

THE HYPOCRISY OF “THE BOLD AND THE BEAUTIFUL!”

By Donald Thompson

HOLLYWOOD—Man, the level of hypocrisy I’m seeing on the CBS soap opera “The Bold and the Beautiful” is beyond scary. I am so fired up that I couldn’t wait to craft this column. Who the hell is Hope Logan to preach to Deacon Sharpe that he needs to terminate his relationship with Sheila Carter if he wants a relationship with her? Um, excuse me? Let’s be clear, Sheila Carter is dangerous.

She has killed people, she has done wicked things including causing Brooke to break her sobriety, shooting and ‘killing’ Finn, only for him to come back from the dead, shooting Steffy, I can go on and on. However, Hope needs to take a look at who she is dating if she wants to send any sort of message to her father. Thomas Forrester is no saint, he might be far worse than Sheila because you know what you’re going to get with her, Thomas not so much. This guy has been obsessed with Hope for nearly a decade. He kept her daughter from her and knew for months that his sister was raising the child.

Once exposed, he planned to kidnap Hope, fought her hubby Liam at the time, manipulated his son to lie for him, planned to marry another woman to make Hope jealous, was obsessed with a mannequin, drugged Liam so he would sleep with Steffy, called Child Protective Services on himself to frame his stepmother and kept that Sheila swapped Brooke’s champagne ultimately leading to Steffy and Finn being shot. Oh, I forgot to mention the biggest one, he ran Emma Barber off the road leading to her death. So by all standards, he’s committed murder just like Sheila!

Let’s be honest, who’s laundry list of misdeeds is worse? Sheila by a hair, but if anything, Hope should be running from Thomas, but she has this lust for a man that makes no sense. I totally get why Liam severed ties with Hope because she is an idiot. She is suffering from serious trauma guilt when it comes to Thomas. I swear, if Hope accepts his marriage proposal it will be the worst decision of her life, and something tells me a major crash and burn is going to explode.

Perhaps, maybe the truth



Steffy stabbing Sheila on “The Bold and the Beautiful” was a bloody mess. Photo by Hassan Rafhaan via Unsplash.

about Thomas knowing about Sheila swapping the non-alcoholic champagne with actual champagne will come to light or perhaps that he was the one who drugged Liam leading to him sleeping with Steffy. I mean the writers just seem to forget storylines without a sneeze on this soap opera. Xander Avant is returning to cause more havoc and rightfully so. If Xander and Zoe were punished for their role in the baby Beth cover-up why the hell isn’t Thomas?

I want to return to Sheila Carter because Steffy for reasons that make no sense decided to confront Sheila after seeing her near her daughter and it was a battle where slaps, punches and strangles were exchanged. Finn is perhaps siding with dear ole mom again and it makes me wonder why in the hell Steffy is rocking the

boat if she doesn’t have to. You can curse out Sheila, but if you put your hands on her, all bets are off.

Sheila was livid and trashed the apartment and then stalked Steffy at the beach house during a stormy night. She made it clear that Steffy Forrester would die and once Sheila has something in her head it is very difficult to turn it off. Well it was a moment, because the lights went out, Sheila broke into the home and Steffy armed herself with a butcher knife before stabbing Sheila in the chest.

Ok, I thought Sheila might be wounded, but nope, blood spilled on the floor, out of her mouth and she turned taking her final breath. Yes, people, Sheila Carter is dead! This is about to be a game changer for the soap because Steffy has now killed two people, her

cousin Ally (in self-defense) and now Sheila in actual self-defense. However, this is a soap opera, so is Sheila truly dead or are we looking a doppelganger? I mean Sheila has been talking to someone from her past, but we have no idea who that person is?

This doesn’t look good for Steffy’s marriage to Finn as it appears Hope is becoming a confidant for Finn and I like that pairing a bit more than with Thomas. Steffy deserves whatever is headed her way because she poked the bear, and this is what happens.

I am happy it did happen because February Sweeps have been TERRIBLE on “The Bold and the Beautiful.” Not a single damn thing has happened up to this point, and finally now we’re getting a taste of some drama, and it is now time for March.

WHAT IS WRONG WITH ASHLEY ABBOTT ON “YOUNG AND RESTLESS?”

By Donald Thompson



Ashley Abbott might be dealing with a split personality on “The Young and the Restless.” Photo by Camila Quintero Franco via Unsplash.

Ashley laughing.

At this point, Ashley is toying with Tucker before she strikes and makes her move. Exactly what the endgame is I could not tell you, but I am eager to see how it unfolds. Another big tale is the Jordan battle. Jordan is out there plotting her next move against Nikki by using Seth, a guy Nikki met during a meeting to draw Nikki out of the shadows and into the public sphere. Seth is skeptical, but he’s a drunk, so he really can’t put his finger on what is unfolding at this precise moment. Nikki is gaining her strength back, but all it takes is one fall off the wagon and Jordan will

have the upper hand in the situation.

Jordan shouldn’t worry so much about Nikki she should be worried about Victor who is planning to set a trap for his foe. Victor plans to spring Claire from the mental health facility and use her as bait to trap Jordan. Cole and Victoria are not happy with this move at all because they are worried about Claire’s wellbeing more than nailing Jordan. Cole and Victoria are both adamant that the move is not happening on their watch, but Claire has already agreed to her grandfather’s request who is promising to ensure his granddaughter’s

safety is a top-tier focus.

Billy is being Billy at Chancellor-Winters as he makes a play to have the Abbott name added to the company. What are the writers doing with Billy Abbott? The character just seems to have not much going on and was such a power player at one point on the soap. His relationship with Chelsea is cute, but does anyone really care? I don’t. Then you have him being a jerk to Chance for absolutely no reason at all. Chance is trying to be a team player Billy, you aren’t.

This just gives more leverage to Mamie whose ultimate goal is to remove Jill and her minions from the company so it’s solely a Winters corporation. There is just one problem Mamie didn’t see coming, Amanda Sinclair, who is about to cause waves. Why? She has bad blood with Devon, Abby and Nate. Yes, I am glad to see the character back, who I expected the soap had completely written her off. She has her pal Phyllis by her side, but the question remains, what else is Amanda going to stir up?

Adam and Chelsea are indeed dealing with a crisis involving Connor who is not doing well at school, but I doubt it brings those two closer. Sally seems to be the one for Adam at the moment and I feel that bond is way stronger than what he shared with Chelsea, but never say never because the writers could also cause a stir with a change in the direction of our characters. There was nothing explosive for February Sweeps on “Y&R” but my interest has perked up.

OSCAR PREDICTIONS: BEST DIRECTOR

By LaDale Anderson



HOLLYWOOD—Honestly, this might be the easiest category to predict when it comes to the Oscar this year. Why? It seems so apparent that the winner will be a man who has directed some iconic flicks, but never got the big accolade he so deserves. This year’s nominees include: Jonathan Glazer “The Zone of Interest,” Yorgos Lanthimos “Poor Things,” Christopher Nolan “Oppenheimer,” Martin Scorsese “Killers of the Flower Moon” and Justine Triet “Anatomy of a Fall.”

Each of the candidates nominated are worthy of the Oscar, but Scorsese I am going to eliminate because he already has an Oscar for “The Departed.” Should he have won for many other flicks like “Raging Bull,” “Taxi Driver,” “Goodfellas” and a host of others? Without a doubt. He does exceptional work for this drama that is a real slow burn, but when the fire strikes you do indeed feel it that is all I can say, and he has exceptional performances from Leonardo DiCaprio, Robert De Niro and Lily Gladstone. For 2024, there are other films that score higher.

We have Yorgos Lanthimos, the guy who gave us the esteemed and entertaining, “The Favourite.” His latest flick is visually appealing, but I have to admit I hated the movie. It did not entertain me in any fashion; it was a slog for me to get through. I think that is why he will have difficulty getting members of the Academy to actually crown him with the victory.

The next two candidates are serious dark horses in my opinion, and people should know about them. I

There is no question who will win the prize for Best Director at the Oscars this year. Photo courtesy of Jon Tyson via Unsplash.

am referring to Jonathan Glazer for “The Zone of Interest” and Justine Triet for “Anatomy of a Fall.” Glazer’s flick tackles a serious subject matter: The Holocaust. That is a topic that hasn’t been examined under the film scope since Steven Spielberg did it with his Oscar-winning “Schindler’s List” back in 1993, nearly 30 years later. The talk about the movie is potent and whenever a movie stirs the emotions to the core for the viewer that is always a good thing. He could garner some momentum over front-runner Christopher Nolan.

With that said, I think Nolan’s biggest threat is Triet for “Anatomy of a Fall.” This is a thriller that hooks you in the right way. It is captivating, well-written, well-acted and fantastically directed. Triet’s lens for the camera is incredible and she is getting plenty of love for her script and there is so much chatter about star Sandra Huller’s performance she

could be the upset as I noted last week in the Best Actress race. Could that catapult Triet for a Best Director Oscar? It is possible, but not likely, but for those thinking it’s not possible, think again.

However, I feel 2024 is Nolan’s year. His directorial talent in “Oppenheimer” is sensational. It is grand in scale and grand in nature and Nolan is a master behind the camera. He just cares about what he presents to the public when it comes to cinema. I think he is one of the greatest directors of all time next to Steven Spielberg for my generation. I cannot tell you a single Nolan film that I hated. Mixed results maybe on one and that would be “Interstellar,” but the rest iconic. “Memento” changed how I perceived cinema, “In-somnia” blew me away, “Batman Begins” an inspiration, “The Dark Knight” iconic and unforgettable, “Inception” mind-bending, “Dunkirk” is thrilling and

his recent flick “Tenet,” was a visual masterpiece.

If anything, Nolan is not winning the Oscar for his body of work, but because he absolutely deserves it for chronicling a tale of a guy who is seen as a hero and villain who may have saved the United States during World War II. You cannot turn your eyes away from watching “Oppenheimer” and it’s a three hour plus flick. There are things that Nolan does with the camera that as an aspiring filmmaker you will study and dissect and do your best to understand the technique that was used and why.

Nolan’s year is 2024 to collect the long illustrious Best Director Oscar, and he also might be the favorite to take home the prize for Best Picture. We will talk more about that big category next week as we wrap up our series. Everyone expects “Oppenheimer,” but there is a blockbuster by the name of “Barbie” that could prove victorious.

“TYLER PERRY’S MEA CULPA” DELIVERS STEAMY THRILLS

By Donald Miller

HOLLYWOOD—I like Tyler Perry as an entertainer. He knows how to make some intriguing TV shows and films that make you think and keep you invested. His latest flick “Tyler Perry’s Mea Culpa” might be one of his boldest to date. It gave me slight shades of “Acrimony” which starred Taraji P. Henson, but his latest flick is a steamier thriller with some shocking moments.

The movie follows criminal defense attorney Mea Harper (Kelly Rowland). I had to think for a second if Rowland had previously acted and I couldn’t think of anything, but then I realized she had appeared in a bevy of films, one of the first I can recall is “Freddy vs. Jason” from 2023 where she battled horror titans Freddy Krueger and Jason Voorhees.

Rowland is gorgeous in the movie; she is a serious knockout and she has a knack for being a fiery attorney, but that is more apparent when she is dealing with her marriage and in-laws, not so much at her workplace. She gives off the vibe of a boss, but I think she could have been bossier. The narrative follows Mea as she grapples with representing artist Zyaire (Tre-vante Rhodes). Rhodes portrays Zyaire as an enigma, but the character felt flat at times, there was a lack of charisma from the actor. The audience is supposed to question this character’s intent and I wanted more from the actor in terms of



“Tyler Perry’s Mea Culpa” is a fun, steamy thriller. Photo by Melinda Gimpel via Unsplash.

the performance. The big question the audience is tasked with is if he murdered his girlfriend?

In comes Mea, who is uncertain about taking the case because it is a conflict with her brother-in-law Ray (Nick Sagar), who just happens to be the District Attorney prosecuting the case. The character of Ray is very one-note, we don’t get much from him beyond his ego is much larger than what it should be. It doesn’t help that Mea’s marriage to Kal (Sean Sager) is on the rocks. Not to mention Kal has been fired from his job and is keeping that massive secret from his family, which Mea has not yet disclosed.

Those fractures in the marriage make it easier for Zyaire to ease his way into Mea’s thoughts and emotions. Is there chemistry between Rowland and Rhodes? Yes, but I expected even more fiery chemistry

considering the level of eroticism this movie delivers. Let me just say there is a paint scene in the movie that absolutely blew my mind; it was unlike anything I have ever seen on film and left me stunned.

The mystery element that Perry crafts here is very entertaining and holds your interest. You really have the pieces to question if Zyaire is guilty or perhaps, he’s a sociopath. My gripe is the big climax is sellable, but I wanted something more. It really needed it to land and have higher stakes for a thriller of this nature. It goes from really solid storytelling to a wild twist that makes you say, “Really?” Some of the acting is a little flat; it should be a bit more visceral considering the nature of the movie. It works, but if the performances were stronger, it would have delivered that knockout that satisfies the

viewer.

Some have been calling this one of Tyler Perry’s worst films to date. I have to disagree because it is not horrid, but not as polished as one hopes, but I give major kudos to Perry for crafting a thriller that does indeed hook you and keeps you intrigued throughout. It was a pleasant treat to see Angela Robinson who worked with Perry on his hit OWN series “The Haves and the Have Nots.” Her character Veronica Harrington was one of a kind, and she showcases her talent yet again in a small, but fun role that I would have loved to see more integral to the narrative of the movie.

Definitely not a flick for kids, but “Tyler Perry’s Mea Culpa” satisfied me as a viewer and held my attention from start to finish which is a victory in my eyes.

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