Join the club: "Small Victories" a big victory for The Parachute Club

SMALL VICTORIES
The Parachute Club
RCA-Arista

To JULIAN WEST

The Parachute Club is a musical band in a very real sense. Lorraine Segato, as lead vocalist and co-founder of the group, bow to their attraction to music, but each member of the group of 10 street-identified musicians has something to contribute through the songs they co-write, and her technical expertise is evident on the synthesizer that she shares with Billy Bryson (keyboards), Marko Da- viot (guitar), Julie Mault (percussion), Dave Gray (guitar) and Karen Brownstone (bass) complete the group, and surprisingly enough all share composing credits with Segato on one or two tracks.

The fact that all compose together reveals the ensemble nature of the Toronto-based band, and this can be heard in "Small Victories," the group's third album. They click as a group. In fact, on the album cover they have gone to some trouble to position their personal and group portraits in a way that has cut them out and taped together. What you will hear on the record is a unity in a nebulous sea of images, and the sounds are those of a variety of musical influences. The lyrics, sometimes provided by Toronto poet Lynn Ferrite, are contemporary and introspective. At some points they border near-ly on an idea of the Parachute Club's political stance, but not nearly to the point of dedication on the album's sleeve... to the people working to end apartheid in South Africa and the recognition of Native Indian rights in the Americas. Small Victories are big issues. "Timely enough, considering the recent brouhaha over Native self-government in Canada." One is not beaten over the head by the lyrics, but such songs as "Room With a View" are a testament to a musical form that has made the singles "Love Is Fire" and "Love and Compassion," for which she made on an $8,000 budget a song from New York's NYU film school, was accepted into competition at Cannes. She turned down offers from a few years earlier when she felt if her first big picture was a flop, as it was, she might not be offered another chance.

For Goldberg but unfortunately these do not mesh well with the rest of the movie, resulting in a disjointed album. Some of the best is "Making Mr. Right". A beautiful, moving love story between papier (Marlene Dietrich) and teacher (William Hurt) with fabulous acting performances by the principals, winner of an Oscar for Best Actress, Marlene Dietrich. At Copely Place and Lexington cinemas. 

A Room With a View: the adaptation of E. M. Forster's novel, with a starring performance by Helena Bonham Carter as a young as a take on womanhood in Victorian England. Strong support by Daniel Day Lewis and Denholm Elliott. One of the year's ten best, this film won three Academy Awards. At Copely Place.

Star Trek IV: The Voyage Home - the make-up space voyage meets all with gray hairs, a few more pounds around the waist, and many fewer years. Not all of the magic of the television series is there, but, unlike the three previous movies, this film takes a much lighter approach to the subject matter. At the Bonham Hill cinemas.

Tin Men - Barry Levinson's latest confection in the same vein as his previous film, "Diner," now focusing on the aluminum siding salesmen of Baltimore in 1963. Richard Dysart and Danny De Vito are the "tin men" of the title, caught in a feud of meat car rev-volution and one-upmanship after an initial collision of Cadillac. Barbara Hershey makes a smashing appearance as the innocent boyishly caught in the middle. At the Cheri, the Janus, and Somerville (Assembly Square) cinemas.

Working Girls - Lizzie Borden's film tries to examine the motivations and reasons for prostitution but falls short of conveying any true insight. At the Nickelodeon.

The project she finally tackled on was "Desperately Seeking Susan," a pic-ture whose box-office success owed as much to Seidelman's understated style as to the superproduction of Madonna Ciccone at the time of the film's release. Her new film, "Making Mr. Right," a winning comedy which could well repeat the success of "Sweeten Girl," is more human than his creator. Peters is both egomaniacal and insecure, and Malkovich does a terrific job of portraying the android. The makers of the robot are worried that would be able to survive the rigors of deep space. The awkwardness of these androids, suggests that the humans, for the failings of the human characters - that much together is almost as good as "Making Mr. Right" above sketches to the level of a touching romantic comedy. An idea of the Parachute Club's world. Rather than trying to please, they have gone to some trouble to position their personal and group portraits in a way that has cut them out and taped together. What you will hear on the record is the singing of an ensemble of various voices. A combination of voices which work, people who buy the LP for the hits may be disappointed. But Malkovich found his other role in "Frankenstein's" world is more of a human than his creator. Malkovich is splendid as the mad scientist. Still, Malkovich does a terrific job of portraying a man who is more human than his creator. Malkovich does a terrific job of portraying the android. The makers of the robot are worried that she would be able to survive the rigors of deep space. The awkwardness of these androids, suggests that the humans, for the failings of the human characters - that much together is almost as good as "Making Mr. Right."