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## moviestar game Gregory Kane: Ghettopoly's Missing Characters

Posted by DarkStar - 2009/12/10 02:07

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<http://www.blackamericaweb.com/index.cfm?ARTICLEID=110476&CATID=4> Gregory Kane: Ghettopoly's Missing Characters 10/15/2003 09:38 PM EDT By GREGORY KANE BlackAmericaWeb.com David Chang, the self-proclaimed witty fellow who thought up the game Ghettopoly, seems to have forgotten a few things that should have gone into his flagrant rip-off of the classic board game Monopoly. Ghettopoly made the news last week when some blacks condemned the stereotyping in the game. Chang included in his version what he obviously feels are the salient elements of black life: crack cocaine, a pimp, a ho, a 40-ounce of malt liquor, a machine gun, a marijuana leaf and a basketball. (Those are the pieces for this game.) Chang proclaimed himself innocent of any racist motives and said it was all in good fun. Several black leaders called for the game to be yanked from store shelves. That would let Chang off too easy. We should insist that if he's going to peddle Ghettopoly, then at least tell the truth about all those who play a role in ghetto life and include them in the game. Here are just a few of the folks Chang left out who should be included as pieces in Ghettopoly.

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3. The cop on the take and,
4. The trigger-happy cop (Chang should do a Google search for Amadou Diallo) and the psychotic cop (do a Lexis-Nexis search for Abner Louima, Mr. Chang).
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Posted by Tom Shelly, Legendary White God - 2009/12/10 02:07

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**HUMILIATION # 1 NIGGER DARKSHIT ATTEMPTS TO CLAIM THAT HE IS IN THE 'MOVIE BUSINESS' AND WORKING ON A NEW 'MOVIE' BUT UTTERLY EXPOSES HIMSELF AS A LIAR:** New information in: nigger darkshit's real name is Edwin Brown. Well, guess what? There is no Edwin Brown listed on any film credits that I can find or in the Union roster. Please defend yourself nigger and tell us your film credits. I'M WAITING. Notice how nigger darkshit continues to post the answer he gave to his exposure and utter humiliation on here in his signature line? It is taken entirely out of context, he makes it seem as if I am writing about a particular piece of equipment rather than what I was really writing about: a process in the film-making process. The fact is: he was completely exposed as a liar on here. He is nothing but just another shuck and jive nigger with a big mouth spouting out lies as if he's a movie star. Well..I happen to know something about the film business and I put the nigger in his place. Here's the post as it appeared: **NIGGER DARKSTAR HUMILIATION #1** nigger darkstar actually tries to convince people he is in the 'motion picture' business and is working on a major project. I kick his ass and expose him in ONE post: and in ANY contract there is considerations for going over schedule and PICKUP SHOTS with the talent (hopefully) However there is ALL KINDS of PICKUP SHOTS moron. Not all Pickup shots include actors. Manytimes an effect shot is botched with improper lighting. and must be either recreated in post or reshoot. Sometimes the shot isnt WIDE enough for the effect. It can be handled in post, but sometimes depending on the schedule, its cheaper and quicker to reshoot it. This is the most ridiculous BS I've ever read in a newsgroup by someone claiming to be in the business. NO WAY! There is never

'considerations' with the talent in the contract for 'pick up shots' (a term I have never heard before) after the shoot. The only post production work for the talent is voice overs and promotions. I've never seen any stipulation for post production shoots in a talent contract. As a matter of fact, the shooting days are extremely specific and adhered to by both parties. Most talent have very tight schedules. If a director screws up his shots, he will never ever work in the business again. Each shot is spelled out and storyboarded and all possible angles are shot along with safety shots just to make sure. It is damn near impossible to recreate shots for 'pick up shots'. I've seen good shots screwed up by light leakage, color smears or lens distortions, etc. But there is always another shot to choose from. And if a shot is totally screwed up, it will be discovered during the dailies and another shot would be done the next day. A daily is when the director or his AD and CP sit down and watch the processed film from either that day or the previous day in it's rough form. Now with the advent of video, directors don't even have to wait for the dailies to see how their shots look and whether the lighting is acceptable, etc. Usually a video is shot right along side the film and the director can get a good idea of how the shot looks immediately. New technology has brought us special film and cameras which mimic the look and texture of shooting on film stock and feed directly from within the 35mm film camera.. Of course dailies are still used to look for other problems in the actual film stock. Your post exposes you as a complete poser and Barney. Do you think the actors run through the scene once and only one shot is taken with one camera? (yes, they usually only use one camera). Wrong. Each scene is acted and shot multiple times. I've seen some go as much as 50. And that is good takes too. Not just when the director cuts it and it is restarted. I mean 50 good shots of the scene but from different angles or just simply the actor altering the performance and giving it just a bit differently. Not many people realize just how hard actors have it. They have to constantly remember the positions of their hands, feet, etc..during each and every scene and recreate those exact movements over and over and over again for the day's shot. Since processing is high, a smaller-budget film may have a smaller footage ratio...usually around 5 to 1 for something very low budget. Footage ratio is the amount of film shot (in the can) vs the actual finished print. A 90 minute 35mm film is about 8,500 feet in length (9000 with the wasted leader in threading the magazines). A low budget production will generally put about 56,000 feet in the can and if you divide 56,000 by 9,000, you can figure the footage ratio. Of course, a higher budget film will have a higher ratio and more takes of the scene will be shot. In other words, standard practises in the industry negate the need for 'pick up shots'. And such talk exposes you as a Barney at best. Your dodge of explaining 'pick up shots' as simply shots that are back ground, scenery, etc which don't involve the principal talent is just more BS and exposes your lack of knowlege. These shots are the responsibility of the second unit director and his crew. They are story boarded and spelled out with the same precision as the main unit's shots and there is hardly a need to go back and do shots. I absolutely couldn't imagine a director in the editing room finding out that he has to make more shots to complete his film! OH GOD! It would never happen. And if he needed more shots..the studio or the executive producer would tell him to take a 'flying fuck'. And I doubt you could even get these so called 'pick up shots' to match the other footage anyway. Changes in seasons, backgrounds, etc....way too many problems. Not to mention assembling another crew. You could never get your original crew back. Within days, they are usually working on other projects. Every single detail of the costs are planned and spelled out in preproduction. No one is going to want to finance such a shoe-string production which expects to have 'pick up shots' - as you say. Generally there are two types of costs: above the line and below the line. Above the line costs are monies paid to the writer, director, talent, etc. Below the line includes all other necessary costs such as (off the top of my head..there are more) Filmstock Processing of filmstock work print of filmstock transfer of sound tape (usually 1/4 inch) to sprocket driven tape for synching and editing synching mixing conforming optical printing of title and credits, etc. printing of optical sound track printing of 35 mm answer print Of course, this simply involves the production and film aspects (for our discussion) and leaves out transportation, lodging, security and police, permits, catering, etc (above the line costs) As a general rule, the average film budget is broken down as such: story and screenplay: 5% producer and director: 5% cast: 20% studio overhead: 20% crew and materials: 35% taxes 5% contingencies: 10% There is simply no room in the budget for your 'pick up shots'. It would presumably fall under the contingency percentage but as I've explained, the costs of reassembling the crew and the additional processing and editing would be tremendous. Not to mention the fact that even the film stock has to match very closely. You simply can not go purchase film stock one week and expect it to look the same as the footage you shot just a week previously from the same company or processing company. You have to purchase and process your film stock from the same run. Being a Racist I find it EXTREMELY HARD for you to last even a second in the Film Industry on either coast. Film people are very clandish and have zero tolerance for bigotry. I have never seen a White supremacist in Production or Post. However, the unions have a few of you bigot types. (IATSE) Actually, you would be surprised how many of us are 'racist'. Even the Jews hate the niggers oftentimes. I just have to hide it better than most, actually. Only dumbassed niggers like yourself believe that all racists live in trailers and aren't players. I've heard many major directors and other talent call niggers niggers. But we all play the game and keep our thoughts to ourselves. But niggers in the film industry are merely token niggers, as in any other business in a White dominated and controlled society such as the United States. there should ALWAYS be room in the production schedule to reshoot a scene or two. Sometimes a reshoot is the difference between a 50 million dollar fuckup and a 100 million dollar winner. This is very true. But reshoots of a scene NEVER happen in post production. EVER. They are shot during the regular shooting schedule, usually AFTER the scheduled scenes are done. And believe me, people will bitch about the extra work. We all want to go home. Post production is usually the following stages: synching and interlocking making a rough cut making a polished edit cutting music and effects tracks making a final mix building in titles and optical effects conforming making an answer print I believe you are confusing post production with the shooting and considering your 'pick up shots' as something done at the end of the shoot, when the cast and crew are right there and ready. Post production is something completely different and your so called 'pick up shots' would be impossible to make. This is just another example of your lack of knowlege and

confusion of the actual stages of film making. You were simply and utterly caught in a lie. Any one of the dozens of reasons I've spelled out above exposes your BS quite handily. Bring some more at me Tommy Boy, Im Ready. I let my Girlfriends father know about you and your thoughts about JEWS.He found you mildly entertaining. SIR DARKSTAR Just another post exposing  
... read more »

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So, why are we so sensitive that we cannot be caricatured.... The fact that the game exists (along with a history of negative caricatures of black people in the United States) demonstrates that we can and are caricatured. The sensitivity of people wrt the characterization will vary. Why is it expected that everyone black should react the same way towards the game? Personally I find the game stupid and pointless but given that it doesn't reflect my values or personality it's not personally offensive to me. von

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Posted by schumy - 2009/12/10 02:07

DarkStar <thrwa...@toadmail.com> wrote in message <news:19iuovo81nep0k8poho7j0bsck2lm5vqf1@4ax.com...  
<http://www.blackamericaweb.com/index.cfm?ARTICLEID=110476&CATID=4> Gregory Kane: Ghettopoly's Missing Characters 10/15/2003 09:38 PM EDT By GREGORY KANE BlackAmericaWeb.com David Chang, the self-proclaimed witty fellow who thought up the game Ghettopoly, seems to have forgotten a few things that should have gone into his flagrant rip-off of the classic board game Monopoly. Ghettopoly made the news last week when some blacks condemned the stereotyping in the game. Chang included in his version what he obviously feels are the salient elements of black life: crack cocaine, a pimp, a ho, a 40-ounce of malt liquor, a machine gun, a marijuana leaf and a basketball. (Those are the pieces for this game.) Chang proclaimed himself innocent of any racist motives and said it was all in good fun. Several black leaders called for the game to be yanked from store shelves. That would let Chang off too easy. We should insist that if he's going to peddle Ghettopoly, then at least tell the truth about all those who play a role in ghetto life and include them in the game. Here are just a few of the folks Chang left out who should be included as pieces in Ghettopoly. 1. Stupid cops and stupid judges: Surely Chang remembers the case of Alberta Spruill, the Harlem woman who died of a heart attack this past May. Spruill's heart attack was induced when cops, acting on highly unreliable information supplied by a confidential informant, broke down her door and hurled a concussion grenade into her apartment. New York's finest were looking for guns, drugs and a suspect. There were no guns or drugs. The suspect they were after was locked away in jail at the time of the raid. Activist Rev. Al Sharpton and lawyer Johnnie Cochran raised holy hell, and rightly so. But their anger focused on police. The real culprit here is the stupid judge who signed the warrant with no more probable cause than the word of a confidential informant. That brings us to the next group of folks missing from Ghettopoly. 2. The confidential informants themselves: Police probably couldn't do their jobs without them, but confidential informants are, in the words of one Maryland police chief, people who, for the most part, should be in jail themselves. They're an integral part of ghetto life, as are: 3. The cop on the take and, 4. The trigger-happy cop (Chang should do a Google search for Amadou Diallo) and the psychotic cop (do a Lexis-Nexis search for Abner Louima, Mr. Chang). 5. No genuine game of Ghettopoly would be complete without: whites who drive into the ghetto to buy drugs. How could Chang ignore these folks, without whom the drug trade couldn't possibly survive? Ghetto residents see these slumming, spaced-out Caucasians all the time. Their dollars help fuel those drug turf wars and violence that Chang seems to think are oh-so-funny. But druggies aren't the only whites who visit the ghetto. No Ghettopoly game would be complete without, 6. White johns who leave their wives in the suburbs to venture into the inner city searching for black prostitutes. 7. And how could Chang leave his own ethnic group out of Ghettopoly? Asians own most of the small stores in the ghetto. An authentic board game about inner city life would feature a storeowner like the one who fatally shot Los Angeles area teen-ager Latarsha Harlins in the back of the head after a dispute over a bottle of juice. Perhaps adding those Asian store owners who let drug dealers sling from inside their stores, or who knowingly sell tobacco products - including cigars from which blunts are made - to minors, would be a nice touch. Some black ghetto residents have stereotyped Asian storeowners as rude, aloof, bigoted price gougers. Since one good stereotype deserves another, Chang shouldn't hesitate about including Asian stereotypes in Ghettopoly. But I suspect at this point Chang's sense of humor - so well developed where blacks are concerned - will perhaps start to desert him. Maybe then he'll get the point: black ghetto residents who've seen their children caught in the crossfire of the drug wars, who are held

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hostage in their homes by drug dealers, or who've witnessed the rash of gang slayings like the ones that have shocked Los Angeles don't see the humor in it all. Funny man Chang should get the message: Ghettopoly is a bad idea whose time should never have come. To resent is to give control to the object that you despise. Ed Brown

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## moviestar game Gregory Kane: Ghettopoly's Missing Characters

Posted by Kafou Lobo - 2009/12/10 02:07

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On Fri, 17 Oct 2003 08:22:17 -0400, Kafou Lobo <ka...@yahoo.com> wrote: DarkStar <thrw...@toadmail.com> wrote in message <news:19iuovo81nep0k8phho7j0bsck2lm5vqf1@4ax.com...> <http://www.blackamericaweb.com/index.cfm?ARTICLEID=110476&CATID=4> Had the Wayan Brothers done this as a sketch on In Living Color, or it was part of a Black comedians monologue on BET, we would be howling... So, why are we so sensitive that we cannot be caricatured.... O, clueless one.... I still hold the key. The key to what? The key that opens eyes. You also need it. See me after recess. Kafou

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Posted by VoiceOfReason - 2009/12/10 02:07

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See me after recess. Hell no.

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Posted by IMJ - 2009/12/10 02:07

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Posted by Von Bailey - 2009/12/10 02:07

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Posted by Harry Palmer - 2009/12/10 02:07

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Let's see, that's the one where all the gangsters die in the movie because of their choice to start a drug market out of a housing project. Just where do the heroics come in? Their lifestyle, while it lasted. And the authorities (including Ice T) are shown as clueless and out-of-touch with folks in the 'hood. So what is your take on KILL BILL?

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