

AUTHORS August 2020 & ARTISTS

CELEBRATING THE CREATORS & DISRUPTORS

CARLOS SANTANA

Talk Life &
New Music

by Cindy

STOLEN: A SERIES
OF PORTRAITS

by Adrian Brandon

GETTING TO KNOW
MUSIC ARTIST

SCARLETT JOHANSSON

MARVEL STUDIOS

BLACK WIDOW

MARVEL STUDIOS PRESENTS A CATE SHORTLAND FILM SCARLETT JOHANSSON "BLACK WIDOW" SAMUEL L. JACKSON
JEREMY RENNER CORIE SMOLLETS SEBASTIAN STAN CLARK GREGG TONY DANCANO HALEY FINN JAMES VAN DER BEEK
LEONARDO ROSSO VICTORIA ALONSO COMING SOON KEVIN FEIGE KATE SHUTTLEWORTH

Issa RAE

LaKeith STANFIELD

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THE PHOTOGRAPH

MPAA RATED PG-13
UNIVERSAL

VALENTINE'S DAY



ACADEMY AWARD® WINNER
JENNIFER HUDSON IS
ARETHA FRANKLIN

RESPECT

THE QUEEN ARRIVES
IN THEATERS DECEMBER

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DIRECTED BY TRACEY SCOTT WILSON
MUSIC BY JAY-Z, TOMMY

Soundtrack on Epic Records U. FROM MGM
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AAM Family,

2020 has been QUITE the year!!! We are just back on track after COVID-19 disrupted life as we know it. Between the pandemic, the protests triggered by the killing of George Floyd and the racial unrest, we're moving into a new 'normal.'

In this issue we catch up with Carlos and Cindy Santana just before Cindy's new music drops. **Give The Drummer Some** releases September 18th. Don't miss out on this treat!

This month we introduce you to the work of Artist Adrian Brandon. In 2019, Brandon started a series of pieces honoring Black History Month entitled 'Stolen'. a portrait series dedicated to Black people who have been killed by the police. He uses time as a medium to define how long each portrait is colored in; one year of life equals one minute of color.

We're also excited to introduce you to an up-and-coming music artist Kaliyah. She arrived on the scene at the age of 14 when SPOTLIGHT RECORDS released her first Album. Coming Of Age is her much anticipated Sophomore Album. Learn more about this rising star.

A few months ago, our team decided to publish Authors & Artists Magazine every two months. This gives us more time to offer more exclusive content and introduce more live and interviews.

Enjoy this issue and keep you and yours safe!

Gina Smith, Publisher & Editor in Chief

Authors & Artists Magazine

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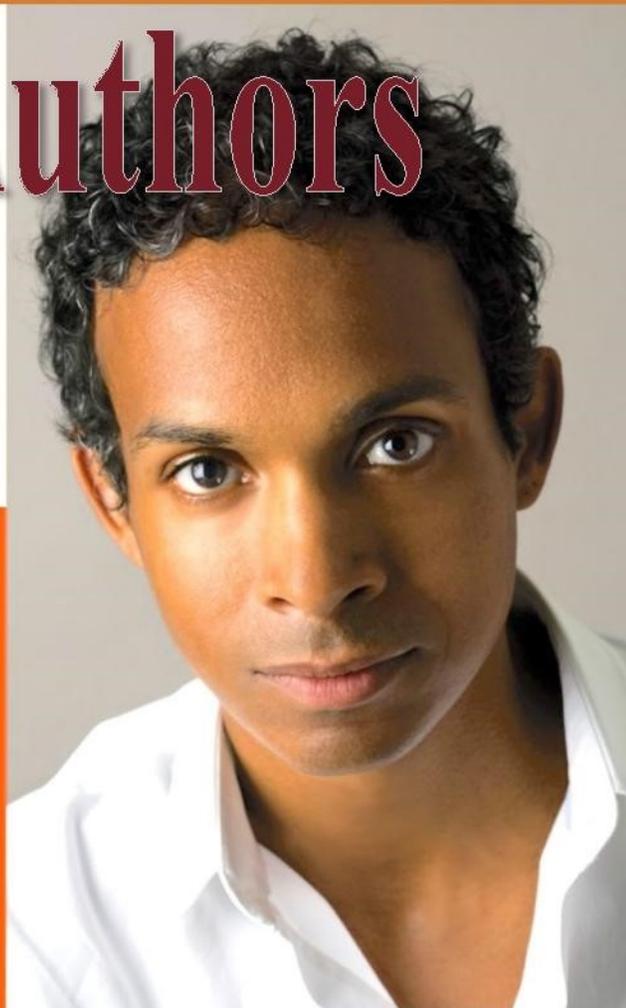
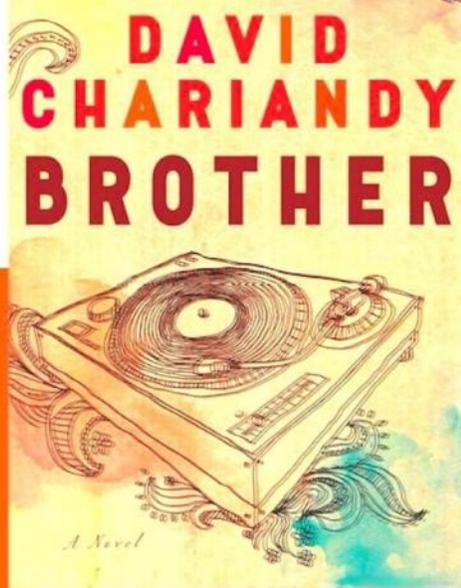
Yvonne Baker

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Meet the Authors



David Chariandy

David Chariandy and his family have no interest in Prince Harry and Meghan Markle.

On a sunny afternoon about a month before the mad, multimillion-dollar wedding, I ask the novelist, his wife and their two children what they thought about Markle, a biracial black woman, marrying into one of the world's most aristocratic white families.

"I'm tempted to say ... so what?" he replies.

"I don't really follow the Royal Family," adds his 13-year-old daughter. Chariandy's wife and 10-year-old son similarly shrug.

The question was stirred by Chariandy's book, *I've Been Meaning To Tell You*, a memoir about his experiences with race that is written as a letter to his daughter. In it, he notes that his children's ancestry combines a variety of genealogies that have historically been kept divided:

on his side, they are descended from enslaved Africans and indentured South Asian labourers in the Caribbean. Through their white mother, their lineage includes Sir William Mackenzie, who, in the 19th century, made his fortune in railways, an industry that was known to often exploit Chinese labourers.

In making this observation, Chariandy rejects the idea that combining disparate families could homogenize us all into one happy, beige-skinned world. It's a sentiment I've come across in celebrations of Harry and Meghan – the idea that all is forgiven and forgotten now that a man whose ancestors were slavers is marrying a woman whose ancestors were enslaved.

“Even if he has married this person of colour, it doesn’t mean racism is over or anything,” Chariandy’s daughter observes. Or, as her father puts it in his memoir, “The future I yearn for is not one in which we will all be clothed in sameness, but is one in which we will finally learn to both read and respectfully discuss our differences.”

Chariandy’s two novels, *Soucouyant* and *Brother*, both draw on his Trinidadian heritage and centre on fragile family ties. This is his first work of non-fiction, which he was compelled to write after his daughter began asking hard questions about Donald Trump’s racist speeches and policies, as well the realities and politics of race in Canada. “She was asking very explicit questions,” said Chariandy, who grew up in Scarborough, Ont., and now lives in Vancouver.

In attempting to answer those questions thoroughly and honestly, Chariandy is endorsing a contemporary parenting philosophy – that it’s better to be honest when tackling difficult subjects with children rather than duck their questions or give dissatisfying answers. It’s a different approach than that usually taken by older generations, especially immigrants who came here expecting a multicultural Canadian dream.

“We just simply want to be Canadian, we don’t want to talk about questions of race,” Chariandy imagines his own parents thinking. “Perhaps they wanted to protect their children against a difficult truth about the past. I understand that – at the same time I think one has to arm one’s children against the realities that surround them.” For him, the question isn’t whether to discuss race and racism, but how: how to explain prejudice, but keep his children feeling safe, and how to respect that they’re of a new generation, and will experience the world differently than him no matter what.

The result is poetic and moving, a slim but weighty book that excavates things often left unsaid. Chariandy shares the anxiety-inducing experience of meeting his wife’s learned, established family, (“That was a Get Out moment,” he says, and they both laugh) and the internal conflicts that arise visiting Trinidad as a moneyed Westerner. He details the parental heartbreak that comes with watching one’s children experience prejudice: the rush of anger and despair, and the attempt to soothe their pain while simultaneously treating reopened wounds from one’s own youth.

The book is endearingly intimate and full of love, and the author says he’s much more tentative about releasing it into the world than his previous work.

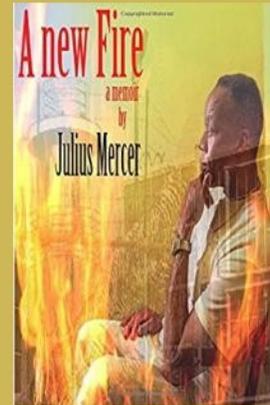
“I’ve written two books and I’ve never found this degree of profound vulnerability,” he says. “The only thing I say to myself is, we live out the politics of race. From the very beginning, it is a public encounter. Sometimes it feels like I don’t have a choice but to be public, because that’s how the game is played.”

This memoir comes three years after African-American journalist Ta-Nehisi Coates’s *Between the World and Me*, an equally unflinching passing-on of an unwanted inheritance written as a letter to his son. Both Coates and Chariandy were inspired by James Baldwin’s 1963 work *The Fire Next Time*, written in part as a letter to his nephew, which criticizes not just white Americans but Christianity and helped cement Baldwin as a revolutionary thinker and civil rights activist.

It’s a heady legacy, but Chariandy doesn’t see himself as following in other footsteps as much as contributing another voice to an important chorus. “I actually think there must be many, many more books like this,” he says. “I think that this exercise ought to be done many, many, many more times.” Each family’s history and present is particular, after all, and each choice to create a new one is an attempt to weave together scattered threads into something whole and secure, with a future.

Which is why Prince Harry’s personal mission is only beginning, should he choose to accept it. “Does Prince Harry do his homework?” Chariandy asks. “Has he made an effort, a genuine effort to understand things that may correspond to the person he loves or purports to love? That to me is the more interesting question.” Not that interesting though: He and his family are much more engaged in writing their own story, a fresh one for them, Canada and the world.

Meet The Author: Julius Mercer



Julius Mercer is an educational Storytelling Leader with a strong message...

"REMOVE THE STIGMA". When we most need and seek validation and comfort, supporting us to get through the worst pain of our lives, we are at times confronted with well meaning yet uniformed, purveyors of advice that can be deeply demoralizing. This kind of advice can feed our guilt and shame, stymies or growth and prevent us from achieving success in life. Social stigmas are commonly related to culture, gender, race, intelligence, and health.

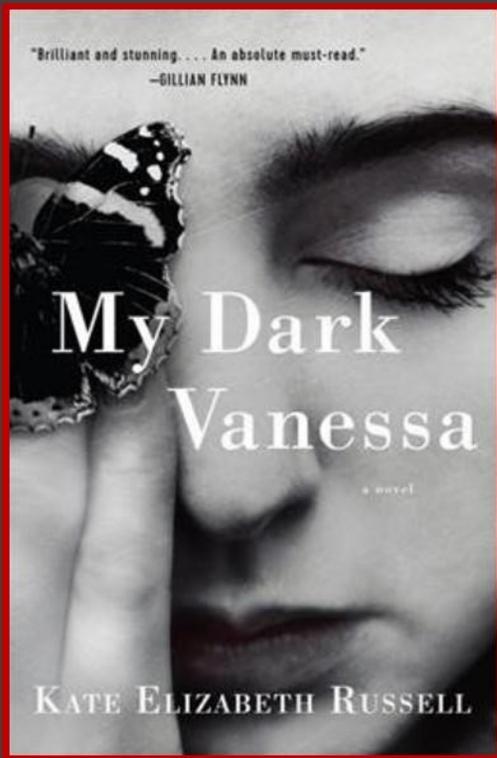
Julius Mercer has intimate and real life experiences with the above mentioned issues. Thus he is launching his

"Success Is In You" tour. He shares his true life experiences of how he went from fame to rock bottom only to rise again, in an attempt to inspire others to make good decisions ensuring they succeed in life. Julius' novel A "Fire Within You" details his life's events.

Former Olympic hopeful, record setting hurdler launches "Success Is in You" tour, bringing message of hope to youth of America

Julius Mercer, a former Olympic hopeful and world-class hurdler, winner of numerous medals, who set records that stand to this day, is launching his "Success Is in You" tour, where he shares with young people his true life experiences of how he went from fame to rock bottom, only to rise again, in an attempt to inspire them to make good decisions to ensure they succeed in life.

Julius Mercer has written "A New Fire a memoir by Julius Mercer" and "A New Fire In You," which details his life events. Julius also speaks at community gatherings and school assemblies and we are excited to host his talk and book-signing at Lincoln Library. His program has been featured in the Chicago Sun-Times.



'My Dark Vanessa' Looks Back At The Devastation Of A Predatory Affair

"To call this book a 'conversation piece' or 'an important book' feels belittling . . . [it] is so much more than that. It's a lightning rod. A brilliantly crafted novel."—The Washington Post

Not surprisingly, in the wake of the #MeToo movement, there has been a spate of new novels exploring the long term damage of sexual abuse. In the past two years, predatory high school teachers have factored into two of the best of these — Kate Walbert's *His Favorites* and Susan Choi's *Trust Exercise*. Kate Elizabeth Russell's explosive debut now joins the line-up.

My Dark Vanessa toggles between two parallel timelines as it meticulously tracks the eponymous narrator's affair with her New England boarding school English teacher, which began in 2000, when she was 15 and he was 42, and her painstaking, reluctant recognition 17 years later — in the midst of the #MeToo movement — of the devastation it has wrought on her life.

My Dark Vanessa is less subtle than Choi's and Walbert's novels — which are not among the dozens of works Russell lists on her website as influences. But it is set apart from the pack on several counts: It's a page-turner structured to amp up suspense, but it's also self-consciously bookish, with frequent refer-

ences to transgressive relationships in literature, including Vladimir Nabokov's *Lolita*. It features a lot of graphic sex, pretty much all of which is distasteful. And its narrator is not particularly likable. In fact, she's nowhere near as sympathetic as the grown woman in Walbert's *His Favorites*, who recounts painful memories of her unwanted sexual relationship with her 34-year-old New England boarding school teacher when she was 15, and her stymied attempts to expose it.

Propelled by questions about whether, when, and how Vanessa will see the light and her teacher will finally be held accountable, Russell's novel offers a nuanced portrait of why some women refuse to view themselves as victims of abuse: "He loved me, he loved me," Vanessa insists. Plus, didn't she beg him for more? (In *The Power Notebooks*, Katie Roiphe addresses this issue in the relationship she had as a 15-year-old with her divorced, 32-year-old rabbi, writing about her shame for liking and wanting the things they did together, but also her abiding sense of wrongness.)

He tells her she's special and compares her red hair to the fallen maple leaves on campus. He feeds her literature about redheads, including Sylvia Plath's "Ariel" ("Out of the ash, I rise with my red hair/And I eat men like air") and the poetry of Edna St. Vincent Millay, another redhead from Maine. Warning her not to tell anyone — the first test of her ability to keep a secret — he gives her his marked up copy of *Lolita*, which she mistakes for a story of forbidden love. This becomes her twisted bible and a touchstone for Russell's novel — which takes its title from the stanza Strane flags in another Nabokov novel, *Pale Fire*, which begins, "My dark Vanessa, worshipped and caressed."

Strane is a demonically oily operator who "berates himself to make you feel sorry for him." He is careful to absolve himself from blame at every turn, seeking Vanessa's approval at each inappropriate squeeze of the knee and kiss, disingenuously saying, "the last thing I want is to overstep." But he also convinces her that she's dark and bad, that he would have done nothing if she hadn't wanted him to. His attentions lead her to feel treasured and powerful, as he reminds her how much he's risking and she becomes aware of her ability to destroy him. The novel charts how, over time, he plays on her fear of abandonment and she plays on his fear of exposure.

Troubling scenes of shaming call to mind Nathaniel Hawthorne's *The Scarlet Letter*, another book surprisingly missing from Russell's website Reading List. As with Monica Lewinsky — a case Strane cites to scare Vanessa from going public — it's the powerless girl who takes the fall.

Yet Vanessa remains defensive of Strane. "I'm mad at the world that turned him into a monster when all he did was have the bad luck of falling in love with me," she declares, even as other girls start to come forward with complaints. She believes his denials, and insists that her relationship with him was far preferable to the demeaning treatment, including slut-shaming, she witnesses among her contemporaries.

This blockbuster about emotional baggage comes with some baggage. While Russell insists on her right not to ad-

dress her personal life, it's clear that her novel, worked on for nearly 20 years and reportedly rejected by some 60 agents before landing a seven-figure advance, is the product of a deep obsession with what Vanessa admits becomes her area of expertise, "the age-gap trope." Dedicated to "the real-life Dolores Hazes and Vanessa Wyes whose stories have not yet been heard, believed, or understood," *My Dark Vanessa* also provoked a pre-publication controversy when a Latinx author, Wendy C. Ortiz, expressed bitterness about how *Excavation*, her memoir of recovery from a five-year relationship with her 8th grade English teacher, was rejected by predominantly white mainstream publishers before — and after — its publication by a small press with none of the support and fanfare lavished on Russell's book.

My Dark Vanessa has clearly been worked and reworked to a fare-thee-well, but sometimes feels crafted to a fault. It's too long, and suffers from some serious overwriting, mostly involving Vanessa's attempts to describe her out-of-body sense of alienation at each of Shane's trespasses: "I'm inhuman now. Untethered ... I soar, trailing a maple-red comet tail. I'm no longer myself; I am no one. I'm a red balloon caught in the boughs of a tree. I'm nothing at all."

You get the (ahem) drift. Even so, this upsetting novel, which powerfully unpacks so much about the trauma of abuse, victimhood, silencing, misplaced guilt, power, consent, and wayward desire, is a significant addition to the necessary reassessments and conversations sparked by the #MeToo movement.



In The News

'Athlete A' Netflix Documentary: A Disturbing Look at the USA Gymnastics Scandal

Joy Reid to Host a Nightly Show on MSNBC



Joy Reid will host a nightly show on MSNBC, becoming one of a handful of Black female journalists ever to anchor a U.S. evening news program

Evening and prime-time news has been a universe of white men really since I was growing up," Reid told The Times. "For somebody who grew up as a nerdy kid obsessed with news, watching 'Nightline' and 'Meet the Press,' the idea of being a part of that family has always just been kind of overwhelming."

Reid's new show "The ReidOut" is taking the 7 p.m. timeslot previously held by Chris Matthews, the former host of "Hardball" who was ousted from the network following a number of gaffs and nearly three decades on the air. Unlike Matthews, Reid has often taken a more liberal approach to the news, gaining popularity for her outspoken nature towards Donald Trump and her social media savvy.

In addition to covering Capitol Hill, the Brooklyn-born journalist told The Times that she is also looking forward to addressing race, class, policing and other "cataclysmic social issues we need to reckon with."



Last month I caught *Athlete A Netflix Documentary - 2020*. The documentary follows the Indianapolis Star reporters that broke the story about USA Gymnastics doctor Larry Nassar's abuse and hear from gymnasts.

I followed the story when it broke - not as closely, so I didn't know coaches were the original issue of abuse complaints. Through the documentary, you find there is an entire culture of hidden abuses and complete and total lack of concern for the girl's wellbeing. Their only concern was WINNING.

Unfortunately, this is indicative of our culture today. Destruction of souls is okay as long as the ultimate objective is achieved: WINNING, MAKING MORE MONEY, BEING MORE POPULAR, etc. etc.

WHO ARE WE???

Check it out when you have a moment. It is thorough, compelling and quite disturbing. #spmgmedia



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Carlos Santana:

Life, Music

& Cindy

"The universe will bring you an abundance of opportunities and possibilities. It's really all about trusting that before you got there, when you were sleeping, the universe was conspiring to give you something to blow your mind. Would you be open to receive it?"

That sums up the 72-year journey of [Carlos Santana](#). He became a pioneer of Latin rock primarily through talent and determination, of course. But there was a large element of being in the right places at the right times. As a boy in the state of Jalisco, Mexico, Carlos was turned on by the Latin tones and rhythms of his ancestors. His father, a violinist, taught him to play the violin, but the instrument's nuance eluded Carlos, who describes his playing as that of "a scroungy cat in an alley in the middle of the night." He picked up the guitar instead. He learned to make that instrument sing like Agustín Lara, the Mexican composer and bolero singer who was his father's favorite. But Carlos also couldn't resist the popular blues-guitar sounds coming from the U.S. "I wanted to sound like [B. B. King](#) and Otis Rush and all the people I loved," he says. "Go inside a closet, turn the lights off, and play, and try to sound like them. And then I didn't sound like them. I sounded like me. I didn't realize that it was a blessing instead of a curse. But when I stopped trying to sound

like somebody else and really paid attention to me, I heard that sound that goes through all people's hearts."

The universe did bring Carlos abundance. He moved to San Francisco (again, the right place at the right time) and became a key part of a flourishing psychedelic-rock scene. His style—melodic guitar lines soaring over Afro-Latin beats in thrilling free-form jams—was not intended as commercial music, but fans responded and made the songs hits. Among them were "Evil Ways," "Oye Como Va" and "Black Magic Woman." He played the Woodstock stage at age 22, which ignited his career even before his band had released an album. He went on to record some 40 LPs, including 1999's multiple-Grammy-winning *Supernatural*. That was three decades into a music career, a point by which many legacy artists are relegated to the oldies circuit. Never the lead singer himself (others have performed that role in the band Santana), Carlos has been an unusual front man by rock standards—more like the bandleader of Latin-music tradition. It was a decided departure from convention. And yet, more than 50 years in, Carlos Santana is still recording and performing and drawing crowds.

“He sings with his guitar,” says Colombian rock star Juanes, who collaborated with Carlos on the 2014 hit “La Flaca.” “His melodies and solos are as catchy as a singer’s. Somehow his fingers are an extension of his soul. They have his stamp, and that’s everything when you’re an artist.”

Another Carlos Santana hallmark is his way of talking—of thinking, really—in metaphors, more than specifics. He loves to dispense pearls of wisdom, not because he fancies himself a preacher or a shrink. Quite the contrary; he says he’s been to therapy maybe twice in his life. Rather, it’s that he’s figured out his path to happiness and wants to share the goods.

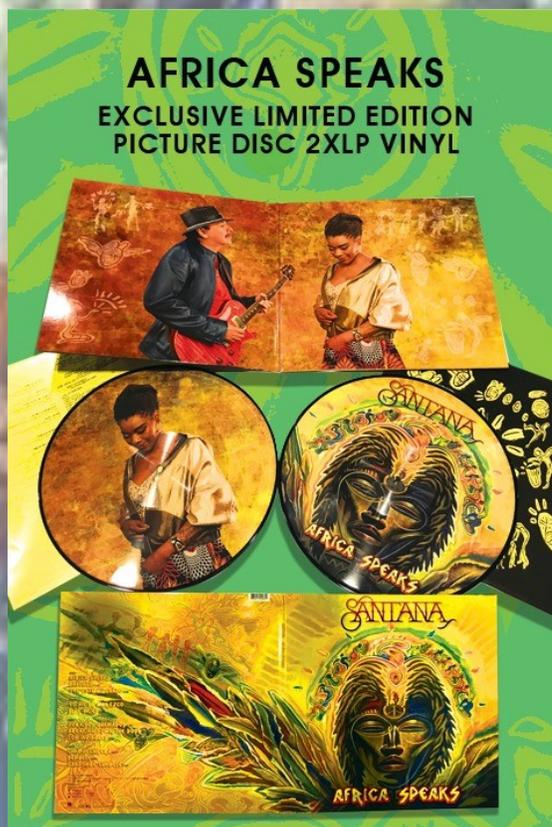
“You stay relevant by trusting you have something people need. You know, people need air; people need water; people need some serious rrrrrromance,” he says, rolling the “r” for emphasis.

“Humans without romance become curmudgeons and predictable with misery.” Carlos believes his music helps. “I know that we bring something to the four corners of the world. When you play music and can actually see people cry, and then laugh and dance at the same time, honey, that gives you confidence.”

Now Carlos is delving even deeper into his roots with his 2019 album, *Africa Speaks*, released in June. He explores African rhythms—which he considers the origins of Latin music—with the help of sultry singer Buika, born in Spain to Equatorial Guinean parents. The two hadn’t met before. Carlos typed “new African music” into Google late one night and Buika’s name popped up. They connected and, with legendary producer Rick Rubin at the helm, recorded fresh versions of 49 African songs in 10 days. “I want to bring new African music to the mainstream because I think people need this nutrient, this ingredient, to learn how to dance differently,”

Carlos explains. “Music needs melody, rhythm and heartfelt sounds. There is too much synthesized music. Basically, it’s like the shopping malls in America—so much of it sounds the same.”

His ambitions have also moved beyond music in the past two decades. Through his Milagro (“Miracle”) Foundation, established in 1998, Carlos has given nearly \$8 million in grants to almost 400 organizations around the world that support children in the areas of education, health and the arts. The grants range from \$7,500 for local literacy organizations to over \$100,000 for earthquake relief in Mexico. But even with these tangible efforts, there’s still a bit of Cosmic Carlos in there: “People who are really, really committed, 1,000 percent, roll up their sleeves and will go anywhere in the world, even if there is no landing strip. They land and bring medicine, but the main medicine they bring is the way they look at people and touch people. That’s medicine!”





On July 9, 2010 Carlos proposed to his drummer Cindy Blackman who was on tour with him. Five months later on December 19, 2010, Carlos and Cindy got married on the island of Maui.

With Cindy, he entered a new stage of his journey, personally and musically (Cindy plays on his albums, and he can also be heard on her latest set, *Give the Drummer Some*). “



“What attracted me to Cindy was her clarity and certainty,” Carlos told me. “I felt that I could be at ease living with her and that it wouldn’t be uncomfortable like, ‘Okay, it’s time to call you a cab now.’ When we hugged in the kitchen it felt unconditional...I knew right then that I could share my life with her forever.”



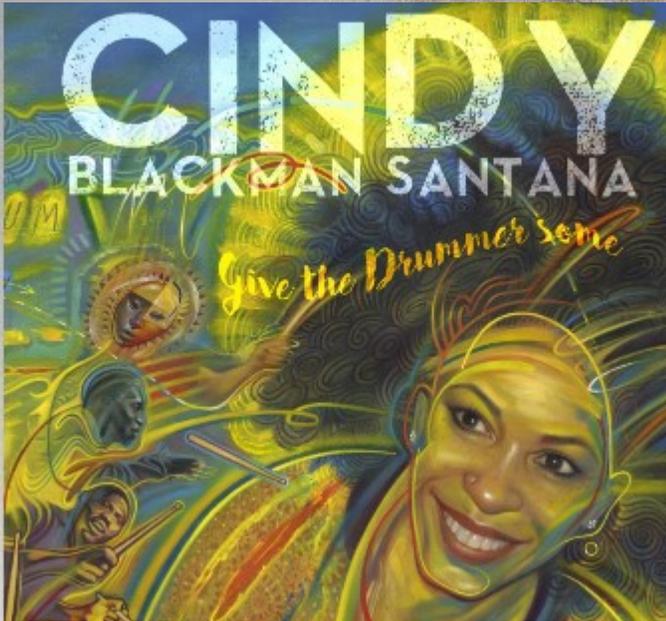
The most valuable possession you can own is an open heart. The most powerful weapon you can be is an instrument of peace.”

– Carlos Santana

Cindy (52) told me that though she had been in a couple of long-term relationships, she’d never been married. “One of my Kabbalah instructors said, ‘... Cindy, you only have to ask one question. Is he spiritual? I asked that question about Carlos, (64) and the answer was absolutely yes.’

When Cindy came in, we were so ready for each other. I’ve never had a partner where there are no issues ever, no drama mill, no issues about insecurity or someone with a laundry list of things I need to change. Nothing like that! We’re like two kids in a sandbox, and she’s got the shovel and I’ve got the bucket.”





Cindy Blackman Santana's new album, *"Give The Drummer Some"* will drop on September 18, 2020. Three years in the making, the record is a rapturous testament to Blackman Santana's unparalleled musicianship and compositional mastery, featuring 17 tracks (both instrumentals and vocal songs) that take listeners on an exuberant, compelling and beautifully sustained journey that will leave them breathless. In many ways,

Give the Drummer Some represents a grand summation of Blackman Santana's talents and history, but it's also the start of an exciting new chapter in her musical life. The record features Carlos Santana (on 8 tracks), John McLaughlin (on 2 tracks), Kirk Hammett (1 track), Vernon Reid (3 tracks) with multiple tracks Produced by Narada Michael Walden, Cindy Blackman Santana & Carlos Santana.

Blackman Santana's sparkling vocals light up *Give the Drummer Some's* next single, "She's Got it Goin' On" – a doozy of a party jam but one with a distinct point of view. "It's a fun, clubby, party song that celebrates the confidence that a strong woman has," says Blackman Santana. "She's dressed for success, she's got her hair just right, she's got a strut – she knows who she is. I wanted to celebrate confident women in a really cool way. And a celebration can be empowering." "If I had any kind of agenda at all, I wanted this album to be all-encompassing," says Blackman Santana. "Pop, funk, rock, jazz – I embrace the creativity in all of it, and I feel so inspired when I play it. That's what I wanted people

to feel when they listen to the album – inspired. It was a lot of fun to do so many vocal songs on this album," she says. "I am, and always will be a drummer, but it's also exciting to showcase the singer side of me. I want people to have a great time listening to it. I set out to make a record that was fun and uplifting, but more than that I wanted the messages to matter. If people come away from it feeling all that I put into it, then I've done my job."

Give the Drummer Some can be pre-ordered now.

Here's the full track list:

- "Imagine" — featuring Carlos Santana*
- "We Came To Play" — featuring John McLaughlin*
- "She's Got It Goin' On"*
- "Miles Away"*
- "Everybody's Dancin'" — featuring Carlos Santana*
- "Velocity"*
- "I Need a Drummer"*
- "Superbad" — featuring John McLaughlin*
- "You Don't Wanna Breaka My Heart" — featuring Carlos Santana*
- "Evolution Revolution" — featuring Kirk Hammett & Vernon Reid*
- "Change Is in Your Hands" — featuring Vernon Reid*
- "Dance Party" — featuring Carlos Santana*
- "Fun Party Splash" — featuring Carlos Santana*
- "Social Justice" — featuring Carlos Santana*
- "Twilight Mask" — featuring Carlos Santana*
- "Mother Earth*
- "Black Pearl" — featuring Carlos Santana & Vernon Reid*



MUSIC

Getting to Know **KALIYAH**

A photograph of Kaliyah wearing a black fur coat with a pink and white fur trim and sunglasses, sitting in front of a colorful brick wall. The text 'KALIYAH SPOTLIGHT RECORDS' is overlaid on the bottom left of the image.

KALIYAH

SPOTLIGHT RECORDS

PUSH available on Pandora and other music platforms.

Kaliyah is an American singer, songwriter, model, actress and President of **SPOTLIGHT ENTERTAINMENT**. Her much anticipated third studio album entitled **PULL UP** recently had a world-wide release.

This multi-talented young lady plays the daughter of Stephen "Stix" Josey on the Hit TV Show on Amazon Prime entitled **THE AMERICAN FAMILY DREAMERS**. Kaliyah will soon be in the Feature Film **ORGANIC MAN** coming out later this year and will also play the daughter to Nikki 'Hoopz' Alexander (Flavor of Love) on an upcoming film, currently in pre-production. Yes, Kaliyah is a busy girl!!

At the age of 12, she was first discovered by her Uncle Stephen "Stix" Josey, CEO of SPOTLIGHT ENTERTAINMENT. Kaliyah signed to the Company on all platforms.

Her first album entitled **I'M HERE NOW**, was released when she was only 14 years old and her second album **COMING OF AGE** was released in 2019. Both albums have generated positive buzz.

PINCH, a cut from her recent release has already been picked up as the theme song for an upcoming NETFLIX movie release of the same name. Despite this challenging year, Kaliyah's is enjoying great opportunities. She is well on her way to an incredible career.

We recently talked to Kaliyah about her career, her new release and more.

Who inspired you to make music?

I used to watch my mom singing when I was younger. I then started singing in the choir. Then my uncle Stix gave me a chance 4 years ago to get in the studio and start working on my music.





What is your creative process like?

The music gets made first. I hear a melody to the track. Then Stix and I go back and forth writing the song.

Who would you most like to collaborate with?

Kehlani or Chris Brown

How would you describe your music?

Ella Mai and Her type of vibe.

You sing the theme song on the new film release PINCH on Netflix. How did this come about?

My producer Stix is actually plays Captain Pearson in the movie. The Director said that he wanted a really good song to help promote the movie. Stix said how about letting my Artist Kaliyah make something for it. He said ok. Then Stix made the beat and I started writing. Then we both put the finishing touches on it and recorded it. The rest is history as they say.

What's next for Kaliyah?

I plan on Acting, Producing Music. growing as a business woman.

If you could open a show for any artist who would it be?

Ella Mai. I am a big fan of her music. I have my own style and believe I would be able to hold the crowds attention while I warm them up for her.

How can our readers keep up with you?

I am on Instagram.

We hear that Kaliyah's song from the movie " PINCH " was released.

The song came out in February on CD BABY. That is a great platform for independent artist. If you get the fan support to buy the single for 99 cents their platform actually helps the artist by giving them part of the sales.



MUSIC

“

Corinne Mammana is a versatile singer with an expressive and fetching voice.”

-SCOTT YANOW

L.A. JAZZ SCENE

I discovered Corinne Mammana’s incredibly smooth vocals while listening to Norah Jones music on YouTube. I was pleasantly surprised at my find and spent the next few hours searching for every video I could find. Jump ahead to January 2020, we contacted her people for an interview and the rest is history.



Praised by JazzTimes for “superb technique”, American jazz singer, songwriter, arranger, recording artist and bandleader Corinne Mammana is passionate about preserving the music of the past while placing her own personal spin on the American Songbook, as well as popular tunes from the past few decades. With creative arrangements sung in a sophisticated and soothing style, fans have described Mammana’s voice as a cross between Norah Jones, Jane Monheit and Stacey Kent. Her debut EP “Under an August Moon” (2016) received national praise and an interview with AXS who said, “Mammana loves the music of the past, but she just might be the voice of the future.” Mammana’s much anticipated first full-length, self-produced album Yes, No, Next was released in April 2020 featuring the legendary Gene Perla on bass, Ian Froman on drums, Sean

Gough on piano and Lorenzo Branca on flute and harmonica. The album includes an eclectic mix of reimagined standards, originals, rock and Broadway.

“Corinne sings soulfully and emotionally, making an impressive appearance.” -Jazz Life Magazine (Japan)

“A jazz vocalist that some how finds that sweet spot that so many have come close to hitting but didn’t quite hit.” -Midwest Record

“Her voice seems capable of pushing away storm clouds and darkness. We need this right now.” - Michael Doherty



You were praised by JazzTimes for 'superb technique' and being passionate about preserving the American Songbook, placing your own personal spin on the popular tunes. Tell us what inspires you about this genre and tell us about your training.

CORINNE: *There are an infinite amount of ways one song can be interpreted. I love that about the American Songbook. These songs are timeless. Many are about love, and themes we can all relate to. I am inspired by the freedom the lyrics and melodies provide. My roots and training are in musical theater. Many old show tunes and songs from the Golden Age musicals of the 40s and 50s are considered to be a part of the American Songbook. So it was a natural progression for me to go from musical theater to jazz standards. I love exploring and constantly learning about this great genre.*

You state your musical inspiration has been Ella Fitzgerald, Jewel, Barbra Streisand, Nora Jones and Eva Cassidy. In an age of Rap and Hip Hop, who introduced you to these musical greats?

CORINNE: *I grew up listening to cassette tapes with my big sister, so whatever she listened to I listened to—especially Billy Joel, Jewel and Madonna. I later discovered Norah Jones and Eva Cassidy—probably in college. My taste in music is extremely eclectic! I discovered jazz and Ella Fitzgerald much later in life. I'm definitely not one of those kids who listened to Ella and Frank Sinatra on their grandparent's turntable. I love them now of course, but my influences are probably anything but jazz!*

Your latest release 'Yes, No, Next' was released earlier this year. You produced this full length album (something that's not done anymore) with Gene Perla, unquestionably one of greatest jazz bass guitarists of the 1960's . What was the inspiration for this album and tell us about this collaboration?

CORINNE: "Yes, No, Next" is the title track off the album. Ramsey McLean, the songwriter, sent this song to me about 3 years ago. I fell in love with this song and immediately knew I wanted to record it on my next album. This song was the catalyst behind the creation of the entire album. It represents the wonderful gift we have every day—the choice, the opportunity to start anew—to be the person we want to be in our lives and perhaps change our path—to decide yes, no or next. My hope is to inspire this in my listeners through this music. Gene Perla is an arranging genius so I knew I wanted him on the project to help fine-tune the songs. I had the big picture ideas behind the arrangements. Gene added the finishing touches and brought that extra shine to each piece. With all his recording experience, he also mentored me throughout the process. He helped me make some big decisions, like choosing to record at the lovely Red Rock Recording Studio with Kent Heckman. It was really an honor to have him on the project.



How has the COVID 19 pandemic impacted your career and life?

CORINNE: Like most musicians, the pandemic forced me to shift everything online—live stream concerts and teaching private lessons. I find these live stream concerts to be very rewarding and now I absolutely love connecting with my audience this way. It allows me to reach my audience from other parts of the world who otherwise would probably never see me perform live. And I never imagined I would be releasing my album during a global pandemic! But the album release has given me something to focus on, so I am very grateful for that. I first released a few singles from the album to help build a buzz. “Smile/Put on a Happy Face” was released in March when everything began to shut down. This song became very relevant for me and my listeners for its comforting and hopeful lyrics. I believe many of the songs on the album turned out to be very relevant for these dark, uncertain times— “In Need of a Good Night’s Sleep” and “Painter Song”, to name a few. I think we will feel the impact for years and it’s going to be challenging for musicians. But the music will never die, it will just be different.

Tell us about your quartet. Who are they and how did you all come to perform together?

CORINNE: The quartet is comprised of Gene Perla on bass, Ian Froman on drums, Sean Gough on piano, and Lorenzo Branca on flute & harmonica. We all met through other players at various gigs within the past 5 years. Gene Perla is a legend, and has worked with Sarah Vaughan, Nina Simone, Frank Sinatra, Elvin Jones, Sonny Rollins, Miles Davis, and many more. I first met Gene in 2015 when we played a New Year’s Eve show at the Historic Hotel Bethlehem. I began working with Lorenzo around the same time. Lorenzo is the most intuitive and easygoing musicians I’ve ever worked with. Sean and I began performing as a duo in 2017. He is the first person I bounce my arrangement ideas off of and he is always so patient and trusting. Gene introduced me to Ian just last year and highly recommended that he play drums on the album. I made the right choice. Ian is a fierce drummer and fun to work with. I am a lucky gal to work with these musicians and friends!



What can our readers anticipate from you for the rest of 2020 and how can they stay connected?

CORINNE: Besides promoting the new album, the rest of 2020 will be focused on connecting with my audiences, both at live concerts and Facebook Live concerts. July 18th will be our first live and in-person concert with my quartet at beautiful Alba Vineyard. I am working to reschedule my CD Release Concert that was originally scheduled at the Deer Head Inn.

You can stay connected with me on social media (Facebook, Instagram, YouTube). My music is available on all music streaming and downloading platforms. Please enjoy two free song downloads by visiting www.corinnemusic.com.

Lastly, what do you know for sure?

CORINNE: Each day is a gift and an opportunity.

FOLLOW CORINNE MAMMANA

Facebook - [facebook.com/corinnemammanamusic](https://www.facebook.com/corinnemammanamusic)

Instagram - [instagram.com/corinne_music/](https://www.instagram.com/corinne_music/)

YouTube - <https://www.youtube.com/channel/UCnlstt9Orpv27TzXbL4Ljbg/videos>

corinnejazz.bandcamp.com

<http://www.corinnemusic.com>



DIGITAL

Kori Raishon

Helping Content Creators in the Season of COVID

Kori is founder, conceptualist and digital media strategist behind **Double EE Productions**, a digital video network that provides services to independent artists such as entertainers and content creators. He has expanded his services to include business owners and non-profit organizations. It was the pandemic that brought his business back sooner than expected. His plans were to go back to producing live events and live streaming them from Essie's Restaurant in Poughkeepsie, NY. This marketing strategy was designed to help a local business and to give artists a performance platform that he would post on his network for a lifetime or more. But you know the saying,

"If you want a laugh, tell God your plans!" Instead with the pandemic shutting the world down, he opened the network to all that would find it difficult to maneuver. *"With my friends out of business, namely the artists, I wanted to help",* says Kori.

Known to most of his friends as a guru, he is a man that has faith in the common and greater good of mankind and he runs his business this way. *"My business is founded in Love. All that I do is for Love. Love for the art, for my community - the human race, Love for those that are not globally vocal and Love for building lives that desire being seen and heard."*



DPVN (Deep Vision Network) was created out of a necessity of giving artists freedom to create. The platform's mission is to create content that inspires lives. Growing up, Kori didn't see people like him represented on major screens or television. What he saw was stereotypes of people of color. In 2005 he decided to create his own show and build a team of talent to represent real content that spoke about the depths of what was going on in real world situations.

Double EE Productions, LLC, the parent company to DPVN and UListMedia was created in 1995 and legalized in 2001 to support, empower and amplify positive images of people of color using media as it's foundation to tell stories about a community of people that were underserved in the areas of entertainment, film, and art.

Raishon was a head of the curve with mass emailing promotions in 1995, his digital magazine in 1998, video programs in 2004 and streaming events in 2009. As a self-taught content creator, Kori took every idea that was conceived and manifested it on his own, making him the first black independent man [of trans experience] to achieve such media feats in the digital era. It is his humble nature that allows him to continue to strive for the community that he serves. "We must know that there is good in the world. Now that we have reached 2020, it is time to build for the hope of humanity and unity, a bed of truth through the media."

Currently Kori Raishon is looking for and building relationships with creators. He is seeking to build the network with people who love creating. Double EE Productions, LLC is a cooperative media company that share their profits with the people that are using their distribution and marketing service. At this point the monthly fees are nominal. Fifty percent of what D'EE'P makes is equally shared with the creators. Each creator is asked to help with social media shares in exchange for podcast interviews and article write ups. "Artists ask what do you want me to make? I respond with what makes you happy." Though D'EE'P has a stipulation that it must be positive in nature, it is the storyline that he is talking about. "Don't take away the reality, just make the outcome a place of growth for the main character."



DPVN

DEEP VISION NETWORK

Supporting Entertaining Experiences

Raishon looking to officially launch in September 2020 with 15 to 20 weekly programs on DPVN. His ultimate goal is 300. DPVN hosts a variety of channels for content creators. The list includes regular programming on DPVN Programs, DPVN University the learning channel, DPVN Studio - Where movies and documentaries are shown, DPVN Live - For live streaming events, DPVN Pride - Catering to the LGBTQ+ Community and DPVN ShopBUY - A shopping channel for small business owners and startups with products.

If you feel that you have content, products, or something that the national community needs to know, Double EE Productions, LLC could be the place for you to soar freely. Your idea and a professional brand is all that is required. They can also help you solidify a cohesive brand appearance. D'EE'P has also partnered with a SPMG Media, a

Public Relations and Marketing firm. Together they can help you build a professional brand and amplify your message.

"In this new time, where we are now looking freedom in the face, the digital media will be the foundation of success for many that are dealing with social distancing. DPVN is your social distancing solution." Without a doubt building a new life as a professional will need a new platform for success. Co-creating and affiliation services is what Double EE Productions, LLC offers. Team building is what is needed right now.

For more information about Kori Raishon and Double EE Productions, LLC visit, www.doubleeeproductions.com.



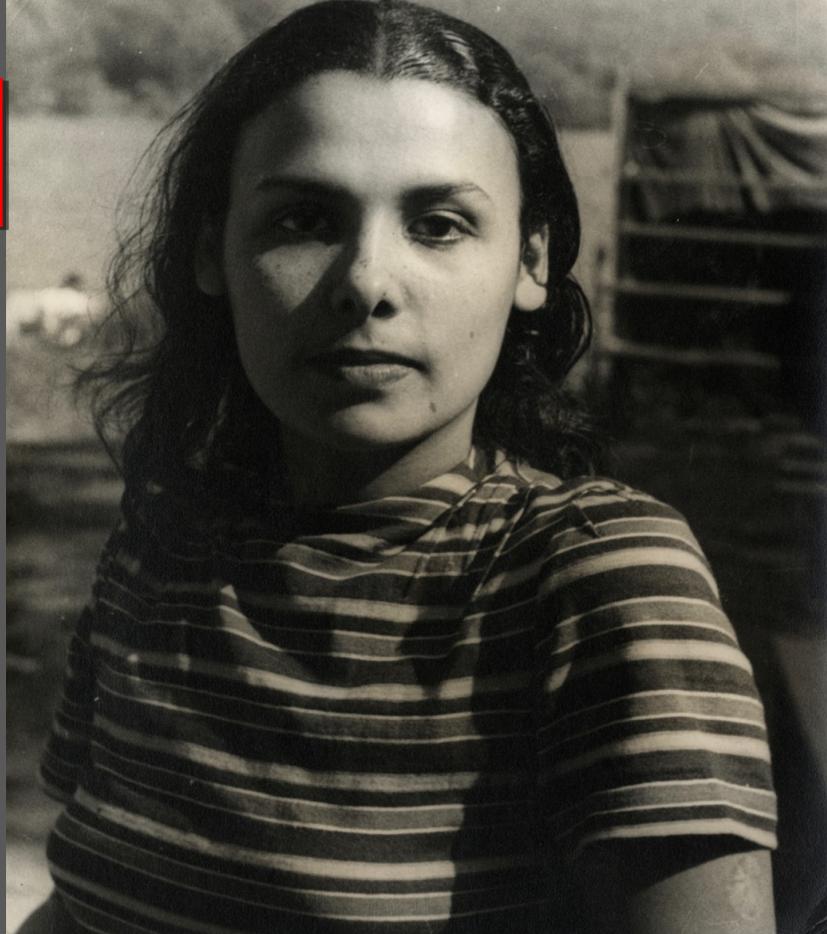


FILM FESTIVAL
AUGUST 1-8, 2020

TELEVISION

SHOWTIME DEVELOPING LIMITED SERIES BLACKBIRD: LENA HORNE AND AMERICA BASED ON THE LIFE OF LENA HORNE

*Jenny Lumet,
Granddaughter of Horne,
To Write and Executive Produce*



SHOWTIME is developing the limited series **BLACKBIRD: LENA HORNE AND AMERICA**, based on the life of incomparable entertainer and activist Lena Horne. **BLACKBIRD: LENA HORNE AND AMERICA** will be executive produced by Horne's granddaughter, Jenny Lumet (*Rachel Getting Married*, *Star Trek®: Discovery*), and Alex Kurtzman (*Star Trek: Picard*, *The Comey Rule*), who together will write the first few episodes. The series will be produced by CBS Television Studios and Secret Hideout. Heather Kadin will serve as an executive producer on this project.

Titled after Horne's favorite poem *Thirteen Ways of Looking at a Blackbird*, **BLACKBIRD: LENA HORNE AND AMERICA** will span 60 years of her life, from dancing at the Cotton Club when she was 16, through World War II and stardom of the MGM years, McCarthyism, the civil rights movement and her triumphant return to Broadway. The series will encompass her deepest relationships: Paul Robeson, Count Basie, Duke Ellington, Joe Louis, Billie Holiday, Hattie McDaniel, Ava Gardner and Orson Welles, to name a few. A direct descendant of slaves and their enslavers, Horne had to navigate stardom during Jim Crow. She laid herself down and made herself a bridge for everyone who came after her, and finally achieved her own liberation to become one of America's greatest legends.

"Bringing my grandmother's story to the screen required a multi-generational effort," said Lumet. "Grandma passed her stories to my mother, who now passes them to me, so I may pass them to the chil-

dren of our family. Lena's story is so intimate and at the same time, it's the story of America – America at its most honest, most musical, most tragic and most joyous. It's crucial now. Especially now. She was the love of my life."

Lumet wrote the feature *Rachel Getting Married* for which she received the New York Film Critics Circle Award, Toronto Film Critics Association Award, Washington D.C Film Critics Association Award and NAACP® Image Award. Lumet is currently the executive producer and co-creator of the upcoming CBS drama series *Clarice*, and serves as co-creator and showrunner of the upcoming CBS All Access® series *The Man Who Fell to Earth*. Her credits also include *Star Trek: Picard* and the upcoming *Star Trek: Strange New Worlds*.

Kurtzman is at the helm of the growing *Star Trek* universe on CBS All Access, including *Star Trek: Discovery*, *Star Trek: Picard* featuring Sir Patrick Stewart, *Star Trek: Lower Decks* and *Star Trek: Short Treks*. He serves as executive producer on the upcoming SHOWTIME series *THE COMEY RULE* as well as executive producer and co-creator, with Lumet alongside co-showrunner John Hlavin on the upcoming *The Man Who Fell to Earth* and executive producer and co-creator with Lumet on *Clarice*.

This is Secret Hideout's third project at SHOWTIME, with *THE COMEY RULE* set to air in September and *THE ADVENTURES OF KAVALIER AND CLAY*, from writers Michael Chabon and Ayelet Waldman, receiving a series commitment.

ART

A Conversation with Frank Kelley Jr.



***T**his month we had a conversation with artist Frank Kelley, Jr. A Louisiana native, Kelley is known for his transformative abstracts, landscapes and Jazz figurative paintings. Frank is also an inspirational/motivational speaker - helping individuals tap into their gifting and stay motivated to positively engage life.*

AAM: What inspires you to create?

FKJ: My inspiration comes in various ways. My experiences, present and past. Various things in my environment and things that are meaningful to me.

AAM: How has your career influenced your passions (or visa versa)?

FKJ: My career as an artist has influenced my passion in working with youth in the arts. I love watching young people tap into their artistic abilities and stir up their gifts. The arts have a way of helping them develop and find an outlet for issues they are dealing with in their lives.

AAM: What is something that you must do every day (by choice)?

FKJ: Each day I arise early to meditate. This helps set the course of my day so that no matter what I'm faced with, I have the grounding to manage it. I also choose to surround myself with positive, productive people daily. Most people don't realize how a negative, complaining spirit can hinder your creativity and ultimate success.

AAM: What are some things that you would tell your younger self if you had the opportunity to offer advice retrospectively?

FKJ: This is a great question! I would first say, find yourself early. What does that mean? Discover your individual interests and set goals. This sets the framework for everything you will do going forward. Secondly, look for and establish mentor relationships early. Mentor/protegé relationship offers a regular source of valuable information. Nothing replaces the guidance of someone who has been there before.



AAM: If you could be answering these questions from another location, anywhere in the world, where would that be?

FKJ: Santa Fe, New Mexico. It is a mecca for artists and art lovers and the landscape is perfect for the canvas. There is an exciting energy in Santa Fe. Not only that, the warmth and generosity of the people is inviting.

AAM: Who are some role models in your life?

FKJ: Personally, my parents. They have been unquestionably supportive of my development as an artist. Artistically, Jacob Lawrence. His work was influential in the civil rights movement. He became one of the first cross over artists of color. Charles White, the charcoal artist is another. His charcoal drawings are so dynamic. They are impeccable in their detail and ability to provoke emotion.

AAM: What are some misconceptions about getting older that you would like to change?

FKJ: That you can't start NOW developing your gifting. I believe we all have some type of gifting that may be laying dormant because we've had to take care of life in general and didn't think we had the time or were even good enough. Most of the time we think we've missed the boat. But manifesting your gifting only takes doing. You can't move forward without the first step.. And that first step can happen at any age.

AAM: What is something you appreciate now that you hadn't before?

FKJ: Life has taught me to appreciate the power of a supportive community of people. I've been fortunate to have parents that have given unyielding support over the years. But I know that isn't always true in every situation. Support from your community, whether they be family, friends or peers goes far in bolstering you towards greatness. Most people don't understand the power of their partnering with you in support. Egos and jealousy from those around you can be a huge hinderance. When those around you can overcome that and recognize your success benefits them in many ways, their support can be the difference in your overall growth



Artist Frank Kelley Jr. with Xernona Clayton, founder of the Trumpet Awards Foundation.



News correspondent and collector Soledad O'Brian and Frank Kelley.





FKJ ART GALLERY

West Monroe, LA

AAM: What's a lesson you learned within the last year that you would like to share?

FKJ: Know your worth. As an artist, I've invested hundreds upon hundreds of hours learning and growing artistically. I lay my life experiences, my talent and my emotions into every piece. These pieces speak into peoples lives. Clients purchase my work because it speaks to them and evokes some experience that is priceless. I understand the power of my work and my clients do as well.

AAM: What kind of relationships are important to your work?

FKJ: Within the scope of the art business, its important to have solid relationships with patrons, investors, fine art collectors, art galleries, museum curators and art dealers. In this season, its also important to establish relationships with social media influencers and media contacts. Each area of relationship brings something to the equation that can bring you to success in various areas of your business.

AAM: What would you like to be doing five years from today? Ten years?

FKJ: Conducting more Art Master Classes at universities around the country, expanding my youth arts program to every state, finish my book 'Dig in Deep', about the ins and outs of becoming a professional artist...and creating more art!

AAM: What one idea would you like to share?

FKJ: I like the idea of giving someone a chance. Everyone deserves a chance to have their creativity shown and appreciated. That means engaging artist you know through hosting art showings, inviting your friends to appreciate artists talks and more. These efforts go a long way in helping a talented individual get launched.

FOLLOW FRANK KELLEY JR.

FACEBOOK - <https://www.facebook.com/frank.dkelly>

TWITTER - <https://twitter.com/frankkelleyjr1>

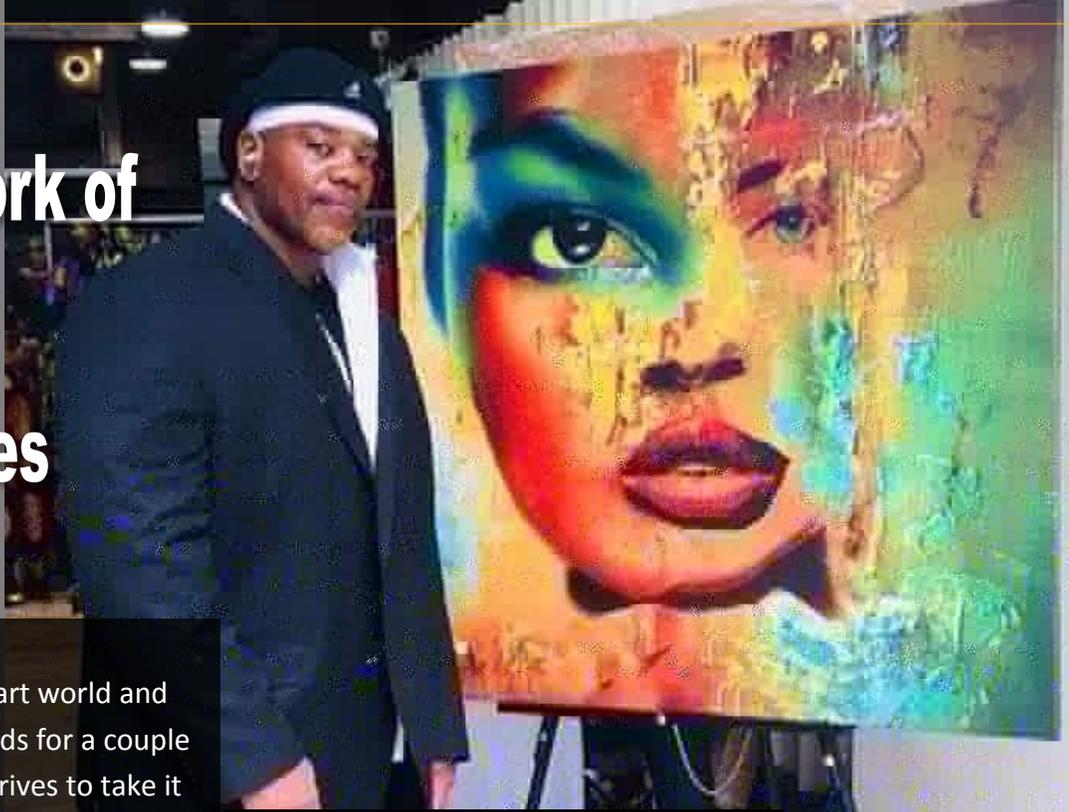
INSTAGRAM - <https://www.instagram.com/frankkelleyjr/>

PINTEREST - <https://www.pinterest.com/frankkelleyjr/>

WEBSITE - <http://frankkelleyjr.com/>

ONLINE MEDIA KIT - <http://smpgmedia.populr.me/artist-frank-kelley-jr>

The Powerful Work of Artist Dwayne Jones



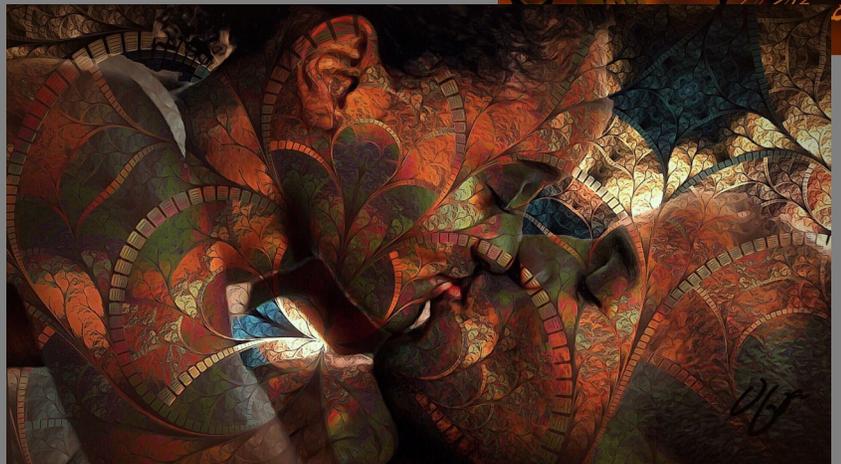
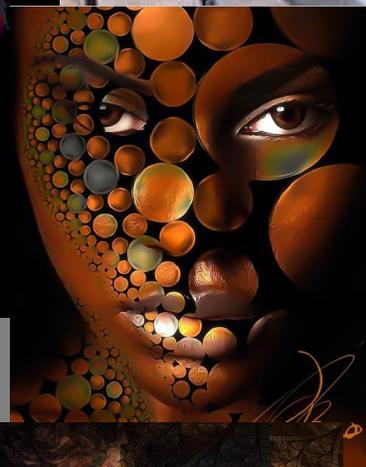
Dwayne is new to the art world and has been turning heads for a couple of years now as he strives to take it further.

Digital art has so many obstacles and different paths. Thousands of ways to do all types of things in the graphic world... which he has developed a style of his own. Dwayne has had his art in galleries in New York and New Jersey and on sale in Montclair NJ. He has been featured on NBC News 4. and his work has also been exhibited at The Fashion Institute of Art in New York for Black History month.

"My art speaks volumes for itself. Every piece is made with the intention of turning an image into something that speaks to each person individually. Making images more powerful with vivid imagination, color and a style of my own. I believe a picture should speak to you when you look at it. Being the center of attention to the mind with just a glance."

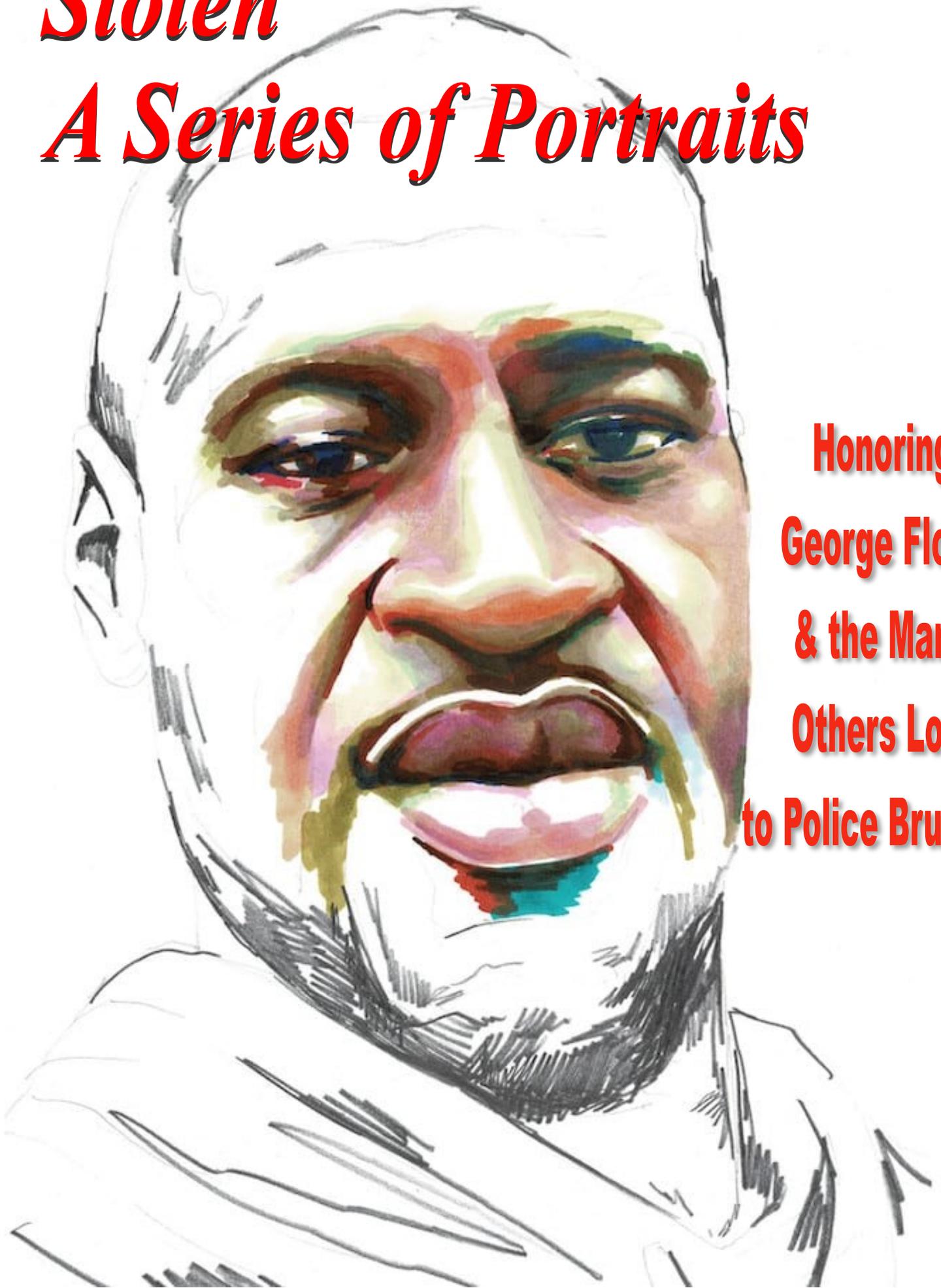
My inspirations are Basquiat, Ernie Barns and Wak because of their abilities to make art say something and further more stand for something.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
Dwayne Jones



Stolen

A Series of Portraits



**Honoring
George Floyd
& the Many
Others Lost
to Police Brutality**

STOLEN

A POWERFUL SERIES

OF PORTRAITS

HIGHLIGHTING POLICE

BRUTALITY

When Adrian Brandon starts to color a portrait, he sets a timer. For his rendering of Breonna Taylor, the clock is set to 26 minutes—for George Floyd, 46 minutes, for Tony McDade, 38, and for Aiyana Stanley Jones, just seven. “When the alarm sounds, I am hit with a wave of emotions ranging from anger, to deep sadness, to hopelessness, to feeling lucky that I am still here,” he says.

The Brooklyn-based artist is working on **Stolen**, a series of partially filled-in depictions of Black people murdered by police. Each portrait remains incomplete as Brandon only colors one minute for each year of the subject’s life before it was cut short. “Aside from being able to give the viewer a visual of the various ages affected by police violence, the timer creates a lot of anxiety for me as the artist,” he says, wondering, “When is the timer going off? ‘Will I be able to finish this eye?’ ‘Damn, I haven’t even gotten to the lips yet.’” In a note to Colossal, Brandon expanded on the project.

Artist Statement

stolen

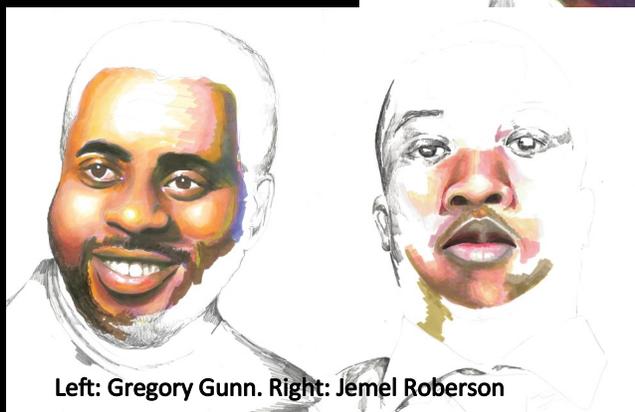
This series is dedicated to the many black people that were robbed of their lives at the hands of the police. In addition to using markers and pencil, I use time as a medium to define how long each portrait is colored in. 1 year of life = 1 minute of color. Tamir Rice was 12 when he was murdered, so I colored his portrait for 12 minutes. As a person of color, I know that my future can be stolen from me if I’m driving with a broken taillight, or playing my music too loud, or reaching for my phone at the wrong time. So for each of these portraits I played with the harsh relationship between time and death. I want the viewer to see how much empty space is left in these lives, stories that will never be told, space that can never be filled. This emptiness represents holes in their families and our community, who will be forever stuck with the question, “who were they becoming?” This series touches on grief and the unknown.

In November 2019, this series was available to the public in my first solo show.

Adrian Brandon



Sandra Bland



Left: Gregory Gunn. Right: Jemel Roberson



FILM

The Trial

of the CHICAGO 7



The Trial of the Chicago 7 is an upcoming American courtroom drama film written and directed by Aaron Sorkin. The film features an ensemble cast, including Sacha Baron Cohen, Eddie Redmayne, Yahya Abdul-Mateen II, Jeremy Strong, Mark Rylance, Joseph Gordon-Levitt, Kelvin Harrison Jr., Frank Langella, William Hurt, and Michael Keaton, and follows the Chicago Seven, a group of anti-Vietnam War protesters charged with conspiracy in 1968.

Sorkin originally wrote the screenplay in 2007, with the intent of Steven Spielberg directing the film with mostly unknown actors. After the 2007 Writers Guild of America strike and budget concerns forced Spielberg to drop out, Sorkin was announced as director in October 2018, and much of the cast joined that same month. Filming took place in the fall of 2019 in Chicago and around New Jersey.

Originally to be released by Paramount Pictures with a planned theatrical release, the rights to the film were sold to Netflix due to the ongoing COVID-19 pandemic. Netflix will digitally release *The Trial of the Chicago 7* on October 16, 2020.

The Chicago Seven (originally Chicago Eight, also Conspiracy Eight/Conspiracy Seven) were seven defendants—Abbie Hoffman, Jerry Rubin, David Dellinger, Tom Hayden, Rennie Davis, John Froines, and Lee Weiner—charged by the federal government with conspiracy, in-

citing to riot, and other charges related to anti-Vietnam War and countercultural protests that took place in Chicago, Illinois, on the occasion of the 1968 Democratic National Convention. Bobby Seale, the eighth man charged, had his trial severed during the proceedings, lowering the number of defendants from eight to seven.

The trial resulted in five of the seven convicted for inciting riots. All were acquitted of conspiracy. However, during the trial, Judge Julius Hoffman sentenced all of the defendants to lengthy sentences for contempt of court. In subsequent proceedings, the judge's contempt charges were reversed, and all of the convictions for inciting riots were overturned.



The 1968 Democratic National Convention was held in Chicago in late August to select the party's candidates for the November 1968 presidential election. Prior to and during the convention—which took place at the International Amphitheatre—rallies, demonstrations, marches, and attempted marches took place on the streets and in the lakefront parks, about five miles away from the convention site. These activities were primarily in protest of President Lyndon B. Johnson's policies for the Vietnam War, policies which were vigorously contested during the presidential primary campaign and inside the convention.

Anti-war groups had petitioned the city of Chicago for permits to march five miles from the Loop to within sight of the convention site, to hold a number of rallies in the lakefront parks and also near the convention, and to camp in Lincoln Park. The city denied all permits, except for one afternoon rally at the old bandshell at the south end of Grant Park. The city also enforced an 11:00 pm curfew in Lincoln Park. Confrontations with protesters ensued as the police enforced the curfew, stopped attempts to march to the International Amphitheatre, and cleared crowds from the streets.

The Grant Park rally on Wednesday, August 28, 1968, was attended by about 15,000 protesters; other nearby activities involved hundreds or thousands of protesters. After the rally at the bandshell, several thousand protesters attempted to march to the International Amphitheatre, but were stopped in front of the Conrad Hilton Hotel, where the presidential candidates and their campaigns were headquartered. Police worked to push the protesters out of the street, using tear gas, verbal and physical confrontation, and police batons to beat people; protesters retaliated by throwing rocks and bottles, and damaging private commercial property. The police made scores of arrests. The television networks broadcast footage of these violent clashes, cutting away from the nominating speeches for the presidential candidates.

Over the course of five days and nights, the police

made numerous arrests, in addition to using tear gas, mace, and batons on the marchers. Hundreds of police officers and protesters were injured. Dozens of journalists covering the actions were also clubbed by police or had cameras smashed and film confiscated. In the aftermath of what was later characterized as a "police riot" by the U.S. National Commission on the Causes and Prevention of Violence, a federal grand jury indicted eight demonstrators and eight police officers.

The eight defendants were charged under the anti-riot provisions of the Civil Rights Act of 1968 which made it a federal crime to cross state lines with the intent to incite a riot. The Chicago Eight indictments alleged crimes of three kinds:

- That all eight defendants conspired (together with another 16 other co-conspirators who were not indicted) to cross state lines to incite a riot, to teach the making of an incendiary device, and to commit acts to impede law enforcement officers in their lawful duties.
- That David Dellinger, Rennie Davis, Tom Hayden, Abbie Hoffman, Jerry Rubin, and Bobby Seale individually crossed state lines to incite a riot.
- That John Froines and Lee Weiner instructed other persons in the construction and use of an incendiary device.

The 16 alleged co-conspirators who avoided prosecution were: Wolfe B. Lowenthal, Stewart E. Albert, Sidney M. Peck, Kathy Boudin, Corina F. Fales, Benjamin Radford, Thomas W. Neumann, Craig Shimabukuro, Bo Taylor, David A. Baker, Richard Bosciano, Terry Gross, Donna Gripe, Benjamin Ortiz, Joseph Toornabene, and Richard Palmer.



The original eight defendants indicted by the grand jury on March 20, 1969, were Abbie Hoffman, Jerry Rubin, David Dellinger, Tom Hayden, Rennie Davis, John Froines, Lee Weiner, and Bobby Seale. The trial began on September 24, 1969. The defense attorneys were William Kunstler and Leonard Weinglass of the Center for Constitutional Rights, the judge was Julius Hoffman, and the prosecutors were Richard Schultz and Tom Foran. On October 9, the governor of Illinois requested the United States National Guard for crowd control as demonstrations increased outside the courtroom.

When the names of the defendants were mentioned in court, at the early part of the trial, Judge Hoffman made a comment about defendant Abbie Hoffman (no relation); "He is not my son." In an immediate reply, Abbie called out, "Dad, dad, have you forsaken me?!"

According to The Chicago Tribune, "[b]eginning as the Chicago Eight Trial, it quickly became the Chicago Seven when Seale, after loudly disrupting the trial when he could not have the lawyer of his choice, was at first bound and gagged in the courtroom and then severed from the case for a later trial, which never occurred." Seale requested that the trial be postponed so that his attorney Charles Garry could represent him (as Garry was about to undergo gallbladder surgery). The Judge denied the postponement, and refused to allow Seale to represent himself. Seale vehemently protested the judge's illegal and unconstitutional actions, and arguing that they were not only illegal, but also racist. The judge in turn accused Seale of disrupting the court, and on October 29, Hoffman ordered Seale to be bound, gagged, and chained to a chair, citing a precedent from the U.S. Supreme Court case Illinois v. Allen. For several days, Seale appeared in court bound and gagged before the jury, struggling to get free and managing to make muffled sounds. Defense attorney Kunstler declared, "This is no longer a court of order, Your Honor, this is a medieval torture chamber." This was alluded to in Graham Nash's song, "Chicago", which opened with: "So your brother's bound and gagged, and they've chained him to a chair". Ultimately, Judge Hoffman severed Seale from the case, sentencing him to four years in prison for contempt of court, one of the longest sentences ever handed down for that offense in the U.S. up to that time. Due to the judge's unconstitutional actions, the contempt charges against Seale were soon overturned by the U.S. Court of Appeals.

The Chicago Eight were then reduced to the Chicago Seven. The

defendants, particularly members of the Youth International Party ("yippies"), Hoffman and Rubin, mocked courtroom decorum and the widely publicized trial became a focal point for a growing legion of protesters. One day, defendants Hoffman and Rubin appeared in court dressed in judicial robes. When the judge ordered them to remove the robes, they complied, to reveal that they were wearing Chicago police uniforms underneath. Hoffman blew kisses at the jury. Judge Hoffman was a frequent target of the defendants, who insulted him to his face. Abbie Hoffman told Judge Hoffman "you are a shande fur de Goyim [disgrace in front of the gentiles]. You would have served Hitler better." He later added that "your idea of justice is the only obscenity in the room." Both Davis and Rubin told the judge "this court is bullshit."

The trial extended for months, with many celebrated figures from the American left and counterculture called to testify, including singers Phil Ochs, Judy Collins, Arlo Guthrie, and Country Joe McDonald; writers Norman Mailer and Allen Ginsberg; and activists Timothy Leary and Jesse Jackson. Ochs, who was involved in planning for the demonstrations, told the court that he had acquired a pig to nominate as a presidential candidate. Rubin had tried to deliver the acceptance speech for the pig, named Pigasus, but before he could finish, police arrested him and Ochs under a livestock ordinance; this charge was later changed to disorderly conduct

On February 18, 1970, each of the seven defendants was acquitted of conspiracy. Two (Froines and Weiner) were acquitted completely, while the remaining five were convicted of crossing state lines with the intent to incite a riot. The crime was instituted by the anti-riot provisions of the Civil Rights Act of 1968, a provision that was introduced in the House by Representative William C. Cramer of Florida. On February 20, they were sentenced to five years in prison and fined \$5,000 each.

On November 21, 1972, all of the convictions were reversed by the United States Court of Appeals for the Seventh Circuit on the basis that the judge was biased in his refusal to permit defense attorneys to screen prospective jurors for cultural and racial bias, and the FBI surveillance of the defense lawyers' offices.[The Justice Department decided against retrying the case. During the trial, all of the defendants and both defense attorneys had been cited for contempt and sentenced to jail, but those convictions were also overturned on appeal.

FILM

Respect The Aretha Franklin Story

Aretha Franklin Biopic 'Respect' Going Wide Over MLK Weekend Instead Of Christmas Platform Release

In the wake of the great response from Jennifer Hudson's performance of Aretha Franklin's "Young, Gifted & Black" on the BET Awards and the 60-second trailer that followed, MGM/United Artists Releasing is now going wide with its biopic about the legendary performer on January 15, 2021, MLK weekend. The all-in move shows how much confidence they have in the film's commercial potential.

Previously, the studio was planning to platform the movie, with a limited Christmas Day debut, an expansion January 8 and full-on wide release January 15. Also, having an extension to the Oscar-qualifying period (to the end of February) helps. It will be interesting to see how many more studios follow this model, versus the typical Thanksgiving-Christmas crunch for awards-pedigree films.

Respect is directed by Liesl Tommy and stars Dreamgirls Oscar winner Hudson as Franklin, Forest Whitaker as C.L. Franklin, Marlon Wayans as Ted White, Mary J. Blige as Dinah Washington, and Tituss

Burgess as Rev. Dr. James Cleveland.

The project had been long in development, with Jennifer Hudson set to play Aretha Franklin. Franklin herself was involved with the development up until her death on August 16, 2018. In January 2019, Liesl Tommy was set to direct the film. The rest of the cast was added in October 2019, including Forest Whitaker, Marlon Wayans, Audra McDonald and Mary J. Blige.

In a June 2019 slate deal, MGM added Bron Creative as a co-financing and producing company to this film. Filming began in Atlanta, Georgia on September 2, 2019, and wrapped on February 15, 2020.



FASHION



Black Fashion Designers You Should Know (Part 1)

Whether it's their bold and unfettered address of society or their refusal to align with the industry's demands, these luminaries are making waves and creating their own lanes. Their talent is a demonstration of what happens when the discussion around fashion is as diverse as the real world.

For the next 4 issues, we highlight a Black Designer we are loving, so take a look!

Known for dressing Zendaya and Beyoncé, Hunte is all about connecting fashion's past and present. His outerwear pieces are the kind of designs street style dreams are made of, so we're sure the aforementioned stars will be spotted wearing pieces from the collection as long as the temperatures stay cold.

Romeo Hunte is one to watch. If you are one of the few people unfamiliar with his designs. Hunte last was spotted by WWD as "Designer to Watch" and in 2016 was honored by Essence Magazine as a "Designer to Watch." Teen Vogue was quoted saying the following about Hunte, "He is well on his way of becoming a household name." Hunte also has been fortunate to attend the 2015 & 2016 Met Gala and as the industry continues to take notice of the brand, in 2017, Hunte was nominated as a finalist for Women swear Fashion Group International Rising Star Award. As a result, it is no surprise his mens collection is already surrounded with buzz before the doors even opened up yesterday to the invite only list of attendees. Among the 2019 Spring showcases attendees were celebrities such as NFL player running back Corey Clement for

Romeo Hunte



Philadelphia Eagles, Nigerian-American rapper, singer and songwriter Thutmose- well known for his songs "WuWu and Ride With Me". Actor and son of retired American NBA hall of fame basketball player Isiah Thomas-Zeke Tomas. American actor Derek Luke- popular for his performances in Antwone Fisher and Captain America.

Former First Lady Michelle Obama in Romeo Hunte Cinch Waist Blazer



TRAVEL

Black woman owned Luxury Hotel & Resort Brands you should visit



Salamander Hospitality, a company founded in 2005 by Shelia Johnson is a black-owned company that has created world-class hotels and resort properties, while at the same time creating once in a lifetime experiences their guests will never forget.

It's safe to say that most know Sheila Johnson as the former wife of BET co-founder Bob Johnson, but few have realized the entrepreneurial powerhouse she always has been in her own right. Sheila Johnson is the co-founder of BET (Black Entertainment Television) and not merely the boss's wife. Consequently, after the sale of BET to Viacom in 2000, Sheila Johnson became the first African-American woman to accumulate a net worth of more than one billion dollars. Additionally, she is the first African-American woman to become the owner or partner in three professional sports franchises:

the Washington Capitals (NHL), the Washington Wizards (NBA), and the Washington Mystics (WNBA). Moreover, Johnson — ranked No. 30 on Forbes 2018 list of America's Richest Self-Made Women.

Johnson kindled her passion for the hospitality industry for 3 years prior to launching Salamander Hotels & Resorts. She started out by planning the development of a luxury resort in Middleburg, VA., where she purchased 340 acres of land in with a bold plan to build a luxury resort that would “warmly welcome everyone, including, people of color” Johnson stated. The trials and triumphs of this first experience did not quench her enthusiasm for the hospitality industry; but rather, fueled her passion to create truly remarkable hotels, resorts, and experiences



. “Our independent, luxury brand creates exceptional and authentic experiences for guests, as well as profitable returns for owners.” as she states on her corporate website. Johnson says of her first development, the Salamander Resort & Spa, “Every inch of that resort has my thumbprint on it,”.

Salamander Hotels & Resorts includes Seven Spectacular properties located throughout the continental United States, making Sheila Johnson one of the largest Black Owned hotel and resort owners in the world.

Salamander Resort & Spa

Middleburg, Virginia

- *Accommodations: 168 guest rooms and suites*
- *Meeting Space: 16,256 sq. ft. indoors; 115,970 sq. ft. outdoors*
- *Restaurants: Harrimans Grill features Virginia Piedmont cuisine; Gold Cup Wine Bar has casual fare*
- *Amenities: Award-winning 23,000-square-foot spa and wellness center; 14 treatment rooms; three pools*
- *Group Activities: EquiSpective; cooking studio; ziplining; art; mountain biking; fitness classes*

Salamander Resort & Spa, hailed as one of the most luxurious resort destinations in the world is located just 30 minutes away from Dulles International Airport at : 500 NORTH PENDLETON ST, MIDDLEBURG, VA

20117. Salamander Resort & Spa is set on 340 acres nestled into the foothills of the Blue Ridge Mountains amid Virginia’s famed horse and wine country, Salamander Resort & Spa is an opulent and homelike destination.

The gorgeous carefully appointed estate boasts 168 rooms and suites that are “comfortably spacious and include an outdoor patio or balcony. The plush bedding is accented by the linens and throws that have been personally designed by Sheila C. Johnson, incorporating hints of the seasons and equestrian life.” according to their own corporate website.





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