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Macy

Schachter

'Door' duo reunite in 'Indiana'

By Chris Gardner

William H. Macy and Steven Schachter, whose collaboration on TNT's "Door to Door" netted a total of six Emmy Awards last weekend, are teaming again on the indie film "Belle of Indiana" with Keri Selig and her Intuition Prods.

Macy is attached to star in the psychological
See "INDIANA" on page 19

Elia Kazan dies; directed films, B'way

By Duane Byrge



Kazan

Elia Kazan, who won Academy Awards for directing "Gentleman's Agreement" and "On the Waterfront" and greatly influenced a younger generation of New York-based directors such as Sidney Lumet and Arthur Penn, died Sunday at his home in Manhattan. He was 94.

See KAZAN on page 17

'Rundown' Rock-solid

'Tuscan Sun' opens strong; 'Duplex' out on street

By Brian Fuson

Universal's "The Rundown" high-stepped into the top spot at the boxoffice this weekend in North America, knocking out an estimated \$18.5 million in receipts.

The action-adventure film, starring Dwayne "The Rock" Johnson in the second film that he carries on his own, opened to solid but not spectacular numbers and was at the high end of industry forecasts for the session.

Similarly, Buena Vista's "Under the Tuscan Sun" debuted in 1,226 theaters and tied for second with Screen Gems' "Underworld," as both films took in an estimated \$9.4 million. "Tuscan Sun," starring Diane Lane and helmed by Audrey Wells, is based



Uni actioner "The Rundown" hangs at No. 1 during lackluster weekend.

on Frances Mayes' best-selling novel and finished with a respectable performance.

"Rundown" and "Tuscan Sun" were on the receiving end of

mostly positive reviews in the press and solid exit polls, which should help both films in the weeks ahead.

Miramax's "Duplex" was the only clear disappointment among wide release debuts at the boxoffice this weekend. The dark comedy, directed by Danny DeVito and starring Ben Stiller and Drew Barrymore, arrived with an estimated gross of \$4.6 million to move into the seventh spot. "Duplex" averaged a discouraging \$2,101 per theater from 2,189 locations.

In its third weekend Focus Features' "Lost in Translation" added 305 venues, bringing the count to 488, and grossed an estimated \$3.5 million to hold the 10th slot for the second consecutive

See BOXOFFICE on page 22

SAG spot check: \$615 mil

By Peter Kiefer

Commercials actors earned \$615 million in 2002, according to a new SAG report, a 12% increase compared with the previous year.

The guild disclosed that it had recovered nearly \$400,000 in unpaid residuals during the past year and has asked for a \$1.5 million grant to develop a new commercials monitoring system.

On Friday, the performers guild issued a 10-page progress report on

the implementation of a functioning commercials monitoring system, seeking to resolve a decades-long problem.

Within the report was the first disclosure of earnings for 2002. Based on contributions to SAG's pension and health plan, actors earned \$615 million from commercials work, compared with \$544 million in 2001. Commercials earnings in 1999, the last year not affected by 2000's six-month strike

See SAG on page 19

D'Works sends Favreau to 'School'

By Chris Gardner



Favreau

Multihyphenate Jon Favreau is in negotiations to direct Drew Barrymore in the comedy "Date School" for DreamWorks Pictures.

Favreau would replace Tim Story, who was attached to helm before stepping off to direct 20th Century Fox's "Taxi," which is lensing.

"Date School" centers on a woman (Barrymore) who is determined to find love but is lousy at dating.

See FAVREAU on page 19



Paul McGann played the good doctor in the 1996 U.S. telefilm.

BBC back to cult favorite 'Doctor Who'

By Ray Bennett

LONDON — The BBC is set to make a new series from the worldwide cult science fiction show "Doctor Who." The title role is yet to be cast.

BBC1 controller Lor-
See "WHO" on page 19

the vine

Heard around town

Screener deal coming soon

MPAA president Jack Valenti returned to Washington late Friday without completing an agreement that would see the major studios forego the use of video and DVD screeners during the upcoming awards season. However, sources close to the pact predict that it could be announced early this week. The major hurdle appears to be persuading the specialty film arms of the major studios to go along with the ban. For Valenti, banning the distribution of DVDs during awards season is intended to strike a blow against film piracy. But for a number of players in the specialty film business, the concern is that eliminating what has come to be called "Oscar screeners" will tip the awards competition in favor of wide studio releases at the expense of smaller, artier films — particularly since this year the Academy of Motion Picture Arts and Sciences had adopted an abbreviated schedule in order to hold the 76th annual Oscars on Feb. 29. Although Valenti apparently had no difficulties persuading studio CEOs, the execs themselves are still in the process of selling the plan to studio-affiliated indies such as Focus (a unit of Universal), Sony Pictures Classics (Sony) and United Artists (MGM). A key player is Miramax Films. The Walt Disney Co.-owned mini-major has not yet signaled which way it is leaning, and representatives for the company declined comment during the weekend. (Gregg Kilday)

SAG

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against the advertising industry, were \$610.5 million.

The guild has uncharacteristically refused to release the full report of member earnings from all areas for 2002.

"There are no plans at this point to release earnings," said SAG spokeswoman Ilyanne Kichaven, who chalked it up to a "policy decision."

The 12% year-to-year increase comes as a surprise considering that the commercials industry has been in a slump during the past three years.

The commercials earnings disclosure comes on the heels of a new tentative three-year contract with the advertising industry that was reached last week after just two days of negotiations. The national boards of SAG and AFTRA, which jointly negotiated the contract, will vote on the tentative deal at a board meeting today. Details of the tentative pact have not been made available.

In its progress report on monitoring, the guild requested a \$1.5 million grant from the SAG-Producers Industry Advancement and Cooperative Fund to design and develop a new monitoring system.

A 1999 monitoring report tracked reuse and residual payments of 30 commercials selected at random. The report found unreported use in 18 of the commercials

sampled, which equated to \$389,000 in unpaid residuals to commercials actors.

From July 1, 2002, through June 30, SAG recovered \$394,000 in unpaid residuals and pension and health contributions.

In hopes of resolving its decades-old conundrum, SAG is proposing an entirely new "interim" system, which enlists its 98,000 members to aid in the tracking and policing of unreported use and unpaid residuals.

The proposal calls for the creation of an Internet database containing videos of all commercials currently being broadcast. Commercials performers would then be responsible for locating their respective commercials within the database and then cross-referencing the commercial in question with a second database. Using what is known as the ISCI code or Ad-ID, which are assigned to individual commercials, usage and payment schedule would then be provided.

If discrepancies were discovered, the member would then call the guild, which would follow up with a more in-depth investigation.

SAG contracts dictate that the maximum period of use for a commercial is 21 months, with payments made in 13-week cycles. Payments from "Class A" commercials are made on a per-use basis. The guild said it is considering using either the CMR or Nielsen database. ■

'Who'

Continued from page 1—

raine Heggessey said Friday that a rights issue over the title had been resolved and that she has greenlighted scripts from Russell T. Davies, whose credits include "Queer as Folk" and "Bob and Rose."

"It is far too early in the day to discuss possible story lines, characters, villains or who might play the Time Lord — it is unlikely anything will be on the screen for at least two years," Heggessey said in a

statement. No decisions have been made regarding budget or the number of episodes, she said, but it will be a family show.

The new series will be produced by BBC Wales, with the BBC continuing series controller Mal Young, BBC Wales head of drama Julie Gardner and Davies acting as executive producers.

"Doctor Who," featuring a time-traveling physician, has been reincarnated several times since it first appeared on BBC television in 1963. ■

'Indiana'

Continued from page 1—

thriller, with Schachter on board to helm from a script he co-wrote with Janet Faust. Set in rural Indiana during the early 1900s, the project centers on Belle, who is deserted by her husband, and Jennie, Belle's ward who is prone to wild behavior.

After trying to run the farm on their own, the duo advertise for a male employee only to have an endless supply of handsome farmhands show up. However, the men soon end up disappearing one by one.

Intuition's Selig will produce. She plans to take the project out to studios shortly with other cast attached.

The project marks a reteaming of Intuition and Schachter fol-

lowing CBS' "Crazy for You," which recently wrapped production with Ted Danson and Mary Steenburgen starring. Schachter directed the telefilm, with Selig executive producing along with Jaffe/Braunstein Films.

Macy and Schachter are also teaming on the recently announced "Gigot" for TNT, a redo of the 1962 Jackie Gleason starrer.

They are both repped by Writers & Artists Agency and manager Ken Gross. Macy next stars in "Cellular" for New Line Cinema and Wayne Kramer's "The Cooler" for Lions Gate Films.

Selig is executive producing "The Stepford Wives" for Paramount Pictures and producer Scott Rudin. She is repped by attorney Clark McCutchen. ■

'Taxi'

Continued from page 8—

ito, Christian Kane, Henry Simmons and Ana Cristina De Oliveira in the project, which is shooting.

"Taxi" is being produced by Luc Besson and Bob Simonds. It centers on Belle (Queen Latifah), the best taxi driver in New York, who reluctantly teams with Washburn (Fallon), the worst driver in the history of the New York Police Department, to bring a

Brazilian beauty (Bundchen) and her bank-robbing gang to justice.

TCF topper Hutch Parker and vp production Emma Watts are overseeing for the studio.

The role marks a busy run for Ann-Margret. She recently finished up the Hallmark movie of the week "Til the River Runs Dry" as well as a three-episode arc on NBC's "Third Watch" to run in the November sweep.

Ann-Margret, a two-time Oscar nominee, is repped by ICM and manager Alan Margulies. ■

Favreau

Continued from page 1—

She then turns to a dating instructor for help. That role has yet to be cast.

Penning by Abby Cohn and Mark Silverstein, the project is being produced by Red Hour

Films' Ben Stiller and Stuart Cornfeld along with Firm Films' Beau Flynn. Nancy Juvonen, Barrymore's e.

At the studio, the project is being shepherded by exec Adartner at Flower Films, will also promote Goodman. Favreau is repped by Endeavor. ■