movies...

'Barabbas' A Desecration Of A Magnificent Book

"It begins where the other big ones leave off," claim the ads for "Barabbas." However, the cross-overs today is made out of past masterpieces. The新鲜 approach does not lead to originality. Barabbas, for instance, is eventually taken to Rome, not as an ancient hero-dove, but as a gladiator ("Dantonius and the Gladiators"). He is chased around the Colosseum by Jack Palance in a chariot ("Ben Hur"). Early in the film, we glimpse the resurrected Christ wrapped in a soldier's red man's skin ("Un Hombre"). It all ends with a pant-sash of a whole forest of cross-overs ("Spartacus").

These gratuitous additions to Paul Lagerkvist's basic story seem a little tired by now. They can be ignored, of course, but what then remains is the desecration of a magnificent book.

Lagerkvist is a classicist. His book is spare and simple, with all nonessentials removed. If ever a book cried out for square screen, black and white film, this is it. The only excuse for adding spectacle scenes here would be to project a background Lagerkvist ignored. In his Columbia release, they more often get in the way.

Lagerkvist's Barabbas was a man unwilling to die. The savior's willingness to die in his stead is therefore a permanent puzzle to him. Aggressively because people seem to have heard of "the rabble" wherever Barabbas goes. Barabbas saw Christ; now he crucified; saw the empty tomb; talked with the disciples and even to Lazarus... and still remained a man unwilling to die.

Why is Schaefer a best seller with college men? Because it's the one beer to have when you're having more than one.

Prausnitz Conducts
Symphonic Series
Starting October 25

The Conservatory Symphony Orchestra will present the first in its annual series of concerts Thursday, October 25, in Johnson Hall at 8:30 p.m. There will be no admission charge.

The program will include Brahms' Third Symphony, Scherzo, Barber's Overture to The School for Scandal, Berliner Symphonic Suite, from The Trojans, and Weber's Overture to Oberon.

The action, which will be conducted by Frederic Prausnitz, will include a number of new or previously heard works, such as Dallin's Choral Symphonies and Prausnitz's Second Symphony.

Making the Scene

The Tech, Monday, October 17, 1962.