

# ARTS

## ROUNDABOUT

The Jam  
Dig the New Breed  
Polydor PD-1-6365

by Nate LaRoi

Like many ignorant North Americans, I didn't even know who the Jam were until last spring's 'Town Called Malice.' Unfortunately, just as we were about to grant the Jam full acceptance, the band has an-

nounced its decision to break up.

Over in the U.K., where the Jam are voted best English group year in and year out, this fourteen song live set may be little more than a classy career retrospective. Over here, however, *Dig the New Breed* is practically last chance gas: last chance to find out about one of the most important bands of the last five years.

Culled from concerts 1977 to 1982, *Dig the New Breed* aims for a balanced perspective of the band the Jam were. The only cut from 1982's *The Gift* is 'Ghosts'

which, complete with live horns and friendly clap-along, highlights the deadly serious social/psychological commentary that has made the Jam champions of British youth.

The appeal of *Dig the New Breed*, however, isn't so much the newer performances (almost all of side two is taken from spring 1982 concerts) as the older performances. The 1977 rendition of 'In the City' (sped up or what?) is a marvelous throwback to the group's more punkish early days (that Paul Weller of Joey Ramone doing the opening?). The band's innovative fusion of mid-sixties power pop with punk and Motown is demonstrated on ferociously angry versions of 'All Mod Cons,' 'To Be Someone,' and 'It's Too Bad' from the 1979 *All Mod Cons* tour.

As on most live albums, the band trades tightness, depth, and texture for raw energy and brute power, an exchange that isn't always for the better. The band appears to temporarily lose its tempo in 'All Mod Cons.' With Bruce Foxton on acoustic

guitar (now that's a switch!), 'That's Entertainment' lacks the fabulous bass hook of the original.

'In the Crowd,' in turn, lacks the echoey paranoia and tricky backwards guitar of the studio take.

At other times, the live versions deliver so much extra energy that they put the older versions to shame. Weller's agonizing scream on 'Start' instantly reduces the original to a dull 'Taxman' variation. The new 'Set the House Ablaze' does away with the cute whistling and distracting murmuring and burns the original down to its crisp emotional core.

'Private Hell,' however, is the cut that shows off the band's almost awesome technical proficiency. As Rick Buckler smashes away at the skins, Paul Weller's guitar slashes away overhead and Bruce Foxton's bass jumps and jabs for as much space as it can gain underneath. If you're wondering why the Jam are England's favorite band, this is all the proof you need. *Dig the New Breed?* You bet.

**Okay, I'm only going to say this one more time. Due to the high quantity and quality of submissions, we are once more holding over the famous Gateway Literary Supplement until Tuesday. This means, if you get your submission to the Gateway office no later than Friday at noon, it can still be considered for fame and immortality (no fortune). Be sure to pick up the paper Tuesday!**

## CABARETS

DINWOODIE

2nd Floor SUB.

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

NOTE: These events are open only to U of A students, staff, and guests.

Absolutely no minors admitted.

AIIESEC presents

Friday, March 11; 8 p.m.

AIIESEC buys first round for those admitted before 9 p.m.

QWEST



from Calgary

## Jump Cuts

by Jack Vermeé

AS the deadline speedily approached, bleary-eyed columnists give up any hopes of producing well thought-out articles, and turn to random scribbles for salvation...

• If you are an avid reader of this column you may recall that last December I wrote about the possible institution of a Department of Film Studies at our beloved university. A quick inquiry into the proposed department's status revealed little more than we knew already. The program proposal is somewhere in between Arts Council (who have approved it) and General Faculties Council (who await it). Apparently it is undergoing "budgetary revisions in accordance with revised inflation guidelines." ...Sigh!... At least it is still being considered. Hopefully GFC will decide (affirmatively, of course) before the end of term. Maybe, but I hear those "budgetary revisions" can be a real bugger...

• When "Cineplex" first arrived on the scene there was much gnashing of teeth amongst filmfans (me included) over the "philosophy" it represented: a nearly immoral preoccupation with commercial concerns at the expense of a satisfactory movie-going experience. Well, sure, the screening rooms (they certainly aren't theatres) do seem smaller than a room in res; and yes, every little audience whisper or movement does seem louder than the soundtrack; and I know that the gunk they smear all over your popcorn tastes like "3in1"oil. I say it's worth it. Cineplex provides us with a chance to see many films that just wouldn't get shown at the bigger theatres. A few films that come to mind immediately are *Demon Pond*, *Come Back to the Five and Dime Jimmy Dean*, *Jimmy Dean*, *Eating Raoul*, and *Le Beau Mariage*. Coming soon is *Coupe de Torchon*, an Academy Award nominee for Best Foreign Film. If it comes down to seeing them at

Cineplex or not at all, the choice is obvious. Long live Cineplex (and others like it).

• Circle the dates July 5-9 on your Pay Day calendars because that is when the Universiae's International Student Film Festival will be held. The festival is "dedicated to the recognition of student and amateur excellence in film and video production." An independent jury (including Joan Micklin Silver, director of one of the best films of 1982, *Chilly Scenes of Winter*, will award prizes totalling \$6500 in four categories: theatrical, documentary, experimental, and animation. If you want an application form, write to the film festival c/o the NFT. Look for an interview and/or article on the festival in this column later.

• Finally, go see these movies: *Psycho* (1960) I know, I know, but see it again! Hitch said everybody should view his movies at least three times in order to come away with a true understanding of his themes. Stay out of that fruit cellar...!! Mar. 12 and 13 (7:00 pm) at the Princess. *Contempt* (1963) That old exploder of narrative form, Jean-Luc Godard is responsible for this. I haven't seen it but I'm sure it will raise some interesting questions and issues. (And if questions and issue don't thrill you, it also has Brigitte Bardot) Mar. 10 (9:15) at the NFT.

## Exposed!

Yes! It's true! SUB Theatre and Warner Brothers are presenting a free preview showing of "High Road to China" Monday March 14 at 8 p.m. in SUB Theatre. It smacks of *Raiders of the Lost Ark*, and stars Tom Selleck (deep sigh). In case you're broke, and in need of entertainment, you couldn't do better. Or even if you aren't broke.

U of A Womens' Centre presents

from Toronto

Saturday, March 12; 8 p.m.

Special Guests: **facecrime** (formerly Troc '59)



\$6 Advance \$8 Door

Chemical Engineering presents

from Philadelphia

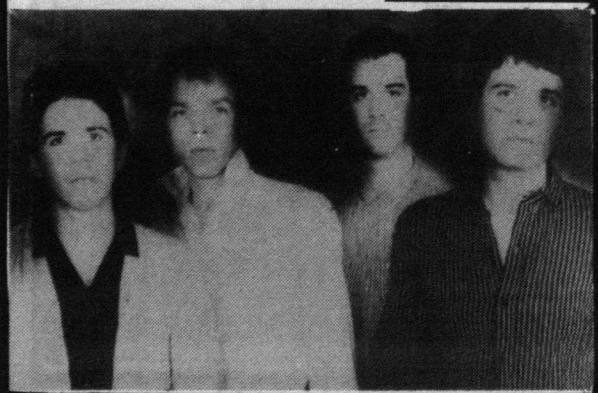
on Stony Plain Records & Tapes

Friday, March 18;

8 PM

Special Guests:

*The Idols* from Saskatoon



Delta Upsilon Fraternity presents

SHERIFF

from Toronto

on



Saturday, March 19; 8 PM

Special Guests: *Secret Society*

## SUELECTION



Nominations Have Been Extended for These Positions only:

Faculty of Science

Students' Council

(5 positions)

General Faculties Council

(7 positions)

Nominations close Thursday, Mar. 10 5:00 pm.

For further information, please contact the S.U. Returning Office (Room 271 SUB) or the Receptionist, SU Executive Office (Room 259 SUB).