

# ***Authors & Artists Magazine***

***THE Source  
for News & Information  
on Authors, Artists  
& the Creative Arts***

**D. Channsin Berry  
Talks His Love  
of Music  
&  
Dark Girls 2:  
Deep, Dark & Perfect**

**6 Artists  
You Should  
Be Collecting  
NOW!**

Authors and Artists Magazine  
October 2019

**Jennifer Lopez  
Talks Life  
and New Movie  
Hustler**





WHO WILL SAVE YOU  
FROM YOURSELF

A JERRY BRUCKHEIMER PRODUCTION AN ANG LEE FILM

**WILL SMITH**  
**GEMINI MAN**

PARAMOUNT PICTURES AND SKYDANCE AND JERRY BRUCKHEIMER FILMS PRESENT IN ASSOCIATION WITH FUSION PICTURES A SKYDANCE PRODUCTION WILL SMITH "GEMINI MAN"  
MARY ELIZABETH WINSTEAD CLIVE OWEN BENEDICT WONG CASTING BY RYAN KAUFMAN CSA MUSIC BY LORNE BALFE VISUAL EFFECTS SUPERVISOR BILL WESTENHOFEN PRODUCED BY DAVID LEE, MELISSA REID EXECUTIVE PRODUCERS SUTTHAT ANNE LARLABI EDITOR TIM SOUTYRES, A.C.E.  
PRODUCTION DESIGNER GUY HENDRIX OYAS DIRECTOR OF PHOTOGRAPHY DON DEEZE, A.C.S., A.C.E. EXECUTIVE PRODUCERS CHAO OMAN MIKE STENSON BRIAN BELL GAO GUANGCHANG DON MURPHY PRODUCED BY JERRY BRUCKHEIMER, P.G.A. DAVID ELLISON DANA GOLDBERG DON GRANGER  
SKYDANCE FUSION PICTURES  
PG-13  
STORY BY DARREN LEAKE AND DAVID BENIOFF SCREENPLAY BY DAVID BENIOFF AND BILLY RAY AND DARREN LEAKE DIRECTED BY ANG LEE

SEE IT IN **IMAX**, REALD 3D, **DOLBY CINEMA** AND **IMAX**  
SEE IT IN **3D+**

**OCTOBER 11**



ANGELINA JOLIE

Disney  
**MALEFICENT**  
MISTRESS OF EVIL

DISNEY PRESENTS A ROTH FILMS PRODUCTION A JOACHIM RONNING FILM  
ANGELINA JOLIE "MALEFICENT: MISTRESS OF EVIL" ELLE FANNING CHIWETEL EJIOFOR  
SAM RILEY ED SKREIN IMELDA STAUNTON JUNO TEMPLE LESLEY MANVILLE AND MICHELLE PFEIFFER  
MUSIC BY GEOFF ZANELLI COSTUME DESIGNER ELLEN MIRQINICK EDITOR LAURA JENNINGS EXECUTIVE PRODUCERS CRAIG WOOD, ACE PRODUCED BY PATRICK TATOPOULOS  
EXECUTIVE PRODUCERS HENRY BRAHAM, USC PRODUCED BY MATT SMITH, JEFF KIRCHENBAUM, MIKE VIEIRA WRITTEN BY JOE ROTH, ANGELINA JOLIE, DUNCAN HENDERSON DIRECTED BY LINDA WOOLVERTON  
EXECUTIVE PRODUCERS LINDA WOOLVERTON AND NOAH HARPSTER & MICAH FITZGERMAN-BLUE PRODUCED BY JOACHIM RONNING **OCTOBER 18**  
IN DOLBY CINEMA, REAL D 3D AND IMAX

# NAS MJB



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## Tony Smith, Editor-in-Chief

### Arts and Entertainment

They bring us Joy and pain. Make us remember and reminisce. Entertain and sometimes drive us insane.

They can inspire us to achieve. Can haunt us in your dreams. They can invigorate and help us find purpose. Make you look beneath the surface. That can do many things. They are the Arts.

Conscious objectors. Standard bearers and societal norm defectors. They speak to us and depict for us. They are the authors and artists we have grown to know and love

Thank you,  
Tony Smith, Editor-in-Chief

## Authors & Artists Magazine

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Toni Breedlove



Chris Smith



Yvonne Baker

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11:00 pm ET  
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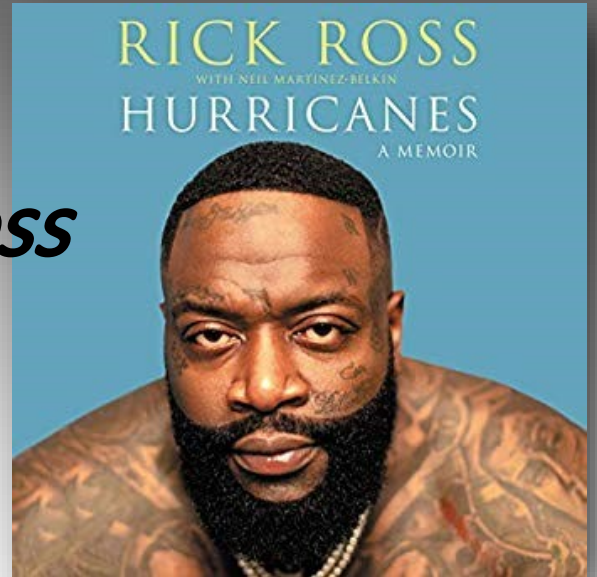
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# Meet the Authors



## Rick Ross



### *Hurricanes: A Memoir*

*Audible.com Release Date: September 3, 2019*

The highly anticipated memoir from hip-hop icon Rick Ross chronicles his coming of age amid Miami's crack epidemic, his star-studded controversies and his unstoppable rise to fame.

Rick Ross is an indomitable presence in the music industry, but few people know his full story. Now, for the first time, Ross offers a vivid, dramatic, and unexpectedly candid account of his early childhood, his tumultuous adolescence and his dramatic ascendancy in the world of hip-hop.

Born William Leonard Roberts II, Ross grew up "across the bridge," in a Miami at odds with the glitzy beaches, nightclubs, and yachts of South Beach. In the aftermath of the 1980 race riots and the Mariel boatlift, Ross came of age at the height of the city's crack epidemic, when home invasions and execution-style killings were commonplace. Still, in the midst of the chaos and danger that surrounded him, Ross flourished, first as a standout high school football player and then as a dope boy in Carol City's notorious Matchbox housing projects. All the while he honed his musical talent, overcoming setback after setback until a song called "Hustlin'" changed his life forever.

From the making of "Hustlin'" to his first major label deal with Def Jam, to the controversy surrounding his past as a correctional officer and the numerous health scares, arrests, and feuds he had to transcend along the

way, *Hurricanes* is a revealing portrait of one of the biggest stars in the rap game, and an intimate look at the birth of an artist.

#### REVIEW

*Rick Ross' HURRICANES reminds us that great things can emerge after life's storms by Cyrus Webb*

Though Hip Hop is not something that I have followed a lot, I am always amazed by the stories that bring the music and the culture to life. That is what first got my attention about Rick Ross and his amazing rise to prominence in the industry and in life. When I heard about his book *HURRICANES* I knew it was something I had to read, to better understand the man and how he became who he is. I was not disappointed.

We get the story of where he came from, who inspired and influenced him and of course the choices he made that led him down some profitable yet danger roads. We see the highs, the lows, the relationships and the struggles. But most important to me we see the resilience. Whether it is legal battles, health woes or relationships Rick Ross is not one to take anything without a fight. He is a fighter. And if nothing else I think that is what people will take away from the book.

"I don't fear death but I do fear unfinished business," he says in the book. That should be something all of us should keep in mind as we approach each day.

*HURRICANES* reminds us that great things can emerge after life's storms. You have only to look at Rick Ross' journey and see that is true.

BE FREE OR DIE

AND  
CYNTHIA ERIVO LESLIE ODOM, JR. JANELLE MONÁE  
**HARRIET**

THE UNBELIEVABLE TRUE STORY OF HARRIET TUBMAN,  
AN AMERICAN LEGEND

FOCUS FEATURES PRESENTS IN ASSOCIATION WITH PERFECT WORLD PICTURES A STAY GOLD FEATURES/DEBRA MARTIN CHASE PRODUCTION A FILM BY KASI LEMMONS "HARRIET"  
CYNTHIA ERIVO LESLIE ODOM, JR. JOE ALWYN AND JANELLE MONÁE COSTUME DESIGNER JEFFREY LAMPERT REBECCA CAMMARATA MUSIC BY TERENCE BLANCHARD COSTUME DESIGNER PAUL TAZEWELL  
EDITED BY WYATT SMITH, ACE PRODUCTION DESIGNER WARREN ALAN YOUNG DIRECTOR OF PHOTOGRAPHY JOHN TOLL, ASC EXECUTIVE PRODUCERS JOSH McLAUGHLIN SHEA KAMMER NNAMDI ASOMUGHA BILL BENENSON  
PEN DENSHAM JOHN WATSON KRISTINA KENDALL ELIZABETH KOCH CHARLES D. KING PRODUCED BY DEBRA MARTIN CHASE DANIELA TAPLIN LUNDBERG GREGORY ALLEN HOWARD  
WRITTEN BY GREGORY ALLEN HOWARD DIRECTED BY GREGORY ALLEN HOWARD **NOVEMBER 1** AND KASI LEMMONS DIRECTED BY KASI LEMMONS **PG-13**

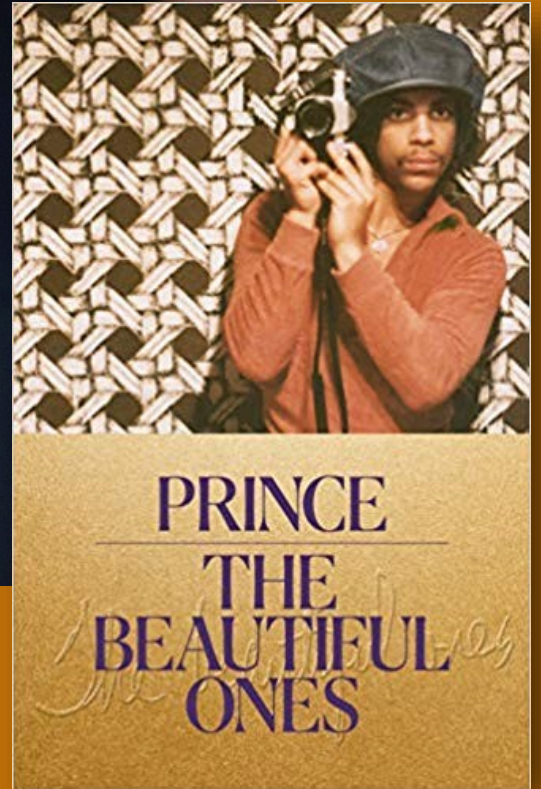


# Prince

## The Beautiful Ones

Hardcover: 288 pages

Publisher: Spiegel & Grau (October 29, 2019)



**T**he brilliant coming-of-age-and-into-superstardom story of one of the greatest artists of all time, in his own words—featuring never-before-seen photos, original scrapbooks and lyric sheets, and the exquisite memoir he began writing before his tragic death

Prince was a musical genius, one of the most beloved, accomplished, and acclaimed musicians of our time. He was a startlingly original visionary with an imagination deep enough to whip up whole worlds, from the sexy, gritty funk paradise of “Uptown” to the mythical landscape of Purple Rain to the psychedelia of “Paisley Park.” But his most ambitious creative act was turning Prince Rogers Nelson, born in Minnesota, into Prince, one of the greatest pop stars of any era.

The Beautiful Ones is the story of how Prince became Prince—a first-person account of a kid absorbing the world around him and then creating a persona, an artistic vision,

and a life, before the hits and fame that would come to define him. The book is told in four parts. The first is the memoir Prince was writing before his tragic death, pages that bring us into his childhood world through his own lyrical prose. The second part takes us through Prince’s early years as a musician, before his first album was released, via an evocative scrapbook of writing and photos. The third section shows us Prince’s evolution through candid images that go up to the cusp of his greatest achievement, which we see in the book’s fourth section: his original handwritten treatment for Purple Rain—the final stage in Prince’s self-creation, where he retells the autobiography of the first three parts as a heroic journey.

The book is framed by editor Dan Piepenbring’s riveting and moving introduction about his profound collaboration with Prince in his final months—a time when Prince was thinking deeply about how to reveal more of himself and his ideas to the world, while retaining the mystery and mystique he’d so carefully cultivated—and annotations that provide context to the book’s images.

# Shade: A Tale of Two Presidents



*Pete Souza*

**ABOUT THE AUTHOR:** Candace Owens is a political commentator and the former Director of Communications for Turning Point USA. She is the founder of the #Blexit movement. She now tours the country delivering speeches to sold out crowds. Originally from Stamford, Connecticut, she now lives in New York City.

**From *Pete Souza*,** the #1 New York Times bestselling author of *Obama: An Intimate Portrait*, comes a potent commentary on the Presidency--and our country.

As Chief Official White House Photographer, Pete Souza spent more time alongside President Barack Obama than almost anyone else. His years photographing the President gave him an intimate behind-the-scenes view of the unique gravity of the Office of the Presidency--and the tremendous responsibility that comes with it.

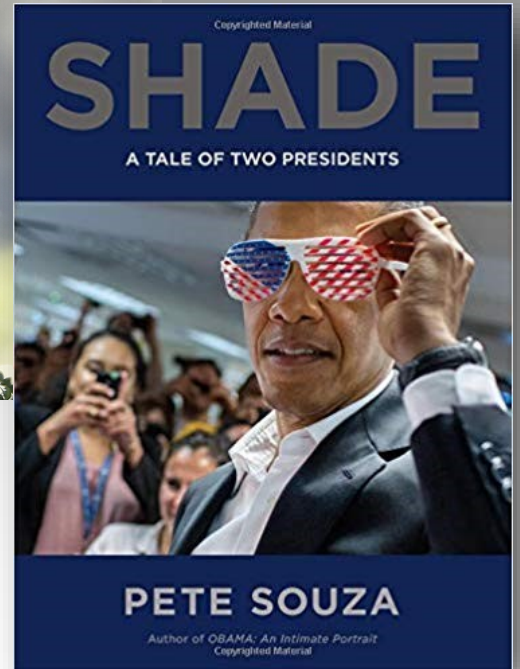
Now, as a concerned citizen observing the Trump administration, he is standing up and speaking out.

*Shade* is a portrait in Presidential contrasts, telling the tale of the Obama and Trump administrations through a series of visual juxtapositions. Here, more than one hundred of Souza's unforgettable images of President Obama deliver new power and meaning when framed

by the tweets, news headlines, and quotes that defined the first 500 days of the Trump White House.

What began with Souza's Instagram posts soon after President Trump's inauguration in January 2017 has become a potent commentary on the state of the Presidency, and our country. Some call this "throwing shade." Souza calls it telling the truth.

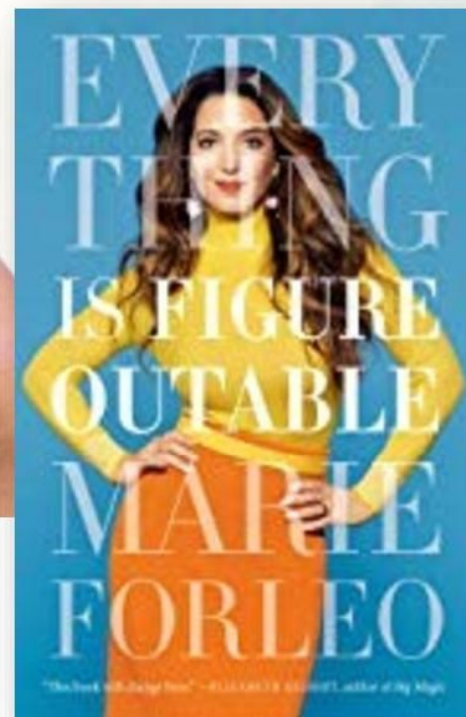
In *Shade*, Souza's photographs are more than a rejoinder to the chaos, abuses of power, and destructive policies that now define our nation's highest office. They are a reminder of a President we could believe in, and a courageous defense of American values.





# Marie Folio

Everything Is Figureoutable



From the host of the award-winning MarieTV and The Marie Forleo Podcast, an indispensable handbook for becoming the creative force of your own life.

While most self-help books offer quick fixes, *Everything is Figureoutable* will retrain your brain to think more creatively and positively in the face of setbacks. In the words of Cheryl Strayed, it's "a must-read for anyone who wants to face their fears, fulfill their dreams, and find a better way forward."

If you're having trouble solving a problem or reaching a dream, the problem isn't you. It's that you haven't yet installed the one belief that changes everything.

Marie's mom once told her, "Nothing in life is that complicated. You can do whatever you set your mind to if you roll up your sleeves. Everything is figureoutable."

Whether you want to leave a dead end job, break an addiction, learn to dance, heal a relationship, or grow a business, *Everything is Figureoutable* will show you how.

You'll learn:

- \* The habit that makes it 42% more likely you'll achieve your goals.
- \* How to overcome a lack of time and money.
- \* How to deal with criticism and imposter syndrome.

It's more than just a fun phrase to say. It's a philosophy of relentless optimism. A mindset. A mantra. A conviction.

## About Marie Forleo

A born-and-raised Jersey girl with nothing more than passion, a laptop and a dream, Marie Forleo has created a socially conscious digital empire that inspires millions across the globe. Named by Oprah as a thought leader for the next generation, she's the star of the award-winning show MarieTV, with over 47 million views, and host of The Marie Forleo Podcast, with more than eight million downloads. Marie has taught entrepreneurs, artists, and multipassionate go-getters from all walks of life how to dream big and back it up with daily action to create results. She runs the acclaimed business training program, B-School. Learn more at [www.MarieForleo.com](http://www.MarieForleo.com).

# Writing News

## Author Julia Watts Disinvited from Teen Lit

### Festival



YA author Julia Watts has been removed from the slate of authors participating in LitUp, a teen literary festival sponsored by the Knox County (Tenn.) Public Library that was inspired by a teen book festival of the same

name launched last year in the Kansas City area. Knoxville's inaugural LitUp festival is scheduled to take place on October 13 with a full day of programming, including appearances by 10 YA authors, a mix of regional and national names.

Watts, a Knoxville resident, has written 10 books for YA readers that are set in the Appalachian region and feature LGBTQ characters. Her most recent novel, *Quiver* (Three Rooms, 2018), is the tale of two teens who become friends despite their vastly different backgrounds. *Quiver* was named one of the year's best books for YA readers and gave it a Perfect Tens Award. The novel was named as one of the favorite 2018 "OKRA" reads by the Southern Independent Booksellers Association. Even Catholic Library World raved about *Quiver*, calling it a "contemporary gem" and enthusiastically recommending it for both high school and public libraries.

According to Watts, a local indie bookseller who is involved in the LitUp festival's planning asked her in July to be one of its featured authors. "My name and photo went up on the website," she said. Last Friday, however, that same bookseller called Watts to tell her that she was no longer slated to appear, as, after Googling her name, a member of the organizing committee had expressed concerns that she has also written erotica. [READ MORE](#) or visit Publishers Weekly.

## Female directors hope to write a new script for Oscar season



As another awards season kicks into high gear at the Toronto International Film Festival, one disappointment of last year's Oscar campaign is still on the minds of some.

Despite a number of films that ranked among the most critically acclaimed movies of the year — Debra Granik's *Leave No Trace*, Marielle Heller's *Can You Ever Forgive Me?*, Chloe Zhao's *The Rider*, Lynne Ramsay's *You Were Never Really Here* — women were again shut out (for the 86th time in 91 years) from the best director category.

Coming on the heels of Greta Gerwig's nomination for *Lady Bird* in 2018 (the fifth ever for a woman and first in a decade), that result felt for many like a step back for an industry that in recent years has made steps toward greater gender equality amid the upheaval of the #MeToo movement. While there are myriad reasons that lead anyone to an Academy Award nomination, the lack of apparent consideration for those filmmakers was, to some, conspicuous.

"With *'Can You Ever Forgive Me,'* it's easy to look at that and say my film was nominated for a million different awards and I was sort of the only person not acknowledged for working on that project," says Heller, whose film landed nods for Melissa McCarthy, Richard E. Grant and its screenwriters. "But the truth of the matter is that movie got a huge amount of attention. And that was a small movie that could have gone unseen and fallen through the cracks."

# WRITING HISTORY

## Meet Jessie Redmon Fauset: The editor of the Harlem Renaissance

**Th**e names we're most likely to associate with the literature of the Harlem Renaissance are Langston Hughes, Countee Cullen, Jean Toomer, and Claude McKay. Along with other cultural luminaries of the era, these men are credited with bringing the realities of African American experience to a broader audience than ever before. But we rarely hear about the person largely responsible for amplifying their voices, the writer and editor Jessie Redmon Fauset. As literary editor of *The Crisis*, the NAACP's magazine, Fauset was instrumental in shaping Harlem's cultural movement by selecting and working closely with some of the era's most important writers. Hughes would call her "one of three people who midwived the so-called New Negro Literature into being."

*The Crisis* was co-founded by W.E.B. Du Bois and six others in 1910, with a mission to pursue the "world-old dream of human brotherhood" by celebrating the achievements of African Americans and chronicling the violent struggles that attended the "great problem of inter-racial relations." It specifically sought to address the toll of racism.

An editorial in the inaugural issue began, "The object of this publication is to set forth those facts and arguments which show the danger of race prejudice, particularly as manifested to-day against colored people."

Fauset began writing for *The Crisis* in 1912 and soon became a columnist. "The Looking Glass" dove deep to consider the complexities of the black experience, including the particular plight of black women. "The status of the Negro



woman will determine the status of the race," she wrote in a 1918 installment. A year later, in 1919, W.E.B. Du Bois offered Fauset a full-time job as the publication's literary editor, and she moved to Harlem with her sister.

Fauset was born in Camden County, New Jersey, in 1882. She was the seventh of her parents' children, and her mother died early in Fauset's life, after which her father remarried a white woman with three children; they went on to have three more. Fauset went to school in Philadelphia and attended Cornell, graduating Phi Beta Kappa (she may have been the first black woman to do so). She then earned a master's degree from the University of Pennsylvania.



Fauset published four novels in the 1920s and '30s. The first, *There Is Confusion*, which Alain Locke called a “novel of the educated and aspiring classes,” was especially well received. Fauset was also an editor of *The Brownies' Book*, a short-lived children's magazine that grew out of *The Crisis* and aimed, according to Du Bois, to “make colored children realize that being ‘colored’ is a normal, beautiful thing” and “to make them familiar with the history and achievements of the Negro race,” among other things. Fauset wrote most of the material.

Her work on *The Brownies' Book* signaled her commitment to raising the profile of African Americans by sharing positive stories. Of course, the magazine's content was bound to skew happy, as it was expressly targeted toward children, but the project also reflects Fauset's (and her co-editors') desire to cultivate the “Talented Tenth,” a class of African American leaders who could guide their race toward achievement. “The Negro race, like all races, will be saved by its extraordinary men,” Du Bois had written in his famous essay on the subject in 1903. This elitist idea gained traction in the early 20th century and was arguably one of the organizing principles of the Harlem Renaissance, which sought to elevate African Americans' status.

Fauset was primarily concerned with telling the truth of African American experience.

SOURCE: [Timeline.com](https://www.timeline.com)

*Timeline enriches our understanding of the present by telling stories of the past. Drawing on the best evidence, sources, and information available, we use the narratives of history to bring context to the news and issues of today. Through text, images, and video we change the way people think about now.*



# Lopez on Life, Movies & A Rod

*By Ramin Setoodeh for Vanity Fair*

On July 13, she was ready for another night of “It’s My Party,” a strenuous two-hour arena-sized reworking of her successful Las Vegas residency. But as she took the stage, a massive power outage in New York City cut all the lights at Madison Square Garden. Lopez, who couldn’t even address the crowd because her microphone went out, didn’t want to evacuate. “I was like, ‘It’s going to come back on!’” she recalls a few weeks later in an interview with *Variety* in the living room of the Manhattan penthouse apartment she shares with her fiancé, Alex Rodriguez. “I didn’t realize how much it meant to me to perform there. It’s just a really big deal.”

When Lopez got home, three of her young family members — her daughter, Emme; her niece, Lucie; and Rodriguez’s daughter Ella — tried to cheer her up by serenading her with the classic song “Don’t Worry Be Happy.” But Lopez only felt better after she’d de-



vised a solution, rescheduling a makeup performance for two nights later. “They said, ‘Insurance will pay for it; they’ll refund everybody,’” Lopez says. “And I was like, ‘That’s not the point.’ The point is this is a once-in-a-lifetime experience for a lot of these people, and I’m not going to do this show ever again. So we’ll do it. And I added another show.”



Throughout her career, J. Lo has refused to relinquish the stage. Although the haters and tabloids have tried to stop her in her tracks, she's continued to reinvent herself. Now, at 50, she's never been more formidable as an entertainer or more ferocious as a businesswoman. And she says she's found happiness in her personal life with Rodriguez (aka A-Rod), a relationship that she often chronicles on social media for her 140 million followers, an astounding number that exceeds the entire population of Japan.

"She represents resilience," says Constance Wu, who appears with Lopez in her upcoming movie "Hustlers," due in theaters Sept. 13. "When you're that high up, people are always going to try to knock you down. And she's always standing up."

Indeed, her latest tour was proof that Lopez's star is still ascending. From June to early August, she

performed 38 shows at mostly sold-out venues around the world, grossing an estimated \$54.7 million. Lopez's set was packed with her greatest hits, from '90s bangers such as "Waiting for Tonight" to early 2000s staples "Love Don't Cost a Thing" and "I'm Real," as well as 2011's massive "On the Floor" collaboration with Pitbull. "We didn't realize that 50,000 people would show up in Tel Aviv or 30,000 in Moscow," says Lopez's longtime manager, Benny Medina, of his only client. "Her touring background is not that extensive or deep."



But Lopez's screen credits are vast. Starting with her breakout role in 1997's "Selena," for which she became the first Latina actress to earn \$1 million, Lopez subsequently played the lead in Steven Soderbergh's critically acclaimed drama "Out of Sight" and romantic comedy favorites "Maid in Manhattan" (opposite Ralph Fiennes) and "Monster-in-Law," in which she sparred with Jane Fonda. Throughout her 20s, she was told by agents that she couldn't sing and act and would have to pick one or the other, but Lopez refused to choose. Instead, she made herself into a quadruple threat: a dancer-producer-singer-actress who, in addition to tentpole movies, went on to sell more than 10 million albums in the U.S., according to the RIAA, as well as anchor TV shows both as on-air talent ("Shades of Blue," "American Idol") and behind the scenes ("World of Dance").

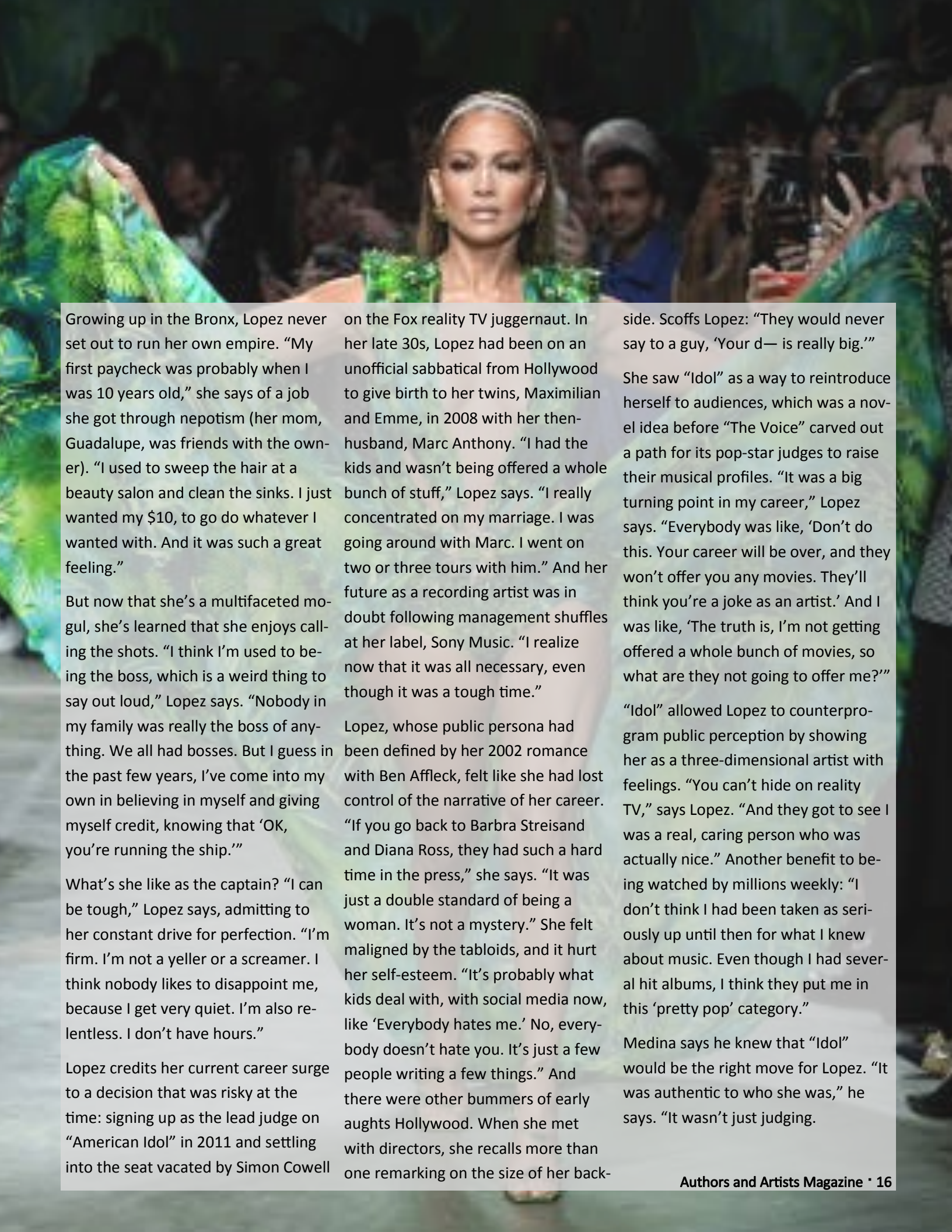
In fact, Lopez is still looking for ways to expand her reach. She's thinking about directing her first movie with the upcoming drama "The Godmother," in which she has the lead role, for STX Entertainment. "To star and direct is going to take a year or two out of my life," says Lopez with a hint of dread. "I just need to be ready to do that." And she's recording new music for her next vehicle, "Marry Me," a Universal Pictures comedy about a pop star who has to navigate fame in the social-media age.

This fall, Lopez is poised to have her own "Erin Brockovich" moment with the release of "Hustlers." Playing the ringleader of a New York strip club during the 2008 financial crisis — think "The Wolf of Wall Street" with women — Lopez not only stars in the film but also produced it with her company Nuyorican Prods., surrounding herself with a strong ensemble that includes Cardi B, Lizzo, Julia Stiles and Keke Palmer.

On the surface, thongs and stripper poles might seem to go against the tide of a Hollywood that champions gender equality in the #MeToo era. But "Hustlers," based on a New York magazine article by Jessica Pressler, is an empowering story about dancers who take their destinies into their own hands. "Everyone was excited to see this world through the eyes of the women," says Lorene Scafaria, who is perhaps the first female director of a stripper movie from a major studio. She shot the film with a gaze that doesn't sensationalize the performers' body parts. Of Lopez's key dance scene, Scafaria says she wanted to "treat it more like a sports movie, to highlight the athleticism of it, and to celebrate that this is Jennifer Lopez at 50 years old, better than we've ever seen her."

Lopez has been encouraged by recent changes in Hollywood. "There are so many smart, talented women out there, in front of and behind the camera, and I think we're at a point where our voices are not stifled as much," she says. "Because of the #MeToo movement, it's 'We are equal, and we want to be treated that way.' We've been making our own opportunities, and as you prove your worth and value to people, they can't put you in a box. You hustle it into happening, right?"





Growing up in the Bronx, Lopez never set out to run her own empire. “My first paycheck was probably when I was 10 years old,” she says of a job she got through nepotism (her mom, Guadalupe, was friends with the owner). “I used to sweep the hair at a beauty salon and clean the sinks. I just wanted my \$10, to go do whatever I wanted with. And it was such a great feeling.”

But now that she’s a multifaceted mogul, she’s learned that she enjoys calling the shots. “I think I’m used to being the boss, which is a weird thing to say out loud,” Lopez says. “Nobody in my family was really the boss of anything. We all had bosses. But I guess in the past few years, I’ve come into my own in believing in myself and giving myself credit, knowing that ‘OK, you’re running the ship.’”

What’s she like as the captain? “I can be tough,” Lopez says, admitting to her constant drive for perfection. “I’m firm. I’m not a yeller or a screamer. I think nobody likes to disappoint me, because I get very quiet. I’m also relentless. I don’t have hours.”

Lopez credits her current career surge to a decision that was risky at the time: signing up as the lead judge on “American Idol” in 2011 and settling into the seat vacated by Simon Cowell

on the Fox reality TV juggernaut. In her late 30s, Lopez had been on an unofficial sabbatical from Hollywood to give birth to her twins, Maximilian and Emme, in 2008 with her then-husband, Marc Anthony. “I had the kids and wasn’t being offered a whole bunch of stuff,” Lopez says. “I really concentrated on my marriage. I was going around with Marc. I went on two or three tours with him.” And her future as a recording artist was in doubt following management shuffles at her label, Sony Music. “I realize now that it was all necessary, even though it was a tough time.”

Lopez, whose public persona had been defined by her 2002 romance with Ben Affleck, felt like she had lost control of the narrative of her career. “If you go back to Barbra Streisand and Diana Ross, they had such a hard time in the press,” she says. “It was just a double standard of being a woman. It’s not a mystery.” She felt maligned by the tabloids, and it hurt her self-esteem. “It’s probably what kids deal with, with social media now, like ‘Everybody hates me.’ No, everybody doesn’t hate you. It’s just a few people writing a few things.” And there were other bummers of early aughts Hollywood. When she met with directors, she recalls more than one remarking on the size of her back-

side. Scoffs Lopez: “They would never say to a guy, ‘Your d— is really big.’”

She saw “Idol” as a way to reintroduce herself to audiences, which was a novel idea before “The Voice” carved out a path for its pop-star judges to raise their musical profiles. “It was a big turning point in my career,” Lopez says. “Everybody was like, ‘Don’t do this. Your career will be over, and they won’t offer you any movies. They’ll think you’re a joke as an artist.’ And I was like, ‘The truth is, I’m not getting offered a whole bunch of movies, so what are they not going to offer me?’”

“Idol” allowed Lopez to counterprogram public perception by showing her as a three-dimensional artist with feelings. “You can’t hide on reality TV,” says Lopez. “And they got to see I was a real, caring person who was actually nice.” Another benefit to being watched by millions weekly: “I don’t think I had been taken as seriously up until then for what I knew about music. Even though I had several hit albums, I think they put me in this ‘pretty pop’ category.”

Medina says he knew that “Idol” would be the right move for Lopez. “It was authentic to who she was,” he says. “It wasn’t just judging.



It was participating in the growth of these kids and their artistic journeys.” And Lopez arguably experienced the biggest career boost of all. “Everything changed,” she says. During her five seasons on the show, she recorded her most popular club anthem to date, “On the Floor,” and returned to starring in profitable movies with 2015’s “The Boy Next Door.” In 2017, she executive produced her own NBC reality competition series, “World of Dance,” now in its third season, and kicked off her Vegas residency, “All I Have,” which sold more than \$100 million in tickets.

Even now, she is savvy about her image. Lopez came up with the conceit for “It’s My Party” herself, engineering the concert to the theme of her 50th birthday, with a DJ and a troupe of backup dancers. She wasn’t deterred when she caught a nasty cold at the launch of the 31-city extravaganza, which affected her ability to sing. “I took wellness shots and steam baths,” says Lopez, who relied on alternative remedies instead of antibiotics. “I knew a lot of it had to do with stress and exhaustion, so if I could just get on a healthy regimen, I would bounce back. I willed myself to health.” On the tour, she enlisted 11-year-old Emme to join her for a duet. “When I said, ‘I’m limitless,’ she screamed it back at me in a way she hadn’t yet,” Lopez says of the first time they sang together in New York. “It made me so emotional, because it was a culmination of a moment. I want her to know she’s limitless.”

Lopez’s small creative trust is led by Medina and her producing partner Elaine Goldsmith-Thomas, who brings her scripts and runs her production company. Goldsmith-Thomas also co-wrote the screenplay for Lopez’s most recent film, “Second Act,” at J. Lo’s urging. “Why is she a mogul?” Goldsmith-Thomas says. “She understands the power in the pivot. We have one life. She would say, ‘What’s stopping you? The only thing stopping you is you.’”

On a typical day, without the demands of an early call sheet, Lopez prefers to stay up until 4 or 5 a.m. and sleep in until 10 or 11 or even noon. “That’s a better schedule for me,” says Lopez, who opened her door to us at 2 p.m.

Her home, located near Madison Square Park, feels more like an opulent museum, with modern furniture

and majestic artwork. As Lopez sits in the living room talking about her career, Rodriguez shuffles about in the kitchen, taking a business meeting. Lopez says they try to maximize their time together. “He loves being at every show that he can be at,” she says. “I go to all his baseball games. There were times in my life when my career was going great, and my personal life was going OK. And there were times my personal life was stable, but my career was not great. This is the first time where I have a really beautiful alignment between the two. I think Alex brought that for me. I love it. We have a beautiful life.”

She reveals that she almost passed on “Hustlers” to maintain a healthy balance of career and family. “We were supposed to do it last summer, and I had worked so much,” Lopez says. “I was like, ‘I have to stay home with my kids and Alex.’” But Scafaria, who had written the role of Ramona specifically for Lopez, postponed the production for her.

“I think people forget that she’s such a gifted actor,” Scafaria says. “I was so excited that she was going to play a character on top of that. In a way, the role fits her like a glove, but it’s also a glove with spikes on it.”

Lopez still felt jitters when she emerged as Ramona, performing a dance in a G-string meant to establish her character as the city’s most confident stripper. “I was terrified,” Lopez confesses. “I felt exposed. I was like, ‘I’ve never done anything like this. I’m going to be up there in f—ing dental floss. What is this? Who is this person?’ And then you get up there, and you have to have a ‘f— you,’ empowered attitude. You have to take your power back. You have to be so bold. It’s almost like when you say you’re a rock star, you have to be arrogant to go up there in front of all those people or you crumble. You realize it’s the same type of balls that it takes to do something like that. And these women have that. They are tough, hard, vulnerable and damaged. It’s a great character to play.”





**FKJ Art Gallery**  
**410 North 6th St Suite 2**  
**West Monroe, LA**  
**318-387-0043-Gallery**  
**[www.frankkelleyjr.com](http://www.frankkelleyjr.com)**

*GF*  
PHOTOGRAPHY



# MUSIC

## Keb' Mo' Tells the Story Behind His All-American New Track, "This Is My Home"

By Chris Steffen for All Music

**W**ith an armful of Grammys to his name, blues guitarist Keb' Mo' (Kevin Moore) has never been truly confined to any one genre, incorporating elements of rock, Americana, and R&B throughout his career. On his upcoming album *Oklahoma*, he sets his sights on issue-driven storytelling, tackling tales of depression, environmentalism, and feminism.

He also considers the immigrant experience on "This Is My Home," which tells a trio of stories about people searching for a better life. Moore spoke with us about the song's origins, why he kept politics out of it, and why not every song needs to last forever.

**AllMusic:** You opted for a fairly stripped-down arrangement for this song, how did you make that decision?

**Keb' Mo':** Yeah, the point was to not overshadow the story. If I'd thought of something else, I would have put

it on there. It's a national steel guitar with accordion and backing vocals from Jaci Velasquez. I wanted the guitar to sound a little more exotic, more like world music, tribal, just different, like something from a foreign land. On the record, I played it with that national steel guitar to make it sound a little wonky, which I like, but in the live show I do it on a regular acoustic to fill it out a little bit.

We've already started playing it, and it gets a great response. The first time I played it, I was like, "Whoa." It may not move like that five years from now, it may be old hat; some songs live on for years, and some songs have a purpose in a certain time period. But time is circular, like how a clock moves in a circle, planets around the sun, it could come back around.

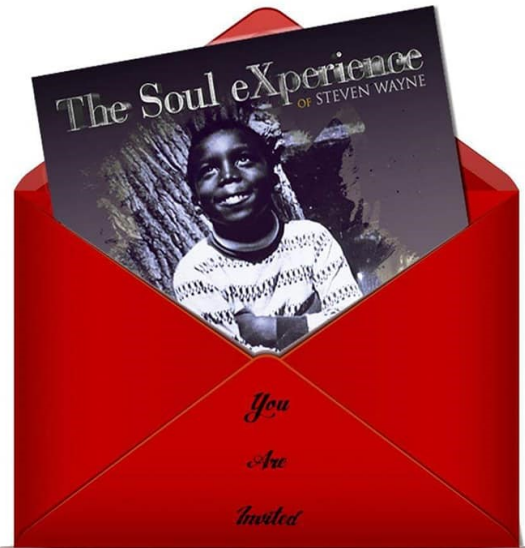


# Music



**Steven Wayne**

**CD Release for 'The Soul eXperience'**



The Official Album Release Event of Steven Wayne  
August 18, 2019 • 3pm  
The McCormick Estate  
Claremont, CA  
Live music, special guests, wine and dessert, and a beautiful sunset



**On** a warm, breezy day in August, a crush of guests descended on The McCormick Estate in Claremont, California for live music, special guests, wine, dessert and a beautiful sunset. Everyone was there to celebrate the launch of Steve Wayne's long awaited CD *"The Soul eXperience"*.

Says Wayne, "Last year I decided that music and I were no longer a good fit. I had other goals and desires. What I didn't realize was that I was born to do music and that I was born to die doing music. It was given to me and must remain a part of my life from here to eternity. So. I'm back! New songs, new sound, new producers, and a renewed me."

*The Soul eXperience of Steven Wayne* is a collection of adult contemporary soul music with a smooth velvety feel. Great for long drives or romantic evenings. Mid-tempo grooves that will make your head nod and fingers pop.

Guests enjoyed the beautiful views, special guest appearance

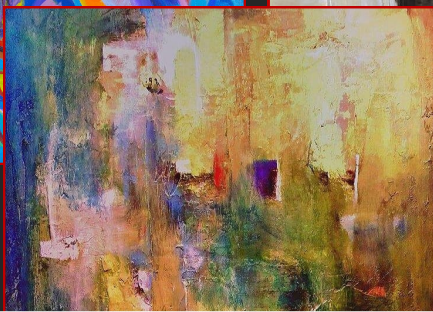
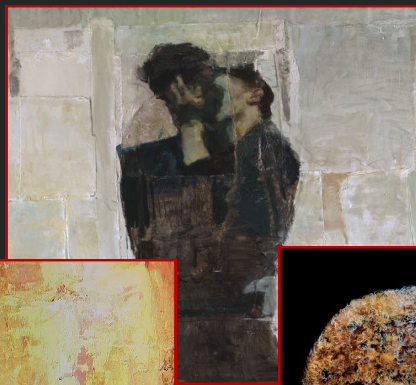
by Kayla Michele and Vintage Soul.

Now available on Apple Music and iTunes. Wayne sends special thanks to his team: Jonathan J. Jackson aka The Psalmist - production, Emanuel D. Wells - production, Danny Mills - production, Tone Jonez - production, Rhonda Shain - writer, Sharmika - writer/bkgd vocals, Ehmandah - writer/featured artist, Shannon Banks aka BOXX - writer/featured artist, Ricky Barron aka Pretty Ricky - live guitar/featured artist, T. Bailey - live bass, Kendrick Dial - writer/featured artist, Rich Gonzalez - live horns/featured artist.





# ART



## 6 Artists You Should Be Collecting NOW!

For collectors with an eye for discovery, nothing quite matches the thrill of finding artists ripe for a revival. We have listed 6 artists we think you should know. Their work will make you think, feel and pay attention to the world in a new way.

### Shirley Woodson

[Sherryarts.com](http://Sherryarts.com)

Artist and educator Shirley Woodson Reid was born on March 3, 1936 in Pulaski, Tennessee. Her father, Claude Elwood Woodson, worked for contractor Abraham McKissack, a relative of Reid's mother, Celia Trotter Woodson. Attending Columbia Elementary School and Sherrill Elementary School, Reid captained the cheerleaders and graduated from Chadsey High School in 1954. She earned her B.F.A. degree from Wayne State University in 1958 and her M.A. degree from the same university in 1966. While attending MacDowell Artist Colony on a fellowship, Reid met her husband, Edsel B. Reid. In 1970, Reid attended the Conference on the Functional Aspects of Black Art (CONFABA) at Northwestern University.



Reid worked as an art education specialist in the Highland Park (Michigan) School District from 1966 to 1992. An art education professor at Wayne State University from 1996 to 2000, Reid started serving as art education supervisor for the Detroit Public Schools in 1992. She also served as director of the Pyramid Art Gallery from 1979 to 1980. Sought after as an art historian, Reid has been interviewed by the Detroit media many times since 1972 and has contributed to scores of newspaper and magazine articles.

Since 1974, Reid has been a member of the national executive board of the National Conference of Artists and in 1997 she was elected president of the Michigan chapter. A board member of the Ellington White Project, Reid is also a member of the Detroit Art Teachers Association, College Art Association, National Art Education Association and the Michigan Art Education Association. Reid's paintings of African American life are a part of 22 collections housed by the Detroit Institute of Arts, the Studio Museum of Harlem, the Museum of the National Center for Afro American Artists (Boston), Detroit Edison, the Toledo Art Commission, Florida A&M University and Seagrams. She has two sons, Khari and Senghor Reid.





## Frank Kelley, Jr.

[FrankKelleyJr.com](http://FrankKelleyJr.com)

Born in Jackson Parish, Louisiana, Kelley graduated public school and attended Grambling State University, where he attained his Bachelor of Arts & Science degree and minored in art. For twenty years, he worked as a car salesman, and created his art at night. Exhibiting widely, he began to gain wide acclaim. He has been featured in the Los Angeles, Panache and Louisiana Life magazines, and his work can be found in numerous private collections. He has earned many accolades and awards, including the Spirit of Detroit Award.

Kelley 's work has been exhibited throughout the United States. His exhibit at the Charles H. Wright Museum, Portrayals of Life and Landscapes: The Art of Frank Kelley, Jr. featured more than 30 of his paintings. His art incorporates numerous styles and subjects. Primarily a regional painter, he draws upon sources from his roots in North Central Louisiana. The people, places, and events that he experienced while growing up in this culturally rich area inspired his work. Using his signature style of layering white paint over dark, he adds perspective and details that catches the eye. In the genre painting, "Last Pickin'" Kelley features several African Americans working in a cotton field. He groups them in the foreground, with the implements of their trade, in close proximity to the viewer who is drawn in, for want of a closer look at the scene.

While Kelley has gained significant recognition as an artist, he finds the work that he does with children just as gratifying if not more so. In 2001, he founded the Youth Arts Initiative, a program to help children learn about their heritage as well as alternative career choices through art. Not only does he offer this opportunity to children in his local community, he has provided workshops throughout the country.





## Ron Hicks

[RonHicks.com](http://RonHicks.com)

**R**on Hicks was born in Columbus, Ohio but spent most of his childhood growing up in the modest and friendly neighborhood of Park Hill in Denver, Colorado. He shared a dream with a close childhood friend early on... "He just always knew he would go to college and become an artist", remembers Ron's friend.

Ron's family later relocated back to Ohio where, during his high school, he was awarded several awards and honors for various art shows and competitions. His talent became obvious and noted throughout his high school career and Ron

was awarded a full scholarship to Columbus College of Art and Design in Columbus, OH.

He later returned to Denver and subsequently earned a degree in Advertising Design. After college, Ron applied his degree and natural talent to working for Ad agencies, Magazines and as a Freelance Illustrator. He would soon realize his true passion, and Ron's natural talent and his eye for beauty encouraged a shift in the direction of his style of painting.



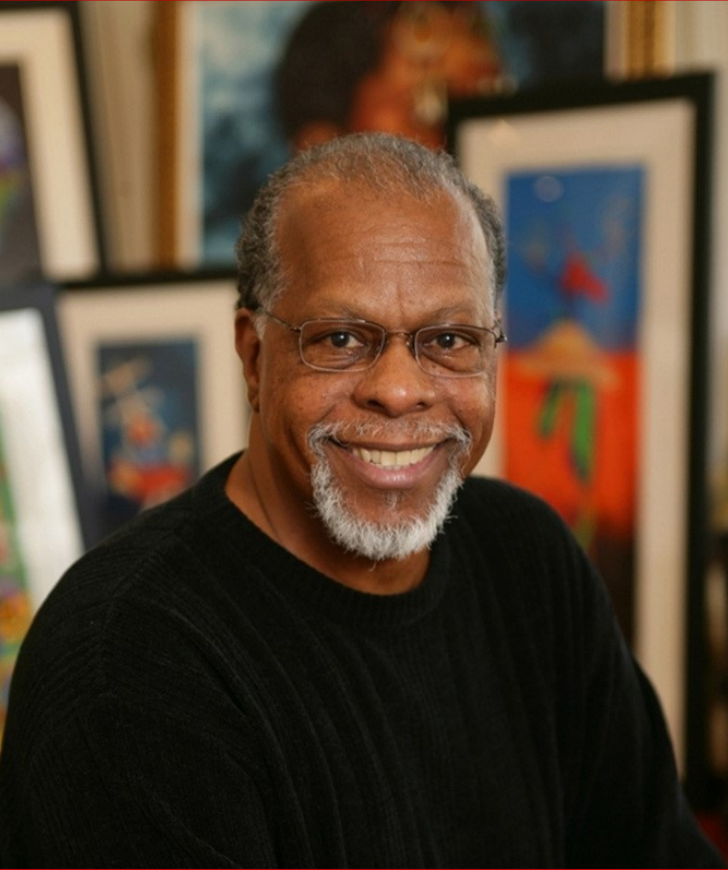
## Brent Forman

[KevinBarryFineArt.com](http://KevinBarryFineArt.com)

Brent Foreman is a contemporary fine artist born in 1973 in Minneapolis, Minnesota. Brent took to art as soon as he was able to hold a crayon. Throughout his childhood, he developed an appreciation for his surroundings. He would often sit and sketch for hours trying to interpret the world around him. Years of artistic expression made it clear that Brent's life would be centered upon his love of art. He attended Minnesota State University, where he fine tuned his style and passion for painting.

This formal training led to a variety of arts-related jobs included an International Art Team where he studied under the apprenticeship of John Douglas and Liz Jardine and, eventually, full-time work in his own independent artist's studio in Phoenix, Arizona.





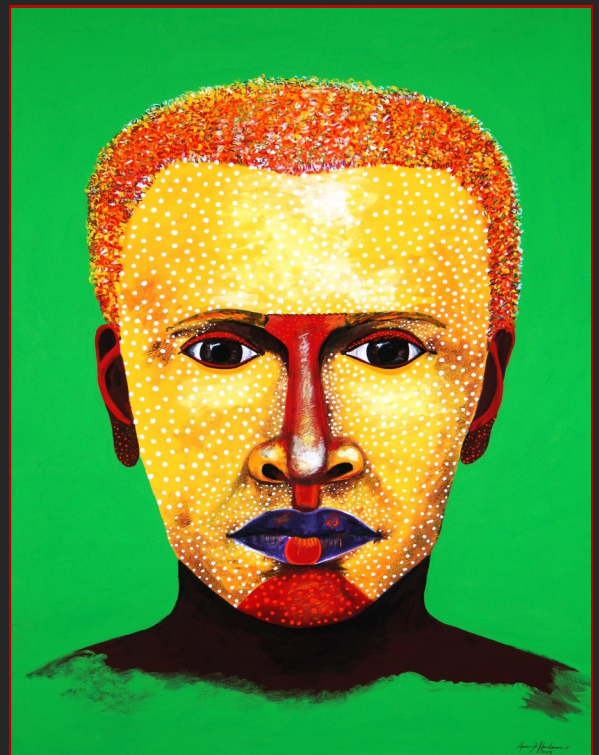
## Aaron F. Henderson

[TheSolStudio.com](http://TheSolStudio.com)

to studying and creating art.

He is a narrative artist and when viewing his work, one often sees classic “life stories” unfolding in the faces and the movements of his subjects. His goal is to show his audiences a compelling interpretation of his narratives. This is accomplished through Aaron’s exquisite use of color to create works of art, which convey emotions, harmony and rhythm. Aaron is fully aware that he has been blessed by God with an extraordinary talent. His objective is to obtain knowledge, and use his God-given talent to reflect all of his experiences, dreams and visions through his work. Most recently his work has been featured on HGTV’s ‘Ground Breakers’ and acquired by the permanent collection of the Franklin G. Burroughs – Simeon B. Chapin Art Museum in Myrtle Beach, South Carolina. He earned a B.S.E.E. (Electrical Engineering) degree from Tuskegee University in 1971.

**V**isual Artist Aaron F. Henderson produces a remarkable body of art, which brings to life the brilliantly vibrant colors that are so much a part of African and African American culture. His ambition is to capture the powerful, spiritual and expressive feelings of his themes and to transfer them into passionate images for his viewers. Aaron has been painting for more than 40 years and has dedicated much of his life





## Asheber Macharia

FACEBOOK: [Asheber.macharia](https://www.facebook.com/Asheber.macharia)

was living. Asheber Macharia viewed his surrounding as one giant canvas ready to receive life as he felt and saw it.

Born July 22, 1951 in Detroit, Michigan to Sylvester James McCauley and Daisy Elizabeth McCauley, Macharia was the fifth of thirteen children. His birth name was Michael McCauley. He legally changed his name to Asheber Macharia, an Ethiopian name meaning “creative vision” and “true friend,” respectively. Macharia is the nephew of Rosa Parks, the mother of the civil rights movements. His father, Sylvester McCauley was Mrs. Rosa (McCauley) Parks’ only sibling.

Macharia received his Bachelor of Fine Arts Degree in Painting in 1978 from Wayne State University. He also participated in correspondence courses in Ancient Egyptian Language / Hieroglyphics (University of Chicago) and Egyptologists (Temple University) from 1990 – 1998. His love for children resulted in Macharia entering the Master’s In education and teaching program through Marygrove College in 2001. Macharia is a committed artist who devotes his time and energy in the creation of fine works of art. Macharia subjects matters vary widely from landscapes, to historical scenes, to art influenced by Egyptian motifs, and painting that reflect general life and struggles in the United States. Following the death of his aunt Rosa Parks, Macharia was motivated to dedicate several paintings in honor of his family entitled “The McCauley Series.”

**To** some the visual arts are learned at great expense from formal institutions of higher learning. To others the inspirations to produce beautiful works of art are innate. Even if the native abilities are present, those talents and abilities require a degree of sharpening that only focused study and dedication to the craft can bring. Asheber Macharia’s gift was made manifest in the early stages of his life, and his desire to hone and perfect his talents came early in life. During his childhood, being an artist was not considered by many to be a popular career path towards making a decent living.

Yet, even while he watched his black and white television, he was able to capture the images he saw on the screen. Art provided Marcharia (his signature name) the opportunity to live in a special world within the world he





## Producer D. Channsin Berry Talks Music & Dark Girls 2

Authors & Artists Editor in Chief Tony Smith  
chops it up with D. Channsin Berry

Our Editor in Chief, Tony Smith recently had the pleasure of speaking with the great producer D. Channsin Berry about his love of music and the upcoming sequel to his groundbreaking documentary *Dark Girls*, *Dark Girls 2: Deep, Dark and Perfect*.

[Listen to the audio interview HERE](#)

**AAM:** Can you choose a favorite project you've worked on or the one that has given you the most personal gratification over the years?

**DCB:** Man, that's a difficult one! Music is my first love, then film. I tried to get away from music, but it wouldn't let me go. I started out as a musician. I loved hearing 45's playing in my Nana's house in East Orange, NJ. There was always music going on in the house. We had 45's playing—not the radio. Only AM was available at the time. We'd be listening to Nat King Cole, Chubby Checkers, Jackie Wilson, Ella Fitzgerald, Miles Davis. I grew up around music. No one played, but people sang in the choir at church. Then, when film came in, my Nana, who I used to live with, she would watch all these old movies with Errol Flynn, Joan Crawford and Betty Davis...I became intrigued by those images on screen. How did they get there? Who are these people? Look at the lighting? Look at the

acting? The directing. Who wrote this? That's how it all began. So to choose—getting back to your question, is a rough one! Maybe music over film, but in terms of projects it's hard because there are both music and film projects that I love.

**AAM:** What was the first artist that you can remember that stoked those fires for you?

**DCB:** That's an easy one. *Reet Petite* by Jackie Wilson. Then after that it was *The Twist* by Chubby Checkers.

**AAM:** What was the first project you worked on with regards to music. I know you did some things with some heavy hitters.

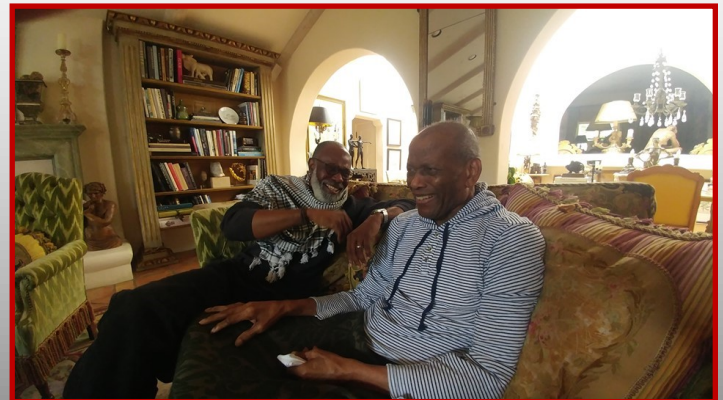
**DCB:** I had been writing songs since I was 10 or 11 years old, so I've been writing forever. And it wasn't until my 20s that people knew I wrote—because I never put anything out, cause I was so shy and fearful about my writing. When you grow up listening to people like Stevie Wonder or Duke Ellington or Billy Strayhorn, you think, where do you fit in? *Little Black Boy* from Jersey. It took me until my 20s, I was in Oakland. I had moved from NY to Oakland and I was working, started out in radio as a disk jockey.

I became friends with a sister named Rosie Gaines who ended up singing for Prince. And I wrote this song for Rosie, but I was influenced by Chaka Kahn. I was a big Rufus and Chaka Kahn fanatic. So I wrote this song for Rosie, but had Chaka in mind. Rosie heard the song and said, "Oh, this is good." Maybe a year or two passed and I was still in Oakland getting ready to move to LA. And I got a call one night - it was Rosie. She said, "Chann, are you sitting down." I said, "Yeah I'm sitting down." I said, 'Yean, what's up, Bbay.'. She said, 'Prince just cut your song. I said, "Uh, who?" That's exactly what I said. She said, "He just cut this new song for my album and he changed the lyric a little bit on it and slowed it down, but he's right here. He wants to talk with you." I got on the phone he says, "Hey man, nice song." I say, 'Uh, thanks.'" He said, 'Uh, I think we got a hit on our hands.'" I say, "ok. Nice talking to you." Then Rosie got back on the phone.

So, that was the first thing that ever happened to me. The song was originally called Joy and Pain, but Prince shortened it to Pain. Rosie recorded it and it never came out because the year after that Prince split with Warner Bros. The I took the song back and gave it to Chaka and Chaka recorded it. Actually three people have recorded it, Prince recorded it, Chaka recorded it and Rosie, Gaines. That was my first outing as a songwriter.

**AAM:** So how did that segue from the music to the film?

**DCB:** I had always been involved in some type of isual media. I either wanted to be either in front of the screen as an actor like a Sidney Poitier or an Ed Bradley, doing interviews. I was in television production for a while in the Bay Area. ...



Deep, Dark and Perfect

# DARK GIRLS 2

URBAN WINTER ENTERTAINMENT INC. PRESENTS A D. CHANNSIN BERRY FILM  
PRODUCED AND DIRECTED BY D. CHANNSIN BERRY  
CO PRODUCER/EDITOR BRADINN FRENCH ASSOCIATE PRODUCER KARLTON DAVIDSON

Graphics and Photograph: WillianMiles  
Music: iStock

## ABOUT DARK GIRLS 2

**AAM:** *The original Dark Girls documentary was a major success and brought the conversation of colorism in the African American community front and center. How did that project lay the groundwork for Dark Girls 2?*

**DCB:** The original Dark Girls documentary was a major success and brought the conversation of colorism in the African American community front and center. How did that project lay the groundwork for Dark Girls 2?

**AAM:** *While the colorism conversation is a sensitive one, do you feel the documentary gave more women permission to share their experiences? Especially after it premiered on OWN?*

**DCB:** The permission was already there. We gave a platform. Premiering on OWN was phenomenal. The buzz generated by the Oprah roundtable with women of Hollywood, get their stories, perspective and candid views helped generate incredible buzz.

**AAM:** *What is the premise for Dark Girls 2: Deep, Dark and Perfect?*

**DCB:** The triumphs of Dark and Light skinned women. How can Women and girls get to a place of healing and become their higher selves

**AAM:** *How can our followers keep up with all things Dark Girls and D. Channsin Berry?*

**DCB:** The best way is to connect with us on Facebook, Twitter or Instagram under D.Channsin Berry.

[Listen to the remaining audio interview HERE](#)



# TELEVISION

## Forest Whitaker Confesses He's Fascinated By the 'Godfather of Harlem'



**F**orest Whitaker talks about his Godfather of Harlem TV role as Bumpy Johnson, the poet, killer and mobster who dated Lena Horne, played chess with Lucky Luciano and befriended Malcolm X and Muhammad Ali.

### What's so great about Godfather Of Harlem

It's an exciting tale of the mafia in Harlem and their connection to the Italian mob and how crime interacted with Civil Rights in the '60s. Every relationship he had was complex, with Malcolm, his wife, with Lucky Luciano.

### What he knew about Bumpy

Just the things I've seen in films, Hoodlum [with Laurence Fishburne as Bumpy] and American Gangster [with Clarence Williams III]. I really didn't know the depth of his personality or his influence on the community. I started to see the complications of the life, how it would reflect the issues that [are still] going on today. And it became more and more of a passion piece.

### Sympathy for the gangster

He's a simple guy, understated. He shunned all that limelight. That is why I couldn't find any video or photographs of him. He did the best job he could and did become the Godfather. I can relate to somebody who has a purpose.

### Whitaker philosophy 101

I still have a bunch of questions. I'm too old to still have questions — I should have decided some of these things by now. What's important? Am I getting better? Sometimes I feel like I've figured it out, how to do my work, and I'll try to apply all the things I just figured out to the next project — and it doesn't work for a whole new role. At some point, I thought it should all coalesce.

### To act well, eat right

I eat really clean, usually vegan without sugar or oils. Then I learn lines while using the treadmill.

### What to do after work

I go to the beach, kick it with a book and do some writing. I want to get back to chess but I need a chess partner.

Shows he binges

Mindhunter, The Historian

### Parenting mantra

My mom always used to tell me, "You don't have to believe in what I believe — but always believe in something."

### Where his Oscar (for the Last King of Scotland) is

Normally it's on my back staircase, but we're moving, so it's stored away.

### What he's working on

The Whitaker Peace & Development Initiative — 15 community centers from L.A. to Sudan — and Jingle Jangle [a musical with Keegan-Michael Key and Downton Abbey's Hugh Bonneville]. I sing about four songs. I started singing before acting. I play an inventor whose inventions are stolen. My granddaughter brings me back to life by making me believe again. I had the best time I've ever had in my career.

**How to watch:** Godfather of Harlem premieres Sept. 29 at 10 p.m. ET on Epix. Starting Oct. 6, it will air Sundays at 9 p.m. ET. Get Epix through your cable or digital provider, download the Epix NOW app or watch it On Demand.

WRITTEN BY LISA ROSEN



# Silent No More

*Grey's Anatomy* makes an indelible case for consent.

**A**n episode of *Grey's Anatomy* (created by Shonda Rhimes) earlier this spring sparked a media frenzy, which is pretty impressive for a show in its 15th season. The episode, “Silent All These Years,” was newsworthy for several reasons. Unlike the usual *Grey's* style, following an array of storylines among the characters at Grey Sloan Memorial Hospital, this episode was sharply focused on two of them: Jo (played by Camilla Luddington), one of the show's regulars, and Abby (guest star Khalilah Joi), who comes into the ER in terrible pain. What Jo learns during the exam is that Abby was raped and brutalized. Abby doesn't want to report it, or even think about it, and only wants to be treated for her extensive injuries. But over the course of their scenes, Jo gains Abby's trust, and becomes worthy of it.

Written by Elisabeth R. Finch, the episode intercuts that story with flashbacks to the day Jo met Vicki (Michelle Forbes), the biological mother who abandoned her at birth, condemning her to years of abuse in the foster system. Meeting in a diner, Vicki admits that she had been raped and didn't have anyone to turn to. She couldn't bear to keep

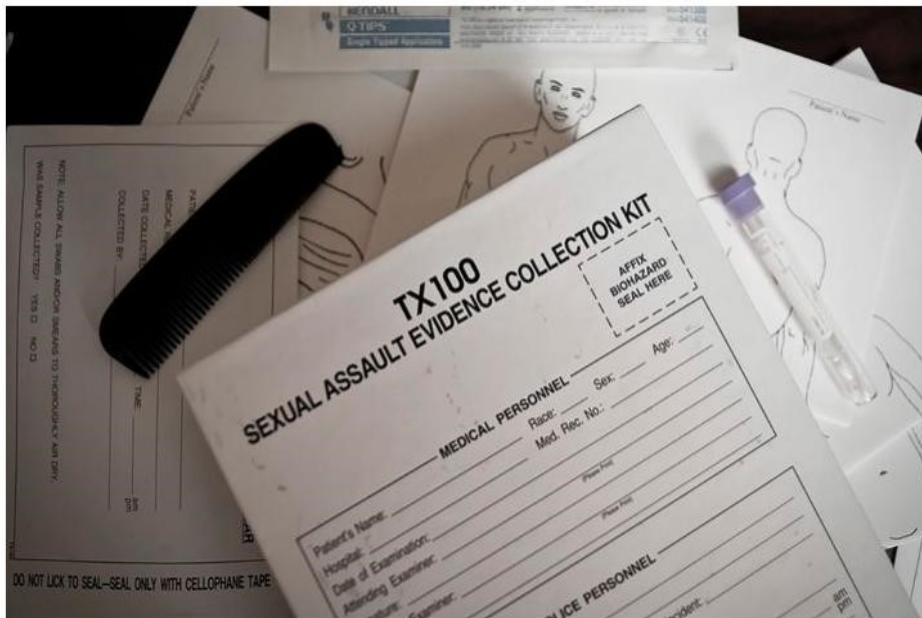
baby Jo, with all of the associated trauma, so she left her at a fire station.

The two stories are woven together—the young Vicki, alone, with no resources, and Abby, embraced by a doctor and, eventually, all of the women in the hospital. The traumatized Abby sees her rapist in every man's face, so Jo arranges for the entire hallway on the way to the OR to be lined only with women. As Abby is transported in the gurney, they stand silently in support. It is a moment of such beauty, heartbreak, and strength that it is pretty much guaranteed to make any feeling human weep.

And it all came about because of a WGA tour.

“The WGA often sends emails about events and opportunities to visit different places,” says Finch, who's been on *Grey's* for five seasons, speaking via conference call along with showrunner Krista Vernoff. “A couple years ago, they emailed members about a story tour that would take us through the Rape Treatment Center at Santa Monica-UCLA Medical Center, which is seen as the gold standard for how they treat sexual assault victims. I'd seen the invite, but it looked like





Finch later saw a video about an “honor walk,” in another hallway. “In a hospital, when someone who is donating organs is being taken down a hallway, all of the available members of the hospital will come and stand there as the gurney is wheeled through, to honor the patient and the gift that they’re giving.”

Those two hallways, and those two concepts, merged in her mind. “I wanted to show women in solidarity and comfort, and that we can always figure out ways we can do better in terms of how we take care of survivors when they need it most.” After the tour, she pitched a story with that image she had, of a hospital hallway lined with what she called the “army of awesome,” but nothing came of it at the time.

#### ARMY OF WRITERS

Years passed. Then Brett Kavanaugh was nominated to the Supreme Court, and despite Dr. Christine Blasey Ford’s searing testimony about his alleged assault when they were in high school, he was still confirmed.

Over at *Grey’s*, Vernoff was directing an episode that Finch (who’s nicknamed Finchie) had written. They stopped work on the set to join the national walkout in support of Dr. Ford. “We were all so shaken,” Vernoff says. “I turned to Finchie and said, ‘We

**They stopped work on the *Grey’s Anatomy* set to join the national walk-out in support of Dr. Christine Blasey Ford. “We were all so shaken,” Krista Vernoff says. “I turned to [Elisabeth Finch] and said, ‘We have to do something about consent,’ because I feel like an entire generation of young people were just taught, *by our government*, that consent is irrelevant, and I cannot sit quietly by and not try to teach them otherwise.”**

it was a full day of work. Then Shonda sent an email to our writers’ room and said, ‘Someone should go on this, there might be interesting stories to mine.’ So I asked if I could go.”

Once there, treatment center staff discussed their work and then walked the writers through the facility, moment by moment, “as if we were coming through as a survivor—how we would be treated from room to room,” Finch recalls. “It was immensely powerful. What is unique about this space is that they cater specifically to each individual who walks through their doors, and would amend each structure to what each person needed.”

They also paid great attention to privacy. “There was radio communiqué between the people who worked there, to make sure that we didn’t walk through the hallway at the same time a patient was walking through the halls, to protect their anonymity and their comfort. That hallway was a sacred space. It was one of the things that struck me the most.”



Finch used her notes from her initial visit to the Rape Treatment Center in her research. She also consulted with people at The Rape, Abuse & Incest National Network (RAINN), “to make sure we were using the proper language, and that we weren’t perpetuating any negative stereotypes.” The episode ended with a PSA that encouraged survivors of sexual violence to call RAINN’s hotline, 800-656-HOPE, for support. After the show aired in the U.S., RAINN reported a 43 percent increase in calls that night.

have to do something about consent,’ because I feel like an entire generation of young people were just taught, *by our government*, that consent is irrelevant, and I cannot sit quietly by and not try to teach them otherwise. We have a massive audience of young people. We have an opportunity to speak some truth that needs to be heard, and to say to Dr. Blasey Ford and to all of the women who have suffered this kind of thing: I believe you and I see you and I feel you.”

So Vernoff did something she’s never done in her years as *Grey’s* head writer (from Season 1 through 7) and showrunner (since Season 14): She decided to build an episode around an issue. “We’ve done a lot of topical storytelling, but it emerges from character, historically, on *Grey’s Anatomy*. This is the first time I said we have to do something on this subject.”

Vernoff had heard mention of Finch’s earlier pitch, and asked her to explain this “army of awesome” notion to her. “Finchie told me about the hallway idea,” Vernoff says, “and it was all I could do not to cry as she described it. Then within an hour, I received an email from Camilla, who plays Jo, saying, ‘I’m watching these hearings and I can’t stop crying, and I know you guys are trying to figure out who Jo’s birth mom is, and I wonder if Jo shouldn’t be the product of rape, and maybe we can look at it through this lens.’ I get chills talking about it, because it was through this incredible confluence of

women’s energy that this episode was born. It was just like, ‘Yes, yes, yes, and yes. Go make an army of awesome, and Jo’s mom, and make it great,’ and that’s what Finchie did.”

Normally, the story would then go back to the writers’ room where everyone would bandy ideas about, “but this was a very hard episode to go into a giant room of writers and talk about collectively,” Finch says. “Krista’s incredibly generous in terms of letting people work in the process where they feel that they can succeed the most. She gave me the freedom, which I am so grateful for, to kind of hole up in my office and try to figure some things out, and talk things through with her.” Finch also had an open door policy for everyone on staff to come to her privately and share their own stories, or points they wanted to be sure were brought up.

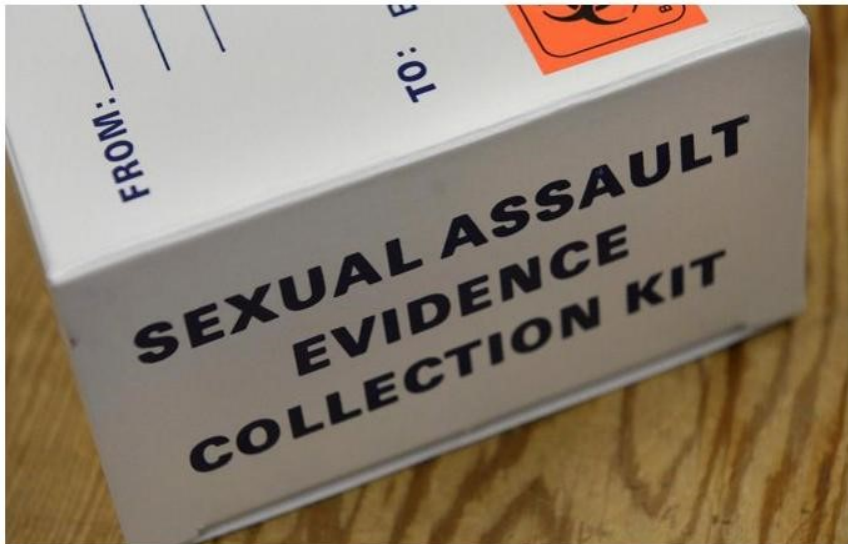
Finch comes from a playwriting background, “so I really love the opportunity to do things in full acts,” she says. “Those diner conversations between Jo and her mother are a playwright’s dream, and again this goes to Krista saying, ‘make it the whole episode.’ She gave me a lot of freedom.” She remembers that they spent a lot of time talking the episode through.

Vernoff respectfully disagrees. “I will tell you honestly that my memory is that I sat in Finchie’s office for about one hour and then she went away and wrote a script that was exquisite,” she says. “My biggest job was turning it into a producible 40 minutes of television. She sat in her office alone, and she wrote these stories, and there were more stories in the draft she initially gave me. It was 10 or 15 pages too long. It was my job to help her carve out the most important stories and the most important perspectives. And then even after we cut it down, the cut came in 19 minutes long, and it was my job in post to carve it out. But in terms of the writing process, this was Elisabeth’s vision. This was her solo work. It was extraordinary and I was privileged just to witness it.”

Finch replies, “Krista is trying to make me cry, but I’m dead inside.”



Elisabeth R. Finch (center) and Krista Vernoff (right) on set of “Silent All These Years”



**“When we found out that it’s the law in many states, that you have to ask for consent for every step of the way of the rape kit, it blew all of our frickin’ minds,” says Finch. “You actually take care of someone who has lost all agency and lost consent.”**

#### **EXPERT APPROVAL**

Finch used her notes from her initial visit to the Rape Treatment Center in her research. She also consulted with people at The Rape, Abuse & Incest National Network (RAINN), “to make sure we were using the proper language, and that we weren’t perpetuating any negative stereotypes.” The episode ended with a PSA that encouraged survivors of sexual violence to call RAINN’s hotline, 800-656-HOPE, for support. After the show aired in the U.S., RAINN reported a 43 percent increase in calls that night.

Gail Abarbanel, the founder of the Rape Treatment Center, reached out to *Grey’s* to express her appreciation for the show. Says Finch, “She had pages and pages of notes—you could hear the steno notepad over the phone—of all these things she was so grateful we included, and that the lessons they had taught years prior made it to screen, because they’re still things that need to be heard.”

Abarbanel, no stranger to writers’ rooms (see column on page 20), confirms that report. “It just felt so respectful, and they covered so many issues,” she says of the episode. One particularly important element was that “you have a lot of choices if you’re a victim. There’s actually a federal law that allows you to have a special forensic medical exam that you don’t have to pay for. You can have all the evidence collected without making a decision about releasing it to the police.” She neglects to mention it’s a law that her tireless efforts helped enact.

At one point in the episode, Abby refuses to submit to a rape kit, angrily noting that it will just sit in a po-

lice station untested. As Abarbanel says, many cities across the country still have a backlog of unopened kits, “and that’s a deterrent to coming forward and getting care and reporting.”

Abby finally agrees to the kit, and the resulting scene is shocking, in part by virtue of its very existence. It is perhaps the first time any show has aired a scene that so thoroughly shows the methodology of collecting pieces of evidence after a sexual assault—collecting pieces of Abby, and of her rapist. It is a ruthless and intrusive procedure, but before every acquisition, Dr. Teddy Altman (Kim Raver) asks for Abby’s permission to continue. A nod isn’t enough; she has to say yes to each step. She has to give consent. That yes, repeated over and over, is overwhelming. “Everything about the way [the doctors in the episode] gave her complete control during the examination process—which doesn’t always happen in a busy ER—was really empowering,” Abarbanel says.

Finch felt the same way when she first read about the process. “When we found out that it’s the law in many states, that you have to ask for consent for every step of the way of the rape kit, it blew all of our frickin’ minds,” she says. “You actually take care of someone who has lost all agency and lost consent.”

But none of that accounted for the outpouring of media interest. Instead, a story Vernoff had related about some action behind the scenes had been picked up and distorted for maximum drama.



Krista Vernoff

## STOP THE PRESSES

“On any episode of network television, you receive a standard document from Broadcast Standards and Practices flagging their concerns for the episode,” Vernoff explains. “Usually you can argue with them, but you lose that battle, because they are Broadcast Standards and Practices, and they determine what is ok to air on commercial television.

“With this episode, they sent us their standard notes, and in this one it included, ‘Please make sure that there are no fluids seen on swabs, and please make sure there’s nothing that looks like sexual fluids under the black light of the rape kit.’ And we wrote them back, and said, ‘You regularly depict rape, and this is the medical procedure necessary in the treatment of rape, and we are arguing for our right to show the medical procedure. It’s because you don’t disallow rape that you should not disallow the medical procedure that begins the treatment process, and we strongly object to this note.’ And to their credit, they came back and said ‘You’re right,’ and they totally agreed with us,” Vernoff continues.

“We told that story in the interview we gave, and it was turned into a sensational headline about Shonda going to war with ABC. That just didn’t happen. We were telling the story to try to give them credit for hearing us, and saying, ‘Yes, you’re right, depict the rape kit in its totality.’”

The S & P department was so on board that one of the women asked to stand in the hallway of women. In fact, most of the women who lined that hall weren’t extras. Once the script came out, female crew members started asking if they could leave their jobs for a couple of hours, or take the day off, to participate in the scene in solidarity.

Finch was the one person who didn’t want to be in it. “I’m camera-shy, and also I wanted to watch it, because it had been in my head for so long.” But Vernoff insisted, so Finch walked alongside Abby’s gurney. “I know so many of those women, and so many of their stories. On the television screen, you’re watching all of these women stand up for Abby,



Elisabeth R. Finch

**“I feel so incredibly proud that what we did here was create a riveting edge-of-your-seat hour of television. It’s fucking entertaining—and that word is so light, there’s not a lot of laughs in this show, but nobody could breathe watching it.” —Krista Vernoff**

and the fact that our crew, in their hearts, wanted to stand up too, and you could feel it in the room on that day—it was very hard for me to not lose it, walking down the hallway all those times.”

Another element to the episode is played lightly, but goes deep. Bailey (Chandra Wilson) learns that her son Tuck (BJ Tanner) is dating, so her husband Ben (Jason George) has a talk with him about consent. Using sports analogies about time-outs (an idea that Finch credits to Vernoff), he does just that, over burgers, and it’s extremely uncomfortable for both of them. And extremely necessary.

“We were all really committed as a group to not just point at what’s currently happening, and what happened in the past to Jo’s mom, but what are our conversations with the next generation, what are the conversations about consent, with our sons as much as our daughters,” says Finch. “It’s one thing to point to the problem, it’s another thing to engage in a conversation about what we do next.” She says George related that other parents have been telling him the scene has jumpstarted discussions in their own families.

“When you’re starting with a topic and a desire to teach something, you are in danger of creating an afterschool special,” Vernoff says. “And every step of the way, that was the conversation back and forth. There was a moment when we had built into the show a direct address monologue from Meredith. Finchie wrote it, and then I did some work on it, trying to get it there, and then Finchie was like, ‘It sounds a little preachy,’ and I was like, ‘It does!’ So we took our favorite ideas out of that storyline and put them in other characters’ mouths. I feel so incredibly proud that what we did here was create a riveting edge-of-your-seat hour of television. It’s fucking entertaining—and that word is so light, there’s not a lot of laughs in this show, but nobody could breathe watching it. I’ve never seen people more silent or more riveted to an hour of television than when I watched people watch this show. And I’m almost as proud of that as I am of the social impact—the fact that we made it great TV, too.”

It’s decidedly not an afterschool special, but it may yet make a special appearance at schools: Abarbanel is hoping to show the episode in her educational program for students. 📺

# Television

## The rise of Succession, TV's new must-watch show



*The HBO series about awful rich people seems like it's about wealth. It's really about abuse.*

By Emily Todd VanDerWerff

**Th**ings have gone from bad to worse to worse to worse for Kendall Roy, the would-be tycoon and formerly most trusted son of Logan Roy, the media titan whose family sits at the center of HBO's marvelous *Succession*.

Kendall's efforts to oust his dad from the CEO chair unraveled multiple times. He started using again, feeding a drug addiction that became a tabloid scandal when he last was consumed by it. His former marriage is now completely broken, and his kids seem to barely know him. And just when he thought he might be able to stand up to his domineering father, tragic circumstance conspired to draw him ever closer to the family he longed to shed like an ill-fitting skin.

And that was just in season one. The moment that crystallizes how far Kendall has fallen comes halfway through season two. After a night of genuine connection with another person with addiction, he wakes up to find the sheets of his bed caked in his own shit. As a visual metaphor, it's perhaps a bit too cheeky — Kendall shits the bed again! But the way he simply sighs and gets on with his life is telling.

And then later, downstairs on his way to breakfast, a maid passes in the hall behind him, carrying a basket full of laundry. He exchanges a look with her. She knows. She knows what happened, but she can't say anything. They're linked by an in-

credibly precarious understanding of his frailty and deep-seated shame.

The maid appears in just this one shot. She is not a character on *Succession*. The show doesn't give her a name. The real action of the episode will continue at breakfast, where Kendall will hear more about a possible business deal. But the maid appears, for just that blink-and-you'll-miss-it moment, because she, too, is important to what *Succession* is trying to say.

Kendall and his fellow members of the ruling class have power and money. They have self-determination. But they can't escape themselves. And the tragedy on *Succession* — what makes it perhaps the best TV drama of the year — is how acutely it understands that nobody else can escape them either.

Like most HBO shows, *Succession* applies a vague filter of respectability to a supposedly disreputable genre.



HBO built its reputation by gussying up genres that are often derided as facile or empty, applying just enough prestige to make them worthy of discussion at dinner parties. Whether it's *The Sopranos* updating the mob drama with psychology or *Game of Thrones* turning the fantasy genre into a chance to talk politics, HBO is really good at blending perceived junk food with perceived "quality." It's not like the genres the network has "updated" were in any need of being saved. But HBO's marketing sure wants you to feel like watching its shows makes you a classy human being.

*Succession* arguably has the most work cut out for it in this regard. At its heart is an old-fashioned family soap opera, in the style of *Dallas* or *Dynasty*. Like those shows, *Succession* is about the unchecked mega-rich, the offshoots of capitalism run amok. Like those shows, it is a lot of fun to watch, frequently as funny and audacious as anything TV has cooked up.

But unlike those shows, *Succession's* plot twists rarely involve sexy complications. It has yet to reveal a whole season as having all been a dream. Instead, the show finds its pleasure in endless business machinations, in the ways that members of the Roy family compete with each other for dominance and the ways their competition has scarred them irreparably. (In real-world terms, the family is a rough mashup of the Fox News-owning Murdochs and the Paramount-owning Redstones.)

I think it's possible with all TV shows to boil them down to a single word that encapsulates their fundamental ideas about the world. (This idea did not originate with me; I first heard it from the writer Alex Epstein.) In my

mind, *The Sopranos* is about family. *Game of Thrones* is about power. You might have a different one-word label for either show, but the point is: The best TV shows usually have one central theme they keep ruminating on over and over, putting different spins on it the longer they run.

What makes *Succession* so tricky to describe is that it seems like it's about "wealth," but it's really about "trauma." But in the series' estimation, those two themes are linked. The show is particularly interested in how unchecked capitalism is frequently a perversion of some barely understood childhood sorrow that repeats itself across generations. Humans often use money to try to fill some void inside of us. Well, what happens when your childhood was horrible and you have all the money in the world? What happens when the void can never be filled?

That's the question *Succession* circles and flirts with and ultimately digs into. Season one took its time setting up the characters, particularly the central Roy quartet of Logan (Brian Cox) and his three youngest children: Kendall (Jeremy Strong), Roman (Kieran Culkin), and Shiv (Sarah Snook). Logan's oldest son, Connor (who has a different mother from his three half-siblings and is played by Alan Ruck), also figures prominently in the series, though he's so far been treated more comedically than they have. Add to this core group the Rosencrantz and Guildenstern-ish duo of Tom (Shiv's fiancé, played by Matthew Macfadyen) and Greg (a cousin who burrows down into the family, played by Nicholas Braun), and you have the foundation of what makes *Succession* work.

Key to what makes the series so suc-

cessful is the way it blindsides you. In its first season, *Succession* establishes Logan as a tyrant but also a faltering one. In the very first episode, he suffers a debilitating stroke that sends him to the hospital and leaves his children scrambling to fill the resultant power vacuum. Right from the start, the show seduces you into the kind of wildly funny tales of awful rich people that have always been popular. The Roy siblings snipe and swipe at each other, lusting for power and money and never quite grasping it. The second any one of them obtains some, they're reminded of how easily their father can strip it away, even in a weakened state.

And it's that quality that causes many of my friends who can't stand this show to tap out. *Succession* doesn't feel like a celebration of wealth to them, not exactly, but it also doesn't feel like a repudiation of it. To really like this show, you have to be entertained by the antics of Roman skulking around like a slimy cat, right? You have to enjoy Shiv's fundamentally empty attempts to leverage her identity as The One Roy Daughter into vaguely progressive bona fides, yeah?

And I understand the aversion, I do. The world is on fire, the rich are too often to blame, and nothing is getting better. In this context, *Succession* can feel like the opposite of entertainment.

But season two has revealed just how thoroughly *Succession* is aware of this tension within it and how thoroughly it's a tension inside everything.

The cruelest scene in *Succession's* pilot involves Roman offering to give a young working-class boy \$1 million — all he has to do is hit a home run during the impromptu baseball game the Roy family is playing to celebrate Logan's birthday. The kid, of course, doesn't hit the home run, and after the game, a Roy family associate wanders over to pay off his family anyway, to ensure they don't tell anybody about the Roys' antics.

It is an exceptionally daunting scene to put in a pilot, which traditionally would give viewers some reason to invest in the characters they've literally just met. That reason might be how good the characters are, or how relatable they are, or how awesome they are at their jobs. But Roman? Roman just seems like a shitheel here, and even though a few of *Succession's* other characters push back mildly on the way he's arrogantly flaunting his status, they still go through with his childish show of power. The Roys are like kaiju, stomping all over the world, flattening people indiscriminately.

But that scene has become the center of *Succession*. Every time you think the show has normalized the Roys, has found some way to make them seem not all that bad, it pulls a rug out from under you, in ways both big and small. Sometimes, it's the simple way its directors favor shots that hang back from the characters and present them as if they are zoo animals who would bite your arm off if you stuck it into their cage. Sometimes, it's a shot like the one with Kendall and the maid that snaps you to attention, by reminding you of the very real humans who have to clean up the Roys' messes.

But especially in season two, *Succession's* skill at deploying this particular narrative maneuver stems from how beautifully it portrays a family mired in a cycle of toxicity and abuse. Logan Roy has always gotten his way. He's built his life around the idea that because he thinks something is true, it

must indeed be true, and he has built a media empire around similar principles of telling people what they want to hear and not what they actually need to know. He shouts and he blusters and he snaps at people, and if he doesn't get his way, anybody close to him feels the effects of his ire.

But those who are closest to him have always been his children. *Succession's* first season hinted at the depths of sadness to which Logan has driven his kids (particularly Kendall and Roman); the second season has made that sadness both the subtext and text of nearly every scene. Kendall, Roman, Shiv — all of these characters want so badly to be loved by a man who is only capable of trying to bludgeon them (occasionally literally) into a form that is more pleasing to him, which is to say a form that is more subservient to him.

*Succession* has so slowly and subtly revealed just how important its ideas about abusive parenting are to its storytelling that the show is still mostly being treated as a sly and funny media satire about awful rich people. To be sure, that quality is part of why it's so heavily discussed by those of us actually in the media. (We love seeing ourselves onscreen, even tangentially!)

But the deeper season two goes, the more Logan's monstrousness is treated as critical to the formation of his children. They long desperately to be loved. But what they get, mostly, is a sense that they have no control over anything in their lives. They spread that lack of control outward, to everyone around them. They are a ruling class that does not understand what it means to rule, much less how much that damages everyone they come into contact with, because all they have known is damage.

I think this may be why *Succession* has struck such a nerve, beyond its diorama-precise staging, its endlessly witty scripts, its Tilt-a-Whirl curlicue of a score (by Emmy winner Nicholas Britell). To be alive in the

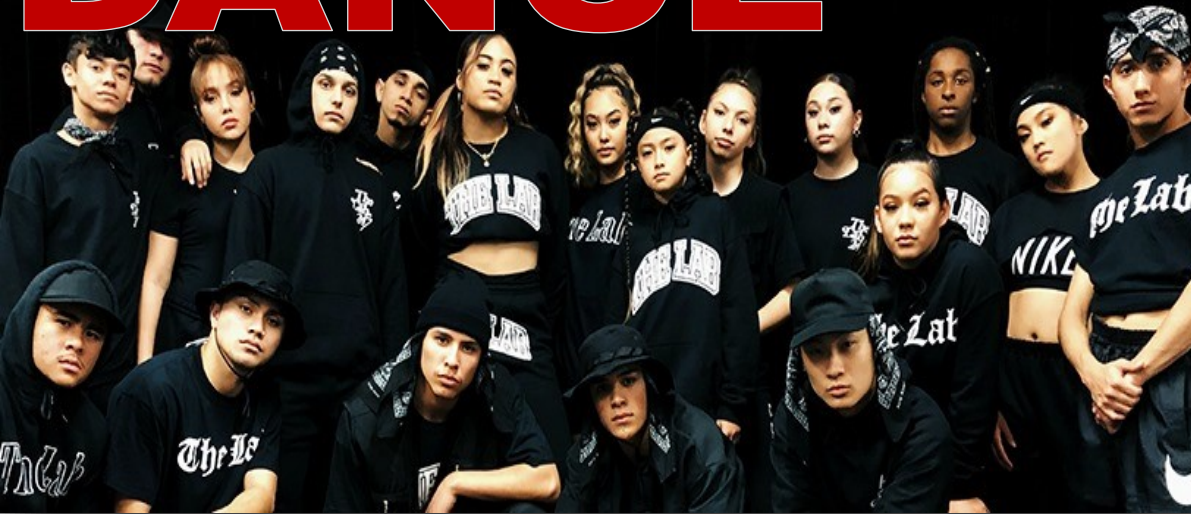
2010s is to realize how deep the rot goes, how unlikely any of us is to turn the car around before it goes over the cliff.

We exist in a world full of men who believe that if they shout something loudly enough, it is true — and who take extreme offense to the idea that maybe they are wrong, no matter how gently we break it to them. We keep waking up to discover these shit-stained sheets, and someone, someday, will have to clean up the mess.

*Succession* airs on HBO on Sundays at 9 pm Eastern. It's also available on HBO's streaming platforms.



# DANCE



# THE LAB

**T**he Lab Creative Arts Studio is home to Olympic style dance training and World Champion dancers and athletes. In 2018, The Lab won Jennifer Lopez's television show NBC's World of Dance Season 2, and have been featured on The Ellen Show, The Justin Bieber Purpose Tour and the infamous New Year's Eve Planet Fitness Stage Performance in Times Square to name a few. The Lab has caught the eye of mega artists like Cardi B, Jennifer Lopez, Missy Eilllott, Ciara, Chris Brown, Lil Kim and more. The Lab offers weekly classes in dance and tumbling for students ages 4-adult, bridging the gap between amateur and professional dancers. Rentals, performances, crew opportunities available.

Anyone who steps foot in The Lab Creative Arts Studio will be the first to tell you that the energy there is contagious. There is a fire that is ignited in the students that spreads good to every other part of their life. Dancers will tell you walking through the doors day after day is life changing for them. It has become a safe haven and very frankly, the reason they get up in the morning. Students and parents alike literally live for the moment they are in the studio, exploring their talents and building relationships that last a lifetime.

The mission of The Lab Creative Arts Studio is to be the supreme training facility in Southern California, where

performers, athletes, and artists of all kind come to explore and learn to reach their full potential through instruction, collaboration, and creativity.

In short, to give people the tools to let nothing stop them in fulfilling their dream. Our West Covina studio is a refuge for hundreds of students. Our students are partially composed of first gen students, ESL students, LGBTQ students, low incomes students and many other diverse backgrounds.

### Contact Info:

#### The Lab Creative Arts Studio

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Yelp: [yelp.com/inthelab247](https://www.yelp.com/inthelab247)

Other: <https://itunes.apple.com/us/app/the-lab-creative-arts-studio/id1257141321?mt=8>



# CASTING OPPORTUNITIES

## 'Love Life,' Guest Star

Description:

Casting for a major guest star role on the HBO Max anthology series "Love Life." The episode will flashback to Young Darby (Young Anna Kendrick) at 16 years old in high school.

Dates & Locations:

Shoots Oct. 23-30 in NY.

Seeking submissions from: Nationwide (United States) [SUBMIT HERE](#)

## Fast and Furious 9 - Feature Film

Feature Film | SAG-AFTRA | Filming in: Los Angeles

Updated Oct 5, 2019 4:00 PM, -08:00 by NYCastings

9th picture in the Fast and Furious franchise.

ACCEPTING SUBMISSIONS

SUBMISSION DEADLINE:

Oct 17, 2019

THIS PROJECT IS:

Paid.

Open Roles

STREET RACE HOTTIES

Role, 18 - 30 yrs

Unique, stylish, creative expressive looks.

STREET RACE GIRL FAN

Role, 18 - 30 yrs

Searching for SEXY, CURVY, confident and tough race GIRL fan - must be available for fitting on Wed 10/2 with availability to work NIGHT shoots TBD on or around 10/16.

STREET RACE KIDS

Role, 18 - 30 yrs

Searching for 1990's look - grunge, shaggy hair, corn rows, braids, Latino gang types - chola's tough hard core kids.

STREET RACE kids - like hot fast cars - doing illegal street racing - living on the edge - just one step ahead of getting arrested AGAIN! [SUBMIT HERE](#)

## The Producer

Feature Film | SAG-AFTRA | Filming in: Los Angeles

Created Oct 4, 2019 4:06 PM, -08:00 by Casting Networks

ACCEPTING SUBMISSIONS

SUBMISSION DEADLINE:

Nov 1, 2019

THIS PROJECT IS:

Paid.

Open Roles

Kevin

Supporting, Male, 12 - 15 yrs

He is the older brother to our lead character. He is energetic, outgoing, and loves sports. Must be comfortable with horror and gore situations, will be involved in a murder/death scene. Will work for two days over a weekend. Must be SAG

Additional Criteria

Young Alexis

Supporting, Female, 8 - 12 yrs

Looking for a young actress who is willing to act in a traumatizing and emotional murder scene, and would be comfortable with horror and gore situations. She is the younger version of our main character, and this experience is what sets our story in motion, so she should have a silent strength and vulnerability. Will work two days over a weekend. Must be SAG.

Additional Criteria

Club Goers

Background, 21 - 30 yrs

Looking for energetic outgoing people who want to have some fun in cool vintage style club with a talented DJ!

Police Officer

Featured, 30 - 50 yrs

We are looking for people who can play Police or Forensics officers who will be helping to survey several murder scenes with the homicide detective. This role will work multiple days.

University Students

Featured, 18 - 25 yrs

Looking for students at a music institute who are listening to a lecture and are very attentive and energetic! They love what they are learning and aren't afraid to challenge the professor. [SUBMIT HERE](#)

## BLACK EXCELLENCE

TV Series | SAG-AFTRA | Filming in: Los Angeles

Created Oct 4, 2019 1:03 PM, -08:00 by Casting Networks

ACCEPTING SUBMISSIONS

SUBMISSION DEADLINE:

Nov 1, 2019

THIS PROJECT IS:

Paid.

Open Roles

Union & Non People to Play Family Members in Encino on Friday October 11th

Background, 18 - 75 yrs

Hi Everyone. We are looking for people to play the extended family members of the main characters on the show. They are looking for all ages. 18 and up. This shoot is in Encino and you would need to be available all day. If you are union, the rate is 174/8 and if you are non union, the rate is 114/8. Thanks

Union Male Photo Double for Tyler Perry - 6'5" - Works Monday October 7th

Role, Male, 25 - 55 yrs

Hello Everyone. We are looking for a union Photo Double for Tyler Perry who would be available to work this Monday October 7th. He is 6'5" and has Short Hair. Please submit if you are available and match the description. Thanks

Photo Double for Lena Waithe - 5'9" -Very Short Blonde Hair -Works Monday Oct 7th

Role, Female, 18 - 45 yrs

Hello Everyone. We are looking for a union Photo Double for Lena Waithe who would be available to work this Monday October 7th. She is 5'9" and has very Short Blonde Hair. Please submit if you are available and match the description. Thanks

18 TPY AFRICAN AMERICAN WOMAN - Works 4 days 9/30, 10/1, 10/3 & 10/4

Background, Female, 18 - 23 yrs

Hello. We are looking for a union woman to play an 18 TPY Party Guest next week. This would work on Monday and Tuesday in Hollywood and then Thursday and Friday in Encino. You must be available all 4 days. Please submit as soon as possible. Thanks

Bikini Model - Photo Shoot - 250/8 Union or Non Union - Works during the week of 9/30 and 10/4

Role, Female, 18 - 40 yrs

Hello. We are looking for a Bikini Model for a photo shoot that would take place next week on #blackexcellence. This would shoot at the Raleigh Studios in Hollywood and the rate would be 250/8. They are looking for someone who is in great physical shape and would be comfortable doing a photo shoot while wearing a bikini. Thanks

Additional Criteria

**Union Stand Ins 5'1" or Shorter- Available for 2 Months**

Role, 18 - 50 yrs

Hi Everyone. We are looking for 2 African American stand ins that are 5'1" or shorter. You would be standing in for kids and they have both a very light skin tone. This would work on and off for 2 Months. Please submit as soon as possible and list stand in experience in the notes section. Please do not submit if you are over 5'1". Thanks [SUBMIT HERE](#)

# THE LIST

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**EDDIE MURPHY**  
is Rudy Ray Moore



WRITTEN BY SCOTT ALEXANDER & LARRY KARASZEWSKI  
DIRECTED BY CRAIG BREWER

# DOLEMITTE IS MY NAME

KEEGAN-MICHAEL KEY MIKE EPPS CRAIG ROBINSON TITUSS BURGESS DA'VINE JOY RANDOLPH AND WESLEY SNIPES

**MAKE YOUR  
OWN LEGEND.**

IN SELECT THEATERS AND ON  
**NETFLIX** | THIS FALL



WINNER  
sundance  
Grand Jury Prize

“Alfre Woodard is brilliant.  
Her performance will leave audiences awestruck.”

IndieWire



Academy Award® Nominee

Alfre Woodard  
CLEMENCY

A Film by Chinonye Chukwu

NEON AND ACE PICTURES PRESENTS A NEON AND ACE PRODUCTION A FILM BY CHINONYE CHUKWU  
CLEMENCY ALFRE WOODARD DEAN CAFFEY DANIELLE BROWN MICHAEL ENOCH RICARDO JIMENEZ WENDY PEREZ AND KYLE TUNNEY  
CASTING BY KAREN BARNER AND PAUL SCHEFF  
COSTUME DESIGNER JESSICA BROWN  
HAIR AND MAKEUP BY JESSICA BROWN  
PRODUCTION DESIGNER JAMES HARRISON  
EXECUTIVE PRODUCERS JAMES HARRISON AND CHINONYE CHUKWU  
PRODUCED BY JAMES HARRISON AND CHINONYE CHUKWU  
WRITTEN BY JAMES HARRISON  
DIRECTED BY CHINONYE CHUKWU

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CHADWICK BOSEMAN

THE ONLY  
WAY OUT  
IS THROUGH  
HIM

FROM PRODUCERS ANTHONY RUSSO AND JOE RUSSO

# 21 BRIDGES

STORY BY ADAM MERVIS SCREENPLAY BY ADAM MERVIS AND MATTHEW MICHAEL CARNAHAN DIRECTED BY BRIAN KIRK

STX

COMING SOON

STX

STX

A close-up, black and white photograph of a woman's face, focusing on her eyes. She is wearing heavy, shimmering eye makeup. The lighting is dramatic, highlighting the texture of her skin and the intensity of her gaze. The background is dark and out of focus.

# Dark Girls...2

(The Journey to Healing)

URBAN WINTER ENTERTAINMENT, INC. PRESENTS A D.CHANNSIN BERRY FILM.

DIRECTED AND  
PRODUCED BY D.Channsin Berry. COMING SOON.