

World of Books



By Dottie Butler

THE SKY'S THE LIMIT

By Dr. Wayne Dyer
(Simon and Schuster, 383 p., \$11.95)

The Sky's the Limit by Dr. Wayne Dyer expands the thoughts and philosophies of his earlier two books--*Your Erroneous Zones* and *Pulling Your Own Strings*. Here, in addition to reinforcing the concept of eliminating erroneous zones and self-deprecating behavior, Dyer activates the theory of no-limit behavior or mastery of life.

I believe anyone can refuse to accept immobilizing reactions to situations or problems. And that they, not some mystical force of heredity, astrological sun-sign or personal psychology, are in charge of how they think, and consequently how they feel.

Quoting from Deuteronomy 30:19 he writes, "I have set before you life and death, blessing and curse; therefore choose life..." Dyer's belief is that by looking within we can live more fully and creatively. By using our internal indicators more than external limitations we are more prone toward happiness and therefore more readily appreciative of the beauty of nature, of ourselves and of others. We can only recognize our inner signals through self-trust and honesty. He asks nine questions for helping one get at self-honesty. How would you change your life if you knew you had only six months to live? Those who answer honestly and act accordingly will realize that "given the perspective of eternity, you have only a few months left anyhow and the 'wait until later' people are gambling on there being a future." All nine questions create food for thought. They help us to release our inhibitions and self-limitations thereby expanding our potential for total growth.

By employing religion, philosophy, psychology, sociology and mother wit to explain his theory of no-limit living, Dyer presents another prospectus on positive attitudes and motivation. *The Sky's the Limit* is dedicated to the memory of philosopher Abraham Maslow who believed in humanity's greatness, who devoted a large portion of his life to the study of "self-actualization," or the very highest levels of being. Dyer offers this book as a practical philosophy course in being fully human. "At the core of my philosophy is the belief that you can motivate yourself and choose greatness even if you've never done so before." He has incorporated into nine chapters his philosophy giving suggestions on discarding negative behavior and learning to "first be a good animal," "be a child again," "trust your inner signals," "respect your higher needs," "cultivate a sense of purpose," and "win one hundred percent of the time." He ends with an attitude and behavior chart for transcending from neurotic to no-limit living.

This is the third in Dyer's series of books on "living." It equals in content and scope his earlier bestsellers. May it serve as a guide for those brave souls determined to supercede the status quo. For those authoritarian thinkers who are governed by outside forces--the Church, the President, the Boss or the ruling norms of society--may they re-think their priorities and start on a new path of life headed for total happiness.

Covington From page 7

World Mutual Services of the YWCA and is a committee member of the YWCA's World Mutual Services organization this year. She is a past chairman of the YWCA.

A member of the LINKS, Inc., she is also a member of the city's "Clean and Green" committee.

"Being actively involved and participating is a form of recreation for me; it also helps me forget that my boys are both away in college," she said.

"Although I miss my children, I have been unconsciously preparing myself for the day when they would be gone. It has taken some getting used to," said Mrs. Covington, adding that she is not really the homemaker type. "I en-

joy cooking, but I enjoy interior decorating the most. I like old art objects and handcrafts and I try to incorporate them into my home. I like the free time that I find that I have and I enjoy the special moments I'm able to share with my husband, "but, I'm happiest when I'm with my family and we are all together," said Mrs. Covington.

In the three years she has been in Winston-Salem, Mrs. Covington said that she has tried to encompass a close family homelife with active community involvement.

"My family understands my need to get involved in community activities and they have been very supportive. I guess it has a way of bringing us all closer together."

The Wonders of Stevie

By Joey Daniels
Special to the Chronicle

At 3:30 p.m., I leaned over and asked the sound engineer what time the sound check was to begin. "Usually around four o'clock," the short old looking young Englishman replied in his traditional English accent. The company, Brit Row from England, was very precise; not very many of them but they all knew their way.

Stevland Morris' band has the same meticulous mood. They play around as

Joplin and Debussy Examined By Center

What started at a saloon in Sedalia, Missouri and became the rage in the salons of Paris, London and Berlin? No, it was not western wear. It was ragtime -- a piano music full of rollicking riffs and syncopated rhythms. Its sound was so infectious that it eventually influenced classical composers like Debussy and Stravinsky. The evolution of ragtime music in the Missouri Valley and its influence on 20th century classical composers is examined in *The 12th Street Rag*, a 60-minute documentary airing Wednesday, December 17, at 8:00 p.m. ON CENTER Channels 4 & 26.

In America around the turn of the century would-be composers were flocking to Sedalia, Missouri to learn the music of a self-taught pianist who was absorbed in the complex rhythms of his Afro-American heritage. He combined these rhythms with lilting melodies and keyboard rags -- using shifting rhythmic accents over a steady beat. The pianist's name was Scott Joplin.

Late 19th century European music was harmonically rich, but rhythmically bland. For Europeans, ragtime music with its vital and syncopated rhythms was a breath of fresh air. Ragtime and its dances, such as the cakewalk, swept Europe. Debussy, in his "Golliwog's Cakewalk" was the first classical composer to draw upon ragtime rhythms and melodic structures and many others soon followed his lead.

Named after E.B. Bowman's famous ragtime composition, *The 12th Street Rag* is a combination of commentary, interviews, classical and ragtime music. The musical segments include ragtime arrangements for orchestra, chamber

if in a happy experience (I'm sure it is) but possess the discipline and necessary patience that is required when working with a blind genius.

By now it was 4:45 and the entire band is in place including Rhythm, Horns, Vocalists and finally the master himself.

As Stevie was ushered in by Motown road manager and personal assistant Keith Harris, many personnel of the large crew begin to make post final adjustments. Light men, sound men hollaring back and forth and five or six people

surrounding Stevie, rearranging microphones, moving his piano, etc. On concert number twenty I'm sure it all has become somewhat routine.

WFMY's (Channel 2-Greensboro) Glenda Suber was on hand to interview and do film for the 11:00 news. While in the middle of "Ain't Gonna Stand For It", one of the tunes from the Master Blaster LP that was not performed at the concert, he stopped the song, stood up and blurted "these are the wrong glasses. Bring me the other ones." The "other ones" he spoke of were the sparkle framed glasses he wears during his performances. After about a minute, the glasses were brought and they proceeded to play again.

Stevland also worked with the horns on one of his songs that was made up two days prior in Washington. Also in D.C. it was noted that Bob Marley who was to do the tour with Wonder accompanied him

to the Capitol Center gig and did "Master Blaster" with him. The reggae King didn't make the three month expedition due to a discovery of cancer.

Although I didn't attend the concert, people have commented, and commented about the two-hour affair. It was found out that normally the concert last about an hour and a half but if the crowd makes him feel good, he'll go longer. Even though the video that was to accompany "Happy Birthday" was not shown (Greensboro's Coliseum was not well enough equipped), the twenty songs that he performed were I'm certain very warming.

It was an occasion of accessions, possibly a chance in a lifetime to see someone of Stevie's magnitude. In this day, as Blacks look somewhere to strong leadership and guidance, it is now inevitable that we put our message in the music, like Stevie Wonder and Bob Marley and Gil Scott Heron.

The Music Shapers



Ella Fitzgerald - SOUNDSTAGE, Dec 5



Joan Armatrading - SOUNDSTAGE, Dec 12



George Benson - SOUNDSTAGE, Dec 19 FROM JUMPSTREET, Dec 13



Stevie Wonder - FROM JUMPSTREET, Dec 6

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