

THE BATTALION

Actor Dudley Moore, 66, dies of pneumonia in New Jersey home

LOS ANGELES (AP)—Actor Dudley Moore, who became an unlikely Hollywood heart-throb portraying a cuddly pipsqueak whose charm melted hearts in *10* and *Arthur*, died Wednesday at his home in New Jersey, a spokesperson said. He was 66.

Moore died at 11 a.m., said publicist Michelle Bega in Los Angeles. The British-born actor died of pneumonia as a complication of progressive supranuclear palsy, she said.

Music was Moore's entree into public performance, first as chorister and organist in his parish church in Dagenham, near London, and then in 1960 as a

young Oxford graduate recruited for the hit four-man comedy review *Beyond the Fringe*.

Moore's whimsical sense of humor fitted oddly with the more savage satirical style of his partners. "Apart from his musical contributions to the show," Peter Cook wrote in *Esquire* in 1974, "Dudley's suggestions were treated with benign contempt by the rest of us."

Moore settled in Southern California, where he met director Blake Edwards in a therapy group. When George Segal walked out of Edwards' production of *10*, the director turned to Moore.

The 1979 film, co-starring

Bo Derek, established Moore as a Hollywood star. Two years later, he had another: *Arthur*, playing a rich drunk who falls for Liza Minnelli.

That marked the peak of Moore's film career, though he made several more films including a sequel to *Arthur* in 1988.

Music remained part of Moore's life, both as a jazz pianist and as a parodist.

"I can't imagine not having music in my life, playing for myself or for other people. If I was asked, 'Which would you give up,' I'd have to say acting," he said in an interview with *The Associated Press* in 1988.

Red Five

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songs like Britney Spears' "Baby One More Time" and re-enactments of movie scenes.

What about the name, Red Five Standing By?

"It comes from a late '70s sci-fi movie," Kiesel said.

That movie is the original Star Wars.

"I think a lot of bands, they get up and they get on stage and they play their music and that's it. It doesn't really go beyond that," Johnson said.

What we go for is to put on a real show. That goes for the music, but it goes way beyond there, and you can see we make fools of ourselves and we jump off of amps and make stupid jokes between songs and we play "The Gambler" because we're in College Station."

Their desire to offer a "real show" goes beyond the stage and bleeds into the Website and recordings.

"We try to portray, in everything we do — in our live show, in our Website — we try to portray something that's really funny and something that's really different from other bands," Johnson said.

"We've got a date application on our Website for a chance. We like to just do different things like that, and that's what sets us apart from every other band out there."

The punk/rock project started in December 2000 with a small concert Kiesel and McClain put on for some friends.

"Craig was my roommate at the time, and I had gotten these drums for free, and I didn't know how to play them," Kiesel said. "So I started messing around with them, and I had my guitar, and I let Craig dink around on that."

The duo put together a few songs and took to the stage, the living room of their apartment where they played for about 40 people and a handful of angry neighbors.

Recently, Red Five Standing By held a photo shoot for marketing and fan-enjoyment purposes. But in true punk fashion, it did things a little out of the ordinary.

"We wanted to have one of those black and white 8x10s; every band has one of those," McClain said. "Every band has their band members standing in a line looking really mad, and we wanted to do something different, so the idea came to us that we should have some cheerleaders in our pictures."

And somehow, they convinced four college girls to put on cheerleaders' outfits and take pictures with them for three hours.

Red Five Standing By has found freedom on the edge of sanity in punk, which Kiesel declares "is more of an attitude, really, than any kind of music."

"[If] we don't do it right, it doesn't matter," Kiesel said. "We can go up there and just screw around, and the sound doesn't have to be perfect because we're not tweaking everything just right. We can blast some distortion and scream into a mic."

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