

# BILLY ROWE... THE SHOCKER--- ELECTRONICS MEDIA

NEW YORK N.Y. ---The TV network and their hundreds of affiliates throughout the country have been blurring your vision by parading the Jeffersons, Sanford & Son, Diana Ross and Sammy Davis, Jr. and others in an effort to show they are not discriminating against Blacks. Hell, the aforementioned would be stars of the first magnitude even if their color was green.

It is time to call shots not generally known. TV has been blowing its own horn by this pseudo concern for minority ratings. The networks are shedding crocodile tears for the Black community and how it has come a long way, baby, by their increased usage of Black and Hispanic footage on its screens. Yes, indeed, Lola Falana and Pearl Bailey and similar small fry, are fixtures on your TV time schedules. Many thanks, too, for recognizing Jackie Robinson, Joe Louis and Gayle Sayres. And a kudo goes your way for the documentaries featuring Marion Anderson, Jesse Owens, and the immortal Bojangles, Satchmo and a host of others.

But what about the working stiffs in the inner offices of this multi-billion dollar industry--the secretaries, office managers, technicians, and sales personnel? We have in our possession a documentary you could ill afford to advertise. It is a report from a top man in the Federal Communications Commission, the Hon. Clarence V. McKee, Deputy Chief of the (electronics media) Industry of Equal Employment Opportunity Unit.

Replying to this question: "I would like to have your views as to how Blacks are doing in the broadcast industry," McKee tossed this non-terrorist bomb:

"Blacks, especially Black females and minority females are not doing that well at all. In fact they are barely keeping their heads above water."

We translate that to mean that they are in danger of sinking. But Brother McKee goes further. Responding to Larry Bryant of Metro-Media at his Channel 5 Washington Office in response to his question about how Blacks are

faring, McKee wrote:

"As you know, the FCC has equal employment opportunity rules, prohibiting licensees from discriminating against person in terms of conditions of employment based upon race, color, religion, national origin, or sex."

**ONIONS AND ELECTRONICS**---Under this ruling the stations, when renewing their applications, must set forth the steps they have taken to eliminate discriminatory practices. Based on this information as well as in conversations with women and minorities in the industry around the nation McKee should know his onions and his electronics.

"Viewed in a vacuum," McKee writes, "blacks seem to be making progress. But when Black women are compared to females generally, they are not doing that well at all..."

"I do not refer to on-camera positions of high visibility (Sanford, Jefferson, Davis, Anderson and Bojangles) I also refer to four top job categories---managers, technicians, sales workers," etc.

Here are the crushing facts McKee garnered from an EEO Trend Report as of Dec., 1975: Manager categories: Total number of females employed (in this and similar capacities) in the industry in 1971 was nine percent. In 1975 the industry had increased that figure to 16.2 percent. But for Black females, the same years showed a meager point four percent in 1971 and a paltry increase to one percent in 1975. Black males went from one point eight percent in 1971 to two point three percent in 1975.

The Blacks fared equally poor in such job categories as professional office positions, technicians, and salesworkers.. The report showed that non-black females, overall, have far outpaced black females and black males, Mc Kee said.

**CHAUVANISTIC FEMALES!** These national industry totals reveal another shocker: Females, overall, have far outpaced black females and even black males. Here are the figures in the professional or office manager category--the

envelopes, please: the winners are the females where the percentages jumped from eight point six percent in 1971 to 25.3 percent in 1975. Against this chauvanist leap Black female percentages only increased one percent and Black male percentages decreased point two percent. What goes on here! In the Sales Workers categories Black male percentages decreased point nine percent (less than one percent!) in 1971 to point six percent in 1975. Nobody loves a black man.

"It is clearly evident to me," writes McKee, "that any hue and cry that Blacks or minorities are getting all the jobs are just not accurate and to believe so is to be ignorant of the statistical facts of life."

"Minority females, especially Blacks have apparently slipped through the cracks of progress and are not receiving their share of positions especially in the management and sales areas."

Non-minority females generally are moving ahead but minority ladies are not making such significant advances. McKee waves this flag of concern.

"I fear that the predicted so-called collision course whereby women's movements would collide with minorities' movements over the same jobs has occurred in broadcasting."

And McKee sheds a ray of hope over the seeming impasse: "Bear in mind that the Federal Communications Commission cannot become an arbiter or referee between various racial ethnic groups or between sexes over a few jobs. Groups themselves must come together and work together for their mutual benefit in order to obtain better job opportunities."

"That is why I often recommend that Blacks in the industry must do what other groups have done---organize among common needs and interests so that their concerns and views can be effectively relayed to management and to the industry itself..Blacks can ill afford to fail to participate in such proceedings."

We say "Amen."-----STAY LOOSE.

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Pearl Bailey has been signed to star with Redd Foxx in "Norman...Is That You", the screen adaptation of the long-running stage comedy hit that will be brought to the screen by Metro-Goldwyn-Mayer with George Schlatter producing and directing.

Ms. Bailey, who was coaxed out of retirement by Schlatter to play the role of Foxx's wife in "Norman," was recently appointed by President Ford as a special advisor in the United States Mission to the United Nations. The assignment marks the popular night club and stage performer's return to the big screen following a six-year absence. Her last picture was the 1970 release, "The Landlord."

The plays authors, Ron Clark and Sam Bobrick, collaborated on the screenplay with Schlatter, who is making his feature debut with the screen comedy. Production began in Los Angeles, May 3rd.