ROCKWELL
"Captured" (Motown)

It was just about this time last year that I listened to Rockwell's first album, "Somebody's Watching Me."

In my review of that album, I said that "Somebody's Watching Me" was a disturbing song in some ways, creating visions of paranoia about one's private life—to the point that even ordinary activities such as taking a shower become as scary as horror movies.

And now Rockwell returns with the perfect sequel to his 1984 hit album. So who's watching him now?

Check out this album's opening cut, "Peeping Tom." Great rock guitar, plus interesting strings. So strange," the song goes, "I don't even know her name, and yet I remember her face, oh can it be—she stepped out of my dreams." What's happening here? From what I gather, the poor guy is being watched by a woman "peeping tom" and it's driving him nuts. I think you'll get a better idea of what the song's about if you look at the back of the album cover.

And if that isn't enough, the title track, which is played in the same style as "Obscene Phone Caller," is all about an "evil woman."

If you liked Rockwell's last album, you may find this one satisfying as well.

Other cuts: "He's A Cobra," "T.V. Psychology," "We Live In A Jungle," "Don't It Make You Cry," "Tokyo," "Costa Rica."

VARIOUS ARTISTS
"Tommy Boy Greatest Beats" (Tommy Boy)

The Tommy Boy record company, which has come out with some interesting hip-hop over the past few years, has released this two-record collection of some of their most popular dance tracks.

Don't go near this LP unless you want some of the hottest breakdancing and rapping jams released in the eighties — on this LP you'll find Afrika Bambaataa And The Soul Sonic Force, The Jonzun Crew, Planet Patrol, and more.

The collection opens with the "Bronx version" of Afrika Bambaataa And The Jazzy 5's "Jazzy Sensation," a rap that used the background music of the Kenton Nix composition "Funky Sensation," which was an R&B hit for Gwen McCrae. This one dates back to November, 1981. I have never felt that "Jazzy Sensation" did justice to the original.

Rockwell

Probably the most popular of these "greatest beats" is the next track, "Planet Rock," by Afrika Bambaataa And The Soul Sonic Force. It's a 3-year-old hip-hop classic now. The version on this LP is exactly the same as the version released on the A-side of the 7"; you'll have to get the 12-inch if you want the whole thing.

When Planet Patrol released their "Play At Your Own Risk," dancers were able to hear the instrumental tracks of "Planet Rock" souped up with some singing, and on this album, you can listen to the same short version as originally released to radio stations. Buy the Planet Patrol album or 12-inch if you want the whole thing.

Next in this collection comes a track that had to be one of the easiest-to-write songs in the world: "Pack Jam (Look Out For The OVC)." It's **amazing** what you can do with just **one note!** Or should I say, what a shame these fellows couldn't come up with enough notes for a good song. This Jonzun Crew track is an abridged version of the A-side of the 12-inch.

Pressure Drop's "Rock The House (You'll Never Die)" is a great number for those who want to "G-g-g-get on dawn," although I haven't the faggiest notion of what the song's words are supposed to mean. The short version is on this LP.

Beatmaster's "Lipservice" is one of those "everything but the kitchen sink" sort of recordings that are pure fun with no rhyme or reason. It wasn't exactly a chartbuster, but the short version included on this LP is definitely a wild one.

One of the best reasons to get this album is on side four, the "Tommy Boy Megamix," mixed by 3-D in the style of other "megamixes" of the past such as the Herbie Hancock track. If you appreciate Tommy Boy's jams then you'll find the "Tommy Boy Megamix" very interesting, indeed. Too bad it's only 5:19, but in that five minutes of funk watch out for "Planet Rock," "Play That Beat Mr. D.J.," "Renegades Of Funk," "Unity" and more.

Howard University Fine Arts Festival Schedule

Wednesday, March 20

10 a.m.—Keynote Address: Dr. Michael R. Winston, Vice-President for Academic Affairs, Howard University, Childers Hall, Room 3001.

11 a.m.—Alumni Panel: Arts Administration Today. Mrs. Grace Gradford, Supervising Director of Music, D.C. Board of Education.

Pro. David Driskell, Chairman, Dept. of Art, University of Maryland, College Park.

Dr. Odell Hobbs, Chairman, Dept. of Music, Virginia Union University.

Dr. Doris McGinty, Moderator, Childers Hall, Room 3001.

1:30 p.m.—Opening: Fine Arts Research Center. Autograph Party: Pro. Theodore Cooper, Dr. Carole Singleton.

Continuing Exhibit: **Instructional Materials for courses in Art, Drama, and Music.** Childers Hall, room 3004.

2:30 P.M.—Workshop **Career Strategies in the Arts.** "Proposal Writing" Dr. Ella White, Associate Director for the Social Sciences, Dept. of Federal Affairs, Howard University.

"Getting Started." Ms. Stephanie Bradley, Esq., Entertainment Attorney.

"Television and the Arts." Ms. Sandra Butler, Manager, Broadcast Operations, WDVM 9, Childers Hall, room 3001.

4:00 p.m.—Works in Progress Preview. Sculpture Annex.

Thursday, March 21

10:00 a.m.-12 Noon—Alumni Panel: **Gradus ad Parnassum: Steps to Professionalism in the Arts.** Richard Wesley, Playwright; Dr. Adolphous Hallstork, Composer; Cleman Smith, Painter; Ms. Beverly Jenkins, Moderator, Ira Aldridge Theatre.

1:30 p.m.—Workshops:

A. Artistic Freedom, Pro. Edward Love; Pro. Joseph Walker, Childers Hall, Drama Green Room.

B. Improvisation in the Arts: **Movement, Color, Sound.** Dr. Arthur Dawkins; Pro. Vera Katz; Pro. Al Smith, Sculpture Annex.

C. **Contemporary Issues in the Fine Arts.** Maurice Eldridge, Principal, Ellington School of the Arts; Ms. Antoinette Handy, Assistant Director of Music Programs, National Endowment for the Arts; Vantile Whitfield, President Arts Media, Childers Hall, Room 3001.

8:00 P.M.—Concert: **The concerto.** Pro. Frank Bahus, guitar; Pro. Mattiwilda Dobbs, Soprano; Pro. Fred Irby, Trumpet; Dr. Raymond Jackson, Piano; Dr. Charles Timbrell, Piano; Dr. Relford Patterson, Musicologist; Dr. J. Weldon Norris, Conductor, Cramton Auditorium.

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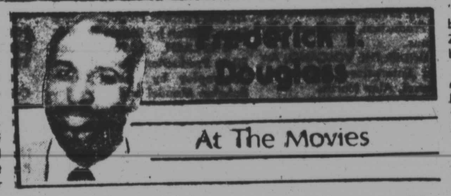


"Sure Thing" doesn't payoff, "Night Patrol" totally gross

"The Sure Thing," a heavily promoted movie by Rob "Meathead" Reiner who captured national attention while a regular on "All In The Family," is a bet that fails to pay off on its promise to deliver "hilarious comedy"; whereas "Night Patrol" is a totally gross, laugh-a-minute spoof about the boys in blue that will make you think seriously about becoming a vigilante for your own protection.

Starring John Cusack and Daphne Zuniga, "The Sure Thing" is a slow paced flick about two freshman college students who ultimately come to fall in love with each other despite seemingly irreconciliable differences in lifestyles, personalities and intellectual interests.

We first meet the character played by Cusack at an outdoor party where his feeble efforts to persuade females to have "the affair of a lifetime" with him fail miserably. He is offered sympathy by one of his fellow high school graduates who tells him that soon they will both be in college and they will be around girls who are "available". Cusack is told not to worry because he has not "scored in a couple of years."

So off to college Cusack goes, but his sexual famine persists despite his efforts to lead a life of revelry. He soon becomes enamored of a classmate played by Daphne Zuniga. She is totally opposite of him in every way, living her life on a tightly regimented schedule, eating sensible foods and maintaining high grades. By contrast, he is totally unstructured in his life style, addicted to junk foods and beer, and is a marginal student, despite his obvious brightness.

So Mr. Cusack pursues Ms. Zuniga vigorously, but she steadfastly rebuffs his each and every advance. When time comes for a break from school, both head for California; Cusack anxiously awaiting a rendezvous with a "sure thing" she promised him by his high school buddy, and Zuniga off to see her straitlaced boyfriend.

Both decide to sign up for cross country rides listed on the bulletin board and when departure time comes—you guessed it—they both end up in the same Volkswagen station wagon.

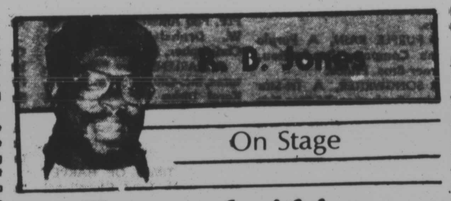
During the trip to California, they fight so much the couple they are riding with leaves them stranded on the road and the two antagonists are subsequently thrown together in a variety of situations where they really get to know each other.

By the time they actually arrive in California, their tempers flare as another misunderstanding erupts and they part company in anger, each going off on a separate encounter with their own personal reality.

From this point on, "The Sure Thing" plods on toward a predictable conclusion for a "boy meets girl" movie.

The problem with the flick is its schizophrenic inability to decide whether its events to be a comedy or a sensitive interpretation of coming of age. What I liked about the movie is its portrayal of teenagers maturing to a level of emotional stability and ability to differentiate love from lust. What I disliked about the movie was Rob Reiner's indecisivaness about whether this movie should be a comedy or a drama.

Unlike "The Sure Thing," which avoids nudity and profanity "Night Patrol" is one of the grittiest, grossest and grisliest movies I have ever seen on the silver screen. Starring Pat Paulsen, Linda Blair (remember the "Exorcist") and J.P. Morgan the movie is foul and profane from beginning to end, exploiting sexually explicit jokes, scatological humor and downright obscenities. It is a coarse, crude, and vulgar movie that has absolutely no social redeeming value. But, I defy you to view "Night Patrol" without laughing until your rib cages ache.



The art of criticism

Every once in a while, usually under the urging of numerous angry calls and/or letters a critic should take stock of him or herself and ask the question, "Am I doing the best job that I can do and am I fair?"

When one sees the multitude of plays that a critic does, one must guard against becoming jaded. The critic must not forget that he or she is writing for a market that might not have seen enough plays to become bored with trends and plays that might be new or exciting to the readership.

The reviewer might have seen dozens of versions of "A Raisin in the Sun" but there are thousands upon thousands of people who have not. Certain avant garde theater techniques that may have worn out their welcome to sophisticated theatergoers might be new and exciting to new or infrequent patrons.

A drama critic, unless he or she covers professional theater only, must weigh evaluations of productions according to the level of expertise claimed by the company. One does not judge a church production with the same standards that one would apply to a semi-professional company. However, one can use the same standards for judging the script. Writing skills are more accessible than acting skills.

A critic must not err on the side of kindness, neither should she or he err on the side of cruelty. A critique of a play should be objective in the sense that the writer doesn't allow personal affection or antipathy to bias the evaluation of the script and the performance.

Perhaps one of the greatest dangers to a critic is concentrating on the cleverness of the review rather than the merits of the play. This point was illustrated well in the play "Please Don't Eat The Daisies."

The reviewer should also try to be instructive, but not overbearingly so, to the public and the participants in the production. Reviewers should explain themslves clearly and not merely attack. An example of the latter was a review I once read of a production where several paragraphs were devoted to the excellence of the script. Seven or eight paragraphs were devoted to one lead actor's performance and its outstanding nature. The other actor was dismissed with the sentence "His acting undermined the play." That was not reviewing, that was assassination. The actor and the reviewer had had a quarrel of a personal nature prior to the play and so the reviewer vented her anger through the review.

Serious theater criticism is related to playwriting in that the ideas must be communicated to the audience. If one reviews only for one's satisfaction then it should not be forced onto the public through the printed word. It must always be written with the audience, the reader's in mind.

I will be happy to hear from readers by letter if they agree or disagree with any review I write. I will not necessarily recent anything I've written, but I am interested in other opinions. I prefer not to take phone calls about drama reviews, but letters are most welcome. You can write to me:

R.B. Jones
Friday Plus Magazine
628 N. Eutaw St.
Balto. Md. 21201

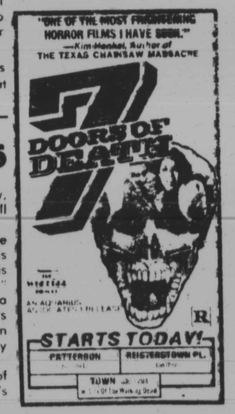
"ABC Rocks" airs U.S.A. For Africa Video Friday, March 15

"ABC Rocks," the exciting late-night music series, focuses on the latest in the fast-paced music video field, and presents a gathering of rock 'n' roll forces aimed at helping Africa's famine victims, on Friday, March 15 at midnight.

This week's lead video element is U.S.A. for Africa (United Support of Artists) with the Lionel Richie / Michael Jackson composition, "We Are the World." The production is the center of a project that could raise more than $200 million for the starving masses of Africa. The equivalent English presentation group, Band-Aid, has so far raised more than $10 million.

Forty-six singers took part in the recording and video, including Tina Turner, Lionel Richie, Michael Jackson, Bruce Springsteen, Diana Ross, Cyndi Lauper, Willie Nelson, Kenny Rogers, Huey Lewis and the News, The Pointer Sisters, Stevie Wonder, Billy Joel, Harry Belafonte, and others. The recording and filming of the video took place immediately following "The American Music Awards," aired live Jan. 28 on ABC. Lionel Richie's manager, Ken Kragen, initiated the project shortly before last Christmas. Belafonte was instrumental in pulling it together, and Quincy Jones recruited the talent and produced the effort.

Money raised from the sale of the record and video goes to a newly formed nonprofit foundation for African relief development. No artist, record company, video company, or retailer will profit financially.

Mike Jagger continues the evening's presentations with his first solo effort in a video from his new album, "She's the Boss." Jagger plays a guest singer in a nightclub sequence, and his girlfriend is played by Rae Dawn Chong, daughter of Tommy Chong (Cheech and Chong).

Debarge presents "Rhythm of the Night" from Barry Gordy's new film, "The Last Dragon."