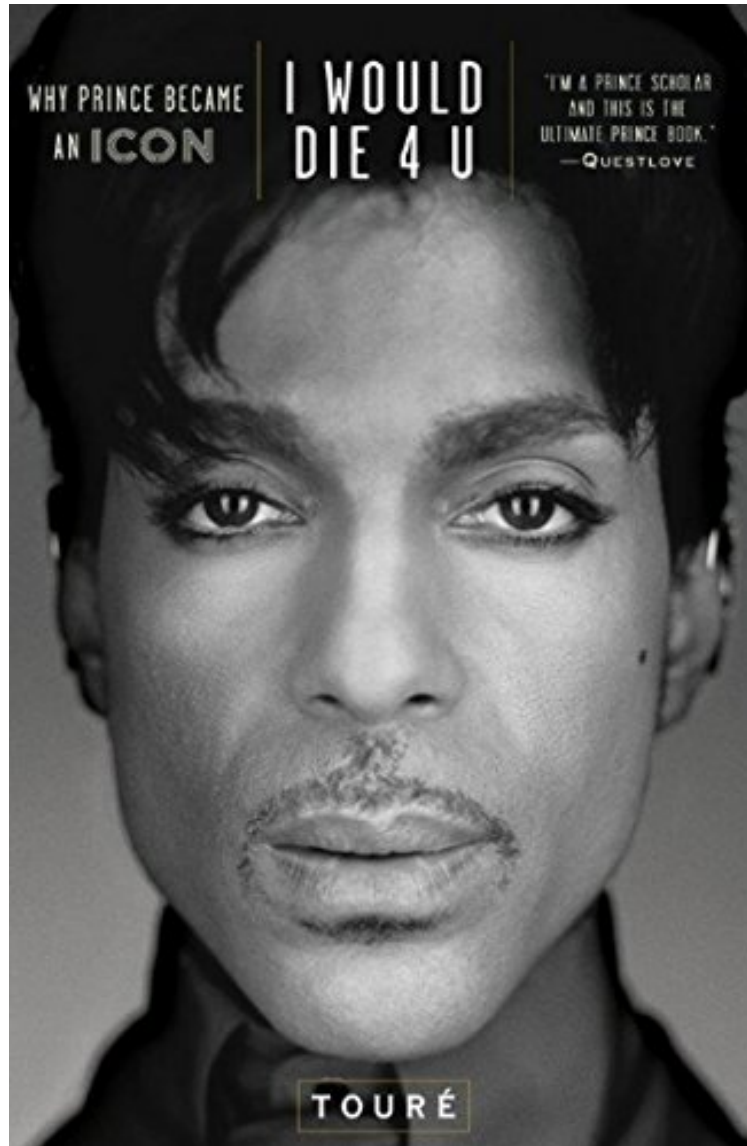


[Get free] I Would Die 4 U: Why Prince Became an Icon

I Would Die 4 U: Why Prince Became an Icon

Tour

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Tour : I Would Die 4 U: Why Prince Became an Icon before purchasing it in order to gage whether or not it would be worth my time, and all praised I Would Die 4 U: Why Prince Became an Icon:

110 of 119 people found the following review helpful. I wanted to like it butBy BexI am a Prince fan from wayyyy back in the day - I saw him on Midnight Special in his thigh-high boots and long coat and was just mesmerized. Have seen him three times in concert and love his music. I love learning about the man behind the music precisely because he IS so enigmatic. I read a snippet of this book in an online magazine and was intrigued and so I bought it.Pretty

much wish I hadn't because it was just a jumble of words and it felt like the author was working extra hard to make all the connections he wanted to prove out. Thing is, I agree with this premise - Prince IS an icon, no question. But this book felt like he was pulling way too many disparate pieces together and it really didn't add up. The writing was, in a word, abominable. Just atrocious. Big words thrown in for the sake of having big words in there, whole pages that meandered way the hell off topic (even though I could see what he was trying to do, the execution of same failed big time) - I'm not an English teacher but this whole thing made me want to whip out the red pen and start editing. I found the poor writing took away from what focus Toure intended to bring. What did I learn about Prince that I didn't know before? Not a lot, sadly. And perhaps that's because there's so few he allows in that what does show is all there is he will ALLOW to show. The part about his former lovers spilling the beans? Eww. (Does this make me old? Could be but it just made me feel all oogy. Like, I didn't want to really know that.) Some of it was gossip (albeit sourced gossip) and some was really pointless. The most interesting piece of the book was about how Prince felt "called" to create this music and it flows through him almost to the point where it's become an obsession that he feels he can't stop. The connections between sexuality and spirituality were also interesting and I felt that could have been expanded more because it's truly the two sides of one coin that is Prince. This really could have been an interesting look at how Prince became PRINCE-THE ICON and represented a real shift in music at the same time as a lot of other sea changes were going on. Instead, it felt pieced together with very loose stitching, so poorly written that it became a distraction to me (who actually made it through the entire Twilight series with only a few twitches!) and just a big, jumbly mess. A good editor would have tightened this up and given it a better and more fluid focus. Sorry to slag on Toure - I've not read anything else by him and I'll probably check more out to see if maybe this subject didn't bring out his best. I really wanted to like it. 0 of 0 people found the following review helpful. Worst Book On Prince, Ever-- D-! By VintageBookLover Our review in short. Like many Prince fans, I too, like to collect informational biographies about him, but, unfortunately this book does not deliver on any level. I would have asked for money back, but I (bought it used and) basically only paid for shipping, which, after having read this monstrosity, I actually feel was still too much. Reading this book, it clearly comes from someone who was more interested in publishing, than sharing their admiration for the artist. Prince fans will be very disappointed in this book. There is basically no new information and the author's point of view yields the worst literary presentation, ever. Overall this book is definitely Not one that is worth seeking out for your collection. Our grade: D- or just under 1 Star! 0 of 0 people found the following review helpful. Excellent book about a star misunderstood in an era of change. By Teresa This was a super book. It grabbed my attention and kept me reading. The author did an excellent job describing situations that occurred and how Prince handled them differently than most stars from that era. The language was a little more vulgar than I was prepared for. I suppose though if you listen to Prince's music then vulgar themes are not something you should be shocked by, but to use such terms in written language and not in the context of music was a little awkward. It was written with a tabloid type style. It was still a really good book. It was informative and I learned many things I did not know. There were many things looking back on my earlier years that I just never put together, but thanks to this book I can put it together now. I am really glad I made this purchase. This is a book that sparked in interest and I have a feeling I will be reading it multiple times.

Celebrated journalist, TV personality, and award-winning author Tour investigates one of the most enigmatic and fascinating figures in contemporary American culture: Prince. Celebrated journalist, TV personality, and award-winning author Tour investigates one of the most enigmatic and fascinating figures in contemporary American culture: PRINCE Drawing on new research and enlivened by Tour's unique pop-cultural fluency, *I Would Die 4 U* relies on surprising and in-depth interviews with Prince's band members, former girlfriends, musicologists, and even Bible scholars to deconstruct the artist's life and work. Prince's baby boomer status allowed him to play a wise older brother to the latchkey kids of generation X. Defying traditional categories of race, gender, and sexuality, he nonetheless presents a very traditional conception of religion and God in his music. He was an MTV megastar and a religious evangelist, using images of sex and profanity to invite us into a musical conversation about the healing power of God. By demystifying the man and his music, *I Would Die 4 U* shows us how Prince defined a generation.

"I'm a Prince scholar and this is the ultimate Prince book." (Questlove) Toure is one of my favorite writers and Prince is on the Mount Rushmore of modern music and this is the best book about Prince I've ever read. (Q-Tip) It took the singular talent and journalistic skills of Toure to capture the wild genius and larger than life influence of Prince. (Jann Wenner, founder of Rolling Stone) For those who understand how singular an artist Prince is, this book -- every bit obsessive and revelatory as its subject -- will be a great pleasure. For everyone else, it's mandatory. It unfolds like a good mystery, as cryptic clues are deciphered one after another. (Joe Levy, Editor, Billboard) In terms of creativity, energy, influence, and sheer virtuosity, few musicians in my lifetime rival Prince -- and in Toure, he's met his perfect authorial match. As a fanboy of both, I was waiting excitedly for this book, but it's even better than I expected. In these illuminating pages, Toure reveals Prince as an artist and cultural force in full. (John Heilemann, coauthor of *Game Change* and *Double Down* (forthcoming)) "Based on his Du Bois Lectures at Harvard, Toure has written a thoughtful

and compelling book that is both a full and sensitive explication of the genius of Prince's music, as well as his exemplary role as an seminal figure in contemporary American culture. It is must reading for any student of popular culture." (Henry Louis Gates, Jr.) A worthwhile addition to the relatively small number of decent books about Prince. Its certainly bound to be a conversation (or possibly debate) starter for serious Prince fans. (The Morton Report) Praise for Who's Afraid of Post-Blackness?: Tour demolishes the notion that there is only one way to be racially authentic . . . funny, hip and current. Gwen Ifill, The Washington Post One of the most acutely observed accounts of what it is like to be young, black, and middle-class in America. Tour inventively draws on a range of evidence . . . for a performance carried through with unsparing honesty. Orlando Patterson, The New York Times Book [T]he ever provocative Tour boldly articulates the complicated issues of self and racial identity in the age of Obama. Vanity Fair A personal and scholarly dissection of race issues in modern America. . . . With the help of an array of writers, performers, comedians, artists and intellectuals, among others, the author attempts to reach a consensus on what is typical or otherwise for African-Americans, as well as what Black identity means in the modern era. Yet despite the chorus of voices, the most powerful voice belongs to Tour. While his collected anecdotal evidence provides a necessary framework, his personal experiences with race ring loudest of all. A likely bellwether for America's future struggles with race. Kirkus s A welcome response to the self-appointed identity cops who would arrest and banish those they consider insufficiently black. Perceptively analyze[s] a new sensibility in black art and culture to illustrate the complex and fluid racial identification Tour dubs post-blackness. San Francisco Chronicle Tour candidly tackles a burning issue confronting us today. Black America is undeniably a community free, but not equal, and people from all walks of life are compelled to devise new approaches to confronting today's structural inequalities. Here Tour explores insights from many perspectives to help guide the way. Reverend Jesse L. Jackson, Sr. This book is quintessential Tour: smart, funny, irreverent, and provocative as hell. Rejecting old school racial dogma and new school myths about post-raciality, he offers a powerful and original thesis on the status of Blackness in the 21st century. Through his sharp analysis and honest reflections, Tour challenges us to embrace a more mature, sophisticated, and ultimately liberating notion of racial identity. Any serious conversation on race and culture must begin with this book. Dr. Marc Lamont Hill, Columbia University Professor and host of Our World With Black Enterprise Who's Afraid of Post-Blackness is a necessary book. To fulfill your potential as an individual or as a people, you need a clear sense of self. Tour has done the difficult but liberating work of moving the discussion of race beyond the Black Power-era thinking of the 1970's into the 21st Century. Reggie Hudlin, filmmaker A fascinating conversation among some of America's most brilliant and insightful Black thinkers candidly exploring Black identity in America today. Tour powerfully captures the pain and dissonance of Black Americans far too often unrequited love for our great nation. Benjamin Todd Jealous, President and CEO of the NAACP Who's Afraid of Post-Blackness is a tour de force! I applaud Tour's courage in standing up and telling it like it is. This special book will make you think, laugh, cry and it will make you look at race and at yourself differently. Amy DuBois Barnett, Editor-in-Chief, Ebony Tour has taken a question I have asked myself uncountable times over the course of my life and asked it of everyone: What does it mean to be Black? The answers in this book are thought-provoking, uplifting, hilarious and sometimes sad. His sharp writing and self-effacing stories help digest some hard facts about how identity can be used for and against each of us and why it matters so much to all of us. Soledad O'Brien, CNN anchor and special correspondent Praise for Tour: "[An] apostle of the hip-hop aesthetic." Darryl Pinckney, New York of Books "Tour is one of our nation's most astute and witty observers of the American scene. Not only is he one of the most gifted writers of his generation, but his sharp insight, poetic phrasing, and biting humor and his brilliant command of so many aspects of pop culture make his dazzling performance on page a sheer joy to read. Michael Eric Dyson, Georgetown University "Tour is an exceptional journalist... He is if you can imagine it Oscar Wilde as a street thug. This is the marvelous tone he's been able to achieve." Tom Wolfe "Tour has the sarcasm, intellect, and dogged nose for narrative that has made him his generation's premiere chronicler of the chaos, ambition, and boundary-crossing that have accompanied African-American cultures' rude and ingenious takeover of American Pop, Inc. Greg Tate "From 50 Cent to Dale Earnhardt, Jr., we sent Tour out on stories and he got it, whatever it was, every time. His work is like his subjects: stylish, vivid, and burning with energy. Jann Wenner, founder of Rolling Stone About the Author Tour is a cohost of MSNBC's The Cycle and a columnist for Time.com. He is the author of four books, including Whos Afraid of Post-Blackness?, a New York Times and Washington Post notable book, and I Would Die 4 U: Why Prince Became an Icon. He lives in Brooklyn. Excerpt. Reprinted by permission. All rights reserved. I Would Die 4 U Introduction IMAGINE A FIELD THE SIZE OF AMERICA. The field is filled with people. They represent all the people who care about American popular culture, people who feel American popular culture speaks to them and helps shape and define their lives. In the middle of the field is a stage the size of Nebraska. Many people are on the stage dancing and singing and rhyming and acting and saying, Look at me! These people represent stars in American popular culture. Then, someone comes strolling through the field toward the stage holding a large, open umbrella, even though it's not raining. As this person walks onto the stage, the audience wonders, Why is he holding an umbrella? It's not raining. A moment later, it begins to rain. The rain represents the feelings of the people in the audience—their dreams, fears, anxieties, and longings. It adds up to the ethos of the generation. The rain is the Zeitgeist. And the person who had the umbrella open before the rain is an icon. That person

knew what the generation was feeling before they really knew, before they were able to fully articulate their feelings. When the icon takes their place on the stage they don't say, Look at me! They say, When you look at me, you'll also be looking at you. Stars entertain us. Icons do something much more. They embody us. They tell us something about who we are and who we want to be. They are both a mirror and a shaping force. Zeitgeist is German for the spirit of the times, the general cultural, intellectual, and political climate within a nation, or a specific group, in a particular period. You could call it the collective consciousness of a given people at a certain time. Icons can see and feel the Zeitgeist of their generation more clearly than the rest of us. They have the antennae, the sensitivity, and the intellect to become a thermometer of their era, and they have the talent to reflect the Zeitgeist through their art. For generation X, one of those icons was Prince. There are truths about the soul of a generation that icons can see, as if they're mystics, because they have vision and because they're immersed in the culture. They are in the clubs and the bars and on the streets and they have their antennae up and they're picking up signals about what's going on in the world faster and more clearly than everyone around them. This not a skill that can be taught. It's extraordinarily difficult to make statements that will resonate deeply with several million people in your generation, but that's what icons do. They are not only mirrors, showing the generation who they are: they are connectors, bringing together a giant tribe, and sometimes they are sculptors, inspiring the generation to become something. Prince rose in the 1980s to become the mirror, connector, and sculptor of a generation, and he knew it. In 1998, I interviewed him for a cover story for *Icon* magazine and asked, Do you realize you've changed a generation with your music? Prince became defensive. His body stiffened. The thought of it was too much. I don't think about that, he snapped. Why would I? There's no gain in that. Being in control of someone's thoughts? You'll second-guess your writing. He didn't see the value in being conscious of his influence, but he didn't deny that it was true. Of course, it takes more than antennae to become an icon. Prince developed every skill that would make him become a rock star. He learned how to write timeless songs in a range of genres with masterful construction. (Questlove, the drummer for the Roots who has worked with Prince, says Prince's best albums were built with the dramatic structure of Shakespearean plays: rising action, comic relief, climax, and denouement.) He could sing in a unique, spellbinding way. He could play music in an unforgettable way; he was not just a guitar virtuoso but the master of many other instruments including drums, percussion, bass, keyboards, and synthesizer. He could dance in his own compelling style. He could perform with a rare intensity, and demonstrated a stage generalship that outshone all of his contemporaries except, perhaps, Michael Jackson. He had presence and was spine-tinglingly sexy if you were inclined to be attracted to him and, even if you weren't, he still seemed devastatingly cool. He conveyed a sense of mystery, and had an ineffability about him that left you unable to fully sum him up or feel as though you really knew him, keeping you intrigued. All this was powered by a superhuman work ethic. He knew the importance of sweat equity as a kid. In *Possessed: The Rise and Fall of Prince* by Alex Hahn, a cousin reports that Prince as a young teenager told him, I'm going to practice my behind off like James Brown's band, and I'm going to have everything so tight that you're not going to be able to say anything about it.¹ He would grow up to be constantly working. His ex-wife Mayte once told *London's Daily Mail*, Being with him was like being at the centre of a twenty-four-hour creative machine. If we weren't on stage, we were rehearsing. If we weren't rehearsing, we were in the studio. That's why Prince, for a long time, put out an album per year while most artists were releasing one every two years, and Michael Jackson once every four years, like a president. These are albums he wrote, produced, and played most or all of the instruments on. He was legendary for working day and night, an inexhaustible music monster. As he says in *All the Critics Love U* In New York: Body don't wanna quit. Gotta get another hit. Several people told me Prince often worked sessions that lasted twenty-four or even thirty-six hours. Chuck Zwicky, one of his engineers, told me, I've always admired the diligence and discipline that Prince has and his work ethic. He just kept going and kept working until he had it. I've had more than one forty-hour day with him. Pretty intense. He's extremely hard working and, much to the chagrin of women, he'd rather spend his time working on his music than hanging out in a club. Zwicky said that Prince's time in the studio was almost always spent efficiently, moving at a rapid pace compared to his music-business peers. He never spent an inordinate amount of time on one song, Zwicky said. I've worked with artists who will agonize over a single song for many, many days. I've never seen Prince do that. He's got a very, very clear idea in his head about what the song needs to do, what it needs to sound like and he could get through it very quickly. So, typically, a session started with three written songs and ended with three completely mixed songs. He never second-guesses himself and he never scratches his head. He never says, I wonder if this is good or not? Alan Leeds, who was from 1983 to 1992 Prince's tour manager and vice president of Paisley Park Records, said, This is a guy who has studio diarrhea. Like you go to an office every day from nine to five, well, he goes to the studio every day. What am I gonna do today? Well, I wrote these lyrics last night in bed so I'll make up a song. Then, he'll sit with that song and say does it fit with what I've been doing? If it doesn't, then it gets thrown in the vault. But he's constantly, constantly creating songs. So, for every song on *Purple Rain*, there's probably thirty or forty or fifty that didn't make the cut because they just didn't fit. Zwicky once told the *Minneapolis Star Tribune*, He was so prolific, by the time he released an album, he may have had literally ten albums sitting around.² Prince studied all sorts of music. Eric Leeds, Alan's brother, who played saxophone in his band on tour and during the recording of *Parade*, *Sign O' The Times*, *The Black Album*, and *LoveSexy*, said, Prince was quite a historian of music and could listen to something and suck up the essence of it.

Associates recalled him doing a dead-on impression of Elvis, quoting obscure Bootsy Collins songs, and listening to Culture Club. Susan Rogers, who was Princes recording engineer and maintenance tech for five years spanning from Purple Rain to Sign O The Times and is now an associate professor in the department of music production and engineering at the Berklee College of Music, said, He was a big fan of Culture Club, but you got the sense he wasnt playing it for enjoyments sake, he played it over and over as a student of the game. A scholar. A former girlfriend said he also loved Miles Davis, John Coltrane, Erykah Badu, Stevie Wonder, Joni Mitchell, and Mozart. He thinks he couldve been him in a past life. He draws a lot of parallels between himself and Mozart. She told me that, at one point, Amadeus was Princes favorite movie. In early interviews, when asked about influences, Prince pointed to Carlos Santana, Joni Mitchell, and James Brown, who he said he danced with onstage as a child. But, surely, he was also influenced by Sly Stone, Curtis Mayfield, Miles Davis, George Clinton, Rick James, Chuck Berry, Little Richard, Jackie Wilson, Jerry Lee Lewis, the Beatles, Earth Wind Fire, David Bowie, Mick Jagger, Elvis, and Jimi Hendrix. Zwicky named others as well. When he sits down at the drums he hears Dave Garibaldi (Tower of Power). When he plays his guitar parts, hes thinking about James Browns guitarists (Jimmy Nolen and Catfish Collins); those guys had the definitive funk chord approach to the guitar. When he plays the bass, hes thinking like Larry Graham (Sly and the Family Stone). When hes at the keyboards, hes either thinking like a horn section or like Gary Numan. And singing wise, I mean, theres a ton of influences. The most beautiful thing with Princes vocals is when he does his background vocals. You listen to any one of those tracks on its own and its a totally different personality singing. Together it conveys sense of the group singing. These days, if the lead singer sings the background parts it doesnt really sound as big because everybodys inflecting and speaking in the exact same way. With Prince you literally felt like you were, for lack of a better analogy, in a church and theres six people around you. Some can sing better than others and they all have obvious personalities to them. But when you put it all together, those six voices sound bigger than twenty tracks of one voice. So, like, hes got this band in his head of all these unique individual musicians. But the sum of it is Prince music. It doesnt sound like obviously influenced. Part of why Prince was so knowledgeable at such a young age is because he was able to soak in sonic information at an extraordinary rate. One of his chief strengths was his ability to observe, assimilate and then reinterpret, said Dez Dickerson, who played guitar with Prince from 1979 to 1983. So, with every engineer he worked with, he was observing and assimilating recording techniques. He was also observing and assimilating songwriting techniques and stuff that was freely happening inside the band. And all of that influenced him and he became a shape-shifterhe became great at assimilating these techniques and reinterpreting them in a way people didnt recognize. And that became the genius of Prince. He also bolstered his musical education in the mid-eighties, after Purple Rain was released, by inviting the people close to him to introduce him to sounds they loved. In Possessed, Alex Hahn writes, that led to Wendy and Lisa playing him the Beatles, the Rolling Stones and Led Zeppelin while Eric and Alan Leeds played him Miles Davis, Duke Ellington and Charles Mingus.³ Far from being bogged down by influences, Prince created his own genre, which mixed soul, funk, rock and pop and allowed him to be daringly innovative. Questlove said, Prince is probably the only artist who got to live the dream of constant innovation. He pushed the boundaries with rhythm and structure and chords that no artist has ever done. He knew the balance between innovation and Americas digestive system. Hes the only artist who was able to, basically, feed babies the most elaborate of foods that you would never give a child and know exactly how to break down the portions so they could digest it. I mean, When Doves Cry is probably the most radical song of the first five years of the 1980s because theres no bass. You dont strip down pop music. Its supposed to be full orchestration. I heard the version of Doves Cry with a bassline. It wouldnt have grabbed me. Without bass it had a desperate, cold feeling to it. It made you concentrate on his voice. The narration of the song is dealing with, Why am I the way I am? and its important that you let the words paint the scenario and with the bass line you could get lost. It was distracting. With the bassline, the song was cool. Without it, it was astounding. Prince also removed the bassline from Kiss. He put backwards drums on Starfish and Coffee. He omitted the hi-hat cymbal in It. He used a method called vary speed, which is basically him singing or playing with the tape sped up or slowed down, to get the high-pitched guitar solo on Erotic City and the female-sounding voice for his alter ego Camille, which he used on Shockadelica, If I Was Your Girlfriend, Feel U Up, Strange Relationship, and others. Those songs were part of the scrapped 1986 album called Camille. Questlove also told me Prince had a unique ability to program the LinnDrum machine in a way that makes it sound and feel as though a human is playing drums. Hes always adding fills and rolls that are way beyond the four-bar monotonous programming stuff of 1980s music. Hes smart enough to program little things that only drummers notice. Hed purposely speed things up during the chorus and slow it down during the verse just to make you think a real drummers playing. He was able to take the LinnDrum machine and humanize it. He established the drum machine as the bass and not the drummer and created a sound with drums that youd never heard before. To my ears, Prince is, bar none, the best drum programmer of all time. Ill put Prince up against my favorite hiphop drum programmers. He is the master. Questlove also pointed out that Prince often mixed programming and human percussion on the same song, for example, on Lady Cab Driver he gave us a live snare and a programmed kick and hi-hat. On Automatic theres live cymbals and a programmed kick and snare. Prince wrote great, timeless pop songs because he understood what was sonically essential. There are so many popular records that dont contain great songs, said Susan Rogers. If you strip

them down no one is going to sit down and learn the chord changes. But Prince was a strong enough songwriter that you could strip his songs down to just the skeleton and you'd have something pretty valid there. You'd have good lyric writing, in some cases great, and you'd have strong melodies. And on top of that he was able to add harmonic progressions that were innovative and smart. Underneath that he was able to add a rhythmic foundation that was great. He taught me that you should be able to strip out everything except the bass and drums and maybe one rhythm instrument and it should sound like a record. He was so smart, he truly understood how each piece needs to function. It's rare for music makers to really understand that. Rogers said Prince also understood how to use all of the major ways to make songs connect with listeners. I'm a psychologist, she said. I know that there are three avenues through which listeners can bond with a piece of music. There's our motor system music can make us move. There's our emotional system even something without drums in it can move us. Just chord changes alone can move us emotionally. And there is our cognitive system lyrics can make us think. If you're a genius at any one of those you don't need to be that good at anything else. So, in other words, James Brown makes you move, even if you don't understand English. Those who are geniuses with melody and can write a great chord change will make us feel. Those who are geniuses at lyrics, whether it's Bob Dylan or Bob Marley, will make us think. Prince understood those three avenues. He knew that he had three ways to connect with people and, unlike most of the artists I've ever worked with, he aimed to be a master at all three. Very few artists are that strong. Of course, Prince's innovative sound was difficult for some people to understand. Zwicky said, A friend of mine, who was dating him back in the era of 1999 and Purple Rain, said people would just walk right up to him and confront him about his music saying, What kind of music is that you're doing? It's not rock, it's not funk. What is this? Well, he was doing what he liked to hear. Prince also developed into a bandleader who knew just how to push the musicians who worked with him past their capabilities, and bring things out of people that they didn't know they could do. Eric Leeds said, This is the kinda guy who had the ability to walk in a room and instantaneously present a musical vision. He could get us together and all of a sudden realize something that was on a rarified level. I really enjoyed going in the recording studio with him. It wasn't about whether or not the song we were working on was something I would want to go home and listen to. That's not why I was there. I was there because he was very good at being able to reach inside you and bring things out of you that wouldn't naturally be what I'd end up doing myself. Prince accomplished that by motivating people in particular ways. Eric said, One time, in a recording session, he told me I want you to play a solo on this song but I want you to approach it as if you just picked up the saxophone for the first day in your life. And being a huge fan of Miles Davis I related it to the same thing Miles used to tell Herbie Hancock and Wayne Shorter and Tony Williams. He said, I don't pay you to play for me what you know. I pay you to play for me what you don't know. And I would try to look at it in the same way. And those are the experiences that I treasure. But most of the time it wasn't about what he would say but about creating that vibe. He did it in a very personal way. I worked with George Clinton on several recordings. George would create the same kind of environment but George, not being a player, was like an alchemist. He would get everybody in a room and set up a vibe and get something out of you like that. Prince was an instrumentalist, so he was more hands on, but they would both set a vibe. It takes more than a wide array of talents to become a generational icon; part of why Prince became one is that his oeuvre dealt with what is perhaps one of the ultimate questions: Can we have both reverence for God and fulfill the rawest of carnal desires? Can the spiritual imperative and the lustful urge co-exist in one soul? Prince had much to say on the issues of the irrepressible sexual impulse and our innate spiritual needs, as well as apathy in the face of the apocalypse. His messages fit generation X. He was talented, yes, but, crucially, he lived a life that uniquely prepared him to understand the gen X experience and wrote songs that spoke to the things we cared about our desires, our fears, our longings, our anxieties and that is why he became a generational icon.