

Boyz N the Hood, (1991)

Directed by John Singleton

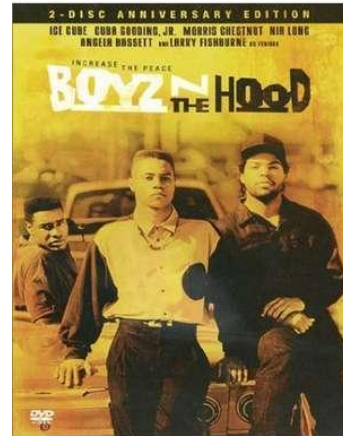
113 Minutes

Columbia Pictures Incorporated

R-Rated

Cast

Furious Styles	Larry Fishburne
Doughboy	Ice Cube
Tre Styles	Cuba Gooding, Jr.
Brandi	Nia Long
Ricky Baker	Morris Chestnut
Mrs. Baker	Tyra Ferrell
Reva Styles	Angela Bassett
Tre age 10	Desi Arnez Hines, II
Chris	Redge Green
Dooky	Dedrick D. Gobert



Credits

Writer-Director	John Singleton	Editor	Bruce Cannon
Producer	Steve Nicolaides	Original Music score	Stanley Clarke
Director of Photography	Charles Mills	Casting	Jaki Brown
Art Direction	Bruce Bellamy		

Awards for *Boyz N the Hood*

1992 Academy Awards, Nominated for Best Director, Best Writing, Screenplay Written Directly for the Screen John Singleton
1992 BMI Film and TV Awards, Stanley Clarke
1993 Image Award, Outstanding Motion Picture
1992 MTV Movie Awards, Best New Filmmaker, John Singleton
1992 MTV Movie Awards, Nominated, Best Movie
2002 National Film Preservation Board, USA, National Film Registry
1991 New York Film Critics Circle Award, Best New Director, John Singleton
1992 Political Film Society, USA, Peace Award
1992 Political Film Society, USA, Nominated for the Expose & Human Rights Award
1992 Writer Guild of America, USA, Best Screenplay Written Directly for the Screen, John Singleton
1992 Young Artist Awards, Outstanding Young Ensemble Cast in a Motion Picture

Chapter 1: Start 1991

Biography for John Singleton

Date of birth (location) 6 January 1968, Los Angeles, CA

Birth name John Daniel Singleton

Height 5' 6"

Mini biography Son of mortgage broker Danny Singleton and pharmaceutical company sales executive Sheila Ward and raised in separate households by his unmarried parents, John Singleton attended the Filmic Writing Program at USC after graduating from high school in 1986. While studying there, he won three writing awards from the university, which lead to a contract with Creative Artists Agency during his sophomore year. Columbia Pictures bought his script for *Boyz N the Hood* (1991) and budgeted it at \$7 million. Singleton notes that much of the story comes from his own experiences in South Central LA and credits his parents with keeping him off the street. His subsequent films have not been as well-received by audiences or critics as his first effort.

Spouse Akosua Busia Oct 1996- June 1997 divorced, one child

Trade mark

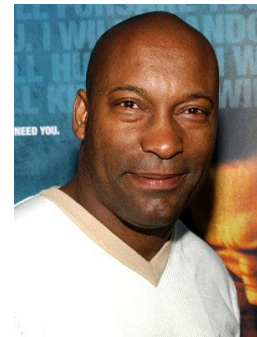
Frequently casts hip-hop musicians in his films (e.g. Ice Cube, Tupac Shakur, Busta Rhymes)

Trivia

- Graduated from USC School of Cinema-Television (1990)
- Youngest person ever to receive an Academy Award nomination for Best Director (at 24).
- Dated model Tyra Banks.
- Sentenced to make a short film about domestic violence after pleading no contest to charges he assaulted the mother of his 6 year-old daughter. He was also placed on three years' probation, fined \$300 and ordered to undergo a year of domestic violence counseling. (22 June 1999)

Biography from Leonard Maltin's *Movie Encyclopedia*:

After winning several awards at USC's Filmic Writing Program, Singleton exploded onto the scene with his first film, *Boyz N the Hood* (1991), a tough, intelligent, plain speaking look at friends in gang-ridden South Central L. A. that earned him Oscar nominations for Best Original



Screenplay and Best Director, becoming the first African-American (and the youngest filmmaker ever) to do so. It was a tough act to follow, and critics (perhaps unfairly) took him to task when his second film, the ambitious *Poetic Justice* (1993, starring Janet Jackson), wasn't as good. He also directed the Michael Jackson music video "Remember the Time." He followed with the highly charged campus drama *Higher Learning* (1995).

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Director - filmography

1. Luke Cage (2005)
2. 2 Fast 2 Furious (2003)
3. Baby Boy (2001)
4. Shaft (2000)
5. Rosewood (1997)
6. Michael Jackson: Video Greatest Hits - HIStory (1995) (V)
7. Higher Learning (1995)
8. Poetic Justice (1993)
9. Boyz N the Hood (1991)

Producer - filmography

1. Hustle & Flow (2005) (producer)

2. Baby Boy (2001) (producer)
3. Shaft (2000) (producer)
4. Woo (1998) (executive producer)
5. Higher Learning (1995) (producer)
6. Poetic Justice (1993) (producer)

Writer - filmography

1. Baby Boy (2001) (written by)
2. Shaft (2000) (screenplay) (story)
3. Higher Learning (1995) (written by)
4. Poetic Justice (1993) (written by)
5. Boyz N the Hood (1991) (written by)

While *Boyz N The Hood* was the first film to present a true picture of what life was really like in the LA Hood, filmmaker John Singleton had an even more important objective in mind.

Singleton stated, "The film has a lot of messages in it, but my main message is that African-American men have to take more responsibility for raising their children, especially their boys. Fathers have to teach their boys to be men.

The opening and closing scenes are direct references to Rob Reiner's movie *Stand by Me* (1986).

Shot entirely on location in South Central, Los Angeles, *Boyz In The Hood* strived to present its story with maximum honesty and realism. To achieve that goal, Singleton hired three local gang members as consultants, their advice on wardrobe; vocal emphasis and dialog being especially crucial to the film's credibility.

Principal photography began October 1, 1990, and wrapped November 28, 1990. Starring in the film were such now-familiar faces as Laurence Fishburne, Ice Cube, Cuba Gooding, Jr., and Angela Bassett, supported by a host of extras recruited from the South Central community itself. Included among them was writer/director John Singleton, who cast himself in a bit part as a mailman.

Biography for Laurence Fishburne

Date of birth (location) 30 July 1961, Augusta, Georgia,

Nickname Fish, Height 6' 1"

Trivia Studied acting at the Lincoln Square Academy in New York.

Biography from Leonard Maltin's *Movie Encyclopedia*: An excellent, underused actor who finally started getting good roles in the early 1990s, Fishburne caught the acting bug at age 10, and made his film debut in *Combread, Earl and Me* (1975). Four years later he appeared as "Clean," one of the PT-boat crew members accompanying Martin Sheen on his odyssey in Francis Coppola's epic Vietnam saga *Apocalypse Now* (1979), an experience that Fishburne says had a profound effect on him. He also worked in Coppola's *Rumble Fish* (1983) and *The Cotton Club* (1984), Steven Spielberg's *The Color Purple* (1985), and Spike Lee's *School Daze* (1986), among others, but started making an impact on audiences as a vice lord in *King of New York* (1990), Gene Hackman's legal assistant in *Class Action* (1991), and especially, as Furious Styles, the father (and soul) of John Singleton's *Boyz N the Hood* (1991). Fishburne finally achieved leading-man status as an undercover narcotics agent in *Deep Cover* (1992), and received a Tony Award that same year for his Broadway debut in August Wilson's acclaimed play, "Two Trains Running." In 1993 Fishburne doffed the name "Larry" in favor of Laurence, and scored an Oscar-nominated knockout as selfish soul singer Ike Turner in *What's Love Got to Do With It* then turned in a typically strong supporting performance in *Searching for Bobby Fischer* That same year he won an Emmy for an episode of the short-lived TV series "Tribeca." Since then, he has appeared in *Bad Company*, *Higher Learning* and *Just Cause* (all 1995). Fishburne is also known to many kids as Cowboy Curtis from the TV series "Pee-wee's Playhouse."

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Actor - filmography

1. Beltway, The (2005)



2. Assault on Precinct 13 (2005) Marion Bishop
3. Matrix Revolutions, The (2003) Morpheus
4. Mystic River (2003) Sgt. Whitey Powers
5. Enter the Matrix (2003) (VG) Morpheus
6. Matrix Reloaded, The (2003) Morpheus
7. Biker Boyz (2003) Smoke
8. Osmosis Jones (2001) (voice) Thrax
9. Once in the Life (2000) 20/20 Mike
10. Matrix, The (1999) Morpheus
11. Always Outnumbered (1998) (TV) Socrates Fortlow
12. Hoodlum (1997) Bumpy Johnson
13. Event Horizon (1997) Captain Miller
14. Miss Evers' Boys (1997) (TV) Caleb Humphries
15. Fled (1996) Charles Piper
16. Before Your Eyes (1996) (TV) Narrator
17. Othello (1995) Othello
18. Tuskegee Airmen, The (1995) (TV) Hannibal Lee
19. Just Cause (1995) Sheriff Tanny Brown
20. Bad Company (1995/I) Nelson Crowe
21. Higher Learning (1995) Professor Maurice Phipps
22. Searching for Bobby Fischer (1993) Vinnie
23. What's Love Got to Do with It (1993) Ike Turner, Sr.
24. Deep Cover (1992) (as Larry Fishburne) Russell Stevens
25. Boyz N the Hood (1991) Jason 'Furious' Styles
26. Class Action (1991) Nick Holbrook
27. Cadence (1990) Roosevelt Stokes
28. Decoration Day (1990) (TV) Michael Waring, DOD Man
29. King of New York (1990) Jimmy Jump
30. Red Heat (1988) Lt. Charlie Stobbs (Chicago Police Dept.)
31. School Daze (1988) Dap
32. Cherry 2000 (1987) Glu Glu Lawyer
33. Gardens of Stone (1987) Flanagan
34. Nightmare On Elm Street 3: Dream Warriors, A (1987) Max
35. "Pee-wee's Playhouse" (1986) TV Series Cowboy Curtis
36. Band of the Hand (1986) Cream
37. Quicksilver (1986) Voodoo
38. Color Purple, The (1985) Swain
39. Cotton Club, The (1984) Bumpy Rhodes
40. For Us the Living: (1983) (TV) Jimbo Collins
41. Rumble Fish (1983) Midget
42. I Take These Men (1983) (TV) Hank Johnson
43. Death Wish II (1982) Cutter, Mugger
44. Willie and Phil (1980) Wilson
45. Rumor of War, A (1980) (TV) Lightbulb
46. "Six O'Clock Follies, The" (1980) TV Series Robby
47. Apocalypse Now (1979) Tyrone 'Clean' Miller
48. Fast Break (1979) (as Lawrence Fishburne III) Street Kid
49. Cornbread, Earl and Me (1975) ... Wilford Robinson
50. If You Give a Dance, You Gotta Pay the Band (1975) (TV)
51. "One Life to Live" (1968) TV Series Dr. Joshua #1 (73-76)

- Producer - filmography
1. Beltway, The (2005) (producer)
 2. Once in the Life (2000) (producer)
 3. Always Outnumbered (1998) (TV) (executive producer)
 4. Hoodlum (1997) (executive producer)
 5. Miss Evers' Boys (1997) (TV) (executive producer)

Boyz N the Hood debuted on May 31, 1991, as an official selection in the *Un Certain Regard* competition at the Cannes Film Festival. Hailed by the critics for its script, performances and direction, the film opened theatrically on July 12, 1991, and made an equally strong impression on the American public, grossing



\$56 million. Nominated for two Academy Awards (Direction, Original Screenplay), *Boyz N The Hood* is “An American film of enormous importance” (Rodger Ebert, *Chicago Sun-Times*).

Sound Montages are used to describe what is going on in the opening credits of the movie. The Quotes in the beginning of the film, sets the audiences mind set, that the whole film is fact, rather than fiction. This is not purely fiction, and it is not reality, but rather a reflection on reality. Most of the stories in the film are taken out of experiences that John Singleton had while growing up in South Central.

Chapter 2 (0:02:20) South Central

Original idea was to have this montage of different street signs, all prohibiting the reader from doing something, i.e. “no passing”, “do not enter”, etc..., as the first images of the film. After

discussing this with his film teacher, the idea was scrapped, and they decided to go with just the “stop” sign prohibiting behavior.



South Central started changing two years after Ronald Reagan got into power. With Reagan’s “trickle-down-economics” program, more drugs started being pumped into this area, as funds for Parks and Recreation were taken away. You couldn’t go to the park because those funds were being diverted to more “worthy” projects, which left only two choices, one to stay inside and watch TV or the second choice to go out and find something to do after school, which normally lead to additional trouble.

Opening scene is very significant, as it was filmed on the street where John Singleton spent twelve years of his life, Inglewood, California, Lawrence Street. On the first day of filming, as the cast vans arrived to this location, cast members were nervous about getting off of the vans and filming in this neighborhood, as they didn’t want to get shot. Singleton had to work with them and reassure them that they would not get shot, that they were making a movie about this neighborhood and these families wanted their story told. On those first few days it was difficult for the cast to concentrate on making the movie, as they were fearful of being hurt.

Singleton is a child of the Reagan Era of the ‘80’s and he will try to get that point across to the audience in these early scenes. A lot of things changed for the lower class, and a lot of lives were lost during this time period, now this reality sinks in for these children.

Chapter 3 (0:02:48) Mr. Styles

The scene dissolves right into a casket drawing, made by students at Crenshaw Elementary school in East Los Angeles. Singleton visited the school and told the children to draw pictures of their neighborhood, and that the best pictures would be used in a film. These are those pictures of these children’s neighborhood, a little different than what you would expect children in our neighborhood to draw.

Some of these stories are straight from John Singleton’s own childhood; he stated that he would act up in class to get more attention from the teacher, positive or negative attention, he didn’t care. Singleton was an intelligent student, and very successful in school. When Tre addresses the class, he shares the philosophy of his father, which contrasts with the way his friends and fellow classmates were raised. You see, Tre has a father figure in his life but the majority of the students in this classroom are raised by single parents, that being their mother.

Biography for Angela Bassett
Date of birth 16 August 1958, NY, NY, Height 5' 4"

Mini biography Born in New York City, she grew up in St. Pete. Pushed by a high school teacher, she applied for Yale and got a scholarship, ultimately spending 7 years there including 3 post-grad years studying drama. She first appeared in a small role in the cult favorite *F/X*, but it was not until 1990 that a spate of TV roles brought her notice. Her breakthrough role, though, was playing Tina Turner whom she had never seen perform before taking the role.



Mini biography Captivating, gifted, and sensational, Angela Bassett's presence has been felt in theaters, stages, and television screens throughout the world. A native of New York City, New York, Bassett & her sister D'nette grew up in St. Petersburg, Florida with their mother Betty. As a single mother & social worker, Betty stressed the importance of education for her children. With the assistance of an academic scholarship, Bassett matriculated into Yale University. She received her B.A. in African-American studies from Yale in 1980. In 1983, she earned a Master of Fine Arts Degree from the Yale School of Drama. It was at Yale that Bassett met her husband Courtney Vance, an '86 graduate of the Drama school. Soon after graduating from Yale, Bassett appeared in her first film *Doubletake* (1985) (TV). However she is more recognized for her role in the *F/X* (1986) series. It wasn't until 1993 that she earned widespread recognition for her portrayal of Tina Turner in *What's Love Got to Do with It* (1993). Bassett's performance garnered a Golden Globe for Best Actress as well as an Oscar nomination for Best Actress. Bassett currently resides with her husband in California. Spouse Courtney B. Vance (October 1997-present)

Trivia

- Won the 2002 Lena Horne Award for Outstanding Career Achievements in the Field of Entertainment
- Measurements: 34B-25-37 (Source: Celebrity Sleuth magazine)
- Graduated from Boca Ciega High School in St. Petersburg, Florida, Class of 1976.

Biography from Leonard Maltin's *Movie Encyclopedia*: After working her way up from bits to supporting roles in films, Bassett landed the lead as soul singer Tina Turner in the biopic *What's Love Got to Do With It* (1993), and scored a knockout with her electric, and totally credible, performance. A graduate of the Yale School of Drama, Bassett worked on Broadway and put in her time on a TV soap opera before winning small parts in films like *F/X* (1986), *Kindergarten Cop* (1990), and the John Sayles films *City of Hope* (1991) and *Passion Fish* (1992). Meatier roles finally came her way in *Boyz N the Hood* (1991, opposite her *What's Love Got to Do With It* costar Laurence Fishburne) and *Malcolm X* (1992, as Betty Shabazz, the black leader's wife). She also impressed as Michael Jackson's mom Katherine in the TV miniseries *The Jacksons: An American Dream* (1992), but it was the Tina Turner movie that propelled Bassett to the brink of stardom and an Oscar nomination. Copyright © 1994 Leonard Maltin, used by arrangement with Signet, a division of Penguin Putnam, Inc

Actress - filmography

1. Mr. and Mrs. Smith (2005)
2. Mr 3000 (2004) Mo
3. Lazarus Child, The (2004) Elizabeth Chase
4. Masked and Anonymous (2003) Mistress
5. Sunshine State (2002) Desiree Stokes Perry
6. Rosa Parks Story, The (2002) (TV) Rosa McCauley Parks
7. Ruby's Bucket of Blood (2001) (TV) Ruby Delacroix
8. Score, The (2001) Diane
9. Boesman and Lena (2000) Lena
10. Whispers: An Elephant's Tale (2000) (voice) Groove
11. Supernova (2000/I) Kaela Evers
12. Our Friend, Martin (1999) (V) (voice) Miles' Mom
13. Music of the Heart (1999) Janet Williams
14. How Stella Got Her Groove Back (1998) Stella Payne
15. Contact (1997) Rachel Constantine
16. Waiting to Exhale (1995) Bernadine 'Bernie' Harris
17. Strange Days (1995) Lornette 'Mace' Mason
18. Panther (1995) Betty Shabazz
19. Vampire in Brooklyn (1995) Rita Veder
20. What's Love Got to Do with It (1993) Tina Turner
21. Malcolm X (1992) Betty Shabazz
22. Jacksons: An American Dream (1992) (TV) Katherine
23. Innocent Blood (1992) U.S. Attorney Sinclair
24. Passion Fish (1992) Dawn/Rhonda
25. Critters 4 (1991) (V) Fran
26. One Special Victory (1991) (TV) Lois
27. Locked Up: A Mother's Rage (1991) (TV) Willie
28. City of Hope (1991) Reesha
29. Heroes of Desert Storm, The (1991) (TV) Lt. Phoebe Jeter
30. Boyz N the Hood (1991) Reva Devereaux
31. Fire! Trapped on the 37th Floor (1991) (TV) Allison
32. Line of Fire: The Morris Dees Story (1991) (TV) Pat
33. Kindergarten Cop (1990) (uncredited) Stewardess
34. In the Best Interest of the Child (1990) (TV) Lori
35. Perry Mason: The Case of the (1990) (TV) Carla Peters
36. Challenger (1990) (TV) Cheryl McNair
37. Family of Spies (1990) (TV) Bev Address
38. Liberty (1986) (TV) Linda Thornton
39. F/X (1986) TV reporter
40. Doubletake (1985) (TV) Prostitute at Headquarters

Producer - filmography

1. Rosa Parks Story, The (2002) (TV) (executive producer)
2. Our America (2002) (TV) (executive producer)
3. Ruby's Bucket of Blood (2001) (TV) (producer)

Chapter 4 (0:05:35) The agreement

This scene is lifted from *Taxi Driver* where Travis Bickle is walking down the street. John's teacher, Jonathan Demme, told him the power of subtext and that it is the most important thing in a film, the background, because the background accentuates the foreground.

Sub-text and sub-plots can be explained as Tre walks home from school and we get the voice over of his mother's conversation with the school teacher. Now the questions the teacher asks are appropriate, as in this neighborhood, most of the families are single parent families, living off of welfare in the '80's.

John says that he grew up with is called a "street sense", always aware that something might happen in front of you or behind you, constantly looking for the unexpected. A lot of people don't have it, then something happens to them and they are caught totally unaware and off-guard.



The family set-up in the movie is similar to John Singleton's, his mother was working on her Master's Degree, and was divorced from his father, yet both parents participated in his upbringing, especially his father. His mother was very sarcastic, and would use that tone of voice when dealing with others. She disliked the assumption that all people were uneducated, simply because they lived in South Central. In defense of the teachers statement, 9 out of 10 women fell into the category of being uneducated and living off of the state in the 1980's. Singleton also

stated that he got his sarcastic nature from his mother.

Being that Singleton grew up poor, he didn't have the funds to go out and see every movie that was playing, but when his mother was working on her Masters, he would tag along to the library, where he would read Film Magazines, to learn about the industry that he would later be employed.

It took eight weeks to prep for this movie that would be the Pre-production stage of the process.

0:07:33 Notice the leaves falling down in front of the camera lens as his car pulls up to the house. That is an excellent example of framing, at the end of this scene you will see Tre raking up the same leaves. Plot term referred to connecting the beginning of a scene to the end of a scene.

Singleton loves Laurence Fishburne, and believes him to be one of the greatest African American actors around today. Scene is done to show that the mother is not giving up on her son, but trying to get him a better life, and that life exists when the parents share in the parental responsibilities.



0:09:21 These two kids you see were hired from the neighborhood, Singleton wanted to avoid the child star quality thing, so set out to cast normal children to play in the movie. Notice the cussing of the children here, the studio contacted Singleton and told him this would just not fly, but he insisted that this is the way that kids talk in South Central.

This is where you will see that Tre is different from the neighborhood children, as he has responsibilities to do, yet the other children do not. This will of course pay off in his adult life later on in the film.

Child Acting Laws. Children are only allowed to work an eight hour shift, which must be divided equally between school time and set time. They must also receive their mandatory breaks for lunch (one hour) and for fifteen minutes within the three and a half period, leaving

approximately 3.5 hours on set a day. Evening filming times vary greatly, but fall within the eight hour allowance per day.

0:11:06 Notice the Michael Jackson 'Beat It' tee shirt and the Alex Hailey 'Roots' comment on the character of Kuntakinta, some American pop culture references.

Here Singleton plays around with dissolves - A transition (going from one shot or scene to another) between two shots, where one shot fades away and simultaneously another shot fades in.

Chapter 5 (0:12:04) "You Got Him."

John Singleton wrote this while he was a senior at the University of Southern California in their film school program, one of the professors going through the script during the reading stages, suggested that he needed a device to connect the father to the son, the device that Singleton comes up with here is the weight set here and the sound of metal. The sound of metal will be replicated in the use of the Chinese meditation balls.

This is also identical to John's real father, as John's father told him, just as Tre's father tells him here thematically, what will happen to the boys in the neighborhood that have no responsibilities. The father here tells the audience the future of these children's lives that we are about to meet.

Chapter 6 (0:13:25) House Rules

John says sound is very important to him for one reason, he received a "D" in his sound design class at USC and was placed on probation and had to retake the course, because he had to retake the course it forced a better appreciation of sound on him.

Chapter 7 (0:15:00) Burglary

This sequence is straight for the real life experience for John Singleton. He lived with his father for the summers and his father slept with a .357 magnum under his pillow. His father also had the mirrors in the house adjusted so that from his bedroom he would have the advantage of seeing any corner of the house in the event that a prowler broke into their home. In reality the shot his father took went through the wall of the house, but for the movie it was cheaper to replace a door than to replace a wall.

Just as you see here, the burglar left a shoe on the front step of the house as he fled, and John's dad took it to the neighborhood kids to find the owner of the shoe. The kids had no trouble locating the owner and quickly informed Singleton's dad. He sent a message to the kids, "Tell him, if he ever steps foot on this block again, I will kill him." The burglar never made another appearance on his street, as he was scared to death.

Singleton states that he tries to show life as he experienced it, so as a result you get the police officer's arriving on the scene eating donuts, very stereotypical, if not humorous portrayal. He was noted negatively by one of his teachers for that depiction. This is prior to the Rodney King incident in LA, but the scene is included to show the reaction time the police have in LA for a disturbance. You will notice that one of the officers is black, and even the black officer has little

regard for the black life. The officers that work this beat are of an equal racial mix, making the whole Rodney King incident unusual.

Chapter 8 (0:17:30) The Neighbors

John had young Tre extend his arms here, to provide some small gesture of religious symbolism, like Christ on the cross. The Bible states, “*And they brought young children to Him, that He should touch them: and His disciples rebuked those that brought them. But when Jesus saw it, He was much displeased, and said unto them, Suffer the little children to come unto Me, and forbid them not: for of such is the kingdom of God*” (Mark 10:13-14).”

Originally they wanted to use the song, *The Candy Man*, by Sammy Davis Jr., to play from the ice cream truck, again similar to Singleton’s childhood experience, but the royalties were too great. Whenever you use music in a movie you must pay the royalties to use that music, royalties are due to the arranger of the song and the artist who made the music popular.

This scene now introduces Doughboy’s household to us. I want to call special attention to the character played by Tyra Ferrell, watch how she is distinguished as a three dimensional character. She treats each of these boys the same way that she would treat each of their fathers, and each boy comes from a different daddy. Great example of back story, every character in a movie has a back story, a history that takes place before the movie starts. When you can reveal this back story to an audience it makes the piece much richer, as you start to give fictional characters more screen time than they actually appear. She even alludes to knowing Furious Styles in a romantic way in her past.

Biography for Tyra Farrell

Date of birth (location) Houston, Texas, USA

Trivia Listed as one of twelve "Promising New Actors of 1991" in John Willis' Screen World, Vol. 43.

Brandi was included here because of the numerous beautiful black girls growing up in South Central LA and they have been over protected by their parents, shut up in their homes and sent away to private Catholic schools. The idea is that their girls will be safer in the company of nuns and their families, verses out in the neighborhood socializing with the neighborhood kids. The problem is that by the time they turn sixteen; they have no skills for dealing with the real world, and go out into the real world and quickly become pregnant. The name for these girls in the hood is “Ghetto Princess.”

Chapter 9 (0:20:14) With Chris

The fence here is accentuating the theme of the film that these children live with life and death on a daily basis, not to mention how hard it is to get out of this neighborhood.

This bully scene is played out in neighborhoods across America almost on a daily basis, but here it will take on much bigger ramification. The basketball represents Ricky’s future, his goals, dreams and aspirations, yet he easily gives it up. A foreshadowing to what this character might also do in the future. Doughboy, who has nothing is the first to fight and has a heart for his brother’s situation, so it is Doughboy who goes against the older kids, also foreshadowing of this character how he will stick up and protect his brother.

This is where the rules of the street will take place. The film starts out light and gradually gets darker in theme. There is an underlying feeling of the presence of impending Doom. Doughboy has lost his honor and wants to get it back. Listen to the line he delivers here, “I wish I could kill that mother fucker.” This is also the extreme that street gangs take, that the loss of pride is the reason for someone else to lose their life. The reason the older boy gives the ball back to Ricky, according to Singleton, is that he sees the desires and dreams in this little kid, and knows it is too late for his own dreams. In other words the older boy doesn’t want to be responsible for wrecking the dreams of this kid. Kind of a far fetching idea and you certainly don’t get that from the film, without Singleton’s commentary.

Chapter 10 (0:24:54) Facts of Life

Singleton attributes the time he spent with his father on outings like this that really made a difference in his life. His father would routinely plan outings that would bring them closer. He also had these three rules of life to live by from his father, and he shares them here with the viewers.

- 1) Always look people in the eye, if you do that they will respect you better.
- 2) Never be afraid to ask for anything, stealing isn’t necessary.
- 3) Never respect anyone that doesn’t respect you back.

Notice the Physical Punctuation here, as he states “stick my thing in her,” he thrusts his arm forward and throws that rock, imitating the gesture of sex. It makes his comment more humorous, and children do pick up whatever their parents say.

Watch how he pulls the audience into this song, by having the character state, “Oh I love this song.” which in turn allows us to listen to this song in a different light, and hopefully embrace the music as well.

Catch the line here, “no they’re going to Chief Gates.” Darrell Gates was the head of the LAPD for numerous years of conflict finally removed from office after the OJ Simpson trial and the riots that followed; he is also the guy responsible for starting the D.A.R.E. program in schools across America.

Chapter 11 (0:28:58) Seven Years later

Whenever you have a time span like this in a movie, your first job is going to be re-introducing the characters to the audience, especially since they were children. Notice the “Welcome Home Doughboy” sign, a lot of people got confused and thought that this little kid was put away for seven years for shoplifting; they simply wanted to show he is establishing a life a crime.

Most of the mothers in South Central are very young; Tyra Ferrel is just a great actress here.



Booby shot to introduce Doughboy, Ice Cube. Singleton had known Ice from the neighborhood, before he had become famous from NWA (Niggers with an Attitude). Singleton had told him that he was a film student and that he was planning on making a picture about growing up in East LA. Then Ice became a solo artist and John asked him if he would still consider the film. The part wasn't given to him for his status; it was because he had similar experiences.

Ice Cube was John Singleton's first choice for Doughboy; he approached him at a rap music concert a couple of times, and Cube was reluctant to audition via a screen test, conducted by Singleton himself.

An extra in the film wears a T-shirt displaying the Words "We want Eazy". This is a reference to gangster rapper Eazy-E. Eazy-E was a member of rap group NWA. Others members included Boyz in the Hood star Ice Cube.

The pacifier is from Dr. Frances Quiswelseeg, who said, "The black man is a baby, he needs to grow up." It became a fad during the summer of 1991. A lot of young actors simply want to become young stars and not young actors that is one problem that Singleton noted when he was filling these roles.



Tre enters, you automatically know it is he, he looks across the room and we wipe the frame, boom. Here is a Helicopter zoom into Brandi, and we know it is Brandi. Also it is Singleton's immaturity sneaking through as he plays around with the camera technique to get the shot.

John's friend's mother always did this to him, they would encourage him to talk to his friends and correct them of their ways. But it is all about the home life. If they are not getting the guidance at home, where are they going to get it? Their lives are going in different directions, but they grew up together so they are tight now.

Biography for Cuba Gooding, Jr.

Date of birth 2 January 1968, The Bronx, NY, Height 5' 10", Spouse Sara Gooding April 1994-present

Trivia

- Break danced in the 1984 closing ceremonies of the Olympic Games in Los Angeles
- Cuba Gooding, Jr. was a non-celebrity contestant on "The New Dating Game." (approx 1986) He was contestant #1. The woman passed him up and chose contestant #2.

- Was a backup dancer for Paula Abdul

Salary *Boyz n the Hood* (1991) \$32,000

Actor - filmography

1. Shadowboxer (2005) Mikey
2. Home on the Range (2004) (voice) Buck
3. Radio (2003) Radio
4. Fighting Temptations, The (2003) Darrin Hill
5. Boat Trip (2002) Jerry Robinson
6. Snow Dogs (2002) Dr. Ted Brooks
7. In the Shadows (2001) Draven
8. Rat Race (2001) Owen Templeton
9. Pearl Harbor (2001) Petty Officer Doris 'Dorie' Miller
10. Men of Honor (2000) BM2/Chief/Senior Chief Carl Brashear
11. Chill Factor (1999) Arlo
12. Instinct (1999) Theo Caulder
13. Murder of Crows, A (1999) (V) Lawson Russell
14. What Dreams May Come (1998) Albert Lewis
15. As Good as It Gets (1997) Frank Sachs
16. Do Me a Favor (1997) Liquor Store Clerk
17. Audition, The (1996)
18. Jerry Maguire (1996) Rod Tidwell
19. Tuskegee Airmen, The (1995) (TV) Billy Roberts
20. Losing Isaiah (1995) Eddie Hughes
21. Outbreak (1995) Maj. Salt
22. Blown Away (1994) Bomb Squad Class Member
23. Lightning Jack (1994) Ben Doyle
24. Judgment Night (1993) Mike Peterson
25. Daybreak (1993) (TV) Torch
26. Few Good Men, A (1992) Cpl. Carl Hammaker
27. Gladiator (1992) Abraham Lincoln Haines
28. Murder Without Motive: T (1992) (TV) Tyree
29. Boyz n the Hood (1991) Tré Styles

30. Judgement (1989) Officer Alvarez
31. Sing (1989) Stanley
32. Coming to America (1988) Boy getting haircut

Producer - filmography

1. Murder of Crows, A (1999) (V) (producer)

Biography for Ice Cube

Date of birth 15 June 1969, Los Angeles, CA

Birth name O'Shea Jackson

Height 5' 8"



Mini biography Ice Cube first came to public notice as a singer and songwriter with the controversial and influential band N.W.A. His compositions with that group included many of the classic cuts from their debut LP "Straight Outta Compton" (Ruthless/Priority, 1989), including the title track, "Fuck Tha Police", "Gangsta Gangsta" and "Express Yourself". He quit the band over business differences in 1990 and began a still-growing series of commercially and critically acclaimed solo albums, starting with "AmeriKKKa's Most Wanted" (Priority, 1990). His second solo album, "Death Certificate" (Priority, 1991), a concept album about the fall and rise of the Black man, sold two million copies, and his subsequent solo output (six albums to date total) has sold over ten million copies. He has also discovered YoYo, Del Tha Funkee Homosapien, K-Dee, and Mack 10, and produced, written, toured, and recorded with Public Enemy, The Red Hot Chili Peppers, George Clinton, The D.O.C., Michel'e, Big Daddy Kane, W.C. & The Madd Circle (which spawned the solo career of Coolio), former N.W.A. bandmate Dr. Dre, and Cypress Hill. He has also recorded with two post-N.W.A. side-project bands, Da Lenchmob ("Guerillas In Tha Mist", Street Knowledge/East-West, 1991) and Westside Connection ("Bow Down", Priority, 1996). His movie career has been no less stellar. Ice Cube's debut in "Boys In Tha Hood" (1990) led to more roles in such films as "Trespass" (1994), "Dangerous Ground" (1997) and "Anaconda" (1997). He also appeared as himself in the comedy "CB4" (1993). He is also no stranger to the other side of the camera, directing videos for himself as well as The Artist Formerly Known As Prince and Color Me Badd, as well as co-writing his screenwriting debut, "Friday" (1995).

Spouse Kim Jackson

Trivia

- Rapper/actor, and ex-N.W.A. member.
- Education: Phoenix Institute of Technology

Actor - filmography

1. Extractors, The (2004)
2. XXX: State of the Union (2005) Darius Stone
3. Are We There Yet? (2005) .Nick Persons
4. Barbershop 2: Back in Business (2004) Calvin
5. Torque (2004) Trey
6. Friday After Next (2002) Craig
7. Barbershop (2002) Calvin Palmer
8. All About the Benjamins (2002) Bucum
9. Ghosts of Mars (2001) James 'Desolation' Williams
10. Next Friday (2000) Craig Jones
11. Thicker Than Water (1999) Slink
12. Three Kings (1999) SSGt. Chief Elgin
13. I Got the Hook Up (1998) Gun Runner
14. Players Club, The (1998/I) Reggie
15. Anaconda (1997) Danny Rich
16. Dangerous Ground (1997) Vusi Madlazi
17. Friday (1995) Craig Jones
18. Higher Learning (1995) Fudge
19. Glass Shield, The (1994) Teddy Woods
20. Trespass (1992) Savon
21. Boyz N the Hood (1991) Doughboy (Darin)

Composer - filmography

1. True Crime: Streets of LA (2003) (VG)
2. Hollywood Homicide (2003) (as O'Shea Jackson)
3. Barbershop (2002) (songs)
4. All About the Benjamins (2002) (songs)
5. Jay and Silent Bob Strike Back (2001) (Police")
6. Save the Last Dance (2001) (song)
7. Bait (2000) (song "24 Mo' Hours") (as O. Jackson)

8. Hardcore 7th Floor: We're Hardcore! (2000) (V)
9. Next Friday (2000) (song)
10. Office Space (1999) (song) (uncredited)
11. I Got the Hook Up (1998) (song "Ghetto Vet")
12. Bulworth (1998) (song)
13. Players Club, The (1998/I) (song)
14. Gang Related (1997) (song)
15. Steel (1997) (song "Men of Steel") (uncredited)
16. Anaconda (1997) (song)
17. Dangerous Ground (1997) (song) (uncredited)
18. Higher Learning (1995) (song)
19. Street Fighter (1994) (song)
20. Menace II Society (1993) "Dopeman"
21. Boyz N the Hood (1991) (song)

Producer - filmography

1. Beauty Shop (2005) (*filming*) (executive producer)
2. Are We There Yet? (2005) (*completed*) (producer)
3. Barbershop 2: Back in Business (2004) (ex producer)
4. Friday After Next (2002) (producer)
5. All About the Benjamins (2002) (producer)
6. Next Friday (2000) (executive producer)
7. Players Club, The (1998/I) (executive producer)
8. Dangerous Ground (1997) (executive producer)
9. Friday (1995) (executive producer)

Writer - filmography

1. Friday After Next (2002) (characters) (written by)
2. All About the Benjamins (2002) (written by)
3. Next Friday (2000) (characters) (written by)
4. Players Club, The (1998/I) (written by)
5. Friday (1995) (written by)

Biography for Morris Chestnut

Date of birth 1 January 1969, Cerritos, CA

Height 6' 2½"

Spouse Pam

Biography for Nia Long

Date of birth 30 October 1970, Brooklyn, New York
Birth name Nitara Carlynn Long,
Nickname Nia
Height 5' 2"



Mini biography Nia Long was born in Brooklyn, New York, to Doc and Talita Long. Nia's parents divorced when she was a little over two years old. She moved with her mother to Iowa City, Iowa, where her mother studied fine arts, and then to a lower-middle-class South Central Los Angeles neighborhood when Nia was seven. She attended Catholic school for a while and studied ballet, tap, jazz, gymnastics, guitar and acting. Due to the lack of employment opportunities in the Arts in Los Angeles when Nia and Talita first arrived there, Talita took various low-paying jobs, in spite of being equipped with two master's degrees that resulted in financial straits for the mother and daughter. Nia's motivation to be successful was driven by her desire to help ease her mother's financial burden.

Actor - filmography

- | | |
|---|--|
| <ol style="list-style-type: none">1. Cave (2005)2. Ladder 49 (2004) Tommy Drake3. Anacondas: The Hunt for the (2004) Gordon Mitchell4. Breakin' All the Rules (2004) Evan Fields5. Confidence (2003) Travis6. Half Past Dead (2002) 49er One7. Like Mike (2002) Tracey Reynolds8. Killing Yard, The (2001) (TV) Shango9. Scenes of the Crime (2001) Ray10. Two Can Play That Game (2001) Keith Fenton11. Brothers, The (2001/I) Jackson Smith | <ol style="list-style-type: none">12. Best Man, The (1999/I) Lance Sullivan13. Firehouse (1997) (TV) Andre14. "C-16: FBI" (1997) TV Series Mal Robinson15. G.I. Jane (1997) McCool16. Under Siege 2: Dark Territory (1995) Bobby Zachs17. Inkwell, The (1994) Harold Lee18. Ernest Green Story, The (1993) (TV) Ernest Green19. "Out All Night" (1992) TV Series Jeff Carswell20. In the Line of Duty: Street War (1992) Prince Franklin21. Last Boy Scout, The (1991) Locker Room Kid22. Boyz N the Hood (1991) Ricky Baker |
|---|--|

This is John Singleton's first movie; he only had 38 days to shoot the film, with a budget of \$5.7 million dollars. There is a lot of films out there that are made on regular money, \$20 million at the time that this picture was made, about \$60 million today (2004), that simply do not have the heart and themes that this one does.



How they controlled the budget? The backyard that you are looking at here is a backyard in East LA, there is no fancy art direction here, just made the grass look better by painting. Singleton likes to use colors that jump out at the audience.

Notice Ricky is always with his mother, a mama's boy. Later it will pay off with Doughboy, as mama always scolds him for his actions.

There is a little bit of that adolescence coolness in this action taken by Tre regarding how to handle a woman. Men always get into trouble trying to play the card that they know how to handle a woman, or how they think they are supposed to act around women, men it really doesn't matter as the woman will always turn the tables on you.

Chapter 12 (0:36:36) Not old, better

Baby episode is another example of a real life experience. Good metaphor, "keep your baby off the streets!"

Anything can happen at any time; this is what this scene establishes. The guy with the gun was actually a friend of John's.

Furious is made to represent both physically and intellectually, Malcolm X., the great black leader from the 1960's. This film was made to give



several moments when the father and son could interact. As we get older, we move away from our parents, and the guidance that they provide, as we try to step out and make decisions for ourselves. Here is one of those examples when we are joking around with our parents on what we consider an equal level, when all of a sudden the parent steps back into the parental role. The father reverts from a friend role to a father role again, as he hits him on the ear. Of course it changes the whole scene around.

Chapter 13 (0:41:19) Tisha

Here his father puts him on the spot regarding his virginity and thus he feels compelled to lie and



tell his version of his fantasy. Remember that John Singleton wrote this while he was in college. He wanted to have a moment in the film where he could do some stylistic things with the camera. As a result he slows it down, uses different shots, moves into Tre's face, uses opposite overlying speech and dissolves. Notice there isn't any wild effect, but only those needed to accentuate the story.

John Singleton sees his audience as young, so he worried about the morality aspects. Singleton wants to nurture an audience to grow up with him and his films.

Chapter 14 (0:44:15) I lied to Pops

John Singleton purchased this VW Bug as a souvenir after the movie was completed; he thought that someday this might be worth something.

Continuity: When Tre drives up to pick up Ricky the windows on his car are down on both sides yet after Ricky gets in the shot from inside the car shows the window closed.

Car is also parked on the wrong side of the street, facing the wrong way.

This montage comes from the films that were made in the 1940's. It is a great way to put a song in here and this was a full scene, but they couldn't figure out how to use it, so they added it in this montage.

Another real life experience for John Singleton, he witnessed a guy getting beat up and someone threw an empty trashcan on the guy that was down, Singleton thought it was funny and recreates the moment for you here.

Notice the palm trees in the background, again this makes us from Colorado to think that this is not a ghetto, as we have a tendency to think of the Bronx's in New York as a ghetto, but this is also a ghetto, just a different climate. Singleton stated that in some way LA is a heaven compared to the Bronx.

Here is the only reference to the Hispanic community in South Central Los Angeles; Singleton did get some complaints about the obvious neglect of their presence in the film.

Chapter 15 (0:49:48) Mama Calls

Notice the counter point here with his mother's house and his, nice Compare and Contrast, they even accentuate it with the music that is played in the background. Here we see that the father and the son both answer the phone in the same manner, as much as we might like to think, we are very much the product of our own environment, in other words you do act the same way that your parents have raised you.

Singleton convinced the studio that this was going to be a low budget film by using creative sound design, like the helicopter here and later the police cars, instead of using a real one, you only hear it. This can help sell your idea to a studio, so they don't shy away from your project due to costly shots or props.

Chapter 16 (0:55:07) Lewis Crump

Again the sense that something is going to happen, the feeling of impending doom, but it is a video game. The appeal and concept of this film is the "Window on the world" concept, where you can see into a world that few of us here live.

Doughboy is a lost soul. Again that sense of danger, with the car approaching the house. Everything is scripted, a lot of people assumed there was a lot of adlibbing, because John Singleton writes like people talk.

Here we have the same color of outfits on the mother and the son, mama's boy. Notice again the three-dimensional character of the mother as she addresses and looks at each of her sons in this room with the University Representative. This is an example of the exploitation of black athletes by the institutions and colleges.

Many urban films that have been made since this movie came out, has copied the techniques of this storytelling. Every shot in a movie must move the story forward.

Chapter 17 (1:00:50) S.A.T. Test

John Singleton said that he felt like he was a fool after taking the SAT test. It wasn't until he took a class on how to take the SAT that he actually did better on the test. The man administering the test, was the test proctor at USC and administers the tests there, Singleton didn't know who to hire for this role, so he asked the obvious man who made a career out of giving tests at USC.

This scene was filmed at Crenshaw High School, in their library. During the down time Singleton was walking through the stacks and noticed that some of the books had not been checked out of the library for four or five years. He thought that this was a sad commentary on today's youth. That they are not reading great literature and are instead substituting their reading by watching media events and videos, he feels that the future of film is going to be influenced by the video age and not by great literature.

Interestingly enough is that this has not been proven true, just look at the following films that have hit the market recently; *Catch Me If You Can*, *Cold Mountain*, *Mystic River*, *Master and Commander*, *Gangs of New York*, *Brokeback Mountain*, *Sideways*, *The DaVinci Code*, *The Notebook*, *Twilight*, *Marley and Me*, to name a few.

Stanley Clarke plays the jazz guitar in the background. John Singleton's father owned a real estate mortgage broker business and was into recycling the black dollar into the black community.

Listen again for the meditation balls in the beginning of the office scene.

Chapter 18 (1:01:47) Mortgage Brokers lesson for the boys

Sound design is great in this section; notice all of the layers of sound, from the dialogue of the people across the street, to the VW engine. A lot of director don't pay that much attention to the levels of sound, but Singleton really likes to go for the realistic sound environment.

Here is the preaching part of the film, directed to the black audience, but Singleton felt that it needed to be said. Ricky needs the guidance so he listens, where as Tre has heard this all of his life, so he allows his mind to wander. His speech here is not totally accurate, as Haiti is the largest importer of cocaine into America, with a population predominately made up of blacks.

Now in the car, the sound design again becomes real for the audience, they react to a car alarm and then to a dog barking, this gives the film a larger scope.

Chapter 19 (1:07:01) On Crenshaw

Car clubs are an important part of keeping kids out of trouble in southern California; this is Crenshaw Boulevard in LA. This is a Sunday cultural thing, but a non-violent expression for the youth; it is a harmless recreational activity. Most of these clubs are sponsored by the local police and fire departments.

Here is a reference to the Black church, which in John's opinion has lost their effectiveness on the black community. This is why the character of Dooky is placed here and continually talks about God. He exchanges this idea with the audience.

In order to maintain a sense of realism (i.e. gun shots firing unexpectedly), Singleton never gave the actors cues as to when the shots would be fired. As such, their reactions are real.

Black women are constantly referred to as "bitches" and "hoes", which shows how they feel they can't meet up to what is expected of woman today. However, here Singleton doesn't allow his women to be one-dimensional characters and allows them to express what they feel, especially when they are addressed in this manner, thus becoming three dimensional characters. This is the turning point in the film; it now becomes plot driven and not character driven.



Chapter 20 (1:11:58) Pulled Over

This is done to make a statement of how some police, not all police, have no regard for the black life, even if they are black police officers. These are real tears here by Cuba Gooding, he said that the moment was too real for him, thus he cried.

Chapter 21 (1:13:49) With Brandi

Tre is feeling vulnerable; here is this nice guy which has too many forces against him. A person's life can change in a moment. He hits the air as he doesn't know the forces, which he wants to attack. Here is where these two will come together as a couple, as he is vulnerable and she is there for him. It took three hours to shoot this scene, they had to work with a young actress who had never revealed herself in a movie, and thus she was nervous about the scene.

Chuck Mills shot this entire film, an excellent and talented African American cinematographer.

Cinematographer - filmography

1. Deadly (2004)
2. Black Listed (2003)
3. Just a Dream (2002) (as Charles E. Mills)
4. Baby Boy (2001) (as Charles E. Mills)
5. Trois (2000)
6. "City of Angels" (2000) TV Series
7. Jackie's Back! (1999) (TV)
8. Body Count (1998)
9. How I Spent My Summer Vacation (1997)
10. Trials of Life (1997) (TV)
11. Moment of Truth: Eye of the Stalker (1995) (TV)
12. In the Heat of the Night: Give Me Your Life (1994)
13. In the Heat of the Night: Who Was Geli Bend!? (1994)
14. Lily in Winter (1994) (TV)
15. Boyz N the Hood (1991)
16. Secret Agent OO Soul (1990)
17. "In the Heat of the Night" (1988) TV Series

Chapter 22 (1:17:48) Miss Deveroux

This scene is to show the other side of LA, the side of LA that we are used to seeing when we visit. Furious wants to make a comment on it, so that we will notice the change. Notice the quite tension between these two adults, normally women love this scene as she takes on the upper role, and puts him in his place.

Singleton wrote the screenplay in one month, the semester before he graduated. He stated that he was unsure about his future, even if he selected the right career, considering there was only one other successful African American director to look up to, that being Spike Lee. As a result he was full of emotion and he poured that emotion into his script, and it really does come through for the audience.

Chapter 23 (1:20:16) Doughboy and Ricky

Continuity: When Doughboy says to pick Chris up, he jumps from the porch to the wheelchair between shots.

Brothers should not be fighting brothers. One and a half months after graduating from college, Singleton found himself on the set of his own movie that is tremendously rare. Ricky is based on a friend of Singletons that was a real knucklehead and continually was eating. The walk-on part of the mailman is John Singleton.

Chapter 24 (1:25:55) Cut

This shot shows us a little more about the environment. In film school they teach you to never cut into a scene unless you wish to make a point, or something is going to happen. Thus this cut takes place to emphasis his choice to go into the military and give up his dreams of being a professional football player. John Singleton was born on this street, 60th street, and his girlfriend used to live around the corner.

The lottery ticket is a great way to show that this guy is a dreamer. The guy in the passenger seat of the car is Malcom Norrington a friend of John Singleton. Before the WATTS riots hit this neighborhood, there was a lot of industry, but after the riots they all moved out. Similar to the riots after the Rodney King incident, the businesses did not return to the neighborhood.

Chapter 25 (1:27:59) Gang Shooting

1:27:00 Ricky's mic pack is visible on his back after he drains the weasel and bends over to pick up his stuff.

Ricky really is a knucklehead, thus he makes bad choices. The music is great here and helps build the tension along with the lottery ticket. We drop out all of the sound, except for the sound of children playing. This is our counterpoint, our compare and contrast, life of the children and the loss of life. The sound is slowly re-introduced back into the scene with the music. Continuity: The amount of blood on Ricky's trousers after he is shot.

1:29:40 Watch the skill of Ice here, he gives two glances at the camera, the first one says his emotions that he is feeling and the second one reveals to us what he is going to do.

1:30:00 Omniscient point of view, the God's Eye shot. The overhead shot is used to give us the eye of God looking down on the scene. They wanted to have him laying in the alley like Christ with his arms outstretched, the sacrificial lamb, but they only had two opportunities to get the shot as they were losing daylight.

1:31:43 John Singleton shifts to the handheld camera, once we are back in the house, to emphasis that documentary feeling, the "you are there". It also adds to the intensity of the scene as it unfolds.

This is the one event that did not happen to John Singleton, the loose of his best friend to a gunshot; he did lose friends but not his best friend, as depicted in the movie.

Chapter 26 (1:32:31) "Give me the gun."

This is a Gary Cooper shot, where a man's got to do what a man's got to do, borrowed from the old Western film genre. Notice how he ignores his girlfriend and the townspeople, as he is on his mission. There was a deleted scene here with Furious and Doughboy have a confrontation at the door, and Furious sends him away. The Ambulance sound in the background adds to the urgency of the scene, makes you believe it is happening now.

Chapter 27 (1:35:59) Getting Even

Plot twist, when Tre jumps out of the window of his bedroom, this is when you think one thing is going to happen and the complete opposite happens.

The sounds of the meditation balls over the loading of the weapon draws the two minds together, that of the father and the son. Here we bring in a beat, that comes in every three seconds and we cut the film to the next shot, for example the Meditation balls, to his face, to his decision, excellent editing.

The man sitting on the back of the bus stop bench is the hairdresser for the movie, at this point they had run out of money and they were doing everything and everybody was doing everything to help complete the movie. Notice that the sound of the mediation balls stop, as soon as Tre gets out of the car.

The SAT test results make it all the more tragic, that he could have gone to college. There is not a lot of violence in the film, but there is that peripheral violence.

At the premiere in NYC some people in the audience cheered at this second shooting in the film. Singleton was so upset about that reaction that he wanted to pull the film from the market and accept the financial loss himself. The studio did a second showing and the audience was moved just as you are watching it today.

Switch is done here to a subjective camera shot, from the objective camera shot, so that we are there for the killing. There is no distinction between our two guys here, they are the same person. Notice the blood splatters on his face. The car alarms in the distance adding to the urgency of it all.

Here is where Furious and Tre make the final break between them from son to man. Furious assumes that Tre has just been involved in a killing, going against all that he has been raised to stand up against. Now Tre is a man, and it is rare that a father knows when his son crosses that threshold and becomes a man. The studio wanted this scene changed, wanted to Tre to come clean with his father and tell his father that he was not involved. That is too Hollywood, and not real life.



Chapter 28 (1:41:02) Next Morning

John Singleton stated that his father had taught him the power of positive thinking and being a good leader. "A lion should not sleep with sheep."

Notice that Doughboy is dressed differently, physically changing him, to show that he has changed, no hat and he now has shorts on. He will also dump out his beer; the only non-consistent message is his purchase of drugs, not a good choice for Singleton.

Continuously we hear police car sirens and helicopters, so much is happening in this neighborhood. This is the most important scene in the movie. They are feeling so much here, this humanizes a character that has never been humanized in film before. The love for his brother is so evident. Metaphor for the film, if not the main theme of the movie, "Brothers should not be fighting brothers." this extends to all mankind, not just the African American community.

John Singleton stated he was happy with his work, but that film making is not an exact science, at most he stated that you go out to tell a good story and you learn all of the elements you can to tell that story as best you can. Previous work was all on video and Super8 film at the University of Southern California, simply student projects; this marks his first commercial success.

Second DVD Includes:

The making of an Urban Legend (Worth showing if time permits, 10 minutes.)

Theatrical Trailers

Deleted Scenes

Screen tests of the principal actors

Deleted Scene, Tre discussing his future with his mother

Deleted Scene, Furious confronting Doughboy