

ARTS

entertainment



"MERRY CHRISTMAS
SWEETHEARTS"

THE LAST FALL QUARTER ARTS ISSUE...

Spacek in *Raggedy Man*

By JANE MUSSER
A divorced woman struggles to raise her two young sons alone in a small Texas town during World War II. The scenario sounds perfect for a film with an important social message, something about the strength and independence a woman is capable of, or the importance of love in everyone's life, or a young family's triumphant survival despite difficult circumstances. Indeed, the first two-thirds of *Raggedy Man* seem to promise the development of themes along these lines. Un-

fortunately, any worthwhile message is lost in the movie's violent conclusion. Sissy Spacek stars in *Raggedy Man*, which marks the directing debut of her husband Jack Fisk. Spacek has a very special acting quality. She is an incredibly warm screen personality: a natural who radiates feminine toughness, energy and love. Her talents helped the macabre *Carrie* transcend the limited scope of a bloody horror film to become a chillingly desperate tale of human isolation. Spacek won an Academy Award for her warmly believable portrayal

of Loretta Lynn, one of country music's leading ladies, in *Coal Miner's Daughter*. Spacek does it once again in *Raggedy Man*. Her natural, Southern girl good looks and soft, easy Texas accent simply make her shine. In her portrayal of Nita Langley, a young divorcee who works as a switchboard operator, Spacek creates a character with all the wonderful traits that have made Southern women, from Scarlet O'Hara to Dolly Parton, so appealing. She has a surface vulnerability that requires



only the tiniest scratch to uncover an incredible inner strength. She has a fierce love for her children, and a fierce determination to better her state and theirs.

Nita and her children live in virtual isolation from the town to which she serves as an operator. Her duties require that she be near the switchboard all the time, but

one senses that her reasons for such total aloneness go beyond the requirements of the job. Nita is young and attractive and divorced, characteristics that hardly allowed her to fit into the mostly elderly society of a small Southern town, emptied, for the most part, of its young men and women, who are off to fight the war.

Eric Roberts, who made his acting debut in *King of Gypsies*, plays Teddy, a young sailor who, passing through town on his way to war, befriends Nita and her sons. Nita can't help but love Teddy. He willingly and lovingly provides so much of what is missing in her life, as well as the lives of her sons, by simply being what he naturally is — a warm, vital, giving man. But Teddy has only a few days to spend with Nita, and then he must head for his ship.

It is after Teddy leaves that *Raggedy Man* turns from a sympathetic look at a remarkably strong, young mother to a bloody massacre. The rape and pillage scene is incredibly forced, undoubtedly calculated to create feelings (Please turn to p.13, col.4)

the movies



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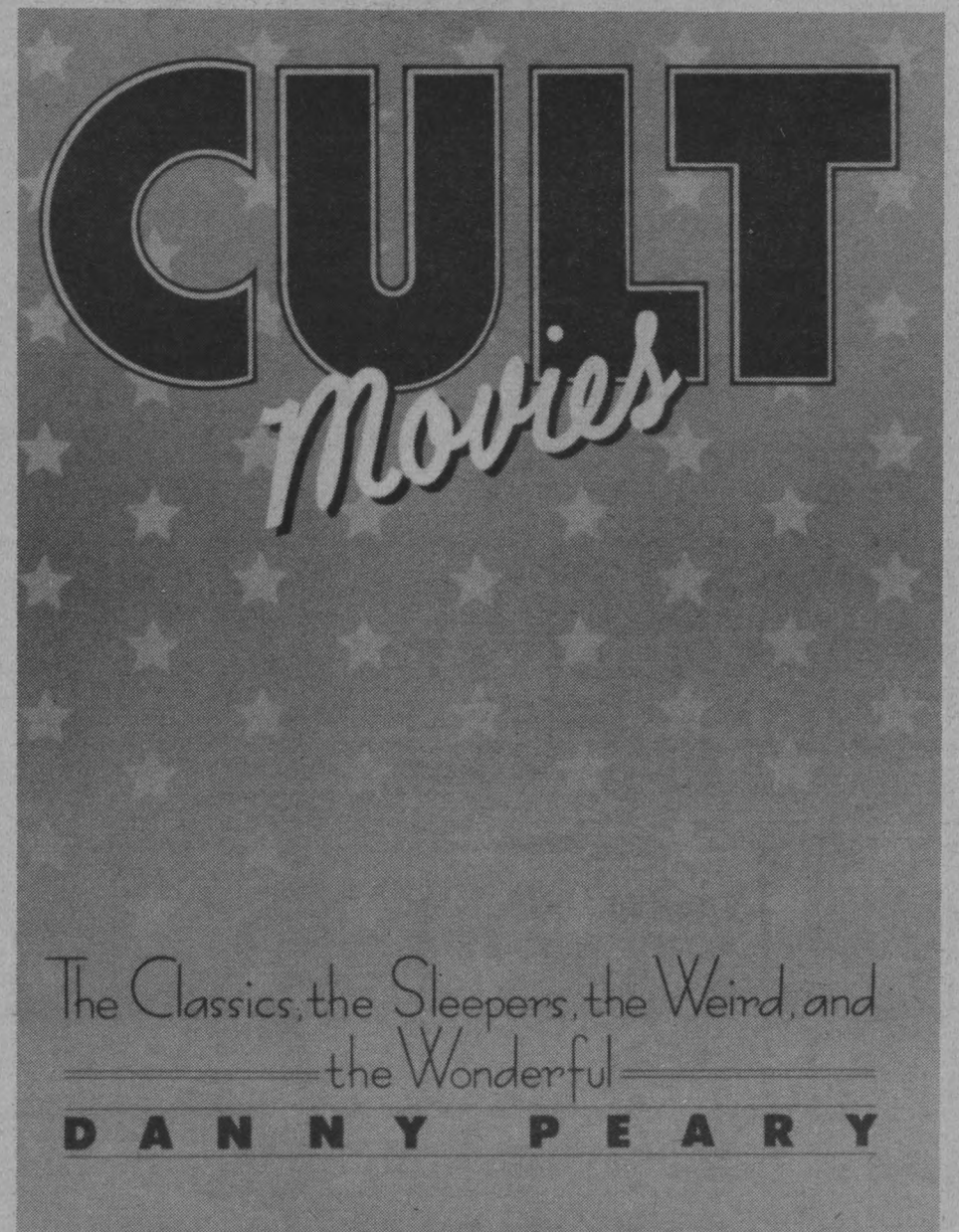
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FOLLOWING MOVIES



CULT
Movies

The Classics, the Sleepers, the Weird, and
the Wonderful

DANNY PEARY

By JONATHAN ALBURGER

Midnight movie madness — the burgeoning phenomenon of monsters, maniacs, memories, and the macabre which dominate an increasing number of movie screens — is the most generally associated phrase with cult films. In his newly published *CULT Movies* from Delta Books, Danny Peary (author of *Close-ups: The Movie Star Book*) explores, and categorizes from his own criteria, this nebulous, broad heading of "cult" motion pictures.

Much of the study of films centers on the academic approach to categorizing and defining genres, sub-genres, and cross-genres. In *CULT Movies*, however, Peary is not defining genres as the basis for his book; rather, he is presenting a 100-film sampling of films he claims as representative of a perhaps larger cult pool.

Cultists champion individual critical assessments of films, a factor which has little or no influence over a film entering cult status; cult films defy popular categorization in most cases because they are the products of unusual narrative and filmic devices, or possess intriguing casts of actors. Often cult movies are worshipped out of obsession, not technical admiration.

En masse is therefore redefined radically from mainstream public precepts to sub-cultural standards. The

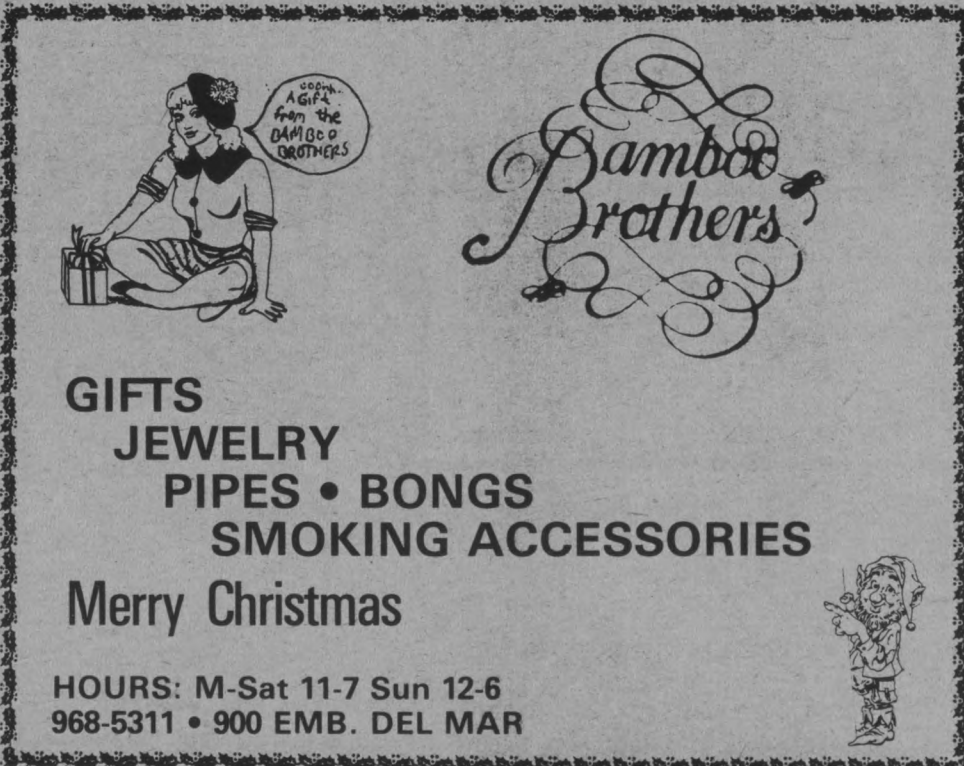
most glaring (and successful) example is *Rocky Horror Picture Show*.

Yet, cult films are extremely varied in type and even the obvious assertion of "it's out-of-the-mainstream" doesn't always hold true, as with established cult classics *All About Eve*, *Singin' In the Rain*, *The Wizard of Oz*, and *Casablanca*.

Current cultural caprice plays a powerful role in determining a cult film, and, further, a cult classic. Horror pix, to wit, have considerable followings, but the question remains whether individual films such as *Halloween* and *The Texas Chainsaw Massacre* have been too hastily entered by Peary into cult status without the test of time. *The Rocky Horror Picture Show* is now absolutely cult, but is it yet a classic cult movie? One wonders if a *Halloween* will endure to become another cult icon, let alone a classic. So the point about "classic," which is a logical extension of "cult," is that it connotes longevity, loyalty and a kind of alwaysness. Two cult classics, as Peary points out, are the wonderfully awful *Plan 9 From Outer Space* (which was just on T.V. Friday at 1:30 a.m.) and *I Married A Monster From Outer Space*. *Plan 9* has the distinction of having been recently voted in a film buff survey, "The Worst Film of All Time." Classic.

Science fiction films almost always have a fixed audience attendance, ipso

(Please turn to p.13, col.1)



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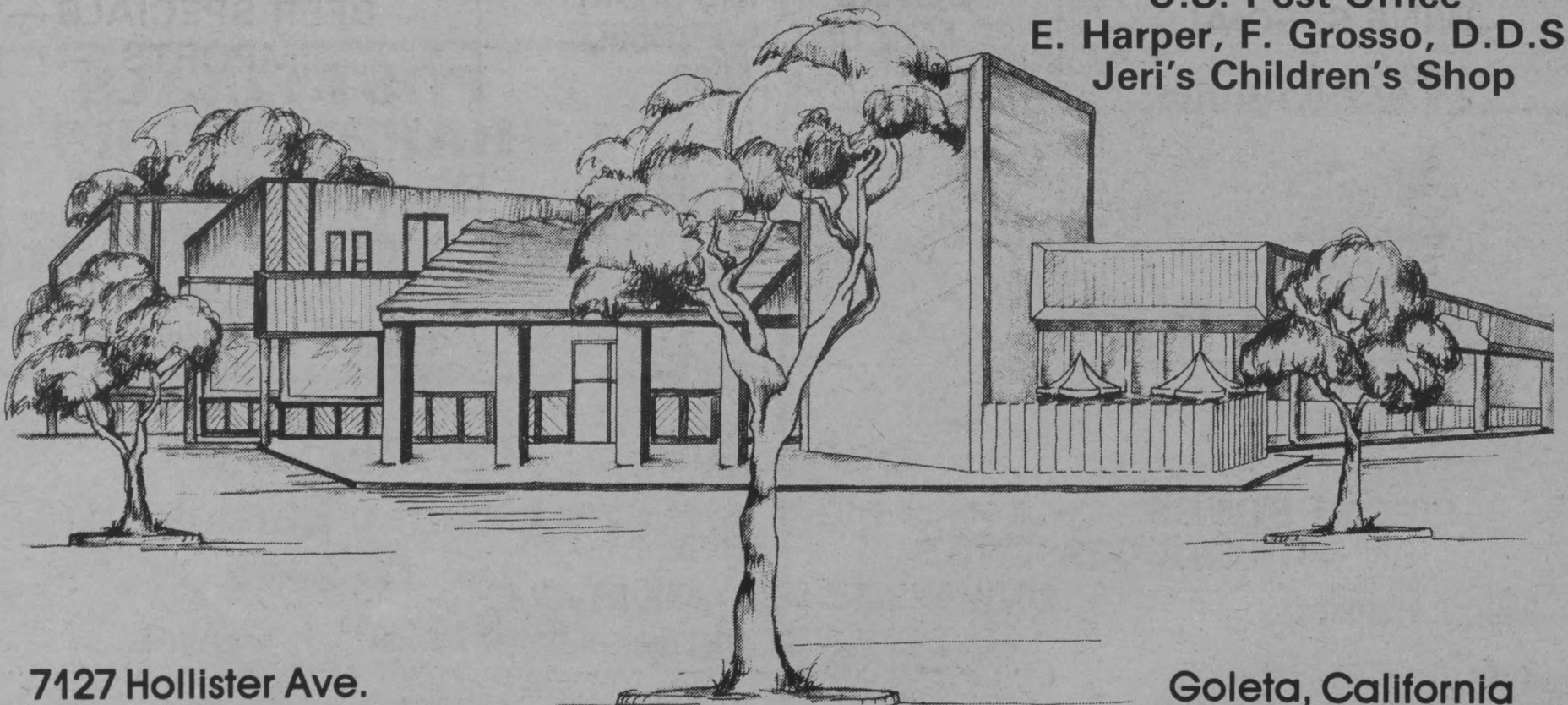
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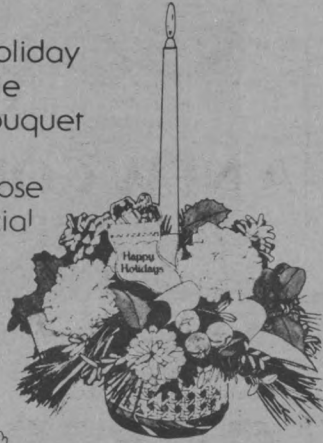
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A BONE TO PICK WITH "CUTTER'S WAY"

By JONATHAN
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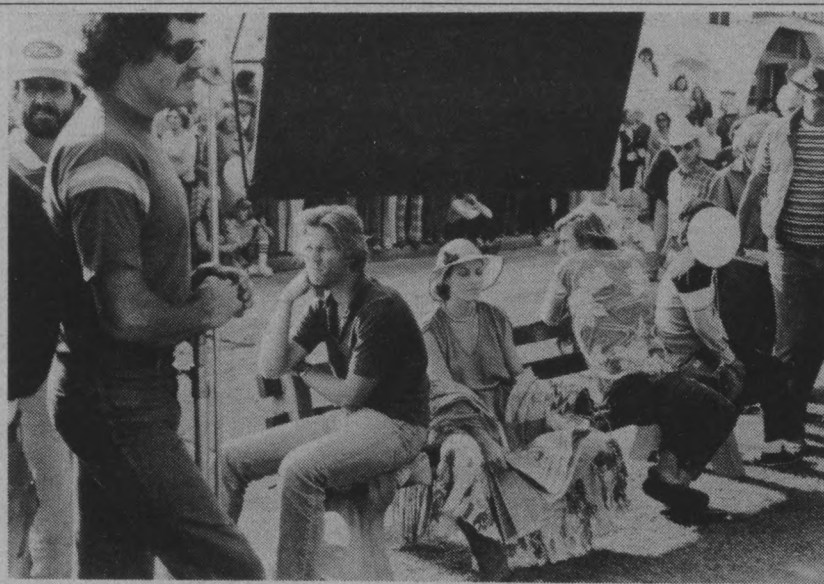
Cutter's Way is something of an anomaly, a paradox: the film was shot against the arabesque backdrop of Santa Barbara; the script deals with strained friendships, murder, blackmail and extortion, alcoholism, Vietnam, sexual dysfunction, cowardice, and heavy hearts; the eerie, sensual music was composed by Jack Nitzsche (who also scored *Cruising*); it stars two-time Oscar nominee Jeff

Bridges, plus two of the most promising newcomers to the screen — John Heard, who dazzled many critics with *Heart Beat*, and Lisa Eichhorn, who was enchanting opposite Richard Gere in *Yanks*; and, finally, the film was directed by Czech import Ivan Passer; however, the movie falls disappointingly short of its ostensible potential. What emerges is a convoluted, plot-light movie, lacking adequate characterization, imaginative camera work,

fresh dialogue, sensitive foreshadowing, and smooth transitions.

Director Passer has moved creatively beyond such drivel as his previous *Law and Disorder* and *Silver Bears* to prove that he is capable of doing films of greater scope and significance, but *Cutter's Way* is not that film, only a rough indication of better things to come. In this film, Passer plays story-teller, albeit without bringing to the front the kind of strong and satisfying performances from Heard, Bridges and Eichhorn he should have.

We are given appetizer portrayals of enormously complex individuals — the people who lived through the Vietnam ordeal, who suffered, but who consequently gained certain sobering and honest realizations about America and social injustices; they became bitter, but better. In *Cutter's Way*, Alex Cutter (Heard), Ricard



On location set of *Cutter's Way* with Jeff Bridges and Lisa Eichhorn.

Photo by Jonathan Alburger

Bone (Bridges), and Cutter's wife, "Mo" (Eichhorn) are little more than character sketches: Heard, as the embittered Vietnam vet with one eye, one arm, and one leg, over-acts (in more than one scene) the crippled crusader; Bridges, as the obvious symbiotic counterpart to Cutter, is deadpan and wooden, offering only a superficial glimpse of a man unable to assert his prin-

ciples beyond the bedroom; and as a woman who takes to the bottle to drown the loneliness and inner-frustrations of her strained relationship with the one man she loves, Eichhorn is occasionally interesting and appealing, but far too often is unconvincing, play-acting a part without bloodshot eyes and mumbling her lines as though she's impersonating Nurse Diesel from *High Anxiety*, as one person aptly pointed out.

Is the film a character study or a murder mystery? Well, both and neither: both because that is what Passer and scripter Jeffrey Fiskin (working from the mediocre Newton Thornburg novel, *Cutter and Bone*, as the film was originally titled) have attempted, and neither because it doesn't work. Shadowy detailing does not a good mystery make. The audience is cheated, for example, when one of the larger characters, the slain cheerleader's sister (Ann Dusenberry), inexplicably vanishes without narrative justification.

Cutter's Way has Alex and Rich as participants in a cat and mouse round of one-upmanship in an effort to smoke out the big rat and alleged murderer, J. J. Cord (Stephen Elliot), of the girl found dead in a garbage can. Cutter uses the incident as a vent for all of his repressed hostility toward fat, capitalist Americana, i.e. Cord. This he tell through dialogue over and over again. The audience is constantly insulted by

Fiskin's penchant for telling us in simplistic terms what is going on: social injustice and Cutter's energetic rampage; the devastating effects of Vietnam; the duality of a reportedly picturesque city (Santa Barbara!), on the surface clean and charming and safe, but during Old Spanish Days Fiesta, the city metamorphoses into a stealthily injurious devil's playground where bars get thrashed and cars blown up (I believe we hear lines to this effect no less than four times).

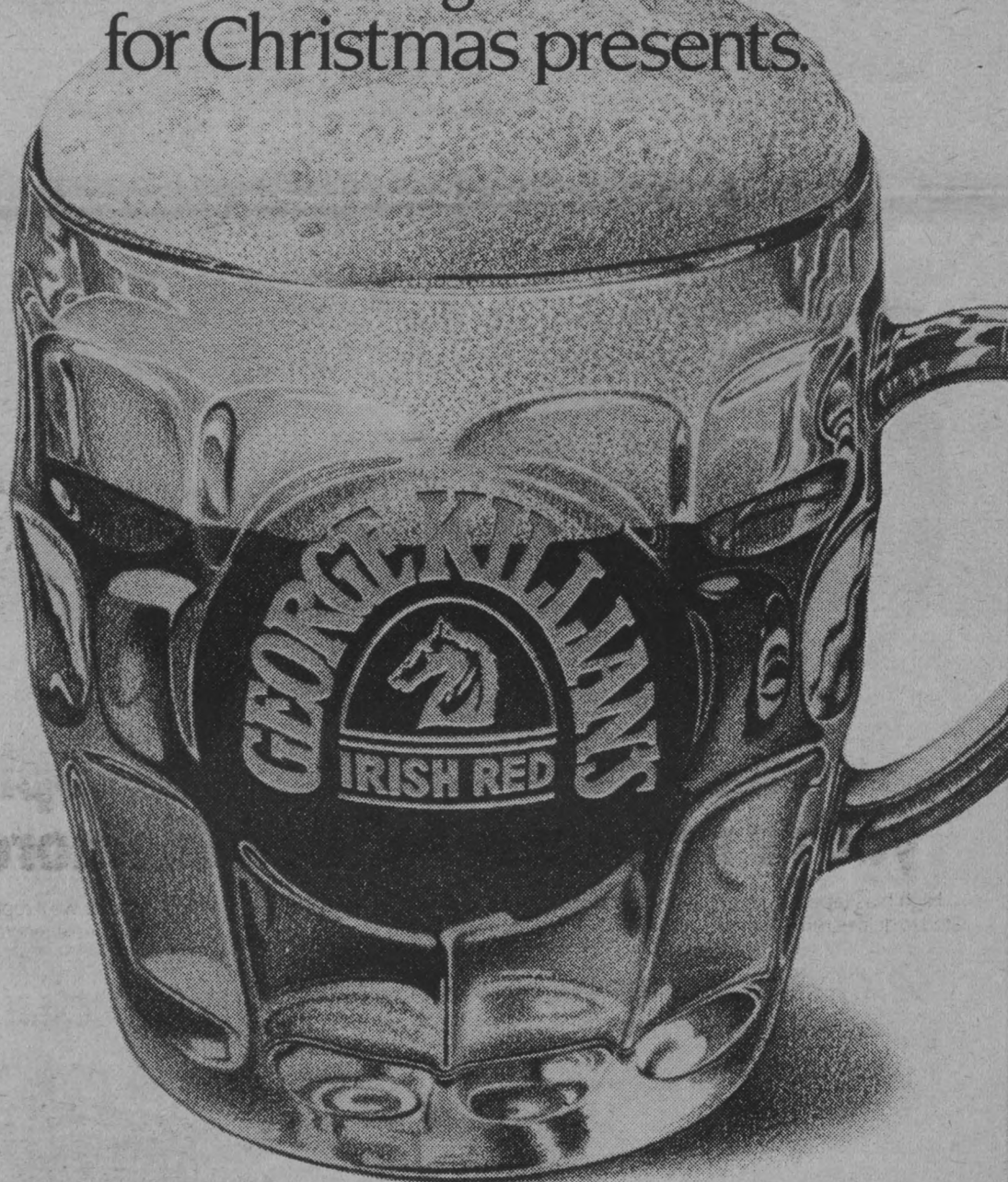
Forever shirtless, Bone is as ineffectual as any of the other characters in the film. He walks away from demanding situations with less than nonchalance. Cutter, who is partial to spouting that old cliché about bombs, babies, God, and hunger, kills himself attempting to crash through Cord's Montecito mansion window. This leads to the conclusion, a tidy and appropriate finale for this merry-go-round to oblivion, which has Bone grasping a pistol and Cutter's hand and shooting Cord; alone he would not be able to pull the trigger, and Cutter is dead, so together they carry out the ultimate act of true friendship — BANG! — the film fades to black and end credits roll up. Alas, both Cutter and Bone are ineffectual and the audience really doesn't care: we are not given enough for empathy, and what strains of believability we get are torn to shreds.

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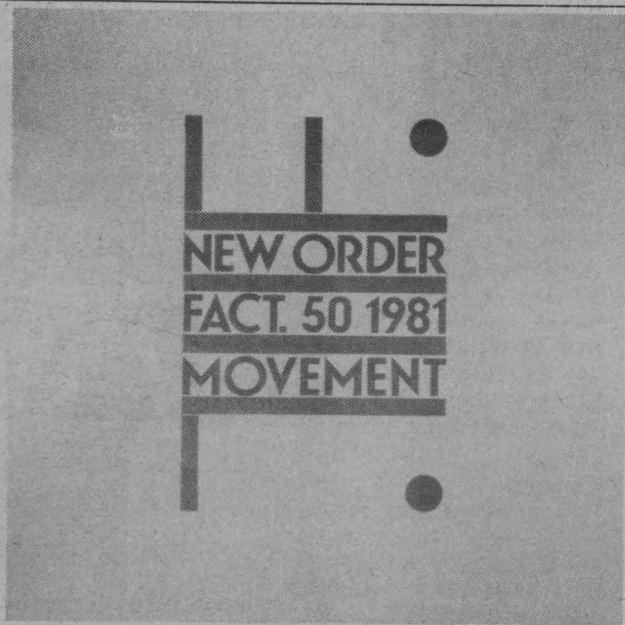
AC/DC —blasted

By JIM REEVES

The death of AC/DC's Bon Scott in February of 1980 didn't seem like much of a loss to Rock and Roll at the time, but, with hindsight, it now appears to be the beginning of the downfall for AC/DC. Last year's *Back in Black* showed little more than a continuation of past AC/DC records while their latest, *For Those About To Rock We Salute You* is an album comparable more to journeyman rockers than Scott-led AC/DC.

The source of this decline is Scott's replacement, Brian Johnson, the only rock singer who is more obnoxious than Van Halen's David Lee Roth. Though Heavy Metal lyrics tend to be overshadowed by the barrage of power chords, Johnson's stand out only because they are so cliché.

The songs on *For Those About To Rock* are not new for AC/DC, they are simply recycled versions of the band's past work: anthem-like "Let There Be Rock" is the overblown title track; the alluring "Touch Too Much" becomes the sexually explicit "Let's Get It Up;" "Problem Child" and the other tracks reuse standard Heavy Metal themes like *Evil Streets* and *Black Leather Devils*. Throughout it all, Johnson is dead serious, something Scott avoided on songs like "The Jack," "Whole Lotta Rossie" or "Downpayment Blues." It's laughable when Johnson growls "No mercy for the bad if



The Joy of New Order

By CHARLES PONCE DE LEON

On May 17, 1980, Ian Curtis, lead singer and lyricist of Joy Division, England's premier post-punk band, committed suicide at his parents' Manchester home. In a

overnight the group became a household name and their second LP, *Closer*, a British Top-10 hit. But the post-mortem fame and adulation Joy Division gained was well-deserved. The band's provocative sounds are among the most compelling perverse irony, almost

(Please turn to p.13, col.1)

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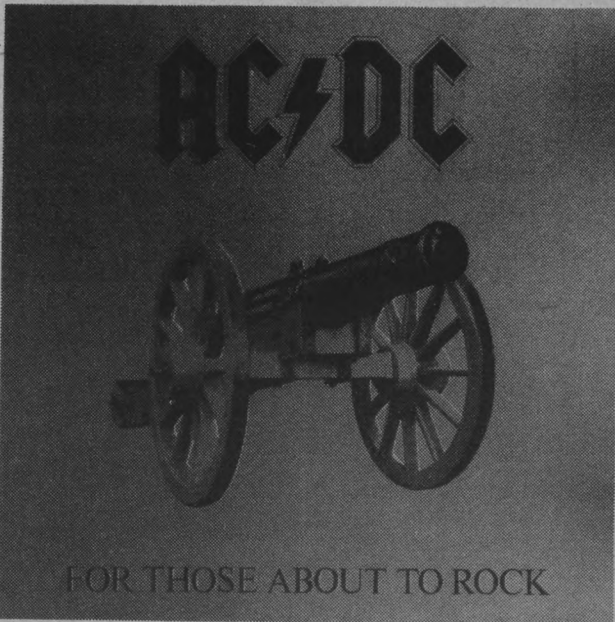
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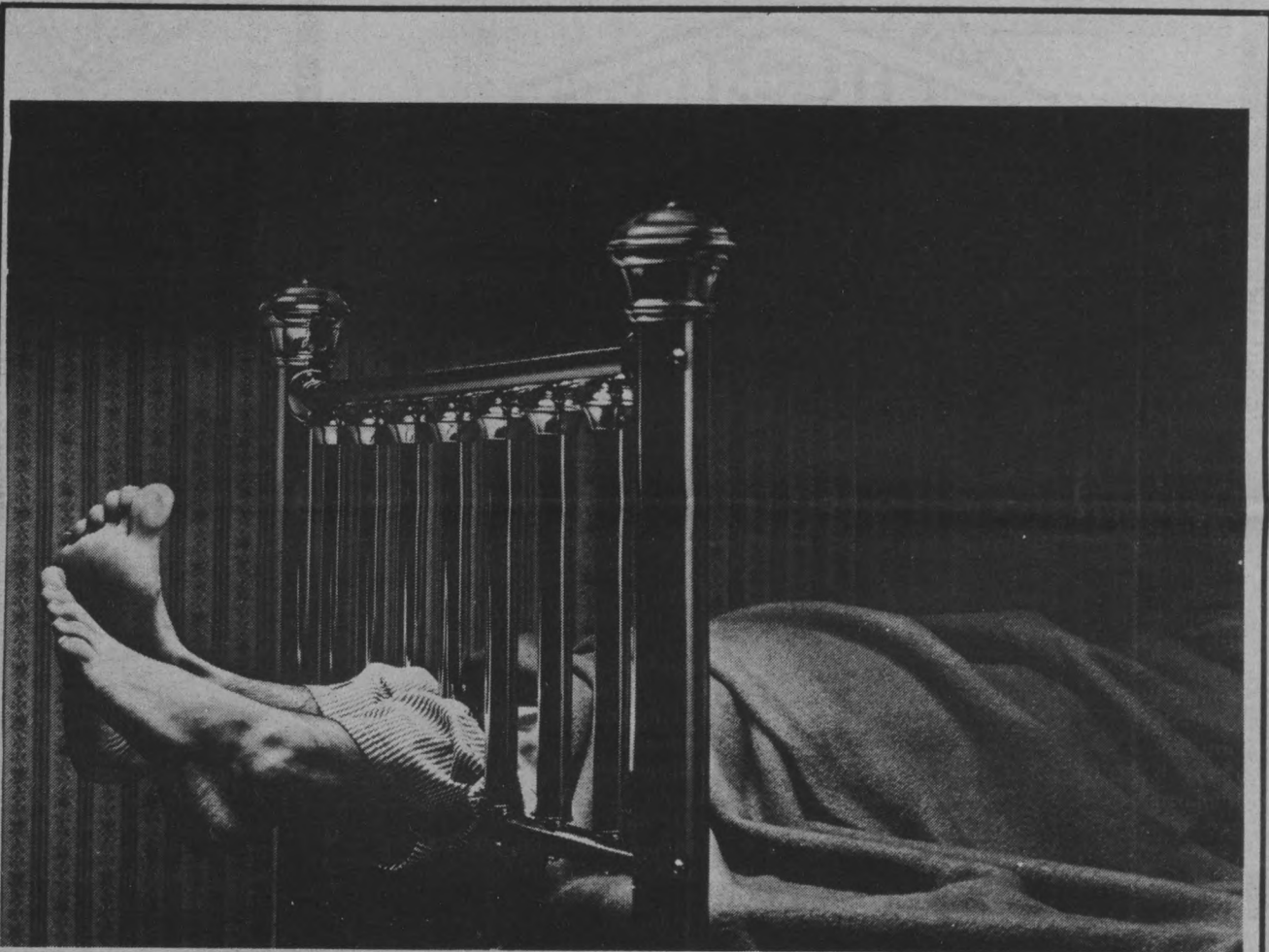


they want it" on "Inject the Venom" and just plain annoying when he yelps the chorus of "Spellbound:" "Spellbound/the world keeps turning around."

Besides being unbearably serious, Johnson has the irritating habit of making extraneous noises, something Scott admirably avoided. For Scott, yelps, growls, howls and "oh yeahs" were the exception, while Johnson makes every attempt to dominate the rest of the band.

As for the guitarists Angus and Malcolm Young, the formula has also been changed for the worse. Producer Robert John Mangle, who also produced *Highway to Hell* and *Back in Black*, tries to make the band sound fuller in direct contrast to the sparse Vanda and Young production on the band's first five American releases. This backfires, as most tracks are muddled in their own excesses: the tempos are slowed to the point of sludge, while the solos are mixed softer (tending to blend in rather than stand out) than in the past albums. There are exceptions, such as the upbeat "Put the Finger on You" and "Snowballed" — both rock well. But the cannon blasts on the title track are bombastic additions, closer to cliché Heavy Metal bands like Kiss than early AC/DC.

AC/DC was a band that avoided the traditional Heavy Metal mode and helped bring new life into the genre. *For Those About To Rock*, however, is a disappointing regression that will lead AC/DC to also-ran status. Fans who enjoyed *Back in Black* will probably find *Those About To Rock* a better than average effort, though it will be foolishness not to admit something is dreadfully wrong.



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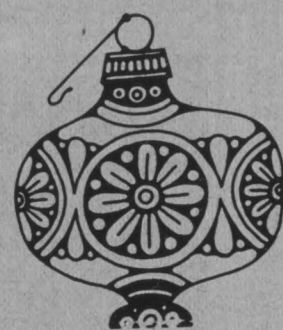
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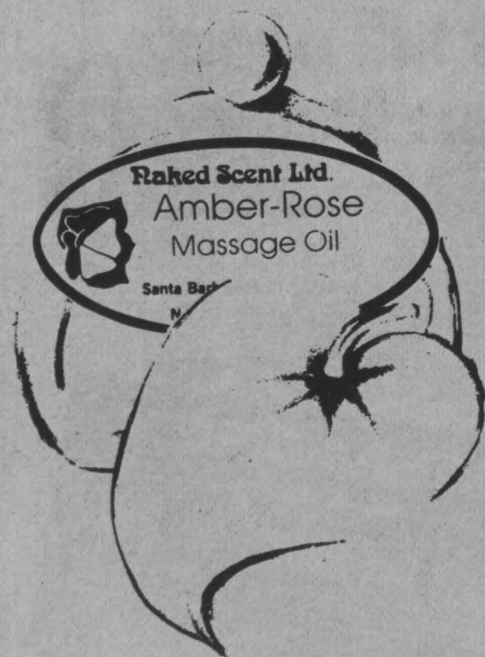
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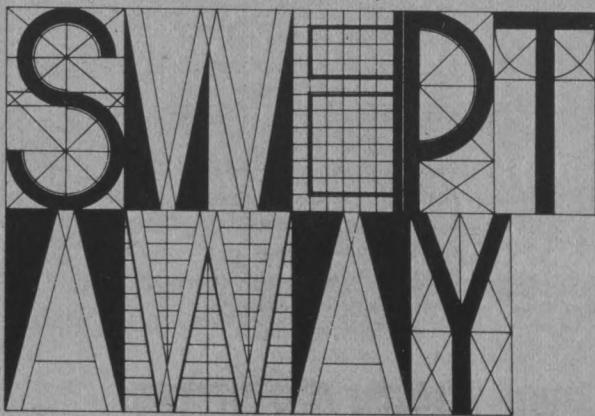
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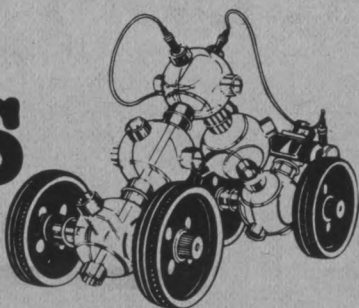
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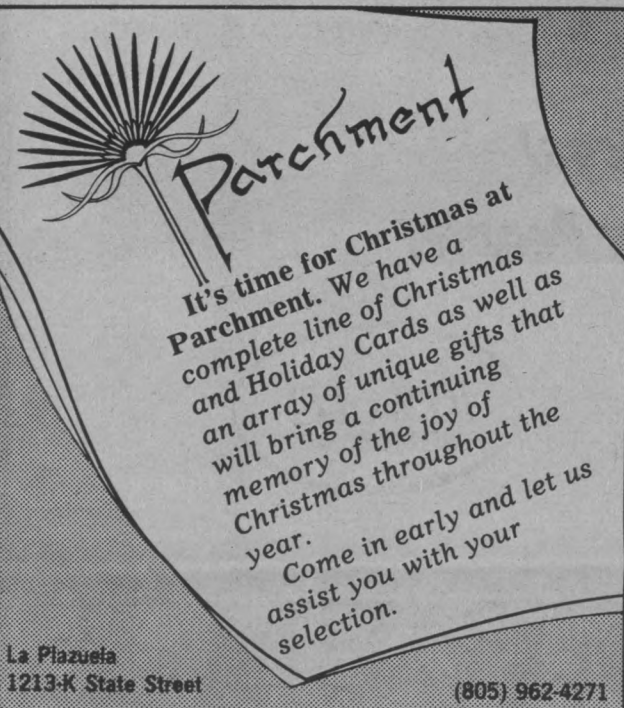
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ALBUM ANALYSES

By SUSAN DILORETO

In the past year, one of the most successful "new" bands in British and American modern music scenes has been the Stray Cats. Like many other artists today who don't want to get stuck in a groove, the Stray Cats' second album has a different sound than the rockabilly/pop of their first. *Gonna Ball* adds an R&B flavor to their rockabilly style and deletes the pop production of Dave Edmunds to form a sound closer to their own inspirations.

The album opens with an exciting version of rockabilly star Johnny Burnette's "Baby Blue Eyes." Songs more reminiscent of their first album include the title song "Gonna Ball" and the dance-inspiring "Rev It Up & Go." "Lonely Summer Nights" is a bluesy yet fun song, but the best piece on the album is a remake of Wynonie Harris' "Wasn't That Good" which brings to mind his tongue-in-cheek lyrics.

The Stray Cats' tremendous success which allowed them to make this slight departure really paid off for the audience. *Gonna Ball* doesn't have the pop energy of the first album, but instead has an internal energy that made artists like Wynonie Harris and Ray Campi famous. Since this album generally has a slower pace than the first, you now have a choice according to your taste. Although their live performances can't be beat by any recording, both albums have a genuine, exciting sound which is the Stray Cats.

New PLUGZ Image

By SUSAN DILORETO

Unlike the hard-driving punk sound of their first album, the Plugz have turned to a more polished type of their "Tex-Mex" flavor with an accent on Mexican society in Los Angeles. Instead of using rough vocals and fast music, they create their "documentary" with a more professional and carefully executed sound. Tito Larriva, the focal point of the Plugz, is also leading and promoting a wave of music out of East L.A. which sings of the plight of his race in American society.

Many different themes of Mexican-American life are present on this album. "Cesar's Song" tells of adolescent struggles, gang violence and the police. Love shared between two people who live on opposite sides of the tracks is the

theme of "Blue Sofas." The title song, "Better Luck," "American" and "In The Wait" all speak of the monotony and hopeless stagnancy of the poor in a white world. The album, however, isn't totally racial. It has a great version of the Plugz' "Touch For Cash," a song about prostitution.

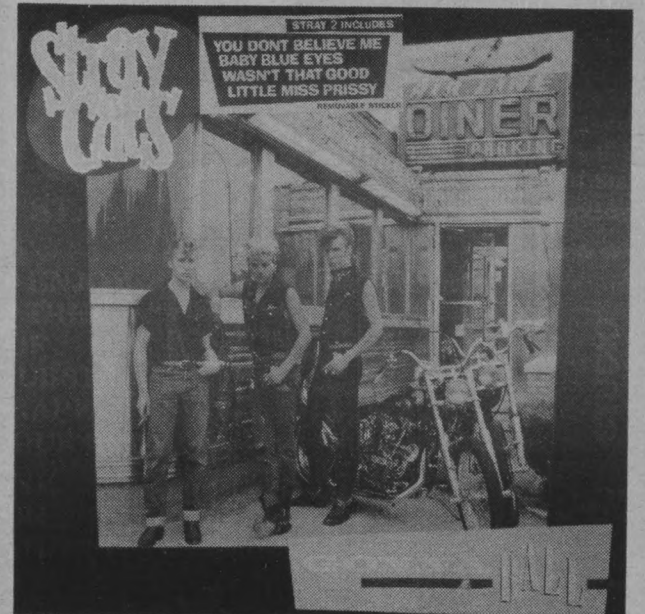
Curiously, the Plugz' line-up has also changed. Their former bassist, Jon

TOUCH FOR CASH:

L.A. on a hot day
just sharp & never calm
2 girls cross th' street
with skirts that wrestle
in car wind
i say 2 myself
whats it matter ta you
you cant afford it—
the truth
touch 4 cash—touch 4
cash
i wouldnt be caught with
a girl like that
in my bed
this dame looks like a
vein
thats hot for a shot
at five o'clock
that vein'll pop pop
are they sellin or are they
buyin—are they cryin or
are they lying
chords of smoke—i choke
she looks at me
i light up a smoke

Boy, is replaced by Gus Santaolalla, and the drummer, who went by Charlie, revised his name to the Spanish equivalent, Chalo. This adds dubious impact to the racially-oriented product.

"Better Luck" is a socially important album of its time. It will greatly boost the comparatively new Fatima Recordz if the



ACHIN':

I love th' taste of lipstick
cigarette smoke
th' deep club lights
your dress—its a mess
i love th' way you stand
sharp nails
holding yer cigarette
ya juke box maniac an'
ch: im achin'—achin' ta break
yer heart x2
im achin'—im achin'
i love yer polka dot dress
reminds me of yer scream
fallin' staggering x2
flashing cross in yer eye
flashing cross in my dream
its times when yer ugly
makes being with you
fun
im achin'—achin' ta break
yer heart x2

album sells well, and will also help promote the rising East Los Angeles sound. Although musically I prefer the first album,

Electrify Me, you can hear the terrific effort and pride put into the second, which makes *Better Luck* all the better.

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AIR FORCE

Department of Dramatic Art Events

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'Choreorama '81 Opens Tonight in Main Theatre

A wide range of choreographic styles and themes are contrasted in "Choreorama '81," which opens tonight in the Main Theatre.

Both student and faculty artists are contributing original dances to the concert which is directed by Rona Sande and presented by the Dance Division of the Department of Dramatic Art. Performances tonight, tomorrow, and Saturday are at 8 p.m.

Helena Ackerman, Leah Bridgman, Rosemary Latasa, Barbara Miller, Anne Elizabeth Rohrs, and Jennifer Svendsen are the student choreographers who are planning works for the concert.

Also scheduled on the program are dances choreographed by faculty members Nolan Dennett and Virginia Williams.

Student Works

A solo work created especially for faculty member Tonia Schimin by Helena Ackerman explores the various stages of a woman's life. In "Anastasia," the music of Sergei Prokofiev fades in and out like a dreamy recollection to evoke the space and loneliness of the Russian plains. The dance will have costume designed by Fionn Zarubica and lighting by Chuck Rounds.

The other works are primarily ensemble works, although Rosemary Latasa's "Celtic Dawning" is a piece for four dancers who perform mixtures of solos, duets, and quartets to modern variations of folk music. Jill Tomomatsu and

L.K. Strasburg will be providing the costume and lighting designs.

"Catch It!" is an innovative work created by Leah Bridgman which will be performed to dialogue excerpts from "Catch 22." Ms. Bridgman remarks that "everyone has to be a little crazy themselves to keep their sanity throughout the war. Because of this ambiguity, there are funny moments and dramatic movements in the piece." Fionn Zarubica and Cheryl Riggins are providing the design elements for "Catch It!"

Contrasting with the battlefield is Barbara Miller's "Streetlights," which will be performed to the music of Walter Carlos. The dance concept deals with the different relationships in crowds and the search for individuality among the masses. The piece is an abstract work, neither happy or sad, and varying in quality with the everchanging and unpredictable quality of city life. "Streetlights" is having costumes designed by Beth Harvey and lights by Mary Claire Handzik.

Anne Elizabeth Rohrs has created "In Continuum" for the concert. It is an experimentation of texture in space, design, and movement for five dancers. Karen Ewick is designing both the costumes and lighting for this work.

"Aubade" is a dance celebrating dawn, symbolic of birth or any beginning. Choreographer Jennifer Svendsen has created the dance for five performers to music by Leonard Bernstein. Costumes are being

designed by Karen Ewick lighting by Liz Sarantitis.

Faculty Works

Nolan Dennett and Virginia Williams, dance division faculty members, are also artists with professional credits for both choreographing and performing.

Ms. Williams, who formerly performed with leading companies in Europe as well as in many American movie and television productions, joined the UCSB faculty in 1978. She has previously taught at California State College, Long Beach after her active professional career, which had begun at the age of four with training under Serge Oukrainisky.

She later studied at the Rome Opera with Anton Dolin and subsequently with Daria Colin. In 1958, she became a soloist with Teatro Comunale di Bologna.

For "Choreorama '81," Ms. Williams has prepared "Lezghinka" (Peasant Dance) to the music of Aram Khachaturian. She describes the work as stylized folklore/ballet, capturing the vivaciousness of Armenian farmlife. The dance, which characterizes many of the simple tasks like weaving as well as joyful moments of celebration, has lighting designed by Will Hawley and costumes by Jill Tomomatsu. Performing "Lezghinka" will be Tami Stark with Frank W. D. Ries, Regina Bustillos with R. Scott Abbey, and Deborah Williams with Daniel Jimerson.



Lezghinka (Peasant Dance), choreographed by Virginia Williams. Photo by Patrick Siefe.

Nolan Dennett, who joined the university faculty this fall, is preparing two works for the concert: "Na Cha Na" and "A Woman Named Solitude." He has a diversified career in teaching, performing, and producing. He has previously taught at the Goodman School of Drama in Chicago and Wright State University in Dayton, Ohio.

Last January, he made his first West Coast appearance with producing, choreographing, and performing in San Francisco at the Margaret Jenkins Studio. He had previously been an artist in residence with the Chicago Moving Company, one of the nation's outstanding contemporary dance companies, and performed and choreographed for over two years with the Metro Theatre Circus.

From fall 1974 until summer of 1978 he was Director of Dance at the St. Louis Conservatory and School for the Arts where he worked with Phyllis Lamut, Jennifer Muller, and Lynne Wimmer. His formal education includes undergraduate work at Brigham Young University and graduate study at Western Washington State University.

"Na Cha Na" is the Indian word for "to dance" and for the traditions associated with dancing for Indian Culture. Dennett uses this as the title for the work which he has choreographed or "Choreorama '81." He sees the dance as a ritual, but certainly a joyous and somewhat sensual exploration of movement. It will be performed to early music by Ravi Shankar by

Barbara Miller, Daniel Jimerson, Barrie Barton, and himself.

His other work is a solo which will be performed by Elise Orzeck. In "A Woman Named Solitude," a woman's survival in the face of oppression is presented not as a narrative, but as a character study with the source of movement being rooted in human gesture. A rope is imaginatively used as a prop and during the progression of the dance takes on various transformation — a burden, a bundle of clothes, a baby. Designing both of his works are Mary Claire Handzik for lighting and Beth Harvey for costumes.

Arts and Lectures Ticket Office is handling the sale of tickets. For information call 961-3535.

Coming Events

Repertory-West
a modern dance company
in residence at UCSB

Jan. 7-9
Main Theatre

Much Ado About Nothing
written by William Shakespeare
directed by Stanley Glenn

Feb. 19-20, Feb. 24-27,
& Mar. 3-6
Main Theatre

Uncle Vanya
written by Anton Chekhov
directed by John Harrop

Feb. 25-27, Mar. 3-6
Mar. 9-13
Studio Theatre

Danscape
a dance concert
directed by Tonia Schimin

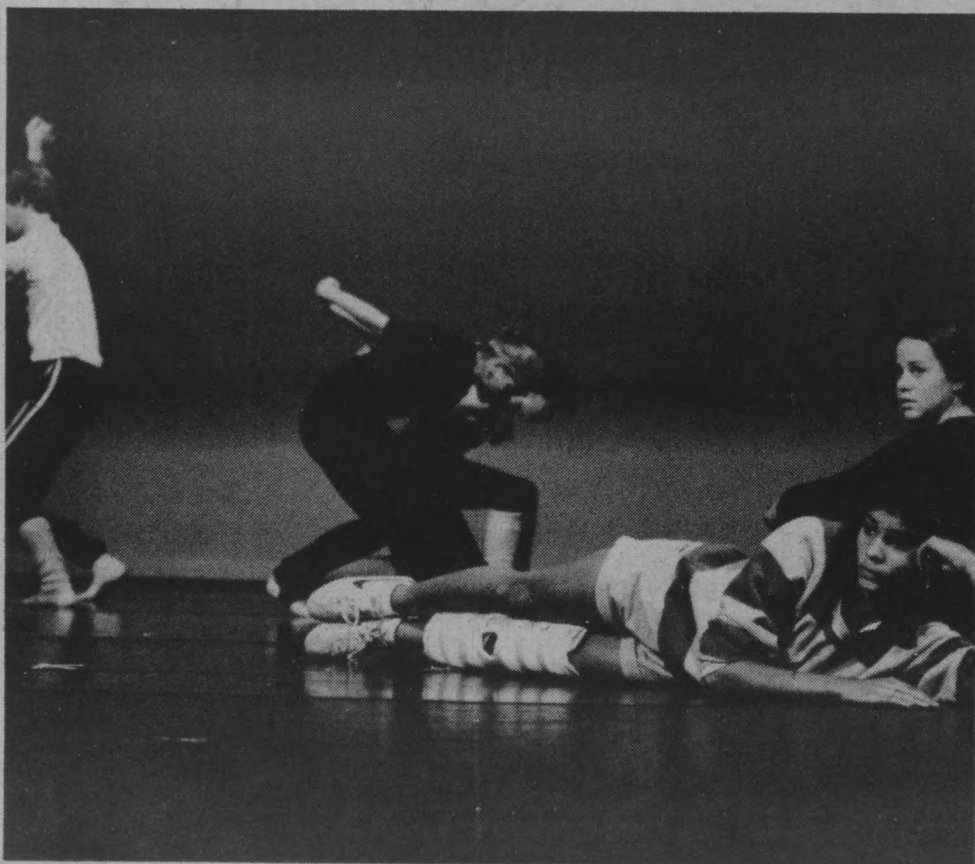
Apr. 7-10
Main Theatre

Breakfast of Champions
novel by Kurt Vonnegut, Jr.
adapted and directed by Robert Egan

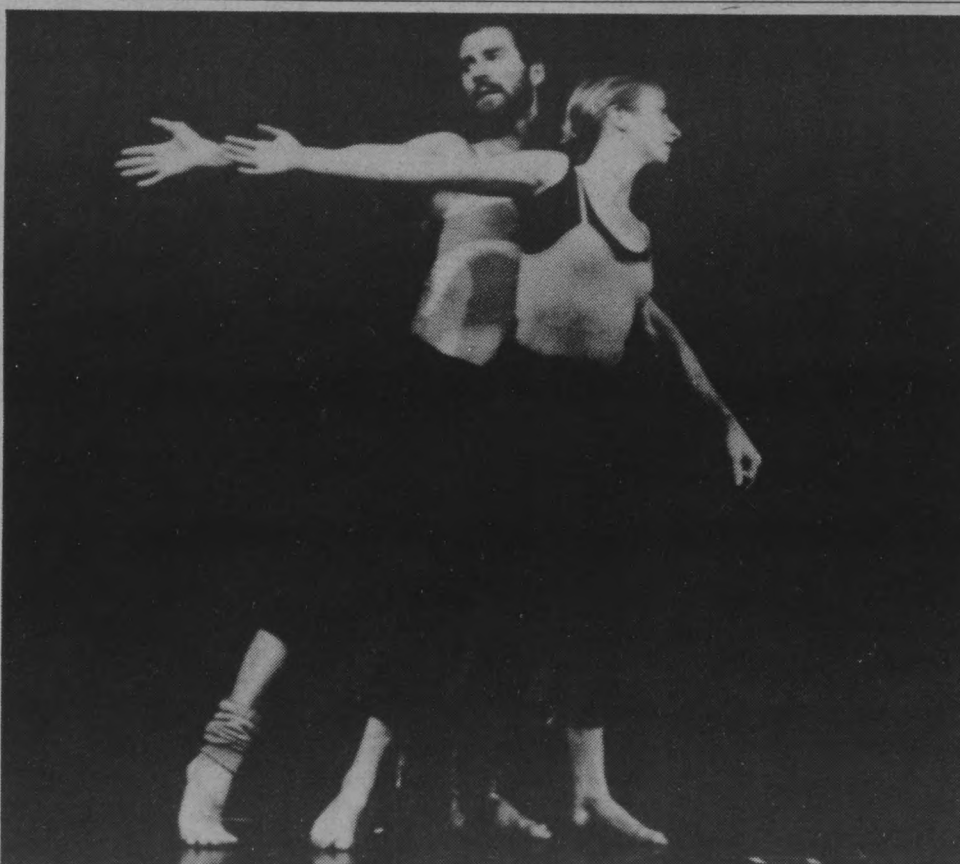
Premiere Performances
May 6-8 & May 12-15
Studio Theatre

The Cocktail Party
written by T. S. Eliot
directed by Richard Homan

May 13-15 & May 20-22
Main Theatre



Catch It! choreographed by Leah Bridgman. Photo by Patrick Siefe.



Na Cha Na, choreographed by Nolan Dennett. Photo by Patrick Siefe.

Galeria Picasso Opens With Flair And Drama

By OFELIA GOMEZ
What lights up the sound of an AM/FM radio? Besides the radio dial, there is an entire sculpture piece on exhibit at the G.P. gallery. The Galeria Picasso opened Oct. 24, 1981 in honor of Picasso's birthday.

The young gallery owner and sculptor, Eduardo Rascon, emphasizes new artists and quality artwork. "This is an alternative showing space," Rascon said. He discusses his

gallery project with enthusiasm and poise. "Excuse me please while I step out for a breath of fresh air." Eduardo walks out of his room and steps out of his second floor window and onto the roof of his apartment, an extension of his studio space. In the warm afternoon sunshine he pauses to calculate the amount of work he has to do.

The entrance to the gallery leads up a stairway and into a large stark white

showroom with polished hardwood floors. If you look back down the stairway there is a huge paper mache mask staring at the back of your neck; the brightly colored colossal head is an original work by Armando Rascon.

Thirty artists will be exhibiting their work through Dec. 19 at the G.P. gallery. What happens when 30 contemporary artists get together and show their art? An explosion of forms takes

place, executed in alabaster, wood, and metal. The gallery radiates with the creative energy of 30 artists. One is overwhelmed by the diversity of work and the enthusiasm with which the show has been hung. The visual amusements range from Manuel Unzueta's work (a popular muralist) to the work of Bennet Scott, a student artist at S.B. City College. You will encounter a collection of pop art, acrylic paintings, oil paintings and sculptural pieces.

Many of the artists have (Please turn to p.15, col.5)

Cult Continues...

(Continued from p.3)

facto; where many will attend a variety of genres, sci fi fanatics seek new entries with great reliability, or so Peary persuades. The tendency, therefore, is to nominate these films for cult status, which is why the author has painstakingly "checked" and weighed the possibilities versus the certainties.

However, films such as *Billy Jack*, *The Warriors*, and *The Long Goodbye* are considered by Peary to be cult. I disagree: they have no established track record, aside from a quick payoff at the box office. Other Peary-designated cults include those for *Pandora's Box*, *Top Hat*, *Laura* and, to lesser point of argument, *King Kong*. These films I would be quick to consider cinematic classics, but cult? Peary fails to show evidence for his reasoning here. *Sunset Boulevard* and *Reefer Madness* are indisputable. *Eraserhead* is in the same league as *Rocky Horror*.

Floating unfixed somewhere in between all of these categories are *Bad*, *Freaks*, *Force of Evil*, *Where's Poppa?*, *Up in Smoke*, and *Performance*. Peary makes some very good comments on their behalf; remember, "good" and "bad" have no bearing here.

I suppose it is because of space that Peary has not mentioned gems like *Juliet of the Spirits* and dogs like *A Werewolf in Washington*???

The bottom line is that classification is enormously individual, as you may agree or disagree on how to label films (if at all) with Peary, me, friends, and so on. The book is, nevertheless, smoothly and intelligently written, filled with humor and wit. It serves as an excellent springboard for conversation and healthy arguments. As time goes by, films will come and go from the cult list, and a slowly increasing handfull will stay and help to better define cult.

NEW ORDER: more to it...

(Continued from p.7)

in contemporary rock. The focal point of the group's stark, brooding sound was Curtis, a man tortured by self-doubt and anxiety. His poignant portrayals of life-at-the-edge gave the group a gripping authenticity.

The remaining Joy members — Bernard Albrecht, Peter Hook and Steve Morris — regrouped, adding Morris' girlfriend Gillian on synthesizers and rhythm guitar, calling themselves New Order and performing only new material. From the outset, they've had the almost unbearable burden of living up to a legend; their inability to exorcise Curtis' influence and forge a new direction perpetuates this.

The loss of Curtis was a major creative blow. His philosophical vision was the intangible element that gave Joy Division power and credibility. His vocals conveyed tales of disillusionment and despair with bitter realism. New Order's attempts in a similar vein, though inspired, invariably fall short; however, their debut album,

Moments, is a beautiful, if flawed, attempt at portraying Curtis' grim world of utter hopelessness.

The new LP is surprisingly devoid of the inconsistency and misdirection that plagued their L.A. debut last month at Perkin Palace. Time in the studio has given the band a chance to develop experimental forays into concise, cohesive songs.

Though the songs on the new LP are deeply-rooted in Joy Division's doom-laden, Velvetscum-Doors sound, the energy that producer Martin Hannett gave Joy Division is noticeably absent. On *Moments*, Hannett and New Order opt for a more "fragile" sound, dominated by electronics and highly textured arrangements. This tends to reduce the immediacy of the band. Albrecht's vocals, weak and inconsistent to begin with, are mired in the mix, leaving no focal point. Hook's pounding bass and Morris' powerful drum attack, the backbone of Joy Division's hypnotic music, are often reduced to the point of synthetic tinkering. Gillian's beautifully

haunting melodies often flounder due to insufficient rhythmic support.

The album's best moments, "The Him" and "Truth," are hauntingly nostalgic: evoking images of Curtis and brimming with the passion and sinister forboding of Joy Division. But unlike Joy Division, who furtively drew you into their world, New Order does not possess as alluring an essence. Their songs are more subtle, requiring careful, in-depth listening.

For a young band trying to find an identity and unable to forget the past, *Moments* is a promising debut. They have laid the groundwork for their own unique sound, owing more to Tangerine Dream and early Pink Floyd than their previous incarnation. Until this development reaches full fruition, New Order will remain nothing more than inspired disciples of Ian Crutis, drawn, like the rest of us, into his uncompromising world of gloom, doom and despair.

Raggedy...

(Continued from p.2)

of anger, fright and disgust in the audience, to satisfy what modern-day filmmakers seem to think is our insatiable appetite for blood and gore.

Raggedy Man would have been a better film without the violence. The film's initial development of realistic characters could have continued along just fine without knives or spilled blood. After the violent climax, the film trails off. The filmmaker's philosophy apparently was: once we had seen the required blood, we wouldn't notice that there really isn't a conclusion. Despite the strong performances by both Spacek and Roberts, *Raggedy Man* sacrifices its potential of moving entertainment with (gasp!) an important message, for the cheap and titillating thrills that bloody violence so easily provides.



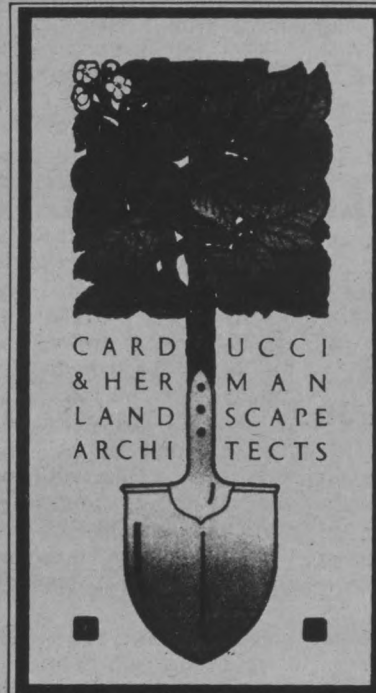
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Eulogy

Remembering NATALIE WOOD

The shocking and eerie death of Natalie Wood early Sunday morning will be long mourned by those close to her, the film industry, and her loyal audience, of which I am one member.

Having drowned in an accident off the coast of Santa Catalina Island, Wood left behind only the best of memories: she was wistfully beautiful, talented, and the possessor of that rare combination of star qualities, sensuality and sensitivity. During her amazing 39-year career, she proved in film after film how strong and appealing an actress and person she was: from the curious-eyed little girl in *Miracle on 34th Street* to the desirable young women in *Rebel Without a Cause*, *Gypsy*, *Margorie Morningstar*, and *West Side Story*, to mature roles in *Love With a Proper Stranger*, *Splendor in the Grass*, *This Property is Condemned*, and, later, *Bob and Carol and Ted and Alice*. Wood always demonstrated her considerable acting abilities with a most disarming naturalness, in everything from strained dramas to light-hearted comedies. She was, in addition, considered strong and assured, a true

professional.

Indeed, she has been often praised for her professionalism by such luminaries as Orson Welles, who gave Wood her first big break. She grew gracefully and developed an enchanting screen persona, despite the notorious crimping tendencies of the old studio system.

Most importantly, those who knew her, whether an acquaintance or a dear friend, said she was warm and genuine, someone who would listen and really care.

Born Natasha Gurdin in 1938, she was encouraged with show business by her Russian parents. Always ready to take on a challenge in her career, Wood laid plans earlier this year to star in her first stage production, *Anastasia*, which was to open at the Ahmanson in Los Angeles early in 1982. A screen version of the Russian tale was also on the drawing boards.

Several years back, Wood received excellent notices for her work with husband Robert Wagner and Laurence Olivier in Tennessee William's *Cat on a Hot Tin Roof*. In another recent telefilm, *The Memory of Eva Ryker*, she had to portray woman who,

with a touch of sardonic irony now, tries to kill herself by walking into the ocean.

This month she was to complete a new film, *Brainstorm*, with co-star Christopher Walken, who happened to be vacationing with Wood and Wagner when the accident occurred.

For most of us, the only way to remember Natalie Wood is to fondly review her generous cinematic contributions. For husband Wagner and daughters Courtney and Natasha, the hurt cuts deeper; I can only express my heartfelt sympathy.

—J. Alburger



Photos/LIFE Magazine

Natalie Wood. Above in *Gypsy* (1962) and below in *Sex and the Single Girl* (1964).



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EVENTUALITIES

A wide range of choreographic styles and themes contrast the student-choreographed works which are scheduled for *Choreorama '81*. The concert, which is directed by Rona Sande, will be presented by the dance division of the UCSB Department of Dramatic Art Dec. 3-5 at 8 p.m. in the UCSB Main Theatre.

Helena Ackerman, Leah Bridgman, Rosemary Latasa, Barbara Miller, Anne Elizabeth Rohrs, and Jennifer Svendsen are the student choreographers for the concert. Also scheduled on the program are dances choreographed by faculty members Nolan Dennett and Virginia Williams.

A program of compositions by students from the UCSB Department of Music will be presented Thursday, Dec. 3 at 2:30 p.m. in Room 1145 of the Music Building. Admission is free.

All compositions are by graduate and undergraduate students, under the auspices of UCSB faculty composers. These young composers have produced works which combine the form and harmony of established musical tradition with modern innovations in sound such as synthesizer, tape and prepared piano.

The program is under the direction of Emma Lou Diemer, professor of music.

UCSB's 65-piece Symphonic Wind Ensemble will present its first concert of the year Thursday, Dec. 3 at 8 p.m. in Lotte Lehmann Concert Hall. The public is invited to attend the free concert.

The Symphonic Wind Ensemble is under the direction of Ron Miller, also director of the UCSB Jazz Ensemble.

Selections from a varied repertoire will form the program when the UCSB Department of Music presents a free Joint Choral Concert Saturday, Dec. 5 at 8 p.m. in Lotte Lehmann Concert Hall.

Groups performing will include the Schubertians and the Men's Chorus, conducted by Carl Zytowski, and the University Singers and the Dorians, conducted by Michael Ingham.

American Film/American Character, a panel discussion, is being sponsored by UCSB Arts & Lectures TODAY in Girvetz Hall 1004 at 3 p.m.

A Christmas Carol, Charles Dickens' masterpiece, will come to life Sun., Dec. 13, at 3 and 8 p.m. Tickets and information through the Arlington Theatre, 966-4566.



Greg Kihn (above) and Band will play Campbell Hall TOMORROW at 7:30 p.m. Tickets are still available through A.S. Box Office in the UCen for a mere \$7.50.

UCSB Flute Choir, under the direction of new flute teacher Gary Woodward, will present a free concert Monday, Dec. 6 at 8 p.m. in Lotte Lehmann Concert Hall.

The UCSB Music Affiliates and the department of music will present a *Town and Gown* music program Sunday, Dec. 6 at 2 p.m. in the Faulkner Gallery of the Santa Barbara Public Library. The public is invited to attend this free concert.

The program will include Felix Mendelssohn's "Quartet in A Major, Op. 13" with violinists Dawn Dover and Stacy Ort, violist Timothy Hale and cellist Margaret Byrens; Johannes Brahms' "Songs" with Charlotte Miller, and two works for guitar, Fernando Carulli's "Andante and Allegro" and Antonio Vivaldi's "Andante," featuring Jeffrey Moseby and David Cochros.

The *Town and Gown* is a continuing series which features outstanding performance talent from UCSB.

Santa Barbara choreographer Robin Bisio and San Francisco composer Stephen Dickman will present a program of new work Dec. 12 at 8:30 p.m. at 25 W. Gutierrez in S.B.

The Santa Barbara Ballet, having just returned from Taiwan and their international tour, will perform *The Nutcracker* Dec. 4-6 at the Lobero Theater. Matinee and evening performances will be given for this full-length ballet production.

Four prominent local soloists, including Mildred Fortner and Ed Cook, will be featured during *Messiah Sing-Along* Dec. 8 at 8 p.m., at the First Presbyterian Church in S.B.

The first Alhecama Alternative Theater production of the season opens Dec. 11 at the SBCC Studio Theater with Sam Shepard's *Mad Dog Blues*, to be directed by local staple Richard Ames.

Picasso Gallery...

(Continued from p.13)

exhibited their work in the Santa Barbara area over the past several years. Some of the artists exhibiting their work are David C. Boysen from Berlin, a visitor to our country. His piece is titled *MADE IN USA NEW YORK*. Alvaro Suman, Lupe Garza and Michael Gonzales are also exhibiting at the gallery. Suman's work has tremendous visual impact. If you look at his work for 10 seconds, look again, because out of a contrived world there will appear before your eyes the seemingly impossible forms of his imagination. Alvaro has also exhibited his work in Mexico City. Lupe Garza is exhibiting one 8x12 color

monotype.

Michael Gonzales' name is a familiar one. Some of his friends note, "Michael is not a person you can say one or two sentences about; he is a grass roots artist. He has fingers in every artist's pot."

"The addition of a gallery to Haley St. is a welcome one. I think it is a tremendous asset to the area, as well as an aesthetic introduction for many members of that community," comments a UCSB student.

Eduardo Rascon's Galeria Picasso is open 12-6 Wednesday through Saturday. It is located in the heart of Santa Barbara at 410 1/2 E. Haley St., Santa Barbara.

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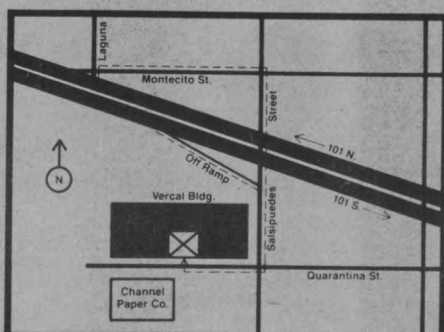
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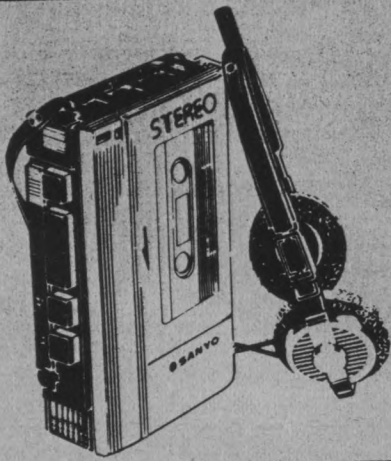
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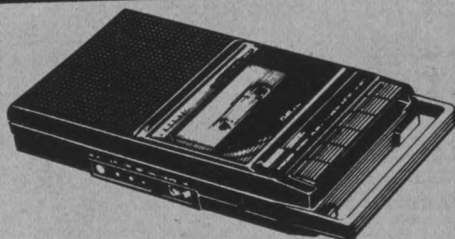
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