Godspell — for Christ's sake

by Bob Ross

Turning a hit Broadway musical into a successful movie is no easy task. Past directors have spent millions on music, trying to translate their screen tests for the camera. Many have failed, even with super Broadway casts like Music Man, Camelot, and Brigadoon. Many productions seem to simply lend themselves more to the stage than the screen. But this is only part of Godspell's problem. David Greene left his imagination at home when he directed Godspell. Technically, the film is a bore. Greene seems to be trying to revive the ACMO; one scene, which was very popular at the turn of the century. The long shot is worn into the eyeballs as we see the characters crawl through an empty New York City. Greene would have been more successful if he had taken his camera into the theater and set it up in the fifteen-foot row and filmed the Broadway production.

There is no plot to this modern biblical epic. Rather, it is a series of parables — one scene after another, the longer and more tedious the better. The only indication of Godspell's latest rendering of the Bible is the presence of the "Triskel." From the program.

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The Dead

The Grateful Dead are restored, or at least so it seems. Their opening number was "The New Riders of the Purple Sage," a song written by Bob Weir. The audience was treated to the whole band, including the new guitarist, Bob Weir. The audience was on their feet and lit matches, screaming for more.

The New Riders opened things up, and John Phillips' "Me and My Uncle." Other borrowed songs were Kris Kristofferson's "Me and Bobby McGee," and John Phillips and Kenji. Both were successful by producing good music that the Grateful Dead were famous for.

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