

Film seems only a boring western

By Kathleen McElroy

"Tom Horn" — Steve McQueen's latest project, for which he is both the lead character and the executive producer — is a plausible, realistic treatment about the life of an Old West scout who helped capture Geronimo.

But it's just not an entertaining film.

The movie isn't drama; the film rarely rises above a stoic documentary tone. Thus, the audience has no chance to feel any emotions toward the characters in the film.

Considering the weaknesses of the film, the acting is pretty good. McQueen plays a good, rugged Horn — complete with the scraggly clothes and accent — who ends the rustling problem in a small, terrorized Wyoming town and finds time to fall in love with the school marm, Linda Evans, formally of "The Big Valley."

Robert Farnsworth turns in the best job of acting in the film as quiet-but-honest John C. Coble, a rancher who befriends Horn and eventually hires him to stop the rustling.

And the camera work is fine, but how can you miss when you're shooting the Wyoming wilderness as background footage?

However, director William Wiard creates a moving slide show

Review

depicting the life in the early 1900's in Wyoming. It is not an intimate film about the man and his emotions.

The love scenes in "Tom Horn," hardly sexual, are difficult to understand. What Horn and the teacher are talking about is a mystery — and to top it off, the audience, far from being a part of the scenes, feels like an intruder.

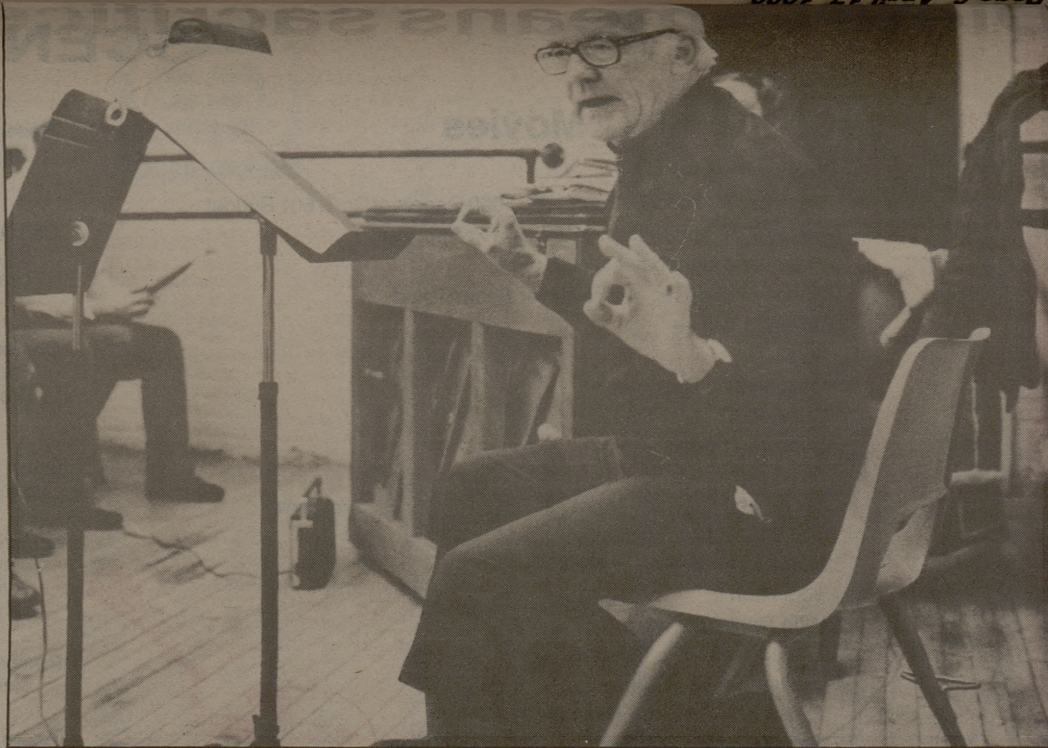
Wiard also sets too ominous a tone throughout the movie to ever give the audience a chance to enter into this world. The melodramatic symphonic score and the scene cuts done in black let the audience know from the very start that they're sitting and wait for Horn's downfall.

However, "Tom Horn" is far from being a complete waste — technically the film is well-executed. Some Western film lovers will probably like it because it's just another Western — only this time with an unhappy ending.

It's nothing against sad films. Depressing movies can be entertaining by being compelling like "The Deer Hunter," or touching like "West Side Story." "Tom Horn" doesn't demand emotion — a polite amount of pity is directed toward Horn since his character deserves it, but it's an attachment that ends the minute the film's over.

Wiard shouldn't get all the blame for the ineffectiveness of the film. The script tries to capture the style of the more classic Westerns, with the gutsy contemporary ideals thrown in, but what emerges is confused and not the coherent thread the film needs.

Again, "Tom Horn" is not a bad movie — presenting a true version of a misunderstood Western hero's life is a noble effort. But somehow, it doesn't work — it takes more than accuracy to make a good film.



Moritz Bonhard, founder and musical director of the Kentucky Opera Association, rehearses with the chorus in "Maestro," a behind-the-scenes look at opera in the making airing Sunday, April 10 at 7 p.m. on Channel 15.

Best Sellers

United Press International

Fiction

The Bourne Identity — Robert Ludlum

Princess Daisy — Judith Krantz

The Devil's Alternative — Frederick Forsythe

Portraits — Cynthia Freeman

The Bleeding Heart — Marilyn French

Memories of Another Day — Harold Robbins

The Dead Zone — Stephen King

The Lion of Ireland — Morgan Llywelyn

The Paladin — Brian Garfield

Smiley's People — John Le Carre

Nonfiction

All You Need to Know About the IRS — Paul Strassels

How to Become Financially Independent in Real Estate — Albert L. Lowery

The Third Wave — Alvin Toffler

Donahue — Phil Donahue

Free to Choose — Milton Friedman

How to Invest Your Money and Profit From Inflation — Morton Schulman

The Brethren: Inside the Supreme Court — Bob Woodward and Scott Armstrong

The Book of Lists No. 2 — Irving Wallace et al

They Call Me Assassin — Jack Tatum

Nothing Down — Robert Allen

Review

Journey album uses same old style

Journey is one of those bands that just can't leave a good thing alone.

The style that they pioneered with "Infinity" three years ago persisted through "Evolution" and can now be heard on the new album, "Departure." In the case of Journey, consistency is not an asset. These guys are still doing "Infinity" out-takes.

But who can argue with success? Journey has become a successful record-selling band, as well as a group of on-stage performers.

It hasn't been an easy road for the San Francisco-based band. In their formative

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years, after Gregg Rolie and Neal Schon left Santana to form an "experimental" band, Journey spent as many as 300 days on the road.

The only support they received was from a handful of disc jockeys at album-oriented FM radio stations. They paid their dues.

But enough history. A band with this much fan support has no right to inundate the public with three carbon-copy albums. The imitation thing is what killed Bachman-Turner Overdrive, Humble Pie, and (excepting recently) Robin Trower. All of these artists hit hard, sold well with two or three albums, and disappeared.

If Journey is not careful, they'll be next. The inner sleeve of "Departure" boldly invites you, "Join us for our departure into the

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80s" (and I'm about tired of their liner notes, too). The problem is that no departure is to be found. The band still relies heavily on the voice of Steve Perry, but most of the novelty of his high, powerful voice has almost worn off.

Schon's guitar work is as fast and clear as ever, but it lacks the fire that pervaded "Infinity." And drummer Steve Smith is just no replacement for Aynsley Dunbar.

"Any Way You Want It" opens the album in typical fashion, with layered vocals and sporadic heavy-metal pounding. This cut sounds the most like their previous work: intricate keyboard and bass lines wrapped around the vocal.

Ross Valory is a good bass player, but he lacks the precision to play the "lead bass" he attempts (a la John Entwistle).

In fact, "Any Way You Want It" characterizes the album better than any other song. The degeneration of the song into the repeating of the title over an uninspired guitar jam takes you back to "Walks Like A Lady," "Someday Soon," "Where Were You" and "Precious Time."

It just seems that Journey has run out of

things to do, so they stick to this nonsense.

Other low points: Three of the songs on the second side run together to form what I suppose is the departure suite. The songs, "Departure," "Good Morning Girl" and "Stay Awhile" are odd little pieces sounding more like Rogers and Hammerstein visit the West Coast than a rock band.

"Departure" is meaningless; it's 38 seconds of the band tuning up. The other two are better, though, only because Steve Perry is pleasant to listen to. He's the only bright spot here.

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But take heart, all is not dim. There are two songs that are better than the rest.

"People and Places" and "I'm Cryin'" feature Neal Schon's best guitar work since "Infinity."

"People and Places" focuses on interesting harmony vocals between Schon and Perry and the most inspired lead guitar on "Departure." Schon is a good guitar player and it is really a shame that he is not given more of a showcase on this album.

"I'm Cryin'" is a spacey attempt at the blues, complete with the "whoosh" sound of a phase shifter. But again Schon saves it.

Fear not, Journey fans. No matter what I say about this album, it will probably go platinum.

Geoff Hackett

Hackett is a junior marketing major.