

1D ARTS & ENTERTAINMENT



Reid

Reid takes over as Island Def Jam chief

By Alex Veiga
THE ASSOCIATED PRESS

LOS ANGELES — Antonio "L.A." Reid, ousted from the top job at Arista Records barely a month ago, was named chairman of Island Def Jam Music Group on Tuesday, where he will oversee the label's stable of acts, including Jay-Z, Bon Jovi and Melissa Etheridge.

Reid's three-year deal with the Universal Music Group-owned label will pay him just under \$10 million, according to a source familiar with the contract. He also has a one-year option on the contract.

Reid, who over his career as a music producer and label head has racked up hits with artists such as Whitney Houston, Avril Lavigne and, most recently, hip-hop duo OutKast, could earn more with contract incentives linked to his ability to generate hits, the source said.

The appointment is effective Thursday, Universal officials said.

"We couldn't be happier to be working with an executive who has the range of talents that Antonio brings to the company," Doug Morris, UMG's chairman and chief executive, said in a statement.

Reid replaces Lyor Cohen, who started Def Jam 21 years ago and left Island Def Jam last month to head Warner Music Group.

In a statement, Reid called the job "an amazing opportunity."

Reid first gained prominence in the early 1980s as a founding member of the R&B group The Deele, which featured then unknown Kenneth "Babyface" Edmonds. The pair built a successful production and songwriting partnership with hits for artists such as Houston, and later for the group's own label, LaFace Records, whose artists included Toni Braxton, TLC and Usher.

Reid became president and CEO of Arista in May 2000 after the company's founder and then CEO, Clive Davis, who left because of parent company BMG's mandatory retirement policy. Davis was named chairman and chief executive of BMG North America last week.

During his time at Arista, Reid oversaw the rise of new artists like Lavigne, Pink and OutKast, who made a point of thanking Reid on stage at the Grammy Awards when they won album of the year.

But Arista also had some lowlights under Reid. The follow-up album from Pink, "Try This," has sold poorly since its release in the fall; her last album, "Missundaztood," sold more than 5 million copies.

Reid also re-signed Whitney Houston to a \$100 million contract in 2001, despite rumors of drug use and erratic behavior about the singer. Houston's subsequent album, "Just Whitney," was the poorest-selling release of her career.

Grammy-nominated poet to visit Davidson

By Herbert L. White
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Poet, writer, activist, and Grammy nominee Nikki Giovanni will speak at Davidson College on Feb. 19.

The 7:30 p.m. talk at the Duke Family Performance Hall of the Knobloch Campus Center. Call (704) 894-2140 for more information. Admission is free.

Giovanni, a Tennessee native, has taught writing and literature at Virginia Tech since 1987. She is recognized as a leader in the black poetry

movement, and uses her literary voice to campaign for equality and civil rights.

She has received numerous honors and awards, including woman of the year awards from three different magazines, and governors' awards in the arts from both Tennessee and Virginia. Two volumes of poetry, "Love Poems" and "Blues: For All the Changes," won NAACP Image awards. In 1996, Giovanni earned the Langston Hughes Award for Distinguished Contributions to Arts and Letters. Recently, she has pub-

lished "The Collected Poetry of Nikki Giovanni: 1968-1998," and "Quilting the Black-Eyed Pea: Poems and Not-Quite Poems." Giovanni has written more than two dozen books, including volumes of poetry, illustrated children's books, and collections of essays.

Giovanni's appearance is part of Davidson's Reynolds Lecture Series, "Desegregating American Culture: Fifty Years after Brown v. Board of Education."



Giovanni

BARBERSHOP 2



"Barbershop 2: Back in Business" brings back the original cast and adds Queen Latifah (left) to the mix.

By Andre Herndon
WAVE COMMUNITY NEWSPAPERS

LOS ANGELES — The original "Barbershop" was one of the sleeper hits of 2002. With the release of "Barbershop 2: Back in Business," Cube and Cedric are more than happy discuss their latest project. Just don't ask them (again) about the Rosa Parks controversy.

Ice Cube wasn't trying to hear all that. Or even really talk about it.

"It" being, of course, the controversy that enveloped the 2002's "Barbershop." The surprise hit has spawned the highly-anticipated sequel, for which promotion duties had a subdued Cube up early on a Sunday morning in the Century City hotel, talking to members of the Hollywood studio junket press corps.

The first question was on his reaction to the furor that erupted in the wake of some outrageously impolitic comments one Barbershop character — the loud elderly barber Eddie (Cedric The Entertainer) — makes about civil rights icons Martin Luther King Jr., Rosa

Parks and the Rev. Jesse Jackson.

Now, more than a year, a threatened boycott and one denied request for DVD censorship later, Cube — whose checks for both movies (which he also executive-produced) are made out to O'Shea Jackson, 34 — appeared to be in little mood to reflect. But like his character Calvin, he still had plenty to say.

"We just wanted to be true to what a barbershop is, which is a place where you can go, and be yourself and ... don't have to be politically correct," he said. "The controversy kinda came out of nowhere, [and] I thought it was really all ado about nothing. We've got bigger problems that some of these leaders could have dealt with besides our movie."

The man who uttered the controversial lines said the whole affair gave rise to some rather surreal experiences. "I was on CNN, and had to defend myself," said Cedric. "I had to be on the phone with Jesse [Jackson], praying. When [the controversy erupted] it seemed like we were fighting one another. You actually forget that the man is a reverend ... so before you

end a phone call with him, you gotta pray. And I mean in a real prayer, where you gotta be 'Yes sir, that's right, amen.'"

"It was just strange because it was a fictional movie, you know, with fictional characters," added Cube. "I really had no comment throughout the whole ordeal, because to me it was [just] talking about a film. Either you like it or you don't. I'm fine with you if you don't ... but I wasn't going to sit here and debate on a film. Talking to these so-called leaders about what was said ... these people, they've been in a barbershop, they know how it goes down. Secretly, without the cameras rolling, they tell you that. Nobody is bigger than the chair."

Apparently not. Plans for this sequel seem to have gone full steam ahead from day one — the day, that is, after MGM realized that its small budget "urban" comedy opened as a box office Number 1, eventually grossing more than \$75 million — despite the protests and an unrelated decision by the film's original director, Tim Story, not to helm the new film.

Please see WILL/3D

Academy Awards tape delay angers motion picture academy

By Gregg Kilday
REUTERS

LOS ANGELES — Five seconds might not amount to a lot of time considering that ABC's Academy Awards broadcast is expected to run 3-1/2 hours on Feb. 29.

But the network's insistence on using a five-second tape delay has angered Frank Pierson, president of the Academy of Motion Picture Arts and Sciences. In a letter to the Academy's membership, he warned that a delay, which has not been used before on an Oscar show, could be the first step on a slippery slope that "introduces a form of censorship."

Although the Academy's board of governors refused last week to endorse ABC's request to use a tape delay, the Academy admits that the

decision ultimately rests in ABC's hands. And, in the wake of the fallout that followed Janet Jackson's breast-baring on CBS' broadcast of the Super Bowl, ABC intends to use a tape delay for the Oscar show.

While ABC has not subjected the Oscars to the delete button in the past, a network spokeswoman said that even before the Super Bowl incident, the network has routinely used tape delays for its other live broadcasts — largely so that it can be ready to deal with any technical problems that might arise.

Pierson wrote Academy members that "even a very brief tape delay introduces a form of censorship into a broadcast — not direct governmental control, but it means that a network representative is in effect guessing at what a government might tolerate, which can be even

worse."

While he acknowledged that this year's delay "would be aimed at individual words," he warned that "once the principle of a delay has been accepted, though, how much broader a scope might be sought in subsequent years, and how long before not only words but ideas become subject to deletion?"

So while the Academy will bill the show as live — which carries promotional value since it promises suspense and unexpected developments — ABC will ensure that it is live but for a five-second delay.

"We will present the show live, a celebration of achievement, with a little glitz, a little glamour, as always," Pierson promised. "If it comes with a bleep, we are all losers."

Al Green 'Can't Stop' with old-school secular CD



Al Green
I Can't Stop
Al Green & Willie Mitchell, producers
Blue Note Records



Al Green is an American icon. His string of pop and

R&B hits from 1972-77 would make any one a proud artist. Green's southern-fried tenor could make women swoon and men a bit jealous if their lady friends were paying Al too much attention.

But Al gave up show biz for the cloth and got a second career as a gospel singer. That career alone would have been enough.

Now Al's got the itch again to do some secular singing. He's teamed again with Willie Mitchell, the architect

of all his secular hits and the results are pretty good. "I Can't Stop" isn't the best thing this team has produced, but it ranks with the best.

Green and Mitchell decided not to mess with a good thing. They rounded up most of the old guys from Hi Records to produce this retro outing. Some may find the sound dated and on a few songs it is. But this is the Al Green I remember and the one I still want to hear. His

voice is still great. There are signs of aging but it's still a powerful instrument, one that can't be duplicated.

The first five songs are vintage Green. They bring back memories of poorer but happier and simpler times. Green sings these songs — especially "I Can't Stop," "I've Been Waiting On You" and "Raining In My Heart" — as if he never left the '70s. That's a good thing because that's the Golden Age of R&B.

"I'm not crazy about 'Too

Many" because it's just a bad song. But the rest of this project is fine. Green may get dagger eyes from church folk, but his R&B fan base couldn't be happier. It's nice to have you back, Al.

Ratings

Classic;	☆☆☆☆☆
Excellent;	☆☆☆☆☆
Good	☆☆☆☆☆
Fair	☆☆☆☆☆
Why?	☆☆☆☆☆
No stars — A mess	☆☆☆☆☆