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MIDNIGHT SPECIAL**
(12 a.m. to 6 a.m.)

BACON & EGGS
Hash Brown Potatoes
Hot Biscuits & Jelly

69¢

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with special relish

13¢
(midnite to 4 a.m.)

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Lady Luck

Breakfast Anytime

39¢

WITH THIS COUPON

Choice Of Ham Bacon Sausage	Lady Luck's 39¢ Breakfast 2 Eggs (any style) and Toast
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CASINO & SALOON

DOWNTOWN 3rd & OGDEN

ENTERTAINMENT



The name Benny Carter epitomizes versatility. This gifted man in a composer, conductor, arranger, saxophone virtuoso, proficient player of the trumpet and many other instruments, concert artist, songwriter, record producer, talent discoverer, music publisher, bandleader, occasional TV and movie actor and recognized jazz giant.

During his fabulous career, his fields of operation have included the theatre, radio, records, dance bands, jazz concerts (Hollywood Bowl, Las Vegas, Monterey, Carnegie Hall, Jazz at the Philharmonic and the Newport Jazz Festival), composing for motion pictures and television and practically every facet of show biz which uses music.

Born in New York to Norrell and Sadie Carter, Benny was the only son in a family of three. The Carters were all musical, but Benny was not encouraged to choose music as a profession. His parents, who were quite religious, were anxious that he study for the Ministry.

His mother, who played organ in a neighborhood church, taught him piano at an early age, but his favorite instrument was the trumpet and he worked diligently after school to earn enough money to buy his own horn.

"Because of my great interest in the trumpet, I thought I would be able to play it immediately," Benny recalls. "When I couldn't, I got disgusted and traded it for a Conn melody saxophone. It was many years before I touched the trumpet again."

As he became proficient on the saxophone and his parents realized how serious he was and saw the progress he was making, they bought him a new alto saxophone. This was the instrument necessary to pursue music as a full time profession.

Benny began playing club dates with the famous Willie "The Lion" Smith and remembers Willie not only as a friend and leader, but as a teacher.

He joined Henderson's Wilberforce Collegians, the university dance band led by Horace, younger brother of the famous Fletcher Henderson. At graduation time, even those members not finishing school decided nevertheless to leave in order to keep the organization together.

They had been offered an engagement in New York and, feeling ready for the big time, they accepted, and Benny went along too.

During his stay with Horace Henderson, the band won a battle of music in Detroit. Benny still has the trophy given the band which came into his possession when Henderson left. This,

together with awards Carter has received from Esquire, Down Beat, Metronome, Playboy, etc. attest to his stature as a musician.

After his stint with Horace Henderson, Benny went with Fletcher Henderson's orchestra which boasted such great names as Coleman Hawkins, Cootie Williams, Rex Stewart and, other. He spent a couple of years with Fletcher Henderson gaining much valuable knowledge and experience, then became a member of the Chick Webb outfit for a short while, from there moving on to McKinney Cotton Pickers, another great band of the era.

It seems appropriate to mention here that Ella Fitzgerald credits Carter as being one of her first discoverers, since it was he who brought her to the attention of Chick Webb.

By this time Benny was ready to organize his own orchestra, and this became the first in a succession of big, swinging bands playing at New York's Savoy Ballroom and making dozens of recordings including many of his compositions which have since become collectors items: SYMPHONY IN RIFFS, BLUES IN MY HEART, DEVIL'S HOLIDAY, HOT TODDY, SHOOT THE WORKS, EVERYBODY SHUFFLE, BLUE INTERLUDE, LONESOME NIGHTS and ONCE UPON A TIME.

That orchestra, however, did not prove to be a financial success and Carter accepted an offer to join the Willie Lewis group in Paris. Then a few months later at the insistence of Leonard Feather, who was still living in England, Henry Hall of the BBC invited Benny to London to serve as staff arranger on British radio.

Soon his fame began to spread to the Low Countries and after a year and a half with the BBC, Benny made a tour of Holland, Belgium and the Scandinavian countries. Fittingly, he was received like a king, since at one time in his career he was known as "King" Carter.

Just before World War II started heating up, Carter returned to the United States. He again organized a big band which had as its home base the Savoy Ballroom, between tours around the country. Naturally, he had top sidemen -- Jonah Jones, Eddie Heywood, Ben Webster, Dizzy Gillespie and others of equal caliber.

Benny's musical history took a new turn in 1943 when he went to Hollywood. There he found many new fields to conquer. Besides working in theatres and clubs with his orchestra, he continued adding to his already large number of recordings and appeared in and wrote numerous arrangements for motion pictures. He also kept up his songwriting and one of his tunes of this period, COW COW BOOGIE is recognized as the song (performed by Ella Mae Morse) that catapulted Capitol Records into national prominence.

Among the films to which Carter has lent his lyrical touch are STORMY WEATHER, THE SUN ALSO RISES, AN AMERICAN IN PARIS, THE VIEW FROM POMPEI'S HEAD, THE FIVE PENNIES, TOWN WITHOUT PITY, THE GUNS OF NAVARONE.

He is currently involved in composing for television and after doing the M SQUAD series for four seasons, he has since gone on to provide the musical accoutrements for such programs as G. E. THEATRE, ALFRED HITCHCOCK, PROJECT 120, THE BOB HOPE CHRYSLER THEATRE, RUN FOR YOUR LIFE, WORLD PREMIERE, IT TAKES A THIEF, NAME OF THE GAME, THE OUTSIDER, IRONSIDE as well as specials for Ella Fitzgerald, Al Hirt, Sarah Vaughan and Lena Horne.

Being such a versatile person, Benny likes the challenge of variety. Since making Hollywood his permanent home, he has kept his finger in many musical pies. He still does occasional globe-trotting which takes him all over Europe, to Australia, Japan and Hawaii on concert tours.

His recordings are prolific, using his own big band or small jazz combos, and as conductor and arranger for such stars as Count

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