

# *Authors & Artists Magazine*

**THE Source**

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

**SPOTLIGHT:**

**The Incomparable**

**Carlos Averhoff, Jr.**

**Richard Lawson:  
"No Place To Be  
Somebody"  
Why Civil Rights  
Play Still  
Matters**

Authors and Artists Magazine

May 2019



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PRODUCED BY MICKEY LIDDELL, P.G.A. PETE SHILAIMON, P.G.A. JORDAN HOROWITZ, P.G.A. WRITTEN BY JULIA HART & JORDAN HOROWITZ DIRECTED BY JULIA HART

PG-13  
PARENTS STRONGLY CAUTIONED  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13

LD

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MICHAEL EALY MEAGAN GOOD and DENNIS QUAID



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## Authors & Artists Magazine

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THE SAN DIEGO



SMOOTH JAZZ

FESTIVAL

# SPMG Media Names Tony Smith Editor-In-Chief of Authors & Artists Magazine



*Tony Smith joins SPMG Media as Editor-In-Chief of their Authors & Artists Magazine and Christian Community Magazine.*

LOS ANGELES - April 16, 2019 - [PRLog](#)-- SPMG Media, a leading media and marketing company that serves 1.2 million subscribers internationally, announced today that entertainment manager Tony Smith has been named Editor-In-Chief of *Authors & Artists Magazine* and *Christian Community Magazine*, effectively immediately.

Tony Smith, founder of *Kase Qtr Productions*, brings over 20 years of entertainment and publishing experience to this position. As publisher of *Minorities & Women in Business Magazine*, Smith dramatically increased exposure for hundreds of thousands of minority entrepreneurs. In this new role, Smith will oversee publications content and editorial operations, as well as content marketing campaigns. This position creates additional promotional opportunities for Kase Qtr Productions clients, as well as independent artists, authors, actors and other creatives looking for targeted exposure.

*"As we build the team that will lead SPMG Media forward, we will rely on Tony Smith to bring his shrewd business skills, his strong relationships and his proven leadership abilities to elevate the company's brand management power."*

*"We are excited that Mr. Smith has accepted the challenge to steer Authors & Artists Magazine and Christian Community Magazine towards new levels of opportunities,"* says Gina Johnson Smith, CEO of parent company SPMG Media.

*Authors & Artists Magazine* features entertainment news, entertainer profiles, calendar of events and interviews with authors, actors, visual and performance artists, art galleries and museums from around the world. *Authors & Artists Magazine* also features movie trailers, casting calls, directories of production companies, talent agencies and publicists for the entertainment industry. The digital/print publication is distributed to thousands of industry decisionmakers and enthusiasts. Learn more at <https://spmgmwixsite.com/authorsandartistsmag>

*Christian Community Magazine* is America's Christian Lifestyle Magazine, covering gospel music, the church and ministry news. CCM provides also interviews with top Christian artists, ministers and their wives. Here you will find practical advice on every aspect of Christian life from entertainment, events, shopping, parenting, marriage resources and more! Learn more at <https://spmgmwixsite.com/ccmagazine>

## ABOUT SPMG MEDIA

SPMG Media is the fastest growing content creation/distribution and marketing firm in the US. With experience in a variety of industries, we utilize a unique blend of traditional PR and New Media marketing to increase our clients brand and business awareness. Our clients include entertainers, athletes, politicians, nonprofit organizations, profit organizations, community organizations and entrepreneurs. Learn more at <https://www.spmgmwixsite.com/>



# Lead from the Outside: How to Build Your Future and Make Real Change

*Books & Authors*

A photograph of Stacey Abrams, a Black woman with short curly hair, wearing a light blue top, speaking at a podium. The podium has a purple sign with white text. The background is dark with blue lighting.

**STACEY ABRAMS**  
**GOVERNOR**

Paid for by Abrams for Governor

# Lead From the Outside: How to Build Your Future and Make Real Change

by STACEY ABRAMS

**NEW YORK TIMES BESTSELLER**

*"Abrams's own grit, coupled with her descriptions of much stumbling and self-doubt, will make [Lead from the Outside] touch you in a way few books by politicians can."*

—The New York Times

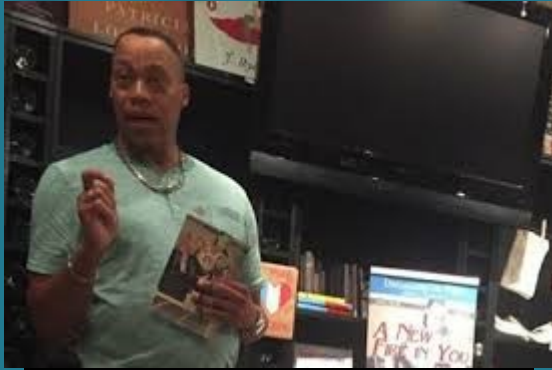


Sixteen-year-old Starr Carter moves between two worlds: the poor neighborhood where she lives and the fancy suburban prep school she attends. The uneasy balance between these worlds is shattered when Starr witnesses the fatal shooting of her childhood best friend Khalil at the hands of a police officer. Khalil was unarmed.

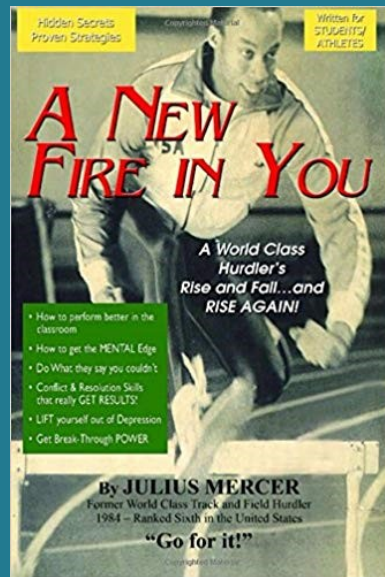
National leader Stacey Abrams has written the guide to harnessing the strengths of being an outsider and succeeding anyway.

Leadership is hard. Convincing others—and yourself—that you are capable of taking charge and achieving more requires insight and courage. Lead from the Outside is the handbook for outsiders, written with an eye toward the challenges that hinder women, people of color, the working class, members of the LGBTQ community, and millennials ready to make change. Stacey uses her hard-won insights to break down how ambition, fear, money, and failure function in leadership, and she includes practical exercises to help you realize your own ambition and hone your skills. Lead from the Outside discusses candidly what Stacey has learned over the course of her impressive career in politics, business and the nonprofit world: that differences in race, gender, and class provide vital strength, which we can employ to rise to the top and create real and lasting change.

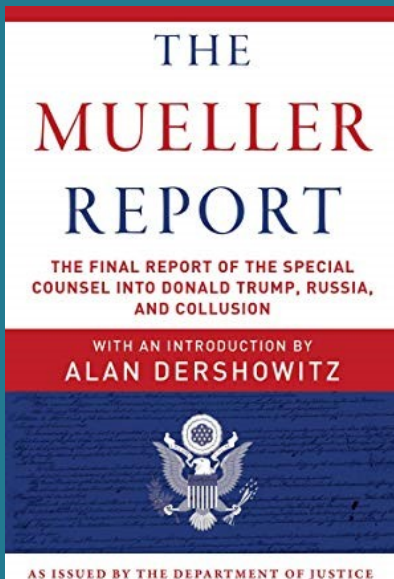
# Books



Julius Mercer



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## *The Mueller Report: The Final Report of the Special Counsel into Donald Trump, Russia, and Collusion*

The wait is over. Robert Mueller, a lifelong Republican, has concluded his investigation and submitted its findings to Attorney General William Barr. Barr has told Congress that Mueller found no proof of collusion between the Trump campaign and Russia, and did not come to a conclusion on obstruction of justice—neither concluding the president committed a crime nor exonerating him. But Mueller's report was over 300 pages and Barr's summary was only four pages, raising questions about the conclusions of a historic investigation.

The Mueller investigation will join Watergate, and the Mueller Report will join the 9/11 Commission Report, the Warren Report, and the Starr Report, as one of the most important in history. The Mueller Report is required reading for everyone with interest in American politics, for every 2016 and 2020 voter, and every American. It's now available here as an affordable paperback, featuring an introduction from eminent civil libertarian, Harvard Law Professor Emeritus, and New York Times bestselling author Alan Dershowitz, who provides a constitutional, civil law-based commentary sorely needed in today's media landscape.



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# AAM

## *In The News*

### Prince's memoir will be published posthumously



**T**he memoir Prince was working on at the time of his death is coming out Oct. 29.

Random House confirmed Monday to The Associated Press that “The Beautiful Ones” will combine Prince’s unfinished manuscript with rare photos, scrapbooks and lyrics. First announced just weeks before his 2016 death, the 288-page book will include an introduction by New Yorker writer Dan Piepenbring, whom Prince had chosen as a collabora-

tor. The memoir is an exclusive partnership with the Prince Estate.

“The Beautiful Ones’ is the deeply personal account of how Prince Rogers Nelson became the Prince we know: the real-time story of a kid absorbing the world around him and creating a persona, an artistic vision, and a life, before the hits and the fame that would come to define him,” Random House announced.

[READ MORE](#)

### Beyoncé to Release Audio of ‘Lemonade’ Film Across All Music



*Beyoncé is offering up some more “Lemonade.”*

The audio of Beyoncé’s 65-minute “Lemonade” film dropped across all music streaming services last month. The drop marks the third anniversary of the film’s debut on HBO. It’s also the first time all of Bey’s catalog is available for streaming.

The “Lemonade” film, which coincided with release of the album of the same name on April 23, 2016, also uses poetry written by Somali poet Warsan Shire that was included in the new audio release.

Until now, the film was only available through Beyoncé’s co-owned streaming service Tidal. The audio release will come just six days after today’s Netflix premiere of “Homecoming,” the Beyoncé-directed 137-minute documentary about her headlining performance at Coachella in 2018 that paid tribute to historically black colleges and universities. She also returns to the big screen this summer, voicing Nala in director Jon Favreau’s remake of Disney’s “The Lion King.” The movie hits theaters on July 19.



# Cover Story



## Artist Profile: Carlos Averhoff, Jr.

By Latin Jazz Network

Carlos Averhoff Jr. is a Latin Grammy nominated artist with the album *Buena Vista Social Club Presents Omara Portuondo*, a Cuban tenor saxophonist, contemporary Afro-Cuban Jazz composer and educator. *All About Jazz* names Carlos “a dynamic fresh new voice on the saxophone” and Latin Jazz Network portrays his playing as “quite extraordinarily expressive and beautiful,” further adding, “Carlos Averhoff Jr. is a musician who is renowned as a virtuoso soloist.”

His debut album *iRESI* brings Cuban-influenced and avant-garde jazz and was released in April 2015 at

Boston’s most acclaimed jazz venue, Scullers Jazz Club. The album has been applauded by acclaimed Jazz musicians like Dave Liebman, Jerry Bergonzi, Terri Lyne Carrington, Chucho Valdés, and by international critics and major jazz blogs.

*All About Jazz* awarded *iRESI* Four (4) Stars. Further acclamations include descriptions such as “remarkable recording;” “striking music;” “bewitching;” and as portrayed by Latin Jazz Network, “one of the most visceral and heartfelt that Carlos may have made” [...] “this recording is still masterful and driven by such genius that it can only have

come from worshipping at the altar of originality, creativity and the impulse to adorn even the most complex melodies.”





the hands of his father, legendary saxophonist and member of Chucho Valdés' Irakere, Carlos Averhoff Sr. Classically trained in Cuba's top music schools – Manuel Saumel Conservatory of Music, Amadeo Roldán School of Music and Havana's Superior Institute of Art – Carlos continued his education in the United States earning Summa cum Laude Honors at Berkeley College of Music and a Master's Degree with Honors from the prestigious New England Conservatory of Music.

During his continuous academic pursuits, Carlos received numerous scholarly awards from the aforementioned institutions, among them the Charlie Parker Scholarship Award, the Woodwind Faculty Achievement Award, the North American Scholarship, and NEC's meritorious awards. He took instruction from Jazz luminaries Jerry Bergonzi, George Garzone, Ed Tomassi, Frank Tiberi, Greg Osby, Bill Pierce, Terri Lyne Carrington, Joe Lovano, Jason Moran, Cecil McBee, Ran Blake, John McNeil and Donny McCaslin. Soon upon the completion of his studies, Carlos took a faculty position at Berkeley's City Music Program and the Concord Conservatory of Music,

Carlos has also collaborated in many aspects with respected drummers: Louis Hayes, Jimmy Cobb, Bob Moses; Cuban drummers Horacio "El Negro" Hernández and Calixto Oviedo, pianists Jason Moran, Chucho Valdés, Roberto Fonseca and Alexis Boch; saxophonists Dave Liebman, Greg Osby, Bill Pierce, Paquito D'Rivera; Cuban singers Isaac Delgado and

Augusto Enriquez. In addition to Latin Grammy nominated recordings with Omara Portuondo and Buena Vista Social Club, Manuel Guajiro Mirabal, Roberto Fonseca and Temperamento, Pablo Milanes, Cuban Rumba group Los Papines, among others.

Carlos Averhoff Jr. currently resides in Boston, MA.

The album was released under Greg Osby's boutique recording label Inner Circle Music, whose founder also takes part in it. Chip Boaz introduction to his interview on Latin Jazz Corner paints a translucent picture of the album: "The significant impact of Averhoff's musical background and the artistic decisions that drive his current performances are clearly audible in the richly conceived and passionately executed iRESI. As a composer, Averhoff creates unique contexts that show connections to Cuban culture and contemporary jazz without being overly obvious. His performance resonates with equal parts fire and smart intellect, showing a player that has done his homework, ready to explore new musical territories. Working in front of a band that includes respected artists like drummer Francisco Mela, pianist Aruán Ortíz, and guest saxophonist Greg Osby, -and bassist John Lockwood-, it's obvious that Averhoff strives for challenge and inspiration. In so many ways, iRESI is an impressive debut that previews a promising future."

Born in Havana, Cuba, Carlos first encounter with music was through his mother's womb by







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# Meet the Artist

## Q & A: Esther Yoo, violinist

**W**hat do you enjoy the most about performing with Vladimir Ashkenazy and the Philharmonia Orchestra?

I love the strong musical and personal connection we have built over the past years of performing together and also recording my first two albums together. I also really enjoy the fact that we're always exploring new ideas and approaches even when we're revisiting pieces we have already performed together. Playing with musicians who feel like family takes music making to an extra special level.

*Glazunov's Violin Concerto is not the most well know violin concerto. What drew you to perform and record this work?*

This concerto was actually recom-

mended to me by the late Maestro Lorin Maazel who was a very important mentor to me and whom I made my London concerto debut with many years back, together with the Philharmonia Orchestra. I quickly fell in love with this unique concerto, which is short in length but bursting to the brim with life, brilliance and lyricism. It's a piece that continues to evolve with me and I appreciate the precious memories it brings back of working with Maestro Maazel.

*I can see that you're an official Champion of the music therapy charity Nordoff Robbins. Tell us a bit about why you became involved with this charity?*

Mental health has always been a priority for me and I was inspired by the important work that Nordoff Robbins does of helping and healing people

with music. Music and the process of creating art has helped me through many difficult times in my life and I strongly advocate all that NR are doing with music therapy, raising awareness and making music accessible to those who need it most.

[READ MORE](#)





# Television



## Lucille Ball Notes And Photos To Be Preserved By National Comedy Center

The archives of the Lucille Ball Desi Arnaz Museum, including Ball's handwritten notes and family photographs, will be digitally preserved by the National Comedy Center.

**L**ocated in Ball's Jamestown, NY hometown, the Center is undertaking the project to mark the 30th anniversary of her death. Most of the material has not been exhibited before, and the trove of production papers and telegrams will be gradually added to the exhibit.

The National Comedy Center opened last summer near the existing Lucille Ball Desi Arnaz Museum. It celebrates all comedy as an art form and stages grand exhibitions of famous comedians and their material. It is the first state-of-the-art museum dedicated to telling the story of comedy in America.

It celebrates comedy's great minds and unique voices, from Ernie Kovacs to Charlie Chaplin to Dave

Chappelle. Exclusive collections and exhibits give fans a look behind-the-scenes look at the creative processes of comedy.



# Film

## Brown Girls Doc Mafia Creates a Space for Women and Nonbinary People of Color

The Sundance Film Festival can be overwhelming for filmmakers trying to make the most of the opportunity to interact with the industry. But at the 2019 Festival, women and nonbinary people of color had an ally in Brown Girls Doc Mafia.

Our advocacy organization aims to support documentary filmmakers and industry professionals—in part through increasing access to industry festivals and conferences, social environments, and academic exchanges, as those are the places where relationships are made, ideas are developed, and potential beneficiaries are identified.

Brown Girls Doc Mafia (or BGDM) launched at the 2018 Festival, with over 60 members attending on their own. This year, we partnered with Sundance Institute's Outreach & Inclusion program to support the more than 100 BGDM members who attended the 2019 Festival—24 of whom went as presenting filmmakers (see below for the full list of their films). The Outreach & Inclusion team provided credentials to expand access to the Festival while BGDM hosted a distributor brunch, panel discussion, and industry mixer for our members to connect in an authentic, intimate space with funders and distributors. And between screenings, events, and panels, our

presence was felt throughout the Festival. We asked a few Mafiosas to reflect on what it meant to them to have the support of a group with their unique interests at heart.



*Emily Cohen Ibañez (Santa Cruz, CA)  
BGDM California Regional Coordinator | Producer/Director/Cinematographer, Reversa Films @reversafilms*

*"I have never met so many industry representatives and fellow filmmakers at any other single event. Sundance is a force on its own. Without BGDM, the Festival would simply be overwhelming; I'd be swimming in a fruitful ocean without a compass. With BGDM, I got invitations to exclusive networking events and got to meet representatives from Netflix and HBO. I had sisters to rely on and bond with; I had the confidence to know we all belong here."*







**Dena Peters (New York, NY)**

**BGDM Board Member | Director of Impact Distribution, Picture Motion**

**@denaepeters**

*"I was thrilled to attend the Sundance Film Festival for the second time this year! I often say I didn't know how much I needed BGDM until I had it. Being able to meet so many of our members face to face, to see the premieres of some of their incredible work, and to hear about the ways so many of us are changing the documentary landscape was energizing.*

*"I loved every bit of the Firelight Media presence at the Festival, from Stanley Nelson's Miles David: Birth of the Cool documentary to their programming on Main Street. In particular, their panel 'The Way Forward,' co-hosted by Color of Change and Kickstarter, about how African American and Native American doc filmmakers are paving the way for truthful American storytelling, had a lasting impact on me."*



**Jun Stinson (Oakland, CA)**

**BGDM Member | Director/Producer | Producer at AJ+**

**@JunStinson**

*"I have so much love for BGDM, [founder and co-director] Iyabo Boyd, and the BGDM board. These bold and beautiful women of color are shifting the independent filmmaking paradigm and changing the future of documentary film.*

*"It's been a dream of mine to attend Sundance, and in 2018*

*BGDM made it come true. I am grateful for Brown Girls so much—for the community of talented women of color in film that they've brought together, the access to gatekeepers in the industry that they've provided, and for the new kick-ass and inspiring friends I now have because of the space they created for us at Sundance.*

*"Sundance was so intense and incredible—to be surrounded by so much talent, hear from directors and producers whom I admire, and make new friends with so many people working on amazing projects in the industry. BGDM made my Sundance experience happen by making it more affordable and accessible. And they made it especially memorable by creating a safe space for women of color to support and advise each other and to have a damn good time together."*



**Priscilla Gonzalez (Southern California)**

**BGDM Member | Documentary Filmmaker and Nonfiction Media Producer**

**@priscillagonzalezsainz**

*"BGDM made my Sundance experience feel inclusive and productive. By hosting intimate conversations with industry leaders, we were able to have open and honest conversations without holding back. We also had a chance to bond, solidifying this network and our support for one another."*

[READ MORE](#)



# WRITING COMPETITION

Writer's Digest has been shining a spotlight on up and coming writers in all genres through its Annual Writing Competition for more than 80 years. Enter our 88th Annual Writing Competition for your chance to win and have your work be seen by editors and agents! Almost 500 winners will be chosen. The top winning entries of this writing contest will also be on display in the 88th Annual Writer's Digest Competition Collection.

## Prizes

One Grand Prize winner will receive:

- \$5,000 in cash
- An interview with the author in *Writer's Digest*
- A paid trip to the *Writer's Digest* Annual Conference, including a coveted Pitch Slam slot
- A one year subscription to *Writer's Digest* Tutorials

## All top winners will also receive:

- A one-year *Writer's Digest* VIP membership, which includes a one-year subscription (new or renewal) to *Writer's Digest* magazine, access to *WritersMarket.com* for one year, discounts on *Writer's Digest* University work-

shops and discounts off of purchases made at [WritersDigestShop.com](http://WritersDigestShop.com).

- The Grand Prize winning piece and the 1st place winning piece in each category will be published in the 88th Annual *Writer's Digest* Annual Writing Competition Collection.
- All other top winners will have their names listed in *Writer's Digest*, on [WritersDigest.com](http://WritersDigest.com) and in the 88th Annual *Writer's Digest* Annual Writing Competition Collection.

## Categories

- Inspirational/Spiritual
- Memoirs/Personal Essay
- Print or Online Article
- Genre Short Story (Mystery, Romance, etc.)
- Mainstream/Literary Short Story
- Rhyming Poetry
- Non-rhyming Poetry
- Script (Stage Play or Television/Movie Script)
- Children's/Young Adult Fiction



## Deadline: June 3, 2019

Poetry entry—\$25 for the first entry; \$20 for each additional poetry entry.

Manuscript entry—\$35 for the first entry; \$30 for each additional manuscript entry.

Additional entry discounts only apply to for each additional entry submitted during the same transaction/checkout. No matter the entry method, all deadlines are at 11:59 PM EST, on the specified date. The deadline at which time you are entering, is also the date that all related materials (when applicable) must be shipped. Mailed in entries/materials must deliver within 5 days of the current posted entry deadline, at listed on the website at the time of your submission. For proof of delivery, please track your package with your shipper – we are not able to confirm individual deliveries. Mailed in entries can take up to 60 days (after the entry deadline) to process.

Shipping address for mailed in entries:

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[ENTER THIS COMPETITION](#)



# Museum News



UNITED STATES  
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The United States Holocaust Memorial Museum will confer its 2019 Elie Wiesel Award, the institution's highest honor, on two recipients this year at its National Tribute Dinner on April 29. Both recipients each have advanced our common humanity in exceptional ways: Serge and Beate Klarsfeld through their extraordinary contributions to Holocaust memory, education and justice; and the Syria Civil Defence, commonly known as The White Helmets, through their remarkable courage, saving lives at enormous personal risk.

"Elie Wiesel said indifference always 'benefits the aggressor – never his victim,' said Museum Chairman Howard Lorber. "After World War II, when many in Europe wanted to avoid discussing their culpability during the Holocaust, the Klarsfelds refused to remain silent and sought to bring Nazi perpetrators to justice. Today, as the Assad regime ruthlessly targets its own citizens, the White Helmets risk their lives to save their fellow citizens.

The courageous actions of all the honorees are the embodiment of Elie's warning about the perils of indifference."

Established in 2011, the Elie Wiesel Award recognizes internationally prominent individuals whose actions have advanced the Museum's vision of a world where people confront hate, prevent genocide and promote human dignity.

Elie Wiesel, the Museum's founding chairman, was the first recipient of the award, which was subsequently renamed in his honor. Engraved on the award are words from Wiesel's Nobel Prize acceptance speech, "One person of integrity can make a difference."

The awards will be presented during the Museum's annual 2019 Days of Remembrance, when the Museum leads the nation in remembering the victims of the Holocaust. [READ MORE](#)

# Film Festival

## ‘In Living Color’ Cast Reunites And Shares Early Stories At Tribeca Film Festival

**T**he stars of the Fox sketch comedy series *In Living Color* took a walk back in time Saturday, to share details on how the 1990s hit came about during a special screening at the Tribeca Film Festival.

The hit comedy was a result of the then-fledgling Fox network’s desire to “push the envelope,” said Keenan Ivory Wayans, who created, wrote and starred in the

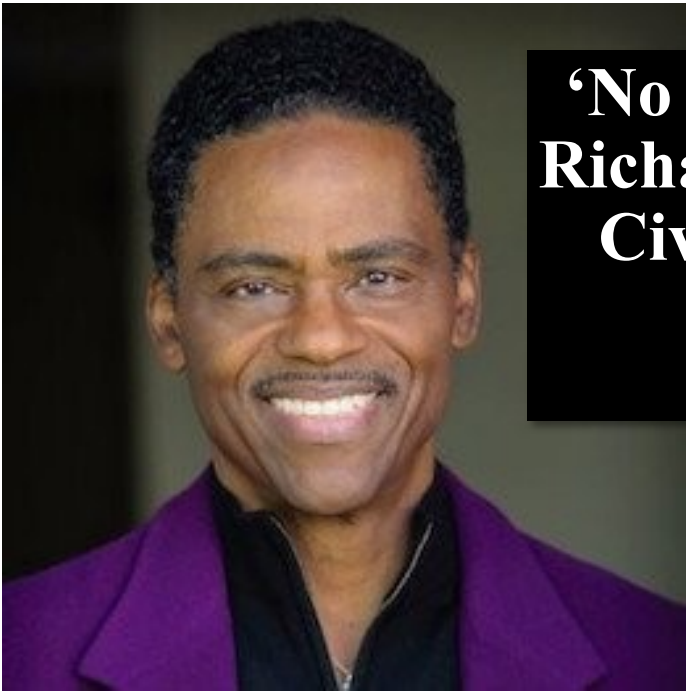
program from 20th Century Fox Television.

During an onstage discussion, Wayans recalled meeting with Fox execs after showing them his 1988 feature, *I’m Gonna Git You Sucka*.

“The TV folks invited me to meet them. I wasn’t looking [to do TV], I wanted to make movies,” said Wayans who was joined by *In Living Color* alums Shawn Wayans, Kim Wayans, Tommy Davidson and David Alan Grier.







## ‘No Place To Be Somebody’: Richard Lawson On Why The Civil Rights-Era Play Still Matters

It’s closing night of the *No Place to Be Somebody* run at the [WACO Theater](#). Legendary actor, Richard Lawson, who both acted in and directed this WACO production, takes a bow alongside fellow cast members. There is an excitement in the air bouncing back and forth between the multiracial cast and the audience—who knows the future of this promising revival? For Lawson, who has a long history with the play (he starred in the original 1970 national production), Broadway would be ideal.

As Mr. Lawson sits in his office the following Monday, for an in-depth interview with *Shadow And Act* at the WACO Theater Center (which he founded with his wife, Tina Knowles-Lawson), he doesn’t shy away from his Broadway ambitions: “That play has lived in me for the last 50 years. And so now that it’s the 50th anniversary of *No Place [to Be Somebody]* winning the Pulitzer Prize, it reactivated the desire for me to be the one to direct it on Broadway.”

*No Place To Be Somebody* is a landmark play. It was the first play written by a Black playwright to win a Pulitzer Prize. With its 1969 debut, it brought audiences to the theater, both Black and white, who had never been.

“There was a[n] unsophisticated audience, a very raw and organic audience that would come and understand what was being talked about,” Lawson reflects on the original production. “People would literally stand up and talk back to the characters, they would, you know, shout back and forth.”

The playwright, late Charles Gordone, by Lawson’s accounts, was a deeply complex man—he struggled both with alcoholism and his identity as a very fair-skinned Black man. Well, Gordone managed to write an equally complex and controversial play that explores race relations during the civil rights era and the process of creating a space for oneself in an unfair socio-political world.



*“The play is a microcosm of what happens in this country,” Lawson says.*



In the 50 years that have passed, *No Place to Be Somebody* has solidified itself as a play that stands the test of time. However, the prophetic way it mirrors our world of 2019 is quite unnerving. “The play is a microcosm of what happens in this country,” Lawson says. “We don’t have to name people. But the situation, you know, the corruption, you know, all of those things are microcosms of what’s happening in the country. Yeah, and it’s still happening in the country.”

One of Lawson’s aims with his production was to highlight that relevancy further: he weaves projected images in and out of the play; vintage and modern photos further highlight the state of race relations in our world. When it comes to staging the racial violence both emotional and physical, Lawson goes for it: “I hate to see something where actors are pulling back and trying not to hurt other actors.” Lawson who brought in a stuntman to help the actors choreograph the physical violence in the play, says “The fight scenes in this play are very realistic.”

Lawson also understood the importance of humor in the play; well-placed humor was a big reason such a controversial play could be successful in the divided 1960s. Lawson explains, “As controversial as some of the, some of the themes in the play, in terms of racism, in terms of, of corruption, of violence, of attitudes towards women, of Black and white division, of all of those issues, which were sort of like hot topics, at the time, the thing that made it palatable for people was the fact that it was funny. It had a humor to it-- had a dangerous humor to it.”

The danger is in the air at every moment in *No Place to Be Somebody* as we follow a very flawed, yet pitiful central character, Johnny, a Black man trying to make something of himself in the only way that he knows how. “He had to hustle because

that’s what his daddy and his daddy before him did. In order to feel like men, they had a gun, and they carried a gun. And they took shifts, in order to be able to drive those cars and fancy clothes and have 300 suits and shoes and kicks and stuff like that,” Lawson says.

Johnny’s relationship with the women around him is problematic: he forces them to prostitute themselves to support his business--including his girlfriend who throughout the play seeks his acceptance. That suppression of women, Lawson believes is unfortunately still present in 2019, especially in the institution of marriage: “[women] come here with a dream, sometimes the dream is not so clear, but you have a dream, you want to be a star, you want to be an actress, you want to work, and you start going down that road, and things happen. And then you meet the guy,” Lawson says. “And then [before] you know it [he] wants to get married. And then his mother wants kids, and your mother probably wants kids. And then you got the in-laws and relatives, and they want kids and then you’re dealing with whatever this collective image of expectation for women, and what they should be doing.”

Lawson, who heads the acting studio, Richard Lawson Studios, stresses the importance of not only staying focused on your dreams but also the importance of creating your own space to be somebody: “this is what I teach, create your own, create the party and have people come to your party.” Shadow and Act observed one of Lawson’s classes during which he got extremely personal with his students, recounting memories as a Vietnam soldier and his earlier days as an actor. “I’ve been challenged. Yes. I didn’t have a place to stay. Yes, I slept in my car. Yes. I didn’t know where my next paycheck was going to come from. Yes, all of that. But I knew that was part of the territory. I knew that was part of the journey.”

Lawson stresses to actors “You got to know who you are. Okay, you got to know what you’re about.” Lawson says, “I’ve been in the business for 50 years, [one thing] I learned very early on is that I better be in control. I better be originating my own thing. Otherwise, I’m waiting.”



# Fashion

HIBA QUNIS

Sara Al Madani

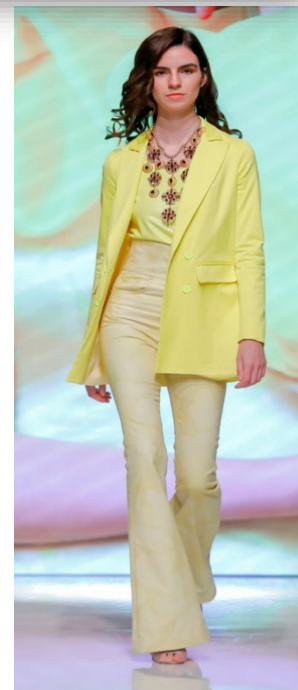


***Arab Fashion Week 2019: The Runway Highlights***

**F**rom Sharjah-born designer Sara Al Madani's unique twist on the traditional abaya to Turkish creator Mehmet Korkmaz's fluttering pink designs, we've collated some of the most stand-out looks and stunning detailing that appeared on the AWF runway .

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