



photo Bill Inglee

Parachute Club members delivering their message in a particularly infectious way.

## Political romanticists keep goblins on their feet

**Parachute Club  
Dinwoodie Oct. 29**

**Review by Patrice Struyk**

It's hard to say which was the highlight of the social at Dinwoodie on Saturday night: the band on the stage, or the costumes on the crowded dance floor.

Everyone showed up to enjoy Parachute Club. Vamps and vampires. Cows and Cowboys. An assortment of trans-sexuals. Even Ronnie Reagan, rubbing shoulders with clowns, the devil and a group of sperm.

The collective imagination of the revellers was matched only by the collective efforts of Parachute Club. They were impressive. Talented and tight, they presented their unique blend of funk rock, superimposing rhythm upon rhythm, making full use of crisp harmony and four (count 'em) percussionists.

African and new music have evidently inspired the ensemble's melodies. Their lyrics, however, come straight from the newspapers. This band has something to say. "Ever get the feeling you're alienated on your own planet?" asked vocalist Lorraine Segato, leading into (what else?) "Alienation." "Rise Up" was dedicated to the people around the world working for peace. Songs about freedom were interspersed with those about prejudice, like "Gay, Gay, Gay". They even dedicated a number to the residents of Grenada.

But whether or not the audience was compelled by Parachute Club's sentiments, they were certainly sold on the dance value of the band's offerings, which ended with "Hot Hot Hot." They were, and they had no trouble heating up the crowd faster than a few glasses of Dinwoodie's finest ever could.

The Sheik danced on with the ballerina. The hosers flirted with the nuns. The scuba diver gyrated by himself. The band came back for an encore, and then the ghouls and goblins dispersed into the night.

## Hollywood perverts history in name of romance

**Under Fire  
Capital Square, West Mall**

**review by Neil Fenna**

*Under Fire* is a well-made insult to the Sandanista revolution in Nicaragua and should be promoted not as a political film but as sex and violence.

The film is the story of two Americans, a journalist (Joanna Cassidy) and a photographer (Nick Nolte), and how they develop a strong (?) relationship under the cross-fire between Somoza's troops and the Sandanistas. While we get some good insight into the difficulties faced by front-lines journalists, and some exciting footage

of street battles, one is left with the feeling that the entire revolution was but an impressive backdrop for a Hollywood love affair.

The revolution as a movie set isn't even well done. The Americans (except for the CIA which is used to this sort of thing) come out smelling like roses, and all the blame for the revolution is levelled at Anastasio Somoza. The fortunes of the Sandanistas meanwhile seem to hinge on the fate of their elusive leader Rafael. The Nicaraguan revolution was fueled by the economics of poverty and by a lopsided class structure, not by political ideologies or individuals. The guerrillas themselves are seen as kids

out for a bit of Halloween hooliganism.

What breaks *Under Fire* as a good film is the lack of emotion to latch on to. One fails to see much of a tie between Nolte and Cassidy, and the respect for the journalists' courage under fire soon wears off. The only Sandanista in the film with any non-revolutionary interests is shot after about two minutes. The rest is either exploitation or tanks and machine guns.

The first victim of this film is indeed the truth, and I wonder if Hollywood is funding the Contras so that *Under Fire II* can be made. *Under Fire* is a mixture of the bad parts of *Missing* and *The Year of Living Dangerously*, and is showing at the Capital Square and West Mall theatres.

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