farrell's performance as Herod was a disappointment. This juicy, scene-stealing role was tailored to fit a flashy song-and-dance man but Farrell had no flash or dance—just a lifeless song.


As a result, the production shouldn't offend anyone. The music is more of a soft rock and the direction avoids extreme religious and sacrilegious themes. However, it does offer a well-planned, effective combination of technical and performance efforts.

SHEDDON FILM THEATER
Sheldon Art Gallery
12th & R Streets

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PAUL RUDD KATHLEEN BELLER

Screenplay by WILLIAM BAST and WALTER BERNSTEIN
Music JOHN BARRY Produced by ROBERT R. WESTON
Directed by DANIEL PETRIE

An Allied Artists/ Harold Robbins International Production
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