

BLACK PERSPECTIVE



VOL. 5 NO. 1

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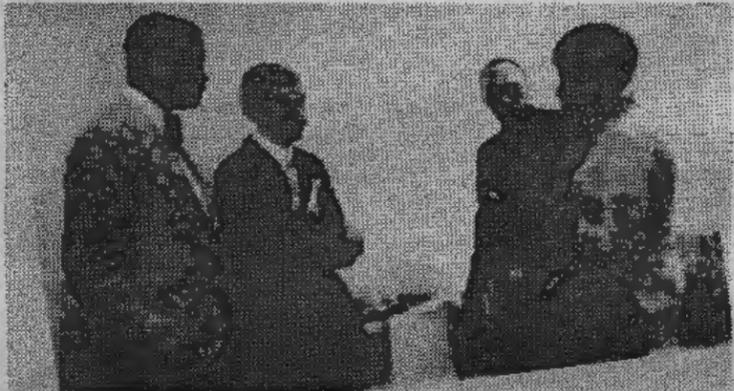
LEHMAN COLLEGE, BRONX, N. Y.

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MONDAY, MARCH 11, 1974

For Future Reference

On March 6th in Carman B36 at 3:30, about 40-50 students waited with anticipation to hear a black woman talk about some very important topics. Ms. Daisy Hicks, Assistant to the Director, Bureau of Educational Staff Selection for N.Y.C., did not disappoint anyone. She brought information and insights towards career goals. Ms. Hicks more than adequately covered the topics on the agenda which were: 1) Why recruitment? 2) a smaller group of faculty and students. Here in B23, she spoke more of the need for blacks in positions to refer other blacks toward openings and possible careers. "With information and good solid recommendations, a brother or sister can get the



Male faculty raps with Ms. Hicks

What are the current and future job possibilities? 3) Relatedness of the education sequence to positions in other fields. 4) Establishment of a mailing list and 5) Discussion of hiring patterns in the Board of Education. You didn't have to be a prospective educator, for she answered questions from lawyers to life!

After the larger meeting Ms. Hicks sat down and rapped to

jump on other applicants. What many students going into a career need is a sponsor: someone with knowledge and insight in a field or could hook you (the student) with someone who knows."

The Assistant to the Director offered an interesting outline of college life toward success in one's field. In your freshman year, you should research and

ask questions about different occupations. Ms. Hicks mentioned in this context the Dictionary of Occupations. After this research, by sophomore year one should choose a career and study up on the preparation needed to attain this goal (ie the number of credits needed in the major, the degree needed for a secure job in the field, etc.). Choose wisely, but don't corner yourself into one career. "You are likely to have three to five careers in your lifetime" stated Ms. Hicks.

By junior year, you should be in contact or contacting resource people in the community or occupational field. These could be your sponsors later on. In senior year, a resume is a must. A clear concise resume can gain your career for you. A student should gain interview skills (NOTE: for resume help, job counselling and interview prep, contact the Career Placement Center at the Fordham Center). Research the job opportunities in the field. Most important however is **don't wait until the last minute!**

Check out your future now, contact a counselor, ask questions. If you really have a difficult or pressing problem, Ms. Daisy Hicks can be reached at 65 Court St. in Brooklyn or by telephone, 596-5887. The event was sponsored by the Black Education Faculty.

BIG BILLY GOAT GRUFF

Remember the story of the Big Billy Goat Gruff?

There was a friend who arrogated to himself all rights to a public bridge, built to serve the needs of all those who had to cross it. The friend appropriated the bridge to aggrandize his own ego. All who attempted to cross it were knocked off.

The set-up in the Audio Visual department, located in Carman Hall, reminds me of the situation at the bridge. What is going on in that department? Once upon a time Ms. Hannah Chernitz was there and approached her work with the attitude that the audio visual department was there to serve the needs of all faculty members, not white ones only. Now, under the new regime, only the chosen few faculty members have rights to the equipment. It is accessible to Black faculty only if the regime functionaries decide to "do us a favor." Moreover, someone must "babysit" with the equipment while we use it in our classrooms. One functionary in the regime told a Black faculty member, in the presence of the Deputy

Chairman of the Education Department, "I'm doing you a favor to let you use this equipment."

Last year a group of Black faculty members and students made moves to videotape the First Black Education Conference held at Lehman. The audio visual regime made it clear that they did not want to cooperate in making the equipment available. Our efforts were so thoroughly frustrated that we were literally driven to another district to borrow equipment. Is there an underlying assumption that what the Black community is doing with the audio visual equipment is not important?

As a way of camouflaging the regime's attitude, a number of black faces have been hired in the department, none of them native-born Americans. This statement is not being made to suggest any attitude on the part of this writer regarding Black-World Peoples who have accents, but to point out the schizophrenia of white racist Americans who think: it's all right to be black, but don't be made in the U.S.A.

What is the nature of this attitude toward the native-born American who is Black, and why has it been allowed to flourish on Lehman's campus? Why, for example, was a foreign-born faculty member reinstated over Mrs. White, the native-born American, in SEEK? Must we native-born Americans who are Black go turbaned and accented before we may exercise our rights? Or do we have to get "crazy" the way we did in Watts and Harlem?

A sub-committee of Black students made a list of demands. An ameliorative response was made . . . "train a few" in the use of the equipment. No response was made regarding the other demands and questions:

1. Why are nearly all the women assigned to secretarial and sub-assistant roles in audio visual?

2. Are jobs within the department advertised and/or posted in places which are visible to native-born Americans who are Black? e.g. in Black Perspective or BSU?

Where are you, Bill Goat Gruff, now that we need you?

J. E. Franklin

New Birth

" . . . I guess we can start. You'll have to excuse me, I'm a little nervous. I'm Millie and this is Carlos and Julio isn't here yet. We're the SEEK students who called this meeting. The purpose is to unify SEEK students into a working committee for the SEEK students into a working committee for the (SEEK) program."

Monday, March 4th during the free hour, Millie Rivera and Carlos Matie addressed an audience of approximately 30 people, a number of whom were faculty from the SEEK (Search for Education and Knowledge) program. Lack of attendance due to conflicting meetings (organizations, financial aid, etc.), poor publicity and apathy determined new objectives for the students' meeting.

Originally one of the primary purposes of the meeting was to hold an election for a new student representative for the SEEK Personnel & Budget Committee to replace the retiring Millie Rivera (who is leaving because of an inability to attend meetings due to time conflicts). An attempt to hold the election was postponed until a time when more SEEK students were represented.

The group in attendance began by discussing the physical realities of being a SEEK (as well as Third World) student within the CUNY system in general and on the Lehman campus in particular. Considered were the political power of the campus insofar as student control ("CASA and Meridian decide what goes on at Lehman"), prejudice against SEEK students by other factions of the Lehman community, the negative membership of the SEEK student body (defined as incapacitated due to

drugs, cards, apathy) and their reflection upon the other students, the inter-personal conflicts causing dissent among members of the SEEK faculty, at the same time disturbing their efficiency and being filtered to the students.

In considering options against the aforementioned realities, Carlos suggested the re-activation of the SEEK Newsletter. The suggestion was seconded by various students indicating their willingness to contribute to such a project. Further discussion led to the formation of a committee of Concerned SEEK Students (which was the name the organizers used for themselves). Such action was initially reinforced by Auburn Lewis' statement that he hoped a lack of reaction on the part of students in the program did not connote disinterest. "Protect yourself," he admonished.

Lewis' statement was carried further by Pete Ellis, a SEEK student who recently returned from a leave of absence to the community. "We must address ourselves to helping ourselves," he said decidedly upon remembering personal affronts concerning his SEEK identity. Perhaps in his statement the Concerned SEEK Students have found a motto.

CSC will hold meetings Mondays at 1:00 during the free hour.



Soul stepping - see page 4

Black Media - Part 1

By EUGENE JONES

The need for black people to control their own communications is becoming more important each day. The acquisition of more newspapers, TV, radio stations, magazines and movies that are under black leadership and direction is essential. The black community needs to be well informed in order to make decisions in regards to its existence and struggle for liberation.

The black owned and controlled media must be a responsible media serving the needs of the black community and all oppressed people. There is no longer a question whether black people should have their own means of communications. The white bourgeois press does not serve black people, therefore we must own and control our own communications.

The black owned and controlled media has four basic responsibilities; 1) to keep the community well informed daily of news in the community, nationally and internationally. 2) to put all news events and programs in a political perspective—in society everything is political and has an economic motive behind it representing a particular class. It is imperative that the black mass media heighten the political consciousness of black people. 3) the black media should be a vehicle in which the people can learn and express a culture that is vitally human. 4) the black media should be an agent of social change.

The black media should take a stand on controversial issues and events. If there is a rent strike, for instance, the responsibility of the media goes beyond just reporting the strike. The media should explain the reason for the strike and take a stand against the landlord, educating the people about the exploitative absentee landlords who charge black people 200 to 300 per cent more for a house or apartment than they would charge white people. This case is due to racism and the "profit" motive. People should not pay rent for a rat-infested building where the rats and roaches live better than people.

Mass Communications in modern society have replaced the educational system as the major source of learning. There is evidence now through many studies

and surveys that the average child spends more hours per week at the T.V. than all the hours he spends in school in a week. In modern society people learn and are given values through the watching of T.V. and the movies.

The mass media today in America is allied with the corporate economy and the government. The mass media in America, today, tries to move the masses in prescribed ways favorable to the corporate economy and the state. Mass Communications serves the big corporations, advertisers, manufacturers and other capitalists by socially conditioning the masses to inherit materialistic values and retards mass consciousness. By the mass media giving the people a basic materialistic outlook, the masses are more susceptible to the persuasion of the administrators.

In an irrational economic social order the economy perpetuates itself by constant consuming. Such actions are encouraged by advertising.

Under capitalism the need to dispose of surplus goods is very important. If the big corporations and businesses are not able to at least export their goods the whole economy malfunctions. Hence you might find yourself fighting an overseas war to stop the spread of communism. Stopping the spread of communism produces jobs and again money to spend and return to the private sector of the economy.

The mass media defines the "good" individual. The good individual is the one who works to make somebody else rich when he spends his meager wages on cheap consumer goods. The working class works to dispose of goods they produce. One must work and conspicuously consume or else he is an "enemy." Thus the people on welfare are shown in a poor light or the aware person is considered a "square."

The two biggest enemies in America are: 1) the lawbreaker who finds ways to satisfy his desire to conspicuously consume without working, or the criminal who commits crimes against private property, 2) the politically aware individual who is usually called a revolutionary in a reactionary society such as this one.

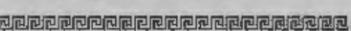
The politically aware recognize

the exploitative, corrupt nature of the general society and refuse to participate with the rest of the "sheep" by not producing for the corporate economy and constantly consuming worthless consumer goods. He refuses to be exploited. T.V. teaches the masses that the healthy individual is the one who conforms to the group and social pressure. This individual is the one who buys or wants everything he sees in the way of excessive luxuries. The healthy individual is apolitical. Advertising and social/group pressures produce the deformed "good individual."

Now that we know the present state that mass communication is in, how can black controlled communication combat this? We know that the mass media will not hesitate to lie, distort, mis-educate, mis-inform or suppress the news. We know the media today couldn't possibly be serving the people. The black mass media (owned and controlled by blacks) must become the main source of real information and the vehicle in which black people, national minorities, and all oppressed people can combat the 5th Avenue consumer values and adopt new ones, finding a new human culture.

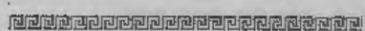
The American government with the mass media as its ally is as effective in controlling the minds and activities of the average American as any undemocratic totalitarian society. Under the disguise of ethics and the practice of objectivity the mass media has the majority of Americans so confused that the average American is incapable of understanding and making decisions concerning even the most basic political and social issues. The belief of giving two sides to every story leaves the masses confused and willing to believe anything told to them by respected authorities. At the end of two days the average person has received so many different views that he doesn't know what to think. He's confused. He can be led to think anything. What better way is there to keep dissent down and keep the present class positions and economic arrangement going than by having control of the peoples' minds by default?

The ruling class is very successful in maintaining its power. Since black people don't have any control yet over mass communication, black people's minds (especially the young) are at the mercy of the bourgeoisie.



Next Issue:

Uncle Ben To The Front of The Box



As Salaam Alaikum.

So many times we find ourselves enjoying what we term "good times." We might call these times our lucky streak, fate, or happy coincidence. But what is luck, fate and coincidence? In this advanced age of science and mathematics, in this age of advanced knowledge of the natural order of the universe, in this advanced age of logic and philosophy, can you feel secure in viewing events as merely haphazard or fortunate?

There is design in the universe. It is recognized as the natural order of life. Each object of nature from the smallest blade of grass to the most majestic form of life, man — has a set purpose in living. The smallest grain of sand in the desert as well as the smallest drop of water in the ocean are important. Each object of the universe, in turn, fits into a complex order that creates a functional world. It is not necessary to illustrate the natural hierarchy of life—it is readily apparent and is testified everytime you breathe.

If we can acknowledge the natural order of life, we can also acknowledge the logical and reasonable idea that every action which we make has some definite meaning. Our actions are either reactions to actions—part of the continuous cycle of motion (life), or are reactions to the action of thought. Bearing this in mind, we can conclude that any action or attitude made by man is also purposeful and meaningful in the complex order of the universe. We do not act in accord with a haphazard or illogical system—that would be contrary to the law of nature in which we revolve. Confusion and order cannot co-exist peacefully in the same order. Confusion would stifle the order of nature, and the natural cycle (as a circle) could not be completed.

History can be viewed as a chronicle of the natural order in life. Since we have not been blessed to live for centuries at a time, we study history in an effort to understand the cycle of man. This chronicle also reveals the inherent nature of man. Nations which are constantly corrupt reveal the corruption of the persons within it. Unjust peoples are exposed through history as being unjust by nature—because they cannot stray from their natural order and be successful.

The blackman in America has not been successful in his servile position in the present world. He has smothered himself in the culture of an alien people—a foreign people whose natural order is distinctly opposite his own. He has shaped his lifestyle from a three hundred year period of physical slavery, where he was prostrated in a dependent and submissive state. He has tried

Muslim's Corner

The Natural Order Deborah X Lindsey

to fashion his thought and attitude along the same lines as his natural opposite. The more he tries the worse his situation; the blackman cannot be successful in another's order.

The Honorable Elijah Muhammad is working tirelessly to reshape the blackman in America, to reorientate the blackman to this natural state. Elijah Muhammad makes us successful. He teaches us that we are born by nature, lovers of freedom, justice and equality. We seek a righteous system and hate injustice. Deep down we feel a basic discomfort in our present position. We have tried to gloss over our own situation and have tried to look at the world cycle in a superficial sense. The so-called Negro views everyone, regardless of color, as a moral equal, even though world history proves him wrong. The so-called Negro in America wants to love everyone except himself, disregarding the moral history of his own and his oppressor. We refuse to recognize ourselves as "the Maker, the Owner, the Cream of the Planet Earth." We shirk the responsibility of acting in a dignified manner by ignoring our true position within the universe. We are not functioning in accord with the natural order of our creation.

All praise is due to Allah for giving to us a capable director and a master director to lead us, the blackman and woman in America back onto the natural cycle of our creation. When we accept and submit to the leadership of the Divine Messenger we are immediately changed. We "accept our own," we are urged to be ourselves, we are taught to be independent of alien powers and "do for self." We actually are made successful when we are again guided into our correct position in the cycle of life. The Messenger shows us the "compass" of our action and reaction; we are shown the right path and the folly of following other than right.

Why do followers of the Honorable Elijah Muhammad seem so clean and dignified? Why are these followers generally respected wherever they travel? Why are these followers so successful with "money, good clothes and friendship in all walks of life?"

We have returned to our position in the hierarchy of the natural order. We have climbed out of the mud and cleaned ourselves of the filth of a low position. The Cream of the Planet Earth have risen to the top—not of ourselves, but by divine guidance, the guidance of the Honorable Elijah Muhammad.

We Speak!

The battlecry of "PART-Y!" has been taken up by courageous brothers and sisters throughout the campus. Hundreds of us are cutting classes, neglecting homework and family for that worthwhile cause of pursuing immediate pleasure. As you take your stand in hallways, empty classrooms, club offices and secret hideways you let nothing stand in the way of having a good time. Yes, brothers and sisters, as you plan and execute the next party don't think of grades, degrees, responsibilities, the future in general or any other trivia that may possibly divert the cause.

There is no guarantee concerning how long you will be on this campus so that you can continue enjoying yourself. We suggest that you enjoy the atmosphere NOW and after all you only live once. So to the ola-ola crowd we say congratulations on spending your time doing what you do best — enriching your existence through marathon boogieing.

Yours in struggle,
the Staff.

Rappin' With Rhythm

Taj Mahal: Ooooh So Good 'n' Blues (Columbia KC32600)

Taj Mahal is a blues recycler, a young Harlem-born musician who effectively resurrects and updates early African-American music: field hollers, worksongs, ballads and country blues. Much of the material on this excellent album is preblues, and Taj is the solo performer, assisted from time to time by multi-tracking, the slightly crazed Pointer Sisters and Raphael Grinage on John Henry's fiddle (upright bass). Only three of the albums eight tunes, Taj's own "Oh Mama Don't You Know," Elmore James' "Dust My Broom" and Willie Dixon's rollicking "Built for Comfort" are blues.

D.D.

Maskela: Introducing the Hedzolah Sound (Blue Thumb: BTS62)

Hugh Maskela is back! The new album named *Maskela* was recorded in Lagos, Nigeria in July 1973.

The *Hedzolah Sound Z* is composed of; Stahley "Kwesi" Todd/electric bass and vocals, Nat. "Leepumá" Hammond/congas, flute and vocals, Richard Neeai "Jagger" Botchway/guitar, Isaac Asante/talking drum, percussion and vocals, Samuel Nortey/percussion and vocals, and Acheanpong Welbeck/drums.

The album presents cuts such as "Kaa Ye Oyd," "Patience," "Yei Baa Gbe Wolo" and the single release from the album "Rekpete." It's a memorable session to any Maskela collector, and unique for the addition of your music experience.

J.B.

Blue Magic (Atco: SD7038)

A new inspiring vocal group with the melody acuteness of the *Stylistics*, but distinct style of their own is *Blue Magic*. The album displays a variety of moods which give the totality a mellow encounter. Highlights are "Side Show," "Welcome to the Club," "Spell," and their current single hit, "Stop to Start."

A beautiful version of Ronnie Dyson's "Just Don't Want to be Lonely" is done artistically. *Blue Magic* is definitely a treasured addition to your listening pleasure.

J.B.

Leadbelly: Huddie Ledbetter (Fantasy 24715)

Born Huddie Ledbetter in Mooringsport, Louisiana around 1885, Leadbelly mastered the guitar and other instruments in his early teens, left his home at 16 or 17 due to precarious fatherhood, brambled and played in the Barrelhouse section of Dallas, Texas with the legendary blues musician Blind Lemon Jefferson, wound up on Sugarland Prison Farm on a murder charge, was allowed to keep his guitar and sang a specially composed plea song for Texas Governor O.K. Allen, and he was reprieved again.

He worked for John Lomax as oddjob man and driver, helping on field collecting trips, and also recorded his work and game songs, field hollers, ballads and blues for the Lomaxes. Leadbelly eventually split from the Lomaxes and became an important figure in the emerging New York folk scene, playing and recording with people like

Sonny Terry, Woody Guthrie and Pete Seeger to die almost broke in 1949, shortly before his song "Goodnight Irene" became a hit for the Weavers. British skiffle singer Lonnie Donegan later made Leadbelly's "Rock Island Line" a hit in the mid-fifties.

This fine double set consists of tracks available on albums before, but on such hard to find labels as Mnsicraft, Disc and Asch. (A 10" LP on Royale called "The Lonesome Blues Singer" is included here, as is Volume 4 of the Stinson Leadbelly Memorial Series, and about half of Volume 2.)

Half of the set was recorded in April 1939, not long after his release from a New York jail on an assault charge. Included are "Fannin Street," "Frankie and Albert" and several hollers. The second set of sessions was done in 1943--these included "Out on the Western Plains" (sounds like Ishmael Reed's *Yellow Back Radio Broke Down*), "The Gallis Pole," two versions of "John Hardy" (the song that Oklahoman folk poet Woody Guthrie based "Tom Joad" on) and "How Long" (with some of Sonny Terry's finest harpwork). The last set of sessions come from 1944 and includes "In New Orleans" ("House of the Rising Sun"), "Roberta," and "Bill Brady" (also known as "Duncan and Brady").

D.D.

Miles Davis: Basic Miles (Columbia: CS2025)

Basic Miles is a collector's item re-released of Miles-Davis' earlier sessions with the jazz giants of the fifties. Personnel is composed of: Julian "Cannonball" Adderly/alto sax, Paul Chambers/bass, Jimmy Cobb/drums, John Coltrane/tenor sax, Red Garland/piano, Philly Joe Jones/drums.

Highlights of the album are "Stella by Starlight"--May 26, 1958, "Round Midnight"--September 10, 1956, "On Green Dolphin Street"--May 26, 1958, and "Miles Ahead"--May 10, 1957. *Basic Miles* is a must for any Miles fan, plus a valued album of contemporary jazz listeners.

J.B.

Love From Atlantic

With the coming of the Philadelphia-International soul artists (i.e. Billy Paul, MFSB, O'Jays and the Blue Notes), and the Buddah-Sussex soul artists (Gladys Knight and the Isleys), the talent on the Atlantic label has been slightly overlooked. Now, of course Roberta Flack is on this particular label, but what about some of the others.

Aretha Franklin:

Let Me In Your Life

Aretha has returned once more with an outtassita album and a cast of thousands. If you remember the Hey Now Hey album, she had Quincy Jones and Billy Preston getting it on in the background. This time she has: **Ennir Deodato** doing some string and rhythm arrangements; **Bernard (Preity) Purdie** on drums; **Cissy Houston** supplying some mean background vocals; and **Donny Hathaway** on the electric piano.

Of course, the album has "Until You Come Back To Me (That's What I'm Gonna Do)" which was written in part by

Stevie Wonder. Lady Soul's version of "Ain't Nothing Like The Real Thing" (written by Ashford and Simpson) is hellified! The title song, "Let Me In Your Life," you will recognize as an old Bill Withers' tune. **Bobby Womack** will have to take a back seat as Aretha adds a distinctly feminine touch to "I'm In Love." That ole good gutty soul of Ms. Franklin is poured out on "Oh Baby" (written by the Queen of Soul herself). So With Pen In Hand, Aretha after Eight Days On The Road wrote A Song For You, L-O-V-E!

The Spinners: Mighty Love

You remember those five young (well, not that young!) men who suddenly made a comeback with an album named the Spinners? The lp that had "I'll Be Around," "One Of A Kind" (Love Affair), "Ghetto Child," "How Could I Let You Get Away" and "Could It Be I'm Falling In Love?" Look out 'cause they're back again!

The group made up of a Leo (Billy Henderson), two Taurians (Henry Embrough and Pervis Jackson) and two Aries (Bobby Smith and Felipe Wind) should ride high. They still have some of the baddest harmony going. The creative genius behind this album is **Thom Bell**, that alert Aquarian brother. He did the conducting, the arrangements and the production of this monster lp.

"Since I Been Gone" reflects the quiet hurt after a love affair is ended. "Ain't No Price On Happiness" tells of romance and truth. The best cut on the album is "Love Don't Love Nobody." If you want that feeling from the old folks check out, "I'm Coming Home."

We got a little game for y'all. Guess the missing word in each of the blanks and you'll not only know what the album is about, but also the titles of all the songs on side two of the lp. Ready?

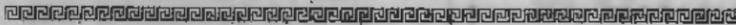
- 1. He'll Never -- You Like I Do.
- 2. -- Has Gone Away.
- 3. -- Don't -- Nobody.
- 4. Mighty --

K.H.

D.D.--Dupe Diop

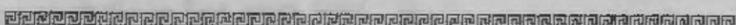
J.B.--Jimmy Barnes

K.H.--Kola Hadhari



Up and down
All around
Your love is good to me.
Vibrating in your own sexual mood.
In your own pace,
In your own grace
With a loving style
Not harsh, not wild,
Filled with ecstasy
And emotions beyond control
Trying to control your every move
And at the same time getting me in the groove.
Giving me your body and soul
To the deepest and fullest extent
Doing your best at your manhood role.
Giving me your sweet body scent.
Wanting to explode with feelings of pride
Showing me your skill of love.
Keeping your cool, but not your calm
Squeezing me impatiently in your arms.
But all this sweetness has to end.
It has stopped and now we descend.
Oh baby it was plain to see
Your sweet chocolate body was there for me.

Carol Bailey



I black folks
its time to
pulltogetherpulltogether
back to back/black to black
get our hands dirty
pulling us up out of the mud

(choir)

wade in the water
wade in the water, children
wade in the water
god's gonna trouble the water

sister/brother
little time left to
love each other jointogether
mend the latters
6000 yr. ripped out seams

(choir, wearily)

children don't you get weary
children donna't
children don't you get weary
till your work is done

we've got to build those bridges
back together
wash away rusted tiers
calm the tidal waters down
walk upon the water

(background, fading)

wade in the water
wade in the water, children
wade in the water
god's gonna trouble the water

II fast

create the hereafter
for after here
we must fly away
a light beckons
wash the earth we are
preparing for the dawn

Deborah X Lindsey

Grapevine

roppin' thru writin'

don't want to name your newborn "Booker T. Something or Other?" ... check out the New Age Baby Name Book ... a collection of names from the Third World ... compiled by Sue Browder ... published at \$1.50 by Warner Paperbacks ... a must for all you mothers. soul scenes

What the Wine Sellers Buy ... on stage till March 17th at the Vivian Bourmont Theatre (Lincoln Center, y'all) ... Baraka's *Slave Ship* as directed by Yusef Iman premieres the 22nd, 23rd, 24th of this month at The East, 10 Claver Place, Brooklyn ... regular shows begin on the 29th ... preview prices are \$2.00 ... regular prices \$3.00 ... for more information call 636-9400.

fieldin' around

springtime brings blacklove ... James Earl Jones and Diahann Carroll in *Claudine*, backed by the mighty Gladys Knight and the Pips ... with a score composed by powerful poet, Curtis Mayfield.

a soul sneer to any sista or brotha who checks out *Africa Unchained*, being hustled as a sexploitation job, this film can only serve to further distort conceptions of the Motherland.

brown sounds

Grammy's hands whispered out a warnin' when they lumped the Spinners, Ojays, War and Gladys Knight & Co. in one category for best R&B group ... Gladys' Gang won ... Roberta gave some Flack when she announced a winner in the gospel category "that's not soul" ... (smile).

hot wax ... Eddie Kendricks' *Boogie Down* ... Aretha's *Let Me In Your Life* ... Spinners' *Mighty Love* ... Stevie Wonder *Anthology* will feature some unreleased cuts ... Stevie's *Anthology* will be followed by collections of Marvin Gaye ... Diana Ross & the Supremes ... J. Walker and the All-Stars.

grape juice

Barry White/*Love Unlimited/Love Birth/Nite-Liters* concert at Felt Forum was a sellout ... brown town

Aretha at the Apollo till Friday ... Stevie Wonder at Madison Square Garden, March 25th (a Monday, chillen) at 8:00 ... tickets at \$5.50, \$7.50, \$8.50 ... Labelle/*Manchild* concert to be followeh by ola-ola party at Stony Brook, Sat, March 16 ... for more info, contact Eleanor (a Lehman Student) at 669-1381. ... Miles Davis at Carnegie Hall, Saturday, March 30th at 8 p.m. ... tickets range from \$4.50 to \$7.50 ... Spinners, Felt Forum, March 23rd.

You Dance To Live And You Live To Dance

Since the Black man has existed, dance has been a very important part of his life. Dance has played an important role not only in the Black man's culture, but in the cultures of other groups as well. Dance has been used to worship the gods, to express joy, happiness, sorrow, etc. Dance is a form of communication as well as an art. Dance as a social means can also be a form of mating. Celebrating, having a good, letting yourself be free—can be good reasons for dancing.

Today dance is taken for granted. Though many of us dance at parties, discoteques etc. we don't realize that we are really "dancing." Many of the steps we dance, choreographers incorporate into their dances. When we walk, run, jump, hop, move our arms, etc., this is also a form of dancing.

Picture this typical scene at a dance rehearsal. You will find dirty feet, leotards and tights (of course), sweatpants and multi-color leg warmers. You'll hear the count 5, 6, 7, 8 . . . Dancers practicing steps in one corner, leg stretching in another. There is stage blocking and the instrumental group warming up in the background.

A dancers' life is very hectic, very painful, at times very lonely, but most important it can be very gratifying. It takes years of hard work and discipline to become a professional dancer. When a dancer makes it to the top and the audience shows their appreciation, this experience can be the most gratifying. A dancer must eat, sleep, think dance—dance must become part of life.

Lehman College has one of the finest dance departments in the city. The dance department is co-ordinated by a fine sister, Ms. Joan Miller. Ms. Miller has studied Modern Dance with Jose Limon, Martha Graham, Doris Humphrey and Louis Hurst; and ballet with Leon Danielian, Margaret Black, Perry D. Brunson and Michael Maule. Ms. Miller has appeared with Jose Limon

and Anna Sokolow at Lincoln Center with the American Dance Theater Company. She has also appeared with Valerie Bettis on a ABC-TV Special. Other credits include appearances at the American Dance Festival and the Juilliard Dance Ensemble.

Joan Miller and the Chamber Arts/Dance Players is a resident company of Herbert H. Lehman College. The company was founded by Ms. Miller in 1969, made their debut performance in January 1970. Ms. Miller and her company received local, and state recognition through grants from Lehman College, the City University of New York, the New York State Council on the Arts, and the National Endowment on the Arts.

Chuck Davis is a well-known dance instructor on campus. Mr. Davis dances deals with the Afro-American and African dance, while Ms. Miller deals with Modern and improvisation. Mr. Davis credits include former Chairman of the Drama Department of Howard University, has studied classic dance with Emil Faustin, ethnic dance with Pearl Primus, jazz dance with Bernice Johnson, modern dance with Eleo Pomare and ethnic, jazz and modern dance with Syvilla Forte. In addition, he was awarded residency in dance with the Royal Dancers from Burundi during their United States tour in 1964, 1968 and 1971. He has participated in workshops with the Guinean Ballet Company during their United States tour, and in 1972 received a scholarship which made it possible for him to participate in workshops, demonstrations and performances of the First Caribbean Festival of the Arts to be held in the Republic of Guyana, South America. His appearances include guest artist with the Joan Miller Chamber Arts/Dance Players, feature performer on CBS-TV's "Camera 3," ABC-TV "Like It Is," among other television shows.

Chuck Davis found The Chuck Davis Dance Company in 1968.

The company consists of seasoned performers who have performed in concerts on television, in theatres and universities throughout the eastern United States.

Milton Bowser (better known by his friends as Mickey) is a dance student at Lehman College. Mr. Bowser is a dancer with Joan Miller Chamber Arts/Dance Players and a lead dancer with The Chuck Davis Dance Company. He is also a member of the Fred Benjamin Dance Company. Joan Miller introduced dance to Mr. Bowser at Lehman College and was his first and most influential teacher. He has been commissioned to choreograph a work for The Chuck Davis Dance Company at Clark Center this spring.

Other students on campus have performed with Joan Miller and/or Chuck Davis. These promising young dancers include Lynn Allen, John Young, Teresa Freedman, Sylvia Ricon, Normandien Gibson and William Fleet.

Black Perspective had the pleasure of interviewing Joan Miller and Chuck Davis. Here is the interview:

B.P.: Did the both of you start out together or did you meet at Lehman College?

C.D.: Well, I first saw Joan when she was a lead dancer with Yon Martin. Then a friend of mine who was a faculty member of Lehman, told me about the dance department, we had dinner at Joan's house and then I joined the Black Studies faculty staff and we've been together ever since.

B.P.: What age did you start dancing?

J.M.: I started dancing when I was about nine, between nine and eleven with a Girls Scout Troop on 118th Street and St. Nicholas Avenue. We did a little of National Dancing. From then on I've never stopped dancing. I loved it. I never thought I would be a "dancer."

B.P.: What kind of dance did you start out with?

J.M.: I started out with modern and folk dance.

B.P.: How did you conceive your style of dancing?

J.M.: A lot of things interest me. Maybe it's because I'm a Libra. I was stimulated in working on an improvisational theme and maybe just doing pure dance and then, of course, one of my favorite things is doing socio-political dance theatre pieces.

C.D.: That's why we work so well together. Because you're a Libra and I'm a Capricorn. Capricorn is the best sign.

J.M.: Don't we both have Scorpio risings?

C.D.: We do.

J.D.: That's it, that's it . . . It's the Scorpio risings.

B.P.: What age did you start dancing?

C.D.: I would say I started in my youth and, like, I'm still in my youth. But I really began dancing in 1959. I just kept taking classes. One class leads to another and one form leads to another. I started taking classes with Joan and my body hasn't been the same since (smile). . . . A choreographer should be well rounded and know every kind of dance. . . . To me Joan's dances are intel-

lectual, that's why I like it, it's dealing with reality. Mine is put right there (to Joan) yours is a subtle thing and you build it and let it set your life style . . . and I think it's hip!

B.P.: What inspired you to dance?

C.D.: The world inspired me.

J.M.: I just always like to move.

C.D.: I have always enjoyed moving even before formal training. I was hell in school . . . and you see I'm nosy too, I'll try anything once, except dope . . .

B.P.: How would you classify your dance?

C.D.: I would call it dance. I would call it life, because dance is life . . . dance will make you positive, it opens up a whole new perspective on life, you just don't see things. but you see things . . . Joan what do you think on that?

J.M.: Good Lord!

B.P.: You seem to get steps by watching people. Is that correct?

C.D.: Everything has to have a base. There is a thousand and one ways to walk. When I do the plain walks, I want to walk to a rhythm rather than a free flow.

J.M.: I like to do natural runs and natural falls . . . I tend to open up my mouth and walk.

B.P.: How long does it take to choreograph a dance?

J.M.: Forever . . . I try to stop, but I found it very difficult to stop . . . I've been working on "Thoroughfare" for three years, I keep refining it, I keep seeing things I can improve . . .

C.D.: An artist is never satisfied like a work is never finished . . . dance is an art, it has form, it has a theme.

B.P.: I get the impression that since Art is life and Dance is an art, that anyone can be a dancer.

C.D.: Anyone can be a dancer. Anyone can dance if they take time no matter how many left feet they have, there is always some type of dance they can do, but I think I'm going to change my mind, because everybody ain't a dancer.

J.M.: Everybody can be a mover.

B.P.: What is your style of teaching?

C.D.: I care about my students . . . I like to go around individually to make the corrections and to really get to know my students . . . That's why I don't give my students a final exam, the exam starts on the first day of class, I'm interested in the development. I judge you from day to day, because you develop from day to day . . .

J.M.: It's about a process not the product.

C.D.: Joan and I make our classes interesting, it's never a

"dead" class. My class will make you want to learn and make you want to come to class.

B.P.: What classes do you teach Joan?

J.M.: I teach modern dance and beginning ballet.

B.P.: How do you make your ballet classes interesting?

J.M.: Well, the reason I think I'm so successful, because I know what I went through, when I had to take ballet, I hated it. I didn't think of ballet as being rhythmic. I thought of it as being peripheral, as classic, as going from one position to another. When I was able to find out what the essence of ballet was, then I can successfully transpose to someone else.

Joan's ability to transpose the various forms of her art become evident in attendance at one of her concerts.

On March 2nd and 3rd Joan Miller and the Chamber Arts/Dance Players were present at the Clark Theatre at 51st Street and 8th Avenue.

Ms. Miller and Company presented "Improvisation On A Theme," which is a play on movement. The "Sponge" was presented in an unusual but beautiful way. The "Sponge" represented the theme—The mind is a sponge for conflicting ideas. The overall performance was beautifully done. And I would like to thank Joan and her company for sharing their artistic ideas with us.

Chuck Davis Dance Company in concert was presented at the Clark Theatre on March 9th and 10th. For those of you that missed the performance this weekend can see Chuck and his company tonight at the Clark Theatre at 8:00 p.m. (Students with I.D. \$2.00, others \$3.00).

Mr. Davis, who is the director and choreographer of his company presents exciting repertory of dance and music His artistic creativity expresses the " . . . Black Heritage from the African through the American experience."

The Chuck Davis Company presented the premiere of "The Watcher" (Religion X 5). A masterpiece created by Chuck Davis. The piece is based on five religious concepts: West African, Brazilian, Cuban, Early Black American and Contemporary.

Read Black Perspective, local newspapers and magazines for future dance concerts. Also check on bulletin boards in the gym and dance office for dates of concerts by Joan Miller, Chuck Davis or other prominent Black dancers.

To the readers, do a little dancing yourself. It will help to feel free and think positive. It's a beautiful feeling. As Chuck would say, "You Dance to Live and you Live to Dance."



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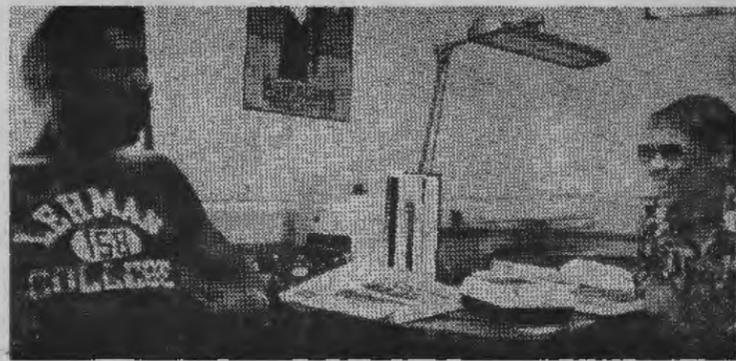
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Chuck Davis and Joan Miller