

TWENTY4SEVEN

ENTERTAINMENT EVERLASTING MAGAZINE

ISSUE #77
2026

ALVIN GARRETT

+ *Ashlieya Mariano. Keith D. Robinson.*

Charlotte Jackson. R.I.P. Toney Mosley. Alicia Lyttle.

Paula Letang. #America.

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What up, world?

Let me start off by saying, "Conspiracy theorists" were right...right? By "Conspiracy theorists", I mean WE. That term always seemed weird to me because almost everything is a conspiracy of some kind, nefarious intentions or not. I don't think we have to crash out and operate as depicted in films (the crazy guy or gal), but one has to have some level of awareness of life and the happenings of the world.

I've always been "woke" to some degree. I've been curious about how things work since I used to open up my VCRs as a kid and fix them. I even used to open up VHS tapes and actually tape the film back together when it broke. That little section of the movie where the tape was didn't show correctly anymore, but I was able to still watch everything before and after it. The rise of the internet just fed my curiosity, especially since I really got into it heavily my Freshman year of college. Everything I ever wanted to know, I looked it up.

I say all that to say we (literally and figuratively) cannot afford to "not know" these days. Our lives depend on it. "Stay Woke". Word to Lil Duval.

Tyrone Davis



TWENTY4SEVEN

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KEITH D. ROBINSON DIFFERENT LANGUAGES

Actor, singer, and R&B heartthrob Keith D. Robinson returns to music (his first love) with a record titled, *Different Languages*. Written by Keith and produced by Niphkey, this record is inspired by the notion that real love and connection between two people is not defined by the good times but instead by the hard ones. *This song is an ode to the burning desire between lovers who yearn to be understood and heard by one another far beyond words, but more by their intention and vibration,* shares Keith D. Robinson.

The music video for Different Languages was inspired by the many phases, colors, and vibrations two lovers must endure in order to maintain true connection that at times requires being expressed beyond words, mentions Keith D. Robinson. The video stars Keith D. Robinson and Angel Ann Craig and was directed by Brian Jara and edited by Julius "Bigfellow" Twum.

Connect with Keith D. Robinson at @keithsings on Instagram or @kingavery17 on TikTok.



Scan QR Code to the left to view the music video for "DIFFERENT LANGUAGES".



Scan QR Code to the left to support "DIFFERENT LANGUAGES" (AUDIO)

Info courtesy of Ra-Fael Blanco at 2R's Entertainment & Media PR.

COMING TO THEATERS

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CHARLOTTE JACKSON

THE CURVE AUTHORITY

Words + Interview By Tyrone Davis

Charlotte Jackson is the founder of The Curve Authority — a luxury fashion authority redefining plus-size couture and inclusive representation. She and I discussed the origins of The Curve Authority, her plans for this year's Paris Fashion Week, why "Presentation is everything", and more.

Let's start with a little bit of your backstory. What inspired your pivot into fashion from acting and singing and do you miss it at all if you have completely stopped?

Fashion was not a pivot for me. It was a progression. Acting and singing were early spaces where I learned confidence, presence, and how to command a room. Those experiences shaped how I see myself and how I move through the world, but they were never the final destination.

As I grew, I became more focused on impact. I wanted to build something that spoke to women in a tangible way, something that shifted how they saw themselves. Fashion allowed me to do that. It

gave me a platform to merge creativity with purpose and to create visibility where it had been missing.

I haven't stopped being creative, and I don't believe creativity ever disappears. It evolves. Today, my work is about authority, confidence, and presence. Helping women stand fully in who they are and take up space without hesitation is where my passion lives now. I continue to place a strong emphasis on being present as a mother as well as a supportive and loving wife.

Tell us about The Curve Authority and its origins.

The Curve Authority began with a moment of clarity. While

attending Paris Fashion Week, surrounded by some of the most influential spaces in fashion, I looked around and realized I did not see anyone who looked like me. Not in size. Not in age. Not in representation.

That realization was not emotional. It was eye-opening. It highlighted a long-standing absence within luxury fashion. Curvy women and mature women were missing from the visual conversation, despite being present, influential, and deeply engaged as consumers and leaders.

The Curve Authority was created to address that absence with intention. It exists to center women who have historically been overlooked and to present them with the same level of refinement, visibility, and respect afforded to others.

This platform is rooted in confidence, presence, and elevated representation. At its core, The Curve Authority is not about trends or performative inclusion. It is about positioning women where they have always belonged. Seen clearly. Styled intentionally. Recognized fully.

Depending on who you ask, curvy women are and have always been appreciated. What approach do you take in educating those who aren't aware that representation on a major scale is necessary?

Appreciation without visibility is incomplete. Curvy women have always existed, contributed, and influenced culture, yet that reality has not always been reflected on major platforms.

Representation matters because it shapes who is seen, who is centered, and who is considered worthy of space. My approach is rooted in confidence, not correction. I don't spend time convincing people of our value. I focus on showing what it looks like when curvy and mature women are presented with intention, refinement, and presence. We are not here to replace or disrupt what exists for standard-size fashion, but to walk alongside it and ensure the full picture is represented. When women are seen fully and unapologetically in these spaces, the conversation changes naturally.

At the heart of this work is empowerment. Representation at scale allows women to recognize themselves, feel affirmed, and understand that they belong without qualification. The goal is not visibility for the sake of inclusion, but to normalize presence and elevate how women are seen across the industry.

When people think of luxury fashion, it almost always involves a runway or photoshoot, some type of big event, commercial, or film. Does that always have to be the case or is there a level of luxury fashion that exists in occurrences opposite those?

Luxury does not begin on a runway. It begins with intention. While runways, editorials, and large productions are powerful platforms, they are not the only places where luxury exists. Some of the most meaningful luxury moments happen quietly and privately.

Luxury shows up in how a garment fits a woman's body, how it honors her shape, and how it makes her feel when she puts it on.

It lives in a thoughtful styling session, a tailored piece that finally feels right, or the moment a woman recognizes herself in the mirror without needing validation.

For me, luxury is not about external presentation. It is about intention. When fashion meets a woman where she is and elevates how she carries herself, that is luxury at its highest level.

For those who have never attended or are unaware, what makes Paris Fashion Week special and what can you tell us about this year's upcoming event?

Paris Fashion Week is distinct because it moves with purpose. It's not driven by urgency or trends. It's grounded in intention, legacy, and a deep respect for design. Each time I'm in Paris during fashion week, the experience reinforces that fashion there is treated as an art form, not a moment.

What truly sets Paris Fashion Week apart is the level of discipline behind the beauty. Designers are thoughtful about construction, proportion, and narrative. There is an understanding that luxury should feel considered and timeless, not reactive. You feel that difference immediately in the way collections are presented and received.

This season continues that tradition. The focus feels refined and deliberate, with an emphasis on quality, storytelling, and elevated design. Paris remains the standard because it honors where fashion has been while allowing space for thoughtful evolution.

How has traveling, especially abroad, broadened your sense of style and overall outlook on life?

Travel has given me perspective in a way nothing else could. Being immersed in different cultures reminds you that beauty is expansive and style is not confined to one point of view. It deepened my appreciation for individuality and the many ways confidence and elegance can be expressed.

Spending time abroad sharpened my eye and my understanding of fashion. I became more attentive to proportion, movement, and how clothing truly lives on a woman's body rather than how it simply appears. It reinforced for me that style is most powerful when it feels authentic and intentional, not when it follows a formula.

That global exposure continues to influence how I work and how I show up. It reminds me to create with awareness and respect, and to honor women as they are. Travel didn't just broaden my sense of style. It expanded my worldview and strengthened my commitment to representation, presence, and purpose.

What is the biggest misconception about fashion?

One of the biggest misconceptions about fashion is that it is superficial. In reality, fashion is deeply connected to identity, confidence, and how people are perceived before they ever speak. What someone wears often determines how they are received, respected, and remembered.

Fashion is not about chasing trends. It is about communication. It

reflects who you are, how you see yourself, and how you choose to show up in the world. When approached with intention, fashion becomes a powerful tool rather than a surface level statement.

For many women, especially curvy and mature women, fashion has too often been used to minimize or conceal rather than elevate. The truth is, fashion has the ability to affirm presence, shift perception, and empower women to stand fully in who they are.

Finish this sentence: "Presentation is everything because..."
Presentation is everything because it speaks before you do. It sets expectations, shapes perception, and establishes how your presence is received the moment you enter a space. Long before a conversation begins, presentation has already communicated confidence, intention, and self awareness.

Presentation is not about perfection or performance. It is about intention. When you are thoughtful about how you show up, your message lands more clearly and your presence is respected. People understand how to engage with you because you've already set the tone.

At its best, presentation is an extension of self-respect. It allows you to enter spaces fully seen, fully prepared, and unapologetically yourself.

Let's say you are consulting someone for an upcoming event, one that will put a lot of eyes on this person. What fashion elements make the perfect ensemble?

The foundation of any great ensemble is fit. Nothing replaces how clothing should sit on the body and move with confidence. When something fits properly, it immediately elevates how a person carries themselves and how they are perceived.

From there, intention matters. Every element should support who that person is and the moment they are stepping into. The look should feel cohesive, not distracting. I focus on balance, proportion, and choosing pieces that enhance presence rather than compete for attention.

The most important element, however, is how the person feels in what they are wearing. Confidence is always visible. When someone feels comfortable, grounded, and fully themselves, the ensemble works. Fashion should never overshadow the person. It should amplify them.

Explain the necessity of focusing on women 45 plus within the fashion industry today.

Women 45 plus represent a powerful and essential presence within fashion, yet they have often been overlooked or quietly sidelined.

These are women who have lived, evolved, and come into a deep understanding of themselves. They know their bodies, their style, and their value. They are no longer dressing to be seen. They are dressing because they deserve to be seen.

For far too long, the fashion industry has operated as if style has an expiration date. In reality, style does not fade with age. It becomes more intentional, more confident, and more personal, shaped by life experience and self assurance. Women in this stage of life are leading businesses, households, and communities. They have influence, discernment, and strong purchasing power, and fashion should reflect the fullness of their lives, not sideline them.

Focusing on the mature woman is about honoring evolution. These women are not invisible, and they are not erased. They deserve fashion that meets them with respect, refinement, and intention. Fashion must evolve to reflect women who are living fully and unapologetically in this season of their lives. When fashion expands to fully include women 45 plus, it doesn't lose relevance. It gains depth.

What type of impact would you like to have had on people when this is all said and done?

I want women to walk away knowing they were never invisible, overlooked, or out of place. My work is rooted in the belief that confidence is not something you wait for. It is something you claim. If what I've built helps women see themselves differently, stand more firmly in who they are, and move through the world without shrinking, then I've done meaningful work.

The impact I care about most is empowerment that lasts. I want

women to feel affirmed in every room they enter and clear about their worth, regardless of age, size, or season of life.

That is why our mantra is simple and intentional: We See You. We Style You. We Crown You. It reflects the heart of everything we do.

Ultimately, I want my legacy to reflect visibility, confidence, and truth. I want women to know that they belong exactly where they are and that their presence has always mattered.

How can people connect with you online?

You can stay connected with me through The Curve Authority and my ongoing work across social platforms. I'll be sharing upcoming projects, collaborations, and continued conversations centered on fashion, identity, and empowerment, all rooted in helping women see themselves clearly and show up confidently in every space they enter.

<https://bit.ly/m/TheCurveAuthority>

ENTREPRENEUR, TONEY MOSLEY AKA "TONEY MONTANA", MOST KNOWN FOR DISCOVERING RAP GROUPS SUTHERN KLUK AND FIELD MOB AND RAPPER/PRODUCER OLE-E PASSES AWAY AT 57

Words By Sid "Uncle Jamz" Johnson



From 1998 to 2010 in particular I spent a lot of time dealing with Dirty South Entertainment. The head man was none other than Toney Mosley aka Toney Montana. His label and management enterprise was based out of his hometown of Albany, Georgia, the birthplace of Ray Charles. Montana liked rap, the hardcore kind mostly, although he had a fondness for some r&b. He was a good dude with a big heart. If he had it, he would share it with you.

He did a lot for the Southern hip-hop scene down there in Albany, which is about 3 hours Southwest of Atlanta. I ventured down to Albany so much until I even had a P.O. Box there at one time and the local hotels would hold my favorite room when I came to town sometimes staying two weeks at a time. I had first gone to Albany in 1996 with the now defunct r&b vocal trio Renaissance for a performance at a local nightclub and radio interviews.

I always thought it was a kind of an out of the way country town decked out off of some back roads after you exited off of I-75 South. Once you got into Dougherty County, the people had a Southern hospitality that was not to be found even in Atlanta. I became fond of local eateries like Carter's Grill Soul Food restaurant (which is now closed - sighs) and Maryland Fried Chicken. There was Gilbert Udoto's Odyssey Records and the local radio stations that showed much love to homegrown talent. Toney Mosley discovered the rap group Southern Klick, which had in its membership the very talented beatmaker and emcee Emanuel "Ole E" Anderson. Also in the group was Big Nod.

Ole-E would go on to produce the first Universal Records/MCA label album for the Field Mob, a rap duo from Albany as well. Montana was all of these guys big brother/head soldier/mentor all in one. I would later involve my production partners Guy Westmoreland and Eric Bobo in music creation so dirty south meet midwest.

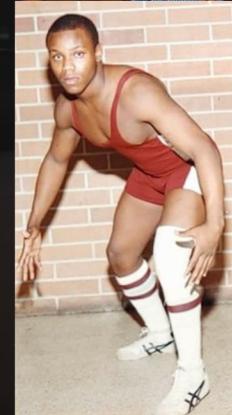
I also introduced him to Tyrone Davis and his magazine Twenty4Seven Magazine, to Mildred "IllMil" Fallen and she did bio stories and had my then client Zay Fogg's guest on "I Bet She's Freaky" by Ole-E, and Twelve on a "I'm A Beast" and a "Like Magic (Trap Trakz) Remix". Great relationships developed as a result of my dealings with Montana, i.e. Adrian "Jammin Jay" Guyton, who was the program director at the urban station down there, with Gilbert Udoto of Odyssey Records, Patrick Wilkerson, Jason Williams, Detavious Skeet Skeet Deariso and Antonio City Eagle Chst to name a few. I became acquainted with his Godson Mike Dat Guy' Whatley and we stay in touch.

Over the course of time Montana and I travelled to several cities with acts on the roster for performances, recording sessions, radio interviews and promotions. Some of the cities were: New York City, Los Angeles, Atlanta, Cincinnati, Birmingham, Houston, Miami, Tallahassee, Orlando, Memphis, Daytona Beach, Macon, Greenville and Dayton to name a few.

We talked on the phone this past Fall in regards to a rap project he wanted my help on. There was a song he wanted to get cleared for a female rapper he was going to be working with. It was a TBC conversation. Toney Mosley will be sorely missed by his children, family and friends. As they say way too often these days about a 'real one' - Toney Montana was a real one indeed.

This one really shook me.

Rest In Power my friend.



“THE QUEEN OF AI”, ALICIA LYTTLE TEACHES HOW TO PROMPT AND MORE AT AI-FUELED PROFITS LIVE IN ATLANTA, GA

AI-Fueled Profits LIVE is a two-day, hands-on conference designed to teach the masses how to overcome their fear of AI and create a clear, profitable AI-powered business model. Held on Saturday, February 21st, the packed event was hosted by Alicia Lyttle (The Queen of AI), who is a world-renowned AI strategist, CEO of AI InnoVision, and one of the most sought-after voices helping companies, educators, and entrepreneurs to thrive in the AI age. The following is an excerpt of our interview with her where she discusses how she got her start in artificial intelligence, the ins and outs of it, and the purpose of her event.

HOW SHE GOT HER PROFESSIONAL START AND HOW SHE ENDED UP WORKING WITH ARTIFICIAL INTELLIGENCE (AI)

26 years ago when I started entrepreneurship, I got my start by working with my then ex-husband and trying to see how I could take his knowledge and turn it into an online course. The year 2000 was a really exciting time and the internet was just really getting started and I loved learning about it back then.

As far as AI is concerned, in 2017, I spoke at an event for Walmart. It was an internal event called Walmart Tech Live and the speaker in front of me (he was 15 years old at the time) was talking about IBM Watson, an AI tool. That was the first time that I ever heard of AI, by a 15 year old! So, I then learned about how this AI tool beat the nation's best Jeopardy champions at a game of Jeopardy. My mind was blown. I didn't even know about it, but this happened in 2011. So, I started to use tools that had AI in them and then when ChatGPT came around, I was hooked, all in on AI, and pivoted from having a digital marketing business and agency, to being all in on AI training and certification. That's where the shift happened.

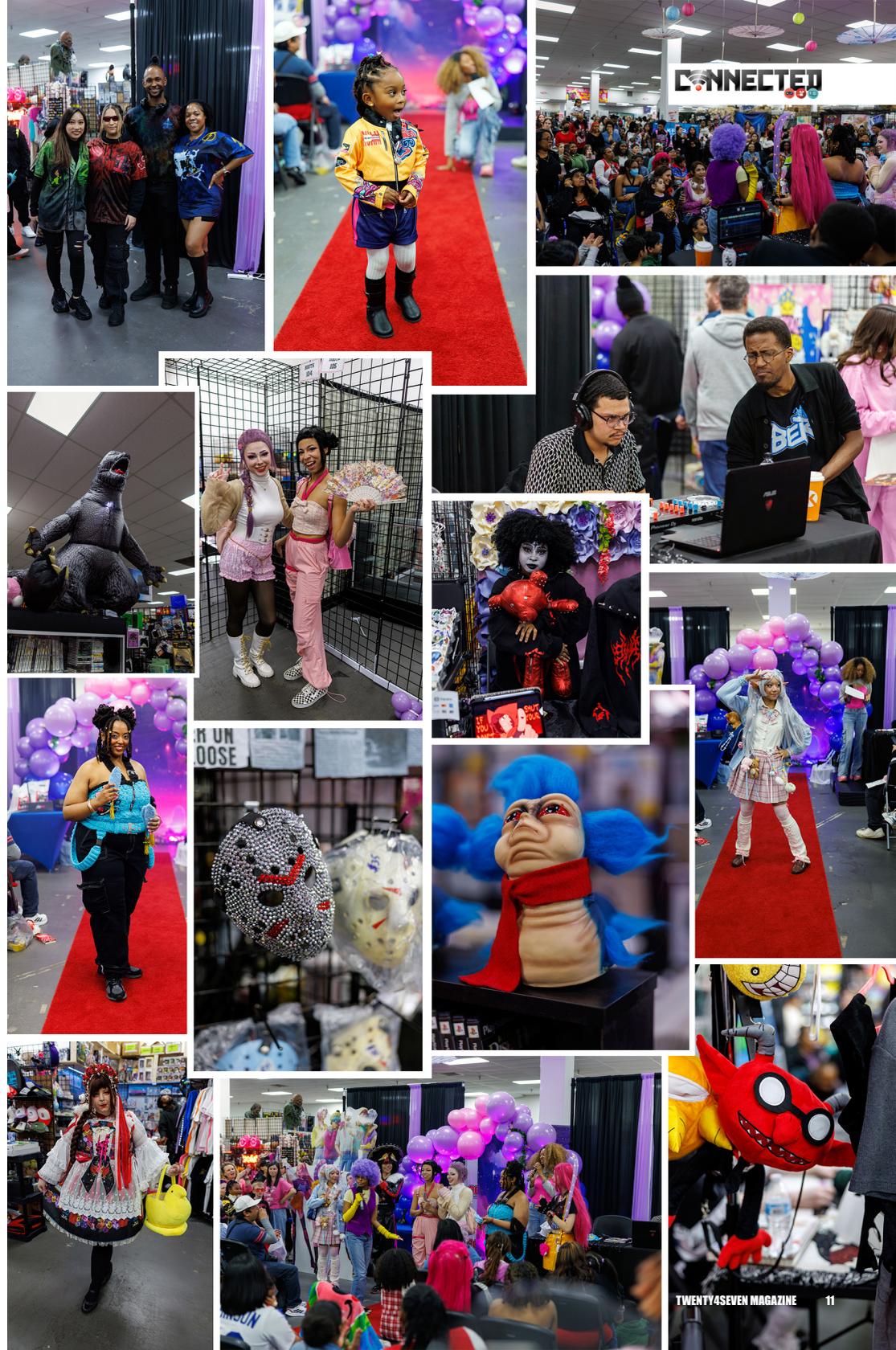
AI-FUELED PROFITS LIVE

So, today is my event! It's called AI-Fueled Profits Live. I have my Power Circle mastermind here, my AI certified consultants, and a lot of people that are in one of my programs called AI Fueled Profits, where we teach them how to start AI backed businesses, as well as their friends and people from the Atlanta community and others that have come around.

What we are doing here is teaching them how they can leverage AI. So, through demonstrations on stage, I'll be showing them how they can win with artificial intelligence. They'll have their laptops open. I'll say, "Here is a prompt. Put it in your ChatGPT, your Gemini, or whatever tool you're using", and we'll get the result. It is a hands-on workshop.

I also have other guests coming to speak as well. We have the amazing Les Brown who will be speaking about mindset. How do you really set yourself up to win in the AI revolution? Nehemiah Davis is going to talk about going all in and what it means to go all in on something. We have Coach K. who is going to come and talk about how you can win grants with artificial intelligence. So, we have a lot of different speakers that are coming to really pour into this audience and by the time they leave, they will say that they have strategies, prompts, techniques, and new knowledge that will take them to the next level.

To learn more about Alicia Lyttle and artificial intelligence, visit her on Instagram @alicialyttle or online at www.alicialyttle.com.



COVER
STORY

PHOTOS:
NATHAN PEARCY

ALVIN GARRETT

THE MUSICAL DNA
Words + Interview By Tyrone Davis

I've got an interesting story about this brother. A few years ago (2021), we were contacted by one of our PR friends about speaking with Mr. Garrett, who was then promoting his project, "The Lightness of Love". That was during the pandemic so we never got finalized scheduling. However, I was sent "My Gift To You", which is one of the singles from that album. I love that record, still have it in my phone, and I listen to it from time to time, especially when I am driving.

Present day, we were contacted by another PR friend who was helping Mr. Garrett promote a new project titled, "Talk To Her Like This" and while covering an event for one of their other clients, I introduced myself to Mr. Garrett (who was also in attendance) and I briefly explained the previous occurrences. I was excited that we had an interview date on the books as well as a date for his virtual listening session that would take place the day prior to our interview.

During the listening session, we received an email from our PR friend from 2021 who saw me in his chat and reached out. I hadn't spoken to her in awhile but learned that she was still supporting Mr. Garrett in his endeavors. That is amazing to me. It is funny how life works. I still have the original set of interview questions I had prepared back then and those questions, along with current topics made for a great conversation, overall. I guess the moral of the story is that things happen when they are supposed to. Let's get it!

When I was young, I lived in Huntsville, AL for a few years due to being a military brat. Being an Alabama native, what is your take on the legacy of talent coming from your state?

I am proud to be from Alabama, born and raised. I was born and raised in Tuscaloosa, graduated from high school, and then went to Birmingham, Alabama. I realize how rich the history is. I know we've had our challenges historically in Alabama, but there is still something rich about coming from a place where if you make it, you really made it. You didn't halfway make it, you earned it. "Roll Tide Roll", which is in the spirit of my song, "Roll Slide Roll" goes back to that winning mindset that we don't expect to lose. You might beat us, but you're going to earn it, lol. You're not going to walk up and just beat us down. So, that comes out in the music, especially from so many artists who have roots in Alabama and in the South. Historic acts like, The Temptations, the Levert family, etc. You can go on and on with people who have become legends in music that trace back to where we were born and raised and where you lived temporarily.

Explain your music journey.

Well, my first start was in church at age 11 when my dad bought me a bass guitar for my birthday because he saw how interested I was in music. He also prayed for me to learn how to play. That was my first introduction into the world of music and actually having an instrument in my hands. I learned to play by ear, which pretty much carried me through high school and college. I was playing on Gospel and R&B recordings, in churches, and was traveling as well and then I just went from there into production. I started making my own music and then went into songwriting. So, I've been around a long time but it became official in 2002 when I left Corporate America and went full time into being a musical entrepreneur. I just

made the big leap and realized that I was in the music industry from that point forward, meaning that my health insurance, rent or mortgage, and children's future was going to be paid for by my music business. It has been a very diverse journey from being a performing musician to being a performing artist, and a writer for other artists. I've touched a little bit of all of it, so I'm really excited that I'm still in the game and still able to be a musical entrepreneur.

Yesterday, during your virtual listening session for your latest project, "Talk To Her Like This", you said that you were in a band at first and then went solo. How did that process go?

That was interesting, to be honest with you because as a bass guitarist and musical director, I was pretty good at what I did and so oftentimes when you're trying to grow and evolve and you're telling people that you support from a certain position that you're about to do what they do it's like, "Why you want to go and do that? You're so good at this.", you know? So ironically, it wasn't the smoothest transition. Plus, being a vocalist was not something that I grew up wanting to be and honestly I just kind of stepped out on it just because my parents were like, "You keep writing these songs for everybody else. When are you going to sing your own songs?" so, I just gave it a shot and fell in love with it, being out in front, and actually connecting with the people. I hired a vocal coach and took being a vocalist and artist seriously, investing in myself from every aspect of artist development. I put myself on that track to become the person I am today.

That's awesome, man. Over the years, we have interviewed a lot of artists from each genre, but I've rarely heard anyone mention actually taking lessons in vocal coaching and things of that nature. Break that down for us.

Well, it was my new instrument, you know? I knew how to work my hands as well as the technology and all of those other things, but I didn't know that my vocal cords needed to be treated as an instrument and that there was a new training that I needed. Training from my eating habits to how hydration affected my vocals, how to expand my range, get the runs out, how to breathe, etc. These were all things I didn't know how to do. I'm a student of the game and I love to learn so that was one of the things that I invested in at the beginning of my career. I had natural talent but I didn't have the training. I needed the training so I could become more aware of what it means to be a professional vocalist, not just a talented singer. I would encourage anybody to do this as it is a part of their career development.

Aside from playing instruments, we have the vocal side of things and also the songwriting side. What have been the biggest differences between those two when it comes to writing music for yourself versus writing for other artists?

When I go in the studio and I'm working with other artists for the first time, I give them this example: I say, "Hey, we are going to make some Kool-Aid". Some people know what I mean and some people don't, depending on where they are from, lol. "This song is the jug of water and you are the Kool-Aid packet. You might be strawberry and I might be grape but I am going to be the sugar for this song. We are going to see you, but you are going to taste me, right? I am here to make you sweeter. I'm not here to change your color."

I tell other artist that I'm not going to produce their vocals to sound like me to where people can tell that is an Alvin Garrett record. That approach makes other singers comfortable with me and it's a certain humility and empathy that I establish before we even get started. I'm here to enhance everything they do, not change them. I take the back seat and let them go sing the song as if it was their own. I've seen other artists tour and win awards singing my songs and not feel like they have abandoned their own craft. I take that into my collaborations to kind of de-escalate any type of potential tension when they see that I am also an artist.

That is interesting, especially when you were talking about Kool-Aid and different flavors. You've worked with Fantasia, Joe, Kelly Rowland, and artists of that ilk, but one name that stood out to me was Jordan Knight (originally from "New Kids on the Block"). I was looking at some of your credits back when I was preparing for your interview in 2021 and at the time, I hadn't heard that name in so long because he was on the Pop side. What was your experience working with him?

That was interesting and great all together, you know what I mean? I actually had a chance to get in the studio with him, so that was pretty cool. Of course, being a southern boy and being able to write a song for pop star who wanted that sort of R&B flavor with their pop, and who was drawn to my music made a great experience and a challenging one as well as I was able to make a record that could translate with someone like him. I worked on his projects, "Unfinished" (2011) and "Nick & Knight" (2014).

I have one of your records in my phone till this day that your PR team sent to me in 2021. When I was listening to it as part of the interview prep, I thought, "This song is actually dope" and I've kept it and still listen to it from time to time. The record is, "My Gift To You". Tell me about that record.

Aw, man. That song was on the project that I wrote during the pandemic, called *The Lightness of Love* and some of it was sort of the space I was in at the time, a really relaxed space. I know that is interesting when you say during the pandemic, but I was just really chill and I was just appreciating life from a different perspective. When you hear the song, the vocals are really smooth and chill, but it has that message of love that's consistent with my music and my writing. Also, it kind of fits into the holiday spirit, just based on some of the lyrics and the way it feels, you know? It's like a kid's excitement on December 25th. Of course, that is an evergreen line and people are like, "Is that a holiday song? A gift?" No, I'm saying that I am the gift. I am giving you myself. It is that kind of record that is indicative of my writing style and romantic lyrics, shall I say.

Right. During the listening session, you played one of your older music videos and said that you were going through some dark times during the creation of that particular song. So, I'm hearing that your music is based on different themes and you're sticking with those themes throughout.

Yes, sir. Absolutely. I definitely pull from what's going on in society, what's on people's minds, and what I feel people need. So, there is a certain level of connectivity. I call it, "The Musical DNA". I try to keep that DNA in the record and not bounce all over the place, so you're absolutely right. When people that are just now discovering me go back and listen to my other records, they will have inde-

pendent experiences when they listen to each record because it encompasses a mode I was in at the time. I'm proud of the fact that none of my albums sound the same, but you can hear the growth and progression over time.

So with that being said, your latest project, "Talk To Her Like This" is a whole theme in itself. Break that down for us.

"Talk To Her Like This"! Number 1 and on a personal level, I'm paying tribute to the person who taught me how to talk to a woman and that's my dad, Alvin Garrett, Sr. I grew up watching him love on my mama around the house all the time and I figured I wanted to get in the game. Who is better to show you while growing up, how you should treat a woman? So, when I would have those conversations with him, he would say, "Hey son, talk to her like this!" He would tell me about the poetry he'd written my mom. That is the spirit of it, on a personal level. Paying tribute to that direct conversation from man to young man.



Even when you listen to the title song on this project, I'm talking to the brothers. It's a really cool record but overall and broadly, the message is that I believe our R&B music should still speak to women in a way that makes them feel loved and adored, not objectified, and not that they are the problem all the time, right? This is the type of R&B

that you can play when you're feeling like you want to be close to somebody and to let them know how you feel about them. The music speaks for you, where there's a song that can capture that emotion or that experience and you play it. Overall, I want this to be that modern day project, I'm standing 10 toes down on that mission, and it is working so far.

I was in my car when you were playing it yesterday. It sounds great. I couldn't pick a song in particular that I liked over any of the others because it sounds like an album you have to just press play and let it go. What is your personal favorite?

Lol, I have to say, "Babies" is probably my favorite on any given day. It's strong, "baby making music". If you listen to the lyrics, it is still deep in a sense, you know? It is romantic music about making love but on a deeper, more intimate level. Not just physically, but about creating dreams together so when you listen to that particular song and pay attention, what I'm saying is super dope, to me. I believe it can be hard to pick a favorite and to dive a little into my creative process with this particular album, I didn't record a lot of extra songs. I took my time with each record, lived with them, and actually wrote the songs and learned them before I went in the studio. Sometimes, that goes differently when people are trying to rush projects. They want to get it done so they'll go in the studio and explore each record on the mic. I've also done that but for this project, I'd sing the song until I loved how it sounded live and then I would get on the mic. I captured a different type of conviction once I knew the song. I believe that method really paid off for me.

Oh, absolutely! Once we hit track 3 and 4, I felt like there were no misses at that point. I recall the women in the chat chiming in on "Babies" in particular but they really felt appreciated throughout all of the records. What made you go with 10 records instead of a full LP like 12 or 13?

I just wanted the right story. When it felt like the project was done, it was done. I started another record, but I felt like I was forcing it onto the project. Keep in mind, I tested myself and I am my harshest critic, so I listened over and over again and was done when I felt at peace. Each song rolls into the next and I didn't want to press anything. I may press "repeat", depending on what mood I am in but I am not skipping anything. I wanted to give my audience a smooth experience that doesn't take too long to get to the end because I want them to go back to the beginning and do it again.

I don't want to call it "anxiety", but you mentioned that you were awaiting feedback from us about the project and you just talked about being your harshest critic. How do you go about letting things go the way they need to go without stressing yourself out by possibly overthinking?

Lol, first you have to have good people on your team that can slap you upside the head and say, "Calm down! Everything is going to be alright!" I have a good team of people who stop me from overthinking and getting into analysis paralysis. I do believe that a certain level of butterflies should always remain, a certain level of humble nervousness. It's like a humility that even if you love something, don't just come in the room thinking everybody else is going to feel the exact same way.

I know this may be totally unrelated, but when I was a young man taking Taekwondo, my instructor said, "The moment you don't have butterflies, you are already beaten because you are going in too cocky". So, you need to have butterflies when you are going into a fight because that means that you are respecting your opponent. You see what I mean? So, I embrace that as a part of my personality, but also a part of the discovery process.

What are your plans for this project release in regard to promotion? I know you are in Mississippi at the moment and are doing listening sessions.

I want to touch the people with this one, you know? Of course, we are going to do digital and social media. Everyone is doing that but I am going and retracing my roots. I have been to a lot of cities as a musician and I have a lot of friends all over the place. I am going to call and let them know I want to come to their cities and shake hands with their people before we even worry about selling concert tickets or getting on the stage because that is coming. This first phase is just promotion, man. I want to let them hear the music, talk to them, and build close relationships with them. I call it "Musical Town Halls". As an R&B artist, I feel that is necessary because people feel like they know you and not just you from behind a screen. We've got a great publicity team that is pulling so many great opportunities together to talk to people like you, FINALLY and so many other media outlets that are opening up their platforms for me to share my story and my music.

Last question. Being that you want to get out and meet people, shake hands, and kiss babies, tell us something about yourself that most don't know.

I am a girl dad and I am a bit of a softie, ok? When I'm not traveling, I wake up every morning, I get my exercise on, and I go take my girls to school so I can get that daddy-daughter time before I get on the grind. Lol, they don't let me record all the wonderful moments we have so people may not see the magic but as they have gotten older, they are really brutal with me about recording and posting them. But, I am just a very happy girl dad, man. So, that may not be something people get to see all the time through my promotions and platform but that is something that is really dear to me.

For more on Alvin Garrett, visit @thealvingarrett on Instagram.

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ALVIN GARRETT



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5. CONSTITUTIONAL
6. WHEN YOU STEP AWAY
7. TALK TO HER LIKE THIS
8. CAN I JUST LAY
9. BABIES
10. ROLL SLIDE ROLL

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#AMERICA

@MatthewACherry: Man so over this bull shit ass film industry.

@OfficiallyIce: Why yall not nice in Mario Kart? Thats what I really be wanting to know.

@p3achcakegirl: why is it always a minimum of \$20 to eat like no matter where you go, why the fast food \$20, why the fast casual sit down restaurant \$20 , why is the sweet treat \$20. WHY DOES EVERYTHING COST \$20

@majornija: White people want to pretend there could ever be harmony within the races without them having to atone for anything.

@_jamjamila: Do not try to get a Publix sub if you running late

@SummerFantasies: Unpopular opinion: I actually do not desire to see technology advance any further.

@debs_obrien: I just got laid off..... Again..... I am still in shock. I loved my new job and was creating great impact but here we are again. Layoffs are not personal so I am ok but yeh will be looking for something new..... Again.....

@itsme_NOEL: Did you close your eyes and think about me like I think about you

@_tgify: Do we pay attention to how many coverages OG Anunoby blows?

@_ValTown_: Yo who running DatPiff socials? Lmao wtf

@BBeam_o: credit scores are a fucking SCAAAAAM BROOOOO why did i finally pay off my credit card and it made my credit score go down 76 points lmfao im going to flip a million tables

@_Zeets: My favorite thing about Ghostface is that if you feature him on a song, he's going to talk about what he wants to talk about regardless of what the subject of the song is.

@whoistife_x: eating right is harder than working out.

@RetroCoast: The US Navy torpedoing an Iranian ship and leaving the survivors to drown is the greatest act of military cowardice since World War II #IranWar

@KeruboSk: Serious question: is it possible that only people on X know what's going on? Cuz when I walk around & interact in real life, I feel like a crazy alien.

@Real__iTamara: Hillary Clinton liked to hunt little girls in the woods with a shotgun according to victim statements.

@RonFilipkowski: 2 years from now, 5 years from now, 10 years from now, and 20 years from now, Americans are going to be subject to attacks all over the world because of what Trump is doing right now.

@em_Lazzy: DEAR AMERICANS: Your enemies are NOT in IRAN. They are in THE EPSTEIN FILES.

@LexP__: The fact that our government makes memes online all day is... idk

@OliviaHoney11: People have treated politics like it's a game or some sort of sport and it is not. Politics is not a game it is serious. It impacts our lives in numerous ways. This is not about the "winning team." There are no winning teams when it comes to politics. Just consequences.

@hashjenni: While everybody is focusing on Iran the DOJ is deleting the Epstein files. The Mission successful.

@BarnettforAZ: Why am I paying \$4.15 a gallon when we just took over Venezuela's oil and we have the largest stockpile in the world?

@PastorMarvy: The only US President in history that said NO to Israel was assassinated.

@deidrejowen: I miss the days when I, an average US citizen, could go literal weeks without hearing or even thinking about the United States president.

@JamieBonkiewicz: The craziest part about Kristi Noem getting fired is that Donald Trump raped kids with Jeffrey Epstein

@ImToBlame: So oil is up. Jobs report is terrible. Lost 92k jobs in a month. We are in a war he promised them he wouldn't get into. How is MAGA defending this today?

@DKAstrology: Normalize sending politicians to fight in wars they start.

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BORN TO BE ASHLIEYA MARIANO

Q + A By Tyrone Davis

Tell us a little about yourself and background.

I consider myself from many places but Ireland and Southern California are both where I call "home". I have familial roots and sentimental attachments to Republic of Ireland, United Kingdom, and California that are most prominent. To know me genuinely is to know that I had moved 32 times by the age of 23. I am made of all those experiences with their respective geographic locations as well as all that I have experienced since.

I always loved books, TV and Films. Music was also important very important to me early on. I started writing very young as well. My upbringing was not a typical one. I am however grateful as it made me who I am. I grew up with a deep sensitivity to the world around me. I was always aware of energy in rooms, of tone shifts in conversations, of the unspoken things people carried. That awareness shaped me early. I was athletic, artistic, disciplined, and intensely observant. Those attributes, talents and abilities made me very fortunate and able to endure all that I needed to.

Movement became one of my first languages. Dance trained my body. Theatre trained my expression. Storytelling trained my perception. I didn't grow up believing I would choose one lane — I grew up understanding that I was here to integrate worlds: physical discipline, artistic expression, and human development. That integration has guided everything since.

How did you get involved in acting?

I have so many things to say! Acting began as curiosity and quickly became necessity. I still play "characters" in everyday life. Acting is intelligence, freedom, and expansion. I realised nearly immediately that I was a 'born to be' storyteller.

I was and continue to be always fascinated by human behavior—especially what makes people relatable. I love celebrating the differences between perspectives while simultaneously understanding that we are all an extension of each other. As a young kid, I had a lot of questions about why people seemed to be the way they were. Acting allowed me to inhabit those questions physically. It is one of the few disciplines where you are permitted to fully explore contradiction.

To me, acting is emotional literacy under visibility. You cannot play a character honestly without understanding their internal logic. It is one of the few disciplines where you are permitted to fully explore contradiction because acting does not demand internal consistency — it demands internal truth. Human beings are inherently contradictory. We hold competing desires, layered motives, opposing impulses, etc. Much of personal suffering comes from attempting to deny or suppress these internal conflicts in order to appear coherent or in whatever way may be expected by the context.

In most areas of life, we are rewarded for coherence, predictability, and alignment. We are expected to choose an identity and maintain it. Society prefers streamlined and consistent personalities. Being an actor frees you from that. You are allowed to examine paradox, as acting legitimizes complexity. It perpetuates emotional literacy, requires at least a semblance of relatability, and instills adaptability.

When you embody a character, you must locate the internal logic that makes their contradictions functional rather than chaotic. Acting is about recognizing that the human psyche is wide enough to hold multitudes, and that contradiction is not confusion or weakness, but part of the architecture. You learn that opposing traits often arise from the same root — fear, longing, protection, love, survival. What appears inconsistent on the surface can become appreciated when examined closely. Acting to me is a way of life.

You get to live experiences you would've never had otherwise. TV, films, theatre, books—it's all storytelling. Humans require narrative in order to conceptualize. It's all enrichment and expansion for the mind. I began doing theatre at 8 years of age. I began training in the performing arts as a child. I began doing TV and Film at 19 as a young adult. I'll never stop. It's my greatest pleasure and aligns with my purpose. Everything I do at any moment of any day contributes to my acting. The more you expand as a person—learn, grow, live, witness — the more you have to give to a story.

Describe your most memorable acting role to date.

I played a prostitute held captive in a desert once. I remember that I had sand in my underwear. Any role is significant in its own way. I'm grateful for any opportunities I ever have, always. To perform for a live audience or through the screen is a gift for me. I cherish them all genuinely.

You are involved in quite a bit. Of all of your endeavours, which is the most healing and why?

Healing for me? Working with young people through the arts. It heals me just by witnessing— simply by being within proximity. There is something profoundly healing about watching a child discover that they are not "too much," not "too quiet," not "not enough." When they realize their voice carries weight — literally and metaphorically — something stabilizes in them. That moment never gets old. It heals because it's honest. It strips away performance for approval and replaces it with presence. But writing is also so healing. My books are healing in written form.

Being of service in any aspect of my life, I find to be healing. I live my purpose. My healing is an ingrained practice just from my being present with that intention. I revel in thinking that being healed helps to heal others.

Tell us about your book, "The Art of Solo Travel," and what you hope your readers will uncover after completing it.

I do hope it inspires people to travel in general. Travel in any regard is beneficial. The Art of Solo Travel as I intended is not about tourism. It is about learning, self-trust, and perceptual refinement through experiences of external and internal discovery. When you travel alone, you remove familiar regulatory anchors — no social buffering, no identity reinforcement, no external validation loops. What remains is you, your perception, your ability to navigate uncertainty, and the appreciation that comes only from being truly present in each moment.

I hope readers uncover that they are more regulated, more intuitive, and more capable than they believe. Solo travel is initiation. It teaches you that your body can be home anywhere.



What do your retreats consist of?

My retreats are immersive regulatory environments that vary in location and setting. They combine: Sacred geography, Nervous system calibration, Creative embodiment, Whole-self Wellness, Reflective integration, Emotional Literacy, Travel, and more! There is land immersion in the mornings, transmission and discussion mid-day, embodied exercises in the afternoon, and salon-style integration in the evenings. It's not information-heavy. It's state-heavy. People leave with clearer perception, not just new ideas.

In what ways are falcons most fascinating and how did your relationship with them begin?

Falcons are raptors. Raptors are fierce precision embodied with extraordinary abilities. They are so present and focused without tension. Their sight is incredible. The speed they're capable of blows my mind. They operate in extraordinary silence and with such definitive clarity. Watching a bird of prey work recalibrates your understanding of attention. I feel connected to my wild feminine self when I'm working with these birds.

I love history and I love learning. My relationship with them began through fascination with ancient practices — falconry is one of the oldest partnerships between human and animal. My first hunt was in the highlands of Scotland. Falconry demands patience, steadiness, and respect for wild intelligence. I've worked with a variety of falcons, owls and hawks. You don't control a bird like that. You partner with them. Harris Hawks are my favorite to hunt with because they can understand hunting as a collaborative endeavour. Other Raptors are solo hunters. I've hunted with Harris Hawks in a way that incorporates the aide from another falconer, that other falconer's Hawk, and a ferret. Yes, a ferret. We all work as a team. I love it. Then everyone gets to eat. There's a lesson in that.

Working with young people, what have you learned about yourself, and how do you approach helping them build confidence, discipline, and self-expression?

Working with young people reveals your blind spots quickly. They are perceptive. They know when you're grounded and when you're posturing. I've learned that leadership is nervous-system transmission more than verbal instruction. Real leader lead by being the example. To build confidence, we rehearse it. To build discipline, we structure it. To build self-expression, we make it safe.

I'll include a direct quote from my book *'Arts as the Way to Emotional Literacy'* – *"Confidence is frequently mischaracterized as belief or mindset. In practice, it is an emergent property that arises from repeated experiences of tolerating activation, attempting action, encountering difficulty, and successfully recovering. Confidence is not the absence of discomfort but familiarity with navigating it."*

Confidence is not a speech we give. It is repeated exposure to experience and visibility without collapse. Confidence as a creative, is not the eradication of failure— it is the understanding that the concept of failure is a maladaptive construct that has no relevance in the arts.

Discipline is embodied identity and the commitment to being most fit for service as it pertains to what I call Whole Wellness or simply *'Thriving'* — this encompasses all that is a healthy body, mind, and spirit. If I identify as a dancer, I know a dancer practices regularly. I am a dancer because I dance. Dance is a practice that includes physical moment of the body. One needs a healthy mind to have a healthy body. We know that a healthy body contributes to a healthy mind. You align your awareness to this with the intention to do right by your body and mind and you take actions that feed your soul. Understanding the power of choosing your identity reveals that discipline isn't a chore, it's simply your lifestyle. The ownership of the practice and the mastery then becomes innate. Learn to enjoy the journey of learning and you're living your best, most aligned life. Be the dancer.

Expression is freedom and an essential element in what makes something creative. All artistic environments require this.

Therefore, there is nothing to fear by being as you feel called to be in the moment. No consequence of any significance exists in an environment that nurtures such safety and the purest celebration of human experience. This is the nature of the performing arts. I speak a lot about this in my most recent book mentioned above.

Explain your nonprofit, Builders of a Better World.

Builders of a Better World exists to empower children, families, and communities through creative education grounded in emotional intelligence, self-discovery and the intention to thrive. We integrate dance, theatre, and music with social-emotional learning as well as nervous system regulation and the power of embodying a state of flow. We provide scholarships, access, and programming in under-resourced areas as well as the general community.

Our belief is simple: a better world begins within. When a child or adult learns to regulate, express, and understand themselves, their ripple extends outward. Building a Better World is an inward to outward process. We are building emotional literacy as infrastructure. The arts are the experience and produce the artifacts.

There is quite a bit of turmoil happening in the world today. Why is taking a hands-on approach most beneficial?

We must be the change. Hands-on with the right intention is to be a positive influence that has direct contact or outreach. With regards to any referenced turmoil, abstract outrage does not reorganize reality. Hands-on work directly changes conditions. The world needs stabilized nervous systems. I hope to help with that. It builds competence and creates tangible shifts in communities. When you act locally — teach a class, fund a program, mentor a child — you are not performing morality. You are altering developmental trajectories. Impact scales from proximity. Influence in this context is being that which you're hoping things become.

What is your secret to managing all of your endeavors?

Regulation, self-care and navigating from a state of clarity. Intention is everything. I intend to be my best while doing my best, and I adjust when I stop enjoying something. I listen to my body and I keep my ego in check. I do not rely on adrenaline to sustain output. I prioritize nervous system coherence. If I am dysregulated, I don't make the most beneficial decisions. I have learned my patterns. Burnout often results from misaligned pacing and unprocessed activation. I always move deliberately. I protect recovery windows. I remove unnecessary noise and pressure. I understand how to embody clarity. Clarity reduces exhaustion and ensures efficiency. Self-care is non-negotiable. I prioritize my physical and emotional health. I write books and lead workshops around all of that.

What are your top 5 favorite martial arts films?

1. *Enter the Dragon*
2. *The Last Samurai*
3. *Crouching Tiger, Hidden Dragon*
4. *Warrior*
5. *Ip Man*

I'm going to throw a few names out there. Say whatever comes to mind.

A) Odin

Wisdom earned through sacrifice. Archetypal perception. My wofdog — He is my son.

B) The Knowing

Weird project. Aliens, cowboys, and blow-up dolls.

C) Marissa Merrill

Life collaborator. Fellow artist. Long-time friend.

What else can we expect from you throughout 2026?

Expanded retreats internationally. Greater integration of performance and human development work. Film projects! Scaled access to arts-based emotional literacy programs through Builders. More book publishing! All the Podcasts. Building a Thrive Tribe.

What change do you hope to see over the next decade?

Greater emotional literacy at scale. More non-judgement. Less reactive decision-making. More perceptual stability. More embodied leadership. Less ideological rigidity. We do not need louder voices. We need regulated ones. Unified consciousness and healing by proximity. A greater belief in magic and miracles. Thriving healthy happy beings in all forms.

Lastly, how can one keep up with you via social media?

Instagram and YouTube are currently the most active platforms. My work lives at the intersection of art, authorship, nervous system mastery, emotional literacy, leadership, and creative development. Please read my books and follow the podcast journey. We can inspire each other to be all that we need to thrive. You can find everything centralized through my websites. Join the Thrive Tribe.



Follow Ashlieya Mariano @ashlieya_ on Instagram or visit her online at www.ashlieya.com.

CHECK ME OUT

PAULA LETANG

GIVING YOU MORE



Born in the Caribbean and now making moves in Canada, Paula Letang is a ByBlacks.com "Radio Personality of the Year", host of "All About The Funk", and founder of the "Toronto Funk & Soul Music Festival". She also makes music and her latest single, "Giving You More" is available now. The following is an excerpt.

How did you find radio?

Honestly, radio found me. I was presented with an opportunity to promote French-Creole Caribbean music during a prime-time radio slot on community radio. It was something I really couldn't say no to, even though I had no experience in radio. What started as a

leap of faith has become something I genuinely love doing.

Tell us about "All About The Funk."

All About The Funk came to life after the first radio station I was on changed their format and let all the volunteers go. I was immediately asked to host a show on Met Radio 1280 AM but I took a few months off before returning with a new radio show - All About The Funk, which celebrates funk, soul, disco and R&B from the '70s, '80s, some '90s, and today's artists, in an effort to keep the music of that era alive. It's my way of preserving the groove.

You also record music. What did you enjoy most about creating your new single, "Give You More"?

I really enjoyed digging a little deeper and adding more to my storytelling by sharing experiences I had when I was younger, as well as things my friends went through - like trying to figure out if a relationship was really what we wanted, while past relationships lingered like unwanted baggage, muddying the waters. I'm not sure how that bubbled to the top of my thought process, but I decided to just go with the flow.

How can one stream or purchase your new single, listen to your radio show, or keep up with you on social media?

Giving You More is available for purchase on Bandcamp, Amazon music and other digital platforms. You can stream it on Spotify and check out the lyric video on YouTube. Also, All About The Funk airs Saturday nights from 7-9 p.m. EST on Met Radio at Metradio.ca, and the podcast is available on Mixcloud/allaboutthefunk. You can also follow me on Facebook and Instagram @paulaletang.

To read our full interview with Paula Letang, visit us online at www.twenty4sevenmagazine.com.



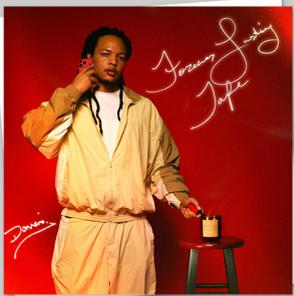
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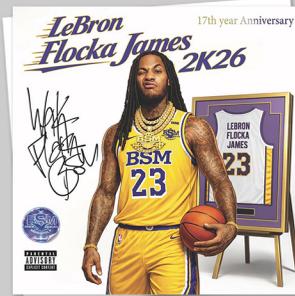
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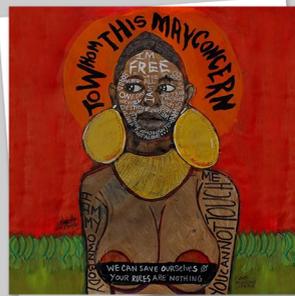
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2026



ASHLIEYA MARIANO

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