

# Prince party pulsed with purple funk

MINNEAPOLIS (AP) — By the end, it was hard to tell the players from the party. Prince, who celebrated the reclaiming of his name with six days of public tours of his Paisley Park studios in Chanhassen, punctuated the whole experience last Tuesday night with 3 1/2 hours of pure, fly-by-the-seat-of-your-purple-pants funk at the raucous, sold-out Northrop Auditorium.

He called the whole mess "Prince: A Celebration." At best, the show was spontaneously intimate and honest. At worst, it was chaotic, monotonous and unpolished.

But by the finale, Prince's no plan, no rules approach degenerated into a cacophony of sight and sound. It didn't help that Prince invited so many people from the first few rows on to the stage that audience members crowded out the musicians — and there were plenty of musicians.

More than 30 bodies pulsed and twisted on the theater stage: A marshmallowy woman in a pink jumpsuit, a gaggle of small children, a singer, a skinny kid with spidery moves, some sparkling girls that Prince had beckoned with a nod, another singer, bassist Larry Graham, more singers, dancers, rappers, horn-blowers ... feeling dizzy?

Among the musical melee, pulling the strings, was the diminutive puppetmaster himself: Dragging reluctant musician friends from backstage, beckoning more girls up to dance, jangling on his hollow-body guitar, conducting the horn section, barking orders at the lighting director and expending more energy than all the rest of them combined.

But it wasn't at this uproarious end that the performance ceased to be a polished concert. In fact, it never really was a concert at all.

What fans from around the world were served was one of Prince's famous, invite-only, all-night Paisley Park jam sessions — but on a much larger scale and at \$50 a pop.

The majority of the time was filled with extemporaneous, guitarless, loping funk grooves, R&B clunkers and evangelism; Prince opened and closed the show with the message "Love is God. God is Love."

## Poetry

(Continued from Page 1) ter Coordinator Marcia Robinson noted.

Toney concurred, "it's wonderful that we have a forum to lend our creative voices to the community. We can discuss anything and everything. Nothing is taboo. It's a wonderful opportunity to see what young adults and older adults think about their environment, surroundings and culture."

The readings were also characterized as conscious-

ness-raising events that served as bridges spanning the racial divide.

"The poetry readings is one of the ways that we can heal together so many negative forces that keep people from sharing," Robinson said. "We can communicate. We don't have to agree. We can disagree and still respect each other."

A sampling of the poems read during the May 19 Poets' Corner included Jackson's "Gangsters Part 1," a hard-driving battle rhyme



TRINITY SMITH

about the gangster behavior of some police officers; Toney's brief study on the power of words to build or destroy; Michael James

Heath's "Black Comedy/Black Drama" which featured Satan as a Hollywood executive who recruits willing and gullible people to promote negative images of black people; Isaac Sawyer's hip hop-influenced "wake up" call to personal and community action; Rice's "I've Always Loved You, Black Girl," an ode to black women and their unflagging support of their black men; Trinity Smith's "Sailin'," a satirical look at life aboard a slave ship which was no pleasure

cruise; Saab Lofton's "Jesus Was a Black Communist from Outer Space" which presents the poetic case for the title; and Brantley's "The End as Defined by Wizards of This World" poses the theory that individuals are purposely engineering events to move us toward apocalypse.

The Poets' Corner is a unique event that entertains and educates.

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