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**Green to do her first Charlotte concert**

By Cheris F. Hodges  
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It seems as though Vivian Green's chicken pox has cleared up and she's ready to serenade.

On Saturday, the sultry vocalist will make her first appearance in Charlotte at Tempo Club on Wilkinson Boulevard. Green's new disc "Vivian" has a more youthful sound, she said.

"I was really sad when I wrote my first album," she said. "And it was more jazzy and people think I'm older than I am."

Green, for the record, is only 25. And she's not neo-soul. Green said she doesn't know how she got lumped into that category with her first album.

"It's just real music," she said. "Real singing. I write all of my songs and it's very therapeutic."

Green said she hates that there are genres in music and the industry tries to put singers in a box, especially when her sounds crosses so many genres. She's jazz, a little pop and a lot of soul.

Green said she likes to connect with audiences and will ask if they feel what she's singing. "At some point we all tread the same water and I want my fans to be in touch with my humanity."

Green tells a lot of her personal life in her music.

"The more you share, the more people recognize you as a human being and I am a person who doesn't mind sharing," she said.

Tickets are \$27.50 at Ticketmaster by calling (704) 522-6500. For more information, send an e-mail to nextlevel\_pro@aol.com or call (704) 391-8909.



Green

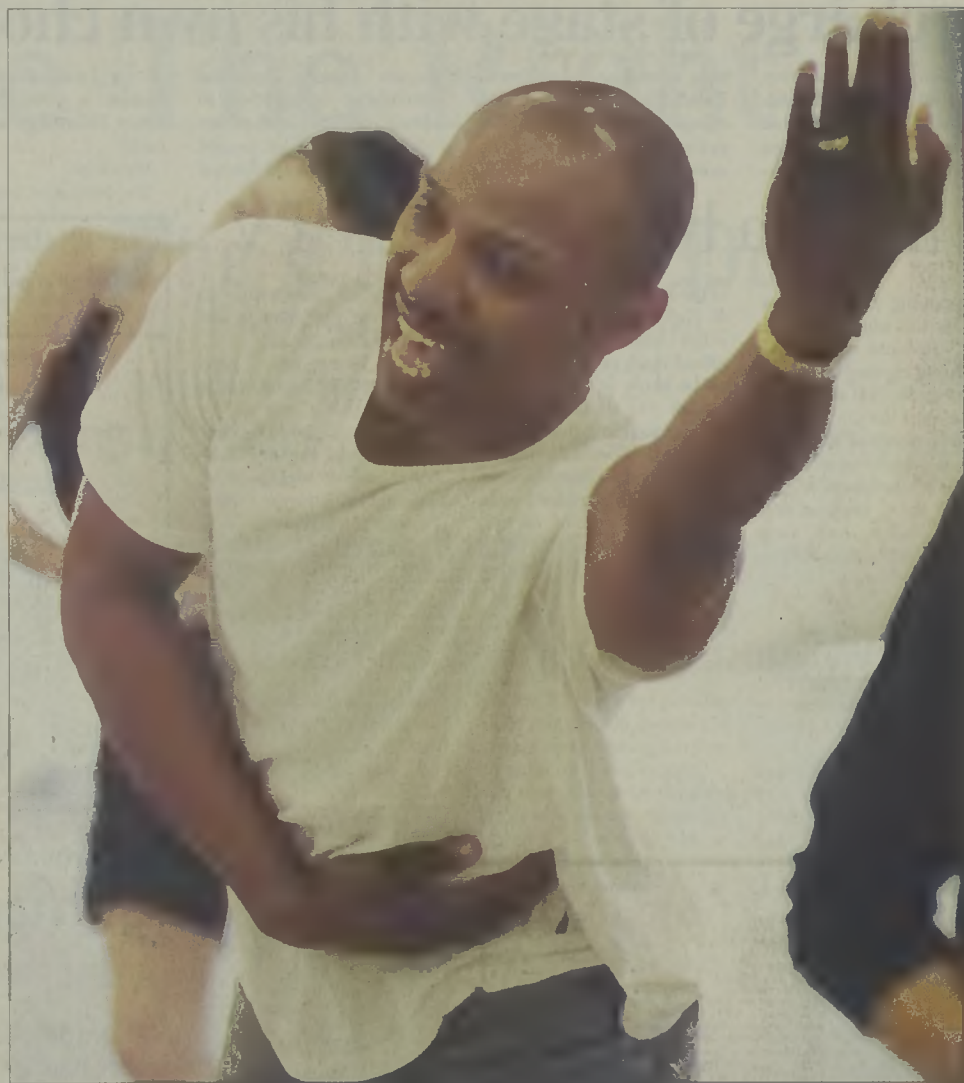


PHOTO: CURTIS WILSON

Former North Carolina Dance Theatre dancer Uri Sands is choreographing NCDT's production of "Tearing for A Cure" this week in Charlotte. Sands' piece is part of NCDT's second presentation of its 35th anniversary season.

**Homecoming dance**

*Sands back to choreograph NCDT production*

By Cheris F. Hodges  
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Uri Sands knows what it's like to take direction from North Carolina Dance Theatre choreographers. This week he's back and he's the one telling the dancers what to do.

Sands will debut his work, "Tearing for A Cure."

"The concept is based around the ribbon campaigns," he said. "The meaning of the pink, red and yellow ribbons are explored through move-

ments to show what people have to deal with."

Being back at the NCDT gives Sands a chance to direct dancers he bonded with over the years.

"There's an intimacy that allows for more exploration," he said. "There's more trust and we're open with each other."

Sands' piece is part of the dance troupe's Innovative Works, which opened Wednesday. This is the company's second presentation of its

35th anniversary season.

Sands and his wife, Toni, have started their own dance company, TU Dance in Minneapolis, Minn.

Prior to co-founding TU Dance, Sands had been a principal dancer and choreographer with NCDT. His choreography has earned national recognition for work that fuses classical elegance with edgy contemporary action, pulsating intensity and poetic lyricism. A principal dancer

Please see SANDS/2D

**The Boondocks makes a splash on TV**



By Cheris F. Hodges  
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"The Boondocks" is a great show.

It will be canceled soon. Anyone familiar with Aaron McGruder's comic strip knows that he doesn't care who he offends and this is translated into the Cartoon Network show. That is if it's hard to offend you.

The debut begins with Huey, the mini revolutionary, dreaming that he's telling white folk the truth about things they

hold dear to their hearts ("Jesus is black, Ronald Reagan is the devil, and the government is lying about 9/11") and makes them start rioting.

Then there's Riley, a wanna be gangster with cornrows and a love of guns. Both he and Huey hate living out in the 'burbs, a.k.a. the Boondocks. But Grandpa tells the boys that he moved them there for a better life. When the banker who owns the loan on the house invites them to a

Please see BOONDOCKS/2D

**'Princess Briana' aims to build up children's self-esteem**

By Cheris F. Hodges  
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Yaba Baker isn't a father, but he knows the importance of providing good self-esteem for young black girls.

His book, "Princess Briana" shows something that Disney doesn't - a black princess.

"A parent sent me an e-mail and told me that her daughter said she wanted to be someone else and she asked her why," Barker, 34, said. "Then her daughter said 'brown girls don't get to be princesses.'"

**MOVIE REVIEW**

**'Jarhead' offers more than the average war-time dramas**

By David Dawson  
THE CHARLOTTE POST

Most war movies are so similar to each other, you think that the writers just threw them into a huge black pot, over medium heat, added seasoning for flavor and mixed them for another war movie stew. If you believe



Foxx

that, then you can throw "Jarhead" into the pot and slowly devour the taste.

"Jarhead" is a compelling film, which takes the position that soldiers are trained killers and how that does not escape from a soldier's mind once combat is over.

The movie has the combination of comedy from "Biloxi Blues," the craziness and narrative of "Full Metal Jacket," and the dramatic

backdrop of Operation Desert Storm from "Three Kings." "Jarhead" also gives a tribute to "Apocalypse Now."

"Jarhead," jargon for a Marine, takes you into the mind of Anthony Swofford (Jake Gyllenhal) as he trains at Camp Pendleton, Calif., in 1989. A year later, Swofford is enrolled in sniper training along with his spotter, Troy (Peter Sarsgaard), who would become his closest friend. Their commander, Sergeant Sykes

(Jamie Foxx), is the kind of hard-but-fair soldier who loves every waking moment in the Marines.

Gyllenhal delivers an outstanding performance that leaves you at the edge of your seat. Foxx adds spice to the movie. His character provides great leadership and comical sarcastic remarks.



**Expect a more mature 'Flo'**

Floetry  
Flo'Ology  
Various producers  
East West/Geffen



Floetry - Marsha Ambrosius and Natalie Stewart - have dropped the hurt female persona from "Floetic" and adopted a more mature, independent female perspective for "Flo'Ology," their third release.

"This album is completely and utterly self-centered," says Stewart, the "floacist." "It's about breaking ourselves down over and over and over again, knocking ourselves off our pedestals and then building up again and getting knocked off again."

The duo certainly will not be knocked off the charts soon. This is the kind of neo soul that has weight and meaning. I'm not crazy about the spoken word stuff. Stewart doesn't claim to be a rapper - she's a poet. Her skills are nice, but it's still poetry, which I hate.

Ambrosius is a different story. Her voice is sweet, but she can get a little bluesy if she wants. "Blessed 2 Have" opens the CD on just that note. The music is more hip-hop based, but Ambrosius's voice is anchored somewhere in the ol' school. "SupaStar" is hip-hop, featuring Common. Ambrosius sounds amazingly like Jill Scott, which is a good thing.

The CD's peak is reached at "Feelings," a heartfelt ballad which displays Ambrosius's expressiveness. She nearly tops herself on "Sometimes U Make Me Cry," were it not so overdone.

There are a few uptempo winners like the strutting "My Apology" and the more sedate "Closer," but it's those torch songs that make this CD desirable. "Flo'Ology" isn't perfect, but it's good enough to get these women a lot of notice.

**Ratings**

Classic,	★★★★★
Excellent,	★★★★★
Good	★★★★
Fair	★★★
Why?	★★
No stars - A mess	★

