

JACKSON STREET AND ME . . . By Rudi Jackson

Where would you begin if you were handed some bio-wrote notes on a beautiful young lady who grew up in the world of entertainment and ask to tell the world about this talented lady who has since her early days in life been on the go for a roll/role as a figure-person in CASINO RECORDS, INC. of Las Vegas, Nevada? Well, that is just what has happened to ME this A.M. (some 22 pages of real lovely data on one JOYCE CAROLE . . . notice the letters role in her name destined to act out a very vital part upon this grandiloquent stage of life upon which she moves about) . . .

Well, here I go at what is history and now: Joyce once stated: "The world of show-biz'ness is the world I have dreamed about from the age of seven. When other girls were thinking of being nurses and models, I wanted only to be standing in a night club with a spotlight on me. I really didn't care that much about ever being a real big star. I just wanted to travel and live well, and whatever I do I wanted to always be able to do it and do it good."

As the years have moved her along on this stage of life she has done many things in travel, recording songs, working in many of the



finest of places of entertainment, working in Movies and T.V., and is now reaching out into the song-writing world to cast her net and hopeful at writing a hit song or two for you to enjoy.

Joyce Carole is a native born Los Angeles, Californian who grew up in Hollywood since her warm and loving father was a child-star (Harry Baum—one of the original "Our Gang - Comedy Kids" who was one of the many most loved in the movie world). Joyce has been seen in over 4 dozen films since the year of 1958. "Our Man Flint," "Bye Bye Birdie" and then there was "The Donna Reed Show," "Hawaiian Eye," "Peyton Place," "Room 222," and the 26-week series "Burbon Street," "Butch Cassidy & The Sundance Kid," "Sound Of Music," and on and on the listings go about her roles in the movies.

Then there were her many travels with the famed Cliff Holland Trio. There Joyce proved herself a top flight vocalist and nite club personality who went whispering off to Canada touring such noted clubs as: Marco Polo, Sheraton Summit Hotel, Club Morocco, Sherwood Inn, Embers, and The Saskatchewan. Then she was off to Hawaiian Show Bizness Niteries.

Not so long ago she recorded on DeVille Records—"Don't Worry About Me-b/w-Down By the Riverside" which moved her into the right circles for bookings on the road . . . Let ME explain at this point of time that there are many-many vocalists and musicians traveling

and making it without even having hit records and that is good . . . but when you can come up and out with a recording it puts you in a higher money-paying bracket in show bizness . . . Her recording sold well over 200,000 copies with very little promotion . . . Like Lil Richard sang: "THE GIRL CAN'T HELP IT;" She Wuz Born To Please!

Joyce Carole moved from Los Angeles to Las Vegas in October of 1979. "It took 5 years for me to realize why," she

said. "CASINO RECORDS, and the opportunity to become Vice President of Promotions, that's why." Next she stated, "It's so wonderful to be in on the start of something BIG . . . and watch it grow and flower."

In more recent years, Joyce has spent most of her time writing and enjoying the great talents of others. That's what led her to CASINO RECORDS, INC. She saw the need being great here in Las Vegas to seek out and promote the up-coming great, yet still unknown artists in the world of show'biz. So many people, from so many places, come to Las Vegas seeking the break into stardom.

Joyce is so happy to be a working part, oddly to say, in a triad-of-femmes trying to take some of this great talent and cause its timely-growth. Being an artist herself, Joyce truly feels

that she understands many of the ups & downs in the world of show'biz and the plights of the unknown artist . . . and she only stands 5'2" and that's with a pretty hat on her head . . . Joyce Carole standing tall and looking pretty!

P.S. Speaking of music: The Edwin Hawkins Music & Arts Seminar Choir of Las Vegas is holding a CARWASH at The 76 Service Station at the corner of Sahara & Arville every Saturday, 8am to 3pm . . . So sez Lisa H./&/Deborah Swinson . . .

I was so happy to go riding looking for a group of youth working to do something good on such a clear day as it was and I found them and others working to earn their way in this world . . . HATS OFF YOUNG PEOPLE EVERYWHERE . . . ON THE REAL SIDE!

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Joyce Carole

HERITAGE

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of slaves together . . . The labor movement is a second Emancipation Proclamation, declared William Sylvis, co-founder of the National Labor Union in 1866 in a drive for the eight-hour day, who saw that the newly emancipated blacks had to be enlisted in the labor movement or they would be used by employers against all-white unions. Saying it is 'impossible to degrade one group of workers without degrading all,' Sylvis got the NLU to open its 1869 convention to all persons interested in the labor movement, regardless of color or sex.

"But Sylvis died just before that Philadelphia convention and, although nine black delegates attended, it adopted a resolution encouraging the organization of separate Negro unions to be affiliated with the NLU. The NLU itself did not long survive.

"The United Mine

Workers of America was the first American union whose constitution, adopted on Jan. 25, 1890, included an unqualified prohibition against discrimination—racial, religious, or on the basis of national origin. While five years later the American Federation of Labor admitted the International Association of Machinists only after it removed constitutional barriers to black membership, by 1912 a dozen AFL unions barred blacks.

"When, in 1919, the AFL attempted to organize steelworkers along craft lines, the effort succumbed to the industry's skillful exploitation of worker divisions along lines of color and national origin. It was the Congress of Industrial Organizations, which later, under the inspired leadership of the Mine Workers' John L. Lewis, produced the greatest wave of union organization the nation has ever seen. It was unionization that involved persons of all nationalities, colors, and

creeds, as well as those of all levels of job skills.

"Our union, the United Steelworkers of America, was a part of that historic campaign, which exemplified a great lesson: Diversity can be a source of enormous strength, rather than the cause of division and weakness.

"In July of 1936, the *Pittsburgh Courier*, said in a front-page story, 'Negro steelworkers are facing today the best opportunity to better their conditions as workers that has ever come within their grasp.' In the nearly half a century since then, the USWA has, indeed, bettered the lives of all its members—men and women; black, white, and Hispanic; young and old—and been a positive force in their communities.

"Today, America's workers face new challenges. To meet them successfully, our greatest weapon is renewed solidarity."

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