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Contact

Ms. Marjorie Moon, Director
Billie Holiday Theatre, Inc.
718.636.0918 ext. 11

10 YEARS LATER, HARLEM RESIDENT, LOREY HAYES'
“POWERPLAY”
RE- EXAMINES PRAYER, POLITICS & THE POWER OF THE ASIAN
CONNECTION IN REVIVAL OF AWARD-WINNING PLAY
CELEBRATING THE SPIRIT AND INTEGRITY
OF THE AFRICAN-AMERICAN MALE

Award Winning Theater Producer and For Colored Girl Member
Team Up for Powerful Revival of Dramatic Comedy

An original cast member of “Colored Girls”, actress Lorey Hayes- who has also starred on Broadway in A. Marcus Hemphill’s “Inacent Black” and the Negro Ensemble Company’s “Home”, and is a familiar face on television commercials – explodes back onto the New York theater scene as a playwright with **“POWERPLAY”**, a drama celebrating the spirit and integrity of African-American men. Ms. Hayes reunites with “Inacent Black” producer and Billie Holiday Theater’s Artistic Director Marjorie Moon, as writer / director team for a powerful revival of the award-winning play, **“POWERPLAY”**.

“Power Play” is now playing at The Billie Holiday Theatre Box Office (718) 636-0918/19 www.thebillieholiday.org 1368 Fulton Street, Brooklyn, New York 11216 at Restoration Plaza, A Train to Nostrand Avenue Through June 26th. Thursday, Friday and Saturday at 8pm, Saturdays 3pm, Sunday 4pm

Directed by Marjorie Moon Producer and Executive Director of the AUDELCO and Obie Award Winning Billie Holiday Theatre and featuring, Peggy Alston, Lia Chang, E.L. Janie, Dianne Kirksey and J. Preston. Scenic Design by Patrice Andrew Davidson, Costume Design by Helen L. Simmons, Lighting Design and Production Stage Manager, Avan.

Synopsis:

Propelled to political stardom by an Asian American female campaign manager, Senator Franklin Wright stands on the threshold of making history; becoming California’s first African-American governor. Three days before the election, he suddenly finds himself thrust in the midst of a scandal that threatens to destroy the election, his career and forces him to make a life and death decision. **“POWERPLAY”** is about the women behind this powerful man who find themselves caught up in a whirlwind that threatens to destroy them all.

It is a provocative, funny look at the residual effects of political scandal. “**POWERPLAY**” examines friendship, love integrity, public scrutiny and the question we all face today – “What are we voting for, a candidate’s private life or the record of his accomplishments and the depths of his commitment?”

MORE RELEVANT TODAY THAN THE ORIGINAL PRODUCTION

Hayes says very few changes were needed to update the script from its original production almost ten years ago. In 1996, “Power Play” played to enthusiastic audiences in an award-winning production at the National Black Theater Company directed by Adunni and creatively developed by NBT founder Dr. Barbara Ann Teer.

According to Hayes: “It is unfortunate that the issues of public scrutiny and character assassination are still timely and even more relevant today. When a country can threaten to impeach a President for his personal affairs and turn a blind eye to the merits of his accomplishments and the healing he brought to a nation: there is a serious problem. It is sad to think those who propagandize our nation consider us citizens mindless puppets whose attention to politics can be easily swayed with smear campaigns. Many Americans are walking around with blinders, knowing more about the contestants on American Idol than what is going on in our own country. Today we must look even deeper than 10 years ago to answer the question, “what is the truth?”; about a character, a candidate, a political party and the information we are privy to. Truth lies buried in public documents, underground newspapers and radio stations that field threats for voicing their opinions. Today, more than ever, we can be described as a nation with “Eyes wide shut”.

POWERPLAY is written as a dramatic comedy because the writer feels people listen better when they’re laughing. Laughter opens us up to hear what is really being said because we are relaxed enough to take it in; not threatened with being force fed thoughts. Therefore we digest information easier. I believe laughter is the healing power of the world. We can’t hammer thoughts into people and expect them to care what is being said. We must lay ideas out in a friendly, logical way that allows people to question their own preconceived thoughts

(The following is reprinted from Amsterdam News Article August 3, 1996)

Two decades ago, “for colored girls who considered suicide when the rainbow is enuf” ushered in the women’s movement for African-Americans. The award-winning production caused much controversy and provoked outcries from African American men of Black male bashing, verbal castration and character assassination.

In the 70’s, Ntozake Shange’s “Colored Girls” presented a voice for Black women that had previously been unheard. It was a Pandora’s Box of secret fears, pain, hurt and loss between Black men and women that had been silent. Though “For Colored Girls” was a place of healing for many African American women, its appeal was universal for the many women of the world who had no voice. Yet many African-American men view “For Colored Girls” as a personal affront to them as men and to the race as a whole. The “Colored Girls” were faced with charges of traitor, men haters and dykes.

So why has Lorey Hayes come full circle, writing a play glorifying African-American men?

“I was the youngest member of “For Colored Girls,” said Hayes. “When we started creating the work, I didn’t quite understand what it all meant because I had not yet had the experience of the women Ntozake was writing about. Years later, as I watched a revival of the play, I was overwhelmed with the power and intensity of emotions it evoked in me. I was now a woman and had met or dated men who seemed to be clones of those depicted in “Colored Girls”. But I was also fortunate enough to have met the kind of men who make you want to climb to the top of Mt. Everest and scream “There are great Black men in the world.

For African-American people to be healed as a race, we must heal our relationships by giving homage to the spirit that lifted us from slavery and segregation and is still with us today as we continue to fight for equality. The backbone of our courage has always been our togetherness, our families, Our salvation as a people will be in reestablishing our linkage and uplifting each other. What keeps us strong is our ability to transcend adversity and to stand up and take care of our own. My plays, in reflecting my respect for men, allow me to create strong, powerful roles for women.” (*End of Reprint*)

About Writer LOREY HAYES

Writer/Actress Lorey Hayes, a native of Wallace, North Carolina, honed her writing skills in New York at The Negro Ensemble Company, Frank Silvera’s Writer’s Workshop, Roger Furman Theater, The Frederick Douglas Creative Arts Center and Los Angeles’ Mark Taper Forum. Her plays have received numerous productions and readings.

For two consecutive years, Ms. Hayes’ plays have been chosen for the Skirball Celebrity Reading Gala to benefit Danny Glover’s Robey Theater. Excerpts from several plays are currently being featured in the CBS, ABC, NBC and Fox Diversity Showcases. Hayes is a member of the Dramatis Guild.

Hayes graduated from North Carolina A & T with honors, majoring in theater, and ended up in Cincinnati in the early 1970’s as hostess of a monthly television special for WCPO-TV.

Lorey made her major acting debut as an original cast member of “*for colored girls who have considered suicide when the rainbow is enuf*” by Ntozake Shange. Since that time, she has starred on Broadway in the Negro Ensemble Company’s Tony Nominated production of “*Home*” and in “*Inacent Black*” with Melba Moore.

Ms. Hayes has worked with such noted performers as Kevin Bacon, Samuel L. Jackson, Morgan Freeman, Jimmy Smits and Reginald Vel Johnson. She recently returned from London, England starring as Eunice Evers in *Miss Ever’s Boys at the Royal Shakespeare Festival*.

Television credits include: “*Family Law*”, “*Judging Amy*”, “*Chicago Hope*”, “*Sister, Sister*”, “*All My Children*”, “*Another World*”, “*Ryan’s Hope*” and “*The Doctors*”.

A recognizable face on television commercials, Ms. Hayes has over to her credit. She is also a sought after Performance Poet.

When not acting and writing, Hayes dabbles in real estate; goes skiing, parasailing, gardening and teaches writing.

MARJORIE MOON AND THE BILLIE HOLIDAY THEATER

(Producer/Production Director) President and Executive Director of the AUDELCO and Obie Award winning Billie Holiday Theater – a position she has held for more than 30 years. Most recently, Ms. Moon directed Bless Ji JaJa's "*M*"; she also directed *Barberdashers and Birth*; Celeste Bedford Walker's *Reunion in Barbersville*; *White Chocolate* by Samuel L. Kelly; Leslie Lee's Spirit North and John Henry Redwood's *Acted Within Proper Departmental Procedure*.

Additionally, during her tenure, she has directed productions to include Weldon Irvine's *Young, Gifted and Broke*; *Donny's House*; *Between Now and Then*; *Satan Never Sleeps*; *Over Forty*; *Lotto '91*, *Acres of Diamonds*; Smokey Robinson's *Raisin Hell* (co-directed) and *Brothers and Sisters*, *Husbands and Wives*. Ms. Moon also directed the latter production starring Ella Joyce (*Roc*) and Count Stoval (*All My Children*) at The New Freedom Theater in Philadelphia.

Ms. Moon has produced more than 150 productions to include the regional touring productions of *Lotto* and *Over Forty* to Lincoln Center's Alice Tully Hall; Washington, D.C's Warner Theatre and Historic Tacoma Theatre; Baltimore's Lyric Opera House; Philadelphia's Plays and Players and *Good Black Men Don't Crack* to the Walnut Street Theatre in Philadelphia. On Broadway, Ms. Moon co-produced *INACENT BLACK* starring Melba Moore.

After earning her MFA from Temple University, Ms. Moon joined the Speech and Drama Department at Hampton (Institute) University. She later served as adjunct lecturer at Brooklyn College. She has served on panels for the New York and New Jersey State Arts Councils and on various advisory panels for the NYC Department of Cultural Affairs; the National Endowment for the Arts and Brooklyn Arts Council (BAC). Ms. Moon is the proud recipient of the National Black Theatre Festival 1999 Larry Leon Hamlin's Producer Award.

LOREY HAYES' OTHER WRITINGS INCLUDE

"Dragonfly Tale"

In a small Texas town, still reeling from the Kennedy assassination, a Russian immigrant and an African American war veteran risk their lives and freedom to help a young black boy and his mother escape the devastation of domestic violence. It is the story of spiritual and emotional warfare that unearths the depths of human courage buried in us all.

"Little Lorey's Song"

Tall Tales and chilling truths blend as Little Lorey brings to life the men, women and events of Wallace, N.C.: a one-traffic-light town that earned the reputation as "Peyton

Place of the South”. A rare look at a secret world and bygone era. Chosen for the 2003 National Black Theater Festival. Played to sold-out audiences. Created under the direction of London’s Irene Pinn (dramaturge for Lily Tomlin’s Award-Winning “*In Search of Signs of Intelligent Life in the Universe*”).

“Haiti’s Children of God”

A young Haitian woman risks her life and that of her unborn child to restore ousted President Aristide to power. A dramatic play with music and dance. Chosen for The Los Angeles Mark Taper Forum ‘s Blacksmyths Juneteenth Festival. .

Commissioned works include: “*An Almost Perfect Marriage*”, a play on race and sexual orientation for The National Conference of Community and Justice (formerly, The National Council for Christians and Jews); “*Legend of Sylvia’s Son*”, a semi-autobiographical play with music, about the eldest son of renowned Sylvia’s Restaurant Family in New York; “*Platinum*”, a television pilot for Tribune Broadcasting and “*Overcoming Obstacles*”, a documentary film on John Mackey, all time tight-end for the Baltimore Colts, for which she was also hired to produce and direct.

Miss Hayes has just completed her third screenplay, “*House of Thunder*”, based on the true story of the man who betrayed Hannibal to Rome to revenge the death of the woman he loved and engineered the destruction of an entire civilization. Other film scripts include; “*Naked in the Lion’s Den*”, and current project “*Hole in the Heart*”,

Other writings include: “*Lipstick, Chili, Grits and Grace*”, a collaborative two woman performed in New York, Los Angeles and by special request. Plays in workshop and or development include “*Massinissa and the Tragedy of the House of Thunder*”, “*Sex, Sin and Salvation*”, “*Little Lisa, Dancing for Jesus*”, “*Miss Lenoe*”, “*Love & Lemonade*”, and “*Gorilla in the Sky*”.

The performance schedule is as follows: Thursdays, 8PM \$15; Fridays, 8PM \$17; Saturdays 3PM \$20; Saturdays 8PM \$20; Sundays 4PM \$20.00. Children’s, senior citizens and group discounts available. For more information and reservations, please call 718-636-0918 ext. 11. Take the “A” train to Nostrand Avenue. Parking for Theatre Patrons available at \$6.00.