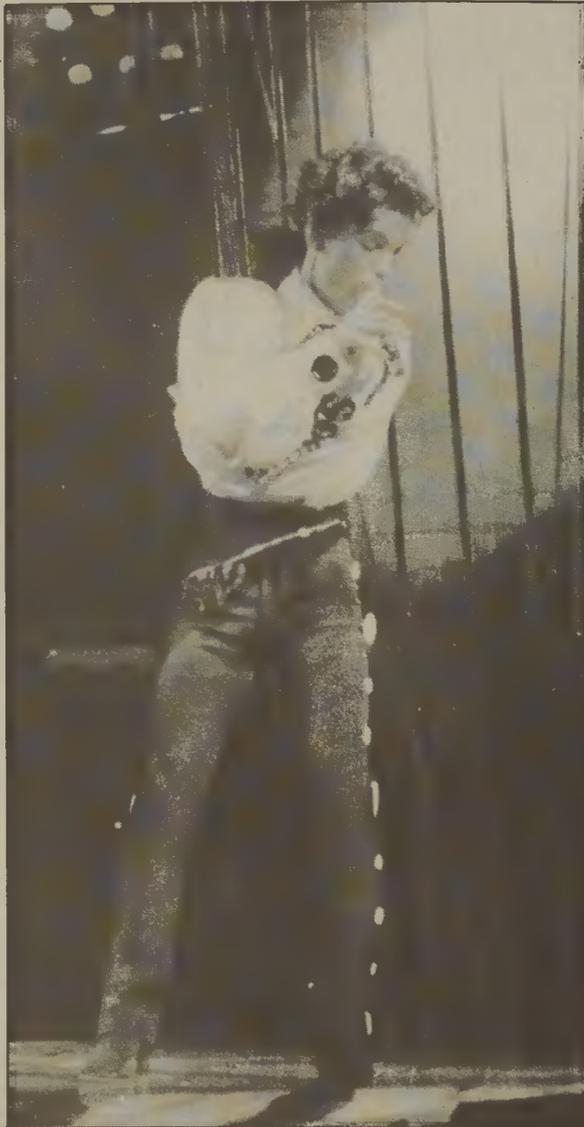




Cat



Prince

Photos:LANEY

## Prince Sizzling In LoveSexy

**M.L. LaNey**  
Post Entertainment Editor

The tension was building days before the Lovesexy Tour '88 pulled into the Queen City. The city was in a cool sweat.

Anticipation of what to expect was running high. At the Coliseum Saturday night anti-Prince protestors with a seven-foot cross were denied admission, while other protestors passed out leaflets.

The leaflets condemned Prince and warned that he was anti-Christian.

It didn't matter. A steady stream of ticketholders poured through the admission gates. Backstage, Prince appeared briefly, wearing a black and white stage outfit.

He was escorted by two huge bodyguards. He peered out into the audience and satisfied himself that the fans were frenzied enough to receive him.

He returned to his dressing room riding a ten-speed bicycle.

Shortly, the band made it's way to the stage. Then Prince drove out in a white picture perfect '57 Thunderbird. The experience began.

Outside ticket hawkers cried out, "Last minute Prince ticket special, get 'em while he's hot!" Inside, Prince's Lovesexy took the city by storm.

It was an energy form that was rare indeed. Life as we know it was transfigured by the sheer sonority of this performance. The props were wild too.

The show was staged on approximately one-hundred tons of flashing, falling, rising, rotating stage.

The lighting was brilliant in itself, with yellow, red and blue bidding for the spotlight. The eight member band was highly charged as they cut into the first half of the show.

Singer-dancer Cat and percussionist Shella E. contributed sweet sweat to the pulse of Prince's downbeat.

Part one ended with Prince proclaiming, "I'm ready to go higher...are you?" During intermission, Cedric "Cornbread" Maxwell was found taking a break to get refreshments for his wife and 2 year old daughter. "This is a wild

show, but I'm enjoying myself," said Maxwell.

The gents and ladies in attendance reflected a fashion conscious group sporting feathered hats, veiled hats and sombreros. Some men showed off their torsos, while ladies strutted their silked legs.

Hairstyles too showed a wealth of diversification, with rattails, closecuts and wildcuts with a sprinkling of do cut.

Angela Duncan, 24, came out with co-worker Regina Hill, 21. They both work with computers at E.S.M.

Said Regina of Prince, "I'd never seen him before, but I think

See Prince/LoveSexy Page 8A

## Pharaoh, A Man Who Would Be God

**Special To The Post**  
By Dr. Moses Thomas

Egypt! Mysterious, exotic, forbidden - the land of the Pharaohs, of Anthony and Cleopatra, of Nefertiti, of camels, pyramids, sand and desert, of Moses and the Hebrew children, and as every school child knows, the Nile and the inscrutable Sphinx. And now the world knows, the land of Ramses II as well.

The Greek historian and traveler Herodotus in the fifth century B.C. called Egypt the "gift of the river," meaning the Nile. And rightly so. It is perhaps the single most important factor which has shaped Egyptian life, society and history. The Nile has been a creative force. Serving to unify Egypt, it served as the principal highway and promoted easy communication throughout the valley. It was a factor in the early political unification of Egypt.

Early Egypt was basically self-sufficient. The raw materials not provided by mother nature were close at hand - copper from Sinai and timber from Lebanon. An accident of geography permitted Egypt to develop its lifestyle in relative isolation. Deserts and cataracts combined to shield Egypt from invasion from east, west, and south and from external immigration as well. Only in the north did the Mediterranean Sea leave Egypt vulnerable. Centuries of relative isolation characterized by peace and tranquillity permitted Egypt to develop its distinctive civilization.

The geographical unity of Egypt quickly gave rise to political unification of the country

under the authority of a king whom the Egyptians called "pharaoh." Egyptian history tells of a great king, Menes, who united Egypt into a single kingdom around 3100 B.C. From that point, Egyptians divide their history into dynasties, or families of kings. The political unification of Egypt ushered in the period known as the Old Kingdom, an era remarkable for prosperity, artistic flowering, and the evolution of religious beliefs.

The focal point of religious and political life in the Old Kingdom was the pharaoh, who commanded the wealth, resources, and the people of all Egypt. The ordinary Egyptian approached his gods through homage to his pharaoh. And thus the pharaoh could muster workers by the thousands, each laboring to glorify his king - and preserve his ruler's influence as intercessor with the divine world. The king was a living link between his

subjects and the gods.

The pharaoh's power was such that the Egyptians considered him to be the falcon-god Horus in human form. The link between the pharaoh and the god Horus was doubly important. In Egyptian religion Horus was the son of Osiris (king of the dead), which meant that the pharaoh, a living god on earth, became one with Osiris after death.

The pharaoh was not simply the mediator between the gods

and the Egyptian people. Above all he was the power that achieved the integration between gods and humans, between nature and society, that ensured peace and prosperity for the land of the Nile. The pharaoh was thus a guarantee to his people, a pledge that the gods of Egypt cared for their people.

The king's surroundings had to

See The God King Page 12A

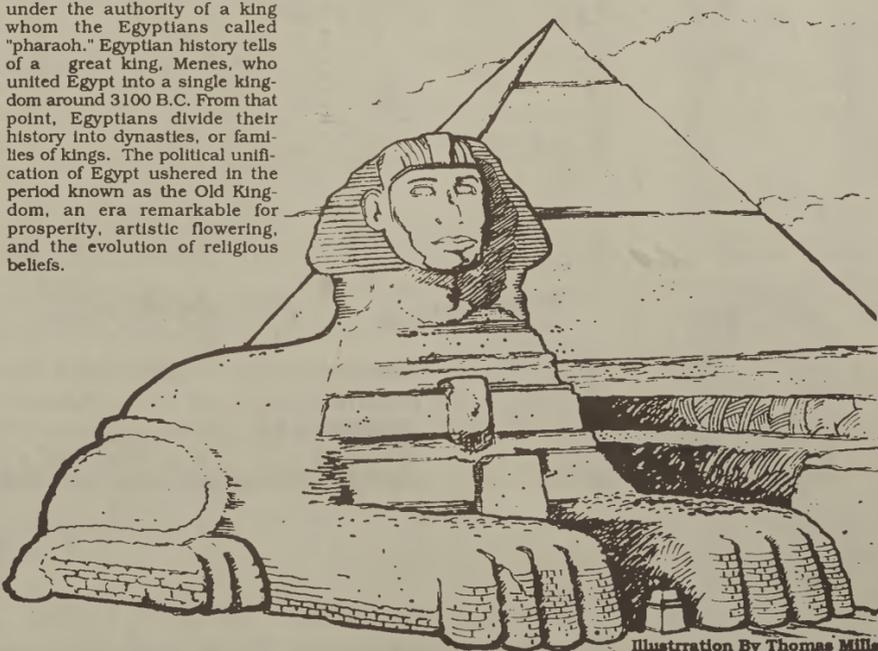
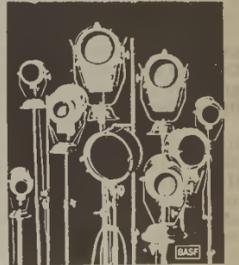


Illustration By Thomas Mills

## LIME LIGHT



Juan Logan

## Painter Juan Logan Shows Artsy Depth

By M. L. LaNey

**Post Entertainment Editor**  
The Light Factory is presently exhibiting a multi-media show titled "Earthly Bounds Environment As Metaphor."

Within this exhibition are seven paintings from noted artist, Juan Logan. Logan has titled his exhibit, "Soldiers."

This inclusion is somewhat unusual because the Light Factory is principally a gallery where photographic works have been shown.

Logan is originally from Nashville, Tennessee. The 42 year old artist now resides in Belmont, N.C.

Since his boyhood, Logan has had an eye for details. This comes from a love of nature and the comprehensiveness of art as a form of expression.

I found the works engaging, if not consummately profound. The nature of the titles would suggest a very narrow thematic format. But Logan says, "This is not the case at all."

Logan calls "Soldiers," "An interesting collection gleaned from a much broader grouping of my work."

Logan's technique is rather unique in itself for those who have not witnessed it heretofore.

He uses layers of paint that are applied and then carefully scraped off with a trowel. Then additional layers are applied in different colors to achieve the desired affect. "Everyone may not like what I do with this particular approach, but at least they can be critically correct. A critique gave me a very negative review on one of my exhibits, referring to my haggardly brush strokes."

"But I don't use a brush at all in my work. I'd like to think that when people are critical they are at least paying more attention than that," says Logan.

For Logan, there is a degree of irony in the fact that the impactful elements of his work are symbolic concepts.

He works wholly with the ideas of power and the representation of images to suggest subtle relationships.

He sees, for instance, a much deeper context for his pieces than would be apparent from an initial interpretation of his works.

For Logan, a suit and tie are as powerful as a soldier's uniform and/or stripes.

The point can be seen in his labeling of the various pieces with titles that aim at imagery of the peaceful and the ordinary.

For example, there is Weekender #4, White Line #5 and Miami Beach #10.

Logan contends that, "There is more devastation in the decision making power of the politician than in the overt effects of the warrior's craft. The social manifestations of corporate

magnates are far more lasting than the oppressions of a dictator."

Nonetheless, some clarification may be helpful for a thorough appreciation of Logan's aims.

Logan is not a great talker, though he speaks incessantly about his work.

He has studied it from a variety of angles and found a point of view that is all but his own.

In any conversation with Logan there is an ongoing flow of ideas about his art.

This information is both abstract and studious in its application.

His doodling has an originality that many artists can only ape at.

Logan sees a need to further the acceptance of the creative value of black art, not as black art per se, but as an equivalent form on a level with any recognized expression.

He expresses it in this way, "Kids need to have access to the arts, parents must provide that access. You see we don't teach culture to our kids. I think we should all strive to be involved."

"The most important thing is that parents have to be involved. We have to send positive messages to our young people. Why send the wrong message, one that says less is acceptable when it is not."

He continued, "We have to say that which conveys the positive aspects of endeavor, you have to be very critical of your work. It is never desirable to promote less than your very best. To do that is less than worthy of yourself as an artist."

Logan noted that there are obstacles to progress in every undertaking. "Some individuals are not capable of dealing with the system as it exists," says Logan.

"Tough times don't last long, but tough people do," advises the artist.

"So many times we sabotage our own efforts," says Logan. "I talk sometimes about preparation and opportunity. In order to take advantage of an opportunity you must be properly prepared. Like the sign says there is no greater responsibility than an opportunity," touts Logan.

Logan's work is subject to a variety of interpretations.

Of "Soldiers" Logan says, "This is my attempt to document what is going on socially around us. The show at the Light Factory is a very exciting one for me."

But anyone who is interested in art will find these paintings pleasing and aesthetically arousing.

It is a show that should be visited by arts enthusiast and others who will appreciate the diversity of Juan Logan's concepts.

The Light Factory is located at 119 E. 7th Street. For information call (704) 333-9755.