

Golden Rainbow Times - June issue

MARY WILSON of the Supremes Live at the Sands.

I was very pleased to receive Mary Wilson of the Supremes Live at the Sands Up Close in the Copa, the second and latest DVD to present the original founding member of the Supremes, and best selling author as a solo artist.

Virtually everyone who attends Mary's show in person, or buys this DVD hopes, and expects to see her perform her numerous hits with the Supremes. Will they be disappointed? Yes, and no.

The program stumbles from the start with the opening number. I Am Every Woman. No you're not, you're Mary Wilson, and that's enough. The next song was a number one hit for Diana Ross and the Supremes from 1968, Love Child. But the four-man band; keyboards, drums, two guitarists, plays it as if it were elevator muzak.

Mary gains ground on the next song, My World Is Empty Without You. She continues to gain momentum on Reflections, and keeps up the tempo admirably on You Can't Hurry Love. The winning streak continues with Come See About Me. Then, Mary inexplicably prematurely peaks with Back In My Arms Again. For the first time she captures all the passion and glory, if not the high notes that Diana Ross brought to the original studio version of the number one gold record back in the mid '60s. Wilson absolutely glows on this number. The band rises to the occasion, the backing vocalists fall right into line, ever the cameraman does his best work of the program capturing Wilson at her hip-shaking, strutting best.

The three back up vocalists, two young men and one young woman, are excellent singers, as is the guitarist who duets with Mary on Fields of Gold. In fact, he out sings her.

The biggest problem with Mary Wilson of the Supremes Live at the Sands, is too much palaber. She talks to the audience in general, individual members of the audience one on one, including making passes at two rather obese gentlemen, her backing vocalists and band members, in other words, virtually anyone in sight. It slows the pace, and disrupts the continuity of the program.

There are several more 1960s hits in store. Baby Love, Stop! In the Name of Love, and You Keep Me Hanging On are performed as audience participation sing-alongs with half a dozen raggedy audience members joining her onstage, destroying the original glamour associated with these Holland, Dozier and Holland composed gems.

She does a good job on Someday We'll Be Together on her own, but never performs any of her post Diana Ross 1970s hits with later day Supremes Jean Terrell and Cindy Birdsong, such as Stoned Love, Nathan Jones, Floy Joy, Everybody's Got the Right to Love, River Deep, Mountain High, nor Up the Ladder to the Roof, which would have encompassed her career more fully, and brought her act closer to up to date.

Although Mary Wilson is now a grandmother in her sixties, she still looks as good as ever. What you see, is what you get. That's her actual birth name, and her real face without benefit of plastic surgery, unlike many current stars.

Recorded live at the Copa Room at the Sands Hotel and Casino in Las Vegas, Nevada in 2005. Release date May 19, 2009. Paradise DVDs \$19.95