

Authors & Artists Magazine

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

*Chiwetel Eilfor
On
'The Boy Who
Harnessed The Wind'*

**Profile: International
Recording Artist
Lori Williams**

Authors and Artists Magazine
January 2020

Directed by Guy Ritchie

CRIMINAL. CLASS.

Matthew McConaughey Charlie Hunnam Henry Golding Michelle Dockery Jeremy Strong Eddie Marsan with Colin Farrell And Hugh Grant

THE GENTLEMEN



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Authors & Artists Magazine



Tony Smith, Editor-in-Chief

While 2020 begins with resolutions, high hopes and promised commitments, in the world of entertainment, we keep our eyes on upcoming Directors like Esteban Arango (“Blast Beat”), Nicolas Bedos (“La Belle Époque”), Radha Blank (“The 40-Year-Old Version”), Janicza Bravo (“Zola”), Mati Diop (“Atlantics”).

Artists we’ll be keeping an eye on are Bakar, Maisie Peters, BenjiFlow and more.

Of course, we look forward to keeping our audience up to date with all things in entertainment, literature, fashion and more.

On behalf of Authors and Artist Magazine and all of our partners, we say thank you for a wonderful 2019 and to join us for an amazing 2020.

Tony Smith

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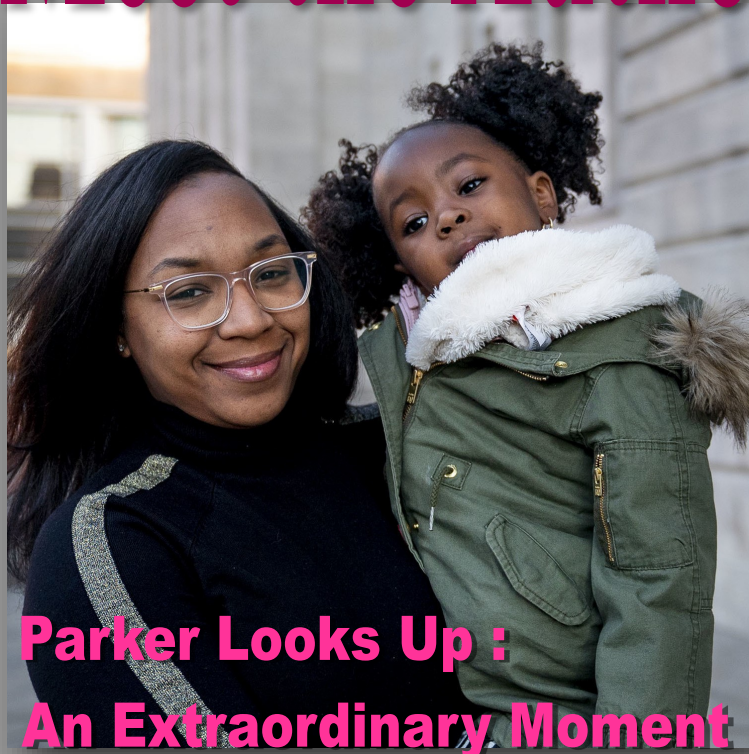
Yvonne Baker

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Meet the Authors



Parker Looks Up : An Extraordinary Moment

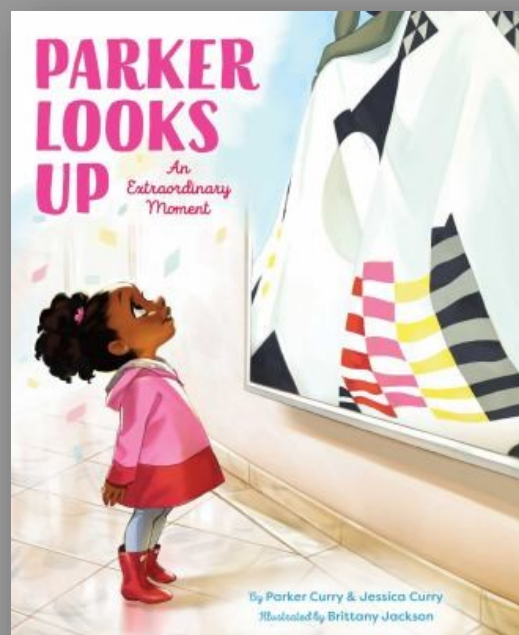
by Jessica Curry and Parker Curry

In the spring of 2018, 2-year-old Parker Curry visited the National Portrait Gallery in Washington, D.C., with her mom, her sister and her best friend. They saw a lot of artwork that day — but it was Amy Sherald's portrait of first lady Michelle Obama that made Parker stop in her tracks and look up in awe.

"The portrait of the first lady Michelle Obama loomed before me," Parker recalls. Now 4, Parker says the painting made her feel inspired. Also, she adds, Michelle Obama is now her friend.

That's because Parker became a viral sensation when a fellow museum-goer took a picture of her standing there, spellbound. Less than a week later, Parker got to meet — and dance — with Obama.

The experience has inspired a picture book — Parker Looks Up — written by Parker and her mom, Jessica Curry Morton, and illustrated by Brittany Jackson.



Age Range: 4 - 8 years

Grade Level: Preschool - 3

Hardcover: 40 pages

Publisher: Aladdin (October 15, 2019)

ISBN-10: 1534451862

ISBN-13: 978-1534451865

"It's fun working with my mommy!" Parker says.

"It's fun working with you, too," Curry Morton replies.

In Parker Looks Up, Jackson depicted a number of the Portrait Gallery's famous paintings. She says it was a challenge to translate these artworks into a book for kids.

"Naturally I want to do everything justice and show respect to Amy Sherald..." Jackson says. "I just drew it in my style which is just a little bit cartooned or more playful."

Jackson depicts Parker's journey through the museum in vivid colors. And there was one other technique she used to add "a little extra character" to the book.

"Whenever Parker is spellbound, or she sees something that is inspiring to her, you see these sparkles, and these little confetti pieces," Jackson says. Attentive readers will notice that the pieces of confetti match the colors from Michelle Obama's dress.

These illustrations "make the story," Curry Morton says. She remembers watching 2-year-old Parker looking up at Sherald's portrait of Obama and says Jackson's images bring "the magic of that moment back to life again."

Jackson is familiar with that stop-in-your-tracks, spell-bound feeling.

"I know what it feels like to be young and to see something that inspires you," she says. "That's part of the reason why I got into doing illustrations is because I was awestruck by other artists' work."

"When I look at that picture today I smile and get teary eyed," Curry Morton says. "Because it's a moment that will hopefully inspire children and people for many, many generations."

Parker Looks Up follows Parker, along with her baby sister and her mother, and her best friend Gia and Gia's mother, as they walk the halls of a museum, seeing paintings of everyone and everything from George Washington Carver to Frida Kahlo, exotic flowers to graceful ballerinas. Then, Parker walks by Sherald's portrait of Michelle Obama...and almost passes it. But she stops...and looks up!

Parker saw the possibility and promise, the hopes and dreams of herself in this powerful painting of Michelle Obama. An everyday moment became an extraordinary one...that continues to resonate its power, inspiration, and indelible impact. Because, as Jessica Curry said, "anything is possible regardless of race, class, or gender."





Performance Poet Benjamin Zephaniah

Benjamin Obadiah Iqbal Zephaniah is a British writer, dub poet and Rastafarian. He was included in The Times list of Britain's top 50 post-war writers in 2008

Benjamin Zephaniah is known as a performance poet, but that's only one of his talents – he's also a reggae artist, children's writer, novelist and playwright. His journey from an approved school and a prison sentence for burglary to international recognition and a nomination for the Oxford professorship of poetry is an inspiring tale in itself.

Why are you a poet?

I have always loved playing around with words. I didn't know it was called poetry. I was just an innocent kid messing around with words when an adult said 'You're a poet, be published or be damned'.

What poets do you admire?

Poets I like are Shelley, KRS-One, Carol Ann Duffy, Jean Breeze, Spike Milligan and the greatest living poet in the world, Tony Harrison.

What inspires you?

Freedom fighters like Marcus Garvey, Tony Benn, Nelson Mandela, Malcolm X, Shami Chakrabarti – people who know there is another way. I am also inspired to write by the hun-

gry people I see when I travel around the world. Sometimes I feel like I just want to do whatever I can to help them but I can't do anything else, I have no other skills. I'm not rich, so I try to help them with my words, and sometimes by doing charity work.

Tell us about a normal working day...

If I'm in England and on Greenwich Mean Time, I get up about 7am. I always start my day with a run or a cycle ride, then I come home to my gym and do a boxing and Kung Fu work out. When I have pushed myself to the limit I slow down with some Yoga and Tai Chi. I then have breakfast. I check my emails, post, and reply to those that need attention. Then I start working.

Work can be sitting in my study and writing, going to my recording studio and making music, or going out to film or record a radio programme. Well that's how it should happen; but sometimes I just hang around talking to cats and birds all day, or playing football or Kung Fu with my neighbours. I sometimes work late into the night. I sometimes play late into the night. Fortunately I only need a few hours sleep.

How do you write?

I work in a study at the back of my house that has a great view. If I'm writing a novel, play or film I'll work on a computer, if I writing poetry I tend to write it by hand.

What's your thought process behind a poem?

It all depends on what kind of poem it is. If it's a performance poem I sometimes start with a theme or even a chorus. I will also find a rhythm to work with, a beat in my head. If it's a poem for a music CD album then I may listen to lots of music to get me in the mood. If it's a commission I'll read books on the subject.

Sometimes I'll do these things for a couple of days then suddenly one day the poem comes out, just like that, in a couple of minutes. I might rewrite it later, a kind of fine tuning, or sometimes I'll tell the audience it's a new poem and just perform it to see if it works.

Describe your route to being published...

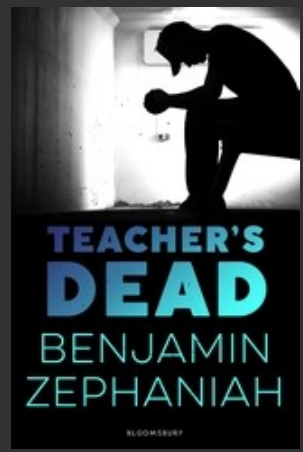
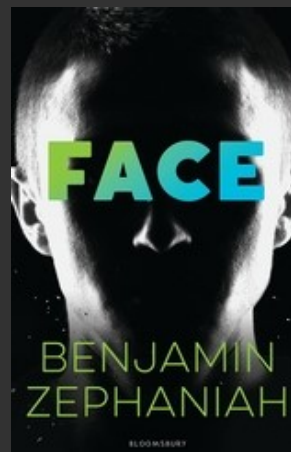
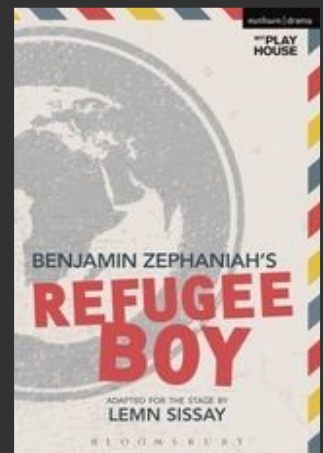
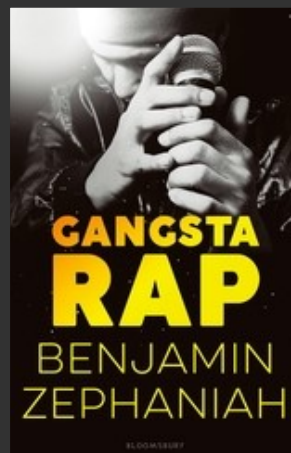
I spent a lot of time sending my work to publishers, but then I realised that – at that time – publishers in Britain didn't understand black performance poetry. So I went to a small cooperative publisher and published my first book. It was only a small book (and not very good), but it got me noticed. More importantly, I went out and performed my work and created a buzz with the public. When people started talking about me and I was appearing on television many of the publishers who turned me down came running back.

What's your advice to an aspiring poet?

When you start you should try to write about things close to you. If you can perform your poems go out and perform, take it direct to the people and let the publishers catch up with you later. Read or listen to as much poetry as you can. If you are young and good-looking have fun – it doesn't last forever. Don't write just for money, don't think you're good because you've won an award, don't go to 10 Downing Street or Buckingham Palace if you are invited, and just stay true to you.

Benjamin Zephaniah is a high-profile international author, with an enormous breadth of appeal, equally popular with both adults and children. He is most well known for his performance poetry with a political edge for adults and ground-breaking performance poetry for children, and his novels for young people include Face, Refugee Boy, Gangsta Rap and Teacher's Dead. As well as poetry and novels, he writes plays and music.

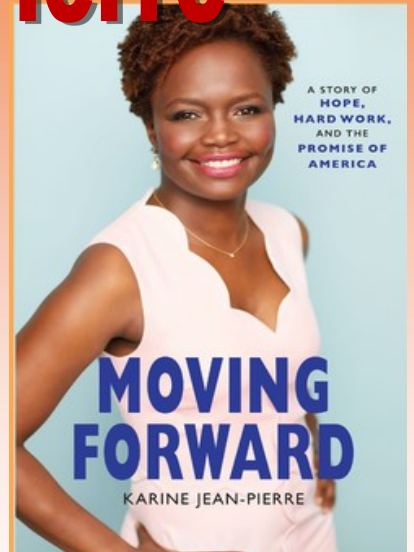
Find out more about titles and buy the latest releases from Benjamin Zephaniah at Bloomsbury.com.



Karine Jean-Pierre

Moving Forward: A Story of Hope, Hard Work, and the Promise of America

By Kellee Terrell



While most people know Karine Jean-Pierre as the quick-witted political pundit on MSNBC, the chief public affairs officer of MoveOn.org, or the brave woman who protected senator Kamala Harris from a protester who jumped on stage this summer, her memoir, *Moving Forward: A Story of Hope, Hard Work, and the Promise of America*, allows us to see a different, more vulnerable side of her. And the more pages you turn, the more you will be in awe of her journey.

Despite economic instability, childhood sexual abuse, and even a past suicidal attempt, Jean-Pierre — the child of working-class Haitian immigrants — went from Queens to Columbia University to the White House, working for former President Barack Obama as the regional political director in the Office of Public Affairs. Jean-Pierre's life is truly a tale of finding one's inner strength, following one's dreams and having the

courage to be their most authentic self, which for the activist and organizer includes being an out and proud lesbian, partner to CNN's Suzanne Malveaux, and mother to their 5-year-old daughter Soleil.

But *Moving Forward* is also a love letter to one of her first passions: politics. That, and it's a call to action to those who either need the inspiration to push back against the current administration or feel disconnected from the political discourse altogether. It offers practical advice on how and why we need to fight, and most importantly, why the right to vote, especially for people of color, is one of the most powerful weapons we have in this country.

Shondaland writer Kelle Terrell sat down with Jean-Pierre to discuss what inspired her to share her story, why politics belong to all of us and the importance of fighting and impeaching Donald Trump.

"You don't have to run for office, but you have to vote. It's a given right and hopefully, you all will get involved, because we need diverse voices in this fight."





KELLEE TERRELL: Of all the books you could have written, why a memoir?

KARINE JEAN-PIERRE: Honestly, people ask me all the time, “Karine, how did you end up in the White House? How did you end up in politics?” So, I thought this was a good time to tell my story. And my story is not a linear one — there were a lot of turns and heartbreaks. You know, being the child of immigrants from a working-class family, there was a lot I had to endure.

KT: I truly appreciate all the zig-zags and the journey that led you to where you are now. It reminded me of my own story of becoming a journalist at 27 and going to film school at 32. I feel like you see me.

KJP: I was technically a late bloomer, too. I was in my mid-20s when I realized what I wanted to do and work in politics. I hope that one of the things people take away from my story is that everyone has their own path to get to where they are and that’s OK.

But this book is also a call to action for folks who believe that the political arena doesn’t add much to their lives or don’t believe in it. I want them to know that their voice is important. You don’t have to run for office, but you have to vote. It’s a given right and hopefully, you all will get involved, because we need diverse voices in this fight. Yes, we have voter suppression and a president that is incredibly divisive and says racist, xenophobic, and homophobic things, but all of that should wake us up. We can’t allow it anymore and there is a lot of work we need to do.

KT: Honest and raw are two words that came to mind as I read your memoir. And bravery. Were you afraid to be so open about your personal life?

KJP: In terms [of my sexual orientation], I’ve been out for a long time, more than ten years. So at this point in my

life that isn’t something I worry about or have fear around. But talking about my suicide attempt and the sexual abuse I dealt with when I was young was hard. I definitely had some triggering moments as I sat there and had to go back to that space. It was incredibly difficult for me, but I believe that if I were going to tell my story, I had to be honest, and if it helps even one person, then it was worth it.

KT: There are moments in *Moving Forward* that reminded of the Hasan Minhaj joke in his *Homecoming King* special when he says, “Immigrants love secrets.” There was so much your mother didn’t tell you growing up and reading you unveil some of those secrets was interesting.

KJP: There were a lot of secrets and I think in our [Haitian] community, there is so much pride, and we still secrets today in my extended family. I still find myself asking “What’s going on with so and so?” And I can’t get the story or a straight answer. [Laughs]

KT: Are you worried about what your family will learn about you?

KJP: In terms of the sexual abuse, my mother knows about it, but we never discussed it. It happened, they were made aware of it, but we never sat down and talked about it. With my suicide attempt, my mom doesn’t know about it. My sister found me [in my car in the garage], brought me in the house, and we never spoke of it.

KT: Wow.

KJP: So yeah, it will definitely open up a conversation.

KT: A huge portion of your memoir is also about the work you’ve done in the political sphere. What do you love most about politics?

KJP: I love that with politics you can work on an issue-based campaign or political campaign and get results within three to six months. You are going to work your butt off 12 hours a day, six days a week and it's not forever — but it's so rewarding and you are all in. To see that piece of legislation passed or the person you helped get elected is invigorating. Your hard work made it happen. This is a field that not only can directly change your life but the lives of everyone else, including the people you care about.

But there's also something inspirational in seeing candidates that look like you. There's Stacey Abrams, from Mississippi to Georgia, with her natural hair who is now seen as a rising star in the Democratic party. Same for Andrew Gillum from Florida. This is what we need.

When I worked for Obama, there were so many black boys and girls that could look at the White House and finally say, "I can do that, I can be president one day." That type of representation in politics matters.

KT: And now you turn on the news and every day the headlines are about how the White House is in literal chaos. It's like All My Children meets House of Cards, but worse. At this point, I'm just waiting for someone to come back from the dead. [Laughs]

KJP: Everyday is pure chaos. And it's on purpose. A lot of it is just impulse and a distraction, but some of it is important and really scary.

KT: Do you honestly think they are going to impeach Trump?

KJP: I think that anyone who knows how this is going to turn out, isn't telling the truth. This is incredibly unpredictable. Many of us are hoping that we get there and the national polls show that a majority of the country believes in an impeachment inquiry. It's like wow, because look how fast the numbers have moved.

This president did something illegal, asking a foreign country to interfere with the presidential election and Democrats are on the right side of the history with this. They need to keep going forward, go for the facts and keep it

about their constitutional duty. Meanwhile, the Republicans are not showing any backbone and that's the thing. The Republicans in the Senate have to decide do they want to hitch their career on an unstable wagon?

I really don't know. We've never seen anything like this before. We've seen impeachment hearings, but never like this, never with one as corrupt or erratic. We don't know what he might do any minute, any second or hour. So we will see. I am hopeful but unsure. That's the most honest thing I can say.

KT: How do you stay hopeful? How have you not just packed it up and quit politics after 2016?

KJP: My daughter is one of the reasons that I do what I do. I didn't know what I was going to do after Hilary lost. At that time, my daughter was two and the only President she knew was Obama, she's even met him a few times. But when she's 12, or whenever she learns about the president and wonders how this man got elected, she's going to ask me, "What were you doing at the time?" And I want her to know that I fought and worked for an organization that mobilized hundreds and thousands of people to do calls to actions and to get involved. I want her to know that I didn't say silent.

KT: Given the title of your memoir, what are you moving forward or toward in your life?

KJP: Writing the dedication, I went back and forth on that, but landed on hope. I have to take the lessons I've learned over the years and inspire myself to keep moving my agenda forward. And finally, I hope that for anyone who reads this book, who has been told no, to keep pushing forward and keep going.

COVER

Chiwetel Ejiofor's Directing Debut Takes Him To Malawi To Capture 'The Wind'

Chiwetel Ejiofor is best known for his starring role in the movie *12 Years a Slave*. Now he's making his directorial debut.

A decade ago, the English actor of Nigerian descent picked up a best-selling memoir called *The Boy Who Harnessed the Wind*. It's about William Kamkwamba, a schoolkid in Malawi whose ingenuity helps save his village from famine.

"I started off thinking that I would adapt it," Ejiofor says in an interview. "That was my first, sort of, plan. And then in the process of doing that, it sort of became clear, especially when I started to travel to Malawi to meet William Kamkwamba, to meet his family ... that's when it sort of became clear that I was making very directorial choices in the visual nature of it, and what I kind of wanted the film to feel like and to be expressed as."

Now Ejiofor is the director, screenwriter and a star of

the new Netflix film also called *The Boy Who Harnessed the Wind*. Ejiofor plays Kamkwamba's father, Trywell.

On first going to Malawi to meet William Kamkwamba I suppose I wrote the first draft of the script just based on the book — purely on the book. And I didn't have a lot of knowledge of Malawi. I'd never been there; I didn't have much exposure to Malawi. And so there were just gaps in my knowledge about the place. And so as part of the kind of researching of the film, the first thing was to kind of go there, meet him, meet him at home in Malawi — in Wimbe, which is the village that he's from. And he was incredibly generous with me, and just taking me around, introducing me obviously to his parents and to his community, and then going to all of the places where the events took place. ...



He took me down to a place that's called the ADMARC grain reserve. And it's actually featured in the film, and it's where he went — you know, at [age] 13 at that time, during this famine, during this food crisis — and he went down there to try and get a bag of grain for his family. And the place sort of broke up into kind of chaos, as there was not enough grain that had been delivered to this place in order to sort of feed the amount of people, the amount of need that was there.

On Kamkwamba's reaction to the film

I was aware then, and through this process, that it's — and as he describes it, it's a very kind of mixed emotion that he has when he watches the film, when he engages with the film. Because of course, he celebrates all the optimism, and the hope, and how things turned out for him and his community in many ways. But also, it does take him back to this very, very challenging part of his life.

On learning to speak the language Chichewa for the role

Once I'd made certain decisions about, you know, shooting in Malawi and trying to create this textured, authentic experience for an audience, it seemed then a kind of natural extension that we would try and do a lot of the film in Chichewa — you know, certainly the moments where it was sort of inconceivable that people would be speaking English, so in the village, and the kind of family dynamics — and sort of introduce the language in that way. And it just involved a lot of learn-

ing of Chichewa, you know, and spending a bit of time with other people. ...

Well, somebody did say once, I think it was Admiral [Horatio] Nelson, that the boldest move is the safest. So somehow, I feel like just kind of totally going for it ... one decision sort of led into the next, sort of naturally, you know. So making that decision to try and create an authentic experience then opened up these other avenues where I then, you know, felt: "Well, in that case, I guess this needs to happen, and in that case, that needs to happen," and then it sort of snowballs in that way.

On the processional of costumed figures that opens the film, and the masked character who recurs throughout

They're called the Gule Wamkulu, and they are the kind of spiritual center of Malawian cultural life. They're a secret society of dancers, and they turn up at different cultural events, which can be funerals, which can be weddings, a chief's inauguration, these sorts of things. You know, when I went to Malawi, I was really trying to find the Gule, and it became a sort of thing for me. And there were very difficult to find, to pin down — I mean, they're a secret society after all. And so that became a kind of frustrating process for me, because I did want them to be in the film, but I didn't want to put people in costume, you know, sort of as dancers pretending to be the Gule Wamkulu kind of thing. I wanted the actual Gule to be in the film.



And so that took a while. And it was only kind of late in our pre-production period that we were sort of finally invited to a village to see the Gule perform. And it was one of the most magical afternoons of my life. And so, you know, the Gule agreed to be in the film.

On diversity in Hollywood

I think it's about perspective, you know — I think it always has been. I think that's the charge and the challenge of diversity in film, is that we want to kind of engage with different voices, different perspective, different viewpoints, different ways of seeing the world. And I think that that is what the reward of all of that sort of idea and question of diversity is — is that we understand the world more fully because we understand the voices and the makeup of the people in it.

The Boy Who Harnessed the Wind is a 2019 British drama film written, directed by and starring Chiwetel Ejiofor in his feature directorial debut. The film is based on the memoir The Boy Who Harnessed the Wind by William Kamkwamba and Bryan Mealer. It was screened in the Premieres section at the 2019 Sundance Film Festival and began streaming in most territories on Netflix on 1 March 2019 .



Author Maurene Goo

Somewhere Only We Know

A Cosmopolitan Best Young Adult Book of 2019

A BuzzFeed Pick for "YA Books You Absolutely Must Read This Spring"

Sparks fly between a K-pop starlet and a tabloid reporter in Somewhere Only We Know, a heartwarming rom-com from Maurene Goo.



What was your inspiration for writing this K-pop romance?

This is the easiest answer I've ever had for a book: One day on Twitter, someone said, "I wish there was a YA Roman Holiday" and it was like I was struck by lightning. Roman Holiday is one of my favorite movies of all time, the book came almost fully formed in my mind. Replacing a European princess was modern-day royalty—a K pop star. And instead of an ancient European city, it would be a neon playground in Asia—Hong Kong. As for the charming undercover reporter? I kept that fairly close to the source material with Jack, a tabloid photographer. And then I realized these two young people needed more than romance—they would be fated to meet in order to control their own destinies. I also wanted to lean into romance, to write the kind of love story I obsessively read and watch—full of banter between two charismatic people with swoony moments in a glamorous, moody setting. It was such a pleasure to write, beginning to end.

How much does music play a part in your writing process and why did you decide to name your books after song titles?

Music is a huge part of my writing process. Even before I put a word down, I start making a playlist and listen to it

the entire time I'm working on the book.

It wasn't strategic at first. I Believe in a Thing Called Love's title came after agonizing brainstorming but once I landed on it, I realized that song titles are a great shorthand in conveying the feel of a book.

How would you describe what each of your novels is about?

Since You Asked – Year-in-the-life of a snarky columnist, I Believe in a Thing Called Love – K-drama rom-com, The Way You Make Me Feel – Summer of self-discovery, and Somewhere Only We Know – Whirlwind K-pop romance

Maurene Goo grew up in a Los Angeles suburb surrounded by floral wallpaper, one thousand cousins, and piles of books.

She studied communication at UC San Diego and then later received a Masters in publishing, writing, and literature at Emerson College. Before publishing her first book, Since You Asked, she worked in both textbook and art book publishing. She has very strong feelings about tacos and houseplants. She lives in Los Angeles with her husband and two cats.

In The News

Chinonye Chukwu To Direct First 2 Episodes Of 'Americanah'

Historic Johnson Publishing artwork going on auction block



Some of the last assets of bankrupt Johnson Publishing Co., the former owner of Ebony and Jet magazines, will be sold off when an art collection that once decorated the company's Chicago headquarters is put on the auction block.

CHICAGO — Bankrupt Johnson Publishing Co., the former owner of Ebony and Jet magazines, will sell off art that once decorated the company's Chicago headquarters.

Among the art to be auctioned Jan. 30 at a New York gallery will be paintings, sculptures and other works from 75 African American artists. Among the pieces is a painting by Carrie Mae Weems that chronicles the migration from the south of thousands of African Americans seeking to escape Jim Crow laws and anti-black violence.

Johnson Publishing filed for Chapter 7 bankruptcy protection in April, citing debts and unsuccessful attempts to restructure or sell the company.

In a July bankruptcy auction, Johnson Publishing sold its Ebony photo archives to a consortium of foundations for \$30 million. Its Fashion Fair Cosmetics business was sold in December for \$1.85 million.

In 2016, Ebony and Jet were sold to Clear View Group, a Texas equity firm.



Clemency director Chinonye Chukwu has been tapped as the director of the first two episodes of the HBO Max limited series, Americanah. Chukwu won the top prize at Sundance in 2019 for Clemency, becoming the first Black director to do so.

From showrunner Danai Gurira, the series stars Lupita Nyong'o, Zackary Momoh, Uzo Aduba and Corey Hawkins. The series is based on Chimamanda Ngozi Adichie's best-selling novel of the same name.

"Fresh off her Sundance Grand Jury Prize for Clemency, we are thrilled to have Chinonye direct the first two episodes of Americanah." says Sarah Aubrey, head of original content, HBO Max. "When she spoke so passionately about what it meant to her as a Nigerian filmmaker to tell this story, we knew we had the perfect partner to work alongside Danai, Lupita, and Plan B."

Here's the description: Americanah tells the story of Ifemelu (Nyong'o), a young, beautiful, self-assured woman raised in Nigeria, who as a teenager falls in love with her classmate Obinze (Momoh). Living in a military-ruled country, they each depart for the west, with Ifemelu heading for America, where, despite her academic success, she is forced to grapple for the first time with what it means to be Black. Quiet, thoughtful Obinze had hoped to join her, but with post-9/11 America closed to him, he instead plunges into a dangerous undocumented life in London. A highly lauded tale that has become a leader in the cultural conversation, Americanah is an incredible exploration of the human experience that crosses three continents to give an empathetic, compelling view of the complex realities of race, politics, immigration and identity.

Gurira, Nyong'o and Brad Pitt's Plan B Entertainment are among the producers. Americanah has long been in the works. Nyong'o optioned the rights several years ago and primed Gurira to write. Before this announcement, it was last set as a film adaptation with Plan B producing, and David Oyelowo was set to star with Nyong'o.

Chukwu is also set to direct an adaptation of former Black Panther leader Elaine Brown's memoir, A Taste of Power.

MUSIC

Lori Williams

Lori Williams seamlessly moves from Jazz to R&B in ways the listener can feel at home with her in either genre. She has set the bar for vocalists to come."

- Terri Lyne Carrington (3x Grammy-winning drummer/composer/producer)

"Lori Williams' sensual surround sound vocals are like three lovers in your ears and mind at the same time." – A. Scott Galloway (Music Journalist)

Acclaimed international Jazz vocalist Lori Williams is turning a corner. In possession of a most impressive resume as a performing artist, music educator, songwriter, producer, vocalist and musical theater actress, her reputation and level of respect are top shelf and unimpeachable. Many aspiring singers and vocal students look up to Lori as well – be it in classrooms, the multiple church, community and concert choirs she conducts, or the clinics she runs through her organization - Positive Music for Positive Minds (PositiveMusicPM.org). Her annual summer vocal jazz symposium and tour have taken her to Europe (Austria, Germany, Slovakia, Russia, Switzerland, Czech Republic, and Ukraine), Japan

and across the USA, performing in festivals and conducting vocal jazz workshops. She is currently teaching voice privately through The Musicianship..

As an educator for over 25 years, Lori has received many honors including Outstanding Music Teacher in the October 2000 issue of Teaching Music, the 2007 Superintendent's Arts Teacher of the Year Award, and the 2010 Vincent E. Reed Teacher of the Year. As a performing artist, Lori was nominated for a 2014 Helen Hayes Award as an Outstanding Lead Actress in a Resident Musical for her role as Ella Fitzgerald in "Ladies Swing the Blues: A Jazz Fable" (directed by Thomas W. Jones). Lori has received letters of recognition for her performances by Vice President Joseph Biden, Speaker of the House John Boehner, and Maryland Senator C. Anthony Muse.





lori williams - phelan marc house of photography

Ultimately, it is her international work as a singer that most satisfies her and has brought the widest amount of recognition. With each performance in a new territory come fresh admirers that sponsor her to other countries. Though her work has also included background and featured singing for artists such as Gospel's Yolanda Adams and Walter Hawkins, R&B's Maysa, Howard Hewett, Will Downing and Phil Perry, Soul's Lloyd Price, Jerry Butler, Ben E. King, and Gene Chandler, Contemporary Jazz's Bob Baldwin, Stanley Jordan, Nathan East, Norman Brown and Tom Browne, Traditional Jazz's Slide Hampton, Terri Lyne Carrington and Winard Harper, super producer/composer/singer `Angela Winbush, and Tap Dance sensation Savion Glover, Lori is most focused on unveiling songs from her "dream book". She has currently produced and released five CDs under her name; and is working on the 6th for a 2020 release.

Her music can be found on Spotify, Pandora, Amazon, iTunes, YouTube, Soundcloud, and her website Lorijazz.com. Ms. Williams is the proud mother of two amazing, talented children - Lauren Vanessa Highsmith (LAVAHI) and Yusef Khalil Chisholm. Learn more at www.lorijazz.com



Lori Williams

Website - <http://www.lorijazz.com/>



Carol Albert

Audiences across the globe have enjoyed Keyboardist/Vocalist Carol Albert performances with her World-Class Band and as a Solo Artist across the US and Europe. Carol currently celebrates her latest Single "Femme Flight" peaking at #4 on Billboard Smooth jazz Airplay and still going strong after 15 weeks



Her new Album "Stronger Now" is set for Release January 31, 2020. It has already received stellar reviews;

"One of the most enchanting things about Carol's music is her sweet vocal work... as you listen to "I Am Fine", you'll realize (right away) why I say that... the song will inspire you, no matter how low you may feel."

Dick Metcalk , Contemporary Fusion Reviews



A dynamic rising force in the genre since her song "Mas Que Nada" – from her album Fly Away Butterfly – hit the National Smooth Jazz Airplay charts in 2017, Albert scored her biggest success to date earlier in 2019 with "Femme Flight," which hit #4 on the Billboard chart. Mixed by Brown and featuring Ragan Whiteside and Magdalena Chovancova, the track also earned Carol a new legion of fans via airplay on SiriusXM's Watercolors. Her latest Single "Sun's Out" currently reached the Top 10 Billboard Smooth Jazz Chart and remained for 23 weeks on Billboard reaching #1 on the Recurrent Chart, as well as MediaBase Smooth AC at #1, Radiowave #1, GrooveJazz Chart #1 and Smooth Jazz Top 20 at

#2..Earlier Billboard chart hits include "Chasing Waterfalls" (which rose to #15) and "Fly Away Butterfly," which hit #5 in 2018, and "One Way" in 2017.



Audiences across the globe have enjoyed Carol Albert performances in many venues from European Clubs to Stages in the US as a solo Artist and a high energy show with her All-Star Band of Session and touring musicians. Billboard Artist, Carol Albert brings out a full array of rich jazz and global fusion artistry with spirited, jazzy piano melodies, dreamy vocals, punchy percussion textures and hypnotic ambiences.

She recently performed with her Band at Myron's Cabaret Jazz at the Smith Center Las Vegas, NV, Brass City Jazz Fest, Connecticut, Jazz In The Park Birmingham, ALA, City Winery Atlanta, St James Live , Atlanta, Ga. More Performances are scheduled for 2020 at El Portal Theater Jan 25, Venkmans Atlanta Feb 9, The Tin Pan March 5 and more to be announced.

Carol was recently Nominated as Best Smooth Jazz Artist 2019 and was awarded a HMMA Nomination for Best Jazz Song 2019 with the original song "Femme Flight". The Georgia Composer of the Year by the National Women Pen's League Association was awarded to Carol in 2018. She was nominated as Best New Artist 2017 by Smooth Jazz Network. The track "Transition" from Fly Away Butterfly was Nominated in the HMMA (Hollywood Music Media) 2017 Awards in Best Contemporary Instrumental. Carol Albert was also chosen as a Winner in the New Age Music category of the Global Peace Song Awards, 2016. She received an Alkhest Award for her Video "Mas Que Nada" in 2016 Carol also celebrated being on the Grammy Ballot 1st Round in Contemporary Instrumental in 2016 for the 1st time in her career and 2017 as well. Her composition "Lovely Time For A Child" won a first place award in the Professional Jazz Category from the Atlanta Song-writer's Association

Carol has written for TV receiving an Emmy Nomination for Outstanding Achievement and Individual Excellence. She wrote the music for the Seven-Part PBS Series The Well-Placed Weed by Ryan Gainey, WPBA Station ID, WPBA Cooking Show, and Bumpers for local TV stations. She Orchestrated and scored three of her Original Works for Roland Corporation for the Music Educators Conference by Roland and saw her pieces performed in the Keyboard Colossal Concert with the stage filled with Roland Keyboards which provided the Sounds for Orchestral Parts. Other Albums include "Fly Away Butterfly", "Christmas Mystique", "Morning Music", "Night Music", "Christmas Impressions", "Tides Of Change", "Love In Your Eyes", and "With Open Eyes".



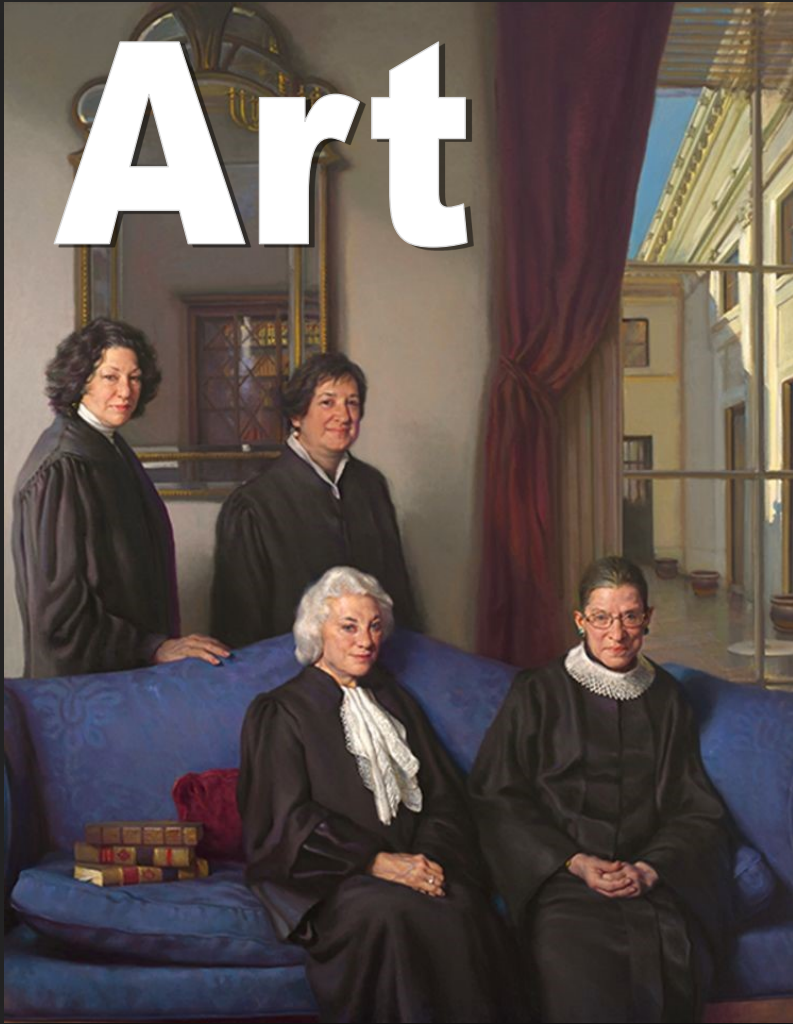


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Art



National
Portrait
Gallery

National Portrait Gallery acquires 20 works from collecting couple

The Smithsonian Institution's National Portrait Gallery has acquired 20 portraits of well-known figures as a gift from the investment banking titan Ian Cumming and his wife, Annette. Ranging from a 2012 tapestry portrait of a smiling Barack Obama by Chuck Close to Robert McCurdy's 2017 oil painting of Muhammad Ali, nearly all the works will go on view on 24 April as part of a broader exhibition celebrating the couple's holdings, "Visionary: The Cumming Family Collection."

Two additional portraits, of a more serious Obama and the primatologist Jane Goodall, have been promised by the couple as well and will also be in the show. (Ian Cumming died in 2017, and the gift was finalised by Annette Cumming at the end of last year, the museum says.)

Beginning in 1995, the Cummings conferred with their friend D. Dodge Thompson, now director of exhibitions at the National Gallery of Art, while commissioning or purchasing over two dozen portraits of nationally and internationally prominent individuals. The collection includes likenesses of Warren Buffett (which is part of the gift), the Dalai Lama, Denyce Graves, Nelson Mandela, Mstislav Rostropovich (gifted), Al Gore (gifted),

Gabriel García Márquez and Toni Morrison (gifted), among others, by artists such as Jack Beal, Close, McCurdy, Richard Estes, Alex Katz and Nelson Shanks. The gift and the show also include Shanks's preparatory oil studies of the Supreme Court justices Sandra Day O'Connor, Elena Kagan, Sonia Sotomayor and Ruth Bader Ginsberg, culminating in the 2012 group portrait *The Four Justices*.

"They all sat for their portraits," said Brandon Brame Fortune, chief curator at the National Portrait Gallery said of the subjects. "That's what so wonderful about this collection."

"Sometimes the artists had to travel great distances," she added, as when McCurdy went to South Africa in 2009 to capture Nelson Mandela's likeness.

Fortune said the Cummings' resolve to amass portraits was unusual. "There is a long history of commissioning portraits for public institutions," she says. "Commissioning portraits for a personal collection, however, has become very rare."

The couple "wanted to commission and collect portraits of people who would still be well known a century from now", the curator adds. "That was their guiding principle."

Meet the Artist



Marcella Hayes Muhammad



Marcella Hayes Muhammad is an award winning fine artist, recognized for her bright vivid color palett. Also for her signature style of Plastic Space abstraction, and popular licensed art series of “Ladies With Hats.” Marcella uses realism, still life, abstraction, impressionism, and her own style of abstraction named Plastic Space to convey her message.

Marcella was born in Tuskegee, Alabama, daughter of a Lieutenant in the Army Air Corps who was a Navigational Instructor to the Tuskegee Airmen and career Air Force officer. Because of her father, she considers herself fortunate to have lived in Japan, France, Germany and many parts of the United States. She had the rare opportunity to grow up learning about and experiencing other cultures and people. Marcella became more aware of culture and its importance by listening to her father and other original Tuskegee Airmen talk about their struggles and triumphs. They instilled in her a pride of her own culture and the need to “always put your best foot forward”.

Marcella also credits her mother, who was a graduate with honors from the Art Institute of Chicago in 1942 when Blacks were discouraged from even enrolling (she was asked not to attend the graduation ceremony

to save them embarrassment). She was instrumental for shaping Marcella’s views to respect other cultures, people and artistic expression. Her mother took Marcella, her brother and sister to every art museum and gallery in every country and city they visited. With her Mothers background in art and her supervision; Marcella got an education that few have had the opportunity to experience. A trip to the Picasso Museum in Paris, France in 1957 was a defining moment for Marcella. It was here that she learned Pablo Picasso had many styles from realism to cubism and that it was natural for an artist to have many styles of exploration.

Her formal training and extensive experience has given her an extraordinary range of style and media few artists possess. She is active in local art organizations, participating in many art conferences where she has served as a guest-speaker, participated on artist panels, demonstrator, and conducted master-classes and workshops. Marcella has recently had two of her books published. The first titled *A Quilt of Dreams* a fictional novel of the supernatural; and the second is a short biographical with a collection of her signature style of Plastic Space paintings in vivid color titled *A Journey Through Plastic Space*. Both books are available on [amazon.com](https://www.amazon.com).

TELEVISION

Lifetime Announces 'Surviving Jeffrey Epstein' Doc, 'The Clark Sisters' Airdate & More



Lifetime is building on its 2019 success with its 2020 slate.

The network announced a new documentary, new movies based on V.C. Andrews' work, companion docs for the network's Ripped from the Headlines true-crime movies, a new biopic, and the premiere date for a star-studded film during its session at the Television Critics Association Winter Press Tour.

Surviving Jeffrey Epstein

After *Surviving R. Kelly* and *Surviving R. Kelly Part II: The Reckoning*, Lifetime will continue to raise the voices of survivors with the four-hour *Surviving Jeffrey Epstein*, in line with its Stop Violence Against Women initiative to provide a platform and resources for women. It will air this summer.

The doc investigates the billionaire New York financier who allegedly used his connections to the rich and famous to shield his predatory behavior with young girls. It comes from Emmy-winner Robert Friedman's Bungalow Media + Entertainment with award-

winning filmmakers Anne Sundberg and Ricki Stern set to direct. Respected journalist Christopher Mason is attached to the project, with Shura Davidsn and Gena McCarthy executive producing.

Celebrate Easter with The Clark Sisters

Queen Latifah, Mary J. Blige, and Missy Elliott's *The Clark Sisters: First Ladies of Gospel* will premiere on Saturday, April 11 at 8/7c.

The authorized musical chronicles the story of the highest-selling female gospel group in history and their trailblazing mother, Mattie Moss Clark (Aunjanue Ellis). The five Clark sisters (Christina Bell as Twinkie, Kierra Sheard as Karen, Sheléa Frazier as Dorinda, Raven Goodwin as Denise, and Angela Birchett as Jacky) are credited with bringing gospel music to the mainstream.

Executive producers include Queen Latifah, Mary J. Blige, Missy Elliott, and Loretha Jones, while Holly Carter also executive produces for Revele Entertainment and Shakim Compere execu-

tive produces for Flavor Unit. Christine Swanson is the director for the film written by Sylvia L. Jones and Camille Tucker.

Lorena Bobbitt Biopic

It's the 30-year anniversary of the Lifetime Original Movie in 2020, and the network will premiere over 100 new titles. One is the newly greenlit *Ripped from the Headlines* true-crime title, *I Was Lorena Bobbitt*.

Lorena Bobbitt became a household name and made tabloid headlines after she cut off her abusive husband's penis with a knife in 1993. Thirty years later, she tells her story for the first time with Lifetime. The film follows her journey from wide-eyed immigrant bride to battered wife to an unlikely media sensation to a strong, thoughtful woman who has devoted her life to advocating for other abused women.

What Broadway's *A Soldier's Play* Is Really About

David Alan Grier, Blair Underwood, Nnamdi Asomugha, Jerry O'Connell, and more bring the Pulitzer Prize-winning play to a new audience.

Twelve men star in the new Broadway production of Charles Fuller's Pulitzer Prize-winning *A Soldier's Play*. A whodunit set during the '40s at a U.S. military fort, the play explores the trauma experienced by the black soldiers in the troupe as they encounter racism within their own ranks and from white officials.

Instead of separating into factions backstage, these dozen actors and their leader, Tony-winning director Kenny Leon (*A Raisin in the Sun*), have formed an intimate bond to help break down barriers. It would be easy to forgive a cast if they found challenges connecting to each other offstage when topics onstage includes racism, bullying, and murder; but rather than keeping to themselves backstage, allowing tension to build in the silences, they have become a tight-knit unit beyond the footlights.

The company is incredibly supportive of each other—at press day, supporting players arrived early to cheer and

support the leads. They hold each other accountable, too (the entire company delivers 20 push-ups every time someone was late to a rehearsal, though it didn't happen often).

Former NFL star-turned-Broadway performer Nnamdi Asomugha, who plays the proud and willful Private First Class Melvin Peterson, sees a lot of parallels playing on the field and the stage. "There's an immediacy, and [you] have to be in the moment at all times," the star says. "You have a group of people coming from all walks of life that are banding together and commit to excellence."

Amidst the mass tension on stage, Asomugha finds beauty in audiences experiencing a play that examines the racial dynamics of power and fear on display in a surprising way. "There are things we talk about in the play that African-Americans hear in their own circles, but now we're able to have those conversations on stage. That's very powerful and vulnerable."

The star refers to dialogue spoken by Sergeant Vernon C. Waters, played by three-time Tony nominee David Alan Grier (The Gershwins' Porgy & Bess), who viciously airs his disdain for black men raised in the American South throughout the play, using slurs and physically abusing those he feels are lesser-than. Waters' behavior is a catalyst within the play; the sergeant is murdered in the very first scene and he appears through flashbacks as memories of him are recounted during the investigation.

Feeling opposite from his character, Grier stands in awe of this company. The star has appeared in *A Soldier's Play* three times. Previously, he's played the musically talented and quiet C.J. Memphis in the Negro Ensemble Company's 1981 production and, later, Corporal Cobb, C.J.'s best friend and defender, in the film adaptation *A Soldier's Story*.

Thirty years ago, Samuel L. Jackson (who played Private Louis Henson in the NEC Off-Broadway production) took charge backstage, advising on entrances and line deliveries. When asked if Grier felt he was taking on the fatherly role backstage at the American Airlines Theatre, where *A Soldier's Play* runs, the Broadway alum said there was no way he could—even if he wanted to. "I'm just trying to keep up with them, really," Greir says of his co-stars. "We read for a couple of days, but by the time we got on our feet, everyone was pretty much off-book. I don't recall that ever happening."

While the performers are at the top of their game, their characters are decidedly more flawed.

Broadway alum Blair Underwood (*A Streetcar Named Desire*) plays the man in charge of investigating the murder, Captain Richard Davenport. He says his character must confront the reality of his own implicit biases as he interviews suspects, "He jumps to conclusions a lot and looks for confirmation about what he thinks is true, instead of allowing the truth to be seen."

A Soldier's Play requires its actors to bear much responsibility given Fuller's text. Presenting racially-charged material to audiences is no easy feat, but Underwood believes it also places an onus on audiences. "Our job is to present the story. It's not always about giving the audience the answers, but to activate some kind of thought process and, hopefully, introspection."

In that frame of mind, the company is inviting people to witness community forming on stage, as they band together to protect their own and fight prejudice, and hoping that audiences take message out into the world.

Director Leon adds that 2020 is an important time to bring this

show to audiences on the Main Stem, given the rising tide of outspoken racism in America. He hopes the show will contribute to progress through dialogue. "I'm always looking for what keeps healthy, loving, laughing communities in the world in which I live today," he says. "I want audiences to find themselves in the now of this great play that focuses on 1944, but is saying everything about now."

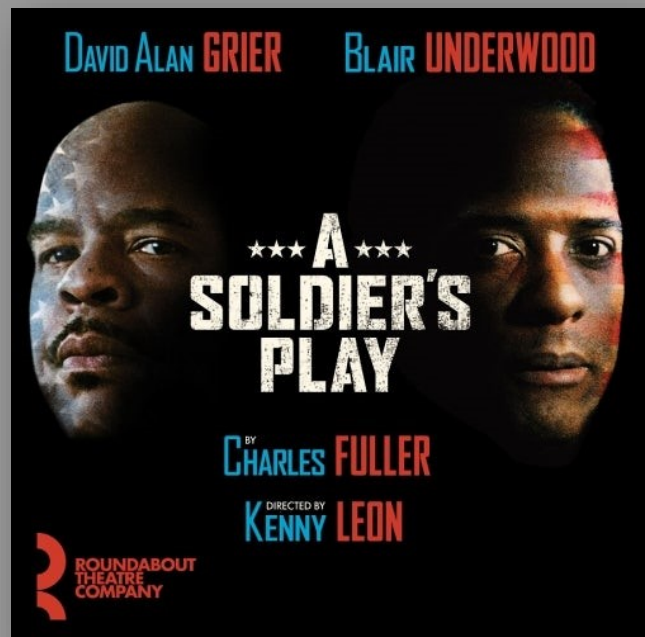
The production marks the first play Leon's done with an all-male cast, and he's impressed that the men materialize what he envisions with ease and distinct characterization. "They're just great human beings," he says.

While the play is a heavy undertaking, leave it to this cast to find a silver lining. The actors wear military uniforms that add authenticity as well as charm. Jerry O'Connell says when he first put on his '40s-style military costume, he couldn't help but notice that everyone beamed with pride.

"Dressing up as a soldier is really fun," O'Connell says. "I mean as childish as it sounds, we all look so good. When Underwood first put his cap on, I thought 'My gosh, that man is dashing!'"

While good looks aren't everything, they certainly add a bit of levity (and fluttering hearts) to a play that will impact audiences no matter their background.

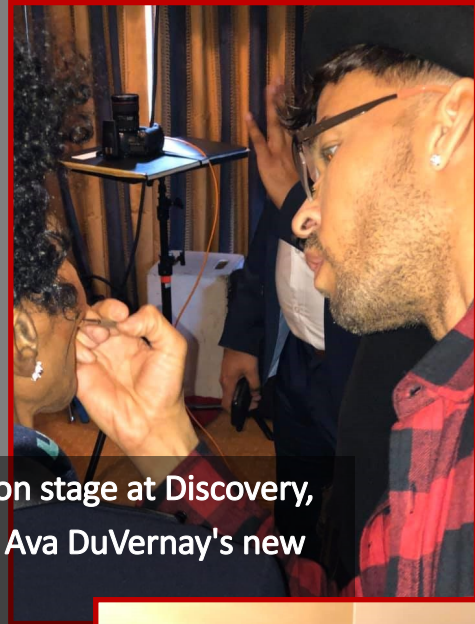
A Soldier's Play is currently in previews with an opening date set for January 21.



FASHION / STYLE



Tre Major preps actress Cicely Tyson as she prepares to go on stage at Discovery, Inc. TCA Winter Panel 2020 to discuss her upcoming role in Ava DuVernay's new romantic drama, *Cherish The Day*.



ABOUT TRE MAJOR

Well known for revamping singer and actress Mary J. Blige's hair image for the new millennium when he draped her with a blonde, full, soft and bouncy Farrah Fawcett-esk look which essentially revolutionized black hair concepts at that time. In 2003, he made an edgy and hardcore Lil' Kim look soft and desirable on her *La Bella Mafia* album cover. For years he kept the late and great Aaliyah's locks flawless and Patti LaBelle, continues to sing his praises for how well he keeps her looking legendary.

With more than 26 years in the beauty and entertainment industry, Tré Major has become an industry staple and The Major Look is amongst the highest standards of celebrity styling.

Sought after by many entertainment industry icons, Tré Major whips hair, beats faces and slays wardrobe in unparalleled fashion. A true, God-gifted visionary Tré can take one good look at a client and envision how to uncover and enhance the depths of their beauty. With the masterful touch of his hands, Tré elevates a person from pretty to perfection with ease. Tré is also the creator of a 10-product hair care line, Tré Major Hair Care, and inventor of an exclusive and patent-pending wig line that is a chic hair-parade of must-have looks.





Some of Tré Major's A-list clientele has included (some but not all): Aaliyah, Glozell (YouTube), CeCe Peniston, Yolanda Adams, Tichina Arnold, Tyra Banks, Halle Berry, Mary J. Blige, Naomi Campbell, Bailey Noble, Keke Palmer, Natalie Cole, Deborah Cox, Rosario Dawson, Macy Grey, Taraji P. Henson, Lil' Kim, Patti Labelle, Nia Long, MC Lyte, Tisha Campbell-Martin, Kimora Lee Simmons, Jada Pinkett-Smith, Trina, Gabrielle Union, Veronica Webb, Jillian Hervey (Lion Babe) Lil Mama, Foxy Brown, Anita Baker, Claudette Robinson (Miracles), Mary Wilson, Jayne Kennedy, V Bozeman, China McClain, and more.

Tré Major's Corporate clientele has included (some but not all): MAC Cosmetics, FOX, Awesome TV, Tru TV, Pop Sugar, FOX, VIDCON, BET Networks, Dark and Lovely, GMC Motors, HBO, Kera Haircare, McDonalds, the NFL, and Pepsi.

Learn more, visit <http://www.kenbarboza.com/tre-major-biography/>

#SPMGMedia #AAM #AuthorsandArtistsMagazine



STYLE

Stylist Wayman Bannerman & Micah McDonald

The duo, whose (intentionally) diverse roster of clients includes Tessa Thompson and Forest Whitaker, gets real about what it takes to make it as a stylist.

It's difficult to remember a time when celebrity stylists were unknown entities, acting purely behind the scenes with little recognition. These days, thanks largely to social media, they are much more likely to get the attention they deserve, especially when they've had the kind of year that styling duo Wayman Bannerman and Micah McDonald have. These longtime friends are represented by fashion and beauty brand development agency Starworks (which also reps Rachel Zoe), and have a diverse mix of up-and-coming and established clients, including Serayah McNeill, Anika Noni Rose, Jerry Ferrara, Justine Skye, Forest Whitaker and Tessa Thompson. The duo capped a year in which Thompson consistently and relentlessly slayed every appearance and red carpet for her starring turn in "Creed" by being named stylists to watch in The Hollywood Reporter's sixth annual list of the *25 Most Powerful Stylists in Hollywood*.

Earlier this year, Wayman and Micah took a break from prepping for the Teen Choice Awards to sit down to talk about networking at a Harlem house party, choosing your passion when everyone thinks you're crazy, and how they've carefully built their roster of celebrity clients.

You two first met at a party in Harlem in 2008. Was it a fashion party?

Wayman: Not at all. A mutual friend was just having a Friday night BYOB house party. The friend I came with was talking with Micah and said, 'you guys should actually meet. You both work in fashion.'

What were you both doing at the time?

Micah: I was doing the POVs for corporate at Marc Jacobs in the Bloomingdale's division.

W: I was working at GQ as a fashion market assistant to the fashion director. Basically, I was working with the fashion editors on cover shoots and other fashion editorials in New York and LA.



Did you immediately bond over your fashion gigs?

W: Well, when my friend said we should meet, I said, 'nah we don't need to meet.' People will say they work in fashion, but they don't really work in fashion. They may just be fans of fashion who have opinions on the industry. But then I figured out that Micah was really looped in. Once we figured out we had all of these parallels and similarities, we ended up talking all night. A group of us [became friends after that], but eventually we phased those other friends out.

M: [Laughing] Literally, that's true.

Were you thinking at that point that you wanted to work together?

M: Not at all. We were in our respective careers at the time. I wasn't even thinking about styling. I'm from Ohio, honey, where styling is a fantasy, if that. You don't even think of it. People just show up on red carpets and you don't know the back story. If I wanted to work in fashion, I thought that meant, 'get a job in corporate fashion.'

But as time went on [Wayman and I] both ended up in freelance styling roles.

How do you end up in a freelance styling role?

M: You get out there, you intern, you try to locate the stylists who need assistants. Go on websites — even Craigslist will have styling intern posts.

[Wayman] got off to a great start because as part of his job, he was already [doing styling work] with publications. But I had to intern and assist because even though it was the same industry, [I was making a career] shift. I worked up the ranks as an intern and assistant until I could get those freelance styling positions.

What was it like shifting careers?

W: I actually started my career in finance. I was an investment banker at JPMorgan Chase. But the whole time, I was taking evening classes at FIT.

As soon as I finished my two-year FIT program, I quit my job and started interning [in fashion]. Everyone thought I was crazy. But at that time I had to follow my passion, instead of doing what was safe. I had done safe for two years and safe had kept me miserable.

Wayman, did you get your position at GQ through interning?

W: Yes, my sister encouraged me to just apply. There was a blog I followed at the time, www.freefashioninternships.com, where I saw the post, and I just blind applied. I had no connections there at all.

How did you turn it into a job?

W: For the first three months it was a free internship. But I wanted to show the publication in those three months that I was really

committed because I had this opportunity presented to me. And then when the internship was done, I was able to have the opportunity to work with them.

So how did you decide to work together?

W: While we were both freelance styling individually, we had also been friends for several years. Every year we would each do vision boards with celebrities we would like to acquire, visions we would have for ourselves professionally and personally.

In January of 2013, we were doing our celebrity vision boards together in my apartment. At first, it was like, you want that celebrity [on your vision board] a little more than I do, so you take him, and vice versa. Then it came down to certain celebrities and we would both want that person and it would get competitive. We said, what if we try to acquire them together instead of losing them to an outside party. And that's how we joined forces.

When you came together in 2013, were you still freelancing?

W: Yes. We had a plan, but it takes time to manifest and implement that plan so we still needed income coming in before the plan took off.

When would you say the plan took off?

W: That same year.

M: By the end of the summer. One of the key individuals we didn't want to let go of was Forest Whitaker. We knew 'The Butler' was being released later that year and the buzz around it. So we went after him and were about to acquire him as a client.

How did you acquire him as a client?

M: We just put our resources together. Who do we know who knows who? Who would be interested in working with us to get us toward him? What were we willing to offer up to prove ourselves to him?

You make those strategic moves to try to get yourself into the room, and once you're in the room, you have to sell it.

And what does a celebrity styling pitch look like?

W: We create fashion inspiration vision boards for [potential clients]. We tell them, these are some of the looks and styles we would like to bring to your brand for your press tour or upcoming appearances.

Your group of clients is very diverse. Is that intentional or is that just how it's worked out?

W: We want to show that we are not only catering to the African-American market, which we love and are a part of, but that we also love the industry, talent and the creative arts. We live a diverse palate—it's a part of our daily lives—and we want to show we can work with an array of people.

You've had a pretty amazing year with Tessa Thompson. Is there someone on your vision board that you don't have that you want?

W: We do have a lot of models on our vision board. We want to tap into the celebrity model market.

Any names in particular?

M: We like to work with clients where it's either someone new or someone on the cusp of reconfiguring things. We don't seek out the top celebrity who is already approved for all these designers and [our role would be to] just keep the wheels spinning.

What does "approved by designers" mean?

M: Designers have certain celebrities who they will have pre-approved, or have said, 'yes we'd love to dress her.'

So if you have a client who isn't on the list, you have to get approval?

W: Exactly. Say there is an event, like the VMAs, and you're working with a new client. Basically, we have to do a fashion pitch to each design house to see if they would want to dress her.

M: And honestly, we love that build. We love to take someone and strategically lodge when we were able to get this designer who was saying no to say yes. Then we are really able to see how we have made our mark. So the person we may want to work with could be someone who doesn't even have a movie out yet, but by next year, you will understand the build.

Especially with the rise of the tagged celebrity stylist on Instagram, do you feel any pressure to be 'celebrity' celebrity stylists?

W: Not at all. I make sure I have a life outside of it and that I'm not dwelling in any comment sections.

M: I don't feel the pressure. I got into it to have a creative outlet and really, styling in and of itself is my passion. Celebrity or fame has never been a passion of mine. I've always said I want to be notable, not famous.

You've been working together for just three years. It feels like a meteoric rise from the outside. Does it feel meteoric to you guys?

M: I am widely grateful. But I think when you apply hard work and strategy as meticulously as we have done, you should expect these things for yourself. It's a blessing that it has happened for us in the way that it has, but it is by no luck.

Did it feel surreal to be in The Hollywood Reporter Power Stylist issue?

M: I thought I had to go back and revisit all of my dreams because this was my only dream!

I am from Zanesville, Ohio. Growing up in high school I knew I wanted to work in fashion. I knew I could go to Columbus and be a buyer for The Limited Brand. Never could I have imagined I would be here in Beverly Hills talking to Fashionista as a celebrity stylist.

Learn more about them at <http://www.waymanandmicah.me/>



FASHION: THEN AND NOW

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**VIP TICKETS: \$50
GENERAL: \$30**

EFFECTIVE BRAND MARKETING, BECAUSE IT'S LIVE & IT'S LOVE

THE LOVE EXPERIENCE

Reach our audience on digital
Video - Radio - Magazine - Social Media

Double EE Productions, LLC brings diverse talent from the world of music, theater, and spoken word to a local and online audience

Starting March 2020 | 2nd and 4th Thursdays

THE LOVE EXPERIENCE
ART ENTERTAINING LIFE **03
12
20**



Online \$15.00 | Door \$20.00
www.bit.ly/TLE2020



SPONSORS!



THE EVENT: Our events are alive with a variety of talent. We will start with two performances on the second and fourth Thursdays of each month at Essie's in Poughkeepsie, NY.

THE PRODUCTION: THE LOVE EXPERIENCE is about comfort. Creating an ambience of flavors with the taste of great entertainment. The message is leave your concerns at the door.

THE ARTISTS: THE LOVE EXPERIENCE brings professional independent talent in music, theater, and spoken word to our stage. We offer our local audience with an intimate setting and Q&A at each event. The evening concludes with a social media mingle with the artist(s).

OUR IN-HOUSE MEDIA: Double EE Productions, LLC (D'EE'P) is partnered with SPMG Media. Together we organically reach over 1.8 million individuals.

THE CUISINE: Essie's is an elegant yet casual restaurant located in Poughkeepsie, NY. Executive Chef Brandon Walker's Modern American menu is inspired by global flavors and his family roots from the Caribbean and American South.

DOUBLE EE PRODUCTIONS, LLC OFFERING LOCAL BUSINESS BRAND AFFILIATION

EFFECTIVE BRAND MARKETING

Double EE Productions, LLC along with SPMG Media is introducing an opportunity that allows small business owners the ability to reach an organically growing consumer audience of 1.8 million. D'EE'P's division, In-House Events along with SPMG Media, provide brand placement on stages, in video, on radio, and in magazine. We understand that marketing needs are not the same for every business and they have created an a la carte sponsorship package so that branding can be affordable.

Below is a list of our offers. To the **right** are our packages. In **red** call to create your own.

BANNERS

- Banner on stage*
- Banner image on event webpage
- Banner on live stream webpage*

INTERVIEWS

- 10 Minute audio interview
- Onsite live video interview with Rep.

MENTIONS

- Mention in press release
- Mention on artist's podcast interviews
- Mention on social media posts (video)
- Host mention at venue
- 60 Seconds pitch at event mic*

LOGOS

- Logo in video promotions

- Logo on live stream page
- Logo on flyer

DIRECT CONNECT

- Product / Service Raffle
- Digital Product / Service Raffle
- Vending table*
- Gift bag
- Table promotion*

* Not for all events

Create your own A la carte packages call to learn more.

We offer 10% discounts to HV Gold members. Support 5 or more events and receive 20% off.

BRAND OPPORTUNITIES

Top Package \$425.00

Available to 1 supporter

- 1 Banner option
- 1 Interview option
- 2 Mention options
- 2 Logo options
- 1 Direct Connect option

Top Package \$200.00

Available to 3 supporter

- 1 Interview option
- 1 Mention options
- 1 Logo options
- 1 Direct Connect option

Top Package \$125.00

Available to 5 supporter

- 1 Logo options
- 1 Direct Connect option

Our deadlines for our events are due 6 to 4 weeks prior to each event for affective marketing practice

Contact
DoubleEEProduction.com
Kori Raishon
917-246-0689
dpvnsocial@gmail.com

EVENTS



51st NAACP Image Awards

Saturday, Feb. 22, 2020

The Pasadena Civic

300 E Green St, Pasadena, California 91101

TICKETS

Presented annually the NAACP Image Awards® celebrates outstanding achievement in TV, film, music and literature – from an African American perspective.



The 28th Annual Pan African Film & Arts Festival

Feb 11 at 10 AM – Feb 21 at 9 PM

INFORMATION

Since 1992, PAFF-LA has showcased over one hundred fifty new films and over one hundred fine artists and unique craft persons from the United States, Africa, the Caribbean, Latin America, South America, Europe, the South Pacific and Canada, all showcasing the diversity and complexity of people of African descent.

To purchase tickets and get more info, visit: www.paff.org



San Diego Black Film Festival

Wednesday, January 29, 2020 at 11 AM – 7 PM

INFORMATION

Get ready for the San Diego Black Film Festival. January 29-February 2. Over 100 African American and African Diaspora films screened. Foreign, Drama, Comedy, Documentary, Horror, Religious, Music videos, GLBTQ, Shorts and more. Events includes films each day of festival; Pre-Opening Reception; Opening Day Films & Reception; Panel Discussions; Industry Party; Filmmakers Breakfast; Mixer; Red Carpet; Awards Dinner & Gala; and numerous celebrities. Be a star, or act like one at the 2020 San Diego Black Film Festival. This is a family event. Tickets available now.



Super Bowl LIV

February 2, 2020

INFORMATION

Super Bowl LIV will be in beautiful Miami, Florida on February 2, and NFL On Location will be there to make it an experience of a lifetime! We are the only place for official ticket & travel packages, offering verified Super Bowl 54 tickets, incredible all-inclusive pregame hospitality steps from Hard Rock Stadium, the chance to rub elbows with NFL Legends, roundtrip flights, premium hotel accommodations and so much more!

PLITZS

New York City
FASHION WEEK

FEBRUARY 7th
2020

DESIGNERS APPLY TODAY!

CALL US
Ph: 646.257.4207



A F W / Fashion.
Art.
Culture.



LA Fashion Week Official Fall Winter 2020
March 26 – Mar 29, 2020
Petersen Automotive Museum

A woman in a yellow dress is shown from the waist up, with her arms outstretched. A dark green rectangular overlay is positioned over her torso, containing the text 'SAVE THE DATE' in white, bold, serif capital letters. The background behind her is a bright green sky.

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**12TH
TO
16TH
2020**

**OAKLAND
FASHION
WEEK**