

KING OF KINGS : CHASING EDWARD JONES

MEDIA COVERAGE



KING OF KINGS
 CHASING EDWARD JONES

THE OTHER BOSS OF CHICAGO



A Documentary Feature by
HARRIET MARIN JONES

Executive Producers
QUINCY JONES & DEBBIE ALLEN

ABELART PRODUCTIONS PRESENTS A FILM WRITTEN, PRODUCED AND DIRECTED BY HARRIET MARIN JONES
 EXECUTIVE PRODUCERS QUINCY JONES & DEBBIE ALLEN EXECUTIVE PRODUCERS SEVERINE CAPPA & STEPHANE SPERRY MUSIC BY PHILIPPE KELLY
 EDITED BY GILES GARDNER WRITING CONSULTANTS MICHEL FESSLER GILES GARDNER DIRECTOR OF PHOTOGRAPHY EMMANUEL GUIMIER ANIMATED SEQUENCES BY CHRISTIAN VOLKMAN

SUMMARY MEDIA MAIN COVERAGE

TV INTERVIEWS

- WLS-TV / ABC 7 CHICAGO
- WGN TV
- NBC Channel 5 & Channel 25
- WAMQ-TV / NBC 5 CHICAGO
- KCBS – TVCKAL-TV

RADIO INTERVIEWS

- WDCB-FM Chicago
- WWBM-AM/NEWS
- FILM FESTIVAL RADIO
- AUDACY / TAMY HEIDE

WRITTEN PRESS

- Chicago Tribune
- Chicago Sun Times
- DEADLINE
- BRONZEVILLE LIFE
- CHICAGO CRUSADER
- TAPIN MAGAZINE
- PERCEPTION MAGAZINE
- CALIFORNIA CRUSADER
- LA WEEKLY
- LA WATTS

WEB

- ROGER ERBERT.COM
- CINE-FILE
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- BRECK FILM FESTIVAL FILMMAKER OF THE MONTH

Chicago International Film Festival World Premiere

MEDIA HIGHLIGHTS

CHICAGO TRIBUNE FEATURE – OCTOBER 21, 2022

<https://www.chicagotribune.com/entertainment/movies/ct-ent-king-of-kings-chicago-documentary-20221020-iprxpemenzdh7knnqtdsqmz2q-story.html>

Unraveling the story of ‘Big Ed’ Jones

Filmmaker never knew her racketeering grandfather. She made ‘King of Kings’ to get the real story.



Michael Phillips

Harriet Marin Jones never knew her grandfather; he died in 1964, a few years before his granddaughter was born, in Mexico, just before the U.S. Congress passed the Civil Rights Act. “So he never really saw the end of segregation,” she says.

But Edward Jones managed to live a crazily eventful, largely illegal, widely admired and substantial chunk of the 20th century. In Chicago, this son of a Mississippi preacher ran a numbers racket known as “policy,” which later went legal, and state-run, as the lottery.

The Jones brothers, Ed, George and Mack, were the policy kings. And for much of the 1930s and ‘40s, the Joneses didn’t care about keeping up with any Joneses but themselves.

They brokered a hands-off arrangement with the mob, the police and most of Bronzeville and other South Side neighborhoods. “He reinvested in the community,” Marin Jones says, “putting a lot of money into legitimate Black-run businesses.”

For more than a decade the filmmaker, who lives

and works in Paris, has been thinking about, researching, filming and editing her first feature documentary, “King of Kings: Chasing Edward Jones.” The world premiere, made possible by the Chicago International Film Festival, took place earlier this week at the Chicago History Museum — which, as Marin Jones notes, didn’t have a single piece of information on her grandfather and the \$25 million policy racket when she first visited Chicago with a camera in 2017.

Now, though, the story of “Big Ed” Jones has gathered some momentum. On Friday, a free encore festival presentation of “King of Kings” will be shown in the Hamilton Park Cultural Center in Englewood.

The documentary, seeking a distributor, will soon be accompanied by a book on the same subject, Marin Jones’ third book. It’s a ripe and relatively unknown piece of Chicago underworld lore. It has everything from mob warfare to kidnapping (Ed Jones was abducted in 1946) to prison stretches to federal investigations.

Marin Jones’ own zigzag is very much in the spirit of her ancestors, without (presumably) the racketeering. Born in Mexico. Moved to Spain — her father was from Madrid; her mother from Chicago.

Then Switzerland, France, Haiti.

A 17, for a year, Marin Jones moved back to Chicago for a year at Loyola University. She lived with her grandmother, the wife of the late Edward Jones, at Lake Point Tower. “I remember! It was 505 N. Lake Shore Drive!” she says. “I still remember that address.”

The filmmaker, who made her feature film directorial debut with the French comedy “Marry Me” in 2000, studied in Washington, D.C., and later in New York City, where she received her graduate degree in filmmaking from New York University. She has two grown children, a son in Raleigh, North Carolina, and a daughter in London. Their father, Marin Jones’ former husband, is French producer Patrice Ledoux. They met at the Cannes Film Festival.

Someday, Marin Jones says, she’d love to have one of her films shown there.

“King of Kings,” she says, cost about 500,000 euros, roughly 20% of the budget coming from an initial Kickstarter campaign. In Paris, Marin Jones runs the online film production and screenwriting learning center stardustmasterclass.com. For the documentary, she traveled to Washington D.C. (for Library of Congress research), to



The racketeering Jones brothers of Chicago — George, Edward and Mack — are the subjects of “King of Kings,” a documentary made by Edward Jones’ granddaughter, Harriet Marin Jones. COURTESY



Filmmaker Harriet Marin Jones at the Chicago International Film Festival. SEAN KENNEDY

Los Angeles (for interviews, among them music producer Quincy Jones, whose father worked for Ed Jones) and, in 2017 and 2020, to Chicago, for the majority of the interviews used in “King of Kings.” Over coffee in the

Pump Room at the newly swanked-up Ambassador Hotel, one of the festival’s home bases, Marin Jones says she has met with producers in LA to discuss turning her family’s Chicago story into a streaming or cable series. She’s focused for now on getting “King of Kings” a buyer. But it’s easy to see the adaptation possibilities, especially since Marin Jones’ grandmother — onetime Cotton Club dancer, later a colleague of Josephine Baker’s at “La Revue Nègre” in Paris — has her own “pretty wild story.”

It was Marin Jones’ grandmother who first told her about her late grandfather’s life and times. “Another dancer at the Cotton Club at that time was Lena Horne,” Marin

Jones says. “My grandfather — this story’s in the film — always said he had the choice between the two of them. And he chose my grandmother.”

The Hamilton Park screening, she says, feels like a circle closing around her seminal family story. “It’s a Chicago story. It’s a South Side story. It’s a fabulous we’re screening it there.”

“King of Kings” will be screened at 6:30 p.m. Friday at the Hamilton Park Cultural Center in Englewood, 513 W. 72nd St.; free, more information at chicagofilmfestival.com

Michael Phillips is a Tribune critic. mjphillips@chicagotribune.com [Twitter @philipstribune](https://twitter.com/philipstribune)

NBC 5 CHICAGO INTERVIEW WITH HARRIET MARIN JONES AND NATHAN THOMPSON – OCTOBER 14, 2022

<https://www.nbcchicago.com/news/local/new-movie-tells-history-of-popular-illegal-numbers-game-and-chicagos-legendary-policy-king/2968340/>

KING OF KINGS: CHASING EDWARD JONES

New Movie Tells History of Popular Illegal Numbers Game And Chicago's Legendary 'Policy King'

By LeeAnn Trotter • Published October 14, 2022 • Updated on October 14, 2022 at 6:59 pm

Abelart Productions

'KING OF KINGS: CHASING EDWARD JONES' DOCUMENTARY

6:16 57°

A movie premiering at the Chicago International Film Festival highlights the city's legendary "policy king", NBC 5's LeeAnn Trotter reports.

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Before state lottery games, there was an illegal game of chance called "policy." It was huge in the Black community, impacting city politics and the economy.

Edward Jones, one of the most powerful African Americans in the United States in the 1930s and 40s, built a \$25 million empire in Chicago with the illegal numbers game, also making him one of the most powerful Policy Kings.

Jones' story is told in the new documentary, "King of Kings: Chasing Edward Jones," making its world premiere at the Chicago International Film Festival next week.

"I had no idea, I really had no idea," said Harriet Marin Jones, documentary writer, producer and director, as well as Jones' granddaughter. "It's really an important story to be told, because he did set an example. He did open doors in Chicago, and it's such a pity that his story fell into oblivion."

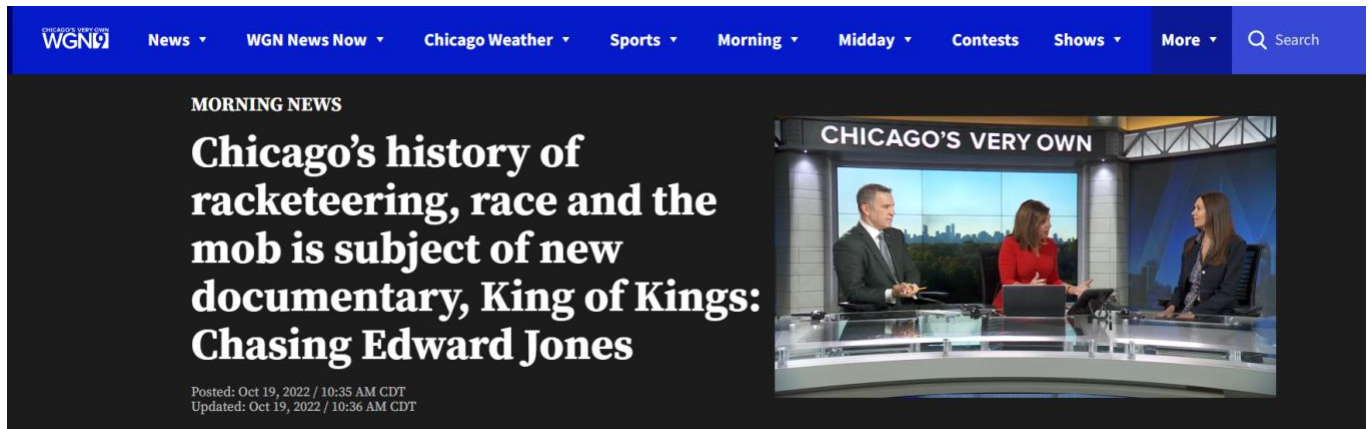
"Chicago was the policy capital of the world. No one did it better than Chicago," said "Policy Kings" author and publisher Nathan Thompson. "No one did it better in Chicago than the Jones' brothers."

The Jones' story is an important part of Chicago's illegal racketeering syndicate known as policy. As Thompson explains, "The baby brother Mack Jones was a policy runner and rider for one of the other people before his brothers got into the business. It's because of the baby brother that Ed Jones decided to get into the business."

In the film, you learn about how the policy kings went head to head with the mob and the subsequent demise of the syndicate.

WGN MORNING NEWS – LIVE INTERVIEW WITH HARRIET MARIN JONES – OCTOBER 19, 2022

<https://wgntv.com/morning-news/chicagos-history-of-racketeering-race-and-the-mob-is-subject-of-new-documentary-king-of-kings-chasing-edward-jones/>



King of Kings: Chasing Edward Jones tells the story of Edward Jones, a legendary African American who rose to the heights of financial and political prominence in Depression-era Chicago by establishing an illegal racketeering syndicate called “Policy”; and is directed by Edward’s granddaughter, Harriet Marin Jones.

One of the most powerful Chicagoans of the 20th Century, Edward Jones built a \$25 million empire as the brains and brawn behind Policy, an illegal racketeering syndicate in the 1930s and '40s. The “Policy King” went head-to-head with Al Capone’s “Outfit” at the same time as he hobnobbed with celebrated artists including Josephine Baker, Frida Kahlo, and Duke Ellington. Using lively animated sequences and interviews with the likes of Quincy Jones and others who knew Jones’ story, filmmaker Harriet Marin Jones, the kingpin’s granddaughter, delves deep into her own extended family’s past to tell this remarkable and thrilling story of a legendary African American who rose to the heights of financial and political prominence, reclaiming his legacy as a man fighting for respect in a racist society.

The film makes its world premiere at this year’s Chicago International Film Festival.

**WLS-TV/ABC 7 CHICAGO - INTERVIEW WITH HARRIET MARIN JONES –
OCTOBER 18, 2022**

<https://abc7chicago.com/chicago-film-festival-2022-edward-jones-illinois-lottery-crime/12342572/>

Chicago Film Festival: New movie follows Bronzeville 'kings' of illegal Illinois lottery racket

'I would have to call them the Robin Hoods of Chicago because they took care of their people,' said music icon Quincy Jones.

By [Hosea Sanders](#) and Marsha Jordan via 

Tuesday, October 18, 2022



A new movie reveals a fascinating chapter in the city's Black history. "King Of Kings: Chasing Edward Jones" premieres at the Chicago History Museum on Wednesday at 6 p.m. as part of the Chicago Film Festival. There's a free showing for the community at the Hamilton Park Cultural Center on Friday at 6:30 p.m.

Edward Jones and his brothers ran the illegal racket called "Policy" in Bronzeville, and it made millions. Harriet Marin Jones is his granddaughter, and spent a decade and her own money making the film.

"This illegal numbers game was controlled at the time by African Americans, and then eventually they were gonna let the mob take in, it changed everything and then eventually the government took it over, changed the name, legalized it and it became the state lottery," Jones said. "I had no idea that my grandfather had been one of the richest men in the United States. You can be sure that my mother never said a single thing."

The story is set in the 1930s and 1940s.

"Well, for me, it really shows that in the midst of segregation, and in a time when it was very difficult for the African American community, that you could still, really make it," Jones said. "A lot of the money they made, they invested it back into the community. And when you think that in the 30s and 40s, the south side, Bronzeville was a strident community."

Music icon Quincy Jones knew the Jones family while growing up on the South Side, and is working on his own film about the Policy Kings.

"I would have to call them the Robin Hoods of Chicago because they took care of their people," Quincy said. "The idea to have the world premiere in Chicago makes so much sense... I really wanted to do this one, for it to be entertaining and draw people to stay from beginning until the end if it's in a way that takes them in."



Hermene Hartman · Suivi(e)

13 h ·

He made millions, perhaps billions. He was called a gangster, and now his granddaughter Harriet Jones is joining N'Digo Studio this weekend to tell the real story about her grandfather, Edward Jones.

ndigo
Studio

**This weekend,
learn the true
story about
Chicago's own,
Edward Jones.**

**1:00 am on NBC 5 Chicago
right after Saturday Night Live &
Monday, 8pm on Channel 25**

CHICAGO SUN-TIMES REVIEW – OCTOBER 19, 2022

<https://chicago.suntimes.com/movies-and-tv/2022/10/19/23411978/chicago-international-film-festival-reviews-king-of-kings-no-ordinary-campaign-the-big-payback>

Chicago film festival docs tell local stories

By Bill Stamets Oct 19, 2022, 9:00am CDT



Edward Jones, who ran the “policy wheel” game of chance on the South Side, is profiled in “King of Kings.” Abelart Productions

‘King of Kings: Chasing Edward Jones’

“All I know is he was my great grandfather and he was the richest African-American in the United States,” says a descendant of the title figure, just one of many interviewed by director and Jones’ granddaughter Harriet Marin Jones.

Jones researches the South Side businessman who gave back to his customer base, the Black community. In the 1930s and ’40s, Jones and his two brothers built a big business in numbers or “policy wheel,” an illegal neighborhood lottery where the poor could put up as little as a nickel and wish the three numbers they picked would pay off.

The family saga is fascinating itself, as we follow Jones from Alabama, to Northwestern University, Paris and Mexico City. The film is also a lens on Chicago's history of organized crime. Italian gangsters and federal investigators would be the downfall of the patriarch. Now we have the Illinois State Lottery, which the film accuses of doing less for its Black players with its profits than Jones did.

(6 p.m. Oct. 19, Chicago History Museum, 1601 N. Clark St.; 6:30 p.m. Oct. 21, Hamilton Park Cultural Center, 513 W. 72nd St.; free first-come, first-served Rush tickets)

ROGER EBERT.COM REVIEW – OCTOBER 17, 2022

<https://www.rogerebert.com/festivals/ciff-2022-king-of-kings-chasing-edward-jones-art-and-pep-the-big-payback>

Peter Sobczynski October 17, 2022

“King of Kings: Chasing Edward Jones” finds filmmaker Harriet Marin Jones working to uncover details of the life of her grandfather, Edward Jones. As a child, Edward moved with his family to Chicago during the Great Migration and would go on to become perhaps the richest African American in the entire country with a fortune calculated at hundreds of millions of dollars in today’s money. Having originally considered going into medicine, he, along with brothers Mack and George, soon went into business for themselves running a game known as Policy—a precursor to state lotteries in which players would put down a small amount of money on a daily number drawing in the hopes that they would pick the right one and win the payoff that was popular in Black neighborhoods. The amounts the players put in might have been small—which is why the game thrived even in the face of the Depression—but so many participated that Jones’ concern, which became the dominant one on the city’s South Side, was reportedly pulling in as much as \$20,000 a day.

Although the game was, of course, illegal, Jones was largely left alone. Jones used the power and prestige brought on by his fortune to help establish the Bronzeville neighborhood into the center of Black-owned business in the U.S. at the time, solidify the increasingly important African-American vote, and associate with such luminaries as Josephine Baker and Duke Ellington. Although Jones was able to stave off attempted takeovers of the policy racket by the Italian mob run by Al Capone, an ill-fated venture with gangster Sam Giancana would prove to be his undoing, leading to the downfall of his once-thriving empire and a near-erasure from the local history books that would leave him an enigma even amongst his own descendants.

With little to go on in the official record, director Jones conducts her own investigation into her grandfather’s life, utilizing archival footage (including film of Jones testifying during the widely-seen Kefauver Committee hearings investigating organized crime), present-day interviews with historians, family members and people who knew him (featuring no less a figure than Quincey Jones, who first encountered him and his family as a young child), visits to the long-shuttered locations where he built his success and even a few striking moments of animation to boot. Although not exactly groundbreaking in terms of cinematic technique, the story that Jones recounts is so undeniably compelling that few will notice—it is the kind of grand and sweeping crime saga that seems tailor-made for a lavish screen treatment. At the same time, however, the film also works on a smaller and more intimate level; “King of Kings” is a story of someone exploring their familial roots and coming to terms with the unexpectedly vast and far-reaching legacy they manage to uncover along the way.

CINE-FILE REVIEW – OCTOBER 21, 2022 – POSITIVE

Harriet Marin Jones' KING OF KINGS: CHASING EDWARD JONES (France/US/Documentary)

Hamilton Park Cultural Center – Friday, 6:30pm (Free Admission)

One of the best things to come out of recent social justice activities is that more filmmakers are telling stories that have been buried under the narratives of whatever culture dominates their society. In the United States and beyond, Al Capone is a name that lives in infamy. Forgotten are the members of Chicago's Black underworld. KING OF KINGS: CHASING EDWARD JONES is the most astonishing story about Chicago I never knew. Director Harriet Marin Jones, a descendant of the titular Edward Jones, recovers the tale of her grandfather and his two brothers, Mack and George, who built today's equivalent of a \$3 billion empire in the policy racket during the 1930s. Among the so-called policy kings of Chicago, Edward Jones was known as the "king of kings." He lived a cosmopolitan life with his beautiful wife Lydia in such cities as Paris and Mexico City, and he used their substantial income to invest in Bronzeville to help develop a thriving community on Chicago's South Side. He was eventually muscled out of the money by mobster Sam Giancana and, eventually, the Illinois Lottery, a legal policy racket that seems not to have accomplished its stated purpose of funding education in the state. This review only scratches the surface of the mesmerizing information in this beautifully presented documentary. Its excellent animation of still photographs by Christian Volckman and interviews with Jones' daughter and descendants; late civil rights activist Timuel Black, who knew the Jones family; and former Cook County judge Nicholas Ford, who makes sense of the legal aspects of the story, help personalize this larger-than-life figure. Very highly recommended. (2022, 99 min, DCP Digital) [Marilyn Ferdinand]



PUBLICITY HIGHLIGHTS

TELEVISION

KCBS-TV/KCAL-TV | aired February 20, 2023

<https://www.cbsnews.com/losangeles/video/new-documentary-king-of-kings-chasing-edward-jones/>





Photo : Unique Nicole/Getty Images

2023 Pan African Film & Arts Festival – Industry Screening Of “King Of Kings” With Harriet Marin Jones And Debbie Allen



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Clippers turn to familiar faces to beat Raptors



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Compton College Invites Local High School Students to Senior Day March 29



Page 4
Hermosa Beach ready for St. Patrick's Day party, featuring annual parade



Page 4
Mexico Kidnapping Survivors and Deceased Victims Identified

Female Director Harriet Marin Jones Nabs Best Feature Documentary At Pan African Film Festival

In celebration of Women's History Month, this is the perfect time to highlight the work of another female director – that is, Harriet Marin Jones, director of KING OF KINGS, which took home the award for Best Feature Documentary at the 31st Pan African Film Festival (PAFF). PAFF is America's largest and most prestigious Black film festival, which took place February 9-20, 2023 in Los Angeles. This year, the film festival featured more than 150 films from 40 countries in 19 languages. KING OF KINGS is part of the 39 percent of films, helmed by either female, queer or non-binary filmmakers.



This year, the Academy received some backlash when female directors like Gina-Prince Bythewood ("The Woman King") and Sarah Polley ("Women Talking") and Chinonye Chukwu ("Till") were snubbed from the Oscar race, especially when women took home the Best Director prize in 2021 and 2022, respectively.

Fortunately for Harriet Marin Jones, two industry titans, Quincy Jones and Debbie Allen, have team up as executive producers of KING OF KINGS to tell 60 years of an American story through the eyes of

one family who had the American dream.

The award-winning doc, helmed by Jones and Allen, is making its rounds on the film festival circuit. The doc KING OF KINGS, directed by Harriet Marin Jones (no relation to Quincy Jones), searches for the truth about her grandfather, Edward Jones. Edward Jones was a charismatic African American businessman who rose to the heights of financial and political prominence in Depression-era Chicago before falling into oblivion. In shaping the destiny of a city, Edward

Jones could not, however, escape his skin color and racism, no matter how light-skinned he was. By exploring her family roots, European filmmaker Harriet Marin Jones uncovers more forgotten Black History that ultimately helped to shape this country!

KING OF KINGS takes an in-depth look at the life and legacy of Edward Jones through newspaper clippings, animated sequences, pictures and various documents, as well as archive footage and countless anecdotes from family, friends, former law enforcement officials and lawmakers,

retracing her grandfather's personal journey in the midst of major historical events. It took the filmmaker 10 years to do all the research and interviews, as well as find the funds to finance the film, however, in the end, Harriet Marin Jones could not have asked for a better story!

KING OF KINGS won the Audience Award at the 22nd Anchorage International Film Festival (AIFF) and the Chicago Award at the 58th Chicago International Film Festival.

CCN

Mayor James Butts, Jr. and School Board Vice President Dr. Carliss McGhee Join Program to Celebrate Wilder's Prep Academy 40th Anniversary

By Daniella Masterson

Wilder's Preparatory Academy recently celebrated Founder's Day. Inglewood Mayor James Butts, Jr. and Inglewood Unified School Board Vice President Dr. Carliss McGhee were in attendance to celebrate the school's accomplishments and pay tribute to the late founder Raymond D. Wilder. Inspired by the iconic abolitionist Frederick Douglas' famous quote: "It is easier to build strong children than to repair broken men," Mr. Wilder and his wife Dr. Carolyn Wilder built a school where Black children could bypass barriers to success by getting a quality education. It began as a private preschool in 1983 called Tender Care Child Development Center in Inglewood. The

center's small beginning had a huge impact due to its emphasis on education. Eventually, it would become Wilder's Preparatory Academy Charter School. "Receiving a quality education has a deeper significance for children of color," said McGhee. "Mr. Wilder's life inspired others to dream big. It was his way of giving back to Inglewood, and that is why Wilder's is one of the top 10 schools in the state," said McGhee. Mayor Butts, Jr. paid tribute to the Wilder family for continuing the founder's legacy. "Mr. Wilder's legacy continues through the hard work of his wife,

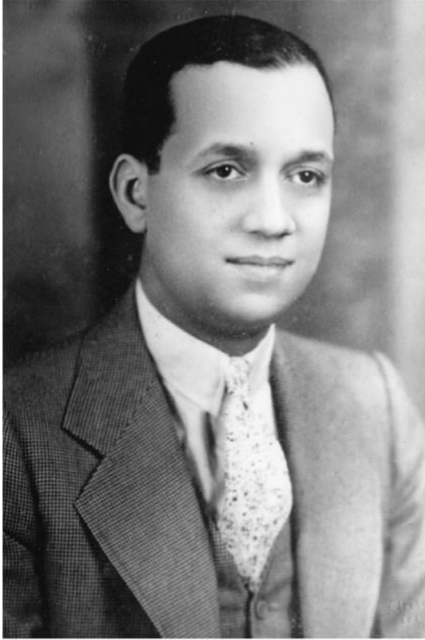


IUSD Board of Education Vice President Dr. Carliss McGhee poses with a Wilder's Preparatory Academy.

Dr. Carolyn Wilder, his daughter, Ramona Wilder, along with the staff, students, and families of the Wilder's Preparatory Academy Charter School community," said Mayor Butts, Jr. "We're so proud of all of

their hard work," he added. Wilder's is a charter school that sits in McGhee's jurisdiction. She has watched it expand into an

see WILDER'S Pg. 3



Edward Jones (credit King of Kings)

Winner of the 58th Chicago International Film Festival Chicago Award, Harriet Marin Jones' doc KING OF KINGS: CHASING EDWARD JONES is a deeply personal (she's the subject's granddaughter), sweeping look at one of the most powerful and notorious Chicagoans of last century, racketeer Edward Jones. Head of the crime syndicate "Policy" in the 1930s and '40s, Jones went head-to-head and toe-to toe with Al Capone's "Outfit" at the same time as he consorted with celebrated artists including Josephine Baker, Frida Kahlo, and Duke Ellington. Ironically, Jones' rackets comprise the roots of the Illinois State Lottery. The filmmaker says, "Love, glory, violence, exile, success, revenge, mafia, murder, betrayal, prison, kidnapping...Edward Jones'

story holds all the ingredients of the best gangster movies, films noir and great Hollywood frescoes. Add segregation and injustice, and we have a very explosive cocktail!" Produced by and featuring Quincy Jones, screening April 22.



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Lifestyle Arts & Culture Debbie Allen Speaks Truth on New Documentary King of Kings: Chasing Edward Jones

Debbie Allen Speaks Truth on New Documentary King of Kings: Chasing Edward Jones

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Published on Thursday, 16 February 2023 17:46
Written by Keith Underwood

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Debbie Allen (Courtesy of CNN)

February 16, 2023
By Keith Underwood
Contributing Writer

A living legend with a passion for history is but one way to define award-winning actor, dancer, choreographer, director and producer, Debbie Allen. Her work in television and film has no boundaries crossing all genres from comedy, drama, and musicals.

History however feeds her soul. Because in Allen's words, "history is the truth."

Allen has expressed this passion for history since her collaboration with Steven Spielberg on the 1997 historical drama, Amistad. A film based on the events in 1839 aboard the Spanish slave ship La Amistad, during which Mende tribesmen abducted for the slave trade managed to gain control of their captors' ship off the coast of Cuba.

Today, Debbie Allen along with producer/director Harriet Marin Jones unlock the secrets to the latter's search for the truth about her grandfather Edward Jones. King of Kings: Chasing Edward Jones is the account of a legendary African American who rose to the heights of financial and political prominence in the Depression-era Chicago.

The film makes its debut at the Pan African Film Festival on February 18th at 9:00 pm.

Helping to unfold this story of Edward Jones, a man who shaped the destiny of a city is none other than music, film and television producer, Quincy Jones. Jones (no relation to Harriet Marin Jones) shares his first-hand accounts of Edward Jones through tales from his own childhood.

Allen who serves as producer along with Marin Jones said, "during a time when there is an attempt to strip our stories from history this man's story is timely."

"However, there is no way to take away history, no one can do that because as long as we exist and we share stories there will always be history," Allen concluded.



Edward Jones (File Photo)

Edward Jones was a man who conflicted with both the mob and the Feds, he was even forced into a life on the run.

King of Kings: Chasing Edward Jones is the rise and fall of the most famous 'Policy King' of all times, Harriet uncovers an unparalleled story, providing indispensable insight into America's ceaseless, divisive relations with race and community.

The policy game was an illegal daily lottery introduced in Chicago in 1885. Players bet that certain numbers would be picked from a wheel that was spun each evening, which is why policy was also called "playing the numbers."

When asked about the negative implications of glamorizing a man Quincy Jones himself describes in the film as "a gangster," Allen said, "We watch illegal activities everyday like police officers beating and killing people, and political leaders serving their own interests for financial gain. One day, that too will be history."

Debbie Allen says she hopes to continue educating our world through the visual art medium, telling profound and thought-provoking stories about history.

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KBLA Talk 1580 /Harriet Marin Jones with roundtable of female directors |



Aired February 17, 2023

MARCH 2023

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HARRIET
Marin Jones



FEMALE DIRECTOR HARRIET MARIN JONES NABS BEST FEATURE DOCUMENTARY AT PAN AFRICAN FILM FESTIVAL

Award-Winning Industry Titans Quincy Jones and Debbie Allen Serve as Co-Executive Producers of Award-Winning King of Kings Documentary

In celebration of Women’s History Month, this is the perfect time for TAP IN magazine to highlight the work of a female director – that is, Harriet Marin Jones, director of KING OF KINGS, which took home the award for Best Feature Documentary at the 31st Pan African Film Festival (PAFF). PAFF is America’s largest and most prestigious Black film festival, which took place February 9-20, 2023 in Los Angeles. This year, the film festival featured more than 150 films from 40 countries in 19 languages. KING OF KINGS is one of the 39 percent of films, helmed by either female, queer or non-binary filmmakers.

Marin Jones doesn’t take this recognition for granted. “It was a real honor to win Best Feature Documentary at the Pan African Film Festival. I live in Paris, so to have the opportunity to compete with other incredibly talented filmmakers from around the world, it was just wonderful.

Receiving this kind of recognition was, of course, the icing on the cake.” She adds, “This award helps to give Edward Jones and the Policy Kings their rightful place in history.”

According to the latest study by San Diego State University’s (SDSU) Center for the Study of Women in Television and Film – called the Celluloid Ceiling, the percentage of women working as directors, writers, producers, executive producers, editors, and cinematographers increased from 17 percent in 1998 to 24 percent in 2022. And women accounted for only 18 percent of directors working on top 250 film, last year. The Celluloid Ceiling has tracked women’s employment on the top 250 top domestic grossing films for the last 25 years.

The Academy received some backlash when female directors like Gina-Prince Bythewood (“The Woman King”) and Sarah Polley (“Women Talking”) and Chinonye Chukwu (“Till”) were snubbed from the Oscar race, especially when women took home the Best Director prize in 2021 and 2022, respectively. In the 95-year history of the Academy Awards, only seven women have been nominated and three women have nabbed the prize. Even though Marin Jones is based in France, she says there’s certainly a glass ceiling for female directors in Europe as well.

“Like Hollywood, the César Awards in France (the French film industry’s equivalent of the Oscars) did not nominate a single woman director, despite the increasing number of films helmed by women,” she said. Marin Jones continues to hammer the point home by saying that women were omitted from the cover of “the most important film industry magazine in France” that was spotlighting the French film industry’s most influential actors, directors and producers. “For many



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years, the industry has been entrusted to men by men. But things are changing, and women's influence is growing. Our voices are being heard more and more, and I could not be happier," she said.

Fortunately for Marin Jones, she relied on two industry titans – that is, Quincy Jones and Debbie Allen – and tapped them as co-executive producers of KING OF KINGS to help tell 60 years of an American story through the eyes of her family, who had the American dream. The award-winning doc, helmed by Jones and Allen, is still making its rounds on the film festival circuit. "The first advice I would give a female director is to come up with the best story possible ... the script, the script, the script! Come up with a good script!" she said. "Secondly, arrive on the set well prepared because most people will be expecting you to fail. To be underestimated can be a good thing." And finally, "surround yourself with people who can champion your film for you," she said.

The doc KING OF KINGS, directed by Marin Jones (no relation to Quincy Jones), searches for the truth about her grandfather, Edward Jones. Edward Jones was a charismatic African American businessman who rose to the heights of financial and political prominence in Depression-era Chicago before falling into oblivion. In shaping the destiny of a city, he could not, however, escape racism. By exploring her family roots, European filmmaker Marin Jones uncovers more forgotten Black History that ultimately helped to shape this country!

"I wanted to tell this story because it is an untold story, not only within my family, but also in the United States, said Marin Jones. "Between Edward Jones's departure from the South to escape the Ku Klux Klan; his rapid rise to success in business; his love story with my grandmother, a Cotton Club dancer who danced with the renowned entertainer Josephine Baker in Paris; his imprisonment and high-profile kidnapping, Edward's life is an incredible journey, occurring at key periods in American history." She added, "Despite all the odds against him, he proved you can succeed and be an inspiration to others. His story has all the ingredients of an epic gangster movie, yet everything is true!"

KING OF KINGS takes an in-depth look at the life and legacy of Edward Jones through newspaper clippings, animated sequences, pictures and various documents, as well as archive footage and countless anecdotes from family, friends, former law enforcement officials and lawmakers, retracing her grandfather's personal journey in the midst of major historical events. It took the filmmaker 10 years to do all the research and interviews, as well as find the funds to finance the film, however, in the end, Harriet Marin Jones could not have asked for a better story!!



"Many things surprised me in researching my grandfather's history; but most of all that he took an illegal numbers game, called Policy, operated and controlled by African Americans, and turned it into a multi-million-dollar enterprise, which ultimately became the Illinois State Lottery!" she stated.

According to Marin Jones, before the government took over the Policy numbers game in 1974, the white establishment allowed the mafia to take control of it rather than leave it in the hands of the Policy Kings.

"My grandfather was called the 'King of Kings' and like his brothers and a few others, he was becoming too powerful," Marin Jones explained. "The fact that they were opening doors and reinvesting a substantial share of their profits back into the Black community was threatening to others and had to be stopped one way or another." She added, "Yet, until today, this piece of Chicago Black history is unknown."

KING OF KINGS also won the Audience Award at the 22nd Anchorage International Film Festival (AIFF) and the Chicago Award at the 58th Chicago International Film Festival.



ABOUT HARRIET MARIN JONES | Writer, Producer, Director

Harriet Marin Jones is a writer, director and producer. After studying at Loyola University in Chicago and American University in Washington, D.C. where she received a bachelor's degree in visual media and voted Best Student in the department, she pursued her master's degree in Cinema Studies at New York University. During her studies, Jones wrote and directed a dozen short films that won numerous awards. She started her career as an assistant director on feature films in the United States and France, and began simultaneously evaluating scripts for two major French broadcasters – that is, TF1 and France 3. Throughout her career, Jones has written and directed two high-budgets short films, followed by her first feature film, distributed by Gaumont. In addition, she has worked as a script doctor; directed a play by Ray Cooney; and co-produced and directed the pilot for France 2. In 2008, she started her own film and TV company, Abelart Productions. In 2017, she created and launched two online-course platforms with a total enrollment of more than 70,000 students. "KING OF KINGS: Chasing Edward Jones" is her first documentary. Jones resides in Paris. Follow her on Instragam at @marinharriet

KING OF KINGS | 99 minutes runtime | movie synopsis

Gangster for some, philanthropist for others, who was really Edward Jones? In the 1930s and 1940s, this descendant of slaves becomes one of the richest men in the United States thanks to the Policy business, an illegal numbers game, that ultimately became the modern state lottery, now played by millions nationwide. Known as the most famous of the Policy Kings, it's estimated that Edward Jones amassed a fortune of \$25 million in the Policy business (numbers game), and re-invested part of that money back into his community, setting an example in the Black community. But in these times of segregation, his success and unfailing support to the African American community are a problem. In conflict with both the mob and the Feds, he is eventually forces into a life on the run!

Exploring the rise and fall of the most famous Policy King of all times -- Edward Jones, nicknamed the "King of Kings" -- his filmmaking granddaughter uncovers an unparalleled story, while showing the lasting repercussions of his untold story, both within her family, and for Chicago's South Side where he once embodied the American dream.

Love, success, violence, revenge, mafia, murder, betrayal, prison, kidnapping. . . Edward Jones's story holds all the best ingredients of gangster movies. Add segregation and you have a very explosive cocktail!



To view the trailer of KING OF KINGS, visit <https://vimeo.com/726690570/80f992cc42>
For more information about KING OF KINGS, visit <https://en.kingofkings-film.com>

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Filmmaker Harriet Marin Jone's Documentary 'King of Kings:Chasing Edward Jones'

During a recent interview with filmmaker Harriet, the documentary about her grandfather's legacy looks into layers of American history and societal issues. Harriet embarked on a journey after a serendipitous meeting in Chicago, uncovering her grandfather's remarkable tale of strength and business acumen. Exploring the intricacies of race, segregation, and economic empowerment on the South Side of Chicago, the documentary brings attention to a narrative frequently ignored in mainstream discussions.

"I studied filmmaking and always thought that one day I would do a film on the untold story of my family," Jone replied when asked what prompted her to make this documentary in particular. She shared further that it was something of significance because she only learned about her grandfather's story when she turned seventeen.

Harriet's perspective offers a glimpse into a challenging era for African Americans, showcasing their resilience in overcoming obstacles to establish thriving communities and businesses. The documentary plunges into her family's personal history, exploring the incredible love story of her grandparents, while also reflecting on broader societal challenges that continue to exist today. Harriet looks into her heritage and uncovers a diverse array of stories that extend beyond her family, exploring themes of identity, resilience, and community support.

"My grandfather reached a point where he became extremely powerful and influential," Jones said. The documentary focuses on the emergence of Harriet's grandfather in the policy business, which laid the foundation for the modern lottery system. While striving to empower the community through economic initiatives, he encountered resistance from different sources, such as the mob and the federal government. Comparing historical events to current issues provides a thought-provoking view of the struggles of marginalized communities seeking economic independence.

"In the midst of segregation, my grandfather, Edward Jones, and other policy kings were really setting an example. My grandfather had sponsored businesses, given money to hospitals, and helped students become lawyers, bankers, and doctors," Jones stated. "He really made a difference in the community."

Harriet's narratives reach beyond the confines of race and gender connecting with people on a universal level. Her film inspires viewers to embrace their own histories, regardless of how concealed or overlooked they might be. This documentary effectively highlights the significance of understanding one's heritage and how historical challenges continue to shape current circumstances. This passage / film encourages us to draw lessons from the past and work towards a society that is more inclusive and fair.

"I really believe that you have to dream big. And it's always possible for you to find ways to overcome barriers," Jones expressed. "Edward Jones proved that nothing is truly impossible."

During the interview, Harriet discusses entrepreneurship, resilience, and the significance of following one's dreams. The documentary she created reflects her grandfather's challenges and triumphs, showcasing the impact of perseverance and dedication. Harriet's work is truly inspiring, encouraging others to explore their own stories, celebrate their heritage, and play a part in a more diverse and inclusive American history.

Harriet's documentary is a beautiful tribute to her family's heritage and a powerful reminder of the courage found within communities confronting challenges. This narrative beautifully portrays the journey of conquering obstacles, accepting oneself, and working towards a fairer and more inclusive community. Harriet's work encourages us to contemplate our own pasts, embrace diversity, and strive for a future where every voice is acknowledged and every story is appreciated. *King of Kings : Chasing Edward Jones* did just that. This last year, the film has gone through the festival circuit, receiving an astounding 19 awards in 23 festivals in front of enthusiastic audiences.

Filmmaker of the Month - February 2024 - Harriet Marin Jones



HARRIET MARIN JONES

Director of *King of Kings*, Winner of the Best Documentary Award at Breck Film Fest 2023

Award-winner director and producer, Harriet Marin Jones grew up in different countries in Europe. After studying at Loyola University in Chicago and American University in Washington, D.C. where she received a BA in visual media and was voted Best student in the department, she pursued her Masters in Cinema Studies at New York University. During her studies, she wrote and directed a dozen short films that won numerous awards. She started her career as assistant director on feature films in the US and France, while evaluating scripts for two major French broadcasters. Through the years, she wrote and directed two high budgets short films, followed by her first feature film, “Epouse-Moi” distributed by Gaumont. In parallel, she has worked as a script doctor, directed a play by Ray Cooney, and co-produced and directed the pilot for a shortcom for France 2. In 2008, she started her own film and TV company, Abelart Productions. In 2017, she created and launched in Paris two online-course platforms that now totalize over 70 000 students. Harriet has two children, lives in Paris, has traveled to a 110 countries and has just finished her third novel. “King of Kings: Chasing Edward Jones,” her first documentary, has won 18 awards.

Filmmaker Interview

Tell us your backstory. How and why did you get into filmmaking?

When I graduated from high school, my mother asked me what I wanted to study. I had just turned 17 and had no clue. She continued with a simple question: what did I like? Without hesitating, I answered films and this is how it all started. I'll be forever grateful to my mother for having given me that opportunity as neither of my parents worked in the film business, nor anyone I knew. So I moved to the United States to start a Bachelor in Visual Media even though my English was very poor. (My first language was Spanish, but I had lived until then in mostly French-speaking countries and had only studied in French). Anyway, from the moment I started studying filmmaking, it became my passion and my obsession. By the time I got my Masters, I had written and directed many short films. After NYU, I started working as a production assistant on feature films in the US before moving to Paris where I directed other short films, while being paid for reading scripts for big broadcasters and working as a 2nd Assistant Director. After a few years, I finally directed my first feature film.

What films have been the most inspiring or influential to you and why?

The first film I saw that changed my entire world was Alain Renais "Hiroshima, mon amour." I was 11 years old and it really blew my mind. (It is a masterpiece in black & white that had such an impact on me that I still remember the emotion I felt in that theater). After that I fell in love with many other films such as "Citizen Kane," "The Graduate," "Festen," "The Piano" or "American Beauty" just to mention a few. They are all very different and I like the diversity. Their only common point is that the content and the form are incredibly powerful. Each time, it is pure genius for me and it makes me happy to know that genius is possible. When I became interested in documentaries, I was really impressed by films like "Man on a Wire" or "13." Once again, the content and the form were audacious and gave me wings.

Where do you get your inspiration from?

I get my inspiration from so many things. Life, of course, what is going on in the world, my family, my relationships, history, books (I read a lot), different cultures (I've traveled to 110 countries), what makes me outraged, what enchants me or what I become obsessed with (an injustice,

something I don't fully understand so I try to get to the core of it behind the common narrative, etc.). Frankly, everything can be a source of inspiration as long as it wakes up an emotion inside of me and it is strong enough to keep me going no matter what.

What's harder? Getting started or being able to keep going? And what drives you to continue making films?

The hardest thing is not getting started for me, it is being able to continue despite everything that is trying to stop you when you make a film! Not only all the obvious obstacles, and there are many (money, convincing the people with power, timing, etc.), but also your entourage and your own doubts (am I good enough, am I still on the right track, etc.). I continue making films because that's all I have wanted to do since the age of 17. It is my life. I don't think I'll ever stop trying.

How do you know when your story's finished when to walk away?

If it was up to me, I would continue working on a story or a film forever as it is never good enough in my eyes, but I know at one point I need to stop and move on or I'll drive everyone crazy, including myself! So to answer your question it is "finished" for me when it is as close as possible to what I had envisioned when I first started.

What is your favorite aspect of film production?

Definitely being on set. I love the action, whether it is with actors and a crew, or on a documentary digging for the truth and seeing it unfold before my eyes. It is always a little miracle. I also like editing as the craziness is behind you and magic can still happen in the editing room if you are ruthless and pick the very best sequences, add music and all the effects. It's really amazing, but nothing comes close to directing. It is the best job in the world! If I won the lottery, I would give part of the money away and use the rest just to make movies!

How many films have you completed? What is your favorite project you have worked on and why?

I have done a dozen short films, one feature film and one feature documentary. It is so little... Anyway, my favorite one is definitely *King of Kings: Chasing Edward Jones* as I wrote it, directed

it, and produced it myself, following my vision from beginning to end, and seeing the audience getting what I was aiming for. There is nothing more incredible and gratifying for a filmmaker than seeing a standing ovation in a packed theater after everything he or she has gone through. And I was lucky enough to experience this with my film in so many places. Winning 18 awards with this film was the icing on the cake. I'm so very grateful.

What are the next project or projects you are beginning work on?

Even though I have been offered to direct a couple of documentaries, I'm going back to directing a feature film for my next project. (I also finished writing my third book. It is in French, I need to translate it into English. If everything goes well, it should come out this year.)

Why did you choose to submit to the Breckenridge Film Festival?

A filmmaker I met at a festival told me some great things about the Breckenridge Film Festival and I immediately submitted my film. I was thrilled when my film was selected, and exchanging after with Dianna and the rest of the festival team was just fabulous as they are just as passionate as we are. I couldn't have been happier when King of Kings won Best Documentary and I can't wait to submit another film to this wonderful festival as they do a magnificent job!



23rd Annual International Beverly Hills Film Festival Honors Winners Around the World

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Published by: Vivian Parker ✓

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French Filmmaker Harriet Marin Jones accepts the Audience Choice Award for Best Documentary for "King of Kings: Chasing Edward Jones" at the 23rd Annual International Beverly Hills Film Festival® / Photography by Billy Baque

The audience also had their say, casting their votes for the Audience Choice Awards. The *Best Documentary* award went to "King of Kings: Chasing Edward Jones" from filmmaker Harriet Marin Jones, while the *Audience Choice for Best Short Film* was awarded to "Swipe NYC" from Sue Zarco Kramer. "Midday Black Midnight Blue," directed by Daniel Talbott and Samantha Soul, picked up a second award with the *Audience Choice Award for Best Feature*.

AWARDS WATCH : WHAT TO LOOK FOR FROM WOMEN FILMMAKERS IN 2024

March 29th, 2024

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History Makers: What to Look for from Women Filmmakers in 2024

Sarah Vincent March 18, 2024



To celebrate Women's History Month, this article is the first of three AwardsWatch articles that focus on the theme of women in film. Even though men dominate the film making industry, women as early as the late nineteenth century have staked their claim on celluloid with French director Alice Guy-Blaché leading the charge in silent films. The 1934 Hays Code limited women's ability to lead as decision makers so they took more supporting roles behind the camera, but Dorothy Arzner's conventional storytelling helped her to survive the sanitization and commercialization of the industry. Greta Gerwig's *Barbie* was the top grossing domestic and worldwide box office movie of 2023 and *Barbenheimer*, the marketing rivalry with Christopher Nolan's *Oppenheimer*, produced the fourth largest American box office ever, a field normal under Disney's command.

Categorized as opening in 2023 to qualify for award considerations, but not theatrically released until this year, prestigious women filmmakers started the year strong. With her best film to date, Ava DuVernay's *Origin* dramatizes events leading up to the writing of Pulitzer Prize winning journalist Isabel Wilkerson's seminal text on bias, *Caste: The Origins of Our Discontents*. The film delivered a rousing personal story about Wilkerson surviving tragedies by connecting with others through her international research. Second time Academy Award nominee and Tunisian filmmaker Karouther Ben Hania's documentary, *Four Daughters*, was made before *May December* and covers similar provocative themes. The real-life subjects of the documentary, mother Olfa Hamrouni, and her two younger daughters, Eya and Tayssir Chikhaoui, collaborate with actors to recreate and examine the reasons that the elder two daughters, Ghofrane and Rahma Chikhaul, ran away to neighboring Libya to join Daesh, which Westerners know as Isis. *Shayda*, Australia's Academy Awards submission, which Cate Blanchett executive produced, follows the titular Iranian mother (*Holy Spider's* Zar Amir Ebrahimi), who is seeking a divorce in Australia to avoid returning to Iran with her abusive husband and faces the threat of losing custody of her daughter. *Shayda* director and writer Noora Niasari used her childhood as inspiration for the tale of immigrants becoming reacclimated to normal life in a foreign world.

Except for *Blackfish's* Gabriela Cowperthwaite's *I.S.S.* and *R.B.G.'s* Carla Gutierrez's documentary, *Frida*, which will be available now, the winter releases departed from the realism of the films with Oscar ambitions. First time feature writer Lucy Campbell had a strong start with *Monolith*, a film about a disgraced journalist (Lily Sullivan) turned podcaster who uncovers a story about mysterious black bricks delivered to random people since the eighties. As she determines that the phenomenon is not a hoax, she begins to experience the same side effects as the brick recipients and loses her professional distance from the story. Diablo Cody made a comeback pairing with debut director Zelda Williams, daughter of iconic comedian Robin Williams, in making a new cult hit, *Lisa Frankenstein*, which is set in the 80s about a misfit teenager who befriends a Victorian era reanimated musical composer. The pair wreak nostalgic havoc as the Creature kills people who threaten Lisa. The film is out now from Focus Features. *Saint Maud* director Rose Glass does not suffer a sophomore slump in her stylish, hilarious, graphic and erotic *Love Lies Bleeding*. Currently in limited release from A24, New Mexico lesbian gym manager Lou (Kristen Stewart) falls hard for body builder Jackie (Katy O'Brien), who is just passing through. Their burgeoning relationship gets them ensnared in the town's criminal underworld drama.

Anticipated new premieres from women directors feature some repeat players who decided to collaborate and see if lightning strikes twice. *Miranda's Victim* duo, actor Abigail Breslin and director Michelle Danner, pair up again in *The Italians*, a story about an Italian American family that meets the son's fiancé, who is not what they expected. *The Lost Daughter* actors Jessie Buckley and Olivia Colman team up once again on March 29 in director Thea Sharrock's *Wicked Little Letters* from Sony

Pictures Classics, a crime comedy investigating whether someone is framing Irish migrant Rose (Buckley) who is alleged to author profanity-filled letters, which runs her afoul of the law.

Women directors will also helm franchises, prequels, sequels, remakes and reimaginings, but it remains to be seen whether they are breaking through the celluloid ceiling or falling off the celluloid cliff. Netflix Marvel franchise and notable television series director S.J. Clarkson got saddled with widely panned *Madame Web*, the latest in the lackluster Sony's Spider-Man Universe (SSU), and hopefully her feature debut will be the only setback in an otherwise accomplished career. The jury is still out on whether the studio's *Venom* franchise writer Kelly Marcel will suffer the same fate in her November 8 directorial debut *Venom 3*. It bodes well that this franchise is the fan favorite of the SSU. Director Gina Prince-Bythewood passes *The Old Guard* baton to her friend, director Victoria Mahoney, who will be directing the sequel. The initial installment met great success on Netflix and is about surreptitious immortal warriors facing a threat of exposure with Charlize Theron playing the group's leader. Director M.J. Bassett and writer Tasha Huo get a stab at a second adaptation of the comic book *Red Sonja*, which is a hard act to follow considering the 1985 cult hit starring Brigitte Nielsen and Arnold Schwarzenegger is unforgettable. On April 5, movie lovers will have two options. First, Emmy-nominated star, director, and co-writer Vera Drew parodies DC Comics with an autobiographical twist in *The People's Joker*, which will finally see the light of day. The film premiered on September 13, 2022, at the 2022 Toronto International Film Festival, but planned screenings of the film were canceled after Warner Bros. issued letter believing the film infringed on their copyright. The autofiction comedy is a trans origin coming of age film focusing on Joker the Harlequin, an aspiring comedian in a Gotham that outlawed comedy. Second, Satan's baby mama gets the prequel treatment in television series director Arkasha Stevenson's film feature debut, *The First Omen* from 20th Century Studios.

The horror genre has more than its fair share of female filmmakers. Director Diane Foster and writer Allison Lobel perform behind and in front of the camera in *Easter Bloody Easter*, which will be out on March 26 and is perfect timing for those looking to celebrate the holiday by watching a budget horror flick about an evil bunny that is not related to *Monty Python* or any bunny who traumatized Anya in *Buffy the Vampire Slayer*. Co-writer and co-director Anna Hallberg collaborates with fellow co-director and co-writer Spenser Cohen for the adaptation of Nicholas Adams's novel, *Horrorscope*. Expected to premiere on May 3, *Tarot* revolves around college students who begin dying after having their tarot card fortunes told. Another book adaptation is expected on June 14 when Ishana Shyamalan, daughter of inconsistent horror king M. Night Shyamalan, gets to prove whether she is another nepo baby or a formidable talent who did not need daddy's leverage. Her film directorial debut, an adaptation of A.M. Shine's novel, *The Watchers*, is about strangers stranded in a forest who shelter in a bunker as refuge from mysterious creatures.

On the international front, several foreign films are finally coming to America. European filmmaker Harriet Marin Jones has been collecting awards at various film festivals for her documentary *King of Kings: Chasing Edward Jones*, which traces her family origins back to one of the US' richest Black men, who had to outwit the government and most fearsome Chicago gangsters, including The Outfit's Sam Giancana. The theme of family dramas carries over in the foreign dramatic feature category. Bosnian filmmaker Ena Sendjarević's sophomore film, *Sweet Dreams*, was the Dutch entry for the Oscars' Best International Feature Film. Set in the early 20th century in the Dutch East Indies, the death of a plantation owner disrupts the colonialist status quo when he leaves his property to his child—not the one that he had with his wife, but the son of his Indonesian housemaid. Quebecois writer and director Sophie Dupuis' latest film, *Solo*, chronicles a young drag queen's struggle in a romantic relationship and the return of the entertainer's mother after a fifteen-year estrangement. New Zealand's warrior princess Lucy Lawless directs her gaze on fellow New Zealander, CNN war zone camerawoman Margaret Moth, in her documentary *Never Look Away*.

For those with more mainstream tastes, Sam Taylor-Johnson directs the music biopic *Back to Black* about the rise and fall of Amy Winehouse, which will open on May 17. On May 30, in her directorial debut, *Woman of the Hour*, Academy Award nominee Anna Kendrick will star as contestant Cheryl Bradshaw who met serial killer Rodney Alcala on a 1978 episode of *The Dating Game*. Academy Award nominee and cinematographer Rachel Morrison, makes her feature directorial debut in a sports bio pic, *Flint Strong*, about Claressa 'T-Rex' Shields, the first American woman to win an Olympic gold medal in boxing. Winners of the 2024 Sundance Audience Award in Documentary Competition, Angela Patton and Natale Rae, gave *Daughters'* distribution rights to Netflix so you can soon watch the documentary about the Date With Dad program, a fatherhood program at a Washington DC Jail. In less salutary daddy daughter time, India Donaldson's drama, *Good One*, captures an awkward weekend hike in the Catskills for a 17-year-old girl witnessing her father and his oldest friend butting heads.

Make sure to mark your calendars, set up your Google alerts and vote with your dollars by running to the theater and supporting women filmmakers if you want to level the playing field and any of these films interest you. Movies are not just art or entertainment, but a business, and you get what you pay for.

LINKS TO THE MAIN ARTICLES & INTERVIEWS

BRONZEVILLE LIFE – November 9th, 2022 - https://bronzevillelife.com/bronze-feature/king-of-kings-chasing-edward-jones-documentary-debuts-in-the-chicago-international-film-festival/?fbclid=IwAR300Dzg8_NKeDQ1Bwjbt7c1oqZt5Rz1Ino26yHyWas_7K37HufZjsh3wOQ

NBC Channel 5 and Channel 25 – Oct 30th & 31st – N'Digo Studio, Hermene Hartman
<https://youtu.be/5sKWIYgvqOY>

WDCB-FM – October 23, 2022 - “The Arts Section 10/23/22: KING OF KINGS Doc + Arts in the Dark Parade” Interview by Gary Zidek
<https://theartssection.org/episodes/2022/10/22/the-arts-section-102322-king-of-kings-doc-arts-in-the-dark-parade>

REEL CHICAGO – October 23, 2022 – “58th Chicago International Film Festival announces award winners” Chicago Award mention by Staff.
<https://reelchicago.com/article/58th-chicago-international-film-festival-announces-award-winners/>

CHICAGO SUN-TIMES – October 22, 2022 - ‘Godland,’ set in Iceland, wins top award at Chicago film festival.” Chicago Award mention by Bill Stamets.
<https://chicago.suntimes.com/movies-and-tv/2022/10/22/23417704/awards-chicago-international-film-festival-godland-close-blue-caftan-saint-omer-corsage-beast>

CINE-FILE – October 21, 2022 – “Harriet Marin Jones’ ‘King of Kings: Chasing Edward Jones.” Positive Review by Marilyn Ferdinand
<https://www.cinefile.info/>

ROGER EBERT.COM – October 21, 2022 – “58th Chicago International Film Festival Reveals Award Winners.” Chicago Award mention by Editors.
<https://www.rogerebert.com/festivals/58th-chicago-international-film-festival-reveals-award-winners>

CHICAGO TRIBUNE – October 21, 2022 – “French filmmaker Harriet Marin Jones never knew her racketeering Chicago grandfather. She made ‘King of Kings’ to get the real story.” Feature by Michael Phillips.
<https://www.chicagotribune.com/entertainment/movies/ct-ent-king-of-kings-chicago-documentary-20221020-iprxpemenzd7knnqtdsqmz2q-story.html>

BLOCK CLUB CHICAGO – October 21, 2022 –“In ‘King of Kings,’ The History Of The Illinois State Lottery Is Traced Back To The Black Men Who Created ‘Policy.’” Feature by Atavia Reed.

<https://blockclubchicago.org/2022/10/21/in-king-of-kings-the-history-of-the-illinois-state-lottery-is-traced-back-to-the-black-men-who-created-policy/>

CHICAGO SUN-TIMES – October 19, 2022- “3 great Chicago film festival docs tell local stories.” Positive Review by Bill Stamets.

<https://chicago.suntimes.com/movies-and-tv/2022/10/19/23411978/chicago-international-film-festival-reviews-king-of-kings-no-ordinary-campaign-the-big-payback>

WGN-TV – October 19, 2022 – “Chicago’s history of racketeering, race and the mob is subject of new documentary, ‘King of Kings: Chasing Edward Jones.’” Interview by Larry Potash and Robin Baumgarten.

<https://wgntv.com/morning-news/chicagos-history-of-racketeering-race-and-the-mob-is-subject-of-new-documentary-king-of-kings-chasing-edward-jones/>

WLS-TV/ABC 7 CHICAGO – October 18, 2022 – “Chicago Film Festival: New movie follows Bronzeville 'kings' of illegal Illinois lottery racket.” Interview by Hosea Sanders.

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