

HOLLYWOOD

WEEKLY

MARCH 2018

90 OSCARS.
Coverage



ICONIC NIGHTS
An Intimate Look At The Oscars

WOMEN
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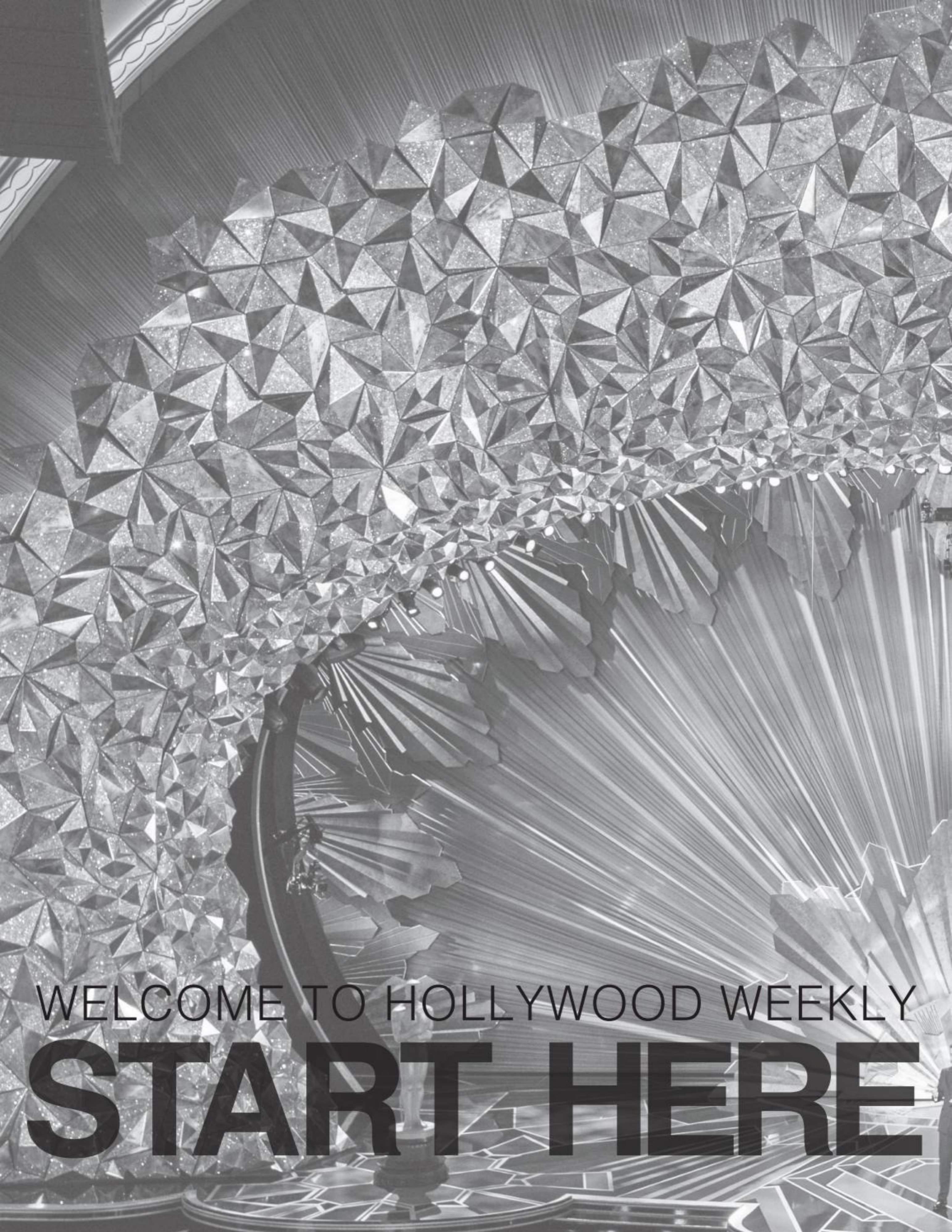


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LETTER FROM THE EDITOR

Dear Readers,

Our feature editor, Ms. Adrienne Papp, recently joined the staff of Hollywood Weekly. Her impressive resume of accomplishments is reflected in her inner beauty and outward optimism that Hollywood is committed to greater diversity. The following is an excerpt from her Editor's Best of the Best column that is published inside this special Oscar's edition of Hollywood Weekly.

Enjoy,

Prather Jackson

After several years of adding more women and people of color to the Academy of Motion Picture Arts and Sciences' membership in response to criticism about its lack of diversity, this year's crop of nominees, while lacking a clear frontrunner, were full of accolades for women and minorities; they also represented a host of new milestones and "firsts" that indicated the Academy's efforts to diversify were paying off in interesting ways. That is significant, and with women and minorities now ascending and giving voice to their collective humanity, expect more diversity to come in the future, and hopefully more films reflecting on our common humanity. My favorite part was when Kimmel thanked all cinemagoers for their accolades, and credited the success of movies to those who pay for a ticket to watch them.

Good cinema to me always represented the times that are before us, and the collective consciousness that are yet to come in our individual lives. Something we have yet to discover! Some movies are predicting 10 to 20 years into the future; some are reaching for the soul; some are touching the heart leaving you with a wiser version of yourself; some with the comforting understanding that you are not alone; some making you feel more at home in our world and more connected to your fellow humans, who are just as part of the human condition as you are. And, in that we are all one!

Best wishes,

Adrienne Papp

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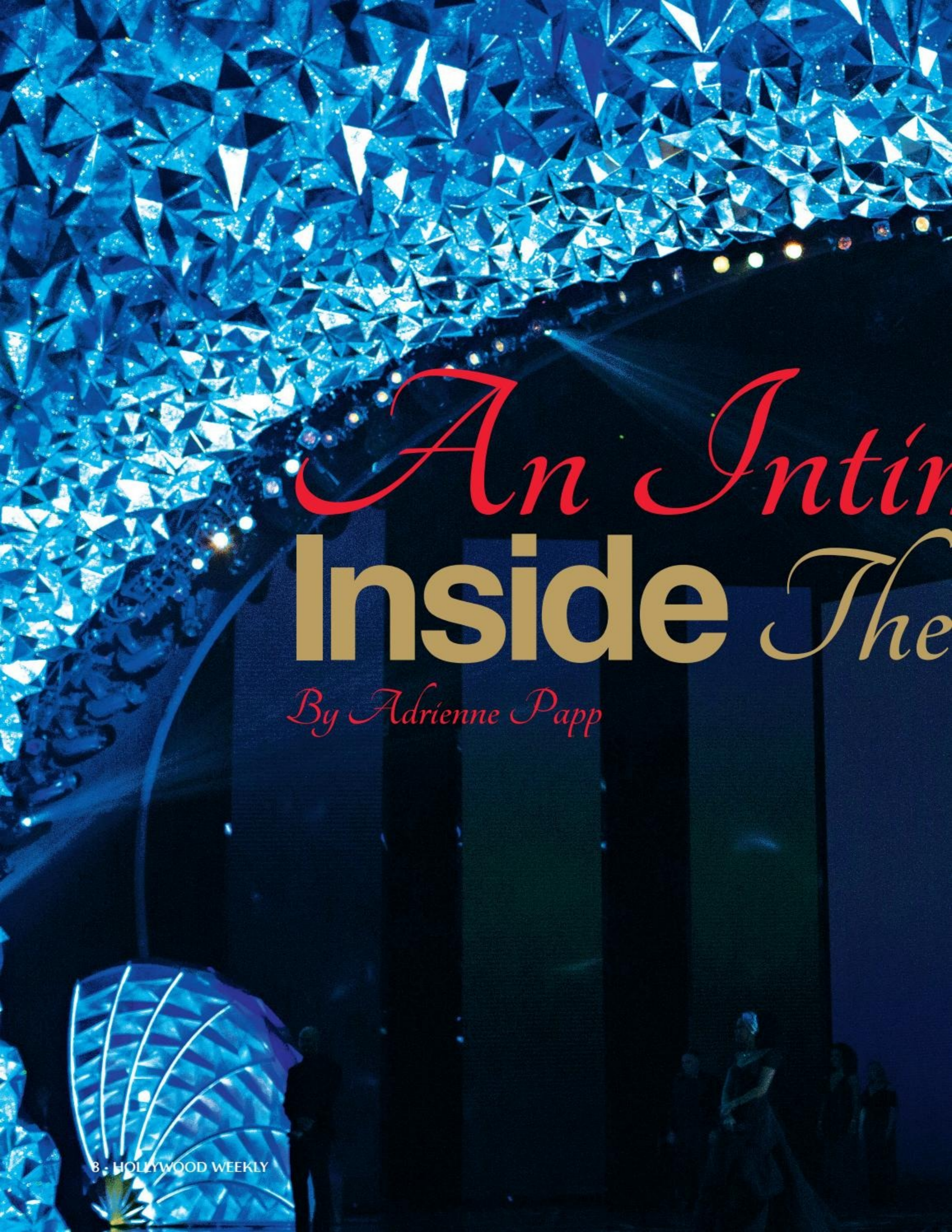
Telecast photo of The 90th Oscars
via Oscar Press Site

No Gossip, Strictly Entertainment

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HOLLYWOOD WEEKLY • 7



An Intim
Inside *The*

By Adrienne Papp

A woman with long blonde hair, wearing dark sunglasses and a vibrant red strapless gown, stands in the lower-left quadrant of the frame. She is positioned in front of a massive, intricate structure made of numerous blue, faceted, crystalline pieces that resemble ice or a complex geometric sculpture. The structure dominates the right and top portions of the image, creating a dramatic, high-contrast background. The lighting is focused on the woman and the crystalline structure, with a dark, almost black background behind them.

mate Look:
Oscars 2018

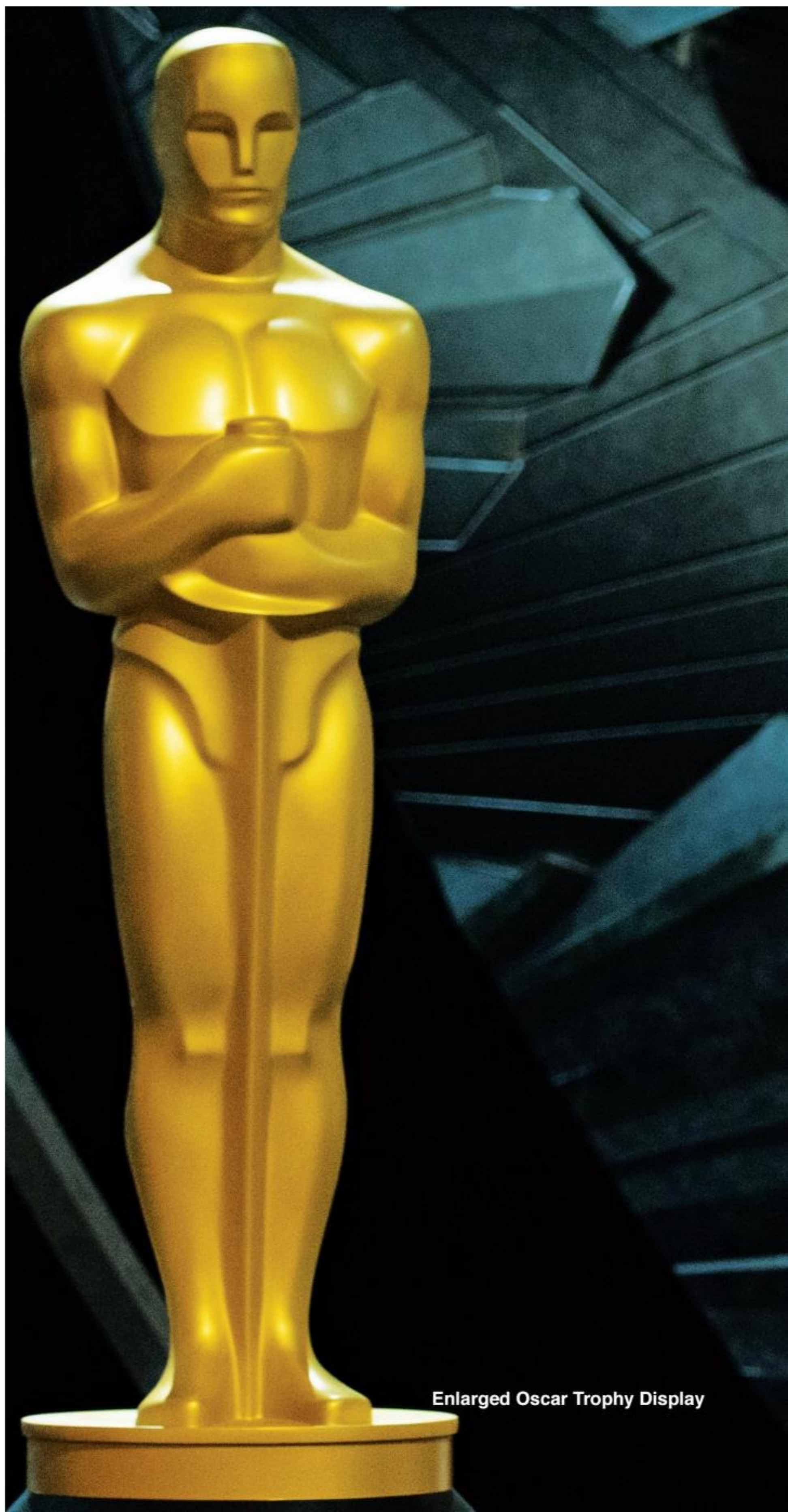
Feature Editor **Adrienne Papp**

In its live telecast on Sunday night, the 90th Academy Awards show proved to be both daring and predictable, a celebration of the motion picture industry in which numerous causes were highlighted and nearly every favorite was a winner.

Hosted by Jimmy Kimmel, who set a balanced tone with just the right amount of social commentary and light-hearted humor, the broadcast went off without any major controversies or kerfuffles, like the bungled best picture announcement in last year's presentation. In an attempt at redemption for the Academy Awards themselves, the Oscar for best picture was again presented by Faye Dunaway and Warren Beatty, who were both involved in last year's jaw-dropping announcement that musical "La La Land" had won for best picture instead of the actual winner, "Moonlight." "This year, when you hear your name called, don't get up right away," Kimmel joked in one of several nods to the bungle throughout the night. "Give us a minute. We don't want another thing."

Over the course of the night, ten dramatic features, not counting foreign-language nominees, went home with Oscars, including seven of the nine best picture nominees. Only Greta Gerwig's "Lady Bird" came up empty handed among the competing films.

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Enlarged Oscar Trophy Display



Warren Beatty (left)
Faye Dunaway (right)



Emma Stone presenting



Saoirse Ronan



90th Oscars Host **Jimmy Kimmel**
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TIME'S
UP

BEST PICTURE PICTURE



Guillermo Del Toro + "The Shape of Water" cast accepting best picture award

The big winner on Hollywood's biggest night was Guillermo del Toro's "The Shape of Water," achieving a 2018 high of four Oscars, including best picture and director in what was considered one of the most wide-open best picture races in years, beating out a strong field of eight rivals that included box office hits like "Dunkirk" and "Get Out" as well as smaller, more intimate fare such as "Call Me By Your Name" and "Lady Bird." The fantasy sci-fi romance "The Shape of Water," a movie about a mute cleaning woman falling deeply in love with a fish-man also won the Oscars for original score and production design.

A number of the night's winners were first-time nominees including Jordan Peele, who won the Oscar for original screenplay for his horror satire "Get Out." Allison Janney, who won for supporting actress, and Sam Rockwell, who won for supporting actor, were also first-time nominees. A well deserved win for Rockwell. A great talent in many memorable roles with outstanding characterization!

Frances McDormand, one of my all-time favorite actresses, gave the most rousing speech of the night when accepting the lead actress Oscar for her performance as a grieving mother trying to spur the



Jordan Peele accepting original screenplay award

police to solve her daughter's murder in the stark morality drama "Three Billboards Outside Ebbing, Missouri" and also invited every one of the female nominees to stand up and be recognized, singling out Meryl Streep in the first row with a personal "if you do it, everyone will." McDormand's Oscar added to her haul of awards this year including her wins at the Golden Globes and the Screen Actors Guild.

There were other touching moments too, equally heartfelt, as when supporting actor winner Sam Rockwell remembering his father sneaking him out of school to go to the movies and Gary Oldman telling his soon-to-be-99-year-old mother, "put the kettle on, I'm bringing Oscar home." Oldman, who has swept virtually every acting award this season, won his first Oscar in the lead actor category for his turn as Winston Churchill in the World War II drama "Darkest Hour."

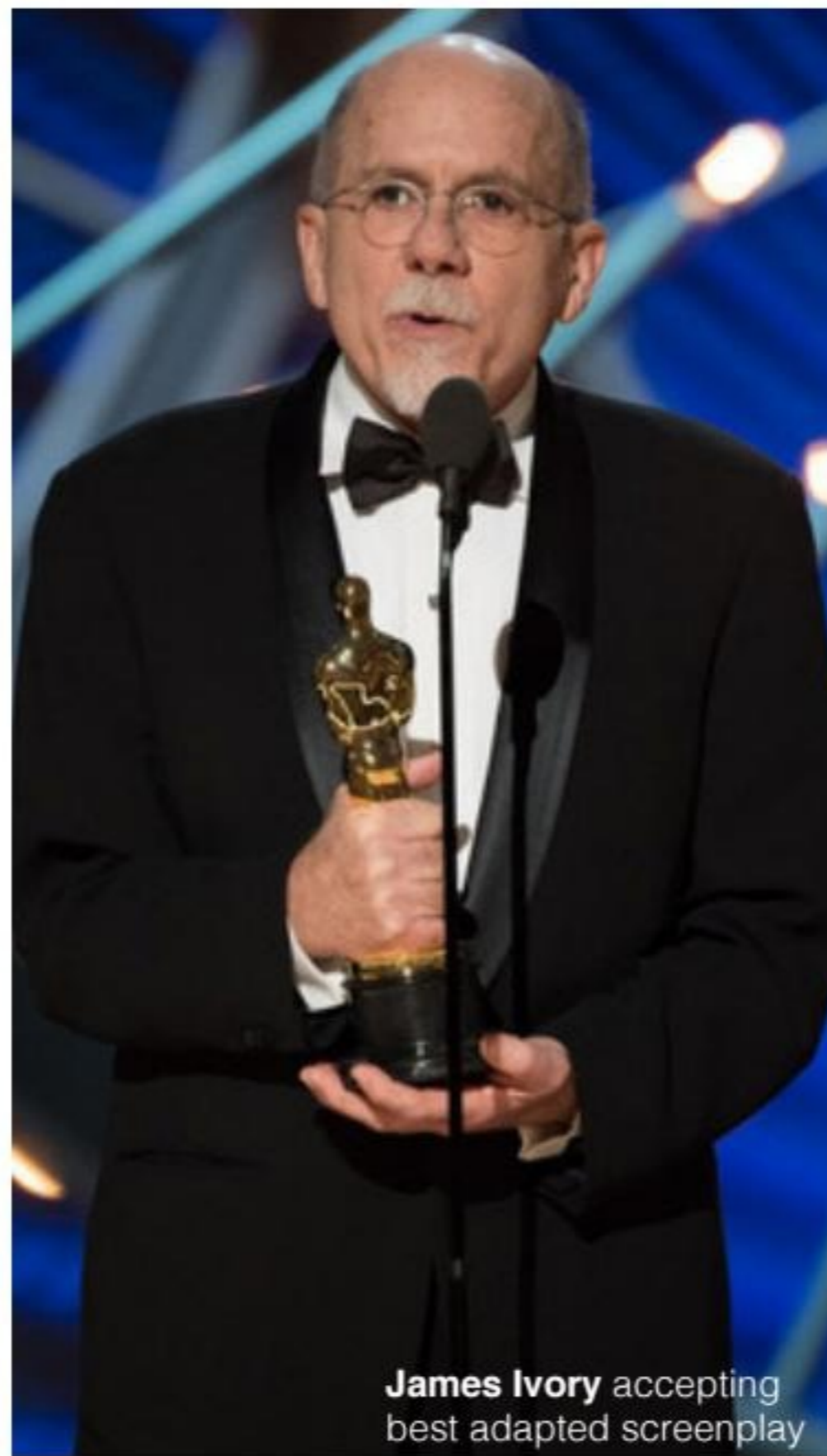
Rockwell's supporting actor award was for his role as a racist small-town cop in "Three Billboards," while Allison Janney earned the supporting actress award for playing figure skater Tonya Harding's emotionally abusive mother in "I, Tonya." Rockwell and Janney had been considered the favorites in their categories and were both first-time winners.

Other poignant moments included night's oldest





Frances McDormand accepting best actress award (in sequence)



James Ivory accepting best adapted screenplay



Gary Oldman accepting best actor award

winner, James Ivory, for adapted screenplay, taking a moment to mention his longtime partners, now departed, producer Ismail Merchant and screenwriter Ruth Jhabvala, responsible with him for films like “Howards End” and “A Room With a View.” “In voting for me,” he said with simple feelings, “you are remembering them.” 93-year-old Eva Marie Saint also made an appearance saying “I’m older than the academy” and talking movingly about her late husband Jeffrey Hayden before she presented the costume design award.

In a notable fashion moment actress Rita Moreno walked the Oscars red carpet on Sunday in the same black and gold gown she wore to the Oscars in 1962, when she won the award for best actress in a supporting role for “West Side Story.”

Presenters and winners this year mostly refrained from political comment, instead celebrating movies in this most unbelievable and spectacular event with Swarovski Crystals elegantly shining by the thousands creating the single most glamorous stage I have ever seen. And, of course the length of the event was also mentioned jokingly as the presentation goes on and on without food or drinks. The best thing to do for any journalist back stage is having snacks here and





90th Oscars' Audience

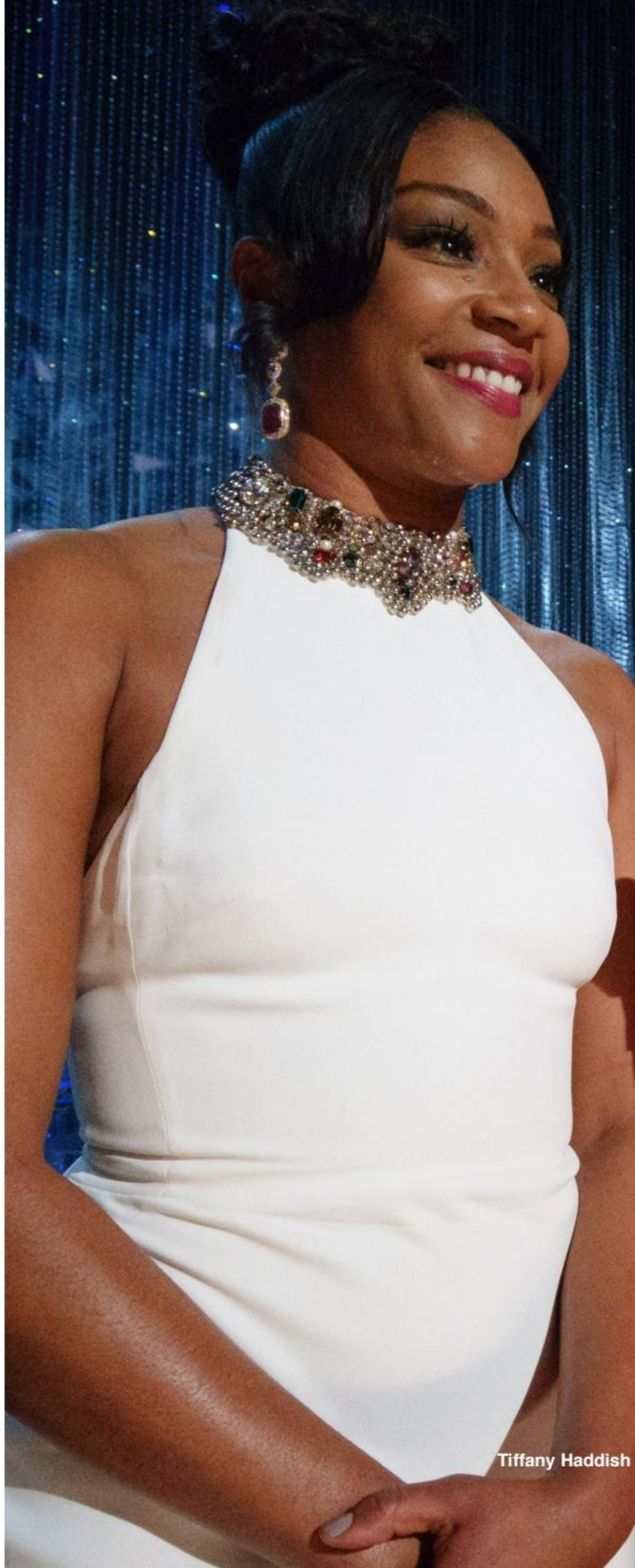
there, like my favorite beef jerky from Chops Snacks, the kind of goody the stars at the Oscars were deprived of until the after parties, of course. From Elton John's to Vanity Fair's post Oscar soirees, the diversity of attendees include influencers, movers and shakers from around the world.

After several years of adding more women and people of color to the Academy of Motion Picture Arts and Sciences' membership in response to criticism about its lack of diversity, this year's crop of nominees, while lacking a clear frontrunner, were full of accolades for women and minorities; they also represented a host of new milestones and "firsts" that indicated the Academy's efforts to diversify were paying off in interesting ways. That is significant, and with women and minorities now ascending and giving voice to their collective humanity, expect more diversity to come in the future, and hopefully more films reflecting on our common humanity. My favorite part was when Kimmel thanked all cinemagoers for their accolades, and credited the success of movies to those who pay for a ticket to watch them.

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Margot Robbie



Tiffany Haddish

individual lives. Something we have yet to discover! Some movies are predicting 10 to 20 years into the future; some are reaching for the soul; some are touching the heart leaving you with a wiser version of yourself; some with the comforting understanding that you are not alone; some making you feel more at home in our world and more connected to your fellow humans, who are just as part of the human condition as you are. And, in that we are all one!

After all in life, like in the best movies, the moments that touch our emotions are the ones we remember most of all.

List of Oscar Winners 2018

Best Picture: "The Shape of Water"

Director: Guillermo del Toro, "The Shape of Water"

Actor: Gary Oldman, "Darkest Hour"

Actress: Frances McDormand, "Three Billboards Outside Ebbing, Missouri"

Supporting Actor: Sam Rockwell, "Three Billboards Outside Ebbing, Missouri"

Supporting Actress: Allison Janney, "I, Tonya"

Original Screenplay: "Get Out"

Adapted Screenplay: "Call Me by Your Name"

Foreign Language Film: "A Fantastic Woman"

Animated Feature: "Coco"

Visual Effects: "Blade Runner 2049"

Film Editing: "Dunkirk"

Animated Short: "Dear Basketball"

Live Action Short: "The Silent Child"

Documentary Short: "Heaven Is a Traffic Jam on the 405"

Score: "The Shape of Water"

Song: "Remember Me" from "Coco"

Production Design: "The Shape of Water"

Cinematography: "Blade Runner 2049"

Costume Design: "Phantom Thread"

Makeup and Hairstyling: "Darkest Hour"

Documentary Feature: "Icarus"

Sound Editing: "Dunkirk"

Sound Mixing: "Dunkirk"



Nicole Kidman

By Adrienne Papp

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An Honorable Cause



Deborah Maragopoulos/ MN FNP, a Board Certified Intuitive Integrative Nurse Practitioner was on her way to a career in conventional medicine when she decided she didn't want to study the human body from the perspective of disease, but rather from the state of wellness.

She began an Intuitive Integrative Medicine practice in 1987. Her Full Circle Family Health program blends the art of healing with the science and technology of medicine. As a specialist in the hypothalamus, Deborah's practice grew to include many endocrine disorders — diabetes, thyroid disease, adrenal deficiency, growth hormone deficiency and infertility. Her devotion to understanding human glandular function has led to her affectionate nickname as the "Hormone Queen." With her emphasis on intuitive and spiritual treatments, and a product line called Genesis Gold, Deborah helps her patients reach their greatest potential by creating joyous transformations—body, mind, and soul. She came into my life when I needed her the most. I just did not know, like so many other women, that she has the most unique and comprehensive approach to health. Deborah is exemplary and revolutionary. She is here to stay helping all of us become our healthiest selves possible. And that indeed is an honorable cause.

www.genesisgold.com



Sometimes the products we take for granted, the ones that have always been around, are the ones we think can't be improved upon. That's not the case with beef jerky. Driven by dissatisfaction with locally available jerky products, Dusty Jaquins decided to create something tastier. A veteran of the food industry, Jaquins did some research and found there was nothing on the market that was tender, tasteful and of high quality. With son-in-law Luke Sellers, the team created a recipe using only premium ingredients and all-natural USDA Choice & Select beef brisket sourced from American steer. This year, Chops Snacks, in addition to its presence in local natural retailers, is poised to enter 10-15 major retailers, signifying a major growth curve for the company. I personally snack on this amazingly tender beef, which feels like a steak dinner each time, but without the fat. And they have various flavors! Very low calorie intake (80 per pack) and extraordinary in quality. The difference between the extraordinary and the ordinary is that little extra! Chops Snacks has that!

www.chopssnacks.com

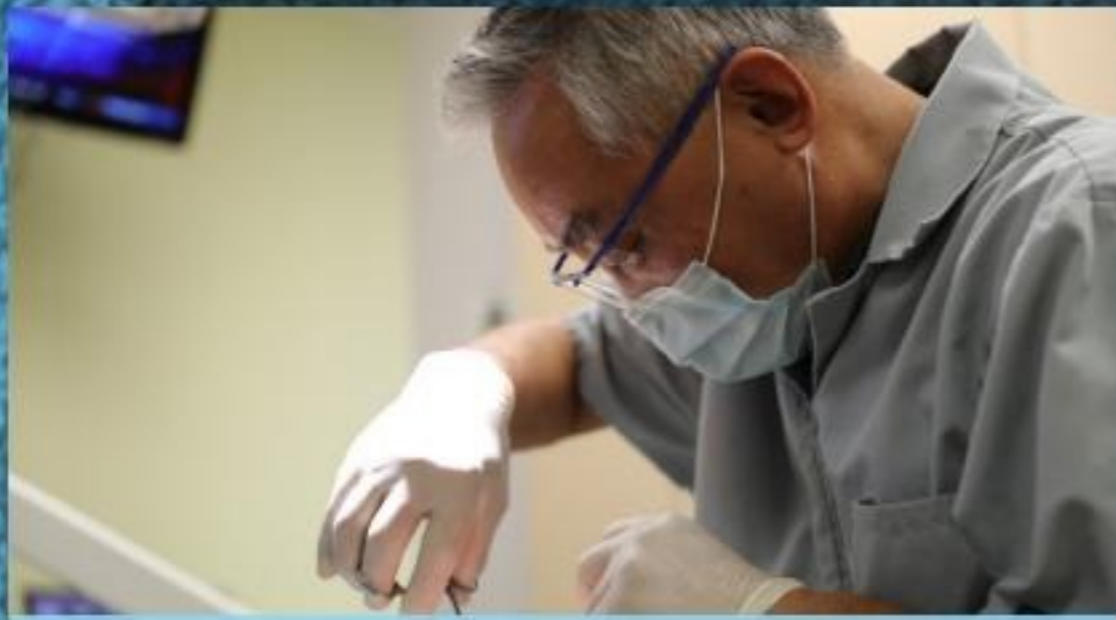


It seems almost contradictory to use a black product to produce whiter teeth, but that's what My Magic Mud toothpaste does. Like a lot of great products, My Magic Mud toothpaste was created out of passion. When extraordinary and gorgeous musician, Jessica Arman's daughter, Allie, developed a susceptibility to cavities and tooth sensitivity Jessica began doing research and tinkering with home remedies using sea salt, baking soda and other ingredients. What she came up with was a dentifrice using activated charcoal that, while black, worked wonders in cleaning teeth, producing significantly whiter teeth in just 21 days. My Magic Mud products use the highest quality natural and organic ingredients like coconut oil and bentonite clay. Kids also like the flavors like wintergreen, cinnamon clove and spearmint. As for adults, the results are not only amazing in a very organic way, but those of us with an acidic stomach that regular toothpaste can trigger, this is the ultimate solution.

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With One *Spark of Inspiration*
Grows the Flames
of Success

by Nitara Lee Osbourne

Taking risks in the pursuit of a goal is scary. We fear what we may lose. Who wants to have less than what they have right now? Some of us actually fear what we may gain because we doubt our ability to shoulder the potential responsibility that will be bestowed upon us with success.

The fear of the unknown can be so intimidating that it's overwhelming to those who let it take over their entire perception about situations, their career... their life.

When one pursues a career in the arts, family and friends – those who are good-intentioned and otherwise -- advise the hopeful artist to have a back-up plan in case "things don't work out." Going into any endeavor with that mindset is detrimental to the success of the dreamer because in doing so, this creates an option to not win from the very beginning. Of course, with any pursuit, we must go in with eyes wide open and with the option of applying multiple plans to reach the ultimate goal, with the understanding that failure and setbacks are part of the process along the journey. Nevertheless, you don't plan to not win if your intentions are to win.

What makes someone choose to leave a life of near certainty and security to chase a dream of being an artist? There are no guarantees in any endeavor, but the subjectivity in the career of a writer, of a musician, of a director, or of an actor... are subject to the opinions of others more so than any other career. These opinions impact the ability to earn a living within these career paths, and therefore impact a variety of areas within the life of an artist. Comfort. Peace of mind. Stability.

So why do artists subject themselves to a life that is filled with uncertainty, subjectivity, and riddled with challenges that most would not care to undertake?...*Why?* Because there is a fire inside of them, initially brought on by a spark of inspiration, which just won't go out. This burning desire

to chase their dream, regardless of how disillusioned they may appear to be to others, consumes them because they know their feet are walking along a path that they must follow.

Cassandra Seidenfeld is such an artist. She is a professional and an accomplished actress. She attended Columbia University while majoring in Business when she discovered halfway through her degree that she would like to pursue acting as a profession. Her "spark of inspiration" in her sophomore year developed into a burning desire to act. On top of having completed her degree, she has gone on to perform in many films, stage plays, and television and web series, including the television show *Person of Interest*, the stage play *August: Osage County*, and some of her most recent films that include *Joyce*, *Bite Me*, and *Weight*.

Touched by a spark of inspiration some time ago, she materialized the success that she sought; she is a full-time professional actress making a living with her craft.

It's very easy to be enamored with the success of a professional actress, but everyone must remember that Cassandra started in business and modeling. Yes, everything she touches seems to turn to gold. When she was an international fashion model, she had the opportunity to learn about business through the lens of the fashion world. This brilliant business woman in her own right has since gone on to contribute to many charitable organizations, including being on the advisory board of *Women4Empowerment*, which seeks to do what its name suggest.

A business woman turned actress and philanthropist, Cassandra Seidenfeld is a powerhouse of success, zeal, and compassion.

HW: You're a professional actress who has appeared in television, feature films, and other mediums, but what is your main interest right now and why?

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mules from **Alberta Feretti**,
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Photography by
Ken Jones,
Styled by
Montgomery Frazier,
Photographed in **Private
Residence, Ridge Road,
Tuxedo Park, New York**



"If I make one person happy, I go to sleep peacefully. If I do a good deed, I go to sleep peacefully. If I give back a little, I go to sleep peacefully. If I apologize to someone, I go to sleep peacefully."



CS: That's a tough question. I'm drawn to a lot of things. I'm wanting to do more theater and more film. I would also love to get on a TV show or a web series as a lead character.

HW: Imagine today as your "perfect day," and you just received a phone call from someone with the opportunity of a lifetime, what would that opportunity look like?

CS: Well, you're going to laugh... Joyce – that's my perfect opportunity so far. "Joyce" is the character that I portrayed in the film by the same name that I'm wrapping now... It's about a Filipino nanny who works for a wealthy New York family. The film chronicles a day in my character's life. It addresses

many things that happen, the strife, worries resulting from unforeseen circumstances, issues that are faced by similar workers everyday who don't necessarily get heard, and the sadness born from being so far away from home and family. This is a huge gift to be able to play such a rich character. At first I thought my character was an illegal, but she is actually a legal immigrant, which changes the impact of some of the subsequent events. Things that we may take for granted living in the U.S., are still real issues abroad and specifically right here in New York, the U.S... Getting to the depth of that character was very special. I'm really excited to see how the film is brought to life. This was a pivotal role

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Marc Bouwer,
embroidered mules by
Alberta Feretti,
Necklace:
Shoshanna Lee
Earrings:
Chamak by Priya Kakkar
Ring by **Swarovski**
Hair by **Jocelyn Williams**,
Makeup by **Stephanie Paulino**.
Photography by
Ken Jones,
Styled by **Montgomery Frazier**,
Photographed in **Private
Residence, Ridge Road, Tuxedo
Park, New York**



and a wonderful opportunity of which I am ever grateful.

HW: Do you find yourself drawn to three-dimensional characters or do you simply feel drawn to a really great storyline?

CS: I guess they are intertwined -- because really great storylines tend to have really interesting characters. Interesting characters tend to not just be one or two-dimensional.

HW: At the risk of coming across as spiritual or philosophical, when you wake up each morning what is it that makes you excited to get out of bed?

CS: Oh my god, good question. I'm getting up earlier and earlier. I used to get up between 7 and 8 a.m. Then it was between 6 and 7 a.m. Now 5 and 6 a.m. So, I must be excited for something. (laughing)

HW: (laughing) You must be.

CS: Well, it's not LinkedIn and it's not Facebook that gets me excited, but I am appreciative for them and their incredible platforms. Um, I'm really excited just to get up. The day holds so many possibilities if you'll allow it to. Just stay open and see what it brings to you. I have my routine of exercising. Having those first two cups of coffee. Getting ready for a Gala. Getting ready for a rehearsal. Getting ready for a performance. Of course, I have different things on different days, but I guess what gets me up earlier and earlier is the excitement of having new possibilities.

HW: I love that. Every day is an opportunity to create something.

CS: Exactly. You never know what the day is going to bring you.

HW: To piggy back off of the last question, what is it that gives you peace of mind, or completion, before you fall asleep at night?

CS: If I make one person happy, I go to sleep peacefully. If I do a good deed, I go to sleep

peacefully. If I give back a little, I go to sleep peacefully. If I apologize to someone, I go to sleep peacefully. If you just accomplish something that gratifies you in a way that helps someone other than you, then you're probably going to be getting a peaceful night's sleep.

HW: That's beautiful. Loving that. Do you feel like your platform as an actress has opened up doors for your philanthropic work? And if so, how has it?

CS: I actually think my philanthropic work has opened up doors as an actor. Because it has enabled me to meet a lot of incredible people that are opened-minded, like-minded, and who are interested in exploring other things. A lot of them have the means to do so. That gives a lot of flexibility with creativity. And of course, I'm hoping that my acting will open doors for philanthropy.

HW: That's fantastic. I know Women4Empowerment is one of the organizations that you work with, but what other organizations are you a part of?

CS: I also give quite a bit of my time to Fashion4Development. I'm one of their global curators. I'm on the advisory board. It's a lot of fashion-based industries, including models, magazines, fashion houses, photographers, stylists, and fashion icons who gather each year to bring social consciousness through fashion. We help develop sustainable fashion-based programs in under developed countries. There are different ways to help people to help themselves. You can reach a lot of people visually where there are linguistic barriers. Everyone relates to fashion. Whether they are into high modes of fashion or just getting dressed. You have a preference of a color and a style. And how you see yourself. We try to stay very opened and conscious. I believe people are interested in having a better perception of themselves. Fashion is a good way

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New York

“I remember standing in
and having not an ah
an oh, wow moment”

front of everyone
a moment, but rather
till



to do that while enhancing and building infrastructures.

HW: Women4Empowerment is about empowering women and young girls. What does this form of empowerment look like in the context of your work with the organization?

CS: Almost all of the major charities that I work with – whether it's on the boards, chairing, co-chairing, being on the committee... speaking engagements, volunteering time, or simply showing financial support... are all based on empowering women, girls, and children. Making sure their voices are heard.

HW: Being a voice for those without one?

CS: Yes. One of the things that I constantly share is that I want to be that voice that's unheard. Just like with my film Joyce – the character "Joyce" is that unheard voice.

HW: And what are your hands-on tasks with working for Women4Empowerment?

CS: The tasks of running any good organization is like running a well-maintained and well-oiled machine. It takes constant care and attention. Sometimes that involves fundraising. Putting together events to marry industries and businesses that are interested in supporting us. And creating an alliance with the public or supporters that we have. This all increases awareness, and the ability to provide larger platforms for women, girls, and children.

HW: I want to pivot here just a bit. I see your philanthropic and acting work seem to blend. What role are you the most proud of that you portrayed?

CS: Off the top of my head, I would have to say that it's one of my most recent films – Joyce. There have been other projects that I'm really proud of that

have been pivotal moments for me. I think that's important in one's growth to have those moments. Sometimes you can do something really great, but not get the same intensity. It can be a soft feeling in your heart. It doesn't have to be big in its bravado, but it can be the most moving thing. Joyce has given me some incredible moments. Another proud moment was when I played Lady Capulet.

HW: Please elaborate.

CS: Back when I was attending Columbia University, there was a moment with the Shakespearean play Romeo & Juliet... where something happened for me during rehearsal as I was portraying Lady Capulet. The experience felt like the rush of an epiphany, but it wasn't an epiphany. It was a moment where I was forming myself into the person that I am today. I remember standing in front of everyone and having not an "aha" moment, but rather an "oh, wow" moment. That moment was really telling for me. It was something that I was brave enough to do in a rehearsal. It was some sort of a growth for me.

HW: How so? How do you feel you had grown from that moment?

CS: That moment enabled me to be able to do something like Joyce. To believe that I could do something like Joyce. To know that you find these tools that are within you when you take risks. And you have to trust yourself when you're taking the risk because you don't know how it's going to turn out.

HW: How is it that you're able to move forward and take risks when you don't know the outcome?

CS: In terms of roles or...?

HW: I know that acting is one of the most vulnerable career choices. I know risks are part of what you do.

Lace gown and ankle boots
by **Alberta Ferretti**,
all jewelry and hair ornaments
from **SupplementsNY**.
Hair by **Jocelyn Williams**,
Makeup by
Stephanie Paulino.
Photography by
Ken Jones,
Styled by
Montgomery Frazier,
Photographed in **Private
Residence, Ridge Road,
Tuxedo Park, New York**





Sequin gown by **Malan Breton**,
opera length leather gloves by
Portolano,
Necklace: **DesignADRI @**
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Earrings: **Ecru Metal @**
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Hair by **Jocelyn Williams**,
Makeup by **Stephanie Paulino**.
Photography by
Ken Jones,
styled by **Montgomery Frazier**,
Photographed in
Private Residence, Ridge Road,
Tuxedo Park, New York

CS: It's actually scary if you don't take the risk. It's like you give up before you try. I never believed in giving up before I tried. Sometimes that persistence can be quite tricky. But I think as I develop as an actor and I develop myself... it's necessary for one to take risks all of the time. We take risks even when we don't realize we do. Consciously taking a risk means that we have to fight for it. You have to fight for the roles. You have to fight for choices. You have to never give up in what you believe in or dream for.

HW: Do you find that you gravitate towards roles that portray empowered female protagonists?

CS: That's interesting – because I'm drawn to different types of roles. We're not one-dimensional, right? We're not all strong or all vulnerable. I like strong characters. I love strong women. But I also think it's important to find balance and be vulnerable and soft, but this doesn't mean that you're not powerful. I'm drawn to many types of roles and I would like to play as many as possible to find those nuances in myself.

HW: Are there roles that you won't take because you feel the characters don't have the depth that you feel they should have?

CS: I'm open to playing around with tons of characters. I'm always concerned with the idea of depth in a character. Depth can be explored in many ways. I think we live in a society where many roles that used to seem undesirable are incredibly desirable now because there is depth to the character. You may not see every layer to a particular character. And the more characters reveal themselves, the more we understand ourselves and feel compassion. There is more to the world than what we see.

HW: Perfect segue into the human condition. If you could change anything – one thing -- in your professional life, personal life, or even with global obstacles, what would you change?

CS: Oh my god... I would change so much. I have a long list. Not just one thing. Hunger. Poverty. Climate change. Endangered species. I could go on. This is a great question. (pauses, thinking) In the past I, um, always wanted to change my height. My weight. And some of my features. I've gotten over that. I just came to terms that this is what I have. This is who I am. I have to make the best out of it. And I turned that all into a positive thing. I'm not an Amazon. I don't look like Barbie. Any version of Barbie. And that's okay because I have so many things going for me. And I try to surround myself with people who appreciate who I am.

HW: That's very vulnerable. And honest. If you can give three pieces of advice to girls and young women who want to pursue a career in any industry, what would that advice be?

CS: (1) Believe in yourself and trust yourself. (2) Give yourself room to make mistakes. And (3) Embrace and follow your dreams.

HW: Well-said. Thank you for sharing, Cassandra! We look forward to seeing you on the silver screen and in many other mediums!

CS: Thank you. This is exciting and it's been my pleasure to share.

Cassandra Seidenfeld is definitely the epitome of brilliance, heart, and creativity; and those that get the opportunity to be in her presence have an opportunity to win in some way, shape, or form. This journey all began with her spark of inspiration in college, and she never dares to let her light go out.

“THE COLOR AND FORM ARE REMINISCENT OF THE CLASSIC EUROPEAN STYLE, CHANNELING LEONOR FINI, WITH A RARE COMBINATION OF IMMEDIATE RELEVANCE.”

- LEO FEROLETO

A RISING STAR IN THE HOLLYWOOD ART SCENE

Exhibitors seek her out. Her works are collected by Hollywood luminaries and high caliber art connoisseurs, such as her newest patron, Virginia Argueta, Miss Universe 2016 and Miss World 2017, who will be presented with the stunning coy portrait entitled Virginia at the upcoming L.A. Fashion Week.

“Allois’ work embodies journey & juxtaposition of the real and surreal, the beautiful and the distorted, with an extraordinary depth that compels the viewer to bathe and indulge in opposites,” said Leo Feroletto, Director at Six Summit Gallery in NYC and curator of LA Fashion Week. He then added after a thoughtful pause, “The color and form are reminiscent of the classic European style, channeling Leonor Fini, with a rare combination of immediate relevance.”

Om Navon Bleicher, proprietor of bG Gallery and curator of Allois’ exhibit at the 2018 LA Art show, 34 • HOLLYWOOD WEEKLY

agrees. “Allois has the ability to tap into the psyche, and channel a dreamlike energy, accessing the same centers that bear fantasy surrealism but with a playfulness that doesn’t neglect the humor and playful elements of

our psychology. Her recent work blends renaissance style with contemporary painting techniques. It has been exciting to see this style develop over our years exhibiting her work and to see the explosion



Allois being interviewed at the 2018 LA Art Show - Photo by Jörge

of new interest and collectors that have aligned with her vision.”

Allois’ works are regularly commissioned by private, discerning collectors from Hollywood to Silicon Valley. Her pieces add to the modern surrealistic narrative. They excite. They intrigue. They engage the viewer in a myriad of ways, with each subject telling its own story in unique, sometimes provocative, always engaging ways. Allois’ list of collectors include Hollywood luminaries such as Joss Whedon, Clare Grant and Seth Green, Joanna Cassidy, Dorsay Alavi and Matthew Flint.

Don’t miss Allois’ exhibit at the LA Fashion Week, March 12th - 16th at The MacArthur in Downtown LA. This cutting edge, one-of-a-kind artist elevates every exhibit she graces.

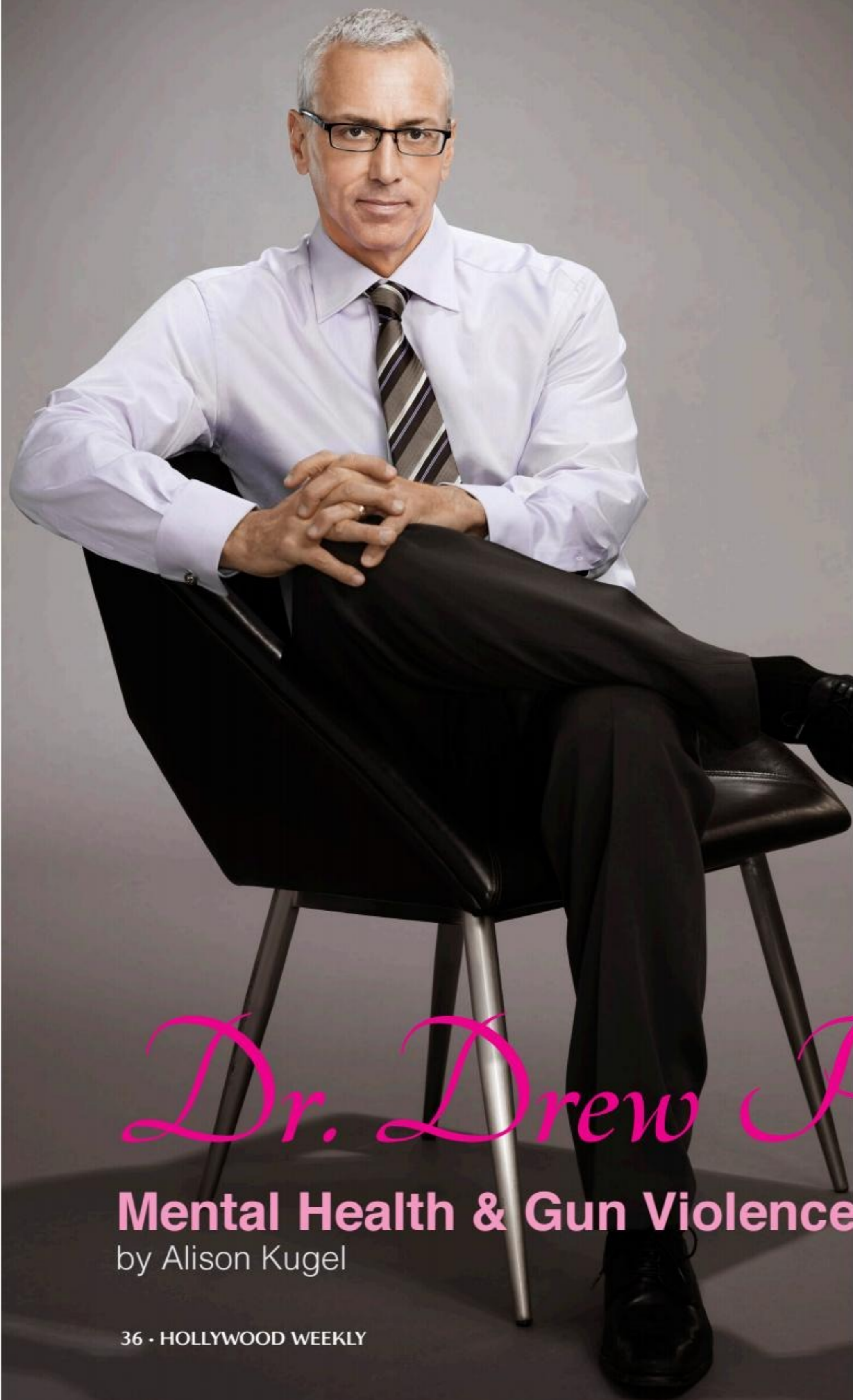
Visit www.allois.com for more information and exhibit dates.

By **Barbara Burke**

Virginia by **Allois**
Oil on Canvas, 30" x 26"
Permanent Collection of
Virginia Argueta



Photo courtesy of
Dr. Drew Pinsky




Dr. Drew Pinsky's long running call-in show **Loveline**, with Adam Carolla, aired on MTV for 32 years and pioneered a pop culture adaptation of relationship and safe sex education. The show, featuring an assortment of celebrity guest hosts, served as a lifeline to multiple generations. Dr. Drew's Teen Mom franchise, also an MTV staple, opened the eyes of television viewers to the trials of teen pregnancy and teen parenthood where previous methods had fallen short. Dr. Drew's critically acclaimed VH1 docu-series **Celebrity Rehab** with Dr. Drew and its spinoffs **Sex Rehab** with Dr. Drew and **Sober House**, allowed viewers an intimate look inside the causes of addiction and the arduous road to addiction recovery.

Dr. Drew Pinsky

Mental Health & Gun Violence in America

by Alison Kugel



Younger Dr. Drew Pinsky
courtesy of Dr. Drew Pinsky

"I've begun to think of it all as sort of this 'spiritual bankruptcy'"

With his HLN show, Dr. Drew On Call, which aired from 2011 to 2016, he broadened his television audience, delving into the behavioral components behind the headlines of the day. Dr. Drew's New York Times bestselling book, *The Mirror Effect: How Celebrity Narcissism is Seducing America* (Harper Collins), examines the widespread adoption of celebrity narcissism within our culture.

A true advocate who has spent decades bringing once-taboo health matters to the forefront of public discussion, he now hosts MTV's *Teen Mom OG*, KABC's *Dr. Drew Midday Live* and *The Dr. Drew Podcast*, the #1 health podcast on iTunes.

A health crisis that is gripping our nation is that of adolescent mental health and gun violence. This generation is dealing with a problem that goes far beyond typical teenage angst, as it deals with the frightening fallout from a broken healthcare system and gun control laws that have failed to address our societal landscape. These issues intersect at the corner of one of our biggest political and social quagmires. Unfortunately, gun violence is nothing new to

young people from America's poorer urban pockets who have been living under its threat for decades. Gun-related injuries and fatalities in school settings date back to the 18th century, with the first American school shooting on record taking place on July 26, 1764 in the town of Greencastle, Pennsylvania.

The epidemic of mass shootings in more affluent suburban enclaves entered the public's consciousness on April 20, 1999 in Littleton, Colorado, at Columbine High School. The most recent school shooting that took place on February 14, 2018 at Marjory Stoneman Douglas High School in Parkland, Florida, has left an encouraging and unstoppable movement in its wake, reminiscent of the social and political mobilization of the 1960s and 1970s.

The courage, clarity, and strength the students from Marjory Stoneman Douglas have demonstrated in the face of unspeakable tragedy, and their ability to mobilize a nation, inspired me to sit down with Dr. Drew Pinsky for a frank discussion about the state of adolescent mental health and its intersection with gun violence in America.

Allison Kugel: Why are school shootings a recent phenomenon over the last 19/20 years?

Dr. Drew Pinsky: There's a multiplicity of factors and no simple answer. Obviously, it's guns and the type of guns. But in addition, it's the access that people have; people who have a proclivity towards self-harm or harming others (The Florida state Senate just passed a bill upping the legal age to purchase a fire arm from 18 to 21 and mandating a 3-day waiting period. It now falls on Florida state Congress to vote). We all know that adolescent males will complete suicide because of their use of fire arms. It's not a far reach from feeling that your own life doesn't have meaning to other people's lives not having meaning. We've connected that bridge now.

Allison Kugel: What leads a young man to get to the point where they no longer value their own life?

Dr. Drew Pinsky: Within adolescent depression it becomes a special case when they have this sort of magical thinking that this will solve their problems, and they'll be around to see the solution after they're gone. But we're seeing this in young adults, not just adolescents. I happen to believe, and this is one man's opinion and it's hard to substantiate the data, but we've been through an epidemic starting in the 1960s of adverse childhood experience. Our families are unhealthy. My work in

media has been almost exclusively dealing with people with addiction issues and addiction medicine; people with issues of physical abuse, sexual abuse and neglect in their childhood. These are profound injuries. Among those injured are people who don't have the ability to regulate their emotions or really have any sense of empathy for others. We have a growing population of people who have difficulty with empathy and difficulty with emotional regulation... and a firearm. It's a pretty potent combination. And we have drugs and alcohol; we have a massive problem with that. I've begun to think of it all as sort of this spiritual bankruptcy.

Allison Kugel: When I am speaking with a physician, like yourself, I always wonder how you feel about the intangible factors, like a spiritual component.

Dr. Drew Pinsky: I am always challenged by my patients in that regard. They will tell me that their recovery from drug and alcohol addiction, that I turned them towards it, but really it's the spiritual connection they make that actually leads them into a full recovery. I'm okay with that. Whatever gets them there! I think there can be a stigma with words like "soul" or "spiritual" because people tend to equate them with religion. But I think [spiritual] is a word people can understand without indoctrinating religion into

it. Whatever it is, we need to feed our souls and feed our spiritual life in a much better way. It starts with our families and our relationships, and our communities.

Allison Kugel: Do you think social media and being tied into this Matrix-like existence instead of being more community oriented like in generations past, do you feel it's leading to a spiritual breakdown?

Dr. Drew Pinsky: I think it has accelerated the mob, and mob-like behavior. It gives people a sense of pseudo-intimacy, which is quasi-pathological. It's not real. There is a sense of connection, with no real connection. It gratifies only the most basest of emotions – envy, aggression, arousal, and all of these addictive emotions. It doesn't do anything for empathy, nurturing, service, making a difference. I don't see it as the cause, but as an amplifier of these problems. When I wrote my book about narcissism years ago (The Mirror Effect/Harper Collins), I wanted to include a chapter on previous moments in history where narcissism had prevailed and where childhood trauma has been prevalent. Wherever I found those trends, I found mob action, guillotines and mob aggression. We're seeing it now, and it just happens to be in social media.

Allison Kugel: What are your thoughts about how media chooses to cover these mass shootings and

other large scale violent crimes?

Dr. Drew Pinsky: There's contagion, not doubt about it. There's contagion with things like suicide, all sorts of violent acts, and with pathological behaviors like cutting. All these things have contagion associated with them. I almost feel like it's a double-edged sword. Yes, there's contagion, but we also have to take a good hard look at the realities we face.

Allison Kugel: And when you say "contagion" you're talking about the copy-cat effect, just to clarify for people. Personally, I feel that releasing the person's picture and their name, and analyzing their motives is playing into their pathological desire to gain attention for their act.

Dr. Drew Pinsky: There's no doubt that the thinking of the perpetrator includes things like that, but not saying their name also gives it a kind of energy that I think is weird. I'd like to see the evidence that holding back the name somehow reduces the contagion effect. I just don't see it.

Allison Kugel: Let's talk about you.

[To Be Continued]

Photo courtesy of Dr. Drew Pinsky





Lecy Goranson, Tiya Sircar and Anne Dudek: Women of Spring's TV Lineup

By Allison Kugel

This Spring, women are ruling the medium of television. They're portraying layered, complex characters on sitcoms that range from vintage reboots to progressive family dynamics, and the dark yet humorous things we do to succeed in the workplace.

Three standouts include actress **Lecy Goranson**, who steps back into her role as **Becky Conner** on an ABC Network reboot of the iconic working-class sitcom, **Roseanne**; **Tiya Sircar**, who plays **Zach Braff's** professionally-driven and supportive wife **Rooni** on the new ABC sitcom, **Alex, Inc.**; and **Anne Dudek**, who plays the brazen, passive-aggressive, **Kate**, on Comedy Central's new breakout hit, **Corporate**.

I had a chance to sit down with each of these talented ladies to get their take on the evolution of the American sitcom, and how female television characters have come a long way.

Catching Up with Roseanne's Lecy Goranson

Allison Kugel: When you stepped off the Roseanne set for the last time in 1997, did you ever think, in a million years, that you'd be playing Becky Conner all these years later?

Lecy Goranson: No (laughs), I didn't! Being back has made me realize the time I missed when I was away. It's an interesting feeling that hit me, that the show continued without me. Everyone was still together after I left. I had a lot of mixed feelings about it. Not regret, but I thought, "Wow. I really love these people and I made a move, but it's been such a blessing to be reconnected with everyone."

A.K: You're referring to your character Becky being re-cast with actress Sara Chalke during the fifth season of Roseanne. There are three characters in television that were famously re-cast during the height of a show's success. You've got the two Darrens from Bewitched, the two Lionels from The Jeffersons and the two Beckys from Roseanne. I'm sure you've talked with Sarah Chalke at length about her taking over your role all those years ago. What was it like for Sara to step into your shoes halfway through the series run?

L.G: I never really had a chance to talk to her until we were on Amy Schumer together. We went out to dinner and it was interesting to hear what she had to say, which was a lot! Anyone who gets a job like that, it's very exciting, especially if you're a small-town girl from Canada, which she was. I was talking with some of the other actors about what it might feel like to be a guest star on our show. For me, I know all these people and I've worked with them for years, but I still feel like I really have to bring my A-game. There's a heightened feeling of responsibility in working with such amazing people. I can only imagine how intimidating that was for her, beyond the sheer joy of having a job like that. Stepping into a character that was already established, it was challenging for her. But she stepped into an environment where there were a lot of loving people, and talented people to help her bring her game up.

Lecy Goranson



A.K: I've heard you say in several interviews that you left *Roseanne* during the height of its success to have a normal college experience. I have to ask, what prompted you to become a child star in the first place?

L.G: I was a dancer and there's a place in Evanston, IL called the Noise Cultural Arts Center where they have dance, acting, painting and different classes in the arts. I was taking dance classes, and right down the hall was the Piven Theatre Workshop, started by Byrne and Joyce Piven who were coming from The Second City [Comedy Troupe]. I started taking classes there and Burt and Joyce were affiliated with an agency in downtown Chicago. They asked me to go on a couple of open calls. My parents wanted me to be involved in activities because they were working a lot. So that was the amount of their vested interest, just to keep me busy and productive. I did two auditions and the second one was for *Roseanne*. I think they hired Laurie Metcalf, who was also from Chicago, and I, because they wanted to have some actors that were

actually from the Chicago area to give the show that flavor. But yeah, it was a total fluke. After college I had to say to myself, "Look, you love being an actor and this lifestyle of suffering (laughs). This is what you really want." It's funny when you have to parent yourself.

Allison Kugel: Twenty years later, what are you now bringing to the role of Becky Conner on this *Roseanne* reboot?

L.G: I've been doing theatre for so many years. Like any skill, you build muscle by repetition. I've also had the privilege of working with great actors in the New York theatre community. The character of Becky is really strong, grounded and wise. It's interesting re-approaching a character in this way, with all of my own life experiences. And I feel it when I am there; I feel my age! I've been around the block, but I think back to my former self as a child and I think, "What was it like?" It's hard for me to remember a lot of it. There is a part of youth that is so unconscious, and there's such a beautiful thing about that in retrospect. That unconsciousness gives you a lot of bold confidence.

A.K: As an adult, have you sat and watched the old *Roseanne* re-runs? And do you feel connected to it?

L.G: This is a bit of an inside joke. I feel like, "Oh yeah it's me, but it feels like it is so long ago and distant. Michael [Fishman] and Sara Gilbert have children, and they would sit down with their kids to watch the episodes and tell their kids, "This is what I used to do." I haven't really done that. Although you can't stay away from it, because it's on so often if you're flipping through the channels. One of the interesting things about re-visiting the show is to not only have memories come back for me, but to hear other people's memories, and then to also have this shared feeling come up sometimes of, "We don't remember anything at all!"



Still From "Roseanne"



"Roseanne" cast
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A.K: How about your TV siblings Sara Gilbert and Michael Fishman, who play Darlene and D.J.? What's the relationship like between the three of you?

L.G: I live on the east coast and they're on the west coast. Apart from Laurie Metcalfe and John Goodman who do theatre in New York occasionally, I don't see everybody that much. Sara and I are very close. We spent all this time apart and then when we were reunited, I remembered how well we know each other. You can't help but be close like that if you see each other every day for however many years, and you're the only two young ladies on the set. Michael is just a doll. He's turned into such a mature, loving, wonderful person. I feel a lot of pride for the fact that we have turned out pretty good.

A.K: How did a Roseanne reboot come together?

L.G: It had a lot to do with Sara. I also know that Roseanne was thinking about doing it for a long time, independently. Michael and Roseanne had been talking about it. It all came together, and Sara took on the role of Executive Producer. When Sara reached out to everyone, we all said, "Let's do it!"

A.K: I love the fact that everyone was game to do it. If you are known and beloved for playing an iconic television character that people identify with, and you are a part of pop culture history, that's amazing! What's wrong with that?

L.G: I think also the fact that our show is about a family, that there is something appealing about keeping that family unit alive and revisiting them at a later time. Of course, Roseanne is a special show to me, but I do think it's a special show to a lot of people and the family dynamic that we have makes it special.

A.K: Does this Roseanne reboot bring the same flavor, and the same meat and bones as the original?

L.G: Oh, absolutely! There are certain episodes we did where we all thought, "This is vintage Roseanne." It felt like an original episode.

Tiya Sircar is Zach Braff's Better Half on ABC's *Alex, Inc.*

A.K: Tell me about the new series *Alex, Inc.* in which you play Zach Braff's wife, Rooni.

Tiya Sircar: It's based on the real life and family of Alex Blumberg, who founded the podcast company, Gimlet Media. Zach plays Alex, who is in his late thirties, very successful in his career, he's got a wife and two kids. He decides that he wants to quit his job and start a podcast company, so he can tell stories that he feels are meaningful. In real life, Alex Blumberg did exactly that. He quit his job at NPR, where he was producing successful podcasts like *Planet Money* and *This American Life*, and he sets out to start his own company. The very first independent podcast he produces on his own is him quitting his job, starting this new company and breaking the news to his wife. Our show follows that journey.

Tiya Sircar





Still from "Alex"



Still from "Alex"

A.K: The show is inspired by Alex Blumberg's real story, but you take some creative license.

T.S: It's loosely based on Alex Blumberg's real life, but we follow our own creative path with it. The show is essentially about following your dreams, about family, and I play Rooni, Alex's (played by Zach Braff) wife. Rooni is a successful public defender, so she has a career that she loves and is passionate about. Now Alex is doing his podcast company which he is super passionate about. But meanwhile, they have these two kids that they want to do right by. It's a balancing act getting this company going and figuring out what that means for the family.

A.K: Alex, Inc. is tailor-made for a millennial audience. You've got the incubator where Alex works on his startup, and all these young people creating outside-the-box inventions. What's your take on practicality versus following a dream?

T.S: I am the child of Indian immigrants, both of whom have PhDs and are college professors, and I'm an actor in Hollywood. I'm not of the mind where it doesn't matter what you care about, you've got to have a safe reliable job and do the 9 to 5. I obviously don't subscribe to that. There's nothing wrong with that, though, if that's what you want to do. One of the things I love about our show is that there are so

many films about young people who are just out of college and want to pursue their dreams. It's rare, in my opinion, that we get to see someone who is in his late thirties, with a wife and children who he has to support, realizing that what he is doing is not fulfilling him in a way that he really wants. He knows what will and he goes after it. The moral of the story is that you don't have to grow complacent. If there is something that you are passionate about, you don't have to wait to try and pursue that dream.

A.K: I'm assuming that part of the comedy is in how all of the characters surrounding Alex respond to his taking this big career risk.

T.S: My character, Rooni, has a mom who is a lot like my own parents; risk averse. In our south Asian culture, very often it's, "Who cares if you like this thing. Be a doctor." There's a lot of that. The audience will see that struggle, where Rooni's mom comes to visit and she is very disapproving of Alex's decision to quit his reliable job to go out and do this crazy dream.

A.K: I love the fact that television is showing so much diversity in families now, and Alex Inc. does portray a multiracial/multicultural family. Tell me how you feel about portraying a family that is part Caucasian, part south Asian with multiracial children, on prime-time television.

T.S: I'm thrilled that there is this multicultural family on network, prime-time television. When I was growing up, I was acutely aware that I never actually saw anyone that looked like me on television. Probably the only south Asian character when I was a child was Apu on The Simpsons. The Simpsons is great, but that characterization is not exactly what we are going for in how we're represented.

A.K: On Alex, Inc. you play opposite Zach Braff and Michael Imperioli, who both seem to get the punchlines. Your character, Rooni, seems to be more of the "straight man." Tell me about that dynamic.

T.S: They are both so skilled at comedy, which is funny, because you watch Michael on The Sopranos and it's a testament to how talented he is. It's so hard for me to not break character when we're in a scene together. Everything he says, even when he's not especially trying, it's so funny. And Michael has some of the best lines on the show. Working with Zach is wonderful. I'm a fan of Scrubs and Garden State, and he is a super talented actor and obviously super funny. I didn't know how he would be to work with as a director, and he's also our executive producer, so he's wearing multiple hats. It's impressive to watch him go from directing a scene to being in a scene, and then also taking a step back and wearing his producer hat.

A.K: How does the show depict Startup culture from Alex's perspective?

T.S: The incubator scenes are really funny. There are often new startups that are renting space in this incubator, so we get to see some of their prototypes or their products. It's not meant to make fun of, but to have a good-natured laugh



Anne Dudek



Still from "Corporate Culture"



Still from "Corporate Culture"



Still from "Corporate Culture"

[To Be Continued]

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WINDS OF FREEDOM A WORLD PEACE INITIATIVE

BY BARBARA BURKE



Winds of Freedom Founders
(left) Alex Ayzin (right) Pete Allman
cover by

Amidst festivities at a well-attended, wonderfully exciting pre-Grammy party held on **January 28** at **Raleigh Studios** in **Hollywood** that featured exciting performances in many genres by some of L.A.'s best emerging artists, attendees paused, pondered and attentively watched **Winds of Freedom**, a symphonic multi-media presentation and world peace initiative that inspires creative activism.

Hollywood Weekly sat down with the founders of the Winds of Freedom Foundation, Alex Ayzin, a Ukraine-born creator and producer who fled from communism, and Pete Allman (Vatos Locos; Brando Unauthorized; Saving Little Italy), a veteran actor and Radio-TV producer. Ayzin shared his haunting journey escaping persecution with Hollywood Weekly, and how his experiences inspired him to create Winds of Freedom, a thought-provoking work that juxtaposes images recounting the past 100 years of mankind's loftiest and most honorable achievements with images depicting the world in which those feats happened - a world that faced challenges engendered by natural and man-made disasters, oppression, persecution and war.

"Getting out of a communist state was very tenuous." He said. "The first time Winds of Freedom played was at **Carnegie Hall** in the 1990's. "I felt compelled to develop this work which is so moving in part because it includes musical pieces by **Emilian Sichkin**, a composer who, like me, emigrated from communist Soviet Union in order to be free to create and free from persecution".

Allman, who partners with Ayzin to press the message of the motivational but admonitory presentation, has produced hundreds of radio and TV broadcasts, the Las Vegas Hollywood Report, and CMX Sports and Entertainment in Las Vegas. He put Winds of Freedom's aspirations

IF WE DON'T HAVE PEACE WITHIN OURSELVES, THERE WILL BE NO PEACE IN SOCIETY

into context.

"The vision of Winds of Freedom is to promote peace on a global basis through education." He said. "When I introduce the work, I often speak about methods regarding how people can diffuse anger by meditating, taking nature walks, or focusing and finding inner calm in whatever way works for them. People have to have inner peace themselves in order to achieve peace in society overall."

The essence of Winds of Freedom is that the avarices of human nature sometimes upset the natural order, and it is only through an understanding of historical context of past atrocities, of man-made environmental disasters, and of sometimes violent and tenuous interactions between nations, that people everywhere can overcome evil and waste and achieve world harmony and environmental safety.

Ayzin's motivational film is both emotive and informative. It displays a panoramic montage of historical footage showing the beauty of Earth's diverse environment, images of awe-inspiring natural wonders, animals in their native habitats and momentous acts and accomplishments demonstrating mankind's fundamental goodness and awe-inspiring potential. After this peaceful, harmonic montage, the film segues to showing various stark depictions of the reality of the human condition - images of war, violence, nature's capriciousness, paralyzing storms, and, perhaps most telling, visuals of those unfortunate and avoidable disasters caused by man's selfishness, myopia and avarice. In essence, the presentation convinces that every person and mankind on a

macro level need to reboot, pause and go forward in a more principled and ponderous fashion."If we don't have peace within ourselves, there will be no peace in society." Allman said. "Alex and I have concluded that people need to be educated about those elementary principles and that everyone needs something to guide their inner peace."

The Winds of Freedom effort has three initiatives: to take the film on a national tour in order to spread its message of unity. Allman and Ayzin even hope to have a brick and mortar center to further the peace effort & television/ internet-based show for worldwide distribution. However, Winds of Freedom focuses first on the essential fundamentals of the work's purpose, with due regard for the reality that if there is to be peace in this world, time is of the essence.

Alex was born & raised on the Black Sea in Odessa former Soviet Union, third generation Soviet Navy. His grandfather, **Leo** & father **Ilya** fought against Nazi Germany in World War II, and saw many unspeakable atrocities. Alex graduated from Odessa Marine Academy and as a young lieutenant he also served in Soviet Navy. In his mind, mankind is currently in the most dangerous time since the cold war, Alex says "It is critically important for all nuclear powers, United States, Russia, China, North Korea, France, Britain, India, Israel, Pakistan, Iran to exercise restraint and extreme caution in respect to nuclear weapons. We cannot afford the slightest mistake that can trigger all out nuclear war". "When I attended the Rotary's Presidential Peace Conference in Atlanta in 2017, I was the only person of Russian descent

who gave a presentation." Ayzin said. "I had the opportunity to speak with Bernice King, Martin Luther King's daughter, about our project. It piqued her interest because she recognizes our vision aligns with her late father's aspirations to promote peace, and she senses the urgency of promoting peace and order."

Attendees at the Pre-Grammy party were impressed by Winds of Freedom, perceiving it to be a work that, in essence, embodies the late John Lennon's admonition – we all need to give peace a chance.

"Several people talked to me about the Winds of Freedom presentation," said Sy Richardson, Director and Actor (The God of Death; Can I Get a Witness Protection? Like Family). "They said that it was time to focus and prepare themselves to help promote peace around the world however they can."

Ayzin and Allman were delighted with how well received Winds of Freedom was at the Pre-Grammy Party. In their mind, it is imperative that the film's message be shared far, wide and often, especially for the younger generation. Hence, Ayzin's and Allman's life-long, loving calling is to play the film whenever

and wherever possible to help mankind work to achieve peace and harmony. "As the Dalai Lama recently said, we should make the 21st Century a century of dialogue, not wars." Ayzin said.

Furthering the dialogue about global peace is what Winds of Freedom is all about. As President John F. Kennedy once said "Genuine peace must be the product of many nations, the sum of many acts. It must be dynamic, not static, changing to meet the challenge of each new generation. For peace is a process – a way of solving problems." Playing Winds of Freedom in a venue such as the pre-Grammy party attended by emerging artists served as a catalyst to get the next generation of phenomenally talented performers to embrace Ayzin's and Allman's vision to promote world peace by playing Winds of Freedom and spread that message.

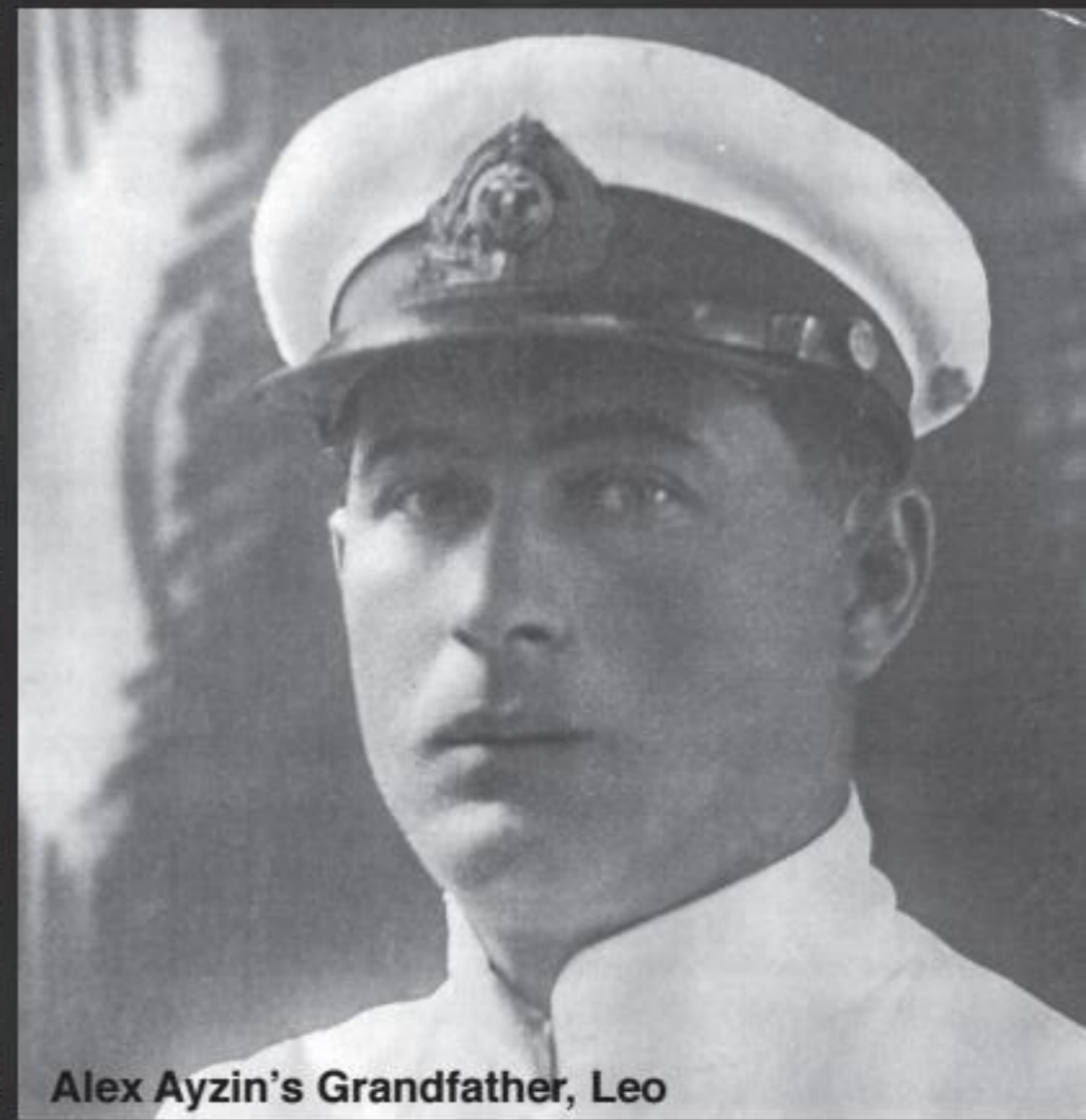
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Alex Ayzin's Grandfather, Leo



Alex Ayzin's father, Ilya



A young Alex Ayzin



(left) **Martin Luther King's Daughter, Bernice King** (right) **Alex Ayzin**

"Rotary's Presidential Peace Conference in Atlanta in 2017"

Real Deal Advice I'd Use Myself

By Dr. Jai



DEAR DR. JAI: I'm a young guy. I was married once, but now I am divorced. It has been a long time since I've been in love or even ready to say that to another woman. I am very picky, but just recently found a girl who is pretty amazing. Unfortunately, everything was going good, until we found out that we don't align in important areas. This has changed our relationship and she now wants to take it slow, backing off at times or being all at others. I have faced the fact that we want very different things, so I too have to back away? How do I move on... when I still feel so attached?

- "Moving ON"

no possible way to finish the game. In other words, there is not enough going right for the connection to proceed. I know this because I too have been there. It can really hurt when you are all in and your partner is not. So, what do you do? Truthfully, the ultimate decision it is up to you. You have to decide what you want. What do you need in a relationship? Are these things that don't align enough to call it quits? Have you learned the lesson you're supposed to with this connection? Is this person really the yin to your yang? I always suggest that, discussing what you want in a relationship from the beginning is so important because too many times, these hard questions come too late. But sometimes,

distance builds the strength

DEAR Moving On: My Amazing King, Thank you for writing! It is always hard to let go when you still have feelings for someone and/or if they have been a major part in your life. So, first congratulate yourself on this accomplishment! The accomplishment of listening to your inner self! To be still enough to listen to your instincts and know what is best for you, is the first step in the healing process.

Since you are ready for the JRDA (Jai's Real Deal Advice) I'm going to spill it. We all have had a time where we met someone and those strong feelings hit us like a ton of bricks. Those feelings seem to be so right (like butter and biscuits right)! It feels like nothing can shake off these feeling...but, then boom...the deck of cards just aren't complete, leaving us with

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even then with good communication you will find that the relationship isn't meant to be and you are forced to wean yourself off of the person. In that case, after you have asked yourself all of the above questions and you are sure you're done, here are a few steps to consider when you have decided to let go.

Take a step back - Breathe. Meditate. Pray. Know that you have followed your intuition by making this choice. Most of us deep down know what is best for us, so listening to yourself is an amazing achievement in letting go. It is hard but, taking a step back helps in this process. When that person is on your mind, take a moment for yourself. Breathe and practice a meditation counting sequence...Count to ten and then down from ten slowly. Remind yourself of your worth, meditating on positive calming things.

- Delete the number from your phone or change the name to do not answer this in bold letters - This is a hard one because you think you can still be friends, but, distance builds the strength you'll need to move on. Think about this...How are you going to move forward in the very beginning, consistently calling that person? Are you tempted to see how they are doing? Do you want to tell them you miss them or check on them? This are inbound relationship behaviors and you are moving outbound, away from these. For the love of everything in this world, please do this step for the sake of your heart. In a month from now or longer, when you feel stronger enough, then you can reach out. But, wait until you've reached the point of knowing that "I'm actually glad we aren't together". Be honest with yourself as this means that you actually don't need their number like you have before.
- Keep yourself busy - If your busy there is no time for calling. Of course, you will think about them and if you do its okay...its normal. The key is to let them be an afterthought instead of your entire existence.

has to know what you put in your book. It is your private reflection diary, where you can say how your feeling, and be honest to yourself and how you feel about this person. It is something that you can use to really see things as they are. The heart of it.

- Vent - You can choose whether to vent a trusted friend or a therapist but it is important to talk it out to a trusted individual. It will make you feel better to have the good support system during this transition in your life. Be cautious to watch the advice given. Only you should decide the ultimate next step and do this with a wide angle lens, looking at the big picture.

Remember My king, we all deserve the best and a "Loves me to the heart relationship".

-Dr. Jai

Have a question for Dr. Jai? Interested in relationship/social skills or intuitive coaching Write her at write2@askdrjai.com or for more information go to www.askdrjai.com or strategicladies.com

AskDrJai should not be used in place of medical advice. Although a doctor she is only giving ideas and advice that she would give her best friends.

th you'll need to move on

- Allow yourself time for relationship mourning – This takes listening to your inner-self. When you have spent a lot of time with someone else your ability to hear can be yanked away or be cluttered. We usually see first, feel (which is a response to to our seeing), and act out the acknowledge of these feelings. It starts with what we see first and the perception we have. Allow the morning process start with the right perception and your actions will follow.
- Write about it – I believe we all have had journals at one point of our elementary school experience. These are a good technique and source of healing. No one

contact@askdrjai.com

Ask  Dr. Jai 
A DOCTOR WITH A INTUITIVE TWIST

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