

# FEATURE

## Reviews

### Movie

## Reynolds and Eastwood Team Up in "City Heat"

by Thad Wawro  
Collegian News Editor

One of my favorite movie genres is the genre of the 1930's detective movie. What could be more exciting than watching Bogey dodge bullets to save the fair (and sometimes not so fair) maiden in distress? There is something about Model A Fords, double-breasted suits, and beautiful women that give these films a uniqueness that is found in no other genre. The only problem with the 30's gumshoe movies is that they went out with the 30's. In recent years, attempts have been made to revive this genre with such films as *Bonnie and Clyde* and *Dillenger* but the problem with these copies is that the bad guys were the heroes; something that never happened in

the 30's. The making of gumshoe movies seemed to have become a lost art, until now. The action and atmosphere of the 30's has been resurrected in the new movie *City Heat*, starring Burt Reynolds and Clint Eastwood. Both Eastwood and Reynolds appear to have departed from their respective norms in this spoof of detective films. However, it becomes quite apparent ten minutes into the movie that neither has compromised their respective styles.

Reynolds is at his wise-cracking best as the ex-cop turned private detective, Mike Murphy. As for Eastwood, well, when you need a tough cop, who else would you call? Eastwood is Lt. Spears (he doesn't seem to have a first name) a tough detective who used to be Murphy's partner.

The plot has enough twists, turns, and action to do even Chandler justice. Murphy's present partner, Lino Swift, (played to smooth perfection by Richard Roundtree) has gotten hold of some very damaging secret ledgers that could topple the local syndicate. His plan is to blackmail the local crime kingpins. Unfortunately for Swift, the big boys don't take kindly to his plans and abruptly deal with him in a rather painful manner. However, unbeknownst to the gangsters, Swift hid the ledgers and then left enough clues to enable Murphy to recover them. Enter Spears, who plans to use the ledgers to clean up the city once and for all. From this point on the film is a mad dash for the ledgers which leads to kidnapping, blackmail, and a heck of a lot of action.

Reynolds and Eastwood make up the most unlikely team since Eddie Murphy and Nick Nolte in *48 Hours*. They also make up the funniest action team since Murphy and Nolte. Don't worry Dirty Harry fans, Eastwood is still tough, but he adds to his character the humor he used so successfully in the *Every Which Way But Loose* series. The performances of Eastwood and Reynolds are unique because they adapt their styles without compromising them.

Clint uses his usual arsenal of stares, glares, and grimaces that have endeared him to so many movie-goers, while Burt, although he's no Bogart, uses his wise-cracking style to duplicate every gumshoe of the 30's. As with Nolte and Murphy, the diversion of styles makes the film successful. The pair have come up

with a balance of action and camp that is sheer dynamite on the screen.

Supporting performances by Roundtree as Swift, Tony Lo-Bianco, cast to perfection as a syndicate boss, Irene Cara as Swift's girlfriend and damsel in distress number one, and Madeline Kahn as, what else, Murphy's girlfriend and bubble-headed damsel in distress number two, put the icing on the cake. Add to this Model A Fords, double-breasted suits, and a

dynamite 30's musical score by Lalo Schifrin and you have a warm-hearted tribute to an era that is the definition of action and romance.

Whether you are an Eastwood fan, a Reynolds fan, or even a Bogey fan, you are sure to enjoy *City Heat*.

By the way, I don't want to spoil the ending for you but, in the 30's films, the good guys always won.

*City Heat* is rated PG due to violence.

### Album

## Ireland's U2 Soars

by Roger Whelan  
Collegian Staff Writer

Fans of U2 rejoice! The group has a new album and it is one of their best. Bono, The Edge, Larry, and Adam Clayton have again outdone themselves with the album *The Unforgettable Fire*.

U2, who hail from Ireland, write peaceful music that has been accepted in Europe and is now gaining popularity in the United States.

*The Unforgettable Fire* is the group's newest album and is bound for the number one spot on the charts. The group imported producer Brian Eno, and with his help, the album came out to be one of the most well-produced albums of the year.

With Bono's powerful voice singing the lyrics and The Edge on guitars, the music on the album

simply flows. Larry puts the beat to the music with his drums and Adam Clayton keeps his fingers moving on the bass.

The group writes some more of their well-known pro-peace lyrics. "Pride (In The Name Of Love)" is the first single to come off of the album and onto the air. The song is dedicated to Martin Luther King. Another cut off the album entitled "MLK" is also about King.

"A Sort of Homecoming" and "The Unforgettable Fire" are perhaps two of the group's best written anti-war songs ever.

The only possible thing that U2 could do to better the sales of the album is to undertake a large U.S. tour. As of now, only ten cities have been dated. The closest that they will come to the Erie area is Cleveland, which sold out in only 13 minutes.

### Album

## Triumph Thunders

by Michael Ross  
Collegian Staff Writer

Triumph  
Thunder Seven  
MCA Records

\*\*\*  
\*Frisbee Material  
\*\*Better Than Sominex  
\*\*\*Have A Friend Make A  
Tape Of It  
\*\*\*\*Good Album, Buy It  
\*\*\*\*\*You'll Wear It Out  
Playing It

The Canadian power trio Triumph has returned with a new album that gets back to the basics and is virtually free of the synthesized keyboard sound Triumph has experimented with on previous albums. Triumph guitarist Rik Emmett, one of the most underrated guitarists in rock & roll today, dominates this album not only with his guitar but with his powerful and uncom-

monly clear voice. The vocal duties are shared by drummer Gil Moore, whose gutsy voice can be heard on Triumph's more straightforward tunes, and Emmett, with the higher pitched and more melodious voice of the two.

The opening tune "Spellbound" is the definition of heavy metal, complete with 'thud' drums and wrenching guitar churning out the basic chords. Continuing with the straightforward song "Cool Down," Triumph revives the dead with this Led Zeppelin replica. It features the blending of acoustic guitar and electric guitar, similar to a typical Jimmy Page arrangement and the off-beat drumming style used by John Bonham; it even has the wailing vocals and harmonica touches characteristic of Robert Plant.

Emmett steps in the limelight on "Midsummer's Daydream," a tasteful acoustic solo which is another reminder of his diverse talent. He flexes his muscles again on the instrumental "Little Boy Blues" which features Emmett pulling off some fast and furious electric guitar solos. Departing from their usual rock style, Triumph comes up with a clever vocal arrangement with "Time Canon" which is sung acappella and in a round.

What Triumph lacks in originality on this album they seem to make up for it with fine musicianship. Definitely not your typical heavy metal band, Triumph's style of hard rock and hard work has won them many faithful fans, and with *Thunder Seven* they haven't let them

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