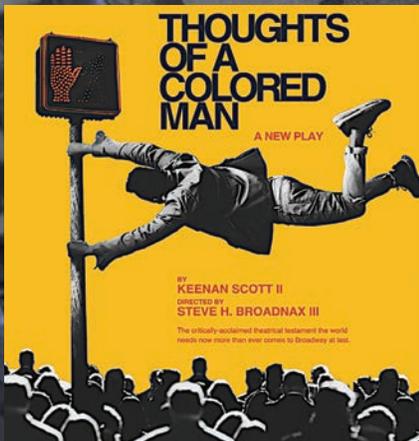


SoulVision[®]

M A G A Z I N E

Ron Simons: The Maestro of Broadway



October 2021

EDITORS NOTE

BK Fulton



Photo courtesy of BK Fulton

| “The show must go on.”

The show must go on. Life is a dynamic thing with natural ups and downs. We make most of the best parts of life happen in between by doing the work. In fact, as I’ve said here before, the win is in the work. This week a new monument to freedom went up in Richmond, Virginia. It’s the first of its kind in the United States. In a moment of universal karma, just a few weeks ago, the last major confederate monument in Virginia came down. In fact, it was one of the largest Confederate monuments in the nation and the last of its kind in the former Capital of the Confederacy. Times change and we must continue to do the work to push our nation forward so that needed changes give hope to our children. They deserve every chance to be the best version of themselves. We set their best lives in motion by what we do today; each day.

In this issue of SoulVision Magazine, we celebrate the great showman Ron Simons. He is a force on Broadway and more importantly, he is a man on a mission. We also share with you stories on Swiss watchmaker Vincent Plomb’s Vicenterra, talent manager Wink, and filmmaker Robert Nyerges. We also take a look at Ron Simons’ Broadway play Thoughts of a Colored Man and give you a recipe from acclaimed food blogger Karelle Vignon-Vullierme. Finally, we highlight the educational and nonprofit work of the Treehouse Group and give appreciation to stage and silent film legend Bert Williams.

Follow BK Fulton on [Instagram](#) and [Twitter](#). To learn more about Soulidify Productions, visit their website soulidify.com and follow them on [Facebook](#), [Instagram](#), and [Twitter](#).

| “Times change and we must continue to do the work to push our nation forward so that needed changes give hope to our children.”

CELEBRITY

Ron Simons: The Maestro of Broadway



Photos by Bobby Quillard

| “Know a good story when you see one.”

Growing up in Detroit in the late 60s and 70s, Ron Simons was yearning for a way to get out. His family was blue collar like many during that time period. “I had a couple of ideas of how I was going to get out,” he says. “Not atypical for most families I was thinking doctor or attorney. I thought either of those goals might get me out of the poor neighborhood and on track to buy. I was really ready for change.” His grandfather was a sharecropper in the South. He was part of the Great Migration. He didn’t have more than a third-grade education but taught himself how to read. “I don’t know how one does that.” When he arrived in Detroit, his grandfather learned the skills required to get a job as a mechanic fixing cars. “It wasn’t the worst paying job. It actually paid well back then, close to what people made on the assembly lines,” Ron says. “I felt like that was an inspiration to me because it said to me that if you believe in what you are wanting to do and you work hard, you can achieve your goal.”

Ron Simons: The Maestro of Broadway (continued)



In 1982, after graduating from Columbia University with a degree in computer science and English/theater arts, Ron had two choices: follow his dream as an actor or put his computer science degree to good use. He had put applications in at various technology companies and at the same time he applied to the Yale School of Drama. He accepted a job at Hewlett-Packard. A week later, Ron got a phone call from the head of admissions at the Yale School of Drama. “The deadline has passed, but we were so enthusiastic about the package you sent in that we are going to extend the deadline for you,” Ron recalls the voice at the other end saying to him many years ago. Ron was perplexed and began to think of every dilemma in his life: *How would I pay for it? Maybe I can get a loan,*

but you are already deep in debt from undergrad. And then when you get out of college, actors don’t always make the most money. Your mother is about to retire, and your grandparents are already retired.

After Ron rambled on about his concerns to the head of admissions, they wished him the best and ended the call. “I came to the conclusion that I was not going to pursue getting into the Yale School of Drama,” he says. “I was going forward with my corporate plan because I needed to support my family. That did not change due to the Yale call but what did change was my focus and reassurance that acting and entertainment was where I was supposed to be. I felt like it was my destiny. That was the universe telling me that maybe not today or tomorrow or even five years from now, but somewhere down the line you are going to become an actor. Nineteen years later, I did.”

“All of the places I’ve been in my life and the dedication, focus, and tenacity I had to learn folded into making me a better producer.”

Even though Ron began his journey as an actor after graduating from the University of Washington with an MFA in Acting (2001), he soon became a little disgruntled with the projects that were being green-lit and the characters he was being asked to play. “I just thought they were mediocre,” he says. “And I was like, you know what? I think I can do mediocre by myself. Matter of fact, I can do way better than mediocre.” In 2009, he began to produce his own plays under his own production company – SimonSays Entertainment. He was in his late 40s. Notwithstanding this ostensibly late start, in 2012 his first production, *Porgy & Bess*, won a Tony Award for Best Revival of a Musical. This would be the first Tony of many for Ron.

Ron Simons: *The Maestro of Broadway* (continued)

In life, we don't always know which skills will be of the most use during particular phases of our careers. For Ron, he believes every degree he has earned and every job he has worked helped him to become a better producer. When Ron was studying at Columbia Business School in 1989, he took a course on managing personal and group dynamics. The course taught him how to deal with stress in his job and how to lead a team. His time as an actor taught him what makes a good story. "I don't know everything as a creative producer, but I do know a good story when I see one," he says. "So, when I find something, I leverage everything. All of the places I've been in my life and the dedication, focus, and tenacity I had to learn folded into making me a better producer."



When scouting for new productions to get behind, Ron looks for three characteristics. "The project must not only have a great story but must have commercial viability, artistic integrity, and it needs to focus on or support the stories of underrepresented communities," he says. His new Broadway play *Thoughts of a Colored Man* has all three. *Thoughts of a Colored Man* is the story of seven African-American men who discuss the issues that affect them the most. The play takes place over the span of a single day in a gentrifying Brooklyn neighborhood. "The characters speak about their truths in very authentic and raw expressions and words," Ron says. "It is the first time that I have heard a play that was totally devoted to the

inner life of the African-American male. I have never seen that before." Ron says this will be the first play that was written and directed by African-American males, starring an all African-American male cast and produced by a majority of black men. "That has never happened before on Broadway," he says. "And part of that is because there are not enough black producers to go around. At last count, there were like six or seven of us."

Regardless of a lack of diversity in Broadway, Ron is grateful that he is providing opportunities for new black talent. "I get the chance to help give Keenan Scott II, a talented African-American writer, his opportunity to premiere on Broadway with his first play," he says. "It gave me the chance to provide an opportunity to give Steve H. Broadnax III, a talented African-American director, his Broadway debut. And at the end of casting, I realized we had a number of actors who were making their personal Broadway debuts." Wherever Ron goes, he wants to open the doors for more diverse voices to play a role in the larger picture. "I think that this piece contributes significantly to the American canon and diversifies and updates that canon, so there was just no way I could turn it down," he says.

"There are not enough black producers to go around. At last count, there were like six or seven of us."

Because his route to producing on Broadway was so unconventional, Ron doesn't recommend anyone following in his exact footsteps. "I woke up one day and wanted to produce," he says. "I hadn't read a book. I hadn't had mentors. I didn't take a class." He recommends pursuing educational opportunities like The Commercial Theater Institute, which has a comprehensive program for emerging producers. The program has a placement for 27 participants every year. He also suggests reading books like *Producer to Producer: A Step-by-Step Guide to*

Ron Simons: *The Maestro of Broadway* (continued)

Low-Budget Independent Film Producing or *The Commercial Theater Institute Guide to Producing Plays and Musicals*. “There are so many ways that you can educate yourself,” Ron says. “The reason why you want to educate yourself is twofold. First, you need to learn the vocabulary. You need to know what people are talking about so that you aren’t in the dark trying to catch up. The other thing is if you can find a good course, you can find a good mentor who can advise you.” Ron still calls on his professors from the University of Washington for advice. “Whether it is in academia or a mentor or a working professional who is already a producer, you can sidestep some of the main traps that I have fallen into,” he says. “If I had done it a different way and had learned more early on, I could have saved myself some heartache that was unnecessary.” Regardless of these hurdles, Ron has gotten himself back up every time.

Ron is currently working on reviving Ntozake Shange’s *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*. It will be led by acclaimed choreographer Camel A. Brown. “This will be the first time in over 65 years that an African-American woman has served as a director and choreography for a Broadway

show,” Ron says. The first of a new genre called choreo-poem, this will be the first time *For Colored Girls* will be performed on Broadway in years. *For Colored Girls* and *Thoughts of a Colored Man* resonate so deeply with Ron because he sees his loved ones in the characters. “In *For Colored Girls*, I knew those women. My auntie is in there, my momma is in there, my cousin Rachelle is in there. In *Thoughts of a Colored Man*, my granddaddy is in there, my uncle is in there, my best friend is in there, my neighbor is in there.” Ron is proud to present a revival play all about black women in the same season as a new play about black men. “If there are any Tony voters who are reading this, look out for both,” he says. With four Tony Awards under his belt (the most for any African-American producer in history), Ron shouldn’t worry too much.

“I think that *Thoughts of a Colored Man* contributes significantly to the American canon.”

Change the World: Tell the Untold Story. To learn more about Ron Simons, visit his [website](#).

Thoughts of a Colored Man: A New Era of Broadway



Thoughts of a Colored Man playwright Keenan Scott (far left), actor Luke James (front left), and actor Tristan 'Mack' Wilds (front center) hosting a youth and community event at the Caste Hill YMCA in the Bronx and the North Brooklyn YMCA, where community members can receive a free haircut at a mobile barbershop. Photo courtesy of *Thoughts of a Colored Man*.

| “Show the spectrum of black male existence.”

This month, Broadway returns with an exciting new play that is poetic, timely, and groundbreaking. *Thoughts of a Colored Man* is playwright Keenan Scott II's Broadway debut.

The play tells the story of seven black men in a gentrifying neighborhood in Brooklyn. The play stars Esau Pritchett, Dyllón Burnside, Luke James, Tristan 'Mack' Wilds, Da'Vinchi, Bryan Terrell Clark, and Forrest McClendon. These men will share their unfiltered thoughts about themselves and the issues that surround them. Each character is allegorical: love, lust, passion, anger, wisdom, happiness, and depression. *Thoughts of a Colored Man* incorporates spoken word, slam poetry, and rhythm. The seven black men in this piece are allowed to be themselves. The audience will see these men as complete human beings.

Thoughts of a Colored Man: A New Era of Broadway (continued)

Thoughts of a Colored Man's journey to Broadway was a long time coming. Playwright Keenan Scott II workshopped the play at The Arena Stage and New York Theatre Workshop. He then put on regional productions at Syracuse Stage and Baltimore Center Stage. Due to COVID-19, the play had to move from its tentative release date in 2020 to an October premiere.

Keenan Scott II got his start as a slam poet. He developed the play as an undergrad and over a decade leaned on the financial support of family and friends to make his dream of becoming an acclaimed creator come true. His influences are August Wilson and Katori Hall. They influenced Keenan to be authentic in his work. In an interview with *Vogue*, he lays out why this production is so important. “Too often Black men are portrayed as monoliths, based on stereotypes and tropes — the super athlete or the supercriminal,” he says. “With these seven men, I wanted to show the spectrum of black male existence. I wanted to show each of them, and all of us, in our totality.”

Thoughts of a Colored Man promo. You can get your tickets to *Thoughts of a Colored Man* [here](#).



From left: Playwright Keenan Scott II, producer Brian Moreland, director Steve H. Broadnax III in front of the John Golden Theatre. Thoughts of a Colored Man begins performances at the theatre today, Friday, October 1, 2021.

Photo by Emilio Madrid.

MEDIA-MUSIC-STAGE

Wink: Industry Guidance Counselor



Photo by Ron Hill

| “Prioritize the social-emotional needs of your talent.”

Ronald ‘Wink’ Woodall is a talent manager extraordinaire and CEO of The Talent Connect. His talent management company has secured talent for networks like CBS, ABC, and NBC. His clients include NAACP Image Award nominee [Tobias Truvillion](#) (*Empire*, *First Wives Club*, *Equal Standard*), who starred as the male lead in [Soulidify Productions’ Love Dot Com: The Social Experiment](#); and millennial multi-talent Terayle Hill (*Step Up*, *SuperFly*, *House of Payne*). Wink established The Talent Connect in 2015 after decades of experience in the arts.

Wink: Industry Guidance Counselor (continued)

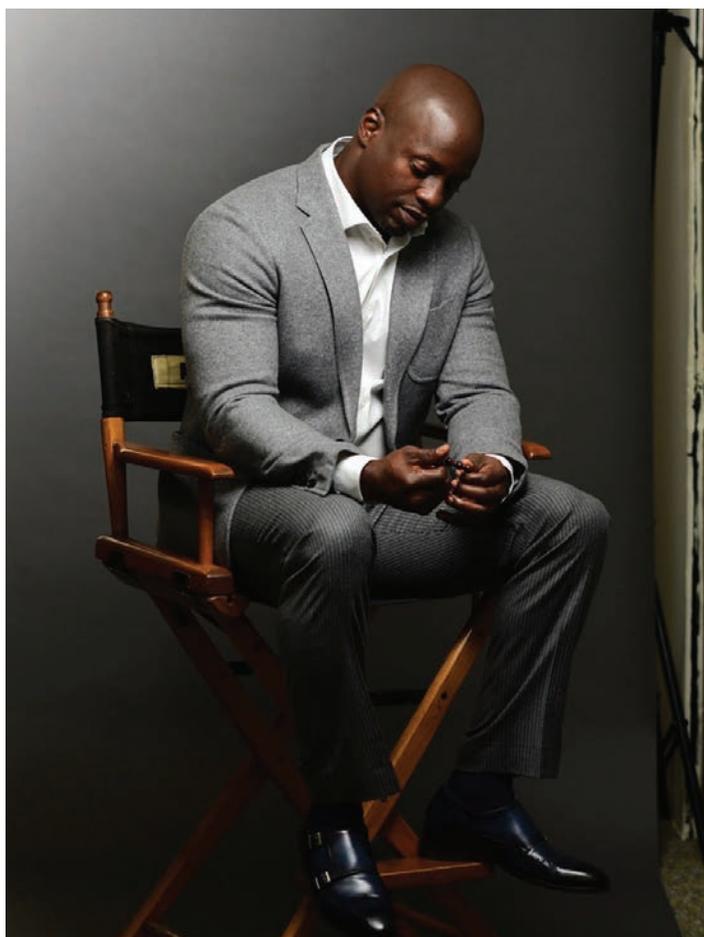


Photo by Tobias Truillion

As a child in the 80s, Wink joined the Black Spectrum Theater in Queens, New York. Under the tutelage of director Carl Clay, he fell in love with the arts and always stayed involved. He managed to become the lead character in several theater productions, was featured in several local print/modeling campaigns, and eventually participated in events like BET's Rip the Runway. As a student at Hofstra University in the 90s, Wink was the special affairs chairman of the African People's Organization (APO). After putting on several events for the school, he discovered he had a gift for working with and booking talent. With a bachelor's degree in psychology, a master's in education, and decades of experience in the entertainment arena, he carved out a unique niche in the new millennium that incorporates his experience across the realms of counseling, education, and entertainment.

Some may describe Wink's work as an 'industry guidance counselor.' He makes it a point to prioritize his client's well-being. "There is a direct association between the role of a guidance counselor and a talent manager," Wink says. "Both practitioners are working with individuals who are looking for assistance with their future." The job of a talent manager requires an understanding of where each client is in their career, gaining insights into their career goals, working with talent to create a path that will allow them to accomplish their goals, and then having the relationships and know-how to access those endeavors. "Along the way, there are checkpoints to assess the effectiveness of the process as well as checking in with the talent to see if their needs may have changed," he says.



Photo by Karriem Simmon

While working with talent to maximize their full potential through booking productions and/or creating opportunities that are aligned with their brands, Wink prioritizes their social-emotional needs. "More and more public figures like Simone Biles, Naomi Osaka, and Justin Bieber have recently publicly acknowledged the importance of their mental health and their commitment to making it a priority," Wink says. "It's time for mental health to be normalized just like physical health. If you feel it's important to have a personal trainer, then you should also feel it's important to have a personal therapist. This is critical, especially in a demanding entertainment industry."

Wink: Industry Guidance Counselor (continued)

The Talent Connect recently launched an online store that promotes industry-related self-affirmation and other motivational products. “ We want to support talent at all phases of their creative journey,” he says. “We want to encourage all talent to tap in and get connected to help them stay grounded and empowered while pursuing their dreams.”

To learn more about Wink and The Talent Connect, visit their [website](#) and follow their [Facebook](#), [Instagram](#), and [Twitter](#).

Vincent Plomb's Vicenterra: Workshop of One

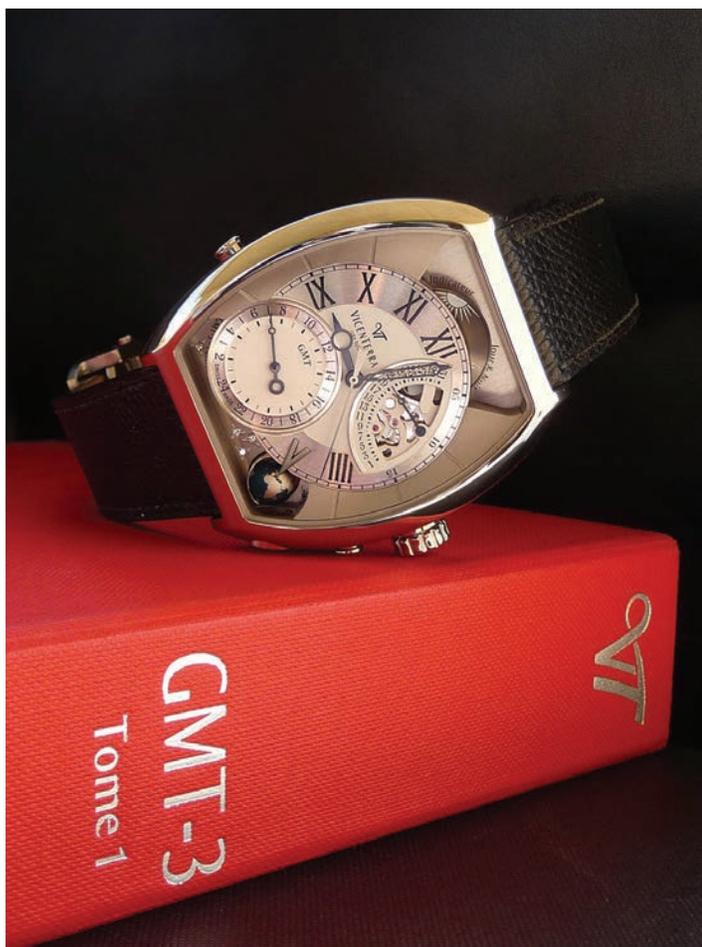


Photo by Géraud Siegenthaler

| “Push the limits of innovation.”

Swiss watchmaker Vincent Plomb trained as a micro-mechanical designer before he developed a strong interest in watchmaking. In the 2000s, he launched his own watchmaking company Vicenterra after years of working for other watchmaking outfits. But due to the 2008 financial crisis, his dreams of designing meticulously detailed planetary watches were put on hold. Vincent continued working and in 2009, he completed the GMT-3 model. He found success a year later when he had enough preorders to create a production run. Over a decade later, Vincent is a team of one who has created a brand that watch collectors appreciate and love. He spends his time designing, finding partners and manufacturers and making sure his customers are happy with his products. He has his hands full. “My job— is really several jobs. I have to be an engineer, designer, controller, planner, marketer, and salesman,” he says.

Vincent Plomb's Vicenterra: Workshop of One (continued)



First Subscription GMT-3 T1. Photo courtesy of Vicenterra

Vincent is currently working on the aesthetics of a new Tycho Brahe model. He says it will be a sportier version than the successful limited edition models currently available. "It is a little more stocky and the width of the lugs have been increased," he explains. "It is also equipped with a push-button protector." Additionally, he is working on a project named One Carat. "This project replaces the mini-globe feature on some of our watches with a one-carat jewel, stone decorations in the crescents and guilloche in the central part of the dial." He says the hardest aspect of configuring this piece is making the one-carat jewel fit. His latest project, the AstroLUNA collection, is now available for pre-order. This watch displays both a mini-globe and a moon phase in 3D.



AstroLUNA T2 Black Aventurine.

Photo courtesy of Vicenterra.



Tycho Brahe T2 Blue. Photo courtesy of Vicenterra.

One of Vincent's ideas that he has been working on for the last few years is an astronomical complication linked to the sun. "I would like to have the time to push this feature even further so that it corresponds even more to reality," he says. "For now, the ideas have to be modeled. One thing at a time." We are clear that this brilliant watchmaker is here to stay.

To learn more about Vincent Plomb's Vicenterra, visit their [website](#) and follow them on [Facebook](#), [Instagram](#), and [Twitter](#).

Robert Nyerges' Emotionally Raw Filmmaking



Robert Nyerges on the set of the “Pops” music video for the R&B group THEY. Photo by Shanley Kellis.

| “Give your audience a renewed appreciation for sunny days.”

Filmmaker Robert Nyerges has roots in the South. For many this comes with southern hospitality and a love for boiled peanuts and biscuits. He got his start in Richmond, Virginia, when he worked as a production assistant on the set of Steven Spielberg’s *Lincoln* in 2011. He currently lives and works in Los Angeles, California.

His art takes from his life. “Having been raised by a family of artists, I was always encouraged to express myself artistically. Sharing my passion for the world through filmmaking has always been second nature to me,” he says. When Robert was 18 years old, he lost his mother to pulmonary hypertension. In 2017, Robert created a Gatorade spec ad *Mother’s Day*, an emotional tribute to his mother. In 2018, he directed the music video “Pops” by the R&B group THEY. It is a song dedicated to fathers. The music video takes place at a funeral. In his work, Robert explores the theme of loss and what it means to find the world-changing in the midst of turmoil and hardship. “Though

Robert Nyerges' Emotionally Raw Filmmaking (continued)



Robert Nyerges directing on-location for a branded content film for Dialed Watch Company. Photo by Travis Geske.



Robert Nyerges directing Malik Barker on the set of the "Pops" music video. Photo by Shanley Kellis.

some of my films are thematically dark in nature, I truly believe that if you can make an audience endure the visceral experience of a rainy day, they'll walk away with a renewed appreciation for sunny days," he says. "I love creating films about cars and sports, but I'd be denying the truth if I didn't say that telling deeply human and emotionally affecting stories is where my heart lies."

Robert has kept himself busy with commercial work for the past few years. He has worked on projects for American Airlines and Ford's debut of their new all-electric F-150 Lightning. "Right now, I'm working on a few top secret spots as well as some non-scripted projects," he says. These projects include a mini-doc series that gives voice to survivors of gun violence. "The documentary will

shed a bright light on some of the progressive changes needed to reform the epidemic of gun violence in our country," he says.

Robert's first feature film is also in development. "I'm excited and eager to further hone my craft as a filmmaker in the long-form narrative film world. I can't speak much about the project, but it certainly follows some of the themes I know well — like losing a loved one—while also exploring some of the more exciting thrills that are offered in the automotive world."

To learn more about Robert Nyerges, you can visit his [website](#) and follow him on [Instagram](#).

CHEF'S CORNER

Karelle Vignon-Vullierme



“A quick and easy-to-make traditional Beninese snack made with cassava semolina.”

Gari Foto (Traditional Dish from Benin)

Course: Snack/Lunch

Cuisine: West African

Prep Time: 10 minutes

Cook Time: 20 minutes

Total Time: 30 minutes

Serving Size: 2-3 persons

Ingredients

- 2 tomatoes
- 1 large onion (or two small)
- 1 carrot
- 2 cloves of garlic
- Some hot peppers (to taste)
- 3 eggs
- 1 tsp of concentrated tomato
- 3 tbsp of vegetable oil
- Salt & Pepper (to taste)

Preparation

1. First things first, slice your vegetables.
2. In the hot oil, cook the garlic, onion, and tomatoes for 5 minutes. If you decide to add some, add the chilis at this time as well.
3. Add the concentrated tomato.
4. Mix and simmer for ten minutes.
5. Beat your eggs and pour them into the pan.
6. Mix to obtain scrambled eggs.
7. Moisten your gari with a little water.
8. Add the gari to the scrambled eggs, season with salt and pepper, mix and cover. Continue cooking for ten minutes on low heat. The gari should swell slightly and become tender.
9. Serve immediately while it's hot.

Restaurant Information: *Karelle Vignon-Vullierme is the owner of the award-winning blog [Les Gourmandises de Karelle](#). In 2021, she made an appearance on the acclaimed Netflix series *High on the Hog*. You can find more recipes from Karelle Vignon-Vullierme by visiting her [website](#) and following her on [Instagram](#).*



Photo by Karelle Vignon-Vullierme.

COMMUNITY

The Treehouse Group: Creating Flexible Thinkers



Shanequa Davis is the founder of the Treehouse Group. The organization has three branches: a consulting group, a publishing house, and a non-profit. Photos courtesy of The Treehouse Group.

| “Teach our most vulnerable children to think for themselves.”

Each month we highlight a community program that aligns with the values of SoulVision Magazine. We believe engaging with one’s community is critical to fostering positive change in the world.

Shanequa Davis is the founder of the Treehouse Group, a New York-based educational consultant organization that specializes in early childhood education. “Our mission is to give rise to a generation of flexible thinkers in underserved communities of color, at home and internationally,” she says. “We expand on teachers’ use of strategies to encourage understanding and use of critical thinking skills in students.” The organization has three branches: a consulting group, a publishing house, and a non-profit.

The Treehouse Group: Creating Flexible Thinkers (continued)



Through its nonprofit initiative, Treehouse Education Alliance, The Treehouse Group currently supports three schools in Les Cayes, Haiti.

What differentiates the Treehouse Group from similar organizations is Shanequa's approach to strategies for educating children. "We provide a coaching model, a mentorship/mentee model, professional development, and preparation for CLASS assessment," she says. "Most importantly, we have fun with it. We use the art of play with all that we do with practitioners to drive home key instructional concepts." Its publishing house, Treehouse Books, expands this vision with children's books that will cater to both American and international audiences. The profits will be used for charitable purposes.

The group's nonprofit initiative, Treehouse Education Alliance, was created after Shanequa found herself traveling abroad to heal from the traumas in her own life. While abroad, she immersed herself in the culture of the locals. "I wanted to see the community schools and how they compared to community schools back in the States," she says. A coworker encouraged her to combine her love for travel and education. "This love affair sparked my engagement in mission work and supporting school communities abroad in some of the most vulnerable regions in the Caribbean."



Shanequa Davis with two of her students in Les Cayes, Haiti.

Through its nonprofit initiative, The Treehouse Group currently supports three schools in Les Cayes, Haiti. They have provided educational services, resources, and teacher training since 2018. These efforts have not stopped during the pandemic and in some cases have intensified. "Due to unforeseen circumstances on the ground in Haiti, our organization is regrouping and figuring out the best ways to be of support," she says. "Despite the recent events, schools reopened in late September. We are excited and looking forward to another impactful school year."

Shanequa looks to expand the Treehouse Group's reach to community-based organizations in the New York City area. "My goal is to provide rigor in coaching, mentorship programs, and facilitation of professional development at home and internationally so practitioners can provide best practices to students in building out concept development, and school readiness skills," she says. "We will continue our work, in collaboration with these communities so that we create a generation of critical thinkers who will build relationships and impact our tomorrow."

To learn how you can support the Treehouse Group, visit their [website](#) and follow them on [Facebook](#) and [Instagram](#).

LIVING LEGENDS

Bert Williams



One of the most famous African-American performers and comedians in the 1900s, Bert Williams was Broadway's first black star. Born in Nassau, Bahamas, in 1874, his family settled in Riverside, California, where he first drew interest in the stage. He eventually joined *Martin and Selig's Mastodon Minstrels* and in 1893, met his long-time collaborator George Walker. The Library of Congress calls them "the most successful comedy team of their time." During these times black performers were forced to use blackface to look more authentic to white audiences. However, Williams and Walker, intentional or not, made parody of white performers parading around in blackface. In 1903, Williams and Walker produced the first full-length musical written and

played by black people and the first to be performed at a major Broadway theater. That production was *In Dahomey*. Due to its wide success, the two men were granted the opportunity to perform for King Edward VII at Buckingham Palace.

Williams was also a popular recording artist. In 1906, Williams recorded the song "Nobody" under Columbia Records. It is his most iconic record. After Walker died in 1909, Williams ventured out on his own and joined the Ziegfeld Follies as the only black member of the troupe. Williams was a brilliant performer who faced prejudice and racism from his white counterparts because they felt he thought he was better than them. He was. He wrote his own material and was just as comedic

and brilliant as Charlie Chaplin, whose routines were indebted to black performers like Bert Williams. But due to racism, Bert Williams' achievements have been underappreciated and virtually unknown to the public. In 1922, Williams died after contracting pneumonia.

In 2014, the Museum of Modern Art showed an unreleased Williams film titled *Lime Kiln Club Field Day* as part of their 12th annual To Save and Project festival. The black-and-white silent film was created in 1913. For some cultural critics, what was most moving about the film is its portrayal of black people living carefree. At the end of the film, Williams kisses his love interest. In cinema, especially back then, black love is rarely shown. It is a shame that *Lime Kiln Club Field Day* didn't get the chance to be seen in front of audiences because it was a glimmer of joy and happiness in a time when racism controlled every aspect of black life. In the midst of pain, Bert reminds us that sometimes we just need to laugh.

**"The man with the real sense of humor is the man who can put himself in the spectator's place and laugh at his own misfortune."
— Bert Williams**