

AVANT GARDE Magazine

THE ART OF PRODUCING EVENTS

*Cheryl Cecchetto
and Gary Levitt
of Sequoia Productions*

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THE ART OF PRODUCING EVENTS

Cheryl Cecchetto and Gary Levitt, of Sequoia Productions

BY: JOHN MICHAEL CAPALDI & MARK HILL

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MARK HILL, ART DIRECTOR

DRESSES COURTESY OF KEVAN HALL,
KEVANHALLDESIGNS.COM

JEWELRY COURTESY OF MARGOT MCKINNEY,
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PHOTOGRAPHED AT CLASSIC PARTY RENTALS, EL SEGUNDO





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For modern event producers like Sequoia Productions, the job has evolved well beyond the archaic definition of ‘party planner’ to a place where art, entertainment and functionality merge. Events have texture, substance, and design. The events serve not only as celebrations, but also as reinforcements of brand identities, corporate ideals and client missions. Events express the attitudes and aptitudes of the organizations that sponsor or commission the client’s visions, thus creating heightened expectations of what an event producer can deliver. Sequoia Productions must create not just a party, but an experience that will resonate with the client and guests.

These new event norms drive successful present day producers to bring art and design alive in a functional medium that delivers a client’s dream or vision, even if that vision was previously unrealized by the client. To Sequoia Productions, a leading event production company in the world, artistic passion drives its leaders to deliver events that not only raise the bar, but also present a unique expression or design that paints the history of each particular client, unique to the events they produce. For Cheryl Cecchetto, Sequoia Productions Founder and President, the ability to express herself artistically through events is essential, especially now that producing events is a far more extensive and labor intensive endeavor that requires months, if not years, of planning. “At one point in time, clients provided head counts and color choices, along with a meal preference. Today, our events come with construction blue prints, hardhats, and traffic plans. The hours of work that Sequoia Productions’ staff dedicate into producing an event is staggering.”

Successfully produced events lead to more production opportunities. However, unlike other artistic mediums wherein an artist determines when a piece is complete, production is inextricably tied to a deadline. Then immediately after an event is complete the process has to be started all over again. To survive and thrive in the event production business, successful producers must train themselves to create within a specified timeframe and to carefully plan ahead for the timeline each unique event requires. “A full production schedule is good for business, but a producer must have the time allotted to conceive the event design aspects and source the items needed once provided with the client’s expectations,” asserts Cheryl. Gary Levitt, Sequoia Production’s Executive Vice President and Partner adds, “We must remain acutely aware of the production schedule’s demands, as to produce only those events for which we know there will be adequate time to develop.”

When creating a singular event for a client, if one so desired, you could borrow some of the best elements or moments of other events you have produced and incorporate them into a new one-off event. Sequoia Productions prefers not to mine its own events for source material. “In the marketplace today, there are so many resources available to us as producers that enable us to produce new and exciting events for clients. Unless a client likes specific aspects of previously produced events, we prefer not to go back to the same well. It is as interesting for us as it is for the client to conceive of new inspirations and event elements,” Gary notes.

This decision has served Sequoia Productions well. Over the years, Sequoia has become the caretaker of some of the world’s most iconic events responsible for setting design and style trends around the world. Each of those events must be a unique artistic creation. Sequoia Productions’ ability to find new sources of inspiration and its tireless work ethic, has enabled it to maintain relationships with clients that span multiple decades, something extremely rare in the event production world. Sequoia Productions extensive client roster includes some of the most prominent members of the film, television, entertainment and corporate industries, among the more notable clients are the Academy of Motion Picture Arts and Sciences (A.M.P.A.S.*), the Television Academy, and the Government of Australia. 2016 marks the 26th year Sequoia Productions will produce the Oscars® Governors Ball.

(continued)

Sequoia Productions just wrapped production on its 13th G'Day USA Gala, and last September it produced the Emmys® Governors Ball for the 19th year. "The greatest accolade we can receive is the faith of our clients in our abilities to continue delivering exceptional events," both Cheryl and Gary concur.

At the heart of Sequoia Productions is Cheryl Cecchetto, who founded the company in 1991 with the seemingly simple yet revolutionary idea: Encourage clients to have events produced by outside vendors rather than have organizations internally produce their own events. Up until 1991, it was uncommon for an event to not be produced by the event owner / originator. The concept of having an outside vendor produce an event is a relatively new concept within event planning. Even more at odds with the standards of thirty years ago, was the realization that the venue in which you threw an event should not preclude you from obtaining rentals, linens, florals and caterers outsourced from the venue itself. The ability to look beyond what was expected and standard in the industry allowed Sequoia Productions to expand event element options they could present to their clients and designated Sequoia as innovative event producers.

Today, Cheryl helms Sequoia Productions with Gary Levitt, who joined the Company in 2001. We had an opportunity to sit down with Cheryl and Gary at their offices in Los Angeles to discuss the evolution of event production, to understand the art of events, and to lift back the curtain on what producing an event really entails through their own experiences over the last thirty years.

JMC: Can we start with what you both see as the quintessential truths of producing a great event?

GL: Planning and understanding are key. To successfully produce an event, you must not only understand what the client wants from the event, you must understand their purpose behind it and what they hope will result from the event. For our corporate clients especially, not only should guests have a great time, they should also walk away from the event with the information the client wanted relayed to each guest. Second only to understanding the intent, is the planning, something Sequoia Productions is known for within the industry. We plan our events so that every minute is accounted for during the allotted event timeframe. We make no assumptions, we track every element of the event, and we surround ourselves with vendors who are tops in their respective fields.

CC: Absolutely. The success of an event is also intrinsically tied to our vendors' ability to deliver on their promised commitments and comprehend what our intentions are. We really do pre-plan every component. If you properly plan out the items you do know and something unexpected should arise, you are better equipped to handle the unforeseeable if the known was properly planned and vetted. However, all that planning and coordination is for naught if you do not fully realize the client's intent for the event. You also can't produce an event successfully without an incredible team surrounding you and Sequoia Productions has the most amazing, hardworking and gifted staff that enables us to deliver events we can be proud of and that clients expect. Without their dedication and support we could not produce the scale of events that we do each year.

MH: What drives you to ensure that every client is happy with the results of their event?

CC: It is simple, I want clients to always feel their dream was realized and their vision made a reality. We strive to exceed client expectations and we are only as good as our last event. We do not take any job lightly, whether it is an event for 100 guests or 1,000 guests. The planning that we dedicate to an event doesn't change.

GL: Exactly. There are times that a client's vision is constrained by budgets or timing, but we are still driven to outperform and do everything we can to help them realize their dream with the resources available. It is about understanding what the client's expectations are for an event and communicating with them what can be delivered.

JMC: What represents the artistry in events?

CC: Every detail tells a story and creates an image for the guests: a specific cocktail, the ice cube, the glass, the order in which music is played and what music is played, the décor design, the linens on the table, the food you serve, the waiter costumes, etc. This all plays a specific role in how a guest will sense and remember the event. In our initial planning, we always think about how each of the five primary senses will be affected during the event.

GL: I couldn't agree more. It is performance art, every facet plays a pivotal role in the overall experience.

MH: Even though there is artistry in each event you produce, is there a distinction between art and function in certain events?

CC: Yes. Gary alluded previously to the differences between the needs of corporate and entertainment clients. With our entertainment clients, an event is most often meant to celebrate an accomplishment or milestone. For our corporate clients, most of the events we have produced are meant to commemorate a milestone or achieve a specific goal. Celebrations tend to allow for more artistic freedom of expression. Corporate events have great opportunities for artistic expression, but when you are being retained to produce a video conference, for example, the expectations of the client focus towards specific deliverable as opposed to a sensory experience.

GL: Where it gets really interesting is when we have corporate sponsors within entertainment client events. Some of the most incredibly creative moments we have had is when we were charged with finding organic ways to include a sponsor into an entertainment client's event. For example, one time we created chandeliers for an event space using lipstick cases from a cosmetics sponsor. When something like that works, we get as excited as the client.

JMC: What makes a client agree to follow the course you layout for an event?

CC: TRUST. The client must believe that you understand what they want, can deliver the experience they are expecting, and accomplish the production promises you make. When you present design concepts to a client, there is an immediate reaction. In that moment, a client's trust that you understand their vision, hear their wishes and concerns, and ability to deliver the event can be cemented or shaken. For new clients, this is an especially critical time. Regarding our long-term clients, we are very fortunate that we have solidified this trust with them, allowing us the opportunity to produce successive events for many years.

GL: It is all about the trust. We work with clients to ensure that our designs and concepts for an event merge with their vision and the ultimate outcome mandated for the event.

MH: When did you first notice your events were influencing other producer's events?

CC: When you produce an iconic and public event such as the Oscars® Governors Ball, which has been setting design trends for over 87 years, you know that many people will see your work and you can only hope that others are inspired by what you do. In the early years that I collaborated with A.M.P.A.S.®, I saw many of the elements used in other events, which was quite flattering. When Sequoia Productions began to create unique items such as chafers and platters with the help of our rental companies and fabricators, we began to see pieces we created incorporated into other events.

GL: A good indication of the design influence that the Oscars® Governors Ball has was a few years ago when Bizbash magazine, a leading event production magazine, conducted a survey of its readers and producers to determine what event most influenced the design of their events. The number one response was the Oscars® Governors Ball.

JMC: Have you ever seen one of your events copied?

CC: Yes, but it wasn't an event, it was a proposal. We submitted a proposal to produce a large scale event. The proposal contained our entire design concept as well as production schematics. The company did not hire us to produce the event, but the final event design concepts and décor were exactly what we had proposed. The entire Sequoia Productions team dedicates a lot of time, energy and creativity into every proposal. To not be able to see a vision come to life is difficult, especially when you are passionate about the work you do and the designs you create, but to suspect your work was appropriated by an outside party is heart-wrenching.

JMC: Gary, what do you see as a pivotal event of the last 30 years that altered what you wanted to bring to modern event planning?

GL: It was the Olympics opening and closing ceremonies. I remember watching them thinking how exciting it would be to produce an event on that grand of a scale and where the event space had to be constructed from scratch. Since then, I have been very fortunate to live out that dream by consulting on construction and design aspects of new event spaces for a variety of firms, including the new event spaces at One World Trade Center being developed by Westfield. Bringing that dream even more to life, two years ago, when we produced the Gala for the opening of the UCSF Medical Center at Mission Bay, we built the venue for the celebration from the ground up over an existing parking lot. We incorporated planted trees into our ballroom, hid street lights under cocktail tables, and craned in executive level portable toilets that had all the trappings of a real bathroom and looked like part of the structure. The clients were thrilled and it was amazing for me to be a part of that and to realize a dream that started from watching the Olympics.

MH: What contributions have you made to modern event planning?

GL: One thing that immediately comes to mind is the use of Smoke Out® fabric in the United States. Smoke Out® was the first fire department approved stretch fabric allowed to cover ceilings and sprinkler systems. A challenge we often faced when trying to design a chic environment in a raw space was that we could not dress up the ceiling. So while we could put down flooring and wall coverings, we were always left to the mercy of the ceiling – think standard office fiberglass tiles, not very appealing. After an exhaustive search we found this particular fabric manufactured in France, we brought it into the States, had it approved by the fire department, and we were able to use it to create beautiful ceilings for our events. What made it unique was that in the event of a fire, melt-able seams every 12" along the length of the fabric would open allowing smoke to escape and sprinklers to come through.

CC: We also reimagined the step and repeat as a three dimensional piece of art, as opposed to just a printed wall. We incorporated hedges and video monitors to create a more visceral and interactive experience. We incorporate sponsors into the thematic flow and design of our events rather than just having them serve as props or afterthoughts.



Aerial Shot of UCSF Medical Center at Mission Bay Gala Structure. Photo Credit: Gary Levitt.



Crane Lifting Toilets over Gala Structure UCSF Medical Center at Mission Bay. Photo Credit: Gary Levitt.





Pioneer Step and Repeat. Photo Credit Nadine Froger Photography

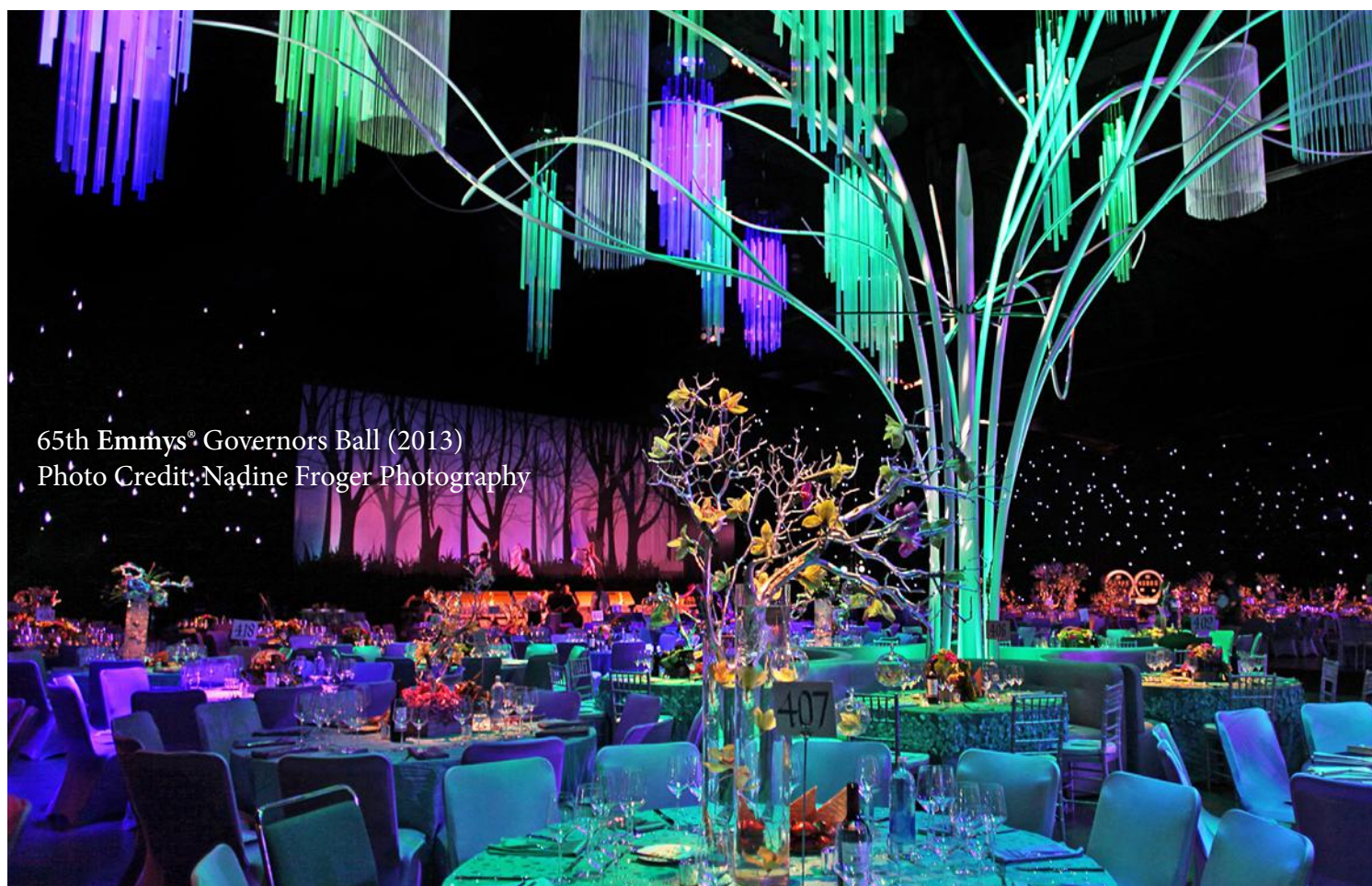
MH: Cheryl, you have been producing the Oscars® Governors Ball now for 26 years. What are some of your favorite Oscars® Governors Ball themes from years past?

CC: 2015 was a standout year for me. The 87th Oscars® Governors Ball was designed to harken back to old speak-easies with rich red fabrics. The special addition to the ballroom was pictures framed throughout the room, as well as on the tables and walls. The pictures were all photos from previous Academy Awards and Governors Balls. The photos revealed such depth and history to the event.] I am also incredibly fond of the 2010 Governors Ball, in which I drew inspiration from Paul Williams. Paul Williams was an African-American architect in the 1930s who would eventually design the original Sachs Fifth Avenue. The Ball Chair of the Governors Ball that year wanted us to design an event that paid homage to the shape of a woman, and I thought of the way in which Paul Williams reinvented lighting in his spaces. We created a 120 foot long chandelier and all the components of the design had extremely sexy, beautiful curves.

GL: I adored Cheryl's design for the 65th Emmys® Governors Ball, which was inspired by the Ball Chair's love of trees. It was a very clean concept with an extremely impactful design. Sequoia Productions brought in dancers from the Los Angeles County High School for the Arts who performed on a backlit stage so that they embodied shadows dancing in the forest throughout the evening. The design incorporated movement, light and shadow and created an ethereal fantasy. Guests were memorized by the overall esthetics of the Ball.



87th Oscars® Governors Ball (2015)
Photo Credit: Line 8 Photography



65th Emmys® Governors Ball (2013)
Photo Credit: Nadine Froger Photography

JMC: What are a couple of your favorite events of the last five years that you produced?

GL: The Childrens Hospital Los Angeles Gala and the new UCSF Medical Center at Mission Bay Gala. At the CHLA event we got to meet the doctors and the children and families being serviced by the Hospital. It was emotional and uplifting and gave great meaning to everything we did and we wanted to make sure every detail was spot on. Similarly, the amazing staff at UCSF and their commitment to cancer research and specifically the support of women and children gave me inspiration, especially on those days when everything conspired against us – including gale force winds intent on halting construction on our massive gala tent. I also produced an event for a client wherein I created a prohibition era club. In order to get into the club guests had to walk through a pawn shop I designed and had fabricated. Corporate Client, Photo Credit: Jen O'Sullivan Photography





67th Emmys® Governors Ball (2015)
Photo Credit: Nadine Froger Photography

CC: I thought I was in heaven during the 67th Emmys® Governors Ball. I designed a ceiling treatment adorned with treble clef crystal chandeliers. Hostesses were dressed in white gowns, tables were strewn with beautiful white calla lilies, roses, and Phalaenopsis orchids, and Andrea Bocelli and David Foster gave an incredible performance. It literally looked and felt like a dream. In 2015, at the Opening Gala for the new UCSF Medical Center at Mission Bay, a group of student performers from Oakland High School called “Vocal Rush”, sang backup vocals for Kevin Spacey, as he performed “Bridge over Troubled Water”. It was extremely gratifying to see these talented students have a once in a lifetime opportunity. It was a moment where everything came together and it was magic.

JMC: In the age of social media and self-promotion, Sequoia Productions has and continues to maintain a low profile as opposed to some of your peers. Is that an accurate statement?

CC: That is an interesting question for us. We do, in fact, have a lower profile than some of our peers, despite the magnitude of events we produce each year. The reason is because we have always seen our clients and their events as the stars. Our job is to propel an event or client, allowing them to be in the spotlight and not us as the producers. As a result, we produce events for clients who prefer to keep a low profile or whose events require discretion. We continue to strive to find a balance between marketing our company and building our brand, while maintaining the integrity of our client’s brands.

MH: What drives you?

GL: I love producing events. I find it incredibly rewarding to be able to help someone bring their vision for an event to life. Since it is a means through which I get to express my creativity, I welcome the opportunities to come up with new concepts and materials for events.

CC: It’s why we both chose this business: it allows us to express our artistic vision. I started my career in theater, and I see events as live theatrical performances. There is a story to tell with each event, and it is told through furniture, fabrics, food and fun.

JMC: What events are on tap for 2016?

CC: We just completed the 13th G’Day USA Gala. We are weeks away from the 88th Academy Awards® and we are again excited to be a part of the celebration, producing the cocktail reception for the approximately 3,500 arriving guests as well as the Governors Ball. In April we will be helping to launch the newly renovated theater at the Television Academy and, of course, the Emmys® Governors Ball is quickly coming around the corner in fall.

Thank you both for taking the time to sit down with us to give our readers some insight into what it takes to put on one of your events and for sharing the artistry of your events.

AVANT GARDE asked Cheryl Cecchetto and Gary Levitt of Sequoia Productions to share photos of special favorites amongst the many events that they have produced.

82nd Oscars® Governors Ball (2010)

CHERYL: The most exciting part of designing this Ball was that it was my first year working with the incredible Oscar-nominated Costume Designer Jeffrey Kurland who was serving as Ball Chair. Having studied the influential work of architect Paul Williams, I applied his design sensibilities for the lighting of the first Saks 5th Avenue store as an inspiration for the Ball's décor. The combination of my ideas and Jeffrey's direction created a very theatrical and magnificent Ball with intricate textures and incomparable energy.

Photo Credit: Line 8 Photography



G'Day USA Gala (2011)

GARY: In 2003 Sequoia Productions was hired by the newly formed G'Day Los Angeles committee to help conceptualize a series of events that would raise awareness and interest in Australian and American joint business interests. That event series evolved into the G'Day USA program. We have produced the Black Tie Gala each year since with 2016 being our 13th consecutive year. I am especially fond of this event and proud of how it has developed and grown.

Photo Credit: Line 8 Photography

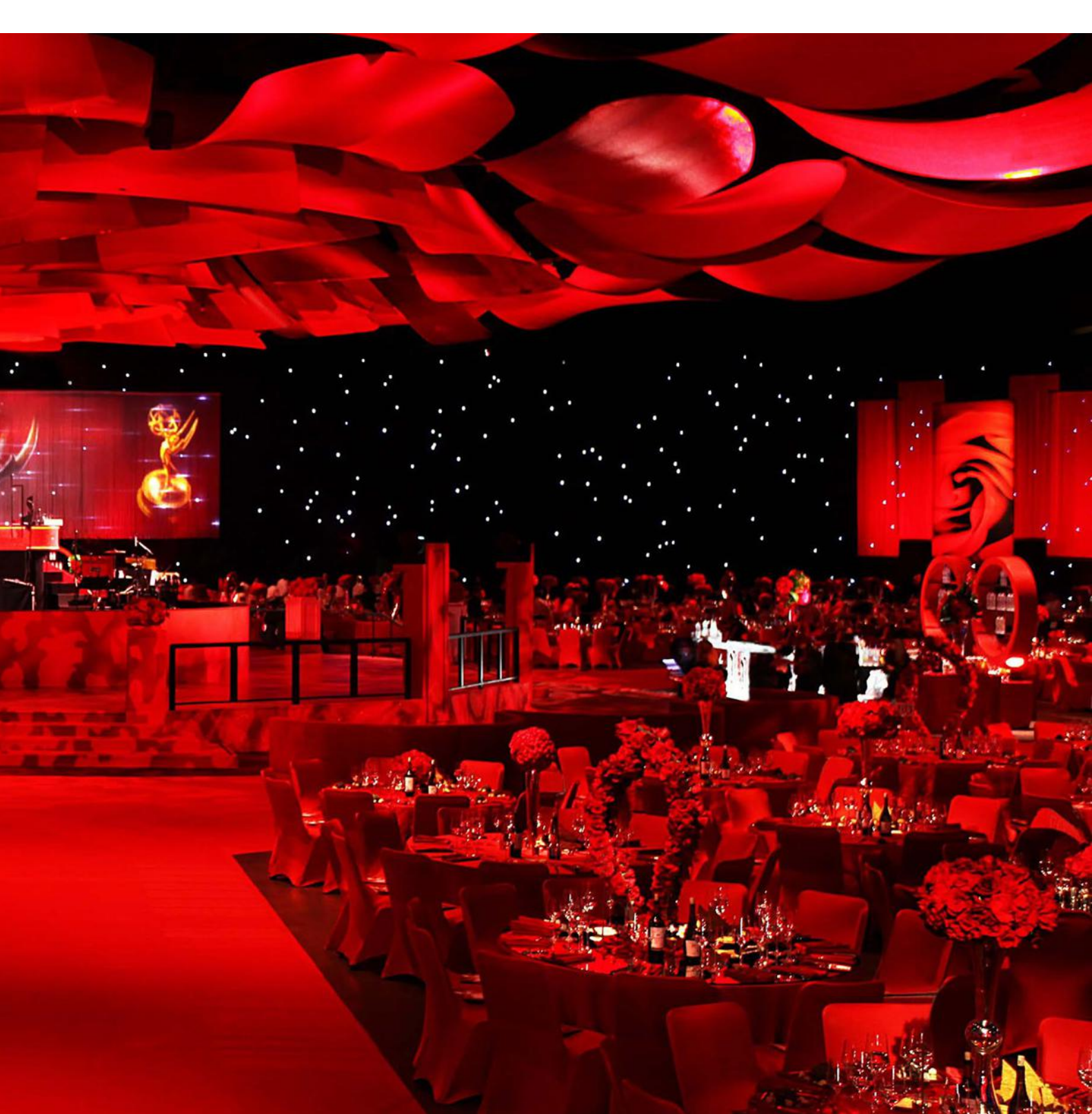




64th Emmys® Governors Ball (2012)

CHERYL: Joe Stewart was the Ball Chair and he gave me one directive for the Ball – “RED”. Inspired by Richard Serra’s sculptures while I was traveling through the Toronto International Airport, I created a massive 120’ diameter inverted red rose that hung from the center of the room and anchored all the other red elements throughout. It was so rewarding to watch guests’ reactions as they entered the ballroom, and to this day, I still have many Television Academy staff and returning guests mention that they loved the ‘Year of the Red Rose’.

Photo Credit: Nadine Froger Photography



UCSF Medical Center at Mission Bay Champions Gala (2015)

GARY: This project was a massive undertaking by Sequoia Productions and it demanded complete dedication of every member of the Company, but it was a sight to behold when complete and the client was ecstatic. The multiple event program we produced concluded with a 1,000 person Gala in a structure constructed over the parking lot of the Medical Center. The challenge was not only to build the structure, but to do so on a parking lot with a grade differentiation of 8 feet. The almost 70,000 sq. ft. subfloor accommodated 2 large tents, craned in VIP restrooms, a catering kitchen and dressing rooms.

Photo Credit: Angie Silvy



Children's Hospital Los Angeles Dream for Kids Gala (2011)

CHERYL: Children's Hospital Los Angeles Dream for Kids Gala was inspired by the community of past and present patients and staff. Many artistically-trained high school students from all walks of life represented CHLA's history, progress, and promising future through dance, song and acting. I choreographed the physical movements of the students in synch with a massive video mapping projection on the tent ceiling, culminating into an artistic integration of the hospital's butterfly logo and mission statement with performance art. Faces of patients, doctors, nurses, staff, etc. appeared in the butterflies' wings to symbolize the community, power and significance of CHLA to Los Angeles.

Photo Credit: Line 8 Photography





75th Oscars® Governors Ball (2003)

GARY: Recreating an event that captures a moment in our history is exciting to me. Seeing all the design elements come together to paint a modern interpretation is what I love about event production. For the 75th Oscars® Governors Ball Cheryl designed an homage to the very first Ball at the Roosevelt Hotel. The palette of black and white created a visually stunning and glamorous snapshot of history.

Photo Credit: Nadine Froger Photography



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AVANT GARDE

COVER & FEATURE

*Cheryl Cecchetto and Gary Levitt
of Sequoia Productions*

BY: JOHN MICHAEL CAPALDI & MARK HILL

“The Lifestyler”

Internationally known celebrity psychic, life coach
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Internationally known celebrity psychic, life coach and stylist. I assist people in changing their lives from the inside out. “The Lifestyler”

People who have a false sense of themselves need accolades from others so much that it becomes like a drug to them. They become so self-absorbed in their own selfishness that it becomes overwhelming for who they are. Eventually, they have to live in such a way that they're always working toward their own best interests and will trample on anyone else's. They're not heinous people—we reserve that description for murderers, child abusers, and rapists—but they put themselves and their needs first. They will roll over anyone who stands in their way. It's not self-confidence that propels them forward, but ego.

When you're a young kid in school, you have all sorts of ideas about your future profession. “Mom and Dad,” you might say, “I want to be an astronaut when I grow up.” If only more parents would say, “That's great, Timmy. I'm really happy that you want to be an astronaut—good luck with that. But honestly, you have zero aptitude for math and you have no interest in science. You're an English major and you love history, so perhaps you should consider a different field.” To be successful in any field, you have to have skills, talent, and luck. If you enter into a profession while understanding and accepting your limitations, you're living in your reality, and not lying to yourself and building illusions. Your self-confidence stems from knowing who you are and living in your truth.

One of my favorite people in the world lives a dual life. By day, he is a big time businessman in an expensive Armani suit. But he occasionally performs as a drag queen by night. It's not about being perverse for him, but about needing the accolades he gets from being onstage. In the old days, he was incredibly gorgeous and could impersonate the supreme divas like Donna Summer or Diana Ross to perfection. He was actually hired by Diana Ross to impersonate her in one of her shows when she was performing in town, and he desperately wanted to become a star of Ru Paul proportions. His self-confidence—who he was, where he went, how he looked, what he did—was totally wrapped around his achievements as a drag queen.

He went through some hard times while pursuing his dream, but at some point, he realized that he would never be Diana Ross. He faced the facts of his own reality, made a change in his life, and got a job in corporate America. He became a respected and powerful businessman who runs a multi-million dollar corporation, and nowadays, although his looks have faded and he's aged a little, his self-confidence has never been higher. He pulled his reality together. He took what he thought he was—what he had created with his fake Diana Ross illusion—then really looked at what his true gifts and abilities were. He was able to believe in himself, move forward, and make himself into a success by having the self-confidence to no longer need the fake drag queen accolades. He dumped his illusion and instead created his reality to become a real success in the real world.

Some people aren't willing to fully embrace that you can be proud of what you have accomplished. For example, I'm proud of what I've done personally and professionally in my life. I can be proud of that without being arrogant about it. People often say that they have no self-confidence, but in many cases they actually do possess it, they just don't realize that's the name of it. Some people who have really low self-esteem or have major issues within themselves think that, because you have a good feeling about yourself, you're bad. So many people are very unhappy and even hate themselves. Self-esteem and self-confidence can also be about self-hate. We can talk about those people who have low self-esteem who need to learn how to build it, but they're people who just hate themselves. But for most people, all you have to do is show them that they're loved. You can change people's lives around by just loving them.

Self-confidence comes from a place of integrity—a place of forgiving yourself. You have to forgive yourself to accept yourself and that, in turn, gives you self-confidence. When you can do that, all of your self-confidence starts to blossom, everything starts to fall into place and you can make things happen.



“The Lifestyler”

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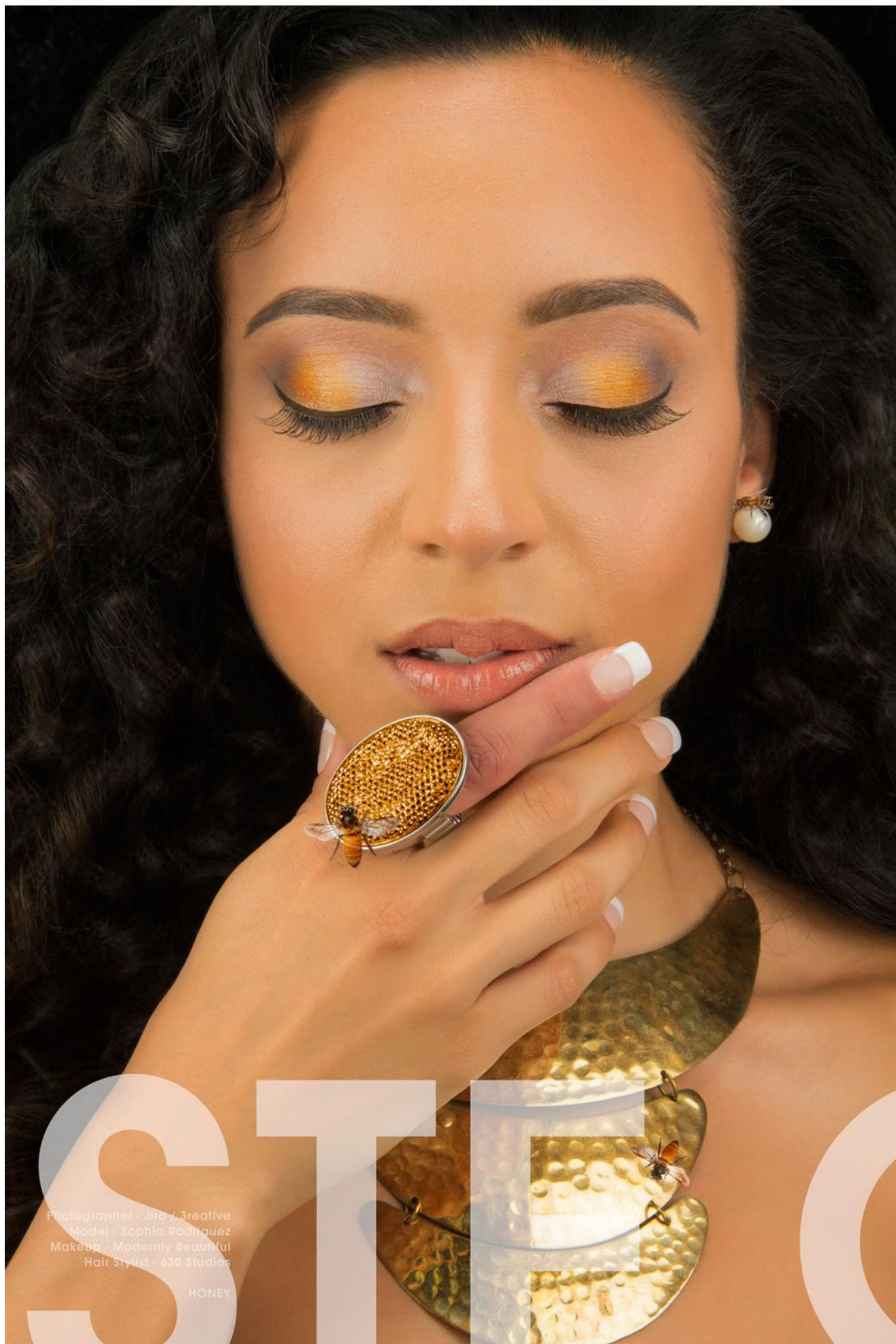
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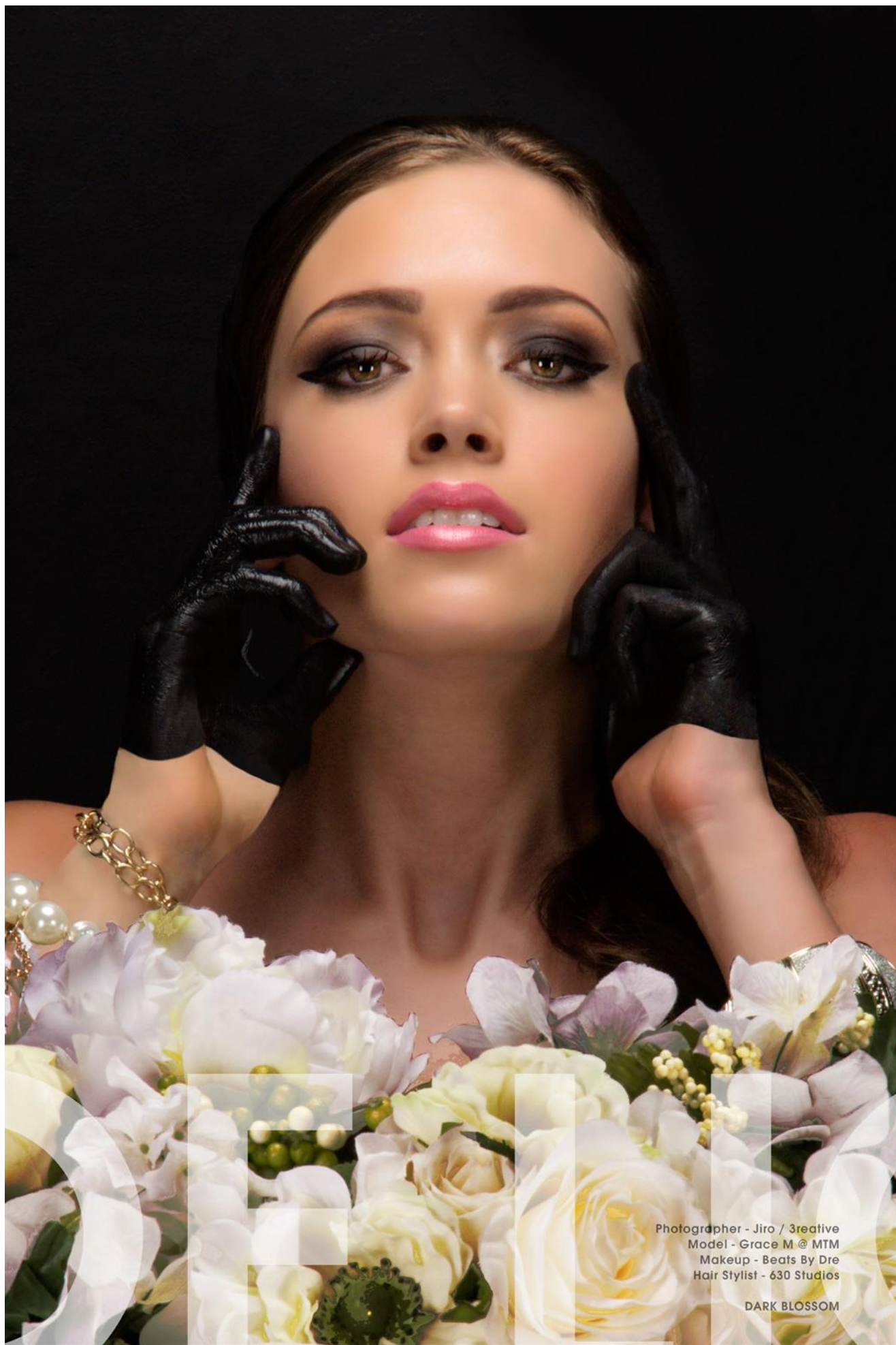
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HONEY



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DARK BLOSSOM



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Model - Anisha Salim
Makeup - Modernly Beautiful
Hair Stylist - 630 Studios

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**LAST CHANCE
ANIMAL RESCUE**

**ANDREW SABLE
FAMILY FOUNDATION**

**Animal
Cancer
Foundation**

PetFest
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secureapet

**Mayor's Alliance
for NYC's Animals**

**Best Friends
ANIMAL SOCIETY**

FoundAnimals

SUBARU



THE PET PHILANTHROPY CIRCLE

Jewel Morris is the Founder of The Pet Philanthropy Circle. Their mission is to save and enhance the quality of animal lives by promoting public awareness of their welfare and the causes that protect them. This is accomplished through their annual event, the Pet Hero Awards, educational programs and fundraisers for qualified animal rescue organizations. Here are some highlights from the 4th Annual Pet Hero Awards Ceremony which was held on October 30, 2015 in New York City.



Jewel Morris, Candy Udell and Robin Ganzert



Jane Velez-Mitchell, Jill Rappaport



Jewel Morris, President
Founding President Pet Philanthropy
Circle
Host of the Let's Talk About Animals TV
Show
CEO-Owner Hamptons Pet Magazine
Founding President of PetFest

The Pet Philanthropy Circle



Prince Lorenzo Borghese and Rose Wu

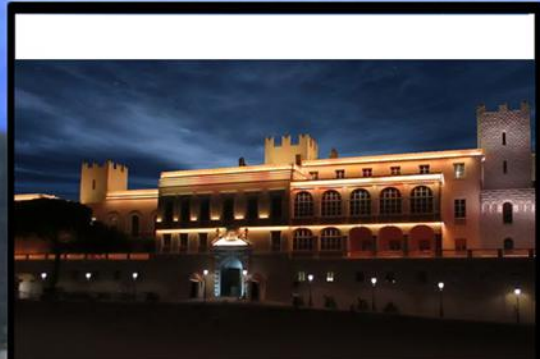
Monaco Calendar Apps 2016



The Casino

SEPTEMBER 2016

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	



Prince's Palace

NOVEMBER 2016

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 <i>All Saints' Day</i>	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18 <i>Remembrance Day - Civil Veteran's Day - US</i>	19
20	21	22	23	24	25	26 <i>Monaco National Day</i>
27 <i>National Child Day - CAN</i>	28	29	30	1 <i>Thanksgiving Day - US</i>		



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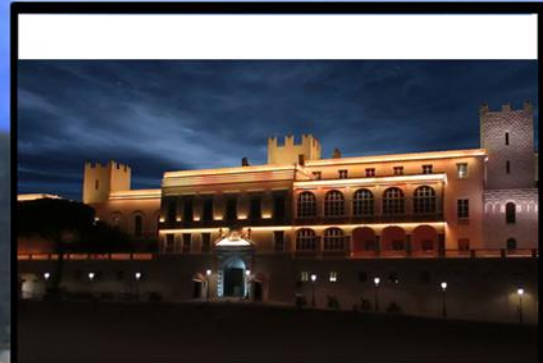
A portion of the Proceeds will be donated to the Prince Albert II of Monaco Foundation

Monaco Calender Apps 2016



The Casino

SEPTEMBER 2016						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8	9	10
	Labour Day					
11	12	13	14	15	16	17
		Canadian Day				
18	19	20	21	22	23	24
				Full Moon		
25	26	27	28	29	30	



Prince's Palace

NOVEMBER 2016						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 <i>All Saints' Day</i>	2	3	4	5
6	7	8	9	10	11 <i>Remembrance Day – Oak Veteran's Day – US</i>	12
13	14	15	16	17	18	19 <i>Womans' Memorial Day</i>
20	21	22	23	24	25	26
<i>National Child Day – Oak</i>				<i>Thanksgiving Day – US</i>		
27	28	29	30			



A portion of the Proceeds will be donated to the Prince Albert II of Monaco Foundation

APRIL ROSS
Makeup Artist



Photographer: Dondee Quincena
Model: Lauren Rae
Hair Jennifer Scott-Abernethy
Makeup April Ross
www.aprilrossmakeup.com
Instagram @aprilrossmakeup



Actor

LOUIS-KARIM NEBATI

Production : SpLash PR Agency, Claire
Arnaud-Aubour & Isabelle Ruen

Model : actor Louis-Karim Nebati

Photography: Isabelle Ruen, represented by Claire
Arnaud-Aubour & SpLash PR Agency

Art Director: Q. Joon Kwon

Head Stylist : Brooke Emery

Stylist: Krista Hunter

Make-up artist: Vanessa Logan for Beauty By
Virtue

Hair Stylist: Eric Leboeuf for Elb Hair

Assistant Hair Stylist: Mika Leboeuf for Elb Hair

First Photo assistant: Raquel Valencia

Second Photo assistant: Scott Heller

Assistants to Ms. Arnaud-Aubour: Jeanne Pos-
sidoni and Sue Marine

Location: Camarillo WWII Airplane Museum

Catering: Claudine Marshall for 2 French Chicks

Videographer: Eric Epperson for Epperson Media





Avant Garde Magazine: You are a very successful actor in France. Why have you decided to relocate to the United States? Does “American Dream”, the title of the short that you star in, symbolize your journey at all?

LKN: I decided to relocate to the United States, first of all, because it was a dream dating back to my childhood for several cool reasons. Also I was a fan of Harley Davidsons, and one of my wishes was to ride my horse on the California roads. A nice cliché, and I got to live it!

As an actor, I had reached an impasse and needed to get back on track of my acting foundations. It is like a painter who needs more colors, more depth, to keep creating in a way which makes him feel alive. I needed of a “little death”, even if it meant putting my career on hold in order to reinvent myself, even if things were going very well in Paris.

I needed to find new tools to create new things, to keep being inspired and connected. The best way to do this was to move away to experience new horizons. I had a choice between NY or LA, I choose LA, my Harley still appreciates my choice.

However I would love to live in both places in the future.

American Dream! The title definitely symbolizes a lot to me. Indeed, I am building my dreams from scratch the way I have mostly always done. I have wishes and faith so I keep moving on anyways, no matter the obstacles, and fortunately reality shows that I am right to do so. I am not afraid to loose what I already have in order to explore new dimensions in my art. I guess that I deal well with pain and frustration. I always try to see things beyond the horizon, long term, in other words. I like to be an alchemist in my life, transforming frustrations and rough experiences into perfume, into creativity.

I am lucky and grateful because everywhere I go, I meet good, interesting, and real people from whom I learn a lot.

Also I think that what happens outside is based on what we feel inside of us, it is definitely connected.

Well, **American Dream** was one of my first experiences as an actor in the USA and I miss that great time on set with all the team, I’m grateful for it.

Avant Garde Magazine: You are relocating to the United States but happened to be in France when the terror attacks of December 2015 occurred. Were you in Paris itself when these attacks occurred? What kind of an impact do you feel it had on the people there, and what is the climate there now that it’s been almost 2 months?

LKN: I was supposed to be in Paris when the terror attacks occurred but I had postponed my flight four days before it happened.

Obviously friends and people were terribly shocked. I mean, it is very difficult to put such feelings into words, it is insane. I got back to Paris in January for work, and I went to the Bataclan; people had left flowers on the ground... It felt unreal but unfortunately it was very real.

Innocent children and civilians are dying every single day because of terrorism attacks and wars in some countries. We all know now that nobody is protected against such barbarism anywhere. As a matter of fact, we are not accustomed to being at war in Paris so this was very traumatic for the French..

Based on what I know from friends, life was suspended for a while actually. But it looks like things are starting to go back to normal now, people are moving on, they are trying to get over it as much possible. Fear is still palpable but people are still living the way they are supposed to, they are doing their best to go back to their normal lives, and I believe that it’s the best peaceful way to reply to these brutal monsters. Terrorism cannot change our joy of living.

Avant Garde Magazine: You have met a lot of wonderful people throughout the years. Is there anyone is particular, whom you have met or not, you would like to work with or meet in the future?

LKN: I would have loved to meet Michael Jackson so badly but it’s too late. At least I have seen him twice in concert.

I would be happy to have a drink with Mohamed Ali and Sydney Poitiers. They are mentors to me. Of my contemporaries, I have particular admiration for the Coen brothers.



Avant Garde Magazine: You were particularly excited about the photoshoot at the Camarillo WW II Airplane Museum, not only was your bike used in some of the photos, but because you are a pilot as well. Can you tell us a little more about that?

LKN: I am still very excited about the photoshoot at the Camarillo WW II Airplane Museum. It was such a fantastic experience, I have never had one like this before. I felt at home. I mean, my greatest birds were there for me, I felt very humble in front of them: the Mustang 51, the Spitfire and other beautiful and sexy airplanes. The welcome was very warm, I'd like to thank all the team of the Camarillo Airplane Museum for their warmth and kind welcome.

As a pilot, I would love to fly old airplanes, it would be a great learning experience because it demands much more attention and skills to fly old aircrafts than modern ones which are more automated.

I have a lot of respect for old pilots, they are my mentors.

Avant Garde Magazine: Appearances can be deceiving but you seem like a pretty laid back, uncomplicated guy. What is your take on contemporary fashion? Do you prefer to shop for clothes in Paris or LA?

LKN: Thank you very much, I appreciate the compliment. I think clothes define a big part of our personality, this is the reason why I care a lot about my characters clothing, it says somethings, it reveals a lot.

But I made mistakes in my personal and professional life, ahah, I think I was looking for myself in wrong ways sometimes!

I like to mix old school fashion with contemporary styles, kind of like a mix of pilot/biker style but as simple as possible. Style shouldn't replace someone's personality but complement it. Actually, style is supposed to help be cool, it is a prolongation of our selves.

I like shopping in both places, in Paris and in LA, but LA won, and I prefer shopping for clothes in LA now, actually.

Avant Garde Magazine: Lastly, we know that you don't like to reveal too much about your upcoming projects, but is there anything you can tell us or anything you would like to share with our readers?

LKN: Upcoming projects are on the way, I am sorry not to be very generous in giving information. This is not superstition but nothing has been signed yet, we are still negotiating so I prefer not to say that much, but good things are coming and I can't wait to share!















Beverly Hills Sweet Table
310-210-6315



Wedding Cake Pops



Sweet Table



Sugar Swans



Gold Cake Pops



Sweet Table



Cake & Cup Cakes



Beverly Hills
Sweet Table





Models from left to right: Juniper Crush, Maria Ramos, Katie Louise
Make up: Byanca Bell
Hair Stylist: Roxanne Brierley
Photographer: Steve Haywood





LOUIS-KARIM
NEBATI