

Reelspeel

Movie Review:
By SIOBHAN LASKEY
...And Justice For All
Now Playing: Gaiety Theatre 7 & 9
Starring: Al Pacino, John Forsythe

I wouldn't be surprised to see *And Justice For All* succeed as 'Movie of the Year'. It has all the qualities that make a movie great: the acting was impeccable; the story line plausible; the comic relief left us laughing, almost in tears; and the drama was intense and grabbing.

The movie reaches at the insanities and absurdities of the conflict between the law and actual justice. Its approach is comparable to that of *Network*, in that it treats the plot situations as real yet always hangs on the verge of satire.

Al Pacino starts as a young Baltimore lawyer whose outstanding quality is his honesty, but when forced to defend a judge (John Forsythe), whom he personally despises, in a rape case he begins to examine his personal integrity while the world around him begins to collapse. One of his partners goes mad after a client he defended, knowing he was guilty, is released as innocent and commits another hideous crime, while the other partner's major concern is with the profit aspect of law. His affair with a member of the Ethics Committee only complicates his crisis, especially when she tells him that there has been talk of an investigation into his practise. His turmoil is peaking; his partners, his lover, his grandfather (the only stabilizing influence on his life) is becoming senile, and he is being blackmailed to defend the man he hates most. "They want me for my moral integrity and if I don't take it (the case) they'll have me disbarred for being unethical."

The whole movie is a study of contrasts: there's a judge who is sane of the surface, but is actually insane and another who is openly suicidal but serves on the bench making rational judgements; the law and justice contrast, the concerned dedicated lawyer and the unemotional "I'm only in the business to make money" lawyer. The largest and most obvious contradiction is that the genre of the movie itself. It oscillates between high drama and comic spoof. It handles this inner tension masterfully and creates an unusual and beautiful movie. Although similar to *Network* in this respect...*And Justice For All* escapes being an obvious satire and really captures the insanities of real life.

The movie has a host of sub plots, none of which detract from the story but instead enhance the flavor of the drama.

And Justice For All is excellent from beginning to end. It's intense, but it leaves the audience satisfied with the immediate situation and concerned with the questions relative to the story.

Records in Review

The Long Run-The Eagles
By W.L. Meyer

I was not impressed when I first heard the Eagles laid back country flavoured rock on their first album. Later I heard their "Desperado" lp and was impressed with their wild and woolly "Out of Control". This style of "raunchy" music, however was not typical to subsequent Eagles lps. We only got a few tastes of this style with "James Dean", "Good Day in Hell", and recently, "Victim of Love". Never did we get an lp that featured a predominance of good rowdy songs. Usually easy listening songs were the norm for the Eagles and required a minimum of mental involvement during each listen.

Upon hearing "The Long Run" I realized we finally got that good, rowdy Eagles lp so long hinted at. And we got a lot more, reading between the lines of the lyrics.

At first "The Long Run" left me totally confused as I had expected another Eagles lp of the easy listening style. Usually I can easily pick out three or four potential singles from new Eagles lps upon first listen. This didn't work with "The Long Run", however. Few of the new Eagles songs have the easy listening feel of previous Eagles singles. If anything, "The Long Run" will probably be

considered the Eagles "heaviest" lp since the band's conception as well as being their most inaccessible work to date. The Eagles are no longer singing simple love songs of frustration and dejection. Their new lyrics are cynical observations of wrecked lives and corrupting cities that the band members have probably had some experience of.

The title track kicks off the lp with its thick bass and drum lines (common to most of the lp). Walsh's smooth slide guitar work and Henley's vocals along with typical Eagles harmony make this song quite a catchy tune. But I still can't quite give any concrete opinions on the clouded lyrics. I think it will take another dozen or so listens before I can fully appreciate the song - its that involved. (Of course I still haven't figured out the Who's Quadrophonia after four years worth of listening so I can't be expected to "solve" any other songs too easily either).

"I Can't Tell You Why" features newcomer Timothy Schmits adequate lyrical and vocal talents. The song begins with keyboard notes reminiscent of Alan Parson's "What Goes Up..." but quickly turns into a run-of-the-mill Eagles love ballad. My only complaint here is that the serene and dark mood created by the synthesizer is

drowned in a sea of loud drumming and bass playing.

The next three songs all seem to have the same themes of bitterness and cynicism common to this lp. Once again the Eagles have invoked the idea of the modern "desperado" doing his/her never-ending battle with the soul-wrecking of the big, impersonal city. But having never lived in a "big city" I probably can't fully appreciate when Walsh sings of "survival" in the city. However I can appreciate his wild electric guitar playing that makes "In the City" a favourite of the lp.

"The Disco Strangler" (I like the title) provides more of the same type of lyrics and more excellent guitar work. Listening to the lyrics are more time, it seems the boys are really bitter and cynical with the life they lead or at least the lives other people lead. This is further accentuated in the "King of Hollywood" where we know the aspiring actress will compromise her morals and decency for the promise of fame and fortune given her by the "King of Hollywood". The theme of power and its corruption runs rampant in the song. The Eagles seem to be agreeing with Solzhenitsyn's theory that power is man's most intoxicating drug.

"Heartache Tonight" blasts the doors of side two wide open as Walsh's frenzied slide guitar rips through the opening chords. Already a strong radio hit, it has the potential to blow both the so called "power pop" and disco right off the charts. The fact that longtime rocker Bob Seger helped pen this song may be part of the reason this song rocks so hard and is so catchy. Excellent stuff.

From the high of "Heartache Tonight" we come down to "Those Shoes" another of the dark, cynical tinged songs familiar to side one of the lp. The music is a touch repetitive but the use of voice boxes provides some interest here.

"Teenage Jail" has probably the best solo electric guitar on the lp as well as the most lecherous lyrics. Felder's guitar solo is like something out of the repertoire of Ted Nugent (God forbid!). The lyrics are very cynical (again) and are sneeringly sung which fits perfectly.

"The Greeks Don't Want No Freaks" provides the climax to the lp's open cynicism and raunchiness with a veritable orgy of rock and roll. Lyrically it's a bit unstable but the inebriated background vocals carry the song excellently. This song may be a bit too rowdy for AM play but possibly somebody will take chances with on the airwaves. It would make great cruise music for next summer.

"The Sad Cafe" is the Eagles retrospective look at their own lives over the years. Failures, triumphs, disillusionment are all present in the lyrics as well as a myriad of other feelings. David Danborn's gently wailing saxophone provides nostalgia and places The Sad Cafe even closer to the heart. With this song we finally get a glimpse of the fragile Eagles interior that is never shown by their stoic stances in their songs. It's a very serene and gentle song that closes such a "heavy" Eagles lp. The Long Run is something well worth buying since you'll discover something new on every listen to it.



Tracy Riley performed at the Woodshed this week

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