

Tim McIntire plays Jimi Hendrix in the new film "The Last Rock 'n' Roll Disc Jockey," in "American Hot Wax."

Parajane Newman from "Saturday Night Live" makes her film debut as a song writer. Jerry Lee Lewis, Chuck Berry and Screamin' Joe Hamkins also appear.

The film dramatizes one week in the life of Fred when he was the No. 1 disc jockey in the 1950s.

## AMUSEMENTS

**Belk**

Presents

AND BELKIN PRODUCTIONS WELCOME

**AEROSMITH**

SPECIAL GUEST **STYX**

NEW DATE—FRI., DEC. 16th

7:30 P.M.

COLISEUM TICKETS FOR ORIGINAL OCTOBER DATE WILL BE HONORED.  
TICKETS: \$12.50. IN DAY OF SHOW ALL SEATS RESERVED ON SALE NOW AT COLISEUM BOX OFFICE AND ALL TICKETRON LOCATIONS.

IN COOPERATION WITH

**RUSH**

SPECIAL GUEST **EDGAR WINTER'S WHITETRASH**

INTRODUCING **THE MOTORS**

SAT., DEC. 17th—7:30 P.M.

PUBLIC HALL

TICKETS: \$12.50. IN DAY OF SHOW ALL SEATS RESERVED ON SALE NOW AT COLISEUM BOX OFFICE AND ALL TICKETRON LOCATIONS.

IN COOPERATION WITH



**TED NUGENT**

SPECIAL GUEST **GOLDEN EARRING**

MON., DEC. 26th—7:30 P.M.

TICKETS: \$12.50. IN DAY OF SHOW ALL SEATS RESERVED ON SALE NOW AT COLISEUM BOX OFFICE AND ALL TICKETRON LOCATIONS.

IN COOPERATION WITH

2nd ANNUAL NEW YEAR'S EVE BASH

STARRING

**Utopia**

FEATURING

TODD RUNDGREN

ROGER POWELL

KASIM SULTON

JOHN WILCOX

SPECIAL GUEST

**MICHAEL STANLEY BAND**

OTHER SURPRISE ACT TO BE ANNOUNCED

SAT., DEC. 31st—8:00 P.M.

TICKETS: \$12.50. IN ADVANCE. IN DAY OF SHOW ALL SEATS RESERVED ON SALE NOW AT COLISEUM BOX OFFICE AND ALL TICKETRON LOCATIONS.

TICKETRON LOCATIONS NOW INCLUDE ALL SEARS; ALL MAY COMPANY STORES; BOTH PEACHES; MAIN INFORMATION DESK; RAIN DALL MALL; MAYFLOWER TRAVEL; AKRON; KENT COMMUNITY STORE; AKRON TUX; SUMMIT MALL; RICHMAN CENTRAL TICKET OFFICE (Downtown, 7th Street); INFORMATION DESK AT WESTGATE MALL.

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GOOD SEATS AT DOOR

DEC. 19-25 (no show DEC. 24)

**JACQUES** (original cast)

## Her rainbows are beautiful, soft

Continued from Page 1

and she was crying bitterly because her life was very unhappy at that time. Then she saw a big rainbow. She stopped her car, got out and ran over to a tree, climbed in it, shook the branches, shouted and sang and started to feel good because she realized that the rainbow represented the beautiful and soft things in us. Colored girls that we could trust and hold on to. And just like it takes rain and sunshine to make a rainbow, it takes happiness and sadness to make life.

Trazana Beverley should know. She had a happy, comfortable childhood in northwest Baltimore, the daughter of a bricklayer and a schoolteacher. At 5 she made the decision to go on the stage. Later in life she realized it was not that easy. Today when her conversation shifts from the excitement of acting to the frustration of being left out ("I was turned down by black and white directors because I was too light") her eyes narrow, the dimples at the corner of her mouth disappear, and the gesticulating hand that was just spread wide closes tightly in a fist.

"You've got to have something pushing you beyond common sense," was her explanation for her tenacity.

"There's no rationalizing some of the things your passion pushes you through. In this country we don't understand who artists are and what their value is. When somebody asks me about a career in the theater, I tell her to study something that will provide a living, but don't give up theater. This business is cold and hard, so I try to stress the reality, but not to discourage. You never know..." she finished, her voice trailing off.

When her Tony award was mentioned,

she smiled and she clasped her hands in joy as she set the stage for her triumphant return to Baltimore with the statuette wrapped in a scarf.

"It was so nice, so intimate in that parlor when I unwrapped the Tony for my parents, my brother and his two children. I am very proud to have the award. Now it sits on the mantelpiece. It vibrates and when you walk into the parlor, the figurine glows."

Awards and acclaim are door openers. Ten years ago Trazana Beverley could only daydream about what she would like to do in the theater. Now she has a problem finding time to do everything that is being offered her.

"I want to create places for people, light fires, work in community theater," she said. "I'm not just an actress interested in her star career. I have more to me than that. I am not satisfied with black theater right now, because it's still coming out of western technique."

"I want to plug in our own ways of expressing things — like street corner singing, incanting, telling stories, and using our infinite range of movement. Rather than going back and dipping into the past, I'd like to take a theme, like our American black folklore, and apply it in a purer way. We have to stop seeing ourselves as white people do and use our own experience to produce a theater that is more organic."

She sees her life as a two part journey: The one from life to death that we all take; and the unique journey she shares with her "black sisters."

"It's very interesting, you see," she said. "I've noticed us as black women who are trying to keep it together. Look-

ing nice, going to work, putting one foot in front of the other, with a lot of things in us not being said."

She believes this shared experience creates an intensity in "Colored Girls" audiences, and cited an especially tragic scene in the play as an example.

"When I play the characters of Crystal and Beau Willie, I want to bring them right down to the people in the audience, and some of them laugh nervously at first because it's very close to what they are going through themselves."

"I'm not editorializing, but I want to make it real, to show how two people can love each other but still thrive off a kind of sadistic energy that requires them to knock each other over the head. Beau is sick, but Crystal isn't any better than Beau. Women aren't exempted from guilt."

She stopped, put her cigarette between her lips and inhaled deeply as if to reduce the intensity of her feelings. She acknowledged that the white and black experience do come together in some places, but added: "Imagine not knowing your own history until you are 20 years old. Also, it is our men who don't get opportunities like whites, and we marry them and have to deal with them and their problems."

Earlier she spoke with candor about remaining single ("It's easier to think you can have a marriage, children and a career than to actually make it happen"); and with zeal about experimental theater ("Equus" would not be on Broadway if we didn't have people willing to experiment with new ideas").

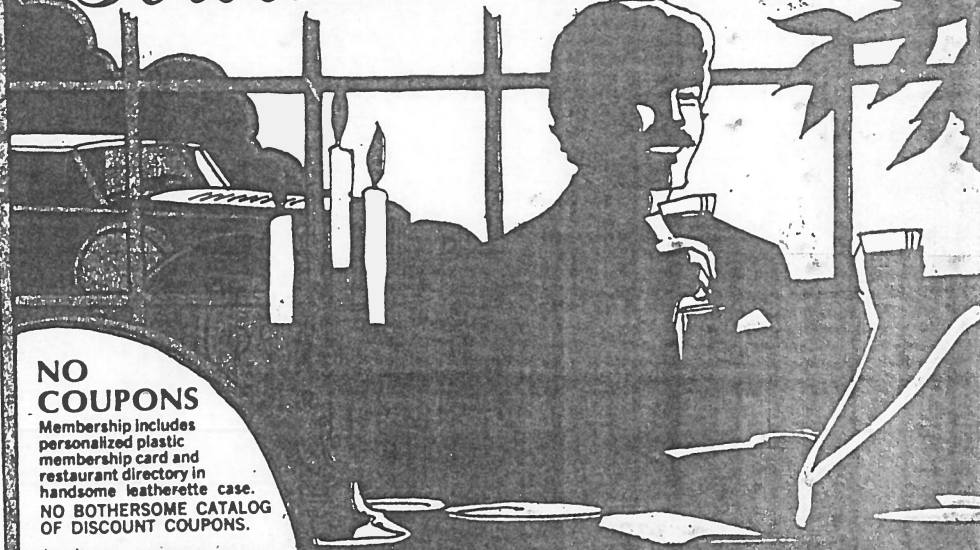
She allowed that she had turned to Tai Chi and yoga ("They center you, and



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