



**CAPSULE COMMENTS ON CURRENT SCENES:** 'Tis the summer season and those of you who head for the large rooms to escape the Video reruns will have the choice of either the Parisian revues or the "opportunity" to watch one of the top TV performers in person.

**MITCH MILLER** has his "SING ALONG" show in the refurbished big room at the **DESERT INN** while **JOHNNY CARSON** aided by **JOHN BUBBLES** (Remember **BUCK AND BUBBLES**, a great act?) and **JANUARY JONES**, who made her first Vegas impact in the **DUNES** lounge, are at the **SAHARA**. **JIMMY DEAN**, a fine performer, is joined by **DOROTHY LOUDON** for a run at the **FLAMINGO**.

**RED SKELTON**, one of the giants of any media, finishes up at the **SANDS** and is replaced by **DEAN MARTIN** and whatever members of the "pack" who happen to be passing through.

**GEORGE BURNS** (remember **BURNS AND ALLEN**?) emcees an entertaining session which includes **JANE RUSSELL**, **CONNIE HAINES** and **BERYL DAVIS** plus the **KUBAN KOSSACKS**. This all takes place at the **RIVIERA** until the **KINGSTON TRIO** takes over later this month. Be sure to catch them if only to enjoy **DON SHERMAN**, who made a big personal score while **WOODY HERMAN** was at the **CASTAWAYS**.

Also on the strip are the three French type productions listed in the order of our own preference: **FOLIES BERGERE** at the **TROPICANA**, **LIDO DE PARIS** at the **STARDUST** and, if you dig stage settings primarily, **CASINO DE PARIS** at the **DUNES**. If you are at the **DUNES** and have seen the show in the main room but feel that you can stand more of the same minus the Octarama setting, then stop in the lounge and catch **VIVE LES GIRLS**.

The **THUNDERBIRD** is marking time with an excellent production of **HIGH BUTTON SHOES** with **PETER MARSHALL** and the extremely funny **IRV BENSON**. If you haven't already, we suggest you catch **HBS** before the **ZIEGFELD FOLLIES OF 1964** takes over shortly.

**LES POUPEES DE PARIS**, an unusual puppet presentation, is just completing its first year at the **HACIENDA** while further north on the Strip at Doc Bayley's other spot, **THE NEW FRONTIER**, the main room has an unpretentious but pleasant package headlining **DENNIS MORGAN** (Dennis Morgan?) and in the lounge the ever wonderful **CLARA WARD GOSPEL SINGERS** plus the town's only **ICE REVUE**, notable mainly

## NANCY WILSON CRASHES ADVERTISING BARRIER

SONGBIRD **NANCY WILSON** recently crashed a barrier that had repelled all other Negro entertainers throughout the entire history of radio and television up to now. An advertising agency signed her to a year's contract for all fields of spot commercials.

Nifty Nancy will sing the virtues of Thunderbird Wine, Del Monte Foods, Hamm's Beer and Campbell's Soups. In some cases she will decorate magazine ads. Except for special deals aimed at Negro audiences, no other Negro artist has ever been signed on this basis.

In discussing Nancy's career in his syndicated newspaper column, published locally in the Las Vegas Sun, jazz authority Leonard Feather commented that it was ironic that the Charles B. Stern agency, who signed Nancy, is a Hollywood firm, Madison Avenue, "still scared of its own shadow," according to Feather, "has yet to follow this unique initiative."

Feather, author of "The New Encyclopedia of Jazz" (Horizon Press), recalls that Nancy Wilson arrived in New York in June 1959. She was free, beige and 21. She got off the bus and called Cannonball Adderley, with whose group she had sung one night back home in Columbus, Ohio.

THROUGH **ADDERLEY** she met his manager, John Levy, who also manages George Shearing. Through Levy she soon had a Capitol record contract. Within two years she had moved upward with the thrust of a Saturn launch. Now second only to Ella Fitzgerald in the national popularity polls, she has nine albums to her credit (including one with Shearing's quartet and one with Adderley's).

Most significantly, she has moved entirely out of the jazz club orbit and now plays places like the Coconut Grove in Los Angeles, where she recently opened.

Every time a jazz singer achieves this sort of success, there is a near-certainty of losing

for the comedies of **WICK AND BRAND**, could tie you up for a well spent evening.

**BOTTOMS UP**, which we still haven't seen (but intend to) has been extended indefinitely at the **CASTAWAYS**. Out on Boulder Highway, the **SHOWBOAT** will follow the very funny **SPIKE JONES SHOW** with **FRANK YANKOVIC AND HIS YANKS**, polka purveyors who rank among the best in their field.

**CASINO CENTER**, remains the same with **JUDY LYNN** at the **GOLDEN NUGGET**; **HENRY (HOT LIPS) LEVINE** at the **EL CORTEZ**; **HONG KONG SCANDALS** alternating with **ARTISTS AND MODELS** at the **MINT**; **THE TAHITIAN FESTIVAL** at the **NEVADA CLUB** and the **FREMONT** with the usual in the lounge, but if you are a dancer, try the **SKY ROOM** for a nice evening.

**THE STRIP LOUNGES** feature **DON RICKLES** at the **SAHARA**; **KIRBY STONE** at the **T'BIRD**; **RAY ANTHONY** at the **RIVIERA**; **BEN BLUE** and **JOHNNY PULEO** at the **DI**; **ESQUIVEL** is back at the **STARDUST**; **SONNY KING**, **VIDO MUSSO** plus a **RED NORVO** group at the **SANDS**; the ever swinging **HARRY JAMES** at the **FLAMINGO**; while **THE VAGABONDS**, **DENIS AND ROGERS** and the **MALDONADO DANCERS** are worth your while at the **TROPICANA**.

**GEORGE JENKINS** is romping at **RUBENS** and we neglected to mention that hardy perennial, **EARL (FATHA) HINES**, who has just a short while to go at the **THUNDERBIRD**.

There is your new check list. Have yourself a ball until next week. Your old bearded buddy intends to. Anon!

the critics' approval. Predictably, one writer, who shares Nancy's last name but not much else, attributed to her the "slack, chrome-plated sound of insincerity," while another said "she decided the road to artistic success was not necessarily the one to commercial success, and she chose the latter."

"Nonsense!" says Nancy, a very pretty, willowy young lady with a highly self-possessed manner. "Those jazz critics all want you to sing their way."

"That's par for the course," Feather said. "Don't forget the old definition of a critic--a legless man who teaches running."

"WHAT BUGS ME," said Miss Wilson with a faint smile, "is that if you're some funky down-and-out, working in a noisy, smoky joint, they're liable to rave about you. But just you get cleaned up and buy some new clothes and work the big hotel rooms and begin to sell records, and they'll turn against you for being 'commercial.'"

"So I'm selling hundreds of thousands of records, and I project on the stage and sell my songs. That's not artistry? I'm sorry. Nobody likes me except the public--so I couldn't care less about the critics. After all, what do you get into this business in the first place if not to become a success?"

"My style hasn't changed basically, except that I hope I'm singing better. And nobody can tell me what to sing, or how. I'm tired of hearing people limit themselves."

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