

# Entertainment

## Marlena Shaw Stars At Jazz Concert

By Betty Brown

I wish somebody would please tell me why Marlene Shaw is not headlining and has never done so at any of the major Strip showrooms here in Las Vegas, her own home town. It certainly cannot be because she isn't good enough, because that lady can sing and emote and perform most any one that I can think of right under the table.

Some say that 'jazz' doesn't draw in Vegas, because too many

people don't understand it. That may be true of some of the more progressive jazz groups,



MARLENA SHAW  
but Marlena communicates in a language

that anyone can understand - if they're alive and human, that is.

I can understand why many of the superstars would hesitate to have her on the bill with them. There is a peculiar and rather sensitive position to be in, I imagine. They must have performers with them who are good enough to get their shows off to a strong start, but not so good that they will steal the show away from them. Well, believe me, Marlene Shaw is a hard

act to follow, and most any act that would attempt to follow her would probably seem dull, weak and an anticlimax. I mean, the lady really cooks, from her first note to her last, and she carries her audience right along with her.

And this is the way it was last Friday night at the Dunes Hotel's Crown Jewel Room, where the Las Vegas Jazz Society presented Marlena, backed by the Webster Lewis Trio, in concert, See SHAW, Page 15

## SAMMY DAVIS, JR., COUNT BASIE: ONE MORE TIME

More great music can be heard this week at Caesars Palace Circus Maximus, where Sammy Davis is singing and performing his greatest in years. Why, you ask? Because, according to Sammy, he is singing with the great Count Basie and his orchestra again. This is not to take

cle, as the Will Maston Trio, were going strong.

This great reunion obviously stirred up much chemistry for both Sammy and the Count, and this meant that those of us who were there were witnesses to a musical happening. The Count, nigh-on to eighty years of age and still swinging his best, rocked and soothed his audience as only he can, playing many of his old-time favorites. He even played the first song he ever recorded - Jada, Jada. It was great to see the oldtimers who have been with him for so many, many years and to compare their styles of soloing with the newer, younger members of the aggregation. Distinctly different styles of playing, but all great musicians. You have to be great to play with Basie, and speaking of one big band sounding like one big instrument, you've got just that with the Basie group. And the Count seems still the same, with an infectious smile and a twinkle in his

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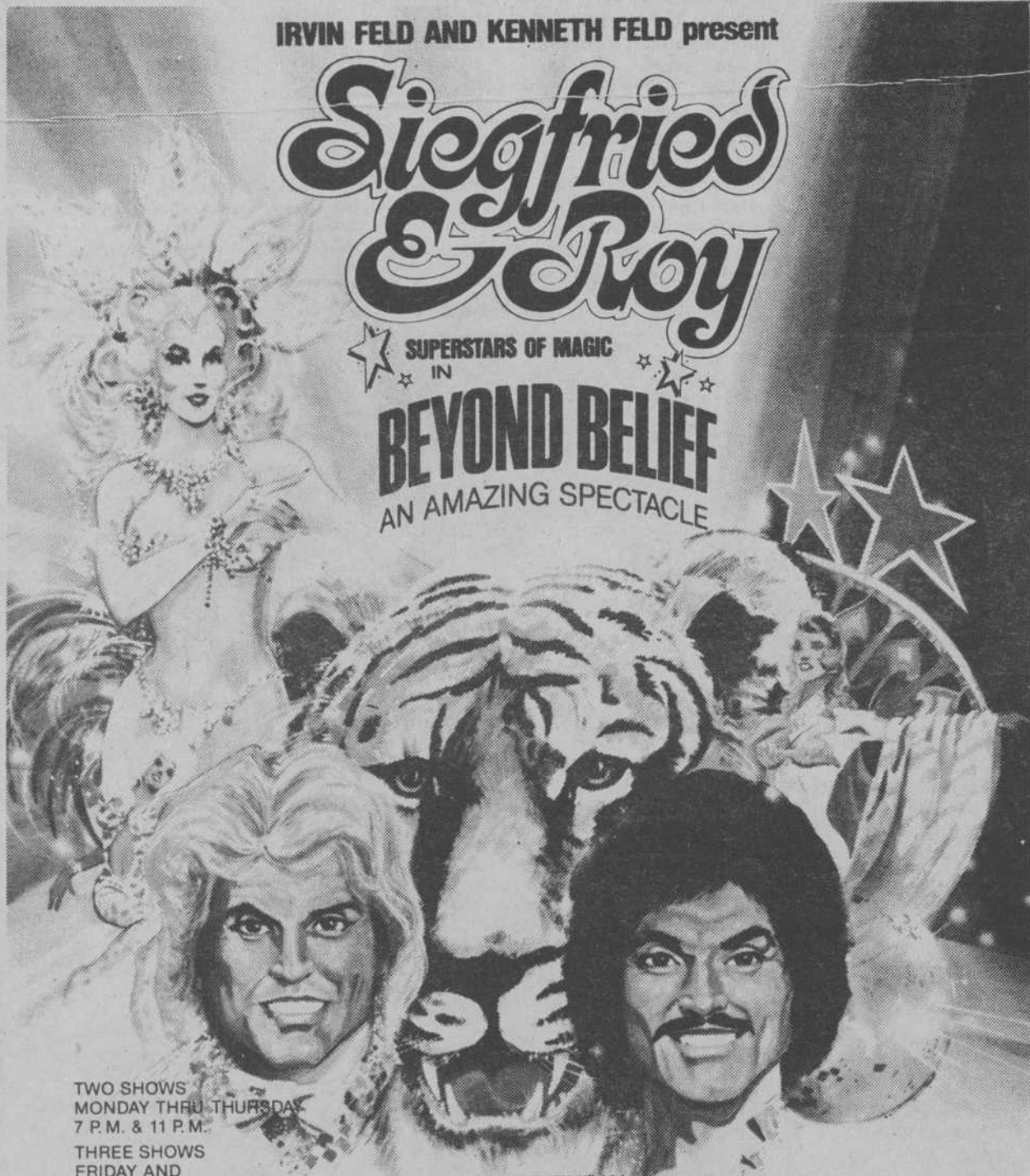


SAMMY DAVIS, JR.  
anything away from the excellent house band which holds forth at Caesars, but the appearance of the Count brings about a long-awaited reunion between him and Sammy, which is long over due. During the show Sammy informed the audience that he first appeared with Count Basie over thirty years ago, when he, his father and his un-

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## BILLIE ROWE'S NOTEBOOK

N'YORK CITY — From this aisle seat the Woodie King, Jr. — Steven Tennen production, "Louis," is an overdue presentation of neglected talent, though not a true to facts version of the life and sounds of the incomparable trumpeter, who was on earth what Gabriel must be up there in Heaven. It touched bua a small segment of "Satchmo's" appearance among the living, and just a few sharps and flats of the music he blew on high, through the greatest trumpet in the world. Nonetheless, "Louis" is enhanced with magical moments and exciting fills. Were the Apollo Theatre on West 125 St. legit, instead of a shuttered variety memory, on its

stage, this show would have a long run. It is a fast moving, light hearted musical, which spotlights some of the most majestic denied talent ever collected on the same stage. That is what I thought the Henry Street Settlement's New Federal Theatre was all about — a showcase place.

Though the critics jumped on this version of "Louis" with both write hands, to perhaps cut it off at the pass over from Off to On B'way, I got the distinct feeling that there's "a done somebody wrong song."

Debbie Allen is sensational. She glows with talent. Hers is a hi'flying performance which lifts this opus above the or-

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