

Lloyd grows into stardom

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 move as I please all the time," he said. Ultimately, Lloyd wants to conquer all aspects of music and entertainment with the memory of his late father driving him toward his goals. He often refers to a poem by Frederick Douglas, "No Struggle, No Progress." "I just apply that to my life," said Lloyd.

Ailey's stamp is on N.C. Dance Theatre



NORTH CAROLINA DANCE THEATRE

The influences of the Alvin Ailey American Dance Theatre can be seen in the performance of N.C. Dance Theatre veterans Dylan Holmes, Ayisha McMillan and Ben Kubie.

Veterans of famous troupe make mark in Charlotte

By Brandi Woodson
 THE CHARLOTTE POST

Three former employees of the world-renowned Alvin Ailey American Dance Theatre - Douglas Singleton, April Berry, and Dwight Rhoden - work with NCDT, which was founded in 1970 and is the oldest professional ballet company theatre in North Carolina. This theatre is known for its artistic excellence and diverse styles of dance.



Berry



Rhoden

Singleton, NCDT's executive director, got his start with Alvin Ailey when he graduated from college. "I wanted to be an actor," said Singleton. "When I saw Ailey perform 'Revelations,' that changed everything for me." Not knowing much about dance in the beginning, Singleton had five successful

years with Alvin Ailey. He served as production manager and has been involved with many famous works all around the world. "Working with Alvin Ailey taught me how to tour dance very well," said Singleton. "I taught me to understand dance, and the best way to know a culture is to see its dance. Singleton is also fiscal director. "I produce a creative working environment and one that is financially stable."

NCDT Education Director April Berry was a principle dancer at Alvin Ailey for over 10 years. "One thing I learned is that dance should be made accessible to all people, because it came from people," said Berry. Berry teaches jazz and Katherine Dunham techniques to students and works with Charlotte Mecklenburg Schools to reach children with dance. "When I retired knew that I wanted this to be my next career," Berry said. "Now I reach the community to create access

and pathways to dance." Dwight Rhoden also danced with Alvin Ailey for seven years and attributes a large part of his career success to the work he has done with the company and Alvin before he died. "I think diversity and multiculturalism is very important," said Rhoden. "That's one of the things that Alvin taught me."

Rhoden is a full-time choreographer for his own contemporary dance company Complexions, which he founded in 1994 with former Ailey principle dancer Desmond Richardson. This company is located in New York with 13 dancers that travel the world performing. Rhoden is also the resident choreographer for NCDT, where he teaches 3 new dance pieces a year. With all that Rhoden has accomplished in his life he still hopes for more to come. "I hope to dig a little deeper," said Rhoden. "You're always a work in progress until the day you die."

For information on Dance Theatre events, education programs and ticket prices go to www.ncdance.org/education.

Move over rockers: Rappers make their way into hall of fame

By Larry McShane
 THE ASSOCIATED PRESS

NEW YORK - Ask Grandmaster Flash about hip-hop stars deserving of the Rock and Roll Hall of Fame, and he's quick with a list of rap icons.

"Africa Bambaataa. Run-DMC. KRS-One," he says, barely pausing for a breath. "Big Daddy Kane. LL Cool J. Eric B and Rakim. Tribe Called Quest. The list goes on and on."

Flash left himself out, with good reason: The DJ and partners the Furious Five enter the Hall on March 12 as its initial rap inductees. The Bronx hip-hop pioneers are part of an otherwise traditional class: R.E.M., Van Halen and a pair of fellow New York City performers, Patti Smith and the Runettes.

As the first citizens of hip-hop nation in the Rock Hall, the arrival of Grandmaster Flash and the Furious Five signals a new age at the Cleveland attraction. Smith likewise marks the end of the '70s punk inductees, and the time of hip-hop is upon us.

"This announces the beginning of the rap era for the Hall," said Bill Adler, a hip-hop historian - currently editing the "Eye-jammie Encyclopedia of Hip-Hop" - and member of the Hall's nominating committee. "Flash and the Furious Five are going to open the floodgates."

Adler, a publicist for the hugely influential Def Jam Records in the mid-1980s, offered his own list of rappers destined for

induction: "The Beastie Boys, very quickly. Run-DMC and LL Cool J will get in pretty quickly. Slick Rick."

Grandmaster Flash and the Furious Five enter 25 years after their groundbreaking single, "The Message," about hard times in their native borough during the Reagan Administration. It was the first popular rap song with a social theme - "It's like a jungle sometimes, it makes me wonder how I keep from going under," went the hypnotic chorus.

"One of the pivotal points in hip-hop history," said Furious Five rapper Melle Mel, who acknowledged his group initially wanted to pass on the song.

The group, which also featured Kid Creole, Cowboy, Mr. Ness and Raheim before an acrimonious 1983 split between Flash and Mel, had missed induction on two previous occasions. So when word arrived of the honor this year, Flash said he was initially skeptical.

"When it sank in that we were in, it was a good feeling for hip-hop," Flash said. "I think it's bigger than Grandmaster Flash and the Furious Five. To get that kind of respect is good for hip-hop."

Melle Mel recalled lying in bed - "I usually sleep with the TV on" - when he heard the news that R.E.M. and Van Halen were in. Before he could roll over, the announcer added the name of Grandmaster Flash and the Furious Five.

"The fact that we're in the Hall of Fame speaks volumes," said Melle Mel.

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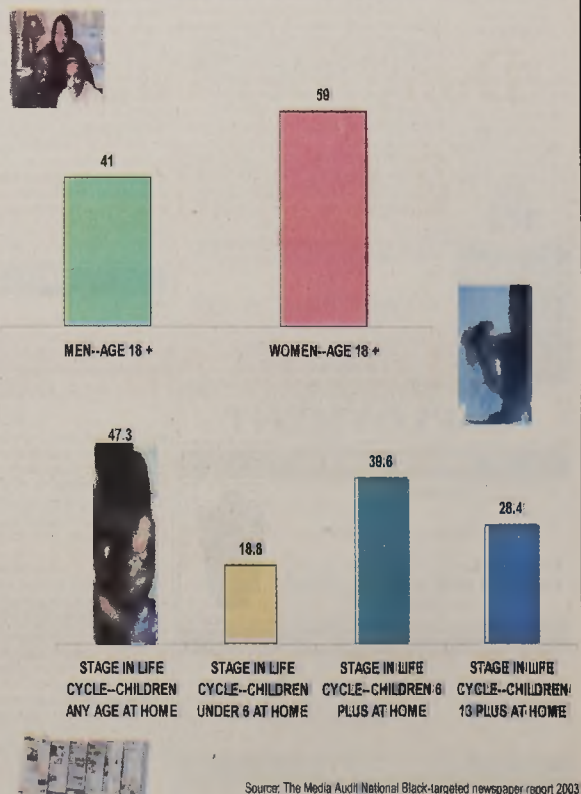
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