



An appetizer — The Opeyo Dancers whetted the community's cultural appetite with an informal Upendo performance. Spring plans for the Opeyos includes an April 17 recital and a performance at Duke University. Photo by Allen Johnson.

## Opeyo Dancers

ALLEN JOHNSON  
Arts Editor

Although the Opeyo Dancers were forced by a number of factors to cancel their Nov. 29 fall recital, the Black Student Movement's dance troupe still treated fans to a sampling of old and new performances in an informal Upendo lounge "Wrap-Up/Review."

"We just want to let you know that we're working," said Director Pam Perkins to an overflow audience comprised mostly of students.

The Opeyos are also already forging ambitious plans for the spring semester after being beset by a melange of fall semester problems. One of the major problems was a lack of adequate funding by student government for costumes, says Perkins.

"What people don't realize," Perkins says, "is that even though we purchased costumes last year we can't use a lot of

### Looking ahead to '80

those costumes this year. We get new people each year."

And all people, Perkins adds, do not wear the same size clothing.

Another problem, Perkins says, was the large percentage of new dancers who joined the group this year. "Since 50 percent of the group was new," Perkins says, "we had to go through an orientation stage."

Complicating the change in personnel, says Perkins, was a change in leadership. Perkins, earlier in the semester, replaced co-directors Diane Waters and Glenna Groomes at the helm.

Finally, the dancers suffered a number of logistical setbacks, including problems in finding practice facilities. Mixups in Upendo Lounge reservations and the loss of the Upendo key left the Opeyos out in the cold more than once.

"We had planned to go ahead with the Fall Recital up until the week before," Perkins says. "But we had trouble practicing in Upendo."

Perkins says that now she has straightened out the Upendo problems with BSM Chairperson William Bynum and Upendo Supervisor Kurt Garrett, so further reservations problems should not occur.

Future reservations apparently will be needed for a busy spring schedule, which includes open workshops, a performance at Duke's Black Student Weekend on Jan. 31 and a spring recital on April 17. Both the audience and dancers themselves seemed pleased with the preview of dances that are being fine-tuned for future performances.

Those dances include Minnie Riperton's "Return To Forever," and Donna Summer's "Bad Girls," choreographed by Perkins; Ralph McDonald's "The Path," choreographed by Bonita Sherrod and June Taylor; Walter Hawkins' "Jesus is the Way," choreographed by Teresa Milliken; and Lou Rawls' "Let Me Be Good To You," choreographed by Herbert Farrish and Richie McElrath.

"The enthusiasm of the new members has helped," says former director Glenna Groomes. "Once the internal conflict is resolved, we will be more productive and everybody will be enthused and be representative of what Opeyo should be. In the clutch, Opeyo will come through."

## Programming your own cassettes

ALLEN JOHNSON  
Arts Editor

You and your lady friend have finished an evening on the town and are comfortably seated on your living room couch. As you impress her with your charm and good looks, a soft Earth Wind and Fire love ballad plays on your \$500 tape deck which you matter-of-factly reveal to your company is only one part of a \$1,500 system. Suddenly, the music changes. Bootsy's Rubber Band begins to sing and play "Psychoticbumpschool." Your friend almost suffers a cardiac arrest.

Abrupt changes in mood are only one downfall suffered when a novice haphazardly programs recorded tapes. Quality stereo recording is an art that few take the time and effort to master. Of course if you'd like to prevent Bootsy's Rubber Band from terrorizing your company, learning the correct way to record and program your tapes is worth the bother.

First, use cassettes which will record well and last long. No matter how much a catalog says you can save by buying a dozen for \$4 or television commercials about singers breaking glasses by using a company's cassettes (you don't want to go around breaking glasses anyway, do you?) you get what you pay for.

Maxell and TDK are two highly recommended brands which offer excellent reproduction and will seldom malfunction. Both cost from \$3 to \$5 and are unanimously recommended by stereo dealers in the Chapel Hill area. "We recommend TDK and Maxell because they have a good frequency response," says Ruffin Brady of Radio Shack. "This means more music and less noise for the listener."

Lengths of tapes generally range from 30 to 60 to 90 to 120 minutes of recording time for both sides. Thirty-minute cassettes are generally too short and 120-minute tapes more prone to jam and break or make Peabo Bryson sound like Alvin and the Chipmunks. Thus, many stereo connoisseurs prefer the 60 or 90-minute lengths.

If you ignore these words of wisdom and buy bargain basement tapes, you may get bargain basement results.

Before you record, decide what kind of music you want to record and write out a list of the songs in the order you want on the tape. Also include the time of each song. And use common sense. Taped music tends to create a mood. Thus, if you've strung along a series of soft love songs, you can jolt the listener with a heavy metal, hard-rocker.

If you wish to make the transition from soft to loud music, do it gradually. Go from a ballad to a moderately paced tune to a get-up-and-pretend-you're-on-Soul-Train number. Then the listener is prepared.

Many people prefer to record their tapes with certain themes or situations in mind, much as recording artists do with their albums. Naurice Woods, a Greensboro painter who not only records but makes canvas paintings and plexiglass sculpture of his favorite artists Jimi Hendrix and Richie Havens, tailors tapes for situations. Woods uses what he likes to term his "three-consonant system."

"I use 'TLT' ('The Love Tape') for tender moments," Woods says. "For hanging out with the boys or partying I rely on 'TJT' ('The Jam Tape')."

At this point, you're probably ready to proclaim yourself a recording expert and you're also probably ready to go out and record your own version of the "The Love Tape" and to invite some company over. However, before you become too immersed (Continued on page 9)

"Please do not sing. Or at least do it alone. Your friends probably won't appreciate your voice as much as you do." Art by Nan Parati.



ART



### A 'Portrait in Ebony'

Before she died last year, Winnie Carter reached the age of 103. She chopped wood, as always, and she praised the Lord in church, as always. This photo by James Parker is one of several displayed in the African/Afro-American Studies' Curriculum's exhibit, "Portraits in Ebony: Faces of the Black Community." The exhibit, which began in November and ran through Dec. 7, was featured in the Carolina Union and was part of the Afro-Afro-Am cultural series, "Ayana '79-80."