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SHOWTIME

★ THEATRE ★ ARTS ★ MOVIES

Larry, Sarah...elegantly stylish

An unusual two-some got together recently to trade fashion philosophies. The pair is Larry Blackmon, leader and producer of the Casablanca Records recording group Cameo, and Epic Records' Sarah Dash.

With Cameo's new album "Secret Omen" bulleting on the pop charts and Sarah's new music winning critical applause, the pair were in a jubilant mood when they met in the N.Y. mid-town apartment of Cameo's manager, Sanford Ross.

Larry Blackmon spends most of his time onstage with Cameo thrashing out cymbal and drum rhythms in a white or red sequined jumpsuit.

However, when not on the stage, Cameo's leader displays an elegant sense of style. Larry reveals: "I enjoy wearing clothes. But I can't afford to be impractical. I like clothes that are functional. I wear styles that are apropos for my business obligations as well as my social commitments. People think that musicians wear a lot of second-hand, glittered, or way out fashions. But I like to look fresh, neat, and stylish.

"You see, I'm not only a performer but a producer, so I'm often in situations that require semi-formal or formal wear. For example, I can take a basic blue double-breasted suit, accent it with a tie for a morning business meeting, strip the tie for a casual luncheon, and formalize it with my trusty bow-tie in the evening." Now, that's fashion!

Epic recording artist Sarah Dash is known for her exciting clothes as well as her performances. After all, she hangs out with some of the top names in the business: Bill Kaiserman, who designs for Raphael, Jaime McDonald, and most recently Hector Milian, who created the successful Sedeci collection.

Sarah believes that a woman should make statements with the clothes she wears. "I always keep them guessing. Many people think that they know my sense of style. But they would be surprise. It's not always about slits and low neck and back lines.

"Don't get me wrong, I love those styles! But sometimes I feel a need to be very conservative and forceful in my dressing. I never want people to be able to anticipate the way I look, I want to be fresh and surprising."

In these photos of Larry and Sarah's meeting, Sarah is wearing hand-made dresses by Hector Milian and Jaime McDonald. Larry Blackmon is wearing a basic black tuxedo by Yves St. Laurent and a navy blue double-breasted suit by Giorgio Armani.

Sarah in a two-piece ensemble by Jaime McDonald; Larry in black tuxedo by Yves St. Laurent.

Sarah in hand-made evening dress by Hectoc Milian. Larry in blue - double breasted suit by Giorgio Armani.

Trazana has been a busy lady

By Ida Peters

Trazana Beverley has been a very busy lady since the AFRO last talked to her when she came to the Mechanic Theatre to play the Lady In Red in Feb.-March 1978 in "For Colored Girls".

At that time, she had won a 1976 Tony award for Best Featured Actress in a Play. She was the only native Baltimorean, Tony Award winner, black or white to play the Mechanic Stage.

Raised on Myrtle Avenue, the daughter of Mr. and Mrs. William Beverley, she is a graduate of Western High School and has a B.F.A. from New York University, School of the Arts.

Trazana Beverley is now in rehearsal with Avon Long in "Mother Courage and Her Children" by Bertolt Brecht, opening the Center Stage 1979-80 season on September 7.

Tuesday, we met Trazana Beverly in the little cafe off the Center Stage lobby. While she ate a hurried lunch, we took pictures and she filled us in on her busy life.

In our 1978 interview, we asked her everything in the world, but ... how did she get her name, Trazana. She says that during World War II, her father was a merchant seaman, stationed in Marsailles, France. Somehow or other, he "conjured it up".

When Trazana left Baltimore in March, 1978 she went on to New York where she was a Teacher Actor at New York University working with Third World students. She worked with them eight weeks and put on a fine production "The Masque Snatchers".

She then went into the Woodie King Ashton Springer production," For Colored Girls", in New York and California.

John Perry, director saw her in "Colored Girls" and cast her in her first movie "Resurrection" starring Ellen Burstyn and Sam Sheppard.

She has the role of a psycologist, Dr. Ellen Baxter. Trazana says the flic is about a woman injured in an auto accident who dies on the operating table and later finds she can heal herself.

Trazana Beverley

The picture was made in California and Texas and will be released in February, 1980.

For the interview, Trazana was wearing old-fashioned high top boots and a long skirt. (We call them boots today, all laced up the front.) They are actual authentic boots worn by pioneer women and she explained she will wear them in the play and she's getting used to them.

Stan Wojewodski, Jr., Artistic Director of Center Stage contacted Trazana's agent when "Mother Courage" was being cast and told her he "wouldn't do it unless he could her get to do it".

She was first contacted by a theatre in Virginia, sometime ago, but she didn't want to do it then. The role is emotionally demanding and at that time, she felt that she was too young to play Mother Courage.

She says that "Mother Coufage" is a major classic play. It is not a black play and in this Center Stage production, some of the actors happen to be black.

She cites Center Stage as having vision and hopes the community will also have vision and support this opening effort.

Mother Courage as played by Trazana is a woman living in 1624 who esists during twelve years of the holy war in Sweden, Poland, Finland, Bavaria and Italy.

Earlier this summer, Trazana worked with the Black Theatre Alliance's member company, The Family, producing a new play "Tuesday" opening September 5.

She was also a discussion leader at Woodie King Jr.'s Black Actor's Seminar in July on "Why Black Actors Are Not Working".

Richard Pryor's million dollar deals

Richard Pryor's current theatrical film, "Richard Pryor in Concert" for SEE (Special Event Entertainment) has grossed $22 million and Pryor who has 12½ per cent of the take, has netted himself $7 million.

Meanwhile, Pryor has an April 1980 deadline for start of an yet untitled film he is to do for producer Frank Yablans at Paramount.

His deal is for $1.3 million plus gross points, but if for some reason the picture does not go when scheduled he collects the $1.3 million as an automatic penalty, according to his manager-attorney Atlanta-based David Franklin.

In Variety this week, Franklin is quoted as saying that Pryor has a pay or play committment, $1 million plus grosspoints, to headline a Neil Simon original, "Macho Man" for Ray Stark at Columbia.

Franklin revealed in the Variety article, that Simon has asked for more time to work on the script, leaving some flexibility on the start of actual filming. Flick may start Sept. 1980 or as late as Jan. 1981.

Franklin also reports that a motion for summary judgement to effect a pay or play collection is pending in Los Angeles Superior Court, this fall, with depositions currently being taken.

He says that Pryor was to star as a black Cyrano for Brut, but that Brut backed out of the deal after Pryor balked at having George Barrie, business head of Brut, to direct.

Starting Sept. 12, Pryor will start production for Universal on "Family Dream" co-starring Cecily Tyson where he'll pull down another $1 million.

Richard Pryor

After that, Pryor's booked into another Universal committment "World War II" slated to go in early 1980.

And, if that's not enough, he's got another concert sequel scheduled.

Night Scene Seen

By Bob Matthews

'Tis Labor Day weekend, which marks the last gasp of summer freedom for a lot of people, since schools are about to open, teachers return to the classrooms, and youngsters are brought home from grandma's or summer camp.

As a result, most clubs in the city are gearing up for the hoped for business surge as the party-hearty group get into their final fling.

The disco scene is still very much with us, and the success of clubs without liquor licenses has seen a lot of places catering to the younger set blossom.

Giovanchy's, at Park Circle is established as a place for the younger sceners to go and a new club adjacent to be called Pascals will have a formal opening soon. It will cater to a slightly older group and be available for cabarets, banquets, or whatever.

Have been hearing about a club called simply Stars, out on Loch Raven Blvd. at Taylor Ave. Am told that the crowd there is a bit more mature, and backgammon is featured along with the omnipresent disco.

The Electric Eye, in the 6300 block Reisterstown Rd. continues to program heavily for weekends, with tonight (31). being whistle night, a kiddie disco scheduled for Saturday afternoon.

They'll be handing out those double belts for patrons who come on Sunday, and tentatively for Monday, Les Parsons will appear live.

The Hideaway, down a winding road near Randallstown, now dubbed The Enchanted Hideaway, is in full bloom. They too feature disco, but have the added attraction of available barbecue dinners on the premises.

There are a great many places which are featuring disco these days, and Night Scene is in the process of compiling a rather extensive directory of these clubs.

For example we don't know the first thing about Club 39, which is located in an old firehouse on Paca St., except they are having a weekend disco hootenanny.

Our informal survey still list as the top disco clubs in town: Gatsby's, The Ritz, Speakeasy-Brothers 2, Scirroccos, Electric Eye and Odell's—not necessarily in thah order.

Have observed a slightly discernible trend away from the totally deejay - oriented disco scene. The return to live music is gaining momentum.

Most night clubs these days are offering some form of alternative music to disco, mainly jazz. The Ritz for example is loudly touring its jazz penthouse, where this weekend organist Jack McDuff is holding sway.

He'll be on hand through Sunday night. Like Groove Holmes, with whome Jack has played many times, the emphasis is on the modern jazz organ sound.

Upstairs at Gatsby's, Mickey Fields is heading up a group on Friday and Saturday in the second floor room. Jazz is a definite fixture here—and is catching on.

Darlene Hornes S & W Wooten's

Ricky Cross and Joyce Hill, S & W Wooten's

The Birdcage, which features the Johnny Polite Trio on Monday nights, also has live entertainment on weekends, Fri. and Sat., with a group called The Congregation, featuring Lady Rebecca.

The Full Moon still features the Marvin Cabell Trio, with an afterhours juice bar and coffee house. There's no liquor license, so the jazz jams go on from 11 p.m. til 4 a.m. weekends.

At the Sportmen's Lounge, John Lamkins is heading up a group for the Saturday afternoon jazz jam, and Gaynell Colburn has the podium for the Friday and Saturday night sets.

We still like the Tuesday night sessions at the club, with the Eddie Gough trio, along with Earline Reed, vocals. There's no cover charge this night—and the audience is one of the friendliest you'll ever encounter.

The Left Bank Jazz Society has a doubleheader this week, with some of the top musicians in this area on tap.

Buck Hill, tenor sax, heads a group of Washingtonians, including Kenny Reed, trumpet; Reuben Brown, piano; Reggie Johnson, bass, and Bernard Sweetney, drums.

The Baltimore group is led by Harold Adams, tenor sax; with Jimmy Wells, vibes; Marc Cohen, piano; Donald Bailey, bass, and Harold White, drums.

Have often wished that some of the Washington and Baltimore musicians could get together in an informal jam session, and who knows—maybe it will happen on Sunday.

At the Bandstand in Fells Pt., Sonny Stitt will be on hand through Monday, Labor Day, along with Marc Cohen, piano; Reggie Johnson, bass, and Dude Brown, drums.

Sonny ended up his last week's stint on a high note. In fact, those who caught him at the Sunday night set as he was blowing better than they had ever heard him.

SEP