

All in the Family

By Sarah Child

The Herod In All of Us

Somehow I never manage to read a best seller until after everybody's through talking about it; seldom see a movie in its first run; always take to a song just as the disc jockeys are about finished with it.



Sarah Child

There's both good and bad to be said for this. A belated discovery means you miss out on the critical analyses that might have added to the enjoyment and understanding of the work.

On the other hand when you come to something after everyone else has you can make up your own mind as to its value without wondering if you're being unduly influenced. If something in the work speaks to you, it's probably not the clatter of the media, the euphoria of a colleague or friend.

And then too, there's always the chance you were not ready for the discovery until now.

I'm sure I wasn't ready for the rock opera, "Jesus Christ Superstar" when it first appeared about 10 years ago. And I can't really recall when I first paid attention to the beautiful and powerful

"I Don't Know How to Love Him" sung by Yvonne Elliman as Mary Magdalene.

But, I must have rhapsodized enough so that last Christmas the album was under the tree. Since then I have pulled out the two records from time to time reveling in the gifts of composer Andrew Lloyd Webber and lyricist Tim Rice.

This past week I did so again, finding as always something new that I had slid past before.

I'm not sure why the solo called "Herod's Song"

begged for attention on this occasion. Maybe the Gimme streak in the listener was stronger than usual.

In the song Herod taunts Jesus in hopes of seeing a miracle. In rock jargon he tells Our Lord to prove himself if He wants to go free.

"C'mon King of the Jews," he smirks, "Walk Across My Swimming Pool."

It would be nice if Herod were the only one with the swimming pool fixation. Everytime we beg for a divine sign, blind as Herod to the miracles all around us, his number grows.

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