FNIERTAINMENT

ALADDIN

8/8-8/20

Kris Kristofferson

BAGDAD SHOWROOM:

6/26-7/9 Gabriel Kaplan Tanya Tucker 7/10-7/24 Frankie Valli,

Rodney Danger Lois Falans Lois Falans,

CAESARS PALACE 731-7431

6/14-6/27 Ann-Margret 6/28-7/4 Cher 7/5-7/11 Willy Nelson and Family 7/12-7/25 Andy Williams 7/2-8/8 Tom Jones 8/9-8/15 TBA 8/16-8/22 Cher 8/23-8/29 TBA 8/20-9/12 Sammy Davis

8/30-9/12 Sammy Davis

*CASTAWAYS 735-5252

CIRCUS CIRCUS 734-0410

te World's Greatest





BILLY NOTEBOOK

The National Endowment for the Arts is a willing, if not knowledgable, orchestrator of symphonic bias in its continuing use of taxpapers, and matching private funds, to dole out millions of grant dollars to symphony orchestras throughout the USA Just last week this quasi-official federal agency announced a record \$10.8 million of government and matching funds grants to such orchestras to keep them musically sound through the '79-'80 performing season. What lifted these eyebrows and inspired this write beef are figures which came this way from a study of 121 symphony orchestras throughout the nation. First, none are black and of some 20,000 professional musicians making the longhaired music within them, only

SHOWTIMES 8 PM & MIDNIGHT

RESERVATIONS 736-0240

BAGDAD SHOWROOM

about 150 of them are black. To tip the iceberg the Endowment did earmark \$25,000 of this unusual largess for "Music of America," a B'klyn Philharmonia series which includes works by contemporary Black, Spanish and native American composers. This drop in the pit is the only spelled out benefit to minority musicians, exclusing white women who are more abundant in such orchestras than blacks or other "minorities". Endowment and public funds will continue the orchestration of bias in the personnel arrangements of symphony orchestras. With no dependency on the box-office for financial success the picture is bleak indeed for black classical ambition as there are no joyful outlooks for them in an art form which receives more money than any other component of the Federally-subsidized cultural programs.

Now don't let this write beef give you the idea that the Endowment for the Arts is the only organization which seems to have closed eyes to musical bias. Not by a long shot, the recorders of Pop music have been at it just as long, but in a different way. In hopes of stemming the tide of black exclusion in the higher and more lucrative white echelon of this worldwide profession, The Black Music Association was founded and funded a year ago. It held its founding convention in Phila in mid-June and I got these comments from Major Robinson my main eye and ear man. According to him, "BMA" is in no way shaping up as a musical NAACP or CORE. In fact thinkers departing the convention wondered in earshot how an organization

July 31/Aug 6

6/17-5/30 Bert Bacharach, Raquel Welch 5/31-6/7 Frank Sinatra 6/6-6/13 Andy Williams 6/14-6/27 Ann-Margret ******************

expecting to right the wrongs against blacks in the retail and promotional fields of music can do so without some civil rights action. The major beef at the convention delt with the various forms of rank discrimination within the popular music industry against blacks, who by and large are the foundation of the trade, but are denied their rightful share of this billion dollar industry. Ken Gamble, and his partner, founders of the Phila. Int'l Records, who conceived the BMA idea, are both intelligent and creative persons, but highly conservative businessmen. The question is, will they adopt a new technique to resolve the problems of those angry and bitter black businesspersons who are beating on the doors of the music-whirl seeking an equal opportunity spin. They can take it from here that many of the 500-bro-sis attending BMA's founding convention left with a bit of skepticism, wondering if they were being conned, or was BMA a NATRA clone? Time alone will tell!

LOBBY SIGHTS AND SOUNDS... Convention plan ners were applauded for laying down no-nonsense rules. No hitting on women not your own, and no visible pot smoking. BMA veep Smokey Robinson smoothly moderated the hottest panel of the confab. The one involving black promoters who can not see the halls for all the white cats with contracts on the black stars. He even had to straighten out his good buddie, Stevie Wonder, who got the wrong hearing of what he had to say. LeBaron Taylor pointed out a light at the end of the tunnel as to how blacks are moving behind veep desk's of recording companies. That's his title with CBS-wax. White House they rocked to the rhythm of The Emotions. However all sounds were drowned out when Everett Smith, the Cotillion exec., started yelling, "is there a doctor in the house?" when his expectant wife, Sherry, informed him in the lobby that she felt dizzy. Simo Doe came to the rescue with an aspirin...Dapper ex-deejay John Brandy showed how millionaires act as he let loose some of the oil profits coming his way. He nixed his wax spinning when he wedded a Sun Oil fortune. Noreen Woods, the Atlantic Records veep, and highest black female exec in the biz, got folks wondering about the donor of that 10-carat stone adding sparkle to her eyes. All those cats, who all but got ruptured retinas eyeballing a shapely doll whose every move spelled S-E-X-Y, got out of town early when "rest-room" time revealed that "She" was a transvestite STAY LOOSE.

SAHARA

8/9-8/15

Tennessee Ernie Ford, Glenn Ash MIDNIGHT:

Buddy Hackett

Pia Zadora

Flip Wilson Don Rickles, Carole Kai

Jerry Lewis MIDNIGHT

Buddy Hackett, Jack Jones

735-4111

Roger Miller Show Freddy Fender Show, with Geo

"Goober" Lindsey & Paradise

7/12-7/25 Chero, Sonny Bono 7/26-8/1 Dom DeLuise 8/2-8/8 Helen Reddy,

8/16 8/22 Jerry Lewis, Joey Heatherton 8/23-8/29 DINNER:

*SILVER SLIPPER 734-1212

Indefinite Boy-Lesque Indefinite Morris as Elvis

Indefinite Lido de Paris, '79

TROPICANA 739-2411 Indefinite Folies Bergere, '79

UNION PLAZA 386-2444

Indef. "Too Many For The Bed" Indef. The Mickey Finn Show

6/27 8/21 TBA 8/22 9/4 Roger 9/5 9/25 Fredd

731-4300

MGM GRAND 739-4567

ZIEGFELD ROOM: Indefinite Hallelujah Hollywood!

7/5-7/11 Donna Summer 7/12-8/1 Mac Davis 8/2-8/15 Engelbert 8/16-8/29 Seals & Crofts 9/6-9/19 Dean Martin 9/20-10/3 Engelbert

7/12 7/25 Ben Vereen, David Brenner 7/26 8/8 Bob Newhart,

8/23-9/5 Glen Campbell

7/18-7/31 TBA

8/18/14 Tony Bennett, David Brenner 8/15-8/30 Anthony Newley Joan Rivers

8/31 9/11 Dionne Warwick

Charlie Callas 9/12-9/25 Shacky Greene, Bernadette Peters 9/26-10/9 Dionne Warwick,

Bernadette Peters Shirley MacLaine, The Lettermen

Bernadette Peters

735-3464

THURSDAY, AUGUST 2, 1979

COMING ATTRACTIONS

MIXAM

SHOWROOM

RIVIERA

*SANDS

*DESERT INN 733-4444

7/3-7/16 Dionne Warwick 7/17-7/30 Steve & Eydie, Norm Crosby 7/31-8/27 Debbie Reynold

8/28-9/10 Tony Bennett, Count Basis

9/11-10/1 Wayne Newton

Indefinite Cesino de Paris

Indefinite Razzie Dazzie

6/14-7/11 Juliet Prowse Foster Brooks 7/12-8/15 Wayne Newton 8/16-8/29 Roy Clark 8/30-9/5 Lola Falana, Foster Brooks 9/69/19 Stees & Fodda

9/6-9/19 Steve & Eydie

Indefinite "Ice Fantasy"

Indefinite Redd Foxx

*LANDMARK 733-122

L.V. HILTON 734-777

9/25-10/15 The Osmands

Liberace Bill Cosby Lou Rawis Paul Anka John David

9/20-9/29 Roy Clark

HACIENDA

8/7-8/20 8/21-9/3 9/4-9/24

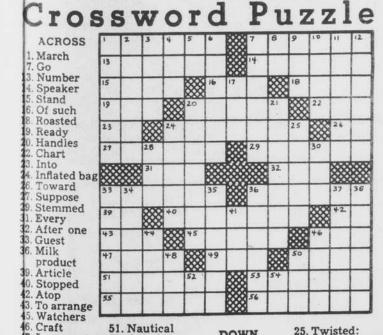
MARINA

*FRONTIER 734-0240

733 311

DUNES

FLAMINGO



_			A	_	rer	1100	-	_	zle	_		_
5	7	3	3	上	S		a	3	9	0	7	5
Ħ	3	a	1	A	Ø		3	7	1	B	A	W
3	R	1	1		V	3	8		1	1	W	0
T	K	A		5	3	1	3	5		9	1	R
7	0		a	3	7	7	V	T	5		N	V
3	5	3	3	н	2		8	3	7	7	¥	2
				I				7	7	V		
d	3	I	0	0	B		3	W	0	5	5	A
0	I		N	0	0		7	V	8	15	2	
d	V	M		5	I	7	T	H		I	3	5
ı	T	0	7		5	1	5		3	5	1	8
ä	0	1	V	B	0	-	2	3	^	3	7	3
ī	R	V	4	3	a						¥	a

28. Salt 30. Foot part 33. Cannons 2. Foreigners 3. Retires 6. To store 8. Comparative suffix 9. Equality). Particle . Turn

. Prefix: away 35. Knocked 7. Sick 0. Villages 1. Calms 4. Male

34. Beast 36. Cleans 37. Brownish 38. Goes in

41. Recline 44. Aircraft 46. Assistant 48. Apex

50. Knot 52. Compass

point 54. Near

IPI TOMBI PREMIERES AT 'BIRD

The cast of this pulsating African musical is made up of thirty singers and dancers who were flown over from the London show. A new set of costumes and new props were handmade over in Johannesburg so that authenticity could be maintained. Also the new set was constructed in San Diego.

'Ipi-Tombi' has over 2,000 performances to its credit in London and is a proven success. Now this lively musical with its delightfully universal theme about a tribe of Africans who go into the city to work will

undoubtedly capture American audiences. The music is Western-type singing and easily as addicting as the music from 'Hair'.

'Ipi-Tombi' is sure to capture the hearts of Americans just the same way it has captured the hearts of so many others around the

There are two nightly cocktail shows at 9 P.M. and Midnight. Tuesdays are the only

**

