

Kirk

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feet so we could dance.

Of course they backed up the request with their 2000 smash hit song "Shackles".

Overall a great performance, but they sang too many songs from their latest album.

It was hard to get excited about their performance because those songs weren't as familiar as their hits. The audience wanted to hear more Mary Mary hits from the past.

Talk about saving the best for last...

In all honesty, if it was possible, it would be wonderful to still be enjoying Kirk Franklin's performance, right now.

Franklin ripped the stage up.

It was like the first two acts were the appetizers and Franklin and his choir were the steak and potatoes, with a big slice of pie.

Following Mary Mary's performance was a 15-minute intermission, and fans found themselves running from concession stands so they didn't miss one moment of his performance.

One part of a three-man praise dance troop, Franklin entered the stage popping and twisting like he was avoiding a swarm of killer bees.

Call him the "Flava Flav" of gospel music because he gets the crowd so hyped. In fact, as far as the eye could see, not one person was sitting down once his performance began.

He poked fun at a fan who expressed his dance limitations due to his high blood pressure.

Franklin teased, "You talking about you got high blood pressure and you come in here with a red suit on?!"

He then persuaded the gentlemen to get on the stage and dance. Of course, the fan granted Franklin's request. And once he was on the stage moving and snapping, the only signs of pressure anywhere were his feet stomping in rhythmic impact with the floor.

In addition to his choir, Franklin was accompanied by a live band that included a horn section that was smokin'.

When they performed the song "Brighter Day" from his 2002 album, "The Rebirth of Kirk Franklin," I thought I was going to jump out of my shoes.

Franklin is a fire cracker on the stage and never seems to lose energy or miss a step.

Flying through the crowd, he ended up only a few rows behind my row, plopping his tiny frame on top of some lucky fans' seat.

Bouncing as if he was on the stage, he continued his performance encouraging participation as he waved his hands to the beat.

Ending the evening with his latest hit, "Looking For You," from his latest album, "Hero," he reminded everyone to never give up or lose their faith.

From start to finish, the concert gets two thumbs up.

Although skeptical before his performance, I can now firmly claim Kirk Franklin as my favorite gospel artist.

Knight

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an application for a criminal complaint.

Beaber denounced the legal move as "an example of a continuing litany of evasive efforts calculated to derail the enforcement of a valid judgment of the state court."

Knight, whose Death Row artists in the 1990s included Snoop Dogg and the late Tupac Shakur, and the record company each claimed debts of more than \$100 million in their bankruptcy protection filings.

Sohigian had previously ordered that Death Row be

put into receivership but stayed implementation pending Tuesday's hearing.

Then the bankruptcy filings halted any Superior Court actions involving receivership.

Lydia Harris was previously awarded the \$107 million on her claim of helping found the label.

Michael Harris, a drug dealer serving a 28-year sentence at San Quentin Prison, is claiming half the money as community property in his divorce from Lydia Harris. He claims he put up \$1.5 million from behind bars to help start the company.

Gospel story gets rap makeover

By Kam Williams
Sentinel-Voice

Imitation is the sincerest form of flattery, even in Hollywood where studios are quick to make a cheap knock-off of any moneymaking movie.

This is the case with "Preaching to the Choir," which reads a lot like "The Gospel," last year's tale of redemption about a womanizing hip-hop star who returns to his roots and goes back to the church where he finds a girl to settle down with while whipping the choir into shape.

Except for being set in

Harlem instead of Atlanta, "Preaching to the Choir" features the same prodigal son plotline. Yet, this hastily-mounted, sloppily-edited production is so poorly executed that it fails to measure up to the original in terms of quality.

The film revolves around the sibling rivalry between Wesley (Darien Sills-Evans) and Teshawn (Billoah Greene), twin brothers who have taken distinctly divergent paths in life.

Wesley has grown up to be a Baptist preacher, while Teshawn, aka Zulunatic, is riding a tidal wave of fame

as a Grammy-winning gangsta' rapper.

There is not much reason to critique this picture in depth, except to say that its dialogue is unnecessarily crude and lewd. Worse, it is unconvincing in terms of character development, and even its uninspiring musical sequences fall completely flat.

In addition, the movie squanders the services of an impressive supporting cast which includes Patti LaBelle, Tim Reid, and Eartha Kitt.

Kitt plays a sex-starved choir member who propositions Zulunatic by whisper-

ing in his ear, "I haven't had sex since 1972."

"See me after practice," he responds lustfully.

"Thank you," she purrs back.

Besides that ill-advised exchange, inappropriate subject matter abounds here, from Zulu's frequently flirting with his brother's fiancée (Rosa Arredondo) to a character name "Sh-tface" to lots of semi-illiterate "gangstas" roaming the ghetto without a functional conscience.

A blasphemous blaxploit. Fair (1 star). PG-13 for sex, expletives and drug references.

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