

ARTS

West Watch III a winner

West Watch III
November 21
Krieg After Hours Nightspot

by Mark Roppel

West Watch III was held last Sunday at the Krieg with *The Draggnetts*, *Office*, *Psyche* and *The Mods*.

Nostalgia buffs will recall that *The Draggnetts* played at West Watch I and were not very impressive; this time they lived up to their potential.

Bassist Dennis L. misses the odd note, but combined with stand-up drummer Billy Darrow, he creates a strong rhythm section for guitarist Drew Berman to build on. Berman's guitar is clearly the highlight of the band - how does he move his fingers that fast? The lyrics are indistinguishable, but the vocals have that bellowing Bill Hailey feel.

It does not matter that rockabilly all sounds the same, as long as it sounds good. You cannot hope to understand the energy and enthusiasm of a band like *The Draggnetts* unless you have seen them. *The Draggnetts* are what rock and roll is all about; I challenge anyone to sit through a *Draggnetts* set without moving their feet.

No doubt *The Draggnetts* were a tough act

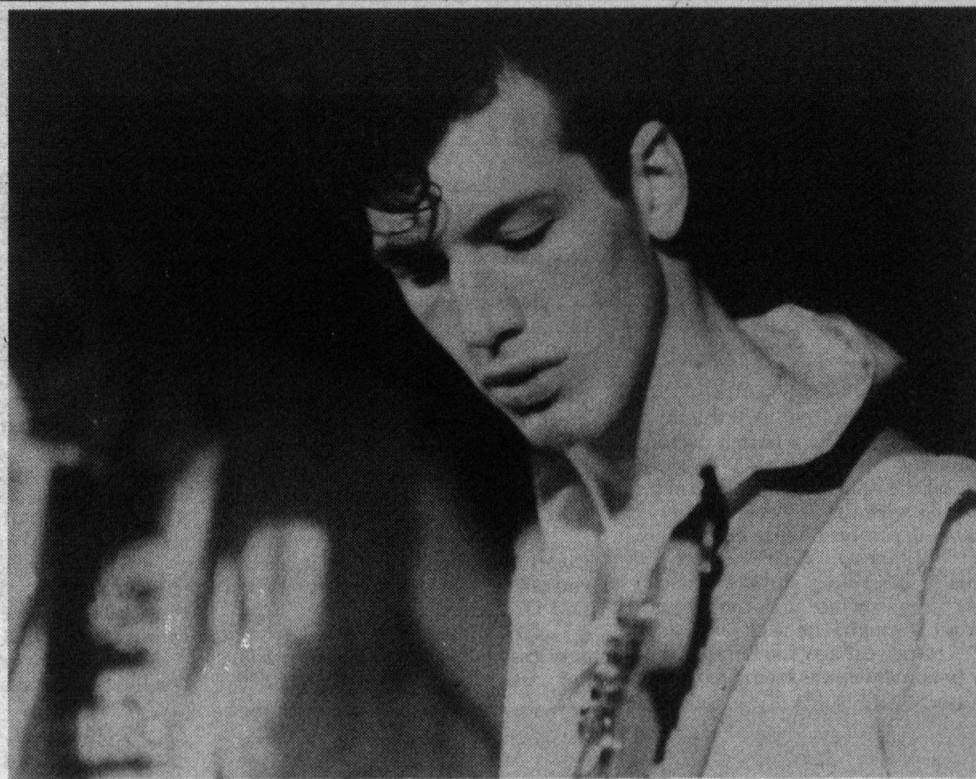
to follow, but *Office* did not even give a very good try.

Office's music has been described as everything from new romanticism to art rock to techno pop, but after *The Draggnetts*, they seemed merely pretentious and indulgent. For the most part Malcolm Swann's vocals were inaudible. To make matters worse, regular guitarist Vincent Evans was injured and his replacement was hopelessly confused.

All was not lost though, drummer Phil Young managed to put in an inspiring performance and *Office's* snarling rendition of Olivia Newton John's "Physical" may be one of the best covers since Sid Vicious did "My Way".

The third band was *Psyche*. *Psyche* consists of three synthesizers, a tape deck, and a rhythm machine (My God! I thought those things were illegal.) and a singer who spends most of his time talking. I have heard video games that sounded better; maybe *Psyche* should change its name to Jacques Cousteau and the Whales. The shaving cream and Fruit-of-the-Looms were nice touches but not enough.

As for *The Mods*, the only word which can possibly describe a band which has the nerve to play "Stepping Stone," "Batman" and "Wipeout" in public is "great." *The Mods* are a lot of fun, go see them this Friday at Dinwoodie.



Draggnetts' bassist Dennis L. gets 'em moving at West Watch III

Jump Cuts

by Jack Verme

(Note to James Walsh, "Capitalist": Well James, you've shown your true colors once again. My tongue-in-cheek comments last week were directed at the self-serving, money-worship mentality demonstrated by your first letter. Your second letter (Nov. 23 *Gateway*) contains more of the same: "We capitalists invest our money in film projects as tax write-offs..." (italics mine). You don't give a shit about film or anything else (or so it seems). All you care about

is money, money, money. To cloak this pursuit of the almighty dollar in the guise of an ideological debate (Capitalism vs. Socialism) is to avoid the issue. I suggest that you don't really believe in a free-enterprise system. You only support it because it promises to be the easiest system for getting rich.

It's this attitude that bugs me, James. P.S. However, if you're looking for a tax shelter, I've got a film project...

My film conscience demands that I respond to Jens Andersen's negative review of *Diva* in Tuesday's *Gateway* (besides, my topic for this week was going to be a review of *Diva* until Andersen beat me to the punch...)

It seems to me that Jens completely missed the point of *Diva*. His criticism suggests that *Diva* isn't "real" enough. I'd like to know when it became necessary for a film to depict reality in order to qualify as a good film. Hitchcock's films are known for their "thoroughly casual ap-

proach to the plausible" yet few would call his films bad. In fact, Hitchcock had little patience for critics preoccupied with reality; he called them "the plausibles" and dismissed them. If Jens finds "reality" a problem I suggest he view only documentary films, or better yet, cease viewing and criticizing film altogether and concentrate on news stories.

Film is essentially a visual medium. What makes *Diva* interesting, aside from its "cliff-hanging suspense" and its "almost-human characters", is its vibrant visual style. For once I found myself agreeing with the *Journal's* John Dodd who said that *Diva* pays homage to the likes of Hitchcock, Godard and Truffaut. These directors pushed film forward with their advancements in mise-en-scene, especially editing techniques, camera movement and composition. *Diva* is very conscious of these directors and their advancements and sets out to provide us with the "best of" Godard,

Hitchcock, Truffaut and to a lesser extent Ophuls. The result is a visually engrossing film (not at all "ho-hum", Jens)

If *Diva* can be criticized it may be because it tries to do too much visually. Rarely does the camera stop moving and, sometimes the jump-cut editing tires the retinas. However, I'd much rather view a film that *tries* something visually than a film that remains static or stage-like in its visual style.

Okay, slim pickins' for this week: *Animal Crackers* (1931) - It's the original wild and crazy guys of talking films: the Marx brothers. If you've never seen one of their movies, you're in for a treat. Nov. 26 (7:00 pm.) at the Princess.

Petulia (1968) - Ignored when it was released, Richard Lester's (*A Hard Day's Night*, *Help*) film is now generally regarded as one of the landmark films about America in the sixties. Nov. 30 (9:30 pm.) at the Princess.

Gagnon magnifique, audience has "a good moment"

by Gunnar Blodgett and Ninette Gironella

"The only goal that we have when we come on stage is that you have a good moment." So said Andre Gagnon when he performed at the Jubilee Auditorium on Friday as part of his 1982 Canadian tour. Nor did he fall short of that goal.

Gagnon's success during the last 15 years is justified; he is a talented and dedicated man, whose musical skill is matched only by his appealing stage presence.

As a composer, Gagnon is a man of vision. His insights are realized in the music he writes. As he plays, it becomes a tangible, dynamic fabric; invoking your hearing, then filling your whole sense of body space. He tells us, for instance, of his wonder at the world of snow and

winter. He has seen in it much enchantment, an enchantment which typically fades when one moves from the country to grey cities. To regain this snow-wonder he had as a child, he wrote "Neiges."

"Neiges" is a composition which moves one deeply with a grandiose sense of the power of Canadian winters. At the same time, it weaves a melody which wanders through the imagination, shading memories of poignant feeling.

This dual nature of Gagnon's themes marks much of his music. Another marked duality is his skilled blending of baroque and "folklorique" Quebecois.

In the performance of these pieces, the group is well practiced. Gagnon can run onto the stage and without warning, dramatically fling out his arm. Immediately, as if Gagnon were casting away a corporeal crescendo of pure sound, the music begins. It's tight. They don't lose a single note as Gagnon wanders around, conducting like a maestro or gracefully stroking the keys on his grand piano.

All of Gagnon's musicians are virtuosos in their own rights.

Yet they know each other so well that there is an electrifying tension between them. This results in an intricate choreography of sound and feeling which enables one to experience the

music in all its myriad expressions.

Throughout this *incroyable et magnifique spectacle*, however, Gagnon maintained a link with his audience. He made you feel relaxed, interested and excited as he spoke in English or his native French about his music and the happiness he felt at his reception here. "C'est un plaisir," he repeated many times. And when he had finished, he said "The show is over," and responded to the immediate cries of disappointment by adding, "now is the time for encores." For his encore, he invited us to dance... for if you do, you will be in a very good position - for a standing ovation. It should come as no surprise, thus, to learn that he got two.

Up & Coming

Friday November 26 the South Side Folk Club presents Ferron, in concert at the Provincial Museum Theatre at 8:00 pm. "With a remarkable ability to captivate and to move an audience on the sheer strength of her material, her songs, rich in imagery and lyrical integrity are delivered with powerful vocals and a magnetic stage presence."

Friday at noon the Centennial Library Theatre Program presents Theatre Sports (put on by Theatre Network and Walterdale Theatre). "It lets you, the audience, dictate what you see on stage. Two teams compete, and score is kept by members of the local media." \$3.00 at the door, bring your lunch.

December 1, 2 & 3 at the Centennial Library Theatre Maria Formolo and Keith Urban will be doing a preview of their SUB show. They will perform solo and duet excerpts from their recent cross-Canada tour.

The Walterdale Theatre is producing "Juno and the Paycock" until Saturday, and is sold out through the end of the run. Why mention it? First, to show that the Walterdale appears to be having a good season; and second it allows me to demonstrate my knowledge of trivia: did you know that Harry Belafonte got his start in show business in a performance of "Juno and the Paycock"?

Theatre Network is staging "The Other Side of the Pole", subtitled "A Christmas Musical Fantasy for all ages", until December 5. (11845-77st.)

Tickets are available from the SUB Box-Office (2nd Floor, SUB) and various club members.

DINWOODIE

2nd Floor SUB.

Note: These events are open only to U of A students, staff, and guests. Absolutely no minors admitted!

The Mods with guests: THE THIEVES
Friday, November 26
Sponsored by U of A Rowing Club
\$4.00 advance SUB Box office
\$5.00 at the door

DARKROOM
Friday, December 3
Sponsored by Bash-on-a-Budget Ski Club

SLASH & THE BLEEDING HEARTS
Saturday, December 4
Sponsored by Tae Kwon Do Club

LINE NOVEMBER