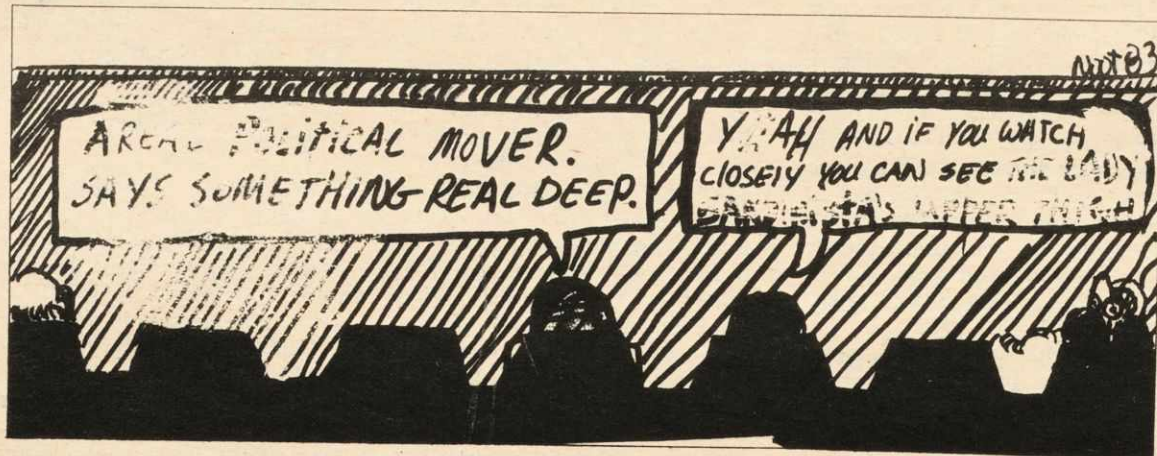


American journalists Under Fire in Nicaragua.



by Andrew Potter

The summer of 1979—Nicaragua is *Under Fire* and so are three American journalists. Director Roger Spottiswoode has

interwoven two lines of action to present a "thriller" with political overtones. As we follow the affairs and exploits of the three main characters we simultaneously view a fictionalized rendition of the civil war that led to

the downfall of Somoza and his right-wing oligarchy.

It is indeed true that Somoza's dictatorship was on shaky grounds early in 1979 but one wonders if the foreign journalists in Managua were as pro-Sandinista as this film

suggests. Hindsight is a marvelous tool and the film does not hesitate to embellish everybody's favourite rebels with a halo of heroism. On the other hand, we are given numerous satirical examples of right-wing baseness. You can't miss the villains in this piece.

Three American journalists have just left war-torn Chad to get the big scoop in the world's newest hot spot—Nicaragua. They live in an unreal world of heightened emotions and tensions and, of course, they move with the greatest of finesse. But war reportage is not only champagne and love affairs and Time Magazine cover stories.

The two main characters (adequately portrayed by Nick Nolte and Joanna Cassidy) find themselves in a moral quagmire. Rafael, the symbol of the people's revolution (a character having no foundation in fact but who has been created for dramatic effect), has been killed by government forces and the San-

dinistas need to bring this Christ-like figure back to life to keep the tides of war in their favour. Thus, the director has engineered the plot to introduce a journalistic dilemma. How can journalists remain neutral? Do they falsify information? These Sandinista sympathizers do. Rafael is resurrected by a photographic miracle.

The Sandinistas drive Somoza to Miami. However, some clever innuendos suggest that the story is far from over. The Nicaraguan political scenario is very complex and, as we know today, the tables are turned and the Sandinista government is fighting dissident rebels. Spottiswoode has warped history with poetic license but, nonetheless, the film is still a valuable look at the vagaries of life in Nicaragua.

Despite the inevitable presence of Yankee melodrama, *Under Fire* gets under your skin. Go and see for yourself. Playing at the Paramount on Barrington Street until November 10th.

Genesis' Genesis

review by Keith Tufts for CKDU

The new album is much better than *Abacab* and it should satisfy the appetites of all Genesis fans who presumed the band had degenerated to little more than another Phil Collins solo project. This is not an attempt to discredit Collins, for he has proved to be one of the most influential and talented musician/producers in today's recording industry, contributing to over thirty projects by such varied artists as Brian Eno, Robert Plant, and Peter Gabriel.

Abacab reflected the remarkable success of Phil Collins' *Face Value* album and the resultant dominance of his musical preferences within the band. But to true Genesis fans, the band was Collins, Rutherford and Banks, and they would accept nothing less.

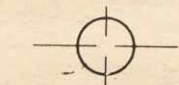
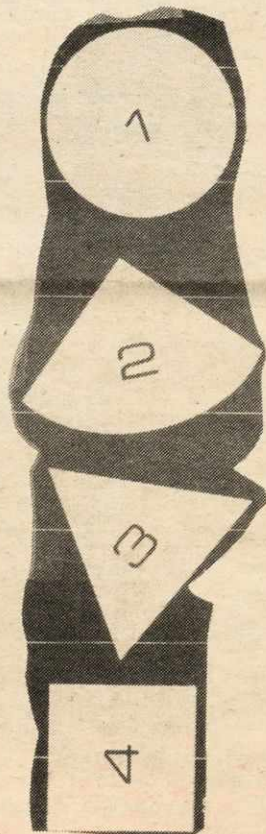
The two years that have passed since *Abacab* have seen numerous events that have influenced the musical direction of the new album. The release of "Naminamu" on the *Keep It Dark* EP received critical acclaim and clearly demonstrated the band was capable of producing as fine a progressive track as ever. As well, both Tony Banks and Mike Rutherford enjoyed commercial success with their solo albums (*The Fugitive* and *Acting Very Strange*, respectively). Finally, the success of newly-formed Genesis copy bands such as Marillion lent credence to the notion that progressive rock was still a musical force.

The release of Genesis' *Genesis* marks the first studio album by the group since *Abacab* in 1981. It also answers many of the questions about the band's direction after this commercially-oriented album.

The latest offering is the 16th from the group (including three live albums and one mini-LP, *Spot the Pigeon*) and the 32nd if solo projects from Peter Gabriel, Steve Hackett and the current three members - Tony Banks, Mike Rutherford, and Phil Col-

lins - are considered. With this amount of product previously released, reference must be made to the historical significance of any new material from the band.

So where does this all lead? -to the new album, aptly titled *Genesis*. The title directs attention to the band. This is Genesis -the band. No other reasonable facsimile will do. The album has nine offerings and only one, "Just A Job To Do", bears any resemblance to the sound on *Abacab*. Chalk up one plus. There are no horns on any tracks, unlike *Abacab's* "No Reply At All" or *Three Sides Live's* "Paperlate". These are not bad songs, but they are better left to a Phil Collins solo album, since they are his phenomenon - traceable to his membership in the jazz/rock fusion band Brand X - and not a Genesis phenomenon. Plus number two.



There are truly progressive tracks on this album. Plus, plus, plus. The eleven minute "Home By the Sea" rates as their most balanced work since the beautiful *Wind and Wuthering* compositions (1976) and is sure to be remembered as one of their all time best. As well, "Silver Rainbow" uses both instrumental and background progressions to such an extent that they become almost a religious experience. Both songs take the listener to emotional heights and provide the spiritual fulfillment that the best of Genesis' songs always have.


There are also outstanding individual performances on this album. Michael Rutherford provides intricate acoustic accompaniment on "That's All" and fascinating rhythm on "It's Gonna Get Better" through the use of a tape-looped guitar. These and other guitar passages reflect a renewed confidence inherent in his recent solo efforts.

Tony Banks' keyboard melodies defy imagination in songs such as "Home By the Sea" and the romantic "Taking It All Too Hard", and it is these melodies in conjunction with Rutherford's ascending/descending guitar work that have always given Genesis its unique sound. The return in force of this combination on *Genesis* reflects the band's commitment to a quality Genesis sound.

Phil Collins demonstrates his complex sense of rhythm on "Mama" and the reggae-influenced "Illegal Alien". Aside from Collins' outstanding vocal agility, it is this sense of rhythm that has allowed the band to break new and stimulating ground by blending technorhythms with their progressive style. The result is progressive rock progressing and remaining a dominant force in the eighties.

For an in-depth review of this album, tune in to CKDU's *Hot Off the Presses*, Monday, November 7th, 8-9 p.m.

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