

STAR ENTERTAINMENT

Show Guide

ALADDIN

LOUNGE
Mickey Finn Show
Frankie Carr and the Nov-Eltes

BAGDAD THEATRE
Red Hor 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
Steve Lawrence The Company's Company
& Eydie Gorme Reg. Wilson

DESERT INN

Reservations: 735-1122

CRYSTAL ROOM GOLD CUP LOUNGE
Juliet Prowse Sonny
Foster Brooks 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 SUITAN'S TABLE
Kippy Lou Arturo Romeras
Magic Violins

FLAMINGO

Reservations: 735-5646

PARISIAN ROOM TROPHY LOUNGE
Hooray '76 Levelle
Laura
Rich Bono Duo
Smith Bros.

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
Bill Cosby Continuous entertainment
Ben Vereen 6 p.m. - Midnight featuring
Benihana Dancing Waters

MGM GRAND

Reservations: 739-4567

CELEBRITY ROOM RESTAURANT COURT
Lola Falana Sasha Semenov Al Franky
Jim Stafford Eddie Desantis

CUB BAR ZIEGFELD ROOM
Art & Dotty Todd Hallelulah-Hollywood
Lou Styles
Jo Kiser

RIVIERA

Reservations: 735-8533

VERSAILLES ROOM
Bobby Vinton
Myron Cohen

SAHARA

Reservations: 735-4242

CONGO ROOM DON THE BEACHCOMBER
Blood, Sweat & Tears Gabe Kila
Johnny Rivers Nanak
Nanakult Sons

CASBAR THEATRE
Pinups '76
The Imperials

SANDS

Reservations: 735-3464

COPA ROOM REGENCY LOUNGE
Robert Coulet Bob Sims
Larry Storch

STARDUST

Reservations: 732-6327

CAFE CONTINENTAL
All new 1976 "Lido de Paris"

THUNDERBIRD

Reservations: 735-4111

CONTINENTAL THEATRE
Dick Clark
(Evenings)
Chinese Circus Revue of Tawan
(Afternoons)
LOUNGE
Tommy Deering
Beverly Ann Garrett

TROPICANA

Reservations: 739-2411

TIFFANY THEATRE CASINO LOUNGE
"Follies Bergere" Rodney Dangerfield

Thoughts on Black Music

by Quincy Jones



QUINCY JONES

The history of music, and black music particularly, has always intrigued me. I have always felt that there was so much more for me to know; and I have never stopped trying to learn.

For several years now, I have been trying to uncover the complete history of black music in America. One of the greatest challenges I have undertaken is the scoring of David Wolper Productions' ABC television mini-series on a novel for T.V. entitled, "Roots."

"Roots" is based on the up-coming novel of the same name by noted author Alex Haley, who wrote the literary classic, "The Autobiography of Malcolm X." Also initiated the Playboy inter-

views. Miles Davis was the first interview. Alex Haley and I had met at a party I gave for a play, "The Blacks," with Cicely Tyson, Roscoe Lee Browne, and James Earl Jones; and he also called me from San Francisco the day he started on "Roots."

For ten years, Haley traced and thoroughly documented his family history back to the Motherland of Africa where he discovered the nerve-shattering trials and tribulations that his African forebears were forced to endure; and for the first time, has defined our true heritage.

"Roots" was one of those kinds of projects that hit so close to home that I had to be a part of it. Aside from being a great admirer of Haley's literary prowess, the social magnitude of the book was something that reached inside me and grabbed me where I lived. I had to be a part of it.

I have spent a great deal of time and money studying, researching, and attempting to trace the history of black music in the world today, as well as the social significance that our music has had on society, as well as the music of the world.

Alex Haley's work and my work share a strong kinship, for we both have been attempting to uncover our own roots in our separate fields.

It is rather ironic that I am involved with "Roots," particularly after I had declared a hiatus from the film and television scoring business to concentrate on my own recordings and the development of a film company.

Research has taken me to some 3,000 books and twice as many recordings, trying to trace the history and social impact of black music. One of the things that I have managed to unearth, is that with virtually every social trauma that has occurred, the face of music has been altered; and sometimes those alterations has been drastic.

Continued August 12, 1976

Children's Creative

Dramatics

Registration for the August session of childrens creative dramatics will be conducted from 10 a.m. to noon on Friday, Aug. 6 in the lobby of the Judy Bayley Theatre at the Univ. of Nev.

Children ages 6 to 13 are invited to join the beginner's class which runs from Aug. 10 thru 26.

Lauri Hunady will instruct the class in fundamental pantomime, playmaking, make-up, puppetry and a variety of added experiences. Theatre Arts at UNLV, 739-3661.

'Drum' is sequel to 'Mandingo'

United Artists has acquired "Drum," an explosive drama of the conflict growing out of the slave-master relationship in the pre-Civil War era.

"Drum", the sequel to "Mandingo," stars John Colicos, Warren Oates, Isela Vega, Ken Norton, Pam Grier and Yaphet Kotto.

The background setting for the film is the old south, typified by ante-bellum New Orleans and two Mississippi plantations.

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