

STARDUST ENTERTAINMENT

Show Guide

- LOUNGE ALADDIN**
 Mickey Finn Show FAY McKAY
 George Benson THE WALKERS
- BAGDAD THEATRE**
 Red Hot and Blue
 1:30 p.m. & 3:30 p.m.
 Checkmates Ltd.
 10 p.m. & 12:30 a.m.
- CAESARS PALACE**
 Reservations: 734-7431
- CIRCUS MAXIMUS** CLEOPATRA'S BARGE
 Johnny Carson The Company's Company
 Reg. Wilson
- DESERT INN**
 Reservations: 735-1122
- CRYSTAL ROOM** GOLD CUP LOUNGE
 Room Closed Sonny,
 Sonny King, Kelly Stevens
 Jimmy Duffy (Sundays Only)
 Perfecto in Motion
- DUNES**
 Reservations: 734-4741
- SHOWROOM** ROYAL BOX LOUNGE
 Casino de Paris Steve Beyer
- TOP OF THE STRIP**
 Vic Lomardo and his Orchestra
- DOME OF THE SEA** SULTAN'S TABLE
 Kippy Lou Arturo Romeras
 Magic Violns
- FLAMINGO**
 Reservations: 735-5646
- PARISIAN ROOM** TROPY LOUNGE
 Playgirls on Ice Female Species
 Bonnie Graham
 Smith Bros. Duo
- HACIENDA**
 Reservations: 739-8911
- FIESTA ROOM** CASINO LOUNGE
 Spice on Ice '76 Cork Proctor
 Henry Shed
- HILTON**
 Reservations: 732-5111
- CASINO LOUNGE**
 Disco Dancing
 Featuring Friends Ltd.
- SHOWROOM** BENIHANA VILLAGE
 Glen Campbell Continuous entertainment
 6 p.m. - Midnight featuring
 Benihana Dancing Waters
- MGM GRAND**
 Reservations: 739-4567
- CELEBRITY ROOM RESTAURANT COURT**
 Shecky Greene Sasha Semenov Al Franky
 Florence Henderson Eddie Desantis
- CUB BAR**
 Art & Betty Todd ZIEGFELD ROOM
 Lou Styles Hallelujah-Hollywood
 Jo Kiser
- RIVIERA**
 Reservations: 735-8533
- VERSAILLES ROOM**
 Bobby Vinton
 Myron Cohen
- SAHARA**
 Reservations: 735-4242
- CONGO ROOM** DON THE BEACHCOMBER
 Buddy Hackett Gabe Kila
 Jim Bailey Nanak
 Nanakult Sons
- CASBAR THEATRE**
 Pinups '76
 The Imperials
- SANDS**
 Reservations: 735-3464
- COPA ROOM** REGENCY LOUNGE
 Dionne Warwick Bob Sims
- STARDUST**
 Reservations: 732-6327
- CAFE CONTINENTAL**
 All new 1976 "Lido de Paris"
- THUNDERBIRD**
 Reservations: 735-4111
- CONTINENTAL THEATRE**
 Sandler & Young
 Billy Fellows
- Chinese Circus Revue of Tawan**
 (Afternoons) LOUNGE
 Sam Vine
 Carrie McDowell
- TROPICANA**
 Reservations: 739-2417
- TIFFANY THEATRE** CASINO LOUNGE
 "Follies Bergere" Rodney Dangerfield

Pryor Puts The Accent On "Rich"

Richard Pryor is a recent and refreshing addition to the roster of major cinematic talents, and not the likeable facet of his personality is his candor.

Usually, when they are interviewed, emerging newcomers in Hollywood will state their ambition is to master their art (those who speak of their 'art' frequently hide inadequacy behind the high-sounding rhetoric) or say they hope to provide their audiences with new insight into the human condition.



Pryor puts it more honestly: "Man, I want to be rich," he says. "Everyone wants to be rich. Anyone who doesn't want to be rich is crazier than people say I am."

Although some folks believe Pryor is already rich -- his record albums have won two Grammy Awards and sell briskly, and he is in constant demand by the top bistros and Las Vegas watering places -- he says that's not so.

A number of broken marriages, the support of his four children, a bout with drugs which he won handily, and a self-imposed hiatus from show business in order to reorient his thinking, all cost him.

Until recently he lived in a modest rented home in Hollywood, attended only by a motherly Chicano lady. But now he has purchased a home in the ranchy Chatsworth area of the San Fernando Valley, and the move seems symbolic of the new directors this emigre from the ghetto of Peoria, Illinois, intends to travel.

Pryor recently completed the co-starring role with Gene Wilder in "The Silver Streak," a major celluloid adventure directed by Arthur Hiller which combines romance, comedy, action and even spectacle in rather large proportions.

In the movie Pryor plays a knowledgeable con who teams with Wilder in a sometimes merry and sometimes menacing cross-country contretemps with a gang of sadistic racketeers aboard a luxury passenger train. Between scenes during filming Pryor secreted himself in his dressing room with yellow legal tablet and pencil to write an original screen play.

"It's about God, who comes down to earth and takes on human form -- and is black," he explains. When a friend suggested he also make God a woman, Pryor merely smiled.

Pryor is an accomplished writer. He writes all his own nightclub and recording material, and was one of the authors of the highly successful Mel Brooks comedy film, "Blazing Sad-

dles." That's where he first met Wilder. He's also written for the "Sanford and Son" TV show as well as for Flip Wilson and Lily Tomlin.

"Being rich means nothing unless you know what to do with the money," he told a writer for a black magazine. "When I do get rich I'm gonna really be something -- probably get me a Buick and a gold tooth!"

Well, he got himself a Datsun, instead, and set up his own company. "Lots of black people spend their money too quickly," he maintains. Two years ago he was \$600,000 in debt. "Today I'm solvent and have money in the bank. And I'm my own man. That's being rich."

More Biography from Herbie Hancock



While Herbie felt great loyalty, Donald Byrd's group just didn't work often enough, and Herbie soon found himself playing at the Village Gate with Clark Terry. Miles wandered in, and rapped a while. On the way out, Miles got into his new Maserati, Herbie into his new AC Cobra. They dragged every stop light on the way uptown, with Hancock the winner every time. Miles had found himself a piano player.

Davis had first become aware of Hancock through numerous Blue Note recordings where, as Herbie remembers, he was the "house piano player."

It was just three short years since the lucky Chicago blizzard, and here was the twenty-three year-old Hancock playing lick for lick with the greatest musicians in the world. From 1963 through 1968, Herbie was a permanent member of the Miles Davis group, and participated in some of the great landmark recordings in modern music.

"With Miles I developed from kind of a generally all-around musician... to finding a direction for myself. It was a great education."

Others soon came calling: Wes Montgomery, Quincy Jones, Kenny Dorham, Freddie Hubbard, Sonny Rollins. Also Chevrolet, Pillsbury Cake Mix, Eastern Air Lines and Standard Oil, for whom Herbie composed and conducted jingles and Michelangelo Antonioni, for whom he composed his first motion picture score, "Blow Up."

"Antonioni was a jazz listener for years and said "Blow Up" was a film along the lines of convention with a flavor of the avant-garde, and that was what my music meant to him." Next to call was Bill Cosby; in the midst of preparing his television special, "Hey, Hey, Hey, It's Fat Albert." Herbie composed and performed the score and released the album "Fat Albert Rotunda," the last 'conventional' album he made. For Herbie had turned twenty-eight and the world was turning even faster.

(Readers note: Watch this column for more on Herbie Hancock's biography.)