and she was very unhappy because her
life was very unhappy at that time. Then,
she saw a big rainbow. She stopped her
car, got out, and went up and down
of 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 life. The girl
that we could trust and hold onto.
And just like it brings rain and sunshine
to make a rainbow, it takes happiness
and sadness to make life.

Tranzea 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 be-
cause 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 push-
ing you beyond common sense,” was her
explanation for her intensity.

“There’s no rationalizing some of the
ings things your passion pushes you through.
In acting, you don’t want to a tree, clothe
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 harsh.
I try to stress the reality, but not to dis-
courage. You never know...” she finish-
ed, her voice trailing off.

When her Tony award was mentioned,
she smiled and she clapped her hands in
Amherst, New York, to return to Balti-
more with the statue.

—continued from Page 1

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