

Beasley plays pair in Charlotte

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Café January 19 and 20.
Beasley takes the stage at 8

p.m. and 10:30 p.m. both nights. The Jazz Café is located at 2127 Ayrshire Town

Blvd. Suite 103 in Charlotte. For more information or tickets call 980-297-7180 or go

online www.thejazzcafe.com to

James Brown fans bid final farewell to singer at memorial in Ga. hometown

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"James Brown is my greatest inspiration," the pop star told mourners, adding that when he was a child, his mother would wake him, regardless of the hour, whenever Brown was on TV.

"When I saw him move, I was mesmerized," Jackson said. "I knew that's what I wanted to do for the rest of my life because of James Brown."

Brown, 73, died of heart failure Dec. 25 in Atlanta while hospitalized for treatment of pneumonia. Jesse Jackson said Saturday that Brown had "upstaged Santa on Christmas Day."

Mourner Maynard Eaton returned to Brown's hometown to pay tribute to the musician that he also consid-

ered a political figure. "I'm black and I'm proud" was the most influential black slogan of the 1960s," he said, referring to the chorus of the Brown standard "Say It Loud."

Brown was born in Barnwell, South Carolina, in 1933 and spent much of his childhood in Augusta, singing and dancing for change on street corners. Even when he became an international superstar, Brown considered Augusta his home.

Much of the funeral took on the feel of one of Brown's famously high-energy concerts.

The Soul Generals cranked out Brown hits including "Soul Power," "I Feel Good" and "It's a Man's Man's Man's World" for a crowd that

clapped, cheered and danced in the aisles.

"I can hear Mr. Brown now," said Charles Bobbitt, Brown's longtime manager who was with him when he died. "He's saying 'St. Peter... I don't deal with the middle man. Take me to the main man.'"

The service was followed by a private burial.

Brown's hits, such as "I Got You (I Feel Good)" and "Papa's Got A Brand New Bag," inspired generations of soul, funk, disco, rock and rap artists.

A day earlier, thousands of fans poured into the Apollo in Harlem for a sometimes raucous celebration of Brown at the venue where one of his trademark high-energy concerts launched him into the international spotlight in

1956.

"He was a God-sent person—almost like an angel," said Vickie Greene, who saw her first Brown show more than 30 years ago and attended Saturday's ceremony.

While growing up in Augusta, Brown sometimes committed petty crimes that landed him in reform school. In later years, he returned each year to give away Thanksgiving turkeys to needy families. The community was also the scene of a drug-fueled police chase that landed Brown on a 15-month stint in prison.

The city named a street after Brown a decade ago and last year erected a statue of him in a downtown park. Earlier this year, the community's main auditorium was also named in his honor.

'Decades: Hot Commodities - Art in the 80s'

By Sandy Seawright
FOR THE CHARLOTTE POST

Bank of America Gallery
Hearst Tower
214 North Tryon St.

Is the appeal of the 1980s the idea that everyone could or might get rich or famous?

Mary Edith Alexander, manager of the Bank of America art program has been presenting a series of exhibits "Decades 1940-1990" and this one is especially exciting as the 1980s hold a certain glamour. Curated by Brad Thomas, the director of the Davidson College Art Gallery and an artist, "Decades: Hot Commodities..." presents a lot of big size art.

Elizabeth Murray's huge print in green, black and salmon pink looks like it's huge teardrop shape may fall forward onto us.

Susan Rothenberg's tall 1984 lithograph "Between the Eyes" is almost vague. The figure on the right looks

off to the right while the figure on the left - his face blocked by a pale yellow rectangle - is seen as a gray x-ray.

Everything is big but no one looks happy. Especially unhappy are Robert Long's slightly larger than life hip male and female figures, "Edmund," and "Cindy." Though both are well-dressed, they are obviously in pain.

"Andy Mouse," a screenprint by Keith Haring and Andy Warhol shows the Pop Art prophet as a Mickey Mouse wearing orange pants and pink green-tinted sun glasses. He is standing in a pile of dollar bills all with the denomination 0. This Andy is also unhappy.

The '80s also had great visual power expressed both politically and in taking artistic risk.

Barbara Kruger in her 1985 print, "We will no longer be seen & not heard" shows a girl giving a snub

waving her fingers from her nose over a large red (danger?) sign that says "NO." Robert Mapplethorpe who died of AIDS and documented through his photography the more hidden side of gay culture in a 1980 gelatin silver print, "Back with hands," shows the rear, upper nude torso of the African-American model Leland Richard.

A cityscape, "Nocturnal Ellipse" by Sylvia Plimack Mangold looks great here. It was painted in 1982 with oil on linen. We see the city in the distance as a streak of light and energy. Mangold has left the masking tape running along the bottom of the canvas as a refreshing statement on her process and anti-perfectionism. Also beautiful here is Gregory Amenoff's woodcut which features a thick, black twisting line against a background of bees or flowers.

Very rare to see in Charlotte and very esoteric are three prints by the very

young Jean-Michel Basquiat, black protege of Andy Warhol and the victim of a drug overdose. Again like Warhol, whom Time magazine just said was right when he said, "Everyone will be famous for 15 minutes," with personal blogs and MySpace for teens in 2007, the Basquiat prints here are also prophetic. One shows a backbone, another a skull, his artistic signature, and teeth - the things that remain of him.

Hours to see the exhibit through Saturday, January 27, are Monday - Friday from 9 a.m. to 5 p.m. and on Saturday from 10 a.m. to 5 p.m. Admission is free.

'60 Minutes' has no immediate plans to replace Ed Bradley

THE ASSOCIATED PRESS

NEW YORK --Faced with the need to replace Ed Bradley in the middle of the TV season, "60 Minutes" won't even bother.

His workload will be spread around, and, in a unique arrangement for the CBS newsmagazine, his top producer will run a reporting unit for stories available to all on-air correspondents.

"It's a long-term project to find the next full-time person who can show the abilities that are expected of a '60 Minutes' correspondent," said Jeff Pagar, the show's executive producer.

Even before Bradley's death on Nov. 9, it was a transition year for TV's longest-running newsmagazine. Mike Wallace has retired, Morley Safer has cut back his hours and Dan Rather is gone. Katie Couric and Anderson Cooper are new contributors.

Bradley, a Philadelphia native who died at 65 of leukemia, had only a year to enjoy a status of first among equals at the ensemble. His was the first face shown during the weekly introductions, a subtle indication of status that only Wallace had previously achieved, and he was gone before many even realized it.

"He was the king," said fellow correspondent Bob Simon. "He had the most authoritative presence and

brought everyone to his apartment and said he wouldn't let them leave until they thrashed it out, she said.

"The reaction to Ed's dying was something I'd never seen," Stahl said. "I've been around here a long time and there was a quality of reaction from the public that was personal in a way I can't explain and everyone here has had the same thing. We have all been flooded with e-mails."

During the 1995 crisis that became the subject of the movie "The Insider," when "60 Minutes" caved to corporate pressure and delayed a tough report about tobacco companies, "half the office wasn't talking to the other half," correspondent Lesley Stahl recalled. Bradley

style on the broadcast and that's not replaceable.

Bradley also was an off-screen leader at one of TV's most notorious dens of competition and ego.

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COCA-COLA "STUDENT" OF THE MONTH

"Chadwyck LaMarr Chavis"
Senior,
West Mecklenburg High School

"Career Goals"
Chadwyck is torn between becoming a corporate CPA, or environmental engineer.

Our "Student of the Month," Chadwyck LaMarr Chavis, has been an Honors/AP student for the past four years at West Mecklenburg High School. Even with his heavy academic schedule, Chadwyck has found time to be a peer tutor at school and for the M2Foundation.

Well-rounded, Chadwyck has played varsity basketball since 2005, and is now co-captain. He was captain of the JV team 2004-2000 and is a member of the Booster Club.

Realizing the more you give, the more you receive, Chadwyck volunteers for Northwest Service Center and Samaritan's Walk through the M2Foundation (former Carolina Panther Muhsin Muhammad's Foundation), which he has been a member of since 2002. In addition, he has been a member of Big Brothers/Big Sisters since 2000.

For his dedication at school and in the community, Chadwyck received the 2005 Most Perseverance Award from West Mecklenburg's basketball coach during High School Day at the Charlotte Convention Center, and received leadership awards 2003, 2004, and 2005 from M2Foundation.

In his spare time, Chadwyck enjoys connecting with his mentors, Muhsin Muhammad, and Ron Adams with the M2Foundation, and Chad Vargo, his Big Brother with Big Brothers/Big Sisters Organization.

Chadwyck is the son of Karen W. Chavis and Chanslar L. Chavis, and big brother to Kristina, a ninth grader at West Mecklenburg High. He is also the proud grandson of Major Robert and Eleanor Washington of Charlotte, and Emma Lee Chavis of Greensboro. The family attends St. Michael's Episcopal Church.

**Best Wishes "Chadwyck" from
Coca Cola Bottling Company Consolidated of Charlotte
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