

Entertainment

BILLIE ROWE'S NOTEBOOK

NEW YORK, N.Y. — For a "Colored Person" Oscar has a white way of showing it. As usual the posh Academy presentation was a well produced, exciting nail biting lily white ego inflating event. Moreso this teevee time than ever. Again it brought out in bold relief the invincibility of blacks and other minorities in the motion picture industry. If Jack Valenti, prexy of the MPAA, is still at odds with the NAACP figures on this issue, he needs but run a video of the Oscar-cast to kill any doubts. Only two blacks were nominated in just a few categories, Howard Rollins, for his fine supporting role in "Ragtime," and Lionel Richie for the genius of his song, "Endless Love," which themed the picture of the same name. Of course, he and Diana'mite Ross were given a lovely setting to sing it in. On the other eye-side nothing looked finer, presentation wise, than Debbie Allen and Gregory Hines who were set-in to exhibit some black dance culture. But that's where it stopped. Such was just a wee bit of icing on, and no ingredients in, the cake which is so important a part of the desert of the full course meal of entertainment of the World — Hollywood — The Movies! Open the door Jack! Oops, I mean "Oscar!!"

NOW NEWS: — The Jackie Robinson Foundation's dinner was very palatable. Emcee Bill Cosby was magnificent, funny and to the point. The award recipients, George Weissman, CEO and Bd.'Ch'person Philip Morris, Inc., Drs. Kenneth B. and Mamie P. Clark, were faultless. Each having the right to hold heads high because of their accomplishments... Ella Fitzgerald, "the First Lady of Song," was the biggest magnet to George Wein's Boston Globe

Jazz Fest. She was a sellout 3wks before her engagement... The critics are having a love affair with "Sophisticated Ladies" on the Coast. The jazzy tribute to Duke Ellington's genius is on the hit list with film and teevee offers pouring in. It's topping the 3Gs mark on stage and prepping for a London swing. Star Gregory Hines is the happiest song and dance man in the City of make believe... Ruth Clark, the Apple's number one "headhunter," loves the Mission Society's Cadet Corps. She bought a batch of tickets to let her corporate clients see what wonderful youngsters made up its 33rd Annual Review at the Felt Forum May One... Lola Falana heated up the National Feevee service last month. Her show, "Hot Ticket," spotlighted the first lady of Las Vegas Entertainment on the 26th... Howard U. is making The Howard Inn the in place for blacks to stay in DeeCee.

PEOPLE & PLACES: — "The Forgettables," by Rudy Langlais, is a great football story. It's perfect for the Silver Screen and the prime time that usually follows. It could be the Super Bowl of the Silver Screen and introduce some young minds to the once gridiron greatness of the likes of Buddy Young, Marion Motley and James Brown... And speaking about stories, Caron Tate, a real live St. Louis woman, who is pretty enough to be playing in them, has written one called "Bumps." It's a play full of the real ups and abouts of life which she hopes to find stage or reel space for. However, she has given up St. Loo for a modeling-acting career in DeeCee... "White Dog," the flic about a German shepherd being trained

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They're at it again, folks

SAMMY AND THE COUNT 'BREAK IT UP' AT CAESARS

By Betty Brown

The current run of Sammy Davis, Jr. and Count Basie and his band at Caesars Palace Circus Maximus is the best ever.

What sheer delight it is to listen to a full forty-five minutes 'live' of that great Basie aggregation that's sounding better than ever these days. Those who have been listening to the Count and his band for fifty years or more can just sit back and revel in the beauty of those famous arrangements of Sweet Georgia Brown, April In Paris, Woodchopper's Ball, Satin Doll, etc. — all standards now. And those poor souls who could possibly be new to the Basie sound can feel better and more alive now that they've heard it.

No other band in the land can produce those pianissimos with eighteen pieces sounding like one single instrument. This is a tribute to the Basie arranging genius.

Accolades must also go to the individual musicians in the band, for in order to properly interpret those marvelous arrangements, each of them must have thorough knowledge and mastery of their instruments as well as a great amount of discipline and restraint. There are few of the original band members left, but it is crystal clear that the new members must possess these skills and are chosen and added to the band with care.

As for the Count himself, he still possesses not only his superb musicianship, but his charm, his sparkle and his inimitable wit, which come across in his music as well as his personality.

Sammy characterized this trait nicely when, in commenting on Basie's piano playing, he said, "Listen to those one or two notes. He sure is stingy with his piano playing. As Orson

routine, while the staging is being changed! (And it's far better than the routines being delivered by most of the comedians we see around these days!)

After singing several numbers with the Count, a full contingent of strings joins the Basie Band on stage under the unmatched direction of Sammy's long-time friend and director, George Rhoades, and Sammy continues his performance with a 48-piece orchestra.

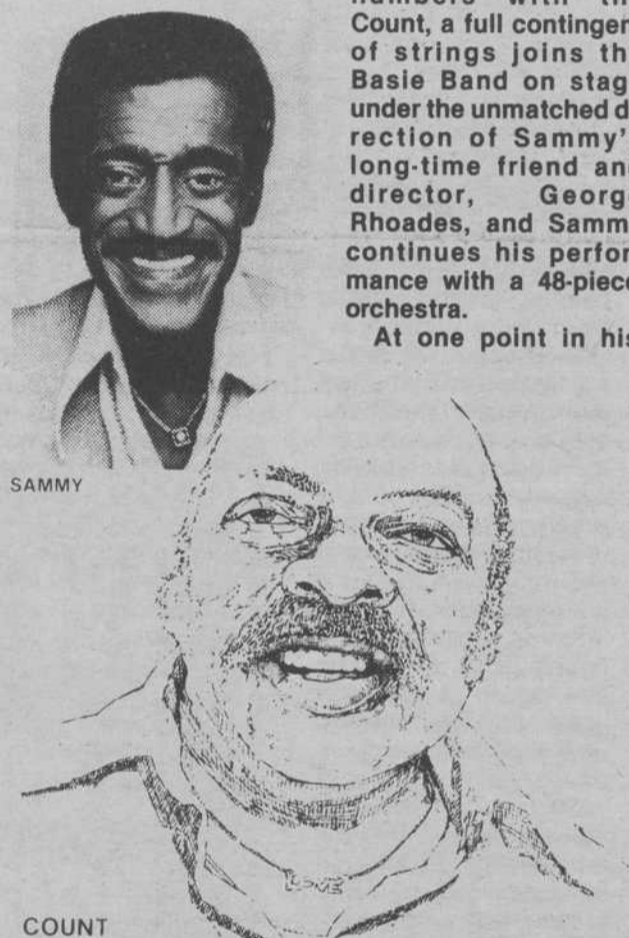
At one point in his

sings a medley of about ten numbers — at least ten minutes worth — with NO INSTRUMENTAL ACCOMPANIMENT except a drum beat! The songs he sings aren't that easy either — The Girl From Epanema, Night and Day, I've Got You Under My Skin, for instance, just to name a few. And he never misses a beat, muffles a word or slips off pitch! HOW SURE OF YOURSELF CAN YOU BE????

It is plain to see that Sammy is thoroughly enjoying himself throughout his performance. He sums up his feelings when he quips to the audience, "Boy! This is a gas!! Sometimes I'm ashamed to take the money." But, without a doubt, he earns every penny he receives, because he really gives of himself to his audience.

As one gentleman sitting across the table remarked, "Now that's a performer! What a total talent! He doesn't do too badly for a little Jewish fella, does he?"

Don't miss this 'once in a lifetime' performance by Sammy and the Count at the Circus Maximus in Caesars Palace. They're there through May 19.



SAMMY

COUNT

Welles would put it, 'He will play no note before its time.'

Sammy is out-doing himself this time around. Everyone has heard his tremendous vocals, if not in person, then on records and tapes, and they are always enjoyable. And many people have seen and oohed and aahed at his scintillating dance routines. But not as many have had the pleasure of witnessing all of those other talents with which he abounds. This time around at Caesars, they can, for he does it all! Not only does he sing and dance, but he plays piano and drums as well. And, why, he even does his own stand-up comedy

show, he does something most performers wouldn't DARE do. With that 48-piece orchestra sitting behind him, he



Attending the post-show press buffet at Caesars Palace for the Sammy Davis-Count Basie Show were (left to right) Sammy Davis, Jr., SENTINEL General Manager Ed Brown and SENTINEL Publisher-Editor Betty Brown.