

# N B U T

## V A Computers

CARTER

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I pointed out last week that Labor Department statistics do not accurately reflect the full human need of the unemployed by ignoring those who out of desperation, lack of hope or whatever, have dropped the effort to find a job. Statistics that ignore so many thousands of lives are deceptive and in fact criminal.

I pointed out that though the statistics show a black unemployment rate of 14%, the actual figure is 20% or over. While the unemployment rate of black youth is listed as 35.6%, it is over 50% and close to 80% in some communities.

Those figures are shocking. As shocking as they are, they are made even more shocking, when we realize the grave peril of relocation of American companies in Mexico and other locations. This is happening on a large scale taking jobs permanently out of this country thus shrinking the job base that the unemployed would hope would absorb them.

Recently Zenith moved its operation to Mexico to exploit the cheap labor abundant in that country. The move took the immediate jobs of many Zenith workers many of whom were black. The move also took away many spinoff jobs generated by the base employment Zenith provided.

Zenith is not an isolated story. It is reflective of similar moves made by many American corporations and contemplated by many more. This trend is just beginning and will get worse before it gets better. Therefore the hopes of the unemployed and those who will join the labor market in the future must contend with that stark reality.

This relocation is taking place and we still here talk of full employment. It would take a magician beyond any who has been revealed to the world to date to bring about full employment in the face of shrinking jobs for the economy.

Income from the sells of products that are created by foreign labor still reflects upon America's gross national product even if it does not generate labor level income for America's citizens. Thus the overall economy can be a lot healthier than the position of the laborer.

Blacks are still the last hired and the first fired. This trend will hurt blacks the most. It will chip away at the crucial job base that must grow if blacks are going to maintain or entertain any hope of sustained employment. It is infact like a cruel twist of fate to realize that at the moments in history when blacks moved to have greater employment hopes that the relocation of employing companies started thus making the hopes seem almost futile.

All Americans will be hurt by this trend as there are more whites working in America both proportionally and numerically than there are blacks. Even still, the relocation threat is greater to blacks. The unemployment statistics I quoted above pinpoint this. This country needs legislation to help to curtail the situation.

Those who loudly proclaim their commitment to contain inflation and balance the budget must also commit themselves to retain the job base of American corporate involvement. Without such a move, black employment hopes are doomed forever.

Closely akin to corporate relocation is the act of American corporations using materials manufactured in foreign countries more cheaply such as the use of Japanese steel. Japanese steel has put many men out of work in Pittsburg, Gary, Indiana, Birmingham and other cities. Many of the victims are black. Many walk the streets and hang around the main stems truly believing they will return to work when in truth they will never work in the steel industry again.

There is more than a little danger in this situation. Just as we protect our manufactured products through tariff, we must protect the job base of our people through some human tariff.

In an age when many worry about computers invading their privacy, the Veterans Administration has asked its electronic data banks to identify a special group of severely disabled veterans.

The VA wants to locate those veterans who fit into a new eligibility classification adopted by Congress last year for a \$25,000 grant to buy, build or remodel "wheelchair" homes.

Until Congress passed and President Carter signed Public Law 95-117 last October, only veterans who had lost, or lost the use of, both legs were eligible for the grant.

The new law extends eligibility to those whose service-connected loss, or loss of use, of an arm and a leg precludes walking without the help of braces, crutches, canes or a wheelchair.

VA turned to its computer records of veterans receiving compensation for service-connected injuries to seek those whose disability matched the new grant qualifications.

The 3,300 names the computers produced were then sent to the agency's 58 regional offices where the actual case files on these veterans are maintained.

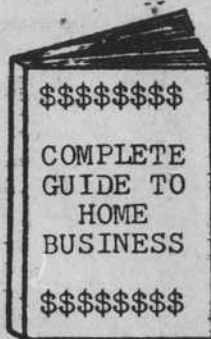
The regional offices pulled each veteran's file and thoroughly reviewed individual qualifications.

If it appeared the veteran qualified, an application for a wheelchair home grant was mailed.

VA Administrator Max Cleland explained that "we used this computer approach to make sure we reached those who might be eligible under the new criteria without, at the same time, raising hopes among veterans who clearly were not qualified."

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Basie, Ella Fitzgerald, Ray Charles, Peggy Lee, Sarah Vaughan, Dakota Staton, Lou Rawls, Carmen McRae and Jackie Wilson.

In addition to COW COW BOOGIE, Benny's songwriting has produced LONELY WOMAN, WHEN LIGHTS ARE LOW, the Julia Lee juke box hit KING SIZE PAPA, ROCK TO SLEEP (recorded by Peggy Lee, June Christy, Les Brown, Dakota Staton, Helen Humes); SECOND HAND LOVE (recorded by Kay Starr); GUIDING LIGHT (recorded by Diahann Carroll); KEY LARGO; HURRY, HURRY; MALIBU; MELANCHOLY LULLABY; NIGHTFALL; RAINBOW RHAPSODY; DREAM LULLABY and I'LL BE HERE WITH YOU, recently recorded by Billy Eckstine.

As a corollary to his composing and recording, Benny has his own ASCAP publishing firm, dubbed succinctly BeeCee, the initials of his name. Bee Cee has a growing catalogue of songs by Benny Himself and other writers.

All these varied activities are the kind of meat on which Benny Carter thrives. He is happiest when he is busiest. His assignments can range from creating works for the Count Basie band, such as KANSAS CITY SUITE and THE LEGEND, to a score for a television program, to a song for a motion picture, to a TV commercial for national advertisers.

In between all this Benny is active in show business union and guild work. He is a member of ASCAP, AGAC, ASMA, NARAS, CLGA, AFM, and has held directorships and official posts in several of these organizations.

Having achieved the acclaim that he has, and possessing such diverse talents, Benny Carter might rightfully be entitled to do a little blowing of his own horn. However, this is not the case; he is modest and unassuming and actually becomes embarrassed when friends and fans compliment him.

Amiable, witty, knowledgeable, he likes to talk about everything but himself. A wonderful host, he often indulges his hobby of cooking and owns a collection of cookbooks and personal recipes gathered on his jaunts around the world.

Benny Carter has the firm opinion that one should never stop learning. As complete a musician as he is and despite his many years of experience, he finds much of value to be gleaned from the current trends in music and takes every opportunity to listen to and utilize the new sounds.

Benny Carter "King of Sax" plus Jon Hendricks "King of Scat" will appear as the Two Jazz Giants at the Meadows Playhouse, 4735 S. Maryland Parkway, Monday, Tuesday, Wednesday; March 20, 21, 22 at 9:00 PM and 12:00 Midnight. Brought to Las Vegas by Bob Leonard of REDBEARD PRESENTS PRODS.

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