

Review: 'Purple Rain' effective

By SHAWN BEHLEN
Staff Reviewer

"Purple Rain" is one of the most visual and emotional movies to come around in a long time. It doesn't have scintillating dialogue or a mind-boggling plot, but it does have impact.

The star of the film is, as everyone should know by now, Prince. In that lies its appeal. Prince is "Purple Rain" — without him there could be no film. And, if you believe the current story that this film is autobiographical, then "Purple Rain" is Prince.

The story revolves around a young rock star, the Kid (Prince), who is trying to break into the big time by playing with his band, The

Revolution, at the hottest club in Minneapolis. He is not the only rising young star there, however. Also playing at the club is The Time, led by Morris Day.

The Kid and Day have an intense rivalry going and as the movie begins, the Kid is beginning to slip. Apollonia Koteri then comes into town looking for a way to get into show biz. She ends up at The First Avenue Club and Day and the Kid begin to compete for her attention as well.

From there, the film touches on aspects of intense ambition, selfish and selfless love, marriage, frustration, sex roles, wife abuse, dreams, self-awareness, cooperation, success, etc. It does not believe in sticking to

one part of the story or even in explaining everything fully. It's more like a hit-and-run on emotions, giving just enough to intrigue or at least interest.

Interspersed throughout these story lines are mesmerizing concert sequences by The Revolution and The Time. These are what make the movie powerful. Prince is a performer of unbelievable magnitude. That has been recognized for years. Day, on the other hand, is pure comedy and his hilarious gyrations are a nice counterpoint to Prince's seriousness.

The music is simply fantastic. The soundtrack album is now number one on the album chart and the single, "When Doves Cry" is number

one on four other charts. The music supplies the backbone of the film and gives it much of its emotional appeal.

Aside from that, the movie makes many valid points about today's society. Prince is anything but feminine, but spends much of his time looking in a mirror and applying makeup. Also, when Apollonia buys him a guitar, he reciprocates by giving her one of his earrings. This serves to raise the whole androgyny issue once again and after a movie such as this, it has to become more accepted.

"Purple Rain" also makes a subtle statement on racial harmony. Two-thirds of The Revolution is white, Koteri is half Hispanic, half American native and the audience in the club consists of every racial combination imaginable. Put simply, race is not an issue. Whether this is a carry-over from society or an example for society to look at remains to be seen, but it is a positive step.

Another hopeful sign is the movie's attitude towards drugs and liquor. Not one person is ever shown using drugs and only one person drinks — he is presented as an example of a wasted life. In one scene Apollonia takes a drink and Prince gets angry and asks why she needs the stuff. This is definitely a new attitude for rock and roll movies and with Prince's strong following, it could have an effect.

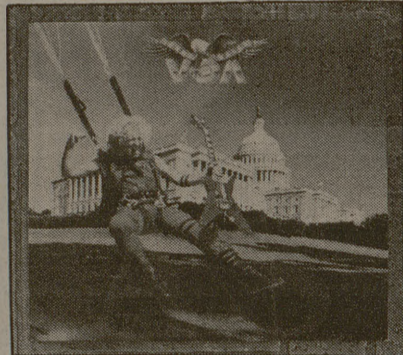
That following can't help but become larger after this. Prince can exude the same sexual presence on film as he can on stage and a successful film career is in the future. The other discovery of the film, as far as acting is concerned, is Morris Day.

In the film, he mainly is just playing himself — a true comedian. The man is fantastically funny and almost steals the entire film. In a true show of bravado, he even attempts a variation of the Abbott and Costello "Who's on first?" routine. Surprisingly enough, it is a success.

As for the others, especially Koteri, they should play it safe and stick with music. In other words, besides Prince and Day, the rest just cannot act.

Overall, Prince's film is just like his music: sexy and emotional. Don't expect "Gone With the Wind." Do expect a view into the world of a highly creative and explosive musician. For musical performances alone, "Purple Rain" is a winner.

Hagar hits it again



Sammy Hagar
VOA
Geffen Records

By PETER ROCHA
Staff Reviewer

If you're looking for an album with deep socially significant themes and innovative instrumentations, this ain't it.

But if you're looking for high-energy, hard-driving rock 'n' roll, then look no further.

Since his early days with Montrose, Sammy Hagar has been writing and singing songs about those two great teenage dreams; fast cars and women.

Hagar's recipe for rock is easy. Start with a heavy rhythm section, add loads of guitar, and top it off with a howling voice. Throw in some Trans-ams and sex and people will be buying it up.

"Rock is in my blood," "Dick in the dirt," "VOA" and "Burn'n down the city" all sound pretty much like earlier Hagar except for the keyboards he added just a couple of years back. He uses them mainly for texture and depth with guitar still the dominant instrument.

"Swept away," "Two sides of love" and "Don't make me wait" are more likely to get airplay. They're all decent love songs but they lack that rough edge that makes Hagar so enjoyable.

Though the name Sammy Hagar implies he is the singer/leader of the group it would be ridiculous to overlook the other members — bassist Bill Church and guitarist Gary Pihl. Pihl is especially important in concert since he frees up Hagar and plays some searing leads.

If you're already a Sammy Hagar fan you'll no doubt enjoy it. If you've never heard him before, at least give it a try. You just might have some fun.



Prince in 'Purple Rain'

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