

AN INTERVIEW WITH CORINNE ENTRATTER SIDNEY

An Oral History Conducted by Claytee D. White

The Southern Nevada Jewish Community
Digital Heritage Project

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The recorded interview and transcript have been made possible through the generosity of a Library Services and Technology Act (LSTA) Grant. The Oral History Research Center enables students and staff to work together with community members to generate this selection of first-person narratives. The participants in this project thank University of Nevada Las Vegas for the support given that allowed an idea the opportunity to flourish.

The transcript received minimal editing that includes the elimination of fragments, false starts, and repetitions in order to enhance the reader's understanding of the material. All measures have been taken to preserve the style and language of the narrator. In several cases photographic sources accompany the individual interviews with permission of the narrator.

The following interview is part of a series of interviews conducted under the auspices of the *Southern Nevada Jewish Community Digital Heritage Project*.

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PREFACE

Corinne Sidney's life story makes for fascinating reading. She was born in 1937, the daughter of Alice Polk, former Ziegfeld showgirl, and Carl Kegley, an attorney. She attended U. of C. Berkeley, transferred to UCLA, and was spotted by a talent scout who convinced her to enter a Miss USA contest.

Corinne's runner-up status in the Miss USA contest led to job offers in acting, so she decided to study acting. This, along with her childhood lessons in ballet, piano, singing, tap dance and horseback riding, led to a contract with United Artists, freelance work, television parts, and plays. Around the age of 18, Corinne met Jack Entratter. Their relationship brought her to Las Vegas, where she worked as a showgirl at the Sands for a few months, and where she married Jack a few years later. They lived a fabulous lifestyle which included travel, beautiful homes, and friendships with noted celebrities.

Corinne went back to acting in Los Angeles after Jack passed away, but then segued into writing a gossip column and hosting a television show. She reconnected with an old friend (George Sidney) by writing the obituary for his wife, and within a few months they were married. The Sidney's moved back to Las Vegas, where Corinne still makes her home today.

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June 5, 2007

in Las Vegas, Nevada

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It is June 5th, 2007. This is Claytee White. And I'm with Corinne Sidney in her home in Las Vegas.

How are you today?

I'm fine. How are you?

Fantastic. Now, these first questions are just going to be some information for our biographical sheet. Could you give me your mother's name?

Alice Polk.

Would you spell her last name for me?

P-o-l-k. I'm a great-great-grand niece of President James Knox Polk from Tennessee.

Oh, wow. Did your mom work outside the home?

Not when I was a child. She was a valedictorian at Columbia College and she got a scholarship in New York to Columbia College. She had to support her mother and sister because her mother was a widow. She was extremely beautiful, and she became a Ziegfeld showgirl. Then she went with Eddie Cantor in "Making Whoopee." See, there's a picture of her.

Oh, that's beautiful.

Oh, she's a beautiful lady. And she then was put under contract with Paramount Studios where she met my father, who was an attorney.

And what is his name?

Carl S. Kegley, K-e-g-l-e-y. And he was also another brilliant person. Graduated high school at 16. Then went to Stanford and became president of his class. And then he went to Berkeley at Boalt Hall to take his law degree. He was attorney general of the state of California for nine years. I remember growing up, just riding around in state cars with troopers behind us and troopers in front of us depending on what criminal case he was handling for the state then.

My mother, when she got pregnant with my older sister, stopped working in movies and just took care of us. I was born with a platinum spoon in my mouth and I've been choking on it ever since.

When were you born?

I was born April 13th, 1937. So that makes me 70 today, I think. But I can't count on my fingers that far.

Yes. That's right. Seventy this year, a few months ago.

What year did you arrive in Nevada?

Well, that's a long story.

Why don't you tell me about your education after high school.

Oh, I went to Girls Collegiate School in Claremont. I was class president and house president. Then I went to University of California at Berkeley. I had an A-minus average. I was always a very bright girl. But our parents were so bright that my sister went to Stanford and I didn't want to go to Stanford. I wanted to go someplace where my sister wasn't. I would always follow her and they would say, Oh, you're Josephine's sister. Oh, well, come up here and sit up here. And I was kind of a class clown.

But, no, I was -- but my parents because they were both so bright, they were worried that we'd be nincompoops. That was that thinking in the 50s.

Anyway, then my mother got sick. So I transferred down to UCLA. And while I was at UCLA, a talent scout saw me on campus -- he was from RKO Studios -- and asked me to enter a contest, a Miss USA contest, which is the trophy over there. I was runner-up in 1956, I think. I continued at UCLA, though I didn't like it as much as I liked Cal. I loved Berkeley.

Then I started getting job offers because I was runner up to -- this was a big thing in those days. So I'd go to night school at UCLA and pretty soon I was acting, not because I had any talent, just because I was so pretty. I was just God-given pretty. Then I thought, Gee, I should get serious about this and start studying acting. So I went to a private coach, Jeff Corey, who was very, very famous, Stanislavsky method.

Could you describe that?

Well, first of all, Stanislavsky always believed that it's not so much you in the art, but the art in you. In other words, it's what you bring to show business. I mean if you have talent, it's going to -- but I was -- I had ballet lessons. I had piano lessons. I had singing lessons. I had tap dance lessons. I had everything that a young debutante in Brentwood is supposed to have. Horseback riding - I could do anything. But it wasn't to be in movies or anything. It was just that's what young debutantes did in the 50s. That's where their mothers took them, from this to this to this.

The studio system was pretty well going out when I came in. I was under contract with United Artists. Then I did a lot of freelance. I had a lot of television work. I did a lot of plays. And I was just lucky. When I look back at it, I was lucky.

I met Jack Entratter in Los Angeles when I was living at the Hollywood Studio Club. I went with Miss Universe and the runner-up to Miss Universe, Miss Sweden. And the three of us went to the movies up on Hollywood Boulevard. It was safe then, you know? We went to the movies and afterwards we felt like having pizza. So we went to the Villa Capri. We all had money. So it didn't matter. But in those days three girls walking into a restaurant alone was -- and pretty spectacular, three really spectacular women --

And we're talking about tall, statuesque women?

Oh, yeah. Miss Universe was no slouch and neither was Miss Sweden. They were under contract to Universal and I was under contract at United Artists. Anyway, getting to the point, there was a gentleman from Universal Studios who came over to the table and said to Carol and Ingrid, who were under contract to Universal, "You have to come over and sit with us at the table because there are some very important men who would like to meet you."

Me and my mouth, right? I said, "No, we don't." I was pretty lip. "No, we don't. They're under contract I think from nine to five. They're not under contract when we're sitting here having our pizza."

And the girls got scared. And they said, "Oh, my God, we'll lose our contract. What have you done, Corinne?"

And I said, "Not to worry." I said, "Tell them we'll come over and have coffee after we finish our meal. But thank you very much. It's very nice. But we'll sit here and have our pizza." Well, after our pizza -- oh, then the check was picked up. I had never had that; powerful men pick up the check, my God. So we went over to the table. And there were about four men in one booth. They were booths, like almost church pews with a table in front of it. It was a very famous restaurant. The Villa Capri was a place where Frank Sinatra hung out and he had on his records at the Villa Capri or this or that. We didn't know that at that time or didn't know consciously.

Anyway, and I saw this one man with gray hair and beautiful blue eyes. I took one look at him -- now, I'm 18 years old or something like 19, 18. I took one look at him and he looked at me and it was just -- bong. It was a bong moment, you know. And he said, "Would you like to sit down?" I said, "Yes!" And the girls sat down and then we left. That was Jack Entratter.

He took me to lunch the next day. He picked me up at the Hollywood Studio Club. He had a driver. But it was really strange because I had been in limousines. But he had a driver in a new Chevrolet, a very nondescript car. And I said, Is this your -- we went to lunch. And he said, "I want to keep you." I looked at him like -- and his driver drove us up and down the flats of Beverly Hills, all those beautiful houses. He said, "Pick a house, any house. I'll buy you anything you want." I said, "I just moved out of a house like that in Brentwood. Why would I want a house in Beverly Hills?" I always thought Brentwood was better than Beverly Hills because it had less smog. And he finally understood I was just not one of these Hollywood girls.

Anyway, I was madly in love with him from the minute I saw him. And that began a relationship. It ended when he died in 1971.

So I moved to Vegas. I would come in and out of the Vegas to see him from that time on. And then finally it dawned on me -- oh, and he'd come to L.A. to see me. And he had an apartment in L.A. I finally decided to move to Vegas. I was either going to get him in my system or out of it. So I moved here. I moved right next door to Jeanie, in the same apartment building on Spring Mountain.

Jeanie is your girlfriend?

Jeanie Garder, yeah. I didn't even know at the time she was in the line at the Copa. See, the Copa girls were a real elite group. Every showgirl in town, and dancer, wanted to work at the Sands because, A, we worked for a minute and a half, two shows a night, three minutes. Three minutes. And we got paid this extraordinary salary of \$175 a week. My God, I thought I was robbing a bank, and it was steady work. I mean after what I had been through in Hollywood, this is steady work. I can't believe it.

How did your parents feel about Jack Entratter?

Well, that was really something because Jack was Jewish and president of the temple. And in

those days interfaith marriage was frowned upon. But I remember my father saying, "I don't like what you're doing, but I like the way you're doing it."

What did he mean by that?

He didn't like me being in show business. He didn't like me practically quitting school at that time, though I went on later and finished up everything and ended up with two more degrees. I've constantly been going back to school. I was supposed to be hanging out at the L.A. Country Club and joining the tick-tockers and being on social sets and things like that. I didn't like that. I said, I'm not going to end up in a beauty shop wondering what I could've done.

But I'm very proud of the way I did my career because it's the way I did it. Sure, I got asked to go out with producers and directors. And, sure, I was asked to go out on dates or less flattering things. And I'd say, Hey, I'm here to work; now, I'm not going to do two jobs. So they would fall over with my humor, right? And I ended up mostly with comedy. I ended up in a lot of comedy.

I think that's one reason Jack Entratter respected me so much and so did George Sidney. I worked in a George Sidney movie. He never made a pass at me and I never knew he was crazy about me. See, he and Jack were best friends. So you never know what's going to happen to you.

Oh, that is exciting. So when you decided to move here, did you move into a regular apartment?

Back in the 60s? Yeah. And Jeanie and I worked in the line. I think I worked about three months as a showgirl. But in those three months, I was nominated "the most beautiful showgirl." And, of course, being an actress I used to just walk out and go, Eat your hearts out, you know, because I had such stage presence at that age. I think I was about 24 or 25 when I moved permanently to Vegas. Then I remember my being in a picture or standing on a ladder in front of the Sahara hotel picked as "the most beautiful showgirl."

And Jack got mad. He said, You should be standing in front of the Sands. I don't want you standing -- I said, You had nothing to do with this. I got this on my own.

But now, when you first came here, it wasn't permanent. So you went back to L.A. at some point?

Oh, I always kept a house in Bel Aire or in Westwood.

So now, at that age how did you keep a house there?

Well, I was a native of southern California and I had my own income. And I was acting. I mean I remember on my wedding night to Jack there was this huge table of people in the Sands and everything. And I got up from the table and I said, "You guys will have to excuse me. I have to go star in a television show called The Monkeys tomorrow. I've got to be on the set at Columbia at 5:30." And I flew in a private plane and flew back home.

So you had your own income that was substantial enough for you to live in two places even at that time?

Yeah. Well, you know, and Jack was very generous. In those days Jack always kept two pockets. He'd have one for people he would help and one for himself. I can remember a cocktail waitress came up to him once and said her son was in the hospital, she had no insurance and she didn't know what to do. And I remember Jack paying for the whole hospitalization. Many, many of the bosses, they were all like that. They had two pockets, one with cash and the other one for themselves to give away.

I've heard people say the truth of that. I heard a woman say that when she was in social services -- she worked in the office -- but whenever a catastrophe would happen -- someone would lose their home, it would burn down -- they would call some of the casinos.

They would all take care of each other.

Because that would be faster than going through the social service network.

Yeah. And there wasn't much social service. I can tell you after I married Jack and quit as a showgirl I used to go down and teach downtown. Edythe Katz Yarchever -- I said, "I've got to do something, Edythe, it's driving me crazy being Jack's -- I'm sitting here like Caesar's wife," because Jack ran the town. Trust me, he ran the town.

What do you mean by that? Explain that.

Example, in front of the Venetian today, the old Sands, there is a signal across from the Mirage, which was also owned by the Sands. It was called the Castaways Motel. And Jack decided one night -- we were driving out. And he said, "I can't get across the street. I want a signal here." I said, "Well, Jack, why don't you just call and get one." He said, "I think I'll do that." The next

day there was a signal right there in front of the Castaways and the Sands. Now, that's power.

Yes. Now, tell me how the marriage came about.

We were just madly in love with each other. I've always said to shrinks that say, "Well, how come you always marry men older than you?" I said, "I have a father complex. Aren't I lucky?" Well, it drives them nuts.

What was the age difference between you and Jack?

Twenty-six years. And George and I were 21 years apart. Now that I'm a widow and a widow, I look back at it and I go, Well, was that so wise to be alone in my older age? They had the advantage, for God's sake. But that was my particular -- my father was powerful. My father didn't have a lot of time for me. My father was wealthy. I mean you could go right down the list and say, yeah, she's got a father complex.

I married a man who was younger than me after Jack. I was so upset. I never wanted another person that I loved to die on me. It was devastating. I think it took me 20 years to get over Jack. I really do. It was such a fabulous life I had with him. I mean we'd just pick up in two hours and say, Let's go have dinner at Claridge's. Let's leave for Plaza Anthony. Let's spend a couple of weeks there. And traveling then was fabulous, fabulous.

Describe it.

Well, for example, Jack was a very meticulous New York dresser. He had all his suits tailored, everything, and his shirts. He'd have two suitcases, a shirt for every day, that were like stacked, leather stacked suitcases, and one for every day he was going to be away, a new shirt, clean shirt. I mean we would land at the airport. And nine out of ten times, you know, if we went to Israel where he had orphan homes that he totally supported -- never asked a friend to help him with it. In fact, he got Frank Sinatra involved in Israel and they helped a great deal to bring the awareness. And he was the first of anybody on the Strip to raise money for the Six-Day War back then. He was very giving.

Well, any way, so we'd travel with a limousine in front. Nobody ever carried their own luggage then. Oh, no. That was tacky, tacky, tacky.

That's a wonderful way to travel. That's what I hate about traveling now.

And the cab would follow with all the suitcases. I wasn't as bad as Elizabeth Taylor. She had a convoy with luggage. But hey. I used to say, If Jackie Kennedy knew how I was living, she would shoot herself in the foot. I mean when I would walk out of the Aqueduct at the Sands -- we lived in the Sands -- I'd have two guards following me at all times. No matter where I went, no matter what I did, I'd have two guards following me. I always felt safe.

I wanted a mink coat because it was cold here. It was a lot colder than southern California. So I said, "Jeez, Jack, I've got to get a coat, a warm coat." He had the furrier come over and lay out six coats on the floor, all different colors, and said, "Pick what you want or take them all." I said, "I can only wear one at a time." So I picked the one that matched the dog, the white lab. So I figured they could see both of us. But that's the way.

What a wonderful way to live.

As showgirls -- well, I don't know if it happened to other showgirls. But I can tell you that in the Copa Room there would be long-stemmed roses. And we would always look in the box. We'd shake it to hear if there was jewelry in the box. They always sent jewelry in the --

And who is "they"?

Stage door Johnnies. They'd see these gorgeous women. There were no more gorgeous women than the Copa girls. And the Copa girls did not have to go out with any customer ever.

Did you have to decorate the casino?

No. We were told that until two o'clock we should stay in the Sands if we were going to stay up. And if we stayed up, they would like to see us in the lounge mixing. But we did not have to stay there. We could go home. But they didn't want to see us in other casinos. That was part of being a Copa girl. I can remember many -- some that you've interviewed -- many girls getting fired because they would use being a showgirl as a front. I don't know what their circumstances were and I certainly don't judge them. But if Jack found out that you were hooking on the side, you couldn't be a Copa girl.

So now, which year did you come here to work as a Copa girl the first time that you arrived?

Well, I was supposed to open the Tropicana for Monte Proser and Jack tore up the contract. Just tore it up. He said, "I'll tell Monte about it tomorrow."

I'm trying to think. I married him when I was 28. I think I came up here when I was 25, 26. He said, Why don't you come up here and let's -- I said, I can't deal with the long distance relationship. That's very hard to do. And it had been on again, off again, on again, off again. And then I married him, divorced him, then remarried him nine months later, and then we got divorced again. And then we couldn't live with each other. It was Frankie and Johnny. And I didn't want to marry him a third time because his daughters, who were very close to my age, were just pains in the neck when I was married. They were very nice to me when I wasn't married to him.

So I didn't want him to suffer. He had diabetes and ulcers and he wasn't well towards the end. Supposedly, he died of a brain concussion. He fell off his bike when he was riding at the Sands. I wasn't there. I was in L.A. having my eyelashes put on. In those days we had eyelashes put on. Can you imagine the vanity? Anyway, and then I got a call. And then someone told me he was pushed from his bike. Hey.

George flew up. George Sidney flew up the day of the funeral. Howard Hughes had offered to have Jack flown to UCLA, which was much better than Sunrise. And Jack's daughters, because I wasn't married to him at the time, said, Oh no, let him die here, quote, unquote. There was nothing I could do about it. But George flew up. He was married to Jane Sidney then. We went to the funeral. And he said, "I want you to pack your bags. You're leaving here after the funeral, today."

Leaving Las Vegas to go back to Los Angeles?

Yeah. He said, "You cannot stay here. You know too much."

Now, what did he mean by "you know too much"?

Oh, I knew too much. There's nothing like pillow talk. I knew too much.

And those are things that you cannot share on tape?

You can read them in most any book if you do your homework. But people would ask me, Why don't you write a book? I said no. I spent most of my life in the powder room. When the Kennedys were here, I'd get up and excuse myself. One of my best friends was a lady in the powder room. We'd see each other for hours. Jack always said, I don't want you to -- what you know might hurt you.

See, Jack worked for a man by the name of Frank Costello, who owned the Copacabana. And Jack managed the Copacabana with Monte Proser. They decided to send Jack -- when I say they, the Frank Costello group decided to send -- it's much like "The Godfather" -- out to Las Vegas to manage the Sands because Jack had all the stars then.

And you might see it on videotape. It is on videotape. Associated Press took a picture of Jack escorting Lena Horne into the front door of the Sands. And that was the first time that blacks were allowed to walk in the front door. They could come in through the kitchen. They could stay down at the Moulin Rouge. Jack and Nat King Cole were very close friends. And, of course, Jack stood up for Sammy Davis, Jr., to be Jewish right here at the temple.

This is a very segregated community. They were going to keep it that way. But Jack broke down a lot of barriers. And I must say he was encouraged, certainly by Frank Sinatra. Frank was very, very -- I'll tell you Frank was very interesting. Catholic he was born, right? But he would celebrate Hanukkah and Easter. Whatever holiday it was, he celebrated it. It made no difference to him what you were, as long as you had one capital "T" called talent, and no matter what you did. If you were in baseball, you better be really talented. If you were a musician, you better be really talented. I mean those musicians for Tony Morelli's orchestra at the Sands were the top musicians of all time.

Can you imagine -- he had Ella Fitzgerald in the lounge doing eight shows a night -- that talent? Can you imagine what I had just sitting there, you know, whittling away the time? It was unbelievable, unbelievable. We had Louis Prima and Keely Smith. We had everybody. Everybody was there. Count Basie. Jesus, Count Basie was incredible. I used to go to the rehearsals just to listen to him. Fabulous, fabulous. I was very lucky.

Tell me about the life of a showgirl prior to your marriage, the hours, putting on the makeup. Give me a day in the life of a showgirl, a Copa girl.

Now, you've got to remember I was the boss's girl. So I was kind of like that joke of Billy DeWolf -- boss's girl. But I wanted to earn a living. I said to Jack, "If I don't work, you'll never marry me." And he said, "I'm not getting married. What made you think I'm getting married?" I said, "Well, you're going to marry me." And sure enough, I only worked for three months.

What I learned about showgirls was I was really outside the box. I really observed.

Now, Charlotte was a great showgirl, lead showgirl. And before I came to the Sands everybody danced. I didn't want to dance. I wanted to walk. And I didn't want to be in the same costume as anybody else was. That was a priority to me. My mother had taught me you don't do that. You have your own gown. So I demanded my own gown.

(End Tape 1, Side A.)

So I demanded my own gown because I didn't want to look like anybody else. And I never wanted to be in a line. I had strict rules. And, of course, I got whatever I wanted. The showgirls stopped dancing. We just posed and walked. And they all had individual gowns because of me. What else? See, between shows we'd go to dinner, at least I did. And whoever was headlining we'd usually go with if they wanted to because Jack was "America's Host" I used to call him.

And you would go to dinner in the Sands?

Oh, in the Sands or the Villa Capri, which is now Piero's. Where else did we go? Oh, there were some great spots. The Leaning Tower of Pizza, if we felt like going for pizza.

In those days we wore fur jackets and we dressed up in gorgeous gowns. There was only one place you could buy a gown here and that was Joseph Magnin's. I didn't like their clothes, so I had Michael Novarese's, a very famous designer in California, that I had modeled for. And I used to say to him, "Well, I need 12 dressy outfits for the next two months. Just send them up." He'd have my measurements and sent them up.

I mean it was astounding the way I lived. You've got to remember Jack had a barbershop and a dentist shop. And they would fly in Jay Sebring to cut everybody's hair. I used to have Jean Shako fly up to do my hair. I used to have my manicurist, Ernestine, who's the most famous manicurist in Beverly Hills. I still talk to her. And she used to fly up, have a whole weekend free of charge, have a wonderful time, bring her girlfriends, just to do my manicures. I mean it was incredible. That's why I say if Jackie Kennedy knew how I was living...And you couldn't really find a good hairdresser here in those days. Whatever your little heart desired. I could pick up a phone and talk to three different chefs and just say, "Well, I'd like to rack of lamb over at the apartment tonight at 7:30, 8:00."

We lived like bats though I've got to tell you.

What does that mean?

It means I never saw daylight, only when I was going to bed. We'd get up about twelve o'clock. We'd go to White Cross Drug for our makeup. We never bought food. We always ate at the hotels. The Sands had the best Chinese food in town. Jack had imported his chef from New York, his Chinese chef for the Garden Room, which was very famous. Whatever we wanted we had. It was awesome, awesome. It was like living like a princess.

So how did the other girls feel about you and your relationship with Jack?

Oh, I don't think they were too thrilled. I mean imagine your boss going with the chancellor. I mean it was second to that I would suppose. But I never misused that.

I had power of the pencil. I could sign for anything I wanted. I had credit wherever I went. If I went to Caesars Palace with my niece to buy her outfits, I'd just sign for it and they'd send the bill in care of the Sands.

So tell me about your marriage. I'm sure you got married in the Sands.

The first time we got married in the temple with a rabbi and breaking the glass and everything. The second time we got married by a justice of the peace in the Sands.

Jack's apartment is shown in all those pictures of Mia Farrow and Frank Sinatra getting married. His apartment was there. It was probably about 5,000 square feet. It was not just a little -- with a guest house, a teahouse, a coi fish pond, and a pool. I wanted to play tennis. So he built six tennis courts across from the house. That's how the tennis courts got into the Sands.

Is that how you stayed in shape?

Oh, yeah. Yeah. And we all burned ourselves to death with the sun. We were all stupid. What else? People say they liked the good old days here. The good old days were great, but it was like show business. Either you were on top or you were down below. When you're on top, there's no better life. And only two places to be in show business, the top or the bottom. There's no middle ground. It's not a fun place to be in the middle. I mean I wished everybody could live like I did.

But it was a time -- the reason "The Summit" took place.

Okay. Tell me what you mean by "summit."

That was what Frank Sinatra decided; that he wanted "The Summit" because he was doing two shows a night and he didn't want to work that hard. And Jack said, "You've got to work two

shows a night, Frank. That's the deal." Frank said, "I don't want to do two. Why can't I have Dean or Sammy come up and help me with a show?" He said, "Call them. Call them. You want them to come, they'll come." So that's how it started.

They loved getting up on stage. Then Johnny Carson would come. Don Rickles would come over from the Sahara. Then they had Lucille Ball up on stage and Eydie and Steve. In fact, Eydie and Steve just live five doors from me here. And it was just a funfest and people tagged it the Rat Pack, which it wasn't. That was strictly Humphrey Bogart's thing in L.A. where Lauren Bacall said, "You guys are a bunch of rats." And they'd get together and drink and everything. But it got tagged that and you can't get away from that. But it was called "The Summit." And that's why that famous poster says, "Jack Entratter presents Frank Sinatra, maybe Sammy, maybe Dean," because they would fly them up on a private plane.

It was all Lear jets, mink blankets. It was an incredible way to live. But, of course, when Jack died in '71 that all stopped. I fortunately had a lovely home in Bel Aire and I moved back to it. I said, "Boy, it's a good thing I know how to keep my feet on the ground or I would be lost." And George was right; I should not stay in Las Vegas.

So before you went back in 1971, just some follow-up questions. My tape recorder went off earlier when you were talking about makeup. So please tell me again about makeup.

Well, some girls...like Charlotte for instance. She had a whole different way of putting makeup on that I was fascinated with. She did it all with powder. She was way ahead of her time. All with powder, colored powders. And Jeanie would put on liquid makeup, heavy eyes. We all extended the eyes with the white in the corners.

And, of course, on stage you have to have a wide separation like you do. And this is in movies, too. You must have two and a half inches of separation from this point of your eye to over the bridge. You can get away with two inches. But in movies they prefer two and a half inches. Now, you take Claudette Colbert, she had about three inches wider.

Of course, in movies you had to have eyes that didn't wander. If you had a wandering eye, on stage you never saw that. I think Karen Black had a wandering eye and it ruined her career. But now you can have it fixed. I think Julia Roberts had it at first. They restring the eye. You can't have a wandering eye. Barbara Streisand -- there's an example. If you notice her, she

has one eye -- that's why she always does three-quarter views. Another one was Norma Shearer. She had a wandering eye. So they only could photograph her by profile or three-quarter angle. But she was a great actress. I admire Streisand. She never had it fixed. But on stage you never see it.

And tell me about the red dot.

Oh, I always used to take a lip brush -- we used brushes then -- and take red rouge and put a red dot or take a red pencil and put a red dot with a soft, soft pencil. It made your eye bigger on stage. Of course, you looked like a loony tune if you -- you know, when you get offstage, you better take off half that makeup or you're going to look like a clown.

Now, you said at one point that you went to Los Angeles to have your eyelashes put on.

We had individual eyelashes put on then.

With some type of glue?

Yeah. You'd pay \$35 and it would last you, oh, probably a month and a half. But you couldn't take showers. You had to take baths with it. You couldn't take showers. And I didn't like putting the strips on.

Then I got allergic to makeup, which I think I decided psychologically. I don't wear makeup. I went to Tony Curtis' birthday party last weekend and I put makeup on but very little. I don't put eyelashes on or anything. I think the older you get the less makeup you should wear because it cracks and it gives you more wrinkles than you've already got. I also don't believe you should have light-colored nail polish because the brown spots show. So about five years ago I switched to red. I got all my girlfriends on it, too.

Now, tell me about the relationship between Jack Entratter and the Greenspun family.

Was there any?

Oh, sure.

Because you said something about Israel earlier so I wondered.

Sure. Hank Greenspun had a little paper. He had worked for Ben Siegel as a publicity director at the Flamingo. Then he started a little paper. We always had the Review-Journal I remember. Hank was very, very Jewish.

Now, Jack was so Jewish that when a man came to him to sell him insurance for the Sands, Jack said, "Why should I do business with you? You're a Jew and you haven't joined the

temple. Now, once you join the temple, I might consider buying insurance from you. But you're not a very good Jew. So you better go and be supportive of the temple and then I might buy insurance from you." Now, you see how Jack felt about that? He was very, very devout.

God knows the people that I met with him like "Jimmy Blue Eyes" and all these guys -- Lansky, everybody. I met every one of them that you read about in books. And I go, Oh, that puzzle fits. The best book out now is called *Super Mob*. You really should read it.

And you also told me *Mister S*.

Oh, *Mister S* is the best by George Jacobs. Absolutely. You should interview him if you ever do a story on Frank. He's getting up there. He's like 80 now. You should interview him.

Wonderful man.

I've ordered the book, just haven't received it.

Let me tell you. There's an old saying in England -- nobody knows you like your valet. And that's as true as it gets. If somebody says they know me and they haven't got a clue, I say, Why don't you go talk to the lady who works for me once or twice a week. Then you might know me. They really know you. She empties my wastepaper baskets. That woman knows me. And she's worked for me a long time. She's worked for me ever since I came here. I was just lucky to find her.

George Jacobs' book is wonderful. I only found one mistake and it was something about Red Skelton did a gig at a time that he didn't.

See, what I did as a showgirl going with Jack, I would always go out to the airport and meet the wives when they came in because they usually came in the night of the opening. The stars came in first. And I'd become very friendly, go shopping with them, have dinner with them, have lunch, whatever you would do like an ambassador. And then the wives would fly home and the girlfriends would come in. And I'd go meet the girlfriends and I'd take them around. It was quite an interesting life. Everything was out in the open up here, not in L.A. But they all had girlfriends -- well, I shouldn't say all of them. Most, most. And there were some girls in the line that went with some of the stars. Some had babies with them. Very interesting.

But about the makeup -- I chose to put on my own at home. I'd come into the dressing room. I'd get dressed in my gown. Put powder on. Walk out. Da, da, da, da, da. And I'd walk for a minute and a half. And I'd walk off. And then I'd take the heavy stuff off. I'd go to dinner,

and sometimes I'd be late coming back from dinner and they'd hold the show because I was late. Talk to Jack. It's not my fault. I'm always on time.

What times were the shows?

Eight and 12.

And sometimes you would be late coming back from dinner after working a minute and a half?

Yeah. We'd go to dinner. The show was over about 9:40 because they'd have an opening act and then they would have the main act, which was 40 minutes. The opening act usually was about 40 minutes with the girls coming on and the routines. So it would be about 9:30, 10:00 by the time we got to dinner, and then we'd have to come back for the 12:00 show. The star didn't have to be on until about 12:40, but I had to be there at 12. Well, sometimes Jack didn't want me to leave, you know.

So tell me what happened in 1971 when you moved back to Los Angeles. What was life like then compared to what it had been like in Las Vegas?

Boy, I was so lucky I had my own house. What was it like? Well, it was just silence. It's very similar to when Louis B. Mayor, who was king of Hollywood, was fired from MGM, the company he started. He said at Christmastime after he got fired, "Look at this, George, I have seven Christmas cards. Last year I had so many presents you couldn't walk through the foyer."

So once the power is gone, that's a reality. No longer were my agents calling me from L.A. saying, "Can you get me comped for the weekend?" RFB, meaning room, food, and beverage. And I'd say, "Sure, come on up." It was from this to that. It looked like the stock market.

But I never regretted my life with Jack. I had my heart's desire. I truly loved him. I still do to this day. My son said to me one day, "Well, you know, when Jack was alive..." I said, "You weren't born when Jack was alive." He said, "Oh, yes, I was. I know Jack very well." He was about four or five. "I know Jack very well." That's how much a part of his consciousness was Jack Entratter.

So what did you do when you moved back in 1971 to Los Angeles?

I went back to acting. I think I was in General Hospital as a regular. I did a movie called Speed

Limit 65 (sic: The Limit) with Yaphet Kotto -- he wrote and directed it -- and Ted Kennedy (sic: Cassidy). I starred in it as a pregnant motorcycle queen. How about that?

And then -- well, I had been established. But it didn't help me at all that I had been Jack Entratter's wife or that I was in any way connected with Las Vegas in any shape, way or form because Hollywood, though they dealt with people from Chicago and Vegas, never wanted to have the "schmoots" on them. And I understood that.

It was just like my family, right? My sister would never visit me in Las Vegas, never. Oh, no, no, no, no. My sister, she's married to a Stanford boy and she was very Miss Social up in San Francisco. I remember her saying she'd meet us at Ernie's in San Francisco for dinner. Well, Jack and I went. And he said, "Boy, your sister's a pistol." She was a "virture," for God's sake. She was one of those holy-rolling "virtures." Jesus, I can't believe we have the same parents. My mother was so show business, so open to everything. And my sister is tight as a drum. But she's my sister.

But it sounds like you were different anyway. Stanford. Berkeley. Berkeley has that --

Oh, yeah. I had blue eyes; she had brown. I had tits; she had none. I was outspoken. I was the clown. My sister was very uptight. And she's probably in the long run had a better life than I did.

I think it was different.

Oh, different, different, different. I can't get inside somebody's skin. I was always lucky because I always had my values, my integrity. Integrity stays with you forever. I had my professionalism. I was trained just like an athlete where you're on that set on time. That director tells you to jump, you jump and you don't say how far. Now, your personal life, that's up to you.

But I think you had the integrity and the glamour and all of that that goes with it, as well.

So how did it come about, then, that you also became the wife of the second person that you loved greatly?

Oh, George. Well, George and Jane always stayed in contact with me. Then one day I decided I didn't want to do any more acting. First of all, there aren't that many jobs for a working actress after 40. The stars get the mother jobs, the ones who were stars and no longer ingénues. They got the mother jobs. It's such hard work. Acting is hard work even though it's like a piece of

cake for me when you're totally trained in it.

So I decided to reinvent myself. Now, I had studied journalism at Berkeley. And when I was a little girl, I always wanted to be Brenda Starr. I didn't want her red hair, but I wanted to be Brenda Starr. I wanted to be a journalist. I said, Well, Corinne, you've got a son, just a little baby. I wanted to spend time with him at home. I said, I'll go back and study more journalism. Well, I was very lucky. I knew a man by the name of Edward Anhalt, who was a very famous screenwriter, Academy Award winning screenwriter. You might have seen "Jeremy Johnson" (sic: Jeremiah Johnson) and the "Neon Empire" he was working on at the time. Well into his 80s, he was still doing scripts. Edward Anhalt was a very famous person.

Anyway, he had interviewed me for the "Neon Empire" because he was writing a story about Vegas for ABC or something. And he was probably one of the top paid screenwriters in America. I had been offered a job writing for a local paper in Beverly Hills. And I said, "Would you look at my column? I've given you an interview. Now you help me." And he looked at my column and he went like -- and it was just a social column. And he scratched it out line by line. And I'm looking. Oh, my god, my blood, sweat and tears. He said, "Now learn how to write." And he taught me how to write.

So with Edward Anhalt, Academy Award winning screenwriter editing my column, I was an instant hit. But I wasn't satisfied. I then met a man by the name of Richard Brooks, who was another -- you might have seen some of his brilliant work. What was it? The movie with Sidney Poitier and Glenn Ford -- rock around the clock? What was the name of that movie? Well, anyway, and "Key Largo" and, and, and, and, and...Richard Brooks.

I said, "What do you think of my column?" because everybody in Beverly Hills read it. He said, "It could be better." I said, "Okay, smarty. Better. Show me how it can be better." He said, "You know, I was a journalist. I was a sportswriter and I had my own column before I got into directing."

And he would then take Eddie's edit and reedit. Well, by the time I got through, everybody said, Oh, you should be a screenwriter, Corinne. I said, I don't want to be a screenwriter; I want to write a column. Well, I had a column internationally for 15 years.

Now, George was married at this time to Jane and we were friends. So I never looked

cross-eyed at George. I never looked cross-eyed at him and never flirted. I'm not a flirt. When I decide I want -- I just, you know. That's me.

That's that integrity again.

Yeah. Anyway, so I know who I want. I don't need to have somebody tell me you want to be with me. I got over that real quick, especially when we got the pill in the 60s.

Well, there was one drugstore we got the pills from. You should ask the other showgirls. The Strip Drug. We saw all the showgirls from all up and down the Strip, everybody. We got the pill at an early age.

It never occurred to me in show business that there wasn't equality. It never occurred to me. An actor was paid the same price as an actress -- Screen Actors Guild. Anyway, that's another story.

You were talking about your columns.

My column, oh, yeah. So it was a big hit. And I wrote about the local gentry with tongue in cheek. Now, no girl in the world could have the kind of education I had. I used to run down to Pacific Palisades to the beach to the -- what was it? It was a beach house. Arnie Schwarzenegger -- everybody used to have breakfast there. And I'd have Eddie write the column, then go for a walk with him. Not write my column, edit my column because I had been to the Chamber of Commerce dinner and Mrs. So-and-So was there. And then who was sitting at a table but the big shot's girlfriend. And I'd put in what big shot in Beverly Hills had a table for his mistress and four of her friends. I mean it was a column that sent people just on the edge.

So then they asked me to do a generic column for overseas. I kept some of them from Germany and Italy. I was syndicated all over the world. And this is before the Internet.

So then George Sidney's wife, who was married to Edward G. Robinson before George -- and he was married to her for like 12 years. Jane died. So here I am on the newspaper of Beverly Hills. So I called him and I said, "Could I do Jane's obit? She was such a nice lady." So he said yeah. I said, "Give me a young picture of her. Nobody wants to have an obit with an old picture." And I put it in the paper.

I argued with my publisher. She wanted to put it in the back. I said, "No, I want her on page two. That's where Jane would want to be, page two."

Well, George thought so much of that -- I was coming up for -- Altovise Davis had invited me to a special tribute to Sammy Davis. This was back in '91. I said, "Sure, I'll come up, Altovise." She wanted me to write in the column, too.

See, before I had the column, nobody knew my name. Once I got that column, boy, all of a sudden everybody came back into my life. And then I had a television show on top of that at the little local Beverly Hills' station called "Reel to Reel." Since then many people are still wanting that title. And I'd have important people come on like Howard Koch, Richard Brooks and Edward Anhalt. It was just a local show. I had George Sidney on and anybody other people wanted to know about who were newsmakers, especially in this little principality of Beverly Hills.

So I was going out to two, three, or four dinner parties a night. I'd go in for hors d'oeuvres at one party. I'd go to dinner at the next. Then I'd go for cocktails. I was on a skateboard. And I could do it because my son would be with the maid asleep. So I could do that. I could spend the day with him and at night I could go. And I didn't particularly want to date any more guys that I already knew. I didn't need that. So that really was the making of me.

Oh, so I told George I was going to Vegas to the retrospect tribute to Sammy. He said, "Well, I might like to go that." I said, "Really?" I said, "Well, I have free tickets" -- press always gets free tickets -- "And comped hotel room." He said, "Well, I'll pay for the flight." So we went out. All of a sudden I realized George Sidney was crazy about me. Two and a half months later we got married. And that's when I quit my column and went --

(End Tape 1, Side B.)

So you came to Las Vegas with George Sidney.

Yeah. So I flew up with George. And we never stopped seeing each other after that. And two and a half months after Jane died, we got married -- two and a half months! I mean Hollywood was in shock.

That's what I was about to ask. So how did Hollywood react?

I threw a big party and everybody was happy. They all got invited, all 400 of them.

And how do you think Jane would have felt?

Jane? Well, Jane had it in her will that George was going to go with her. Jane was a very possessive woman. But I later learned that George liked women being possessive of him. And I saw that made him happy.

So girls would come up and say, Oh, George, and they'd sit on his lap. I remember once being at Caesars Palace at Lalique. They were having a sale on earrings. And I said, Wow, George. And there he was sitting in his wheelchair. And two girls came in and started hugging and blowing in his ear and kissing him on the head. Oh, he was having a good time. And I turned around. I said, "Girls, give up, give up, I have the community property." Well, we laughed. And that was George. He loved the attention of other women, but he wanted to do everything with me. He was one of those kinds of guys. He'd go to the beauty shop with me. He'd go to my manicure with me. He'd go wherever I wanted to go.

And every week we had -- when we moved up here in '91 because I wanted to get out of the rat race. People were very, very lovely to us and I'm deeply grateful, good, good friends. The Sidney Sheldons would have us to dinner every Sunday night with sit-down dinner. Milton Berle would be there. (Warren Cal) would be there. Red Buttons would be there. Maybe five or six comedians.

And, of course, George was a great wit on tour, great. I mean I used to just sit like a mute because he was funny and people wanted to talk to him. He was so brilliant. He was a frustrated comedian and he would top them. And they all knew all the old jokes and they all knew the bits. And it was lovely.

We'd have a movie at the Sheldons' house, Sidney Sheldon and Alexandra, every Sunday night. Of course, because I was a centerfold in Playboy, we could go to Hugh Hefner's mansion Tuesday and Friday nights anytime we wanted with a screening. Hef is very nice to all his ex-centerfolds. There was always a dinner party, a charity party.

So after I got married to George, *Variety* offered me the back page to do the column. And that is a powerful position. And I said, no to Peter Bart; I wouldn't do that. He's the editor of *Variety*. I said, "First of all, I love Army Archerd too much to even compete. I don't want to do that to him." And then I said, "I got married to George Sidney. It's my Brenda Starr closure. But I've changed my life now and I want to be with George."

We knew he didn't have a lot of time. And because we moved and got out of the social circle and the loop that we were in -- it was a class-A loop -- I think it saved his life by five years, I really do, because it was much slower here. But here we would go out once a week. He'd hire a limousine and I'd have my manicure and he'd pick me up. And then we'd go to some special place, to dinner and a movie or whatever or a show. We started at the beginning of the Strip and worked our way down and then came back up. That was our social life here. And he loved it, loved it.

And then he saw a lot of people. You know, Tony Curtis moved here. We used to have dinner with him and Jillie all the time. Of course, when George died there was another -- you know, close the address book because they ain't going to call you. Tony has been very loyal. He just had me to his birthday party Saturday. There aren't many Tony Curtises in the world, very few, with memories. I see Phyllis now and then, Phyllis McGuire, a charming woman. But, no, the invitations used to be stacked up because when George moved here, I mean they had their own natural celebrity. And that's why we have a George Sidney Award at UNLV. Everybody's been wonderful there.

Tell me about your work at UNLV.

Since I got breast cancer, it's slowed down to a real slow pace. I was much more active before. I was going to even teach a class there because I used to teach at UCLA and Loyola Marymount in L.A. I used to teach PR, taking it from a journalist point of view and what I wanted to be supplied with and how they could get ahead. See, public relations and journalists work hand in hand. One is the same as the other.

So you wanted to know about Hank Greenspun. I never finished that story. So Hank Greenspun was a very courageous, outgoing, in-your-face kind of publisher. He had the balls of a lion. And God bless him. And he was very pro-Israel. He said he was a pilot in the Israeli War, whatever.

So here he was and he had a printing press. One day that printing press was hit by fire and he didn't have any money to rebuild the printing press. I remember one night at dinner with Barbara and Hank, Jack said, "I'll give you the money, Hank." And he gave it to him as a gift. And that's what kept the paper going. Later he arranged for Hank to buy a television station.

What else did he do for Hank? Oh, I don't know. Gobs of things. Oh, when *The Green Felt Jungle* came out -- did you ever read that book?

Yes.

Nobody wanted to go on television. But Johnny Carson wanted them on television to explain it. There was a big hue and cry. Oh, my God. They all got together. And Jack suggested Hank Greenspun go on as a spokesman for Las Vegas and say that it was 90 percent lies. Well, frankly, when I read it, it was 50 percent lies -- not lies, but imagination, okay? But he did get 50 percent of it right. And I think that's what made them shake in their boots.

So Hank got on. I'll never forget it. Jack and I are in the apartment watching. And Hank is terrible, just terrible. He makes it worse. It's like salt into the wound because he's there for Hank Greenspun and not for the Las Vegas guys, quote, unquote. And he's a PR guy. You know, he's a journalist. Jack said, "I'll never send Hank to speak again publicly. He's making it worse." And he did. The book really sold after that. I still have an original copy.

Jack had a lot of fun with Hank. If Jack called up and he said, "Hank, I want you to write the story like this," Hank wrote it like this, no questions asked. Hank wrote it the way Jack wanted it. Let there be no mistake.

So flash forward to 1991. I'm married to George Sidney. I see Barbara Greenspun out on the golf course one day. I'm swimming in my pool. And I said, "Hi, Barbara." She said, "Oh, Corinne, it's so good to see you." And I opened the gate and I went out and hugged her. She said, "Oh, I'm going a television show about the beginnings of Las Vegas." And I said, "Oh?" And she said, "And I'm talking about the Rat Pack." I said, "Why would you be doing that? You were never at the Rat Pack. You were in the audience, certainly, and a very important lady. But what do you know about the Rat Pack?" She looked at me and backed up. She said, "Well, they always ask me about the Rat Pack." I said, "Do they, Barbara? Isn't that interesting." And she said, "Would you like to be part of the show?" I said, "Sure, give them my number; I'm in the phone book." Never heard from her again. That was the end of my experience with Barbara Greenspun. And I mean we used to have dinner every other night.

I came back and found out that I was very well remembered, shockingly so, and much to

my amazement because I had never kept up any friendships other than with Jeanie. She was always coming to visit me or I was coming to see her. And when I'd come to Vegas, I didn't make any to-do about it. I always loved Vegas.

So when it came time to looking for another house, because we lived in Beverly Hills two blocks from the Beverly Hills Hotel -- I used to have breakfast at the hotel every day. I used to call it my "Dining Room West." It was great food. It was better than belonging to a country club, even though we belonged to Hillcrest. I was quite amazed that people remembered me, like Edythe Katz Yarchever and things like that. I was just amazed. We looked and looked. We looked in San Diego for a house. We looked in Santa Barbara. We looked in, of course, Montecito where my sister has a house. We looked as far as San Luis Obispo. And we looked in Vegas. We couldn't find anything we liked.

I said, "I'd like to check out that country club. That was a nice place." And they wouldn't let us in the gate. So I looked in the local papers. I would get a Review-Journal. And I found an ad for a house in the country club. So I called up the girl and she said, "Yeah, come on up." So I looked at the house. I said, "It's not big enough; we need more room." She said, "But there are just two of you." I said, "Yeah, well, we need more room; we have an art collection." She said, "I've got a house for you."

And she took us over to this house. And this house was built for art. Steve Molasky was an artist and a very good one and had an art collection. And he built this house for art. So that's why we live here.

Then my son decided to come from Los Angeles and come join us. And he walked in -- I'll never forget. We were here for a year. He walked in with his bag. He said, "I'm home." And George and I looked at each other and said, "We thought we made a clean getaway. Didn't we get you an apartment? Didn't we get you a car?" No, I'm here. Here I am. I want to be with my mother. It's been a blessing that he is.

So God works in strange ways. And whoever knew I would ever marry George Sidney and have such a wonderful life with him. He was such a wonderful man. And he never resented that I had Jack's picture on the wall or any of that. But I know that he watched my career very

closely in Hollywood and knew I had done it my way, so to speak. So we had some great times.

You know, he made Frank Sinatra a star by putting him in "Anchors Aweigh." Frank was never supposed to be in that movie. Eddie Bracken was supposed to be in it and George fought the studio and put Frank in. That's what made Frank a star. I have watches where it says, "Dear George, you made me a star, love Francis."

When you were married to Jack Entratter, you were bored just doing some of the regular things. Did you do volunteer work here in Las Vegas?

Yeah, I would go down to -- God, mud roads I went on to get to these kids that Edythe was helping because nobody was teaching them or giving them the curriculum that they needed. I said, "What could I teach kindergarten?" She said, "Teach them how to read the clock." I said, "Ah, I'll teach them how to read the clock." Because of being an actress, I made it fun and made everyone participate in it.

The Screen Actors Guild has a program now where you go and read to children. And because you're an actor you can dramatize it and work it out and play the parts and all of that. And they said that's really good stuff. They do that in Vegas now, too.

But it was totally segregated. Oh, God, I loved those children. And I loved Edythe for being so courageous to bump the powers that be in this town and establishing real education. And it was wonderful.

I remember once I came back to the hotel to my suite there with Jack. I had a housekeeper, wonderful little gal -- Bernice was her name -- who came up to me and said, "My son came up to me this morning and read me the clock. And he said this beautiful white angel came down to school and taught him and that's how I learned the clock." I still get tears in my eyes. And Bernice said, "I know who that lady was." He didn't remember my name. And I tell you that is the greatest thrill anybody could have. It was a great joy.

That's wonderful.

My last questions -- what do you see as the future of Las Vegas? You've seen it at different times. You were here as a single, married --

I didn't buy property. Stupid me. I did not buy property. How do I say -- they have the goose that lays the golden egg. They've got it now. And even then I knew.

The last ride that Jack and I took in '71, I remember it was like April, just turning spring. And we drove down the Strip. We got to the Tropicana. And he said, "Corinne, you haven't begun to see this town grow yet."

When we were in Florida at the Fountainbleu seeing Frank Sinatra, a young kid came up to Jack and he said he wanted to be -- his father was a bookmaker. And everybody in the clan, so to speak, in the group, in the nuclei, knew his father was a bookmaker. And he said, I want to be just like -- Jack turned to him and he said, "What do you want to be, Steve, when you grow up?" He said, I want to be just like you, Jack." And Jack looked at him and said, "Steve, be better, think bigger." And that was Steve Wynn. Do you know he still remembers that? Be better.

And I think it's going to continue to grow. I am a news junkie, but I'm not a political person. I think if they keep giving the public what they want, the greatest entertainment dollar for dollar, I think it's the city of the future. Everybody's trying to copy Las Vegas, as in Macau.

Do I think it will grow? Yes. But I also think what's happened with Harrah's is absolutely the end of Wall Street and the beginning of private ownership again. I think MGM's going that way. I've seen this town overbuild at times. Like we're overbuilt with condominiums. But that will level out because 8,000 people keep coming here a month. Two thousand leave. So we end up with 6,000 new residents.

I think it's the most fabulous, exciting city. I can sit in here and not hear anything -- not a truck, not a trolley -- like you have in big cities, like we had in Beverly Hills, in absolute peace and quiet. And, yet, I can go two blocks and be on the Monorail and go to the hotels. I love going to movies here. I love the free parking. I love that I'm on camera at all times. I'm not going to be hit over the head because I walked a half block in Westwood to a movie and pay \$12 to park my car and then \$15 for the movie. It's wonderful. And I love movies.

I think it's the greatest shopping center in the world. I've never seen sales like you see here. Selection galore.

Everything is something for the tourists and that's why it makes it great for the residents. And I think we all benefit by that.

But I think we have to be supportive of our education centers. It's really important -- I

mean UNLV reminds me of when I went to UCLA. It's the same local wonderful spirit. Most people know most people. Remember when I went to UCLA it was quite a culture shock. Berkeley -- they were already into protests and they were starting riots, not that I partook in it, but it was beginning. That's where that agitation was beginning against the Vietnam War, all that stuff. But UCLA was a very quiet school.

Every day I'm hit with another alumni from UCLA. Now they're recruiting from Vegas. They're sending up top recruits to get money for UCLA from Vegas there are so many graduates here. I went to one of them.

So what do I think? I think that's the most important. There's only one charity in this town of importance. And the first one you have to start with is education because that's the future.

And is Vegas going to grow? It's going to grow all the way to Carson City and it's certainly going to grow all the way to the border of California, no question about that, maybe not in our lifetimes, if they keep doing what they're doing and giving the public what it wants.

And what does the public want? It wants "Sin City." They want to come here and spend a weekend of total debauchery or not of doing whatever they want to do that they cannot do in their hometown. And you've got to remember that's what we're selling is fantasy. So if you're not into that -- they keep coming back. People keep loving Las Vegas. There's something for everyone here. No matter what income bracket you're in, you can find something to do that's catered to what you like.

Yeah, I think it will keep growing. But if they lay down and they get strict rules here and we start to become like California and this and that -- I mean there was a time when Sheriff Lamb -- if he said this or that, that was it. He was the western frontier justice. Lamb had unbelievable power then. Each sheriff after him was the same thing. They always had that. But you're going to see Wall Street pull out and hedge funds pull in and private equities. And I think we're very dependent now on Wall Street as to where it will go -- that's my guess, okay? That's my guess.

Now, you see, we had to get Wall Street in '71 because Howard Hughes gave some illusion that it was legitimate. Well, all I can tell you is when Howard Hughes took over the

Sands -- his men; Howard was in bed at the DI -- he was a friend of Jack's and of George's. But Howard's men came into the Sands. The Sands never made less than 150,000 profit a month. At the end of the first year -- now, Jack was on a five-year-management thing where when they buy you out they keep the management for five years. He saw this with his own eyes. He said, "You know, the Sands only made \$150,000 this year, Corinne. How can that be? We used to make that once a month."

So who were the bigger thieves, the mob or the legitimate guys? The quote, unquote, legit, okay? I don't know. I mean I was in counting rooms when Jack ran the Sands. I don't suppose I was supposed to be in there, but things weren't that tight then. But I wanted to see them count. I wanted to see how they did it.

I was always a very curious person as you can guess, very curious. I'm on this board of directors for just this little place now. It's an exercise in futility. But I'm curious. I keep asking questions. I should have been in politics like my father. I'm very politically minded, not that I'm a member of a party. I can't stand it because I think sometimes they look like one party. I think the country is going in a one-party direction.

That's what it looks like sometimes.

But God bless them. Anybody that puts themselves up there, that's a good thing.

So what do you think about downtown and our mayor and the direction we're going with downtown, you know getting away from the Strip just a bit?

Well, I think it's like most big cities. I don't know enough about cities to even be talking about this. But I go downtown maybe once, twice a month to the El Cortez with my buddies. I have so many friends. This whole block, we're all joined at the hip. We all love each other, a couple of exceptions. There's always one guy that's a pain in the ass. But we all go down. We all go to the El Cortez. We all pay with our credit cards. We have a good time. I must admit I'm the one that's organized it. We get the stone crab for \$11 plus salad plus vegetable. And it's flown in and it's as good as any stone crab in this whole town where you pay \$65 for it. And we all have a ball in this old-time Vegas.

And so the newer people, including some Russians who just moved here -- the Russians are moving in like crazy. The one neighbor bought five houses, oh, yeah. In the art

market -- they're very much into the art market. Who has the big money? Russians. That's where the money is. And don't forget the dollar is half what it was.

That's true.

So how do you like the changes that they're making at the El Cortez?

It's fine as long as they keep catering to people like me when stone crab is in season. I'll go. Now, I'll probably go down there with maybe four or five. We'll all go down from Augusta and we'll have the special fish. I recommend it to anybody. It's wonderful. They have tablecloths, napkins, good service. It's called The Roberta Room. I recommend it to anybody.

If you value -- and I'm very price conscious. That's the good thing. It's not that I can't go to Fellini's every night or Piero's and all the other good local joints where everybody goes. I even like the Olive Garden. I just don't know anybody there. But I know exactly how to order. And a girlfriend and I go there and we just feel like that Olive Garden special. But whatever.

I think they are so screwed up downtown I cannot begin to tell you. And it's not that I haven't told Oscar Goodman because if I go downtown I do not know if I'm on a one-way or a two-way. I do not know if I can turn right here or left here. I do not know what all this construction is about. Now, I know poor Oscar has nothing to do with the traffic situation, but somebody does. And until they get their act together down there and one owner of one hotel says, okay, I won't demand a two-way street in front of my place, and the other guy says, Well, I won't demand it, either; I'll go with the one way -- because you can't run downtown -- I was very active in Beverly Hills planning and stuff. You've got to have one-ways to make that town work downtown.

And all downtowns are in decay, absolute decay. You don't think Rodeo Drive is what it was 20 years ago. It's not. There are so many signs up, "Building for rent." They used to buy leases for God's sake.

Vegas has stolen all of Rodeo Drive's thunder. The biggest shopping center in the world now I think is Caesars. And then the Venetian comes in and then the Fashion Center. Now, how is downtown going to compete with that?

Now, they've opened some good nightclubs down there, no gambling, just nightclubs,

and great jazz players and things. But I'm too old for that. I don't want to get up and go downtown and watch a show at ten o'clock and get home at twelve o'clock, see.

But do I think it'll -- I don't see how. Now, the World Trade Center is wonderful. That furniture mart has stolen the Blue Whale on Robertson Boulevard down in West Hollywood. And I understand -- is it South Carolina or North Carolina --

North Carolina.

North Carolina? I mean they've raised the bar. They've raised the bar. And I think that kind of --

(End Tape 2, Side A.)

Is there anything else that you'd like to add to this interview as we think back over first coming here? Anything you'd like to add about George Sidney or Jack Entratter? Where do you see entertainment going in this town?

The audience, okay, you've got to remember the audience. If it weren't for Jews, there would not be nightclubs. There wouldn't have been vaudeville. That started with the Jewish theater. There wouldn't have been great restaurants. It's in their culture. Yet, now it's like on St. Patrick's Day. The whole world is Irish. Everybody is Irish. And well it should be. And that's back to Frank Sinatra's theory: Let's celebrate everything.

I think the whole world is fascinated with the mob ala "The Sopranos." The whole world is fascinated with the Jewish culture. It has become such -- their culture has -- when I say Yiddish, German or any -- it's come into the lexicon. It's become part of our language and part of -- you know, don't put a hat on the bed. That's bad luck. That's a Jewish rule.

I grew up with that in North Carolina.

Yeah. See. And then if you sneeze, you know the truth. This is all Jewish folklore.

And I think that the Jews who came here and brought New York with them and brought that sophistication and what people wanted -- and now it's into the fiber of the mosaic cloth as I call it because this is a melting pot. This is a place to start over. This is a place to begin to end -- retirees. We came here to end our lives.

People will come here. The housing market has had a boom. Well, it will come back. The economy, it'll come back. Guys like Donald Trump and all these big hedge funds, they don't

buy this because they think they're going to lose money.

And I think if the university keeps pace with that, they'll get them. They'll get them. And I've already heard about people wanting the George Sidney Award to go over to their charity because now they think it's such a great idea and it attracts so many local stars. And we only honor local stars.

I want to get Clint Holmes honored, too, before he hits Broadway. He's going to be the sensation of Broadway.

I think so, too. Have you seen his show yet?

No. But I've heard reports. And it's like, What do we have to do? We're so inside the box we don't see what's going to happen. And the show about his life is supposed to be fantastic. And he's such a great entertainer.

I saw it Saturday evening.

You saw it?

Yes.

Oh. Well, I've got to see it.

They're in the preview stages. And I want to see it again because they're going to have to cut some of it. But I want to see it later.

He will be bigger than ever.

He should be. He deserves it.

He should be. Big, big talent.

I think people will keep coming here. I think the inner city – listen, this has become right here the inner city. This was the crème de la crème of Las Vegas. This is now the oldest country club with the oldest trees and the oldest people. It's a waiting room for the mortuary.

But it's wonderful. The houses are just beautiful.

It's a little oasis. We're in the middle of like Central Park. But we are surrounded by a ghetto.

That's true. You are.

Absolutely. This place will come back when people get tired of driving on freeways. People don't live in Beverly Hills because they want to be close to a freeway. It will come back. It will stay the same size.

What do I see? Do I see showgirls? God, Oscar Goodman's done more to bring back showgirls than anybody.

I might tell you, too, that Jack hired the first Oriental showgirl, Rowena, and the first black showgirl. That was unheard of, unheard of in that day and age.

So when was the first black showgirl hired?

I don't know. Charlotte would know. See, Charlotte was there 15 -- she made a career out of being a showgirl. She was a showgirl career girl. You've got to interview her. She's very animated. You'll like her. Jeanie's very shy.

See, there's a picture of Jack with showgirls. There we were. I was Ms. Blackjack. The choreographer had a sense of humor.

You know, when you get so old, you don't recognize yourself in the mirror and you get the gold cane out. And it's a pretty wonderful time to be in, in my life. I've beaten breast cancer. I still smoke, which I shouldn't do. But I'm honest about it. That's all I can tell you. I'm honest about it.

And people say to me who have known me all my life -- my kid brother says, "Corinne, you're the same as you were when you were six years old." Uh-huh. Same personality. I never changed to adapt myself to anyone. And I think that's the most important thing I learned from my mother, to be my self, to just be who you are. Money and power never made you. It just showed what kind of person you were. And I've been the same rich or poor. I have always been the same. And I think that's really one thing I accomplished. When you have a lot of power and money like I have had -- people would always say, Oh, you're so natural. I say, Why wouldn't I be?

That's fantastic.

So that's how you know that you did okay.

I thank you so much.

Thank you.

This is wonderful.

Thank you. And I'm telling you you'll love Charlotte and Jeanie. They will be so much fun.

(End Tape 2, Side B.)