Space 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 triumphal survival despite difficult circumstances. Indeed, the family's triumphant survival is deeply touching. Yet Sissy Spacek 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 maelstrom 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 divorced divorcée who works as a switchboard operator, Spacek creates a character with all the wonderful traits that have made Southern women, from Scarlett O'Hara to Dolly Parton, so appealing. She has a surface vulnerability that requires only the slightest touch to uncover an incredible inner strength. She has a fierce love for her children, and a force 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

Unfortunately, any worthwhile message is lost in the movie's violent conclusion. Spacek's strength and independence are without a husband. At the end of the film, Spacek's Nita has a very special acting quality: a natural, who radiates feminine toughness, energy and love. Her talents helped the maelstrom 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 divorced divorcée who works as a switchboard operator, Spacek creates a character with all the wonderful traits that have made Southern women, from Scarlett O'Hara to Dolly Parton, so appealing. She has a surface vulnerability that requires only the slightest touch to uncover an incredible inner strength. She has a fierce love for her children, and a force 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 sense that her reasons are off to fight the war. Nita can't help but love Teddy. He willingly and lovingly provides as much of what is missing in her life, as well as a home to her sons, by simply being what he naturally is—a warm, vital, man. But Teddy has few days to spend with Nita, and then he must leave 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, uncharacteristic, and calculated to create feelings (Please turn to p.13, col.4)
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. (The Shadow is Coming)

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MC VISA
A BONE TO PICK WITH "CUTTER'S WAY"

By JONATHAN ALBURGER

Cutter's Way is something of an anomaly, a paradox: the film was shot against the araboque 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 in the screen — John Heard, who dazzled many critics with Heart Beat, and Lisa Eichhorn, who was enchanting opposite Richard Gere in Yeake; 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 and imaginative camera work.

Director Passer has moved creatively beyond such driven 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 aperitif 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 injustice; they became bit, but better. In Cutter's Way, Alex Cutter (Heard), Richard Bone (Bridges), and Cutter's wife, "Mom" (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 crooked cutter, Bridges, as the obvious symbolic counterpart to Cutter, is deadpan and wooden, offering only a superficial glimpse of a man unable to assert his principles 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, playing acting-a part without bloodshot eyes and mumbled her lines as though she's imitating Marlene Dietrich 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 capitalist's sister (Ann Duvenberry), 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 real and alleged murderer, J. J. Cord (Stephen Elliot), of the girl found dead in a garbage can. Cutter uses the stock man's van as all vent for all of his repressed hostility toward fat, capitalist America. The 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 duplicity of a reportedly picturesque city (Santa Barbara), the surface clean and charming façade, but where the Old Spanish Days Fiesta, the city metabolism, is nothing but an astoundingly evil playground's graveyard where bars get thrashed and cars blown up (we believe hear lines to this effect no less than four times).

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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 clichéd.

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: anthems like "Let There Be Rock" is the overhyped title track; the slamming "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 in songs like "The Jack," "Whole Lotta Rosie" or "Downpayment Blues." It's laughable when Johnson groans "No mercy for the bad if they want it" or "Inject the Venom" and just plain amusing when he yelps the chorus of "Spindowned": "Spindowned the world keeps turning around."

Despite being unashambly serious, Johnson has the irritating habit of making extraneous noises, something Scott adamantly 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 guitarist Angus and Malcolm Young, the formula has also been changed for the worse. Producer Robert John Langley, who also produced Highway to Hell and Back in Black, tries to make the band sound fuller in production on the band's first five American releases. This backfires, as most tracks are muddled in their own production, while the solos are mixed softer (tending to blend in with the rhythm section). 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.

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 listened to not to admit something is dreadfully wrong.

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 parent's Manchester home. It was a perverse irony, almost oversight 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.

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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 Night" is a bouncy yet fun song, but the best piece on the album is a remake of Wyonie 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 Wyonie Harris and Ray Campi famous. Since this album generally has a slower pace than the first, you now have a chance according to your taste. Although their live performances can't be beat by any recording, both albums have a gomose, exciting sound which is the Stray Cats.

New PLUGZ Image

By SUSAN DILORETO

Unlike the hard-driving punk sound of their first album, the Pluggs 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. Tom Larriva, the focal point of the Pluggs, 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 "To The Wall" 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 Pluggs' "Touch For Cash," which is all about prostitution.

Curiously, the Pluggs' line-up has also changed. Their former bassist, Jon 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 Night" is a bouncy yet fun song, but the best piece on the album is a remake of Wyonie 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 Wyonie Harris and Ray Campi famous. Since this album generally has a slower pace than the first, you now have a chance according to your taste. Although their live performances can't be beat by any recording, both albums have a gomose, exciting sound which is the Stray Cats.

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Unlike the hard-driving punk sound of their first album, the Pluggs 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. Tom Larriva, the focal point of the Pluggs, 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.

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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 arecontrasted 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 Roth, 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 Toni Schim in is Helena Ackerman’s exploration of the various stages of a woman’s life. “Anastasia,” the music of Sergi Prokofiev fades in and out like a dreamy recollection to evoke the space and loneliness of the Russian plain. The dance will have costume designed by Fionn Zarubica and lighting by Chuck Round.

The other works are primarily solo and/or works, although Rosemary Latasa’s “Celtic Dancing” is a piece for four dancers who perform mixtures of solo, duets, and quartets to modern variations of folk music. Jill Tumonnoto and L.K. Strasburg will be providing the costume and lighting designs.

“Catch II” is an innovative work created by Leah Bridgman which will be performed to dialogue excerpts from “Catch II.” 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 Bugge are providing the design elements for “Catch II.” 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” has a series of costumes designed by Beth Harver and lights by Mary Claire Hamilton.

Leah Bridgman has created “In Continuum” for the concert. It is an extension of ideas from a work of the same title which will be performed at the UCR on May 16. Ms. Bridgman remarks that “space, design, and movement for five dancers and Karen Ewick in designing both the costumes and lighting for this work.

“Ashade and a dance celebrating, symbolic of birth or anything. Liggiographer Jennifer Svendsen has created the dance for five performers to music by Leonard Bernstein. Costumes are being designed by Karen Ewick lighting by the Dance Division faculty members.

Faculty Works

Nolan Dennett and Virginia Williams, dance division faculty members, will have costume designed to evoke the space and loneliness of the Helena Ackerman explores and Virginia Williams, member Tonia Schimin by and Virginia Williams.

Ms. Williams, who formerly worked 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 ballet, which had begun at the age of fourteen with training under Serge Oukrainsky. She later studied at the Rome Opera with Anton Dolin and subsequently with Darin Colin. In 1968, she became a soloist with Teatro Comunale di Bologna.

For “Choreorama ‘81,” Ms. Williams has prepared “Lezghinka” (Peasant Dance) to the music of Akam Khachaturian. She describes the work as stylized folkloric ballet, capturing the vivaciousness of Armenian farmlife. The dance, which is centered in interaction with many of the simple tasks like weaving as well as joyful moments of celebration, has lighting designed by Will Hawley and costumes by Jill Tumonnoto. Performing “Lezghinka” will be Tami Svendsen, Robert D. Ries, Regina Batiolos with R. Scott Abbey, and Deborah Williams with Daniel Emerson.

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 expression of movement. It will be performed to early music by Ravi Shankar by Barbara Miller, Daniel Emerson, and himself.

His other work is a solo which will be performed by Elise Oresch. 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 imaginedly used as a prop and during the progression of the dance various takeovers are presented as another burden, a bundle of clothes, a baby. Designing both of his works are Mary Claire Hamilton for lighting and Beth Harver for costumes.

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

Coming Events

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

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

Rossyrip Café

a modern dance company in residence at UCSB

Mar. 14

Main Theatre

Mach Ado About Nothing
written by William Shakespeare
directed by Stanley Green
featuring: B. Mar 27, 29, 31 Mar. 5, 10, 12 Main Theatre

Urine Vanes
written by Anton Chekhov
directed by John Harvey
featuring: I. Mar. 9, 13 Mar. 23 Main Theatre

Miss Saigon
novel by Karl Yourganov, Jr.
directed by Richard M.uments.

Premiere Performances
May 8-9, May 13-15
Studio Theatre

The Cocktails Party

At the U.S. style directed by Richard Norman

May 13 & May 20:22
Main Theatre
Galeria Picasso Opens With Flair And Drama

By ORELLIA GOMEZ

What lights up the sound of the new radio dial, there is an entire sculpture piece on exhibit at the Galeria Picasso. The Galeria Picasso opened Oct. 24, the birthday of its patron, Eduardo Picasso.

The Galeria, owned and sculptor, Eduardo Picasso, exhibits new artists and quality artwork. "This is an alternative showing space," said. He discusses his gallery project with enthusiasm and poise. "Ex-Pressions are not meant to be put out for a breath of fresh air." Eduardo walks out of his gallery and steps out of his second floor window and onto the roof of his apartment, an extension of his radio 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 out into a large stark white showroom with polished hardwood floors. If you look back down the stairs, it is a huge paper maché mask staring at the back of your neck; the brightly colored collodial head is an original work by Armando Rasce. 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 raduces with the creative energy of its artists.

One is overwhelmed by the diversity of the work and the enthusiasm with which the show has been hung. The visual ennusments range from Manuel Crumata's work (a popular muralist) to the work of Benetl 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.3)

Thursday, December 3, 1981 13A

Cult Continues...

(Continued from p.3)

Fact, where many will attend a variety of genre, sci-fi fanatics seek new entries with a good reliability, or as Peary puts it: "The tendency, therefore, is to nominate these films for cult status, which is why the author has painstakingly 'checked' and weighed the possibility versus the certainty."

However, films such as Billy Jack, The Warriors, and The Long Goodbye are considered by Peary to be cult films. I disagree: they have no established track record, aside from a quick pay at the box office. Other Peary-designated cults include: Top Hat, Laura, and, to lesser point of argument, Night of the Living Dead. I guess I would be quick to consider cinematic classics, and fail? Peary fails to show evidence for his reasoning. Street Boulevard and Kenner Madness are often reduced in the same league as Rocky Horror...

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 haunting air. Curtis' grim world of violence so easily provides the atmosphere for conversation and healthy arguments. As time goes by, we may not agree on how to label films (if at all), but perhaps we will come and go from the cult list, and a slowed-down, thoughtful will stay and help to define cult.

Floating unfixed somewhere in between all of these categories are Rod, Fuegos, 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 likeitamin 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 Peery, 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 slowed-down, thoughtful will stay and help to define cult.

Raggedy Man

(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 line 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, and misdirection that plaguing Curtis' grim world of utter hopelessness. "The Him" and "Truth," are hauntingly realistic characters could have continued along just line without knives or spilled blood. After the violent climax, the film trails off.

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

The month she was to complete a new film, Brothers, with costar 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

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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 Ron Miller, 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 Theater.

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 Demott and Virginia Williams.

A program of compositions by students from the UCSB Department of Music will be presented Thursday, Dec. 3 at 8 p.m. in the UCSB Main Hall. The public is invited to attend the free concert.

The UCSB Department of Music was established in the fall of 1970, with the first music major being admitted that same year. The department has awarded music majors to more than 450 students and had a total of 207 majors last year. In addition to the 26 full-time faculty members who teach at the department, there are more than 40 part-time music faculty members who teach in the University of California system.

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's 45-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 6 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 & Communication.

A Christmas Carol, Charles Dickens' masterpiece, will come to life Sun., Dec. 13, at 3 and 8 p.m. Tickets for the performance are $7.50 and $10 each. Sponsored by UCSB Arts & Communication, the concert features the University Singers and the Dorians, conducted by Michael Ingham.

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

The UCSB Music Affiliates and the department of music will present a Town and Gown music program Sunday Dec. 6 at 3 p.m. in the Faulkner Gallery of the Santa Barbara Public Library. The public is invited to attend the 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 "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 Mosby and David Cochero.

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

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