

ENTERTAINMENT

'The Power of Love' delivers

Dwanda Broussard
Sentinel-Voice

Playwright, actress and director Rene Mattison Margary says all of her works are derived from real life experiences.

Her most recent endeavor, "The Power of Love; How to Love A Black Man," is a strong, realistic, psychological piece that makes a valiant effort to deliver the message that self-acceptance is imperative in order to adequately love another.

The traveling cast, comprised of Ms. Mattison Margary (who also penned all of the songs in the play) and nine other talented actors, just finished stints in Los Angeles and Tuscon, before it came to the West Las Vegas Library Theatre July 16 to 18.

Their next engagements will take them to San Bernardino and Oakland, CA. According to producer Francisco Margary, enthusiastic reception of the play and audience participation has been consistent at each location.

The play addressed issues that are destructive to relationships, like narcissism, fear of commitment, and self-indulgence, and then went on to offer solutions to the problems.

The writer/director



Sentinel-Voice photo by John Broussard

René Margary (Juanita), confronts her husband, Steve Davis (Dr. Aaron Andrews) in "The Power of Love."

incorporated local spots into each performance, staging scenes at an on-stage Rob's Ribs and Abdullah's Catering, located in reality on Martin L. King Boulevard, making the audience feel right at home.

Meeting the cast after the performance, it was evident that their on-stage antics belied their sincere regard for one another and their talents.

Although there were several memorable highlights, including strong vocals by Nei-Ce Knight and dynamic character portrayals by Mikel Miller, Mark Anthony Williams and Fylicia Renee King, most of

the scenes were equally shared by this outstanding ensemble cast.

Despite a couple of lackluster spots early on, such as a lukewarm duet near the beginning of the play, and a too-lengthy club scene, and an ending that was too understated after such a powerful climax in the analyst's office, this play delivered.

"Comedy with a message that speaks from heart to heart," is Margary's self-proclaimed brand of theater, and this piece was right on target, providing poignant moments as well as comic relief.

Berry: Hollywood not ready for black leading women

LOS ANGELES (AP) — Halle Berry says Hollywood isn't ready for a black leading lady.

The actress came to that conclusion after starring in the upcoming HBO movie "Introducing Dorothy Dandridge," about the first black woman nominated for an Academy Award as best actress.

"For the last six months, I have not been able to find a project that can even compare to the role that I've just been able to play, so that's how I'm sure there's no place for a black leading lady right now," she said.

Berry, whose credits include "Bulworth" and "The Flintstones," also served as an executive producer for the first time on the HBO movie.

"Producing always seemed so scary to me, you have to make something happen," she said. "Now that I've done it, I realize that producers don't even know what they're doing. There's no formula, you just have to have passion to do it."



Halle Berry says Hollywood is still stuck in the past.

TV executives grilled on fall lineups

PASADENA, Calif. (AP) — None of the 27 new comedies and dramas debuting on the top four broadcast networks this fall has a minority character in a leading role. Few include minorities in supporting roles.

The issue dominated the annual Television Critics Association summer gathering last week. The NAACP and other groups have condemned broadcasters for putting up a virtually all-white slate of series this fall.

"Obviously, all the complaints are real," said producer Bruce Helford ("The Drew Carey Show"). He was on hand at WB's session last Tuesday to promote a sitcom he is developing.

Although network executives would have preferred to keep the spotlight on their product, it was clear that questions about race -

and, to a lesser extent, violence — would be unavoidable.

WB chief executive Jamie Kellner was asked if fledgling networks, which have targeted black audiences to gain a market foothold, will abandon those viewers when they become more successful.

WB in its early days relied heavily on black-oriented sitcoms, but its new fall series are stocked with young white characters - as is the case with the big four networks, ABC, CBS, NBC and Fox.

Kellner, however, said the network is not abandoning ethnic series.

"We think it's good business for us. We intend to stay in the business," he said.

The National Association for the Advancement of Colored People, at its annual convention last week, announced an initiative to monitor how well the

entertainment industry reflects America's multiculturalism, and said lawsuits and advertiser boycotts could be summoned as weapons.

Writer-producer Yvette Lee Bowser, who is developing a comedy-drama about a young black woman for the WB, said the exclusion of minority characters is an ongoing problem.

At the UPN session last week, the network's president and chief executive, Dean Valentine, was asked if advertisers discount the value of black shows.

"No, we haven't found that to be the case," Valentine said, noting that UPN has stuck with black-oriented comedies in the fall season.

"I think there's a lot of people who want to reach that audience, and I think it's a mistake to cut them out of the broadcast spectrum."

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