

# 1D ARTS & ENTERTAINMENT

## Slick Rick still behind bars on immigration rap

By Larry McShane  
THE ASSOCIATED PRESS

NEW YORK — Sitting in a Florida jail cell, fighting his deportation, rapper Ricky "Slick Rick" Walters counts the days.

He ran out of fingers a long time ago. The Hip-Hop Hall of Fame inductee is into his 17th month behind bars, with no end in sight despite extensive legal efforts and appeals from his friends.

"It's the same old, same old," he said by phone from a federal detention facility in Bradenton, Fla. "Wake up, eat breakfast. Do a little exercise, try to keep yourself together. Call your wife."

"Stay positive."

It's tough in the face of endless negativity. Since his June 2002 jailing, Walters has awaited word on whether he can return to his home and family in the Bronx — or if he'll face deportation to his birthplace of England. He sees his wife, Mandy, just once a month.

Walters' supporters, including comedian Chris Rock, rapper Will Smith and the Rev. Jesse Jackson, have called for the rap star's release pending resolution of his case. Others believe he is an undeserving victim of the government's post-Sept. 11 immigration crackdown.

"Of course that factored in," said hip-hop mogul Russell Simmons, a longtime friend and former manager. "Fear and anger are the motivating forces in the government campaign against immigrants' right."

Walters, in more measured terms, agreed. "I'm not a politician or a lawyer," Walters said. "I can just speculate on the reason. But I'll put it out to the public: Somebody waiting for months on a yes or no question, and there's no answer?"

It was spring 2002 when Walters, now 38, left Florida for a weeklong gig aboard a cruise ship. He was arrested by Immigration and Naturalization Service agents upon returning to port.

The INS wanted Walters deported under a 1996 law calling for the exile of foreigners convicted of "aggravated felonies." Walters did five years on a 1991 attempted murder conviction; the rapper shot his cousin and a bystander, claiming the cousin had extorted money and threatened the rapper's family.

INS officials cited a 1997 order to deport Walters, although his attorney, Alex Solomiany, sug-

Please see SLICK/3D

### REVIEW



"Jar the Floor," written by Cheryl L. West, opened last week and will run through Nov. 2.

## Rich performances help 'Jar the Floor'

By Artellia Burch  
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If I said "Jar the Floor" was great it would be an understatement.

It was simply marvelous.

The play is remarkably written. The characters are so rich with personality and soul.

"Jar the Floor" is centered on a gathering of four generations of black women who celebrate the 90th birthday of the family matriarch.

Once the actors walk on stage they are no longer themselves. They transform into the characters of five vibrant women who have stories to tell.

Boy, do these women have stories to tell. They keep you fully engaged throughout the show. At times the theater echoed with laughter. On other occasions the glassy eyed audience wiped away tears.

Cheryl West has done a great work for African American women. She has tastefully exposed light on issues like color complex, child molestation and abandonment that are often taboo in the black community. It was as if West knew when to draw the crowd in and when to let the audience breathe and laugh. That's not a task for amateurs. I felt as if I was peeping into someone's living room.

"Jar The Floor" tactfully handled some of the horrors that afflict black women and women period. Yet, the production was full of light and inspiration.

Everything was a class act — from the lighting to the props.

"Jar the Floor" is an example of living art.

## Images of Jim Crow South at Livingstone



PHOTO/WADE NASH

Shirley Gray, widow of artist Johnnie Lee Gray, was at Livingstone College for the opening of "Rising Above Jim Crow: The Paintings of Johnnie Lee Gray. Johnnie Lee Gray was a native of Spartanburg, S.C."

By Mai Li Munoz Adams  
SPECIAL TO THE POST

An extension of the one-man art exhibit "Rising Above Jim Crow: The Paintings of Johnnie Lee Gray" is on display at Livingstone College through Nov. 21.

Gray's widow, Shirley Sims Gray, a 1963 Livingstone graduate, brought her husband's paintings to the college last week.

Shirley Gray remembers how students at Converse College in Spartanburg, S.C., reacted when she talked to them about the vivid yet sobering paintings of the Jim Crow South.

"Instead of asking me 'What was Jim Crow?' they asked me, 'Who?'" Shirley Gray said. Yet, she admits she was not

surprised by that reaction because it reinforced what she already knows: That her husband's art must enlighten young people of all races and ethnicities in the 21st century about the saga of blacks in America and how it has shaped the history and shapes the future of the country.

Gray first took an extension of her husband's exhibition sponsored by New York Life Insurance Company, "Rising Above Jim Crow: The Paintings of Johnnie Lee Gray," to Converse. It is at Livingstone as part of the school's 125th anniversary.

Johnnie Lee Gray, who died in 2000, have been installed in the Schomburg Center for Research in Black Culture (where more than 700 people, including alumni from the Brooklyn-Queens-

Long Island chapter of the Livingstone College National Alumni Association, attended the opening), in the Russell Senate Office Building Rotunda, in the Chicago Historical Society, in the Atlanta History Center, and in the Forbes Galleries on Fifth Avenue in New York. Yet, each piece, Shirley Gray says, has a message that needs to reach a demographic who might not be familiar with the style and implications in her husband's art.

"I don't know if it is for us or for the younger generation," she said. "This exhibition shows us not only the cruelty man has toward man but also the stupidity. My husband used to say to me if we don't know our past we tend to repeat it. So this exhibition is a wake-up call."

## Miles forges ahead with 'Ancestral Spirits'



**Bob Miles**  
**Ancestral Spirits**  
Fredrick Taylor, producer  
Sheets Of Music Records

A lot of traditional jazz lovers don't have much use for smooth jazz. To them it's rehashed pop and R&B instrumentals. This ain't no stinking jazz, some might say.

Maybe, but there's room for everything. There shouldn't be a need to make room for acoustic or traditional jazz, but there is.

Make room for Bob Miles. He isn't new, nor is his style, but his recording "Ancestral Spirits" is new. It's also very good.

Miles, a graduate of Clark College (now Clark Atlanta University) in Atlanta and Boston's Berklee School of Music, is a gifted saxophone player with a robust tone. He's steeped in a traditional sound that will remind you of smoky jazz clubs, late night jam sessions and the days this was the only jazz. He switches effortlessly between tenor and soprano saxophones and has a masterful group of musicians playing with and behind him.

You will not hear remakes of Janet Jackson songs or any other songs like hers. Nothing wrong with that kind of thing,

but that's not what Miles and his band does. What you will hear is fine, fine playing.

This CD is actually a compilation of Miles's earlier work on other labels. It's testament to good writing and good musicianship because it sounds fresh and timeless. "Windstorm," "Sister, Brother, Sister" and the title song could fit into any traditional jazz rotation and not be the least out of step.

It's too bad there's not a lot of places that still broadcast this kind of music. Traditional jazz never goes out of style. Its level of appreciation may vary from time to time, but the music itself stays true. Miles is certainly playing the truth.



### Ratings

Classic;	☆☆☆☆
Excellent;	☆☆☆☆
Good	☆☆☆☆
Fair	☆☆☆☆
Why?	☆☆☆☆
No stars — A mess	☆☆

## 'Scary Movie 3' brings franchise back to life

By David Germain  
THE ASSOCIATED PRESS

LOS ANGELES — The "Scary Movie" franchise has risen from the grave, with part three of the horror-spoof series opening as the top weekend flick with \$49.7 million, the best October debut ever.

"Scary Movie 3" bumped the previous weekend's No. 1 movie, "The Texas Chainsaw Massacre," to second place with \$14.7 million, according to studio estimates Sunday.

Premiering in third place with \$14 million was the feel-good drama "Radio," starring Cuba Gooding Jr. in the real-life story of a mentally disabled

man befriended by a high school football coach (Ed Harris).

Angelina Jolie — whose career had been on the skids with the flops "Original Sin" and "Life or Something Like It," plus a weak return on last summer's "Tomb Raider" sequel — delivered another turkey with "Beyond Borders."

A downbeat story of doomed romance between humanitarian-aid workers (Jolie and Clive Owen), "Beyond Borders" opened at No. 11 with just \$2 million.

The overall box office soared, with the top 12 movies taking in \$121.1 million, up 39 percent from the same weekend last

Please see LATEST/2D



D.L. Hughley, Leslie Nielsen and Ja Rule are castmates in "Scary Movie 3."