

arts



BIG BAND SOUND—The College's stage band, provided entertainment for students at noon Jan. 8. Soloist Wendy Snyder provided vocal accompaniment for the band.

The program was directed by LeRoy Anderson, the head of the music department. Members of the music department are scheduled to perform every Tuesday, at noon, in the Community Center Mall.



By Tom Rhodes

Movie's plot parallels real life situations

This has been an expensive year for the motion picture industry. Between the Christmases of 1978 and '79, Hollywood has spent \$196 million making five movies alone.

Those five are "Superman," "Moonraker," "1941," "Apocalypse Now," and now the latest, a \$45 million remake of a cancelled TV series. A series cancelled, ironically, because it was costing NBC too much money to produce.

That series was, of course, "Star Trek." Since its cancellation 10 years ago, it has enjoyed a cult following on its syndicated run that is second to

none.

"Star Trek—The TV Show" represented America in both its thoughts and actions: always

wanting to be friends, cautious, but never afraid to kick sand in the faces of those who slapped her in the face.

Times have changed, weapons have changed, America has changed, and so has the movie, "Star Trek—The Motion Picture." What was once a TV series laced with characters shining with self-confidence is now a movie with those same charac-

ters—played by those same actors—but without the same self-confidence that made the TV show so relaxing and enjoyable to watch.

At the helm of the "Enterprise," again, is James T. Kirk (William Shatner). But, he has been off the ship for two years and it has since been remodeled, somewhat, with new and more complicated weaponry.

Promoted to admiral, Kirk is now in control of a ship that he cannot fully control. This, perhaps, reflects the reality that America cannot control events the way it used to. The prime example would be the Iranian situation.

When Kirk makes an almost fatal mistake later in the movie that nearly causes the destruction of the ship, much of our confidence in him is lost. He is unaware of the destructive force that the ship is capable of and uncertain how to use it. These uncertainties parallel the fears of the nuclear arms race.

Kirk has been ordered by the Federation to investigate a mysterious force that is destroying things right and left, and is headed straight for Earth.

The fact that this unknown force is only 53 hours away from swallowing the Earth before the Federation decides to act is unintended satire in the sense that Americans never seem to act upon a crisis until it is practically upon us.

After half an hour of preparation, the "Enterprise" finally takes off. It is here where the \$45 million worth of special effects take off and the film (already directed at a snail's pace by veteran Robert Wise) comes to a dead halt.

Douglas Trumbull ("2001" and "Close Encounters") and John Dykstra ("Star Wars") created some stunning visual effects. But, that is what the movie became: special effects.

The effects in "2001" and "Close Encounters" were enhanced by plot twists that kept the viewer glued to his seat throughout. "Star Trek's"

only plot twist comes at the end, and by then I had long lost interest. Special effects are great, but without the backing of a strong plot they become just effects—with nothing to call them special.

Moving along with the same slow pace as in "2001," "Star

Trek" lacks the pieces "2001" had to make its puzzle interesting.

The cast tries, but most seem bored by Robert Wise's trivial direction. Leonard Nimoy as Spock looks half-drugged throughout. William Shatner looks tired of going through the same routine as Admiral Kirk. The character conflicts that were so important in the series are sparked here only when Dr. McCoy (DeForest Kelly) appears on the screen—which is all too rare.

The film has its moments. DeForest Kelly as Dr. McCoy, the twist ending, Jerry Goldsmith's musical score, and the special effects are all fine, but when I stepped into the theater, I (and many others) expected a rousing, swash-buckling adventure.

What was projected on the screen, however, was a contemporary horror story placed in the future. The best example is at the end. When asked where to go next, Kirk simply waves his hand and says, "Over there." The old self-confident leader is now a leader who states no directions or goals, and is completely unprepared for the future and what lies ahead. Now that is frightening.

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