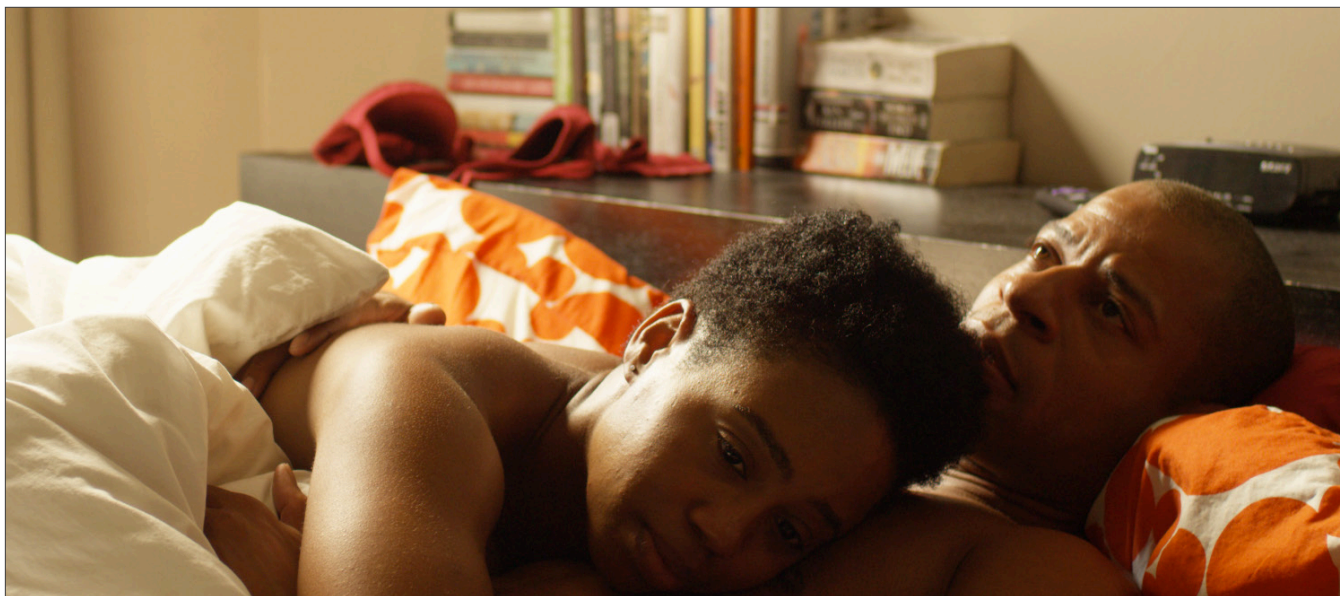


A BROTHER'S WHISPER

Media Kit



Media Kit Updated: February 9, 2022.

For an updated media kit and additional information
about *A Brother's Whisper* and Colored Section Films,
visit ColoredSectionFilms.com.



Log Line

Solomon Bordeaux returns home to Brooklyn after serving three tours of the Iraq-Afghanistan Wars. Diagnosed with PTSD, he faces the harsh realities of racist-gentrification in a neighborhood he no longer recognizes. With the welcoming by his brother David, a pro-fighter, familial bonds are forged, but soon interrupted by the disturbing secrets that unfold.

Film Synopsis

Solomon Bordeaux returns home to Brooklyn after serving three tours of the Iraq-Afghanistan Wars. Diagnosed with PTSD, he faces the harsh realities of racist-gentrification in a Bedford-Stuyvesant neighborhood he no longer recognizes. Eagerly awaiting his arrival is his brother David Bordeaux, a rising pro-boxer, who has stood in Solomon's shadow. David has great reverence for Solomon, but his anxiety due to Solomon's absence, is quite unsettling. Familial bonds are forged, but soon interrupted by the disturbing secrets that unfold.

Leading Actors

Solomon Bordeaux JACINTO TARAS RIDDICK



Jacinto Taras Riddick (actor, screenwriter, producer, and director) has numerous guest-starring appearances on television shows such as *The Blacklist*, *Blue Bloods*, *Law & Order*, *Law & Order Criminal Intent*, *Law & Order Special Victim's Unit*, *Homeland*, *The Following*, *Person of Interest*, *White Collar*, *Numbe3s*, *Army Wives*, *Third Watch* and *NYPD Blue*. Mr. Riddick is also a two-time Audelco nominee for his work on stage in George C. Wolfe's *The Colored Museum* and Carl Hancock Rux's *Song of Sad Young Men*. Mr. Riddick is also known for his work in August Wilson's *Jitney* (The Studio Theater, Denver Center) and *Yellowman* (The Virginia Stage Company). Mr. Riddick proudly appeared in the historic multi-ethnic production of *A Streetcar Named Desire* on Broadway, starring Blair Underwood and Nicole Ari-Parker, in which he played Pablo. Mr. Riddick also co-starred in the film *Aardvark* starring Zachary Quinto that premiered at The Tribeca Film Festival and was nominated for the "US

Contact Information

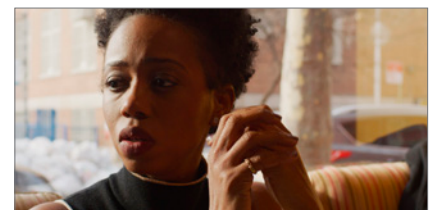
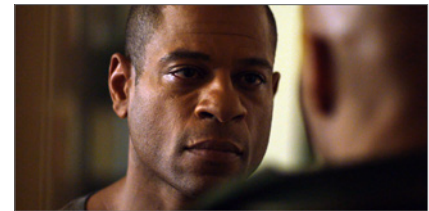
- Jacinto Taras Riddick, *Film Director and Owner of Colored Section Films*
- Email: jtaras2@gmail.com
- Phone: 917.309.2922

Social Media Sites

- Facebook and Instagram: @ColoredSectionFilms
- Twitter: @colorsectfilms
- Hashtags:
 - #ABrothersWhisperFilm
 - #ColoredSectionFilms

Images

Download film stills, headshots, behind the scenes photos at DropBox.com/sh/rymh8cf23iaoaom/AADu3ISLfkIT_cJjJWi4J9Ja?dl=0

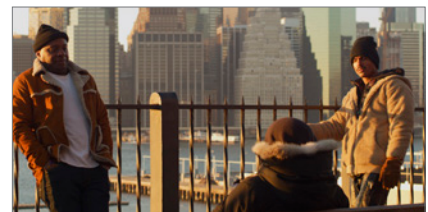
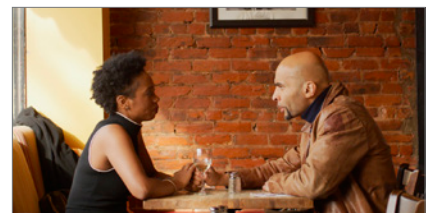
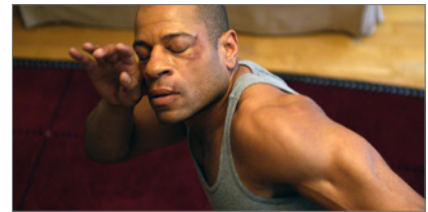


Narrative Competition.” Lastly, Mr. Riddick has penned three screenplays, including *A Brother’s Whisper*, which marks his directorial film debut.

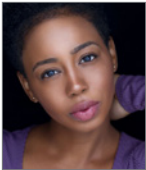
David Bordeaux CHE AYENDE



Che Ayende is a classically trained actor who has performed in the revival of *King Lear* on Broadway starring Glenda Jackson. *Timon of Athens* at The Public Theatre starring Richard Thomas and the late Reg E. Cathy. Mr. Ayende has also starred in numerous NYC and regional plays. Some of his television credits include *Law and Order*, *Unforgettable*, and *Person of Interest* to name a few. He is a graduate of SUNY Purchase College.



Leona Bordeaux LEKETHIA DALCOE



Lekethia Dalcoe is a television writer, an award winning playwright, and actress. She holds a MA in Theatre from Texas A&M University-Commerce, and a MFA in Acting from the New School for Drama (NYC). Directed by Tony nominated Actor/Director Harry Lennix, her play *A Small Oak Tree Runs Red*, was commissioned by the Billie Holiday Theatre for its 2017-2018 season. This production received five nominations for the 2018 Audelco Awards, winning Best Play. Also produced by the Congo Square Theatre for its 2015-2016 *Power of Her* season, *A Small Oak Tree Runs Red* was awarded Best Play and Director (Harry Lennix) for the 2016 Chicago Black Excellence awards. Ms. Dalcoe was selected into the 2019 Sundance Episodic Lab for her pilot, *Valley of Bones*.

Gabriel JAMES T. ALFRED



Alfred’s films include *The Recut*, *Vile*, *One Week*. Television credits include: *Ghost - Power Book II*, *Law and Order Organized Crime*, *FBI*, *Blacklist*, *Blindspot*, *Empire*, *Chicago PD*, *Boss*, and *Prison Break*. Stage credits include Broadway National Tour of August Wilson’s *Jitney*. And, regional theater productions of *Ma Rainey’s Black Bottom*, *Fences*, *Two Trains Running*, *Radio Golf*, *Mountaintop*, *Head of Passes*, *Clybourne Park*, *Hushabye*, and *Detroit ‘67*.



Mark Breland.....As Himself



Breland’s breakout role was that of Tom Pearce in the *Lords of Discipline*. Other film credits are Spike Lee’s *He Got Game* and *Summer of Sam*. Breland is mostly known for his accomplishments as a boxer in the squared circle. Breland is a five-time New York City Golden Glove Champion, 1988 Olympic Gold Medalist and Two-Time WBA Welterweight Champion. He is currently in six Halls of Fames.



Additional Cast

Anthony..... CRISTIAN SEBASTIÁN
Coach Nate Boyd.....As Himself
Lance MUSTAFA ABDULLAH
Attractive Bar Waitress ANDREA MICHELLE KELLY
Attractive Black Woman YVETTE WILLIAMS
Yuppie White ManCHRISTAN DiNAPOLI
Coach Tunde Sadat Ra-El.....As Himself
Supreme.....KHEPRAN SAIS RIDDICK
Supreme’s Girl..... TAMYKO VASSEL
Supreme’s Homie.....CARL ELLIS GRANT

Technical Information

- Shooting format: Digital
- Aspect ratio: 16:9 (1920x1080)
- Audio format: Stereo
- The film was shot on a Red Digital Cinema camera using Zeiss prime lenses
- Length: 68 minutes
- Film is in English
- Age Limit: 17 and above

Film Crew

Director, Producer, and Screenwriter
JACINTO TARAS RIDDICK

Director of Photography
JEFFREY AKERS



Jeffrey Akers is a Cinematographer/Director of Photography based in New York City. He prefers surfing, but since he’s not terribly good at it, he spends most of his time on land shooting documentaries, music videos, shorts and dramatic features. His films include *An Afternoon in Monte Carlo*, *Coney Island Dreaming*, *Harlem’s Last Poet*, *Sacred and Profane Faceless Jacks* and *Desensitized*.

About the Music

Featured artists include jazz saxophonist, Antonio Hart; percussionist and spoken word artist, E. Preston Riddick and his ensemble, Resura Arkestra; and producer Warren Parker’s Parlo-Enterprises *Tell It Like It Is*, performed by Aaron Neville.

Editor

KATHLEEN McAULEY



Kathleen E. McAuley is an LA based film and tv editor. Her most recent work includes Lena Waithe's *Twenties*, on BET and Showtime, and the indie thriller, *Healed*. She also edited the critically acclaimed short film *Aurinko in Adagio* (A Rising Voices Film), which debuted at Tribeca, and was recently nominated for an NAACP Image Award. Other film works include *Stuck*, *Headlines*, *Aurinko in Adagio*, *Spoken Word*, *Coffee Date* and *Blood on the Leaves*.

Executive Producers

JEROME SYVILLE, WARREN PARKER, and SEAN TUCKER

Line Producer

ZEEV FELDMAN

Co-Producers

JOSEPH C. GRANT JR., CHE AYENDE, and KENTHEDO ROBINSON

Sound Designer

NICK LONG

Sound Supervisor and Sound Recordist

EDWARD MORRIS II

Camera Operator

CHARLES JONES

First Assistant/Focus Puller

LESLIE JEAN-BART

Gaffer

JOHN PYATT

Costume Designer

MYAH PEDIFORD

Makeup Artists

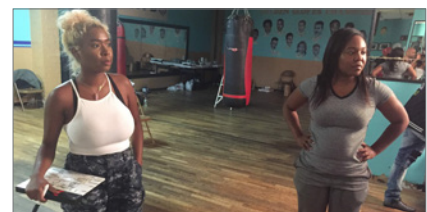
ROBERT MINJAREZ, TONYA CHAVEZ, EDWARD POWELL, and JEWELL WHINFELD

Unit Production Managers

CHERRYL DAVIS and TIFFANY MORRELL

Festival Participation

- Seattle Film Festival Official Selection (2021)
- Pan-African Film Festival (2022)



Production Assistants
AMIRA HASIB and CARL ELLIS GRANT

Assistant Editors
TOM KNIGHT and MAEHDEH MOAYYEDNIA

DIT
STEPHEN COHEN

Colorist
CHAD SMITH of MASSIVE CLOUDS

Frequently Asked Questions for the Film Director

WHY DID YOU WANT TO MAKE THIS FILM?

My goal is to develop creative, independent, soul-stirring, passionate and provocative films. My mission is to produce works that are an alternative to generic mainstream films, giving depth in storytelling and subject matter that is often overlooked or tucked away in an undeserving closet.

WHAT INSPIRED YOU TO MAKE THIS FILM?

Honestly, the camaraderie I have in real life with the actor who plays David. His name is Che Ayende. We have been friends for over twenty years. I have always been highly impressed with his talent ever since I saw him in a high school production of George C. Wolfe's *The Colored Museum*. My dream was for us to work together. So one day, after a training session with a client, I sat down in the lobby of a posh building, called Che up, and pitched him the story. He loved it. So, I went home and wrote it. The story flowed out of me so effortlessly. One of the fastest screenplays I have ever written.

WHAT IS THE FILM'S MESSAGE?

Unlike this so-called politically correct world in which we live, this film does not apologize nor does it take sides. In my humble belief, it is an honest depiction of our love, dysfunction, fears, triumphs and reaction to what society has bestowed upon us.

WHAT DID YOU LEARN ABOUT DIRECTING AND WRITING A FILM?

That it can be an anxiety-ridden, arduous process. However, if you surround yourself with passionate, intelligent, hardworking, kind and talented artists, it can ease your fears and hopefully produce wonderful work.



Director's Favorite Quote

"If a man has not discovered something that he will die for, he isn't fit to live."

Martin Luther King, Jr.

WHO ARE SOME OF THE ARTISTS WHO HAVE INSPIRED YOU?

Martin Luther King Jr, Malcolm X, Muhammad Ali, Bruce Lee, Marlon Brando, Curtis Mayfield, Charles Burnett, Lorraine Hansberry, Richard Wright, Ralph Ellison, James Baldwin, The Delphonics, Prince, Oscar Micheaux, Spike Lee, Martin Scorsese, Harry Belafonte, Ron O'Neal, Paul Thomas Anderson, Ethan and Joel Cohen, Robert Deniro, Al Pacino, Aretha Franklin, Gladys Night, The Stylistics, Sam Cooke, Clarence Williams III and Stanley Kubrick...

WHAT ARE YOUR THOUGHTS ON PTSD AS A RESULT OF WAR?

After reading books like *Bloods*, viewing documentaries like *Why We Fight*, and watching movies such as *Apocalypse Now*, *Platoon*, *Full Metal Jacket*, *Born on the Fourth of July*, *The Thin Red Line* and *Saving Private Ryan*, my compassion focused immediately on the senseless loss of life of civilians and the soldiers on both sides who fought these battles of war. I thought of those who survived the war as well. What was their mental-state when they returned home to their families and communities on an everyday basis behind closed doors when the "Oorah" had died down, or the occupiers had left their native land? I thought about the effect of the shell shock from these traumatic events, including witnessing both death and destruction, which ultimately led to nightmares, irritability, restlessness and angry outbursts. How does one come back to society and function as a result of this trauma? The American Psychiatric Association defines this phenomenon as Post-Traumatic Stress Disorder (PTSD). I thought politically how Dr. King pointed out that mostly poor blacks and whites were sent to fight side-by-side on the battlefields in Vietnam by the military industrial complex, yet upon coming home, they were not allowed to sit together at a lunch counter... I leave you with Dr. King's thoughts on war, "...Over the bleached bones and jumbled residues of numerous civilizations are written the pathetic words, 'Too late.'"

WHAT ARE YOUR THOUGHTS ON GENTRIFICATION OF BLACK NEIGHBORHOODS?

I am a native of the Clinton-Hill/Fort Greene neighborhood of Brooklyn, New York. Growing up as a child of the seventies, it was the most wonderful time of my life. The beauty of the tree-lined streets, the brownstones, the churches, the playgrounds and the schools. The black intelligentsia, the middle-class, the working class who dominated that area during that time. The predominate black/brown culture and artistic liberal whites who lived cohesively amongst each other and created a sense of harmony. Then the corporate greed set in from the racist real-estate firms and city developers, which led to redlining, marginalizing and disenfranchising that community, including the poorer sections of Bedford-Stuyvesant and the



Harlem communities. All of these neighborhoods had a rich tradition of Black excellence and historical relevance; all to be shamelessly ignored by the greed of corporations and city planning.

I am all for the beautification and the positive gentrification of a black neighborhood as long as they honor and respect the blacks who have maintained its beauty and kept it livable for over fifty years. As long as it does not translate into ethnic removal. As long as the city agencies, the local government institutions, and social political leaders award black and brown people with the same amenities, social-programs, employment opportunities, infrastructure, police protection and downright respect that have been denied to them for so long, but have always been available to other neighborhoods where the people don't look like them.

WHAT IS YOUR BACKGROUND IN BOXING?

I have been studying martial arts since the age of five. The style is Wu Shu Kung Fu, taught to me by my father E. Preston Riddick... I've always been enamored with Muhammad Ali and Sugar Ray Leonard, so I transitioned into boxing in 1999. I am now a boxing coach at the New Bed-Stuy Boxing Gym in Brooklyn, where I train amateur boxers. One of my fighters is a New York Ring Masters Finalist and Two-Time New York Metros Champion.

WHAT DO YOU WANT TO COMMUNICATE TO THE LGBTQ COMMUNITY?

I want to be able to tell an aspect or snippet of their story through the human condition. I don't propose to have all the answers, rather any answer at all. I simply want to convey what one in their community has to go through on an everyday basis. The taunting, the rejection, the love, the joy, the uncertainty, the anguish, the suicidal thoughts, the courage and the freedom to express who they are. I wanted to do all this without coming across as a Hallmark movie of the week. I wanted it to be real, raw and in your face. I didn't want to let the audience off the hook. I wanted viewers to grapple with what they experienced watching *A Brother's Whisper* for the rest of their lives. Maybe, this movie is just one out of many that can be used to learn, to listen and tolerate each other just a little more.

WHAT IS IT LIKE DIRECTING ACTORS?

Well, that was the easiest part. I spent a considerable part of my career as an actor, if not all of it. I consider myself an actor's director. During my career, I knew how I wanted to be spoken to by a director and how NOT to be spoken to. There are directors who are insecure, so they act as dictators, because they are unable to articulate their ideas. Therefore, they'll block a scene, give the actors line readings and map out exactly how they want the

actors to speak and emotionally perform. This is all before the actor has attempted anything himself/herself. Well, the brilliant directors taught me to cast well... Respect your ensemble and speak to them in measured tones. Of course passion by a director will always come out, but if the actor knows you have his best interest at heart, he or she will respect you. It allows for a relaxed environment. Trust that the actor knows the script, and his/her role. If the actor doesn't, kindly educate them and guide them along. An actor should be free to make choices, but respects you well enough that when you feel a certain approach is the best choice, the actor will oblige. Make sure that the artist and crew know that you are the commander, but do so with confidence and love.

As an actor, on the sets of shows like *Law and Order*, I would ask the crew, like the DP, camera operator, focus puller and the director, questions about shot selections, camera placement, exposure and lighting. They would be amused by it and ask me, "Jacinto, do you have plans of being a director some day?" I would simply smile and say, "Maybe."

TELL US ABOUT THE COLOR SECTION FILMS LOGO?

Colored Section Films logo is derived from the shocking and visceral display of commonly used racially dividing Colored Only and Whites Only signs, that represented the segregation of blacks to separate facilities, services and opportunities such as housing, medical care, land, education, employment, and transportation along racial lines that were both enforced by law and without the sanction of law during the Jim Crow era in southern states. Most of these facilities and services were of less-than or subpar conditions which eventually led to future ghettos and extreme poverty in rural predominantly black communities.

Earlier films at the turn of the century like *Birth of A Nation* and *Uncle Tom's Cabin*, displayed the worst stereotypes of black people, reducing the black image to that of minstrels, buffoons, rapists and shiftless master-loving slaves. It created a sense of mental and physical inferiority, dehumanizing impaired thinking and absolute spiritual death. However, in others, it galvanized a sense of black pride, togetherness, social responsibility and dependence on community for services denied by whites. Black neighborhoods flourished with economic stability and vigor. Together with the educated and uneducated, middle-class and impoverished, the Civil Rights movement was born; an historic and transformative wave that challenged the Supreme Court's doctrine of "separate but equal," established by the Plessy v. Ferguson decision.



WHAT IS THE MISSION OF COLOR SECTION FILMS?

Colored Section Films honors the triumphant spirit of our people as remembrance and respect for our elders both past and present who collectively endured the long journey of oppression and instilled in us a sense of pride, self-esteem, intellectual greatness and dignity. We dedicate ourselves to illuminating the human condition, using people of color to tell its story, weave its tapestry and project its voice.