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# Talented news

THE ENTERTAINMENT WEEKLY TRADE PUBLICATION™

A close-up portrait of Halle Berry with short, dark, curly hair, looking directly at the camera with a slight smile. She is wearing a dark, possibly black, halter-neck top. The background is a dark, starry space with a large, glowing purple and gold star behind her head.

# HALLE

## *Inside This Issue...*

- ★ DENZEL, WILL AND HALLE NAB OSCAR NODS
- ★ WEST COAST HIP HOP SUMMIT GENERATES UNPRECEDENTED SUCCESS
- ★ DGA REPORT REVEALS LACK OF DIVERSITY IN TV HIRING PRACTICES
- ★ PLUS... PRODUCTION CHARTS, INDUSTRY EVENTS & CAREER OPPORTUNITIES



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# Black Talent<sup>news</sup>

The Entertainment Trade Publication

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## CONTENTS

### cover story

- IT'S HALLEWOOD! Halle Berry's Star Shines Bright **5**

### features

- ANGELA BASSETT: Yale-Educated Actress Expounds on Role as Civil Rights Pioneer **7**
- DENZEL WASHINGTON: Denzel Reflects on His Acting Career and Life's Priorities **8**

### in every issue

- VIEWPOINTS **4**
- SHO'BIZ BUZZ **9**
- PROFILIN' Reuben Cannon **14**
- HOLLYWOOD GRAPEVINE: Denzel, Will and Halle Nab Oscar Nods **15**
- BLACK BOX OFFICE **16**
- HIP HOP HOLLYWOOD: West Coast Hip-Hop Summit Generates Unprecedented Success **18**
- DIRECTOR'S CUT: DGA Report Reveals Lack Of Diversity In TV Hiring Practices **19**
- FILM REVIEWS: State Property, John Q, Hart's War **21**
- FESTIVAL CIRCUIT: Black Filmmakers And Screenwriters Triumph at HBFF **23**
- PRODUCTION CHARTS **24**
- OPPORTUNITIES **27**
- WASSUP? Calendar of Industry Events **28**
- SNAPSHOTZ **31**

## publisher's note



Three Black stars. Three memorable turns in 2001. Three Oscar nominations. Is this a hopeful sign that things are REALLY changing in Hollywood?

While outside appearances answer 'yes,' the real answer is 'no.' Things are not REALLY changing in Hollywood. As luck would have it, the roles played by Halle Berry (*Monster's Ball*), Will Smith (*Ali*) and Denzel Washington (*Training Day*) were big enough, noticeable enough and meaty enough that they could not be ignored. Not even by the largely white, male, Academy voting membership. But these historic Oscar nods probably won't usher in significant changes in Hollywood.

Why? Because the industry is still largely white, largely male. As African Americans, we still haven't gained a solid foothold in Hollywood, most importantly, one that can greenlight a film. Black actors still have to fight for every role they get. There are still few 'good' roles available to the black actor, few 'good' scripts circling around Hollywood for the black actor. Sans a few megastars, most black actors have limited star power, limited ability to play the lead role in the packaging of a film.

So what has changed? Hollywood has finally publicly acknowledged the outstanding talent of three exceptional and extraordinary actors, black actors, all in one year. It's about time. So many have been overlooked and ignored over the years. Particularly those actors who star in 'black films' that are not even in the running for Oscar consideration.

This historical moment in time won't stay in the headlines for long. The spotlight will eventually dimmer. So let's enjoy this and celebrate the talents of three actors, three black actors. After the celebration, let's get down to the business of working towards making this historical moment an every-year occurrence.

Be blessed,

Tanya Kersey-Henley  
Publisher/Editor-in-Chief

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# viewpoints

## EDITORIALS, OP-ED

### MONSTER'S BALL IS NO PRIZE-WINNER FOR ME."

Even if you haven't seen it yet, you've probably heard of the film *Monster's Ball*. It is one of three films featuring African Americans nominated for Academy Awards earlier this month for acting performances during 2001. I've seen the film and I came out of it very distressed. Its story raises serious, though by no means new, concerns about the green-lighting of black-themed projects in Hollywood, especially about their authenticity and believability. I'm not raising these concerns to nit pick. Rather I want to generate real discussion and debate on this issue. From the beginning of motion pictures, most notably since, *Birth of a Nation* was released in 1915, black folk have had their images and stories misrepresented and defiled by Industry forces beyond their control or even comment. For me, *Monster's Ball* was *Birth of a Nation*, 2001. Here is why:

The story is basically this: A rather matter-of-factly racist Georgia prison guard (played by Billy Bob Thornton) assists in the very-graphically-depicted (smoke rising from burning flesh) electrocution of a black prisoner. Later this same guard becomes acquainted with and then the lover of the widow (played by Halle Berry) of the executed man. The scene showing the guard and widow becoming intimate is, again, very graphic, harshly lit, and brutishly unromantic. The black woman is shown as brazenly seeking and initiating the intimacy. The film's climax is the woman's discovery of her new lover's role in her husband's death. Her reaction? She joins her "good ole boy" in a bowl of chocolate ice cream (his favorite food). And they, presumably, live happily ever after in rural Georgia.

Now, to be fair, the plot indicates that both main characters are spiritually alone and in pain. The film would have the audience see these people as reaching out to one another across traditional racial social barriers to find solace in the "New South." This is as misleading, revisionist and reactionary a view of black-white race relations in this country as has been put on the screen in a long time. Simply and bluntly, this a "cracker" fantasy complete with a sexually-aggressive, Quadroon Ball Queen, who, incredibly, seeks (as a "balm" for the grief she's in over the deaths of her only child, a son, and the boy's father) sudden, unprotected, nearly-anonymous, rough sex with a poor, uncultivated, white man who probably questions her very humanity! My objection to *Monster's Ball* is not that its main black characters are deeply flawed. Industry-involved black people have defended the film (and insulted my intelligence) by arguing that all dramatic art is driven by human imperfection. This is, of course, true and is reflected in the finest literature such as Richard's Wright's "Native Son," the classic story of Bigger Thomas, a decidedly unlikeable, black double murderer created by a racist society he hates, but cannot overcome.

Rather, my problem with the film is that the story doesn't ring true, as Wright's, or Ralph Ellison's, or Toni Morrison's do. I know the South is not as it was in my youth in the 1950's and 60's, but even in 2002, the prison guard and the black woman in this film would not, I believe, act as they do.

Ultimately, what rankles most is that this film got made (and is receiving accolades) while so many others, with depictions of people of color, women, the old, the poor, the powerless, as they really are in this society, good and bad, don't get made, or barely see distribution if somehow independently produced. I'm thinking of a film like the recent *George Washington*.

As so many have said before me, censorship or insipid, unconvincing "after school specialism" isn't what's needed. A diversity of views IS. Real diversity means diverse access to mainstream film distribution and promotion, and prime time, "unghettoized," television programming slots, not just festival screenings, obscure art house runs and "boutique" cable exposure. Of course, power that could deliver such results isn't given. It must be taken, or, at least, alternatively created. Since I have no choice, I must remain optimistic.

*Sincerely,*

**EUGENE BOGGS**

*Eugene Boggs is a member of the Screen Actors Guild's (SAG) Board of Directors and the SAG co-chair of the AFTRA-SAG Ethnic Employment Opportunity Committee. He is also a Professor of Law at the University of West Los Angeles School (UWLA) of Law in Inglewood. The views expressed in this letter are his alone and do not necessarily reflect those of SAG or UWLA.*

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*Thanks, Tanya*





## COVER STORY

# It's HALLEWOOD! HALLE BERRY'S STAR SHINES BRIGHT

By Tanya Kersey-Henley

**A**fter being named Best Actress by the National Board of Review, being nominated for an Academy Award, Golden Globe, SAG and AFI Award, and winning the Silver Bear Award at the 52nd Berlinale International Film Festival in Berlin for her *Monster's Ball* performance, **Halle Berry's** star is shining bright in Hollywood.

In *Monster's Ball*, Halle Berry portrays Leticia Musgrove, a widow struggling to raise her son alone following her husband's execution. Leticia moves in with a man in hopes of a better life, only to discover that he is connected with her husband's death. "I was attracted to *Monster's Ball* the first minute I read the script," Berry says. "It's a wonderful part. The characters all have lots of levels, and they present a side of human nature that has always fascinated me."

Berry joined the cast of *Monster's Ball* relatively late in the game, and fought hard to land the part. A star of many mainstream blockbusters who recently was honored with numerous awards and critical praise for her portrayal of screen legend Dorothy Dandridge in an HBO movie of the same name, Berry epitomizes Hollywood glamour. But there was something about the role of Leticia that drove Berry to pursue it relentlessly and, like the other cast members, agree to work for a fraction of her normal salary.

"I felt a deep connection to Leticia's spirit and her heart," says Berry. "I understand what it's like to struggle and be behind the eight ball and want to achieve and be successful and make something good out of your life. And I totally

understand being a black woman, especially in the industry that I've chosen to be in. I can understand the struggle of wanting something so badly but not really knowing how to get where you're trying to go, and she's filled with a lot of pain, as I am. For me, the role was being able to tap into that pain in order to bring the character to life."

Berry's Academy Award nomination is her first and she is the first black woman nominated for best actress since Angela Bassett in 1993 for *What's Love Got to Do With It*.

*This is the first Academy Award nomination for Berry who is the first black woman nominated for best actress since Angela Bassett in 1993 for What's Love Got to Do With It.*

Berry says the [Oscar] nominations signal a step in the right direction. "I'm so proud to be a part of this," she said via telephone from London. "What this means to me is that things are changing.... It is a big deal that three black people have been nominated.... This is one big, huge step in that goal toward equality—not in movies but in life."

No stranger to accolades, for her turn in HBO's "Introducing Dorothy Dandridge," Berry was honored with an Emmy, Golden Globe, SAG and NAACP Image

Award. Her performance in the *Executive Decision* opposite Kurt Russell earned her a Blockbuster Award for Best Actress in an Action Drama. She won an NAACP Image Award for Outstanding Actress, as well as Best Newcomer Award from the Hollywood Women's Press Club for her title role in Alex Haley's miniseries, "Queen." Most recently she scored an NAACP Image Award for Outstanding Actress

continued on page 6

in a Motion Picture for her performance in *Swordfish*.

Upcoming for Berry is the forthcoming James Bond film, *Bond 20* and a reprisal of her role in the X-Men sequel, *X2*. Berry's Good Shephard Productions recently optioned the rights to Trisha Thomas' novel, "Nappily Ever After." Berry plans to star in the film which has been set up at Universal Pictures and Mark Platt Productions.



## Filmography (Actress)

*X2* (2003)

*Bond 20* (2002)

*Monster's Ball* (2001)

"Concert for New York City" (2001) (TV)

"America: A Tribute to Heroes" (2001) (TV)

*Swordfish* (2001)

"73rd Annual Academy Awards, The" (2001) (TV) (uncredited)

"32nd NAACP Image Awards" (2001) (TV)

"2000 MTV Movie Awards" (2000) (TV)

*X-Men* (2000)

"31st NAACP Image Awards" (2000) (TV)

"51st Annual Primetime Emmy Awards, The" (1999) (TV)

"Introducing Dorothy Dandridge" (1999) (TV)

"AFI's 100 Years... 100 Movies" (1998) (TV)

*Welcome to Hollywood* (1998)

*Why Do Fools Fall In Love* (1998)

*Bulworth* (1998)

"Oprah Winfrey Presents: The Wedding" (1998) (mini TV Series)

*B\*A\*P\*S* (1997)

*Rich Man's Wife, The* (1996)

*Girl 6* (1996)

*Race the Sun* (1996)

*Executive Decision* (1996)

"Solomon & Sheba" (1995) (TV)

*Losing Isaiah* (1995)

*Flintstones, The* (1994)

*Program, The* (1993)

*Father Hood* (1993)

*CB4* (1993)

"Alex Haley's Queen" (1993) (mini TV Series)

*Boomerang* (1992)

*Last Boy Scout, The* (1991) .... Cory

*Strictly Business* (1991) .... Natalie

*Jungle Fever* (1991) .... Vivian

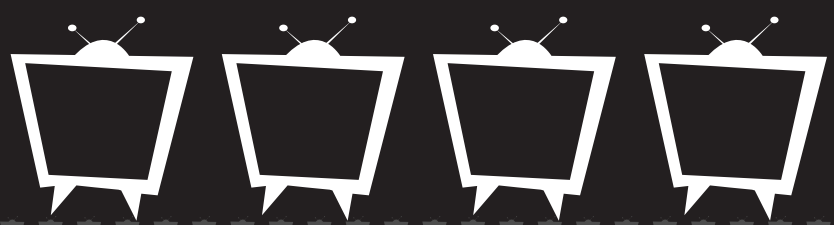
"Knots Landing" (1979) TV Series .... Debbie Porter (1991-1992)

"Living Dolls" (1989) TV Series .... Emily Franklin

## Filmography (Producer)

"Introducing Dorothy Dandridge" (1999) (TV)

Source: The Internet Movie Database ([www.imdb.com](http://www.imdb.com))



## ANGELA BASSETT: THE ROSA PARKS STORY INTERVIEW

*Yale-Educated Actress Expounds on Role as Civil Rights Pioneer*

By Kam Williams

Although she was born in New York City, **Angela Bassett** was raised in the South at the time when segregation and the old order was finally giving way to a more tolerant treatment of African-Americans. Therefore, it makes sense that Ms. Bassett might want to produce a biography about Rosa Parks, the unlikely pioneer who helped spark the civil rights movement simply by sitting in the "White Only" section of a bus in her native Montgomery, Alabama.

Angela is an accomplished actress, who studied drama at Yale for seven years. She worked on Broadway and in soap operas before setting her sights on Hollywood. She continued to pay her dues in Tinseltown, struggling in bit parts until her considerable talents were recognized.

Bassett then played an assortment of memorable characters over the years, including Betty Shabazz in both *Malcolm X* and *Panther*, Bernie in *Waiting to Exhale*, and Stella in *How Stella Got Her Groove Back*. But in 1993, she found the breakout role which landed her an Oscar nomination as Tina Turner in *What's Love Got to Do with It*.

In 1997, Angela married actor Courtney B. Vance (*Cookie's Fortune*), himself an Ivy League grad (Harvard) with thirty-something film credits on his resume. Recently, Bassett spoke with me about what made her decide to do "The Rosa Parks Story" for CBS.

**Kam:** How did you get such a good script about a woman who wasn't herself sensational, but just sincere?

**Angela:** If anyone was a reasonable, reserved and calm individual, it was Mrs. Parks. So, if we'd jazzed her up, people would've run screaming into the streets. We stayed pretty close to her story and were able to do so successfully, because most people don't know much about the influences in her life which helped shape the strong individual that she was.

**Kam:** Have you met her?

**Angela:** I was fortunate enough to meet her in 1994, when we were seated next to each other on the dais at an event in Atlanta,

Georgia for the Southern Christian Leadership Conference. But I didn't meet with her again for the making of this movie because, presently, she's a little frail. As a matter of fact, she just turned 89 earlier this month.

**Kam:** When you did meet her, what was your impression of her?

**Angela:** That she's very giving, very kind, unselfish and very sweet.

**Kam:** Did any experiences from your child-



Angela Bassett plays Rosa Parks in "The Rosa Parks Story." Photo by Tony Esparza/CBS.

hood make you want to produce this picture?

**Angela:** I think so. I was very close to my great-grandfather, Reverend Stokes, who was a pillar of strength in the community. He was a shining example of who and what a man could be. Because I didn't grow up with my father, I didn't have his influence there in the home. But my mother was also a very important influence, doing the best that she could, such as putting our education first. With her being mediocre was not an option. So, she inspired me to pursue my dreams which led me to Yale University and acting.

**Kam:** Did you see much segregation when

you were a child in St. Petersburg?

**Angela:** I do remember that Central Avenue was the dividing line and my world existed on the south side. My community was thriving with black stores, black churches and black schools. Around age twelve busing came into being, and that's when I began to come into more of an awareness of social issues.

**Kam:** Why else did you choose to produce this project?

**Angela:** I chose it because I was interested in the role and the kind of work that I would have to do as an artist. I really didn't think of it from a business standpoint. I still deal in an artistic way with what sparks my passion.

**Kam:** At the start of your career, did you ever think that you would someday play Rosa Parks?

**Angela:** No, never. Even when I met her, it never crossed my mind. I guess I was so in awe of her, that I didn't have the vision to see down the road that far.

**Kam:** How did you prepare for this role?

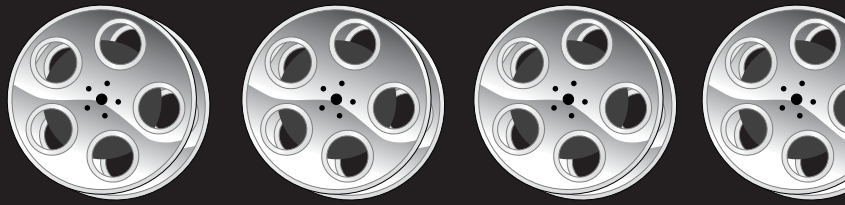
**Angela:** Well, of course, by reading Mrs. Parks' autobiography [Quiet Strength] and other books set within the framework of the Civil Rights Movement. I also was able to study film footage of her, watching it over and over again to capture her rhythms, her cadence and her carriage. And it doesn't hurt being a Southern girl myself. So, I think I have an awareness of the sensibilities of the times. They're not foreign to me.

**Kam:** What are your feelings about Parks as a role model?

**Angela:** I'm so proud of her for making the sacrifice of her life, which she gave to black America, probably unaware of how important an inspiration she would be to the world. Her "no" rang out beyond Montgomery, beyond the Supreme Court to faraway places like South Africa and Russia and elsewhere. I don't think there are words enough to express how grateful we all are, or should be.

*continued on page 29*





## DENZEL WASHINGTON: THE JOHN Q INTERVIEW

By Kam Williams

*Denzel Reflects on His Acting Career and Life's Priorities*

Despite an almost unending string of stirring performances in such films as *Philadelphia*, *Mississippi Masala*, *Mo' Better Blues*, *The Hurricane*, *Malcolm X*, *Cry Freedom*, *The Bone Collector*, *Remember the*



*Titans* and *Training Day*, Denzel Washington only won an Academy Award in 1990 for *Glory*. Born December 28th, 1954 to a beautician and a Pentecostal minister, the striking, charismatic actor has come a long way from his modest Mount Vernon, NY roots.

He got his big screen start as George Segal's son in *Carbon Copy*, an unremarkable comedy about a bi-racial teenager who tracks down the deadbeat white dad he has never known. Over the intervening years, Denzel quickly evolved into one of the most recognizable and admired talents in the film industry.

Later this year, Washington will make his directorial debut with *The Antwone Fisher Story*. Recently, he shared his thoughts with me on playing *John Q*, a devoted but underinsured father who will stop at nothing to get the necessary medical care for his seriously ill son. The film was directed by Nick Cassavetes whose daughter, born with congenital heart

disease, has undergone four operations.

Denzel: Let's see, what can I ask YOU? [chuckles]

Kam: How is it that with *John Q*, you are able, once again, to walk that fine line where you exhibit so much emotion without appearing overly melodramatic or phony?

Denzel: I think that's more the job of the filmmaker. I was always going back and forth with Nick saying, "Maybe it's too much, too emotional." But he was so passionate about it, partly because he's lived it. So, I just went with him and said, "Okay, we'll see what happens." But in terms of the construction, if you will, of the film, that's really his responsibility, because he can use the takes that he wants and cut it together the way he wants. So, it could be over the top.

Kam: But still, it's you who makes *John Q* seem so real.

Denzel: Well, I don't know how to do otherwise. I just try to be honest, let the emotions go where they may and play the part. It could've been melodramatic, but that wasn't my intention. And it wasn't my intention for it not to be melodramatic. I just try to be true to the character and play the part.

Kam: Why do a film which deals with the controversial social issue of affordable health care?

Denzel: I was amazed at how many families can fall through the cracks after a catastrophic illness. It's probably the majority of people.

Kam: What sold you on it?

Denzel: Its really wonderful writing. When I read the script, I was so moved, the pages got soaked. You know I have four children. Can you imagine having to tell a son or daughter in one final minute everything that

you had wanted to teach them over the course of their life?

Kam: What about the writing made it work?

Denzel: That it wasn't about my character slobbering. It was about the emotional truth of having a boy halfway gone and trying to hold it together.

Kam: What performances by other actors have given you inspiration?

Denzel: To be honest with you, I don't watch a lot of movies. I have all the DVDs stacked up for the Academy, but I haven't seen any of the movies in the theater. I've been busy, but I've never been much of a movie person. I wasn't allowed to go the movies when I was a kid. My father was a minister. *101 Dalmatians* and *King of Kings*, that was the extent of it.

Kam: So, how did you prepare for the role?

Denzel: I've worked in a factory, as a garbage man and



*continued on page 29*



## FILM

### KING OF POP MICHAEL JACKSON HEADLINES CBS'

"**Michael Jackson: 30th Anniversary Special**" -- The "Michael Jackson: 30th Anniversary Special" airs on CBS on November 13 celebrating Michael Jackson's solo recording career over three decades. The special, taped at Jackson's September concerts at Madison Square Garden, reunites him with his brothers, The Jackson 5. This marks the brothers' first performance together in almost twenty years. Turning back the clock, the brothers Jackson perform "Can You Feel It," "I'll Be There" and "I Want You Back." Jackson performs some of his greatest hits including "Billie Jean," "Black or White" and "Beat It,"

as well as "You Rock My World," the first single from his new album, *Invincible*.

Among those paying tribute to Jackson are Whitney Houston, who opens the eye web special with a solo performance of Jackson's "Wanna Be Startin' Somethin'," and 'N Sync who perform the Jackson 5 classic "Dancing Machine" with Jackson.

(Photo credit: Dave Hogan/Image Direct)

### MGM FLYS SOOOOUL PLANE!

MGM Studios has purchased *Soul Plane* from co-writers **Chuck Wilson** and **Bo Zenga** (*Scary Movie*). Bo Zenga's Production company, Boz Productions, will produce the movie for the studio. The project is described as an urban version of the classic 1980 comedy *Airplane!*. MGM acquired *Soul Plane* based on the first act and a one-page treatment outlining the rest of the script. Wilson and Zenga are scripting the second and third acts. MGM VP production Eric Paquette brought the project into the studio and will oversee with president of production Alex Gartner.

Wilson, who recently launched his own record label, Babygrande Records, wrote *Platinum Time* for Jersey Films and Universal Studios. He also has been an executive at Priority Records, where he worked on the soundtrack for the Warner Bros. film *Training Day*. Wilson is repped by Santos-Fischer Management and attorney David Krentzman. Zenga, repped by attorney Mary

Sullivan of Katz, Golden and Sullivan, executive produced the hit comedy *Scary Movie* for Dimension Films. He is writing and producing *Time Jumpers* at DreamWorks and *As Time Goes By* at Warner Bros. and is writing and executive producing a TV pilot for 20th Century Fox Television.

### CHEADLE GETS THE BLUES

Actor **Don Cheadle** (*Ocean's Eleven*, *Out of Sight*) will make his directorial debut on *Tishomingo Blues*, an adaptation of the new Elmore Leonard (*Shorty*, *Out of Sight*) bestseller. The book tells the story of Robert Taylor, a con artist from Detroit named Robert Taylor, who is trying to take over the Dixie mob's Gulf Coast drug business.

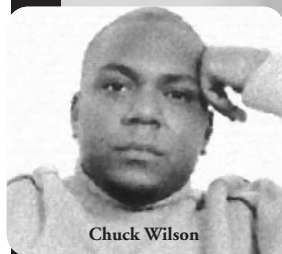
*Tishomingo Blues*, which is being financed by Britain's Film Four, will be produced by Leonard Productions and is scheduled to begin before the end of the year.

### JERSEY / UNIVERSAL TAPS BRAAD KAAYA FOR "URBAN CADDYSHACK" RE-WRITE

Screenwriter **Brad Kaaya**, who did significant rewrites on Universal Pictures' *How High* for Jersey Films, has been brought back to the studio to re-write Chuck Wilson's untitled youth-oriented urban golf project in the vein of *Caddyshack* and *Happy Gilmore* which traces the escapades of a young group of urban characters in a conservative country club environment. *How High* has grossed approximately twenty five million domestically since its December 2001 release. "I'm really excited that Jersey was successful with *How High* and even more excited that my project has moved another step closer toward production," says Wilson.

### AWARD WINNING COMIC BOOK CREATOR SCORES FILM DEAL

Creator/playwright/writer/publisher **Alex Simmons** has scored a movie deal on his graphic novel series, *Blackjack*. Simmons recently completed the DC Comics mini series, *Batman: Orpheus Rising*, with illustrator Dwayne Turner, and the internationally syndicated Sunday *Tarzan* comic strip (debuting the first *Tarzan/Blackjack* crossover) with artist Eric Battle. Catch 23 Entertainment's new urban division, Alter Ego Entertainment, which is headed by Senior Vice President Darryl Taja, acquired the film rights. *Blackjack* is the first acquisition for Alter Ego. Catch 23 has entered into a co-production agreement with Platinum Studios for development of the feature film. Michael Jai White (*Exit Wounds*, *Universal Soldier: The Return*, *Spawn*); John Woo's upcoming *Honor Among Thieves* is in preliminary negotiations to star. *Blackjack* represents the exact kind of crossover mate-



Chuck Wilson

# SHO' BIZ BUZZ

continued from page 9

rial I hoped to develop at Catch 23's *Alter Ego*," said Taja. Marc Danon, Catch 23's Vice President of Production and Acquisitions, who brought *Blackjack* to Taja's attention, will develop the project with Taja. Alex Simmon's comic book series "Blackjack," which debuted in 1996, follows the exploits of independent African-American soldier of fortune Arron Day -- a man called "Blackjack" -- as he roams the globe in search of a life of adventure and danger, from mysterious lost treasures to the schemes of power-mad dictators in a world on the brink of war. "My hope is that this film will be something that we can all be proud of. I've tried to make *Blackjack*'s story appeal to audiences across many borders. Yes, he's a black action hero. But he's also a man with his own issues and burdens to overcome. I hope the film will encompass that and more," said Simmons.

## MUSIC

### RAP TRIO RUN DMC BECOMES FIRST HIP HOP INDUCTION INTO HOLLYWOOD'S ROCKWALK

Legendarily hip hop pioneers **Run DMC** have been on the frontline of hip hop, rock and R&B for more than twenty years. Run DMC (Joseph "DJ Run" Simmons, Darryl "DMC" McDaniels and Jason "Jam Master Jay" Mizell) were recently inducted into **Hollywood's Rockwalk**, the only sidewalk gallery dedicated to honoring those artists who have made a significant contribution to the evolution of Rock 'n Roll. Run DMC's handprints and signatures reside alongside such other accomplished musicians and innovators as B.B. King, George Martin, Johnny Cash, James Brown, Carl Perkins, Bonnie Raitt, John Lee Hooker, Brian Wilson, Carlos Santana, George Clinton & P Funk, Los Lobos, KISS, and Aerosmith. The trio's career milestones have become milestones for the genre of rap itself.

They became the first rappers to appear on MTV, "American Bandstand," "Saturday Night Live" and the cover of *Rolling Stone* magazine; the first rap act signed to a product endorsement deal and the first rap act nominated for a Grammy Award. The seminal trio produced rap's first gold album (Run-DMC, 1983) and its first platinum album (King of Rock, 1985). Their "Walk This Way" remake and collaboration with Aerosmith redefined genre boundaries and put rap in the Billboard Pop top 10 for the first time ever.

## EXECUTIVE SUITE

### GEOF ROCHESTER JOINS SHOWTIME NETWORKS INC. AS SENIOR VICE PRESIDENT, MARKETING

**Geof Rochester** has joined Showtime Networks Inc. as Senior Vice President, Marketing. The announcement was made by Showtime Networks' Len Fogge, Executive Vice President, Creative and Marketing and Jeff Wade, Executive Vice President, Sales and Affiliate Marketing, to whom Rochester will jointly report.

In this position, Rochester will oversee the strategy, development and implementation of all of Showtime Networks' corporate and affiliate marketing efforts. Rochester joins Showtime Networks from ISun Networks, Inc., where he served as Chief Marketing Officer and was responsible for all sales, marketing, creative development and business development. Prior to that, he worked as Vice President, Marketing and Business Development for Naviant, Inc., where he oversaw marketing and planning for the company's direct marketing, advertising, sales support and trade shows. He also launched Naviant's premiere product E-Targeting. In the cable universe, Rochester has served as Senior Vice President, Sales and Affiliate Marketing for Comcast, where he managed all aspects of their marketing including advertising, promotion, and direct mail. Before Comcast, he also held senior level positions at Radisson Hotels International and Marriott Corporation. Rochester holds an MBA with a major in Marketing from Wharaton Graduate School. He has served on the board of CTAM and was recently awarded Philadelphia's 40 Under 40 for outstanding business leadership. Rochester will work out of Showtime Networks' corporate headquarters in New York City.



## AWARDS

### WILL SMITH NAMED SHOWEST 2002 MALE STAR OF THE YEAR

**Will Smith** (*Ali*) will be honored as the **ShoWest 2002 Male Star of the Year**. Smith, who will next reunite with Tommy Lee Jones in Barry Sonnenfeld's upcoming *Men In Black 2* for Columbia Pictures, will be on stage in Las Vegas on March 7 to personally receive his award at the annual convention of theatre owners at the ShoWest 2002



Run DMC

continued on page 11



continued from page 10

Gala Award Banquet.

This is the fourth time Smith has been honored at ShoWest. In 1995 he was named Male Star of Tomorrow, in 1997 he was given the International Box Office Achievement Award and in 1999 he was named Actor of the Year. "Will Smith has consistently delivered performances that are both critically lauded and commercially successful," said Robert Sunshine, Chairman of Sunshine Group Worldwide (SGW), which operates the event. "He is the pre-eminent star of his generation and with his current release *Ali*, and his upcoming summer blockbuster *Men In Black 2*, he has more than earned the Male Star of the Year Honor for 2002."

Among the previous winners of the ShoWest Male Star of the Year are Jim Carrey, John Travolta, Tom Hanks, Robin Williams, Russell Crowe and Mel Gibson. The ShoWest Awards is the occasion at which theatre owners honor the world's most successful filmmakers and box office draws. Nine major honors are traditionally awarded each year at this event, including producer of the year, director of the year, screenwriter of the year, male and female stars oftomorrow, and actor and actress of the year.

#### BARCLAY EARNS FOURTH DGA NOD FOR DIRECTING

Helmer **Paris Barclay** has earned his fourth DGA nomination in the Directors Guild of America Award category for Outstanding Directorial Achievement in Dramatic Series Night. Barclay was nominated for "The Indian in the Lobby" episode of NBC's "The West Wing." He won the Award in 1998 for his direction of the "NYPD Blue" episode, "Heart and Souls," and was also nominated in 1996 for the "ER" episode, "Ask Me No Questions, I'll Tell You No Lies," and in 2000 for "The West Wing's" "The Portland Trip." Other 2001 nominees in this category include Alan Ball for the pilot of HBO's "Six Feet Under;" Steve Buscemi for the "Pine Barrens" episode of HBO's "The Sopranos;" Stephen Hopkins for the pilot of Fox's "24;" and Thomas Schlamme for the "Two Cathedrals" episode of NBC's "The West Wing." The winners will be announced at the 54th Annual DGA Awards Dinner on Saturday, March 9, 2002 at the Century Plaza Hotel in Los Angeles.

#### SIDNEY POITIER, ANDREW YOUNG AND CICELY TYSON AMONG HONOREES AT TURNER BROADCASTING'S 10TH ANNUAL TRUMPET AWARDS

**Sidney Poitier, Andrew Young, Cicely Tyson** and **Tom Joyner** were among the honorees at Turner Broadcasting System, Inc.'s **10th Annual Trumpet Awards**. The star-studded awards ceremony aired

in a special presentation on TBS Superstation Saturday, February 23.

The TRUMPET AWARDS, hosted this year by Richard Roundtree, Nancy Wilson and James Avery, honored African-American achievers in fields as diverse as law, politics and entertainment. The 10th Annual TRUMPET AWARDS Honorees included:

- *Living Legend Award: Actor Sidney Poitier*
- *Pinnacle Award: Former Atlanta Mayor and U.S. Ambassador Andrew Young*
- *Humanitarian Award: R.E. Turner*
- *Young STAR Award: United States Congressman Harold Ford, Jr.*
- *Actress Cicely Tyson*
- *Publisher, Chairman, CEO of Johnson Publishing Company John H. Johnson*
- *Radio Personality Tom Joyner*

Winners of this year's Tower of Power Awards, which trumpet public service and civic leadership, included former Senator and U.S. Ambassador Carol Moseley Braun; Supervisor, Second District LA County Board of Supervisors Yvonne Brathwaite Burke; Rev. Dr. Jonnie Coleman, Founder-Minister Christ Universal Temple; Sylvia Flanagan, senior editor of Jet magazine; Spelman College President Dr. Audrey Forbes Manley; National Institutes of Health Dr. Vivian Pinn; Ernesta Procope, Wall Street broker and president and CEO of E.G. Bowman Co.; White House National Security Advisor Dr. Condoleezza Rice; and U.S. Congresswoman Maxine Waters.

Performers at the 10th ANNUAL TRUMPET AWARDS included Oleta Adams, Miri Ben-Ari,



Photo (l to r): Trumpet Award hosts Richard Roundtree, Nancy Wilson & James Avery.

Photo by Edward M Pio-Roda

Ernestine Dillard, Kenny Lattimore, Donnie McClurkin, Melvin Miller, Melba Moore, Clark Atlanta University Orchestra, Freda Payne, Charley

# SHO' BIZ BUZZ

continued from page 11

Pride and the Sanctuary Choir of Christian Fellowship Baptist Church. Entertainer Erykah Badu, actor Roscoe Lee Browne, CNN television host Larry King and singer Gladys Knight were among the presenters. Xernona Clayton served as executive producer of the two-hour ceremony.

## WHOOPI TO HOST OSCARS

Oscar®-winning actor **Whoopi Goldberg** will host her fourth Academy Awards telecast on March 24, 2002. 74th awards show producer Laura Ziskin stated, "I am thrilled to have Whoopi Goldberg as the host for this year's Academy Awards Show. Whoopi has great warmth, wit, humor, humanity and a social conscience, all qualities that I feel are essential for this year's show. She is both an Oscar winner herself and an Oscar tradition, this being her fourth stint as host over the last ten years." She added, "I look forward to collaborating with Whoopi to put on a meaningful and entertaining evening for all the nominees, for the audience in the new Kodak Theatre and for the millions watching at home." In 1998, Goldberg hosted the 71st Awards Presentation, and previously hosted the 66th and 68th telecasts, both of which earned her Emmy nominations. "I'm delighted to have been asked to once again



host the Academy Awards," Goldberg said. "It'll be the first broadcast done from Oscar's new home and I love a housewarming. And this broadcast, in my opinion, carries a different weight, because it says that we as filmmakers, actors and technicians worldwide will continue to do what we do best and celebrate it. And who wouldn't want to front that?" Goldberg won a Supporting Actress Oscar in 1991 for her portrayal of Oda Mae Brown in *Ghost* and received a Best Actress nomination in 1985 for her motion picture debut as "Celie" in *The Color Purple*.

## FESTIVAL CIRCUIT

### FILM FESTIVAL HONORS ACTRESS LONETTE MCKEE AT BROOKLYN MUSEUM OF ART GALA ON MARCH 15

On Friday, March 15, 2002, the **Reel Sisters of the Diaspora Film Festival & Lecture Series** will host a gala reception to honor actress **Lonette McKee**, who co-stars in the critically acclaimed film *Lift*, produced by Cathy Konrad (*Copland, Girl Interrupted*). McKee will receive the second **Reel Sisters Pioneer Award** for her achievements as a trailblazing actress whose film credits include *Sparkle, Jungle Fever* and *The Cotton Club*. She has received numerous accolades for

her work including an NAACP Image Award nomination for her performance in the CBS film "For the Love Olivia." McKee was nominated for a Tony for her starring role as Julie in the Broadway production "Show Boat" and she has starred in the television adaptation of the hit Broadway show "Having Our Say," where she shared title roles with Diahann Carroll and Ruby Dee.

The three-day film festival, sponsored by Long Island University's Brooklyn Campus, Media Arts Dept. and African Voices magazine, will be held from March 14 to 16. Reel Sisters will screen more than 18 original films and introduce several new talented directors whose films will debut for the first time. Reel Sisters celebrates the global images of women of color in film and provides an outlet for women of color to showcase their work.

For more info: [www.reelsisters.org](http://www.reelsisters.org) or [reelsisters@brooklyn.liu.edu](mailto:reelsisters@brooklyn.liu.edu).

## AFRICAN AMERICAN WOMEN IN CINEMA

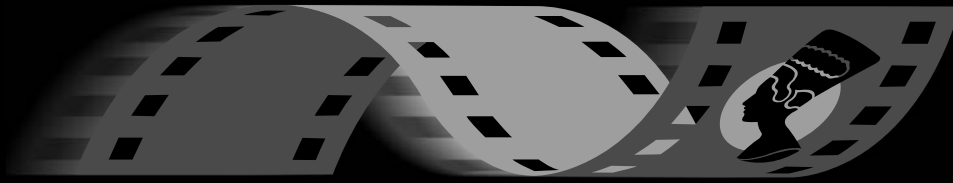
**African American Women In Cinema (AAWIC)** will host its annual fest in New York City at the Directors Guild of America, 110 West 57th Street, between 6th & 7th Avenues on March 8 - 10, 2002. Over a dozen works by African American and Latina independent filmmakers will be screened as part of the three-day festival, which will be accompanied by several panels. The kick-off celebration will take place on Friday, March 8, 2002, at the Sheraton New York Hotel & Towers (7th Avenue at 52nd Street) with screenings by filmmakers Yvonne Welbon, *Sisters in Cinema*, (documentary, Work in Progress, :30 minutes); Julie Dash, *The Rosa Parks Story*, (made for TV movie, with co-executive producer, Angela Bassett, :88 minutes). The festival will conclude on Sunday, March 10th at the Directors Guild of America with a sneak preview of the director's Work-In-Progress, *Civil Brand*, (:91 minutes) by Neema Barnette, followed by an Awards Ceremony and Closing Reception.

"This year's festival, which includes narrative, documentary, and experimental works is based on the cultural relevance and reverence projected in the works of the invited filmmakers. Each display a respect for story-telling traditions by merging culturally-specific nuances with universal themes, as well as forging ahead in the spirit of independent filmmaking," said Michelle Materre, lead curator of the 2002 AAWIC Film Festival, and a faculty member in the Department of Communications at New School University.

For more info: [www.aawic.org](http://www.aawic.org), call the AAWIC Film Festival hotline at (212) 769-7949, or email: [aawic@hotmail.com](mailto:aawic@hotmail.com).







AFRICAN AMERICAN WOMEN IN CINEMA<sup>SM</sup>  
ANNUAL FILM FESTIVAL

**MARCH**  
**8th, 9th, 10th**  
**2002**  
**New York City**

AAWIC will host it's annual Film Festival in New York City March 8th, 9th, & 10th, 2002, at the prestigious Directors Guild of America and the Sheraton New York Hotel & Towers

For more information:  
Please visit our Web site at:  
[www.aawic.org](http://www.aawic.org)  
or call: (212)769-7949  
E-Mail: [aawic@hotmail.com](mailto:aawic@hotmail.com)

# PROFILIN' - REUBEN CANNON

By Tanya Kersey-Henley

## Hollywood Casting Director/Producer Reuben Cannon Receives Daimler/Chrysler's First-Ever 'Behind The Lens' Award

If you were to ask Oprah Winfrey, Bruce Willis, Whoopi Goldberg and Michael J. Fox what they have in common, they might all say **Reuben Cannon**, President of Reuben Cannon and Associates. Cannon is credited with casting them in roles that launched their careers in film and television.

Cannon recently became the first-ever recipient of the "Behind the Lens" Award - created by the Chrysler Group of DaimlerChrysler AG to recognize and celebrate the outstanding achievements of individuals who work behind the scenes in the entertainment industry. The award was presented at the 33rd NAACP Image Awards.

"Reuben Cannon's 25-year casting and producing career has earned him a stellar reputation for his innovative casting and integrity," said Frank Fountain, Senior Vice President, Government Affairs for Chrysler Group and President of the Daimler Chrysler Corporation Fund, who presented the award along with John Singleton, director of several Hollywood films, including *Boyz in the Hood*.

"There's an Ashanti proverb that says 'Do not follow the trail. Go where there is none and begin your own path.' That's just what Reuben Cannon did. His contribution to the success of a broad range of feature films, television projects and to the careers of many Hollywood notables deserves to be publicly recognized, and the Chrysler Group is honored to present him the first-ever Behind the Lens Award," said Fountain.

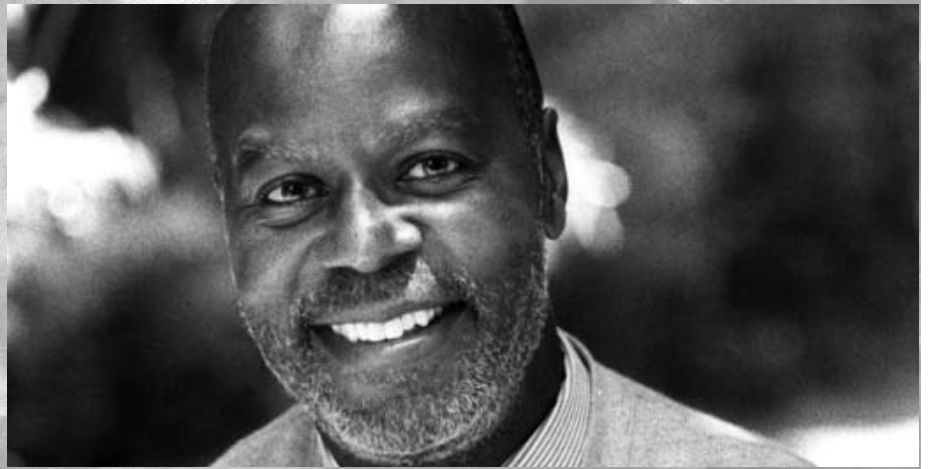
Cannon's career began at the employment office of Universal Studios more than thirty years ago. Although he was told there were no job openings, he returned to that office every business day for more than a month, with only his dreams to keep him company. His persistence paid off a month and a half later when someone from the mailroom called in sick. According to Cannon, that eventful day launched his career in the entertainment industry.

That path would lead to the creation of highly successful casting agency, Reuben Cannon and Associates. With his love of acting and passion for talent, Cannon has launched the careers of many of today's major stars in film and television, including Danny Glover, Oprah Winfrey and Bernie Mac. John Singleton worked as an intern in Cannon's Los Angeles office. Among Cannon's casting credits are the urban hit,

*The Brothers*, which starred Morris Chestnut, Shemar Moore, D.L. Hughley and Bill Belamy; *Ghost of Mars*, which starred Ice Cube, *What's Love Got To Do With It* starring Angela Bassett, and *Why Do Fools Fall In Love?* He recently completed casting *Undisputed*, starring Wesley Snipes and Ving Rhames. His most recent television casting credits are "Monticello: The Memoirs of Sally Hemings" for CBS, "The Natalie Cole Story" for NBC, the new hit ABC series "My Wife and Kids," starring Damon Wayans and Tisha Campbell and

producing independently financed feature films that expand the awareness of the diversity within the African-American culture.

"The creative contributions of African-Americans who work behind the scenes have been largely overlooked by the entertainment industry," said Cannon. "I am especially grateful to Daimler/Chrysler for taking the lead by instituting this award to bring awareness to the public, and to those in the industry, of the many talented indi-



## reuben cannon

"The Bernie Mac Show" for Fox.

Cannon's talents do not end with casting. He has also produced Maya Angelou's directorial debut *Down in the Delta for Miramax*, which starred Alfre Woodard, Snipes and the late Esther Rolle. He also produced Spike Lee's critically acclaimed *Get On The Bus*, for which he secured the financing through 15 Black Men, a group of his friends and associates, including Wesley Snipes, Danny Glover and Will Smith. "The metaphor used during the fundraising and filmmaking process was 'are you on the bus or off the bus,'" Cannon recalls. "All those who came on board, either as actors or investors, came with a love and dedication for the project which I've never seen practiced in the Hollywood community. This speaks to the pioneering spirit and the respect for what we accomplished with this production." The film proved to be a financial success for all of its investors. Cannon once again used this financial model for the independent feature *Dancing in September*, which was acquired by HBO. Cannon says he is committed to

individuals whose work has played a vital role in television, film and the entertainment industry at large."

Behind the Lens Award recipients are chosen by an advisory panel of entertainment professionals. In addition to presenting the award, the Chrysler Group will make a \$25,000 donation to a charity selected by the award recipient. Cannon's charity of choice is Morehouse College. This is the Chrysler Group's third year as a leading sponsor of the NAACP Image Awards. It continues to be one of a number of partnerships that Chrysler Group supports to support diversity in the entertainment industry, including The Million Dollar Film Festival, a national competition for aspiring filmmakers. "As an automaker, DaimlerChrysler understands the power of images and the undeniable role they play in shaping opinions and ideas," said Fountain. "For that reason, we will continue to support the NAACP and its endeavors to generate greater opportunities for people of color in all facets of the entertainment industry and literary arts."



# HOLLYWOOD

# Grapevine



By Ron Brewington

History was made at the nominations announcement for the 74th annual Academy Awards as **Will Smith** (*Ali*) and **Denzel Washington** (*Training Day*) got Best Actor nominations, the first year there has been two African American best actor nominees.



Denzel Washington in Training Day

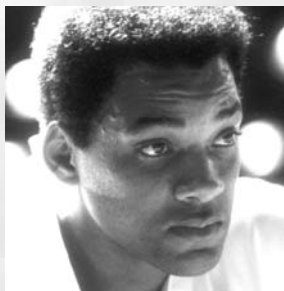
The first African American actor to win Best Actor was Sidney Poitier for *Lilies of the Field* in 1963. This is Smith's first nomination. Washington has received five previous nominations, three as best actor. He took home an Oscar in 1989 for his supporting role in *Glory*, and was also nominated for his supporting role in *Cry Freedom* (1987) and his leading role in *Malcolm X* (1992) and *The Hurricane* (1999).

**Halle Berry** received a nomination for Best Actress for her role as Leticia Musgrove, the wife of a convicted murderer, in *Monster's Ball*. This is her first nomination. If she wins, Berry will become the first African American actress to win this category in the Academy's history.



Halle Berry in Monster's Ball

With Smith, Washington and Berry receiving nominations, this is the first time that three black actors have competed in the lead categories since 1972, when Paul Winfield and Cicely Tyson were nominated in *Souther*, along with Diana Ross in *Lady Sings The Blues*. Only three black actors have received Best Supporting Actor Oscars: Louis Gossett, Jr. for *An Officer And A Gentleman* (1982), Washington for *Glory* (1989) and Cuba Gooding, Jr. for *Jerry Maguire* (1996). Hattie McDaniel in *Gone With The Wind* (1939) and Whoopi Goldberg in *Ghost* (1990) have been the only African American women to win an Oscar, both were for Best Supporting Actress.



Will Smith in Ali



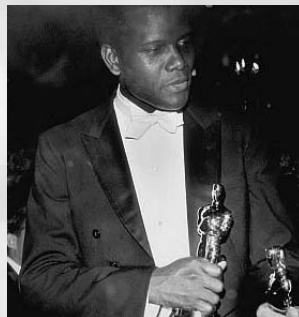
Hattie McDaniel receiving Oscar in 1939 for Gone With The Wind

In all films, from the time the first Oscar was handed out in 1927-1928 up through the year 2001 films, performances by black actors and actresses have received only 39 acting nominations (in either lead or supporting roles).

A disappointment was the failure of Jamie Foxx to get a supporting actor nomination for his role as the exuberant Bundini Brown in *Ali*. Jon Voight got a nomination in that category for his role as Howard Cosell in the Muhammad Ali biopic.

The fantasy epic *The Lord Of The Rings: The Fellowship Of The Ring* led the field with 13 nominations, including Best Picture. *A Beautiful Mind* and *Moulin Rouge* got eight nominations.

The Academy Awards will be presented on March 24 from it's new Hollywood home, the Kodak Theatre, located just blocks away from the Roosevelt Hotel, where the first Academy Awards were handed out.



Sidney Poitier receiving Oscar in 1964 for Lilies of the Field



Whoopi Goldberg

**Whoopi Goldberg** returns as the host, her first time since 1998. **Sidney Poitier** will receive an honorary Oscar from the Academy of Motion Picture Arts and Sciences, Board of Governors to recognize his "extraordinary performances and unique presence on the screen" and for representing the industry with "dignity, style and intelligence."

# BLACK BOX OFFICE

## Black Star Power

This month's Black Box Office takes a look at the box office performance of Oscar nominees, Will Smith, Denzel Washington and Halle Berry.

### DENZEL WASHINGTON

Release Date	Name of Film	1st weekend	Total Gross
2/15/2002	John Q	\$23,612,171	\$39,855,000*
10/5/2001	Training Day	\$22,550,788	\$76,261,036
9/29/2000	Remember the Titans	\$20,905,831	\$115,648,585
12/29/1999	Hurricane, The	\$10,512,425	\$50,668,906
11/5/1999	Bone Collector, The	\$16,712,020	\$66,488,090
11/6/1998	Siege, The	\$13,931,285	\$40,934,175
5/1/1998	He Got Game	\$7,610,663	\$21,567,853
1/16/1998	Fallen	\$10,401,586	\$25,310,938
12/13/1996	The Preacher's Wife	\$7,649,752	\$48,102,795
7/12/1996	Courage Under Fire	\$12,501,586	\$59,003,384
9/29/1995	Devil in a Blue Dress	\$5,422,385	\$16,030,096
8/4/1995	Virtuosity	\$8,309,869	\$23,998,226
5/12/1995	Crimson Tide	\$18,612,190	\$91,367,823
12/22/1993	Philadelphia	\$12,304,335	\$77,324,422
12/17/1993	Pelican Brief, The	\$16,600,000	\$100,768,056
5/7/1993	Much Ado About Nothing	\$1,024,306	\$22,538,421
11/18/1992	Malcolm X	\$9,871,125	\$48,169,910
2/5/1992	Mississippi Masala	\$1,502,819	\$7,308,786
10/4/1991	Ricochet	\$4,381,181	\$21,544,163
2/20/1990	Heart Condition	\$2,149,786	\$4,134,992
1/1/1990	Mo Better Blues	\$4,387,360	\$16,153,000
12/14/1989	Glory	\$3,020,360	\$26,593,580
2/16/1989	Mighty Quinn, The	\$1,442,524	\$3,992,420
<b>Number of films</b>	<b>23</b>		
<b>Total gross</b>	<b>\$1,003,764,657</b>		
<b>Average gross</b>	<b>\$43,641,941</b>		
<b>Average opening weekend</b>	<b>\$12,970,822</b>		
<b>Number of films over \$100m</b>	<b>2</b>		

Five-time Academy Award nominee Denzel Washington scored the best opening of his career with *Training Day*, which was also the second biggest October debut ever. The film earned \$22.6 million to lead the North American box office to a record Columbus Day weekend. The Warner Bros. release opened in 2,712 theaters and averaged \$8,315 per site.

The Denzel Washington starrer, *John Q* (New Line Cinema), captured the top spot on the box office charts and scored the eighth number-one opening of his career. The film grossed \$20.6 million over the Friday-to-Sunday portion of the President's Day holiday weekend, opening in 2,466 theaters and averaging \$8,364 per site. *John Q* represented Washington's third consecutive \$20 million + opening following last fall's *Training Day* (\$22.6 million) and 2000's *Remember the Titans* (\$20.9 million) once again proving the actor's ability to draw large crowds.

In the five-year period 1998-2001, the eight films in which Washington has appeared grossed roughly \$636 million globally (more than \$437 million in North America and \$199 million in the rest of the world). His past eight films have an average North America opening of \$15.78 million.

continued on page 18



# BLACK BOX OFFICE

continued from page 19

## WILL SMITH

Release Date	Name of Film	1st weekend	Total Gross
12/25/2001	Ali	\$15,300,000	\$58,200,000*
11/3/2000	Legend of Bagger Vance, The	\$11,516,712	\$30,695,227
6/30/1999	Wild, Wild West, The	\$27,687,484	\$113,805,681
11/20/1998	Enemy of the State	\$20,038,573	\$111,549,836
7/2/1997	Men in Black	\$51,068,455	\$250,156,830
7/3/1996	Independence Day	\$50,228,264	\$306,169,255
4/7/1995	Bad Boys	\$15,523,358	\$65,647,413
12/10/1993	Six Degrees of Separation	\$718,091	\$6,284,090
5/28/1993	Made In America	\$11,821,326	\$44,942,695
<b>Number of Films</b>	<b>9</b>		
<b>Total Grosses</b>	<b>\$987,451,027</b>		
<b>Average Gross</b>	<b>\$109,716,781</b>		
<b>Average Opening Weekend</b>	<b>\$22,655,807</b>		
<b>Number of Films over \$100m</b>	<b>4</b>		

In the five-year period 1998-2001, the four films in which Smith has appeared grossed roughly \$541 million globally (more than \$314 million in North America and \$237 million in the rest of the world). His past four films have an average North America opening of \$18.64 million.

In 1997, the Smith-starrer *Men In Black* grossed \$587 million worldwide (\$250 million in North America alone) and in 1996, *Independence Day* grossed \$809.4 million worldwide (\$306 million in North America).

## HALLE BERRY

Release Date	Name of Film	1st weekend	Total Gross
12/26/2001	Monster's Ball	\$174,109	\$8,051,471*
6/8/2001	Swordfish	\$18,145,632	\$69,772,969
7/14/2000	X-Men	\$54,471,475	\$157,299,717
8/28/1998	Why Do Fools Fall In Love?	\$3,946,382	\$12,506,676
5/15/1998	Bulworth	\$10,515,839	\$26,528,684
3/28/1997	B.A.P.S.	\$2,742,679	\$7,246,735
9/13/1996	The Rich Man's Wife	\$3,132,151	\$8,538,318
3/22/1996	Race the Sun	\$1,116,504	\$1,681,685
3/22/1996	Girl 6	\$2,485,764	\$4,880,941
3/15/1996	Executive Decision	\$12,069,780	\$56,679,192
3/17/1995	Losing Isaiah	\$2,520,972	\$7,564,608
5/25/1994	Flintstones, The	\$29,700,000	\$130,531,208
9/24/1993	Program, The	\$6,821,931	\$23,042,200
7/1/1992	Boomerang	\$13,640,706	\$70,052,444
11/8/1991	Strictly Business	\$2,456,772	\$7,452,267
6/7/1991	Jungle Fever	\$5,332,860	\$31,739,045
<b>Number of Films</b>	<b>16</b>		
<b>Total Grosses</b>	<b>\$635,570,160</b>		
<b>Average Gross</b>	<b>\$38,973,135</b>		
<b>Average Opening Weekend</b>	<b>\$11,769,382</b>		
<b>Number of films over \$100m</b>	<b>2</b>		

In the five-year period 1998-2001, the five films in which Halle Berry has appeared grossed roughly \$461 million globally (more than \$274 million in North America and \$187 million in the rest of the world). Her past five films have an average North America opening of \$17.45 million.

KEY: \* still tracking

## THE HOLLYWOOD REPORTER'S STAR POWER® 2002

**Will Smith** (89.91) and **Denzel Washington** (89.04) both finished in the top 20 globally in **The Hollywood Reporter's Star Power® 2002** survey which provides a detailed look at the bankability of actors around the world, as well as in key individual markets. In the previous Star Power survey only Smith had that distinction. **Halle Berry** (48.45) finished as the second highest scoring African American actress (after Whoopi Goldberg).

What The Hollywood Reporter's Star Power® 2002 Ratings Mean:

**Maximum Star Power®:** They have the very most Star Power® in terms of worldwide audience following and bankability. For example, they can guarantee financing for and open to big boxoffice any film in which they appear. They ensure major studio distribution and a wide release. They are willing to -- among other elements -- promote their films locally and abroad through in-person junkets, festival appearances, and TV and print interviews. Even bad press can rarely harm their Star Power® appeal. (Range 87.50-100)

**Strong Star Power®:** These actors and actresses have a great deal of Star Power® but are one rung lower than those having Maximum Star Power®. For example, a film they appear in often -- but not always -- opens strong on the strength of their name alone. The size of that opening would not be as large as someone with Maximum Star Power®. Recent boxoffice success is a key indicator of their current Star Power®. They can guarantee some portion of financing for many, but not all films, and usually ensure major studio (and definitely independent) distribution. (Range 62.50-87.49)

**Moderate Star Power®:** Actors and actresses with Moderate Star Power® have important impact on the films in which they appear, but usually this impact is contributory rather than dominant. For example, they strengthen but do not dominate the package of people working on the film (i.e. director, writers, etc.). They usually cannot open a film alone but their name on a film makes an important contribution to the size of the film's opening and ultimate overall gross. Their presence is a key contributor to locking up territorial and pay, video and free TV rights deals, when applicable. (Range 37.50-62.49)



# HIP HOP HOLLYWOOD

## WEST COAST HIP-HOP SUMMIT GENERATES UNPRECEDENTED SUCCESS

With the introduction of new ideas, a record of progress and challenging points of view, the first **West Coast Hip-Hop Summit** accomplished its goals to convene and unite the diverse voices within the hip-hop community.

Organized by Hip-Hop Summit Action Network President **Minister Benjamin Muhammad** to facilitate constructive dialogue between and among the West Coast hip-hop leaders, the over-capacity crowd at the Four Seasons Hotel in Beverly Hills drew such luminaries as Hip-Hop Summit Action Network Chairman **Russell Simmons**; LA..ex-gang leader, conflict resolution activist and record producer **Michael Concepcion**; national radio and television personality **Steve Harvey**; Death Row Records CEO **Suge Knight**; the RIAA's **Suzan Jenkins**; Bay area radio personality **Davey D**; and hip-hop artists **Kurupt**; **Xzibit**; **DJ Quik**; **Mack 10**; **The D.O.C.**; **Irv Gotti**; the **Outlawz**; **Queen Pen**; **Keith Murray**; **Ed Lover**; the **Fatcats**; the **Eastsidaz**; **M.O.T.**; **Michel'le** and **Boo Ya Tribe**. "A Summit is where diverse forces come together and that's what you saw today," commented Minister Benjamin. "You saw the compassionate side and the raw side of hip-hop. You saw the focus on economics and the side that focuses on social transformation. And it's all good because it makes up the diversity of the hip-hop nation." Added Michael Concepcion: "You had some of the most serious kids from the streets representing for the industry. These were mortal enemies sitting together. But this wasn't about being a gang member; these kids came in with a business mind. For them to listen and bite their tongues was a feat in itself. They ARE the reality of what the rappers rap about."

"The Hip-Hop generation has the real power, but in order to realize your true potential you must do what is right not just what is popular," the Honorable Minister Louis Farrakhan said in the Hip-Hop Summit's Keynote Address. Referencing the experiences of "black, brown, yellow and the poor white in America," Minister Farrakhan challenged the hip-hop artists in attendance to 1) take responsibility for their music and lyrics and to use them for progressive, social change 2) arouse the thinking of all young

people around the world to be peacemakers and not to become pawns in unjust wars and 3) remind everyone that adversity is the mother of creativity. DJ Quik, stirred by the Minister's speech, wrote the following: "I was moved by the Minister's glow (natural flicker). I hope we keep this real. 'Adversity IS the mother of creativity.'" There was an obvious continuity between this West Coast Hip-Hop Summit and last June's National Hip-Hop Summit in New York. As a result of responding to the theme "Taking Back Responsibility," Minister Muhammad pointed to the growth in speaking the truth reflected in rap songs, videos, poetry and other art forms. "I have noticed an since last June an evolution in the lyrics. Look at DMX in his latest joint, 'We Don't Know Who We Be' where he talks about his pain and his suffering. He came up with this phenomenal lyric--now being played all over radio--about people who live in poverty having hope. I've seen young people in impoverished situations utilize hip-hop to do better in school and to take better care of their family."

### *The following are the results of the closed-session discussions:*

- **Political Empowerment:** Agreement was reached with representatives of Rap The Vote and the National Black Youth Vote Coalition to focus the energy and the talent of the hip-hop community on a massive voter's registration and education drive. In addition, the attendees to the Summit pledged support for the ongoing development of the Hip-Hop Political Action Committee and the increase efforts in lobbying members of Congress on issues important to the hip-hop community.

- **Hip-Hop Responds to Federal Regulatory Agencies:** A unanimous vote was taken by the Summit participants to support the Hip-Hop Summit Action Network's efforts to assist spoken-word artist Sarah Jones in her lawsuit against the Federal Communications Commission. The FCC had issued a fine against KBOO-FM, a Portland, Oregon community radio station that played the Sarah Jones song "Your Revolution," a piece that uses refer-

*continued on page 30*

"The  
Hip-Hop  
generation  
has the  
real power,  
but in  
order to  
realize  
your true  
potential  
you must  
do what is  
right not  
just what is  
popular."







## DGA REPORT REVEALS LACK OF DIVERSITY IN HIRING PRACTICES ON TOP FORTY PRIMETIME DRAMA AND COMEDY SERIES

Last month, the **Directors Guild of America** released a report on the employment of women and minority directors by television networks on the "top forty" prime time drama and comedy series in 2000-2001. The report shows that 80% of the episodes were directed by Caucasian males, and that women and minority directors were totally missing from some of the best-known series line-ups.

"The report reveals that once again the networks have failed to fulfill their good faith obligation to hire more women and minority directors," said DGA President Jack Shea. "Although for many years we have challenged the industry to open up employment opportunities for women and minorities, it is clear from this report that their commitment to diversity is not reflected in their hiring of directors."

For years, the DGA has tracked the entertainment industry hiring practices. However, this is the first time the Guild has singled out the records of the top forty prime time drama and comedy television series. The report shows that of the 826 total episodes in 2000-2001, Caucasian males directed 663 (80%); women directed 89 (11%); African Americans, 27 (3%); Latinos, 15 (2%); and Asian Americans directed only 11 episodes (1%).

The following are some of the most egregious examples of the exclusion of women and minority directors:

- Nine of the top forty prime time series hired absolutely no minority directors: *Becker*, *Boston Public*, *Dark Angel*, *Ed*, *Judging Amy*, *Malcolm in the Middle*, *Providence*, *What About Joan*, and *Yes Dear*.
- Nine of the top forty hired absolutely no women directors: *CSI*; *Everybody Loves Raymond*; *JAG*; *King of Queens*; *My Wife and Kids*; *Nash Bridges*; *The District*; *Walker, Texas Ranger*; and *The X-Files*.
- Three of the top forty prime time series hired absolutely no women or minority directors: *The Drew Carey Show*, *Friends* and *Law & Order*. (Although *Will & Grace*, *The Geena Davis Show*, *That '70s Show*, *Spin City*

and *Big Apple* did not employ women or minorities, they are not cited here because they had no more than two directors for the entire series.)

The Guild is also currently reviewing the 2001-2002 season. It is noteworthy that with nearly half of the season's episodes scheduled to date, four of last year's worst offenders have shown little or no improvement in women and minority hiring:

- *Everybody Loves Raymond* continues to shun both women and minority directors, choosing instead to hire only Caucasian males for the 12 episodes scheduled to date.
  - *The Drew Carey Show*, which did not hire a single woman or minority to direct any of its episodes last season, has continued that trend, hiring no women or minorities to direct its 16 episodes scheduled to date.
  - *Friends*, which hired no women or minority directors in 2000-2001, has hired one African American to direct one episode out of 14 already scheduled.
  - *Law and Order*, which failed to hire women or minorities to direct any of its episodes in 2000-2001, has hired a woman to direct one of the 12 episodes scheduled to date. "The networks and the producers have repeatedly promised to do everything in their power to provide more employment opportunities for women and minority directors," said DGA President Jack Shea. "Each year they have failed to fulfill their promises, and each year this talent pool continues to be ignored."
- While employment opportunities for women and minorities on these top forty prime time television series were dismal overall, there were four series that defied the networks' trends:
- *Frasier*: NBC/Grub Street Productions chose two women to direct 10 of its 19 episodes and one African American for two episodes.
  - *Just Shoot Me*: NBC/Universal Pictures hired two women to direct 17 of its 23 episodes and one African American directed

one episode.

- *Three Sisters*: NBC/NBC Studios picked three women to direct 11 of its 16 episodes and one Asian American to direct two episodes.

- *What About Joan*: ABC/Columbia Tri-Star Television chose a woman to direct seven of its 16 episodes.

Although three of these four series were produced for NBC, that network failed to hire a single woman director in four of its other series and averaged only two women directors in its remaining six series.

"The DGA and its Women and Minority Committees have held countless meetings with networks and studio representatives to explore ways to increase employment opportunities, but these meetings appear to have been fruitless," said Shea. "We challenge the industry yet again to demonstrate a real commitment to diversity."

*"The networks and the producers have repeatedly promised to do everything in their power to provide more employment opportunities for women and minority directors."*



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## JOHN Q

Reviewed by Kam Williams

*Denzel As Desperate Dad in ER Drama*

What would you do if you found out your insurance didn't cover the heart transplant doctors determined your child needed to stay alive? That's the predicament **Denzel Washington** finds himself in as John Q. Archibald, a factory worker who had no idea that his policy didn't cover his family for a procedure of this magnitude. While John's initial reaction is rational, as he tries to reason with hospital administrators, matters escalate out of control as time starts to run out.

Unfortunately, despite a stellar cast, *John Q* is a tad too simplistic to take seriously. The callous, cardboard characters between the Archibalds and another heart include officious administrator Rebecca Payne (Anne Heche) and dour Dr. Turner (James Woods). Only after exhausting every legal option, does John Q. take the law into his own hands.

He yanks a gun out of his pants in the Emergency Room of all places, taking everybody there hostage. At this juncture, the movie falters, as John Q. suddenly turns into an unsympathetic character. For half his hostages are themselves in some sort of medical crisis, including a woman about to give birth, another beaten to a bloody pulp by a



Denzel Washington in New Line Cinema's *John Q.*

boyfriend and a man whose severed fingers need to be re-attached to his spurting hand immediately. It's hard not to look like a meanie when you criticize a movie which plays the cute kid card to make its case for

nationalized health care by tugging at your heartstrings. But the transparent attempt at manipulation backfired here as soon as John Q. opted for a lethal over a legal means of resolution.

**Rating: Fair (1.5 stars) ★1/2**

Rated PG-13 (but deserved an R) for adult language and disturbing scenes involving gunshots, fisticuffs, bloody violence and graphically-depicted operations.

## HART'S WAR

Reviewed by Kam Williams

*Bruce Willis and Terrence Howard as WWII POWs in Race-Tinged Court-Barracks Drama*

Adapted from the John Katzenbach best seller of the same name, *Hart's War* is set in a German concentration camp during World War II. It's a two-pronged tale, simultaneously tracking the methodical escape being planned by American soldiers and the trial of an innocent African-American, framed for the murder of a racist white GI. These parallel plots dovetail deftly in a pat denouement only Hollywood could expect anybody to believe. The film stars Bruce Willis (Unbreakable) as Colonel William McNamara, the grizzled vet who devises an ingenious plan to tunnel out of the stalag right under the watchful eye of keepers as clueless as comic TV characters Schulz and Colonel Klink. The selfless goal of McNamara, s rag-



Pictured l to r: Colin Farrell, Vicellous Reon Shannon and Terrence Dashon Howard in *Hart's War*.

Photo by Murray Close/MGM.

tag band of POWs is to detonate a nearby, Nazi munitions plant to aid the Allied cause. Complications arise when a couple of

downed fighter pilots, both famed Tuskegee Airmen, arrive. McNamara orders the black officers to shack with the lowly buck privates. This delicate decision is acceptable to everyone except SS Major Wilhelm Visser (Marcel Iures), the nosy Nazi in charge of the camp. Visser, apparently more interested in race relations than escape attempts, takes McNamara to task for the blatant act of discrimination. This goose-stepping Gandhi becomes even more of a bleeding heart liberal when Lieutenant Scott is implicated in the death of the most racist Southern cracker in the company. Instead of allowing the mob to lynch the unlucky Linc, Visser intervenes, suggesting, "A trial, like in your American movies. That should be fun."

And since this just happens to be one such American movie, a trial is exactly what we get. An elaborate legal case ensues, where Scott is defended by Lieutenant Tommy Hart (Colin Farrell), a Harvard law student whose education had been interrupted by the war. More importantly, Warden Wilhelm and other notable Nazis monitor every session to ensure that another innocent black man isn't railroaded. Marching orders: Straight to video for this pathetic poppycock.

**Rating: Fair (1.5 stars) ★1/2**

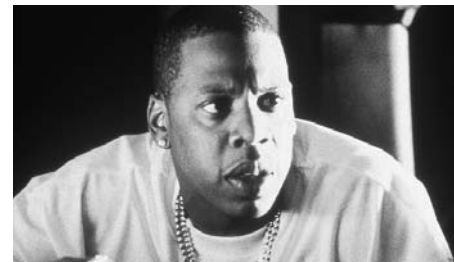
Rated R for graphic violence, profanity and ethnic slurs.

## STATE PROPERTY

Reviewed by Kam Williams

*Another Gratuitously Violent. Unapologetically Misogynistic Rapsplot*

January is ordinarily the month when critics expect studios to release their worst garbage,



so I can't say I'm surprised by the true-to-form *State Property*. But the only good

continued on page 28

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ReelWorld Film Festival, a new and exciting film festival in its 2nd year, will take place April 4th to 8th, 2002, in Toronto, Canada. The festival includes screenings, seminars, a pitch forum, a SpecialFX lab, Gala screenings and parties. Thousands of filmgoers and filmmakers from Canada and abroad, will watch more than one hundred hours of racially and culturally diverse feature length and short films, documentaries, music videos and animations. The productions presented are from Canada and around the world.

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# FESTIVAL CIRCUIT

## HBFF WRAP-UP

### BLACK FILMMAKERS AND SCREENWRITERS TRIUMPH AT FOURTH ANNUAL HOLLYWOOD BLACK FILM FESTIVAL

Festival Competition Culminates With Closing Ceremonies Highlighted By Presentation Of Jury And Audience Choice Awards Yielding More Than \$22,000 In Prizes

Husband And Wife Filmmaking Teams Reign Supreme Taking Top Honors In Feature And Audience Choice Award Categories

Festival Expands International Focus With Winning World Cinema Short and Documentary From British And Canadian Filmmakers

Filmmakers were honored for their achievements in filmmaking and screenwriting during the **Hollywood Black Film Festival** (HBFF) closing night awards presentation held on Sunday, February 10, 2002.

The festival, HBFF's fourth annual competitive event for Black filmmakers screened 80 films, a record number over six days from February 5-10 at the Harmony Gold Preview House in Los Angeles. *Black Talent News*, the leading premiere publication for African Americans in the entertainment industry was the presenting sponsor. Tanya Kersey-Henley, *BTN's* publisher and editor-in-chief has directed production of the festival since its inception. Competing filmmakers and storytellers received prizes valued at more than \$22,000.00 from Southwest Airlines, FilmProfit, ROI Reports and Consultation, NBS Post, Screenplay Systems, *Black Talent News*, The Post Group, Kodak, JR Post and Harrison Reiner, CBS Story Analyst and UCLA Screenwriting Instructor.

In an interesting twist, two Los Angeles based husband and wife filmmaking teams led the pack in the feature category. The HBFF Jury Award for Best Feature Film was won by *All About You*, a romantic comedy written and directed by Christine Swanson and produced by her husband Michael. In *All About You*, a young woman's realization that she is not included in her corporate climbing boyfriend's rise to the top prompts her to relocate to start anew. However, she doesn't actually get the fresh start that she hopes for due to a twist of fate. *Flight of the*

*Bumble Bee*, written by Linda Hamblin Denton and directed by Rayce Denton was this year's Audience Choice Award Recipient. Screening at HBFF for its Los Angeles premiere, *Flight of the Bumble Bee* is the story of what it means to believe in yourself. The plot revolves around a young thug trying to go straight who learns a powerful lesson about life and living after being forced into a bizarre relationship with an abused woman. The honorable mention in the feature category went to *Blue Hill Avenue*, the story of four friends from Boston that find out the choices they make as children will haunt them as adults. Written and directed by Craig Ross, Jr., the HBFF screening was the film's West Coast Premiere.

British filmmaker Anthony Alleyne's dark comedy *The Booth*, an HBFF World Cinema Short took top honors in the Short Film Competition. *The Booth* follows a day in the life of a young entrepreneur who runs a successful travel agency from a phone booth. Receiving an honorable mention was *Firebug*, written by Brian Burgoyne and directed by Michelle Harris. *Firebug* tells the story of a young Black boy who secretly starts fires in rural Georgia circa 1934 as his sharecropping father is harassed by the white landowner to find the culprit.

*Peeping Tom* took top honors in the HBFF Student Film Competition. Produced and directed by Jason Todd Ipson, *Peeping Tom* is a day in the life of 10-year old Thomas on the morning after he breaks

a wish bone and his whole world changes once his wish comes true. The Student Film category honorable mention went to *Voting While Black*, written and directed by Malissa Strong. *Voting While Black* was inspired by the events of the 2000 presidential election. The film explores the security of our civil rights today while reflecting on the historical struggles put forth to obtain them.

Top honors in the Documentary category went to *Keeping The Faith With Morrie*, produced by Angel Harper, written and directed by Ashley Rogers. Canadian filmmaker Anthony Sherwood received an honorable mention for *Honour Before Glory*, the story of Canada's one and only all Black military battalion which was formed during World War I.

Highlighting this year's festival was the annual HBFF Storyteller Competition. Storyteller finalists participated in a live stage reading produced and directed by veteran thespian Raymond Forchion. Writer Angela Comer's *"The Way We Were"* took top honors. "The Way We Were" is the story of two people invading the personal ads on a quest to find a soul mate who discover each other along the way. Michael Ajakwe's *"A Child For A Child"* received an honorable mention. "A Child For A Child" tells story of a grief stricken father who on the anniversary of his son's murder goes to the home of the child who killed him – to murder him.

# production charts

## 9 TO 5 (Fox Searchlight).

Cast includes Jada Pinkett Smith. Screenwriter: Rob Edwards ("The Fresh Prince of Bel-Air"). Producers: Will Smith and James Lassiter with Absolute's Marcus Morton ("3 Strikes") and Julio Caro ("The Cell"). Executive producer: Will Smith. Overbrook Entertainment and Absolute Entertainment. Project will be overseen by Claudia Lewis, EVP Production, Fox Searchlight, Fox Searchlight, 10201 W. Pico Blvd., Bldg. 38, 1st floor, Los Angeles, CA 90035. In development.

**BABY OF THE FAMILY.** Cast includes Cylk Cozart, Salli Richardson, Alfre Woodard, Loretta Devine, Sheryl Lee Ralph, Pam Grier, Vanessa Williams, Afemo Omilani, Todd Bridges, CCH Pounder. Executive producer: Tina McElroy Ansa. Director: Jonee Ansa. Screenwriter: Jonee Ansa and Tina McElroy Ansa. Starts November 5, 2001. Shooting in Macon, Georgia. Downsouth Filmworks, Inc., P.O. Box 20602, St. Simons Island, GA 31522, (912) 638-1780. In preproduction.

**BARBERSHOP (New Line),** drama. Stars Ice Cube, Eve, Cedric The Entertainer, Anthony Anderson, Sean Patrick Thomas and Troy Garrity. Director: Tim Story. Screenwriters: Mark Brown and Don D. Scott. Producers: Mark Brown, George Tillman and Robert Teitel. Executive Producers: Cube Vision's Matt Alvarez and Brown's manager Larry Kennar. SMGM/State St. Pictures/Cube Vision Inc., 2500 Broadway St., Santa Monica, CA 90404. Started January 15, 2002. Shooting in Chicago. In production. Shooting in

Chicago. Budget: \$7-8 million. In development.

**DELIVER US FROM EVA (USA Films),** romantic comedy. Stars Gabrielle Union and LL Cool J. Director: Gary Hardwick. Screenwriter: Gary Hardwick, B.E. Brauner and James Iver Mattison. USA Films/Baltimore Spring Creek Pictures, 9333 Wilshire Blvd., Beverly Hills, CA 90210. Started October 17, 2001. Shooting in Los Angeles. In production.

## DIVA (Universal Pictures).

Executive Producer: Debra Martin Chase. BrownHouse Productions/Overbrook Productions. Universal Pictures, 100 Universal City Plaza, Universal City, CA 91608 (818) 777-1000. In development.

## DOLEMITE (Dimension Films).

Cast includes LL Cool J. Co-executive producers: Leigh Savidge and Stephen Housden. Screenwriter: Buddy Johnson. Dimension Films, 7966 Beverly Blvd., Los Angeles, CA 90048, (323) 951-4200. In development.

**DRUMLINE (Fox 2000 Pictures),** comedy. Stars Nick Cannon, Orlando Jones, Zoe Saldana, Leonard Roberts, Earl Poitier II, GQ, Jason Weaver, and J. Anthony Brown. Director: Charles Stone III. Screenwriter: Tina Chism (debut) and Reginald Bythewood. Executive producers: Dallas Austin and Greg Mooradian. Fox 2000 Pictures, 10201 W. Pico Blvd., Los Angeles, CA 90035. Started December 4, 2001. Shooting in Atlanta, GA. In production.

**EAST OF HARLEM.** Cast includes Djimon Hounsou. Director: Jim Sheridan. A romantic drama that tells the story of a troubled Harlem artist (Hounsou) who befriends an Irish immigrant pursuing his dreams of becoming an actor. In development.

## FREON (Directors Circle Filmworks).

Writer/director: Yule Caise. Executive Producer: Roy Campanella II. Directors Circle Filmworks, 2630 Lacy Street, Los Angeles, CA 90031. (323) 222-1202. Start date: May 2002. In development.

## FROM THE OLD SCHOOL

**(New Line).** Actors Ice Cube and John Witherspoon will write as a vehicle for Witherspoon to star in. Producers: Ice Cube and Matt Alvarez. CubeVision. New Line Cinema, 116 N. Robertson Blvd. #200, Los Angeles, CA 90048. In development.

## FRIDAY AFTER NEXT (New Line).

Cast includes Ice Cube, Mike Epps, Don "D.C." Curry and John Witherspoon. Producers: Ice Cube, Matt Alvarez. Director: Marcus Raboy. Screenwriter: Ice Cube. Starts November 2001. New Line Cinema/Cube Vision Inc., 116 N. Robertson Blvd. #200, Los Angeles, CA 90048. In preproduction.

## HEAD OF STATE (Dreamworks),

comedy. Stars Chris Rock. Director: Chris Rock. Screenwriters: Chris Rock and Ali LeRoi. Producer: Ali LeRoi. Dreamworks Pictures/3 Arts Entertainment, 100 Universal Plaza, Bldg. 477, Universal City, CA 91608. Starts April 2002. In preproduction.

*continued from page 26*

## LEGEND:

**RUMORED:** Projects that have been rumored to be in the works. These are projects that have been speculated about.

**SCRIPT STAGE:** Either a script has been acquired by a production company/studio, or a production company/studio is developing a script in-house. Typically, no official announcement has been made.

**IN DEVELOPMENT:** The project has attracted interest and the production company/studio is spending money on developing the project and moving it towards production. Script is being tweaked and names are being attached. Tentative release date is announced. When a project

is in "development hell," the production company has invested money into developing the project but all the elements — script, talent, investors, distributor — have yet to come together to "greenlight" the film. Projects can remain in "development hell" from several weeks to several years.

**IN PREPARATION/PRE-PRODUCTION:** When a film gets "greenlighted", it gets the production company/studio approval to being active production. Talent and crew are being finalized, locations are scouted, principal photography is scheduled.

**IN PRODUCTION:** Principal photography has begun. Release date is announced.

**IN POST-PRODUCTION:** (referred to as being "in post", in industry jargon) Additional filming, editing, and dubbing take place. The soundtrack and special effects are added.

**IN THE CAN:** The film has been completed and is awaiting release.

**VAULTED:** This is a rather rare occurrence — a film has been completed yet hasn't been released for a relatively long period of time. Films may languish in this phase until a solid release date has been announced.



# production charts

continued from page 25

**HIGH CHICAGO.** Screenwriter: Robert Adetuyi. Director: Norman Jewison. In development.

**HOLLA**, horror/comedy. Stars Elise Neal, Omar Gooding, Kat Williams, Maia Campbell, Merlin Santana and Tuc Walkins. Screenwriter: Byron Taylor. Executive producer: Rashid "Rush" Muhammad. Rockstone Pictres, 289 So. Robertson Blvd., Suite 506, Beverly Hills, CA 90211, (310) 260-2587, fax (310) 260-2588. Starts March 13, 2002. Shoots in Los Angeles. In preproduction.

**HUNTING BRONZE (Universal).** action comedy. Stars The Rock (aka Dwayne Johnson). Screenwriter: Joseph C. Muscat. Producer: Kevin Misher. Universal Pictures, 100 Universal City Plaza, Universal City, CA 91608 (818) 777-1000. In development.

**I KNOW WHAT YOU DID IN THE HOOD!** Cast includes Krazy Bone, Napoleon, Todd Bridges, BernNadette Stanis, Kene Holliday, Chuck D., Jeris Lee Poindexter and Steve Falcone. Executive producer: Nelquon Allah, Darryl D. Lassiter. Director: Darryl D. Lassiter. Screenwriter: Sonya Polk. DDL Entertainment, P.O. Box 50374, Atlanta, GA 30302, (770) 732-9484, fax (770) 819-9153. Shoots in Los Angeles. Starts January 3, 2002. In reproduction.

**INDIANA JACKSON (Disney).** Cast includes Pras. Screenwriter: Tyger Williams (*"Menace II Society"*). Described as a hip-hop version of *"Raiders of the Lost Ark"* it's the story of a rich guy (Pras) who travels to Ethiopia to recover the staff of Moses. Disney, 500 S. Buena Vista St., Burbank, CA 91521. In development.

**LADY T. & MOJO SLIM (USA Films).** Cast includes Snoop Dogg. Screenwriter: Eric Bernt (*"Romeo Must Die"*). In development.

**LIKE MIKE (20th Century Fox)**, comedy. Stars Lil' Bow Wow, Morris Chestnut, Jonathan Lipnicki, Brenda Song, Jesse Piemons, Julius Ritter, Crispin Glover, Anne Meara, Robert Forster and Matt Geiger. Director: John Schultz. Screenwriter: Mike Elliot (debut) and Jordan Moffet. Producers: Barry Josephson and Peter Heller. Like Mike Productions, Hollywood Center Studios, 1040 N. Las Palmas, Bldg. 33, Los Angeles, CA 90038. Started January 3, 2002. Shooting in Los Angeles and Philadelphia. In production.

continued from page 27



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# production charts continued from page 26

## **MY BABY'S MAMA (Miramax).**

Cast includes Eddie Griffin, John Leguizamo, LL Cool J, and Lil' Kim. Screenwriters: Eddie Griffin and Damon "Coke" Daniels. Producers: Eddie Griffin along with Immortal Entertainment's Happy Walters and Matthew Weaver. Executive producers: Brillstein-Grey. Miramax, In development.

**NAPPILY EVER AFTER.** Executive Producer: Halle Berry. Good Shephard Productions. It's the story of a young woman who cuts off all her hair and goes natural. In development.

**ONE 4 ALL (MGM).** Executive Producer: Debra Martin Chase. BrownHouse Productions. MGM/UA, 2500 Broadway, Santa Monica, CA 90404. In development.

**PASSPORT.** Stars Wyclef Jean. In development.

## **RAZHEL WATKINS: HIP HOP DETECTIVE (Miracle Pictures).**

Stars Wyclef Jean. Screenwriters: Freddie Gutierrez, Wesley Jermaine Johnson and Scott Taylor. Producer: Nelson George ("CB4"). The story of a low-rent, gadget-carrying, hip-hop detective who attempts to solve the high-profile murder of a notorious white rap star. In development.

## **RESCUE ME (Fox Searchlight).**

Executive Producer: Debra Martin Chase. Martin Chase Productions/Latham Entertainment. Fox Searchlight, 10201 W. Pico Blvd., Los Angeles, CA 90035. In development.

## **RUSH HOUR 3 (New Line Cinema).**

Cast includes Jackie Chan and Chris Tucker. Spylgass Entertainment. New Line Cinema, 116 N. Robertson Blvd. #200, Los Angeles, CA 90048. In development.

**SAVE US JOE LOUIS.** Cast in talks: Danny Glover and Samuel L. Jackson are in talks to play Joe Louis; Maximilian Schell is in talks to play the older Max Schmeling. Director: Spike Lee. Screenwriters: Budd Schulberg, Bert Randolph Sugar and Spike Lee. This is the true story of the rivalry between boxers Joe Louis and Max Schmeling. In development.

**SHOTTAS.** Cast includes Wyclef Jean. Also stars Ky-Mani Marley, Spragga Benz, Paul Campbell and Louie Rankin, with a cameo by boxer Lennox Lewis. Writer/Director: Cess Silvera. Shooting in Jamaica. In development.

**SPARKLE (Warner Bros.)** Screenwriter: E. Lynn Harris. Executive Producer: Debra Martin Chase. BrownHouse Productions. Warner Bros., 4000 Warner Blvd., Burbank, CA 91522. Warner Bros., 4000 Warner Blvd., Burbank, CA 91522. In development.

**THE BOW WOW CLUB (Fox Searchlight).** Screenwriter: Levy Lee Simon. Executive producers: Forest Whitaker, Tajamika Paxton. Spirit Dance Entertainment. Fox Searchlight, 10201 W. Pico Blvd., Los Angeles, CA 90035. In development.

**THE FIGHTING TEMPTATIONS (Paramount/MTV Films).** Screenwriter: Elizabeth Hunter (debut). Director: Rick Famuyiwa ("The Wood"). Handprint Entertainment and MTV Films. Summer 2002 start date. In development.

**THE KISS BEFORE MIDNIGHT (Fox Searchlight).** Executive producer: Debra Martin Chase. Martin Chase Productions/Lakeshore Entertainment/Latham Entertainment. Fox Searchlight, 10201 W. Pico Blvd., Los Angeles, CA 90035. In development.

**THE MURDER OF THE NOTORIOUS B.I.G. STORY.** Film Four/Killer Films. In development.

**THOSE WHO WALK IN DARKNESS (Warner Bros.)** Screenwriter: John Ridley. Warner Bros., 4000 Warner Blvd., Burbank, CA 91522. Warner Bros., 4000 Warner Blvd., Burbank, CA 91522. In development.

**TRACES (New Line Cinema).** Screenwriter: Robert Adetuyi. Producers: Brett Ratner and Jay Stern of Rat Entertainment. New Line Cinema, 116 N. Robertson Blvd., Los Angeles, CA 90048. In development.

## **UNCHAIN MY HEART: THE RAY CHARLES STORY (Paramount).**

Director: Taylor Hackford. Screenwriter: Jimmy White (debut). Producers: Taylor Hackford and Ray Charles, Jr. Crusader Entertainment. The story of how Ray Charles Robinson overcame blindness, poverty, racism, and his own heroin abuse to become one of the most famous musicians of the 20th century. Paramount Pictures, 5555 Melrose Avenue, Los Angeles, CA 90038, (818) 560-1000. In development.

**UNTITLED 'THE ROCK' PROJECT (Universal).** Stars The Rock (aka Dwayne Johnson). Screenwriter: Brian Helgeland. Producer: Kevin Misher. Universal Pictures, 100 Universal City Plaza, Universal City, CA 91608 (818) 777-1000. In development.

**UNTITLED 'URBAN CADDYSHACK' PROJECT (Jersey/Universal).** Screenwriter: Chuck Wilson. Producer: Pamela Abdy, Jersey Films, Jersey Films, 10351 Santa Monica Blvd., Suite 200 Los Angeles, CA 90025, 310-203-1000. In development. Brad Kaaya hired by Universal to re-write. In development.

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# OPPORTUNITIES

The **San Francisco Black Film Festival** is hosting its 4th annual film festival, June 12-16, 2002 and is accepting films for consideration for the Melvin Van Peebles Maverick Award, presented to an emerging Black filmmaker. Joy Phillips, director of "Kickin' Chicken," was the recipient of last year's award. The winner will be flown to San Francisco as a guest of the festival and presented with the Maverick award during the awards ceremony. Films can be of any genre - drama, music videos, comedy, horror, adventure, animation, romance, science fiction, etc. They accept features, shorts, narratives and documentaries. There is a \$25.00 non-refundable entry fee to enter the film competition and a \$30.00 non-refundable entry fee for the screen play competition. A VHS preview video and a publicity must accompany fully completed applications still. Send to The San Francisco Black Film Festival, P.O. Box 15490, San Francisco, CA 94115, as soon as possible but no later than March 22, 2002. Call 415.346.0199 or 877.467.1735 for further information. Visit our website at [www.sfbff.org](http://www.sfbff.org).

The **Roxbury Film Festival** is accepting submissions for its 4th annual festival which will be held August 15-18, 2002 in Boston, MA. All genres of films (narrative, documentary, shorts, features, animation) produced, directed or written by a person of color are eligible for submission. The early submission deadline is April 30, 2002. The final deadline for submissions is May 31, 2002. Submission forms and guidelines can be obtained by visiting the website [www.actroxbury.org](http://www.actroxbury.org) or by calling 617.541.3900 ext. 222.

The **Los Angeles Film Festival**, scheduled to take place June 21 through June 29, 2002 in Los Angeles, California, is accepting submissions. The final deadline is March 22, 2002. For more

information visit the website at <http://www.lafilmfest.com>.

The **Independent Feature Project/West** is now accepting submissions for its annual **Screenwriters Lab** which will take place in Los Angeles from June, 2002 through July, 2002. The deadline for submissions is May 3, 2002. Now in its fourth year, IFP/West's Screenwriters Lab is an intensive seven-week program designed to help screenwriters working in independent film improve their craft and develop their voices as writers. During the Lab, participants meet twice a week to discuss their scripts and meet with industry professionals. In addition, Lab participants have one-on-one meetings with two professional advisors who read and provide notes on their projects. Participants also receive a complimentary pass to the IFP/West Screenwriters Series, which runs concurrently. For an application or for more information on the IFP/West Screenwriters Lab, contact Josh Welsh, Lab Administrator, at 310/432-1219, or visit the IFP/West web site at [www.ifp.org](http://www.ifp.org).

**PHILAFILM**, sponsored by the International Association of Motion Picture and Television Producers, is seeking submissions. Visit [www.PHILAFILM.org](http://www.PHILAFILM.org) for entry form, schedule, categories and fees, or call the PHILAFILM office at (215) 879-8209.

**COLOR TV**, a new public television series, is seeking short films that explore the themes of cultural diversity in America today for broadcast on public television stations around the United States. Comedies, dramas, satires, tragedies, documentaries, music performance, animation and experimental projects will all be considered. Entry deadline is March 18, 2002. To obtain an entry form, go to <http://www.aptv.org>, or write: **COLOR TV**, c/o National Black Programming Consortium, 145 East 125th Street, Third Floor, New York, NY 10035.

## film reviews *continued from page 22*

### STATE PROPERTY

thing I have to say after seeing this sordid, rap star vehicle is that now I only need to find nine more movies for my next Ten Worst List.

I'm not sure why we needed another meaningless rapsploitation flick typecast with preening, illiterate rap stars who treat women as hate objects while celebrating a sick, sadistic, gangsta, lifestyle as some sort of ghetto fabulous escapist fantasy. Perhaps Abdul Malik Abbott might like to explain. Abbott, who made a name for himself by directing rap such as ebonically conjugated music videos as Ain't No, I Can't Git Wit That, makes an underwhelming feature film debut here, writing and directing this rudderless, almost unwatchable mess. Problems abound, starting with expletive-laced dialogue which contains a curse in almost every line. Maybe he merely hates Philadelphia and wanted to trash the city's image as the City of Brotherly Love. More likely, however, it had something to do with

cross-promoting the careers of the movie, music stars, felonious-looking fellows with such "Notice Me!" sobriquets like Beanie Sigel, Schlomo Erectus, Damon Dash, DJ Runyon, Jay-Z, Que-T, Memphis Bleek and Downtown Detroit. Actually, half of those names I just made up. But unless you're already a hip-hop fan, you won't be able to separate their silly pseudonyms from my funny fabrications. Nonetheless, not one of the film's lead characters appears to have ever mastered the most rudimentary of rules concerning the English language. Supposedly set in Philly, yet illogically filmed almost entirely in New York and New Jersey, State Property is rendered further confusing by a Swiss cheese plotline. After a gratuitously sleazy opening of a parade of gyrating naked sluts, a broke brother named Beans decides to stake his claim to the American Dream. With the help of a posse called ABM (All Black Mob), Beans decides to open up an illegal drug operation all around the city. In a pathological, gratuitously bloodthirsty fashion, Beans proceeds to exact a high body count on his competition, an equally unlikable crew led by a pair of dudes named Dame and Untouchable J. But creator

Abbott's worst contribution is his despicable depiction of virtually every female character as a wanton whore. Cinematic equivalent of road kill.

#### **Rating: Poor (0 stars)**

Rated R for constant cursing, frequent female frontal nudity, the promotion of drug use and drug dealing, senseless slaughter and the celebration of cop killing.

### ANGELA BASSETT

*continued from page 7*

*Kam:* You were nominated for an Academy Award for *What's Love Got to Do with It?* This year, three African-Americans were nominated. But only once before has a black person ever won an Oscar for a leading role [Sidney Poitier for *Lilies of the Field*]. Do you think there's something wrong with the system or a lack of good roles for African-American characters?

*Angela:* I think it's a bit of both. You can't get the recognition and nominated by your peers, if it's not a role that's big enough, varied enough, rich enough, deep enough and complex enough. And then there's the

# Wassup?

## Calendar Of Industry Events

- March 8 - 10, 2002: **African American Women in Cinema** in New York, NY. <http://www.aawic.org> or call (212) 769-7949.
- March 14-16, 2002: **Reel Sisters of the Diaspora Film Festival** at Long Island University, Brooklyn Campus, <http://www.reelsisters.org>, (718) 488-1052
- April 4-8, 2002: **ReelWorld Film Festival** in Toronto, Canada. <http://www.reelworldfilmfest.com/>
- April 12-18, 2002: **The 5th Bermuda International Film Festival** in Bermuda. <http://www.bermudafilmfest.com/>
- April 18-20, 2002: **The Sixth Annual Memphis Black Writers Southern Film Festival** at the Downtown Memphis Marriott Hotel. <http://www.angelfire.com/tn/blackwritersconf> or call (901) 795-7309.
- April 25-29, 2002: **The 3rd Annual Denver Pan African Film & Arts Festival** in Denver, Colorado. <http://www.panafricanarts.org/> or call (303) 595-FILM (3456).
- May/June 2002: **XVII. Black International Cinema Berlin/Cottbus/Düsseldorf/Munich Interdisciplinary, Intercultural Film/Video, Dance, Theatre, Music & Seminar Presentations.** <http://members.aol.com/bicdance>.
- June 12-16, 2002: **The San Francisco Black Film Festival** in San Francisco, CA. <http://www.sfbff.org> or call (415) 346-0199 or (877) 467-1735.
- June 21 - 29, 2002: **The Los Angeles Film Festival** in Los Angeles, California. <http://www.lafilmfest.com>
- June 28 - 29, 2002: **The International Black Panther Film Festival** mini-festival in New Haven, Connecticut. <http://www.pantherfilmfest.com>
- July 30 - July 7, 2002: **PHILAFILM**, sponsored by the International Association of Motion Picture and Television Producers. <http://www.PHILAFILM.org> or call (215) 879-8209.
- August 7-11, 2002: **Urbanworld Film Festival** in NYC. (212) 893-1855, [www.urbanworld.com](http://www.urbanworld.com)
- August 15-18, 2002: **The Roxbury Film Festival** in Boston, MA. [www.actroxbury.org](http://www.actroxbury.org), (617) 541-3900 ext. 222.
- October 25-27, 2002: **The Black Man Film Festival** in Atlanta, Georgia. <http://www.afrikan.net/hype>
- November 29 - December 15, 2002: **African Diaspora Film Festival 2002** in NYC, [www.nyadff.org](http://www.nyadff.org)

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## ANGELA BASSETT

continued from page 7

whole voting procedure, and I am a voter, is so subjective. There's no way of knowing whether everyone takes that privilege seriously. And if you look at a cross-section of Academy members, there is not a great deal of diversity in the voting ranks. I think that affects who and what wins. About eighty per cent are male, white and over sixty.

**Kam:** Would you like to see Denzel, Halle or Will Smith win?

**Angela:** It would be a wonderful capstone for whomever wins it, but it has nothing to do with the journey or the work, really. It shouldn't be the be-all or the end-all. The movie might make a few more million dollars at the box office, but it won't necessarily translate into significant changes for a career. If you are able to do twenty or thirty rich characters over the course of a career, you'd rather have that than an Oscar.

## DENZEL WASHINGTON

continued from page 8

at the post office. So, I remember and kind of tapped into that, because I'm just a regular, as far as I'm concerned. But I also

went to the factory where John Q is employed, learned his specific job and actually worked a couple of half-shifts. That seemed like the right thing to do.

**Kam:** Wasn't doing a role like this mentally exhausting?

**Denzel:** I was so emotionally spent, I passed out as soon as we finished shooting. That scene where we were at the big table, when they give us the info, was probably the toughest one to do. And Kimberly [co-star Kimberly Elise] is such an emotionally available actress, that half the time I really was doing exactly what you see in the scene, trying to support her.

**Kam:** What's more challenging this type of film or an action flick?

**Denzel:** Oh, action films I hate. I don't like two weeks of running around and ducking without saying anything. That's not my forte. I don't care for fight scenes and hanging off stuff. That hurts. I'm getting too old for that. So, it's just not for me.

**Kam:** You've just finished directing *The Antwone Fisher Story*. How did that go?

**Denzel:** I had fun. If I'm allowed to, I'll be directing for the rest of my life.

**Kam:** So did you come away from that experience

with a greater appreciation of filmmakers?

**Denzel:** A new respect for directors, and shot-making that's for sure.

**Kam:** How would you describe your directorial style?

**Denzel:** I put the best in the business around me and let them do their jobs. So, I had a great crew with Academy-Award-winners. So, I knew that even if I was terrible, it's going to look like a good movie. We're just editing the picture now.

**Kam:** How did you like directing yourself?

**Denzel:** I won't do that again, acting AND directing. I'm not an actor who can pull that off, because I have to be invested in the character. I can't just walk through a performance, because I don't play myself.

**Kam:** *John Q* is about family. How important is family to you?

**Denzel:** Family? That's my life. Acting is only making a living.

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## HIP HOLLYWOOD

continued from page 18

ences from male rap lyrics to denounce misogyny and the degradation of women in a lot of popular hip-hop songs.

- Economic Empowerment: Suge Knight made a proposal for the creation of a hip-hop and R&B artist union which would be organized to insure health care, pension, retirement funds and other benefits for the artists. The measure was not voted on but widely discussed.

- The Success of Parental Advisory Labeling: Suzan Jenkins, a national consultant for the Recording Industry Association of America, reported on the progress of the RIAA's Parental Advisory Labeling on the

marketing of music with explicit content.

"There was passionate drama and there was emotion, but there were people who said the West Coast Summit couldn't take place. Well we did come together in that room for hours and hours and reached a consensus on how we are going to work together and how we are going to move forward to the National Summit. I want to make it known that we at the Hip-Hop Summit are accomplishing something, and we are consistently moving forward. It's not just a lot of talk. We make promises to the hip-hop community and we are living up to them," concluded Russell Simmons.

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# SNAPSHOTZ



Scribe Tina Andrews (“The Sally Hemings Story,” “Jacqueline Bouvier Kennedy Onassis,” and *Why Do Fools Fall In Love?*) with husband Steve at the HBFF 2002 Closing Night Screening of Warner Bros.’ *Queen of the Damned*. Photo: Clint Wallace.



Tanya Kersey-Henley, Founder/Executive Director, Hollywood Black Film Festival (HBFF) with Lorenzo di Bonaventura, President, Worldwide Production, Warner Bros. Pictures at the HBFF 2002 Closing Night Screening of Warner Bros.’ *Queen of the Damned*. Photo: Clint Wallace.



Tanya Kersey-Henley, Founder/Executive Director, Hollywood Black Film Festival (HBFF) with Merlin Santana (“The Steve Harvey Show”) and Judge Mablean Ephriam (“Divorce Court”) at the HBFF 2002 Opening Night Gala. Photo: Latisha Green.



It’s a family affair! HBFF 2002 Jury Award for Best Feature Film winners, husband and wife team, Christine and Michael Swanson (and son). Photo: Latisha Green.



Actress Tracey Bingham at the Hollywood Black Film Festival 2002 Closing Night Screening of Warner Bros.’ *Queen of the Damned*. Photo: Clint Wallace.



Actor Cuba Gooding, Jr. at the Hollywood Black Film Festival 2002 Closing Night Screening of Warner Bros.’ *Queen of the Damned*. Photo: Clint Wallace.



Actor Roger Guenveur Smith at the Hollywood Black Film Festival 2002 Closing Night Screening of Warner Bros.’ *Queen of the Damned*. Photo: Clint Wallace.

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