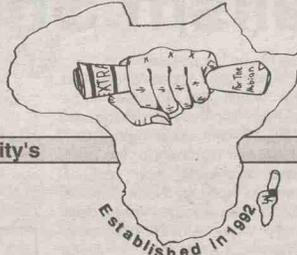


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THE NUBIAN MESSAGE



North Carolina State University's
 November 23, 1993

Afrikan-American Newspaper
 Volume 2, Edition 6

Heritage Day Celebrates Culture

By Nicole White
 Reflections Editor

Last Saturday was a day of celebration at North Carolina State University. The African-American Heritage Society, along with the African-American Cultural Center, Heritage Day 1993, "Broadening Our Horizons".

The all-day festival began at 10:45 with registration of guests and proceeded with workshops that were designed to educate people, in some aspect, about African-American culture. Rico Underwood, the President of the Heritage Society said "Heritage Day is a day-long celebration of African and African-American culture. Heritage Day demonstrates the strong link between African and African-American cultures. We invited people from the community, children and others, to participate in the celebration, hoping they would leave with a better appreciation of their African heritage".

Some of the workshops were the Arts and Crafts Workshop. Children and adults showed their artistic talents in mask-making. The participants used simple art materials such as water colors, paper plates, beans, rice and plastic cups to create their masterpieces.

AMANDLA and Sista 2 Sistuh

held informal rap sessions with males and females from ages twelve and up. The purpose of these rap sessions was to allow men and women to share their experiences of being African-American with a peer group.

Although from reading the program it seemed like a million things were going on at once, each presentation was given in a timely fashion so that a person could see everything.

Vendors lined the hallway selling everything from African clothing to incents. Some of the vendors were Ebony Unique, Tribal House Bookstore, Jamaica Jamaica, and 3rd to 1st World Art Gallery. While none of the vendors gave any kind of presentation, their presence in itself was good examples of Black entrepreneurship.

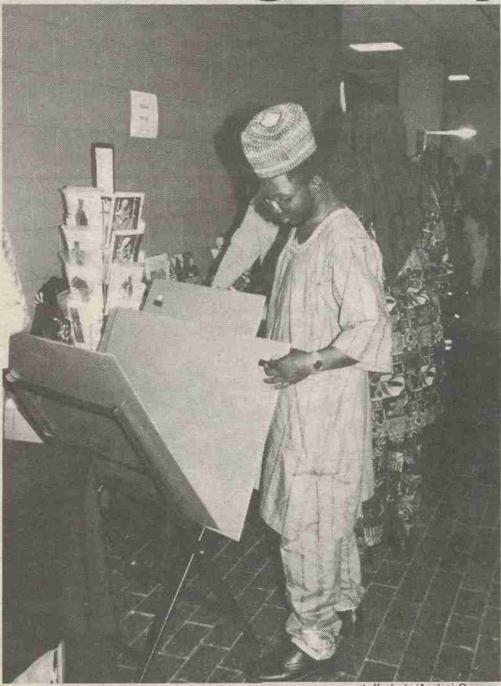
Dance Visions held a dance workshop, in which steps from African dance were taught to participating members of the audience. Terri Porter, Artistic Director, explained the importance of dance in African society. "Dance is used by Africans to celebrate all things in life, whether it is a good harvest, or someone's death." Children start dancing at an early age and rhythm is learned while they are children being carried on their mother's back. The main difference in

African dances and the ones African-Americans perform is the fact that the African dance allows for more natural movement of the body and is not as restrictive as the ones you might see at a party or even Soul Train.

Two groups were made up from the audience and Dance Vision members. They challenged each other with the steps that they had learned, just like the villagers would do at a celebration in Afrika. Encouraged by the music, the two groups performed and everyone came away smiling.

The Welcome Activities took place towards the middle of the day. The time did not matter because the message was just as warm, friendly, and educational as it would have been if given at the beginning of the event. Shanda Bragg welcomed the audience and asked them to rise and sing the Black National Anthem "Lift Every Voice and Sing". Before everyone started singing, Dr. Iyailu Moses, Director of the Cultural Center, stressed the importance of the song to the members of the audience. She let the children know that they must learn their African-American history so that they could keep it alive for future generations.

see Heritage Day, page 2



staff photo/Andrei George

An observer admires Afrikan art prints.

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Mailing Address: Room 372 African-American Cultural Center, Box 7318, NCSU, Raleigh, NC 27695 - 7318
 Phone: (919)515-5210



staff photo/Andrei George

A group of dancers called the African Dance Company display form, rhythm and beauty through the wonderful art of Afrikan dance.

Multiculturalism Stirs Debate

• Panelists tried to define and analyze multiculturalism and diversity.

By Lori Bogues

Staff Writer

Last Wednesday, the Society of African-American Culture sponsored a forum to discuss the differences, both positive and negative, of multiculturalism and diversity.

To begin the discussion, the panelists gave their own definitions of multiculturalism and diversity. "The creator gave us diversity. Diversity is a fact of life. Multiculturalism is the appreciation of diversity," said panelist Dr. Rhonda Covington.

Dr. Iyailu Moses, Director of the African-American Cultural Center, said that she did not see that big of a difference in the two terms. "Multiculturalism is a smoke screen trying to distract the focus off where we originally came from," she added.

Lawrence Locklear, a Native American student, wanted to

make it clear that when the term "multiculturalism" is used, it is referring not only to Afrikan-Americans, but to all minority groups. "We must first learn our own culture, and then teach it to others," said Locklear.

Tony Williamson, Editor-in-Chief of "The Nubian Message," said that multiculturalism is a hoax that has given us a false hope.

"It helps us to forget that anything that is not Eurocentric is presented on a lower level."

He also added his opinion on the African-American Cultural Center. "Saying that we should stay confined to the Student Center is saying that we haven't contributed enough to society to deserve our own building."

Columnist Steve Crisp expressed his opinion about the African-American Cultural Center also. "If it is multiculturalism that you all want why do you separate yourselves by building a separate facility?"

Dr. Moses quickly cleared his misconceptions about the AACC. "This facility isn't about separatism. It's about educating our-

selves on our culture."

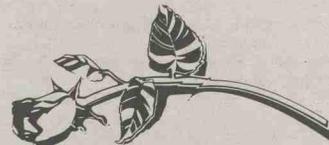
Lawrence Locklear added that he would like to see some exhibits and material dealing with Native Americans in the AACC.

Several members of the audience expressed their opinions and the need for North Carolina State to have more classes dealing with Afrikan-Americans, Native Americans, Asian Americans, and other minority groups. Dr. Covington said that it wasn't enough to have a few courses offered that dealt with minorities.

"From kindergarten to twelfth grade we are taught everything about everybody else and when we are taught about ourselves, we're taught that our history begins with slavery, like we didn't do anything before we came over here in chains," said Williamson.

One of Dr. Rhonda Covington's biggest concerns was that often times when these types of forums are held, nothing gets resolved.

"Unless there is some basis, multiculturalism is simply a lovely topic for polite dinner conversation," she said.



Agromeck

would like to thank all the clubs, organizations and individuals who got their pictures taken at the farewell to Darryl Lester.

If there are any other groups who want a picture taken, or anyone who need an order card, please call the Agromeck office at 515-2409.



Sarah Hobbs/staff

Panelists discuss multiculturalism and diversity at a forum sponsored by the Society of African-American Culture last Wednesday

Heritage Day, *con't.*

Afterwards, the Talent Showcase took place. Demond McKenzie performed a stirring interpretation of "Levee" and "Ma Rainey". Tina Carter did a dramatic reading of "The Creation" by James Weldon Johnson.

Kenya Templeton performed a melody of songs and dramatic poems she had put together. They included "Sometimes I Feel Like a Motherless Child," "Nigra Sum," a song she performed in Latin and in English, and two poems—"Mother to Son" and "Green-Eyed Monster." Kenya Templeton commented, "I enjoyed contributing to the education of Afrikan-American children. Performing gives you a way to contribute to the community."

The keynote speaker was Dr. Sylvia Jacobs. Dr. Jacobs is a Professor of African History and Chair of the Department of History and Social Sciences at North Carolina State University.

She is the author of *The Afrikan Nexus: Black American Perspectives on the European Partitioning of Africa, 1880-1920* and edited *Black Americans and the Missionary Movement in Africa*.

Dr. Jacobs lectured on the diaspora of Afrikans around the world. She said that Afrikan history, in essence, is world history. The spreading of Afrikans started long before the Atlantic Slave Trade. During the reign of the Muslims, who at one time conquered nearly half the world, an estimate of twenty-five million people were taken out of Afrika and taken to other places besides North America. The Atlantic Slave Trade took at least another twenty-five million persons away from the motherland. Most of these people were taken to Latin America and the Caribbean Islands. Some aspects of Afrikan culture can be seen even today in

the family traditions, music, dance, and religion of not only Afrikan-Americans, but in other descendants of Afrikans all over the world.

The most interesting thing Dr. Jacobs said was that Afrika could not be seen as a whole. There are at least a thousand different ethnic groups and even more languages. Dr. Jacobs pointed out that Afrikans did not sell their own people. They did not even sell those similar to themselves. They instead sold those people who were considered to be foreigners and trouble makers. The only way to understand that is to first understand that Afrika is a very diverse place. Michele Garrett, a senior majoring in Computer Science said, "What I enjoyed the most was the lecture given by Dr. Jacobs."

I was enlightened on many things, but what stood out the most was that only 4.5% of the

Afrikan slaves were imported to the United States. The fashion show was held in the multipurpose room of the Cultural Center. Students from NCSU displayed garments from Afrika.

A dance performance was given by the African Dance Company. This North Carolina based group performed several dances of different celebrations. They made an overwhelming entrance with playing of drums. Audience members were captured by the music and found themselves dancing to the beats. The African Dance Company, which was founded in 1977, asked for audience participation and received it without hardly any objections. The ages of the members varied. The youngest dancer was a sixth grader and the youngest drummer was two. Young or old, it did not matter because everyone had a good time.

The day concluded with the Majestic Lions, a Reggae Band out of Chapel Hill. The band played a variety of reggae music and was the perfect way to end the day.

In reflection of Heritage Day, Lashon Ormond said, "Heritage Day was an excellent opportunity to partake in the various culture experiences of Afrikan-Americans."

Alton Earle replied, "I was very pleased with the turnout and enthusiasm pervaded the atmosphere as everyone participated in various activities. However, I would have like to have seen a better turnout from the NCSU community."

Those who did witness Heritage Day came away with memories that will last a lifetime and a great anticipation for next year's event.

Faculty Senate wants no more course repeats

By Christina Verleger
News Editor

At a past Faculty Senate meeting, a resolution was introduced regarding the Course Repeat Without Penalty (CWRP) Policy. At present, a student is able to repeat a course as long as the student received a grade of D or NC on the course to be repeated. The student must also complete the course no later than the next regular semester in which the student is enrolled. The course that is to be repeated must also be a

freshman level course (i.e.: a 100 or 200 level course).

The Faculty Senate resolution proposed to abolish the CRWP Policy for several reasons. First, the resolution stated that the student's grade point average that is modified as a result of the CRWP Policy may not be the grade point average recognized by other institutions.

The resolution also said many support programs have been established since the CRWP Policy has been introduced, which assist students with academic problems at NCSU.

Another reason stated in the resolution for the abolishment of the CRWP Policy is the policy may often seduce students into giving less than their best effort by providing a false feeling that taking a course for the first time may not "count". The resolution also states that the policy may counter the university's goal of increasing graduation rates.

Along with requesting the abolishment of the CRWP Policy, the resolution also asks that academic administrators be sensitive to the requests for late drops for freshmen and first semester stu-

dents that have difficulty with the transition to university life.

The resolution also recommends that the university and faculty continue with the efforts to provide support programs for students to enhance their academic success rates at NCSU.

There have been ideas mentioned to replace the CRWP Policy. One is to extend the late drop policy for students. Instead of having the late drop period a little over two weeks after classes begin, the late drop period should be extended an additional three weeks.

Another suggestion is to allow students to change a course to audit later on in the semester with permission of the professor, or the student's advisor.

Regardless of whether the CRWP Policy is abolished or not, the advising at NCSU has to be improved and the late drop policy should be extended, so students will know exactly what is expected of them in a particular class. And if it was more than they had expected, they will have ample time to change their mind.



Ghana Scholar revisits State

By Sarah Hobbs
Education Editor

Dr. Kofi Opoku blessed another audience with his presence on Monday, November 15, in the African-American Cultural Center.

Dr. Lawrence Clark, Associate Provost for Academic Personnel, gave the introduction. Before he introduced Dr. Opoku, he stated that "a part of education is self-knowledge." He also brought up the questions "Who am I? Where did I come from and where am I going?" He noted that Dr. Opoku has spent twenty-six years studying our folk and people, and he was here to speak about African values and how they relate.

After being introduced, he expressed profound gratitude to Dr. Clark. He expressed the hope that he will be like an antelope. "A good visitor is like an antelope. When he dies he will leave his horns." He stated he wanted to leave something with the audience.

Afrika is the home of the human kind, human culture and civilization, and it is an important responsibility for all of us to learn about Afrika, he stated. He goes on to tell us that the more we know about Afrika the more we will know about ourselves. Afrika is the mother of civilization and all

the people of the world owe her something.

Dr. Opoku went on to say that human society is based on obligation, not individual rights. This ties in with the idea that African society is interdependent, not individualistic. Every individual belongs to a family or, at least, to a society. By fulfilling obligations individual rights are given. The emphasis should be on cooperation rather than competition. For example, it is the parents obligation to take of the children until they "cut their teeth" and it is the children's obligation to take care of the parents when they lose theirs. This keeps equilibrium throughout the society.

The responsibility is not limited to those who are alive, but to those who are dead as well, he went on to say. Every human being depends on those who preceded before them. There is such thing as a "self made man," Dr. Opoku stated. There is also cooperation and obligation to the environment.

The value of patience is another aspect of African values. It is something all human beings need. He exemplified this concept with a story about the monkey. After all God's creatures were created, the monkey came back saying he wanted to be human. In order to become human, the monkey had to spend a hundred

years in prison. He was in prison ninety-nine years. The first day of the ninety-ninth year was beautiful. Instead of waiting one more year, he broke out and went to swinging in the trees. Dr. Opoku said that if the monkey had been "patient, obedient, and resolute or determined," he would be a human now and would be listening to a story about some other animal.

A message he sent out was that we have to understand that our true identity is in the African continent. If we believe the Tarzan image and other things we read, we will be cutting ourselves off from our history or self-identity.

He stated "Afrika has no apology to give or any thing to be ashamed of. If we understand what it teaches, we would embrace it."

In the end he told us that each and everyone of us is an eagle because of the power in which the creator put in us is incredible. No one has the right to determine that power in us but ourselves.

He shared the proverb "If you are sending the hawk to go and sell your goods for you, tell the hawk the value or cost but the where to go." Dr. Opoku said "let every person know how much they are worth. What one person will do with that knowledge is beyond our imagination."



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Are you creative?
Do you draw or sketch?
Do you write poetry?

Well, if you answered yes to any one the above, then we want your work. The Nubian Message would like freelance contributions to add to the diversity of the publication (and besides, we would love to showcase the talents of fellow Nubians.) Send your appropriate contributions to the Nubian Message or come by the office in Rm. 372 of the African-American Cultural Center.

*All contributions will become property of
The Nubian Message*

What exactly is a Vinx?

By Jay Cornish
Assistant Editor

If you have never heard good music, you're missing out on one of the pleasures of life. And if you've never heard of Vinx, you're missing out on one of the truly magnificent musicians of our time. This past Friday, on a chilly and rainy night, Stewart Theatre's Center Stage presented Vinx,



UAB Press Photo

Live in Concert, to an enthusiastic crowd of about 120 people.

With a voice reminiscent of Al Jarreau and a heavy, hard-hitting drum rhythm that could rival the boom of any 808, Vinx (a.k.a. Vincent Dé Jon Parrette) kicked off the concert at about 8:05 PM. Accompanied by a three man set of percussion (Andrew Daniel) harmonizing vocals (Marcus "Opera Singer" Easmith) and 5-

string bass guitar (Brad "Surf Dude" Cummings), he was the audience's guide on a musical and comical journey through his life and times; a storyteller of sorts (which, by the way, is the title of his third and most recent LP.)

Vinx musical style is so unique, it defies all categorization. He showed the audience an immeasurable amount of talent in all aspects of the performance. Vinx wowed the crowd with tremendous vocal range, doing songs ranging from Negro spirituals, Caribbean jams and Afrikan chants to uptempo R&B jams, audience-participation scat (including the theme from Love Boat), and phat, Arrested Development-like hip-hop joints, not to mention an accapella love song. "He was so stirring and exciting innovative, he can't be described," said Kimberly Mitchell. "His voice is like every instrument."

Vinx himself has said of his music, "My music is like musical foreplay for men and women, but mostly for women. Of course, percussion and vocals are the cornerstone of any of my projects...there is not only something for everyone...and my audience deserves no less."

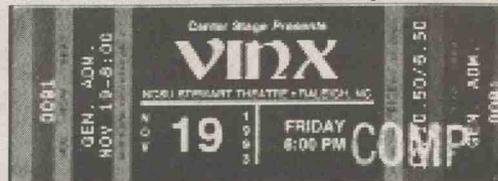
From his initial appearance in a 3-gallon cowboy hat, faded blue jeans and black fanny pack (in the front, no less), Vinx might not have seemed to be able to give the audience all that the wanted.

However, judging from the crowd's reaction when he opened his mouth, they (especially the ladies) seemed content with what they got. As stated by Loretta Redmon, "I could listen to him all night." And they almost did because by the finish of the show, Vinx and the band had done two encores and had gotten three standing ovations. But the show is only part of the story.

Vinx was born on a military flight en route from Chateauroux, France to Travis Air Force Base

called by then President Carter prevented him from competing. His second attempt at an Olympic medal in Los Angeles in 1984 was ended when he injured a foot two week prior to the trials.

Putting his Olympic training to use, he worked at the prestigious health clubs Matrix and Beverly Hills Health & Fitness. He parlayed the opportunity with his talent and buoyancy into his own business as a personal "trainer to the stars," working out with Stevie Wonder, George Hamilton, Kelly



in Fairfield, California. Although this makes him an American citizen, he was an international traveler long before he first set down on American soil. Vinx grew up in a suburb of Kansas City, and attended Kansas State University. With the KSU band, he traveled to Montreux, Switzerland to perform.

While on Lake Geneva, he met Taj Mahal, who invited him to join his band. During that period, he was training for the 1980 Moscow Olympics and the musical career was placed on hold. Impressively, he qualified for the Olympics with the second best indoor triple jump in the world. The US boycott

LeBrook and many others. During this period he continued evolving musically, finding work as a L.A. based studio musician. Gradually, his musical career began to overshadow his training business.

Among his sideman credits are a Grammy winning Ernie Watts record, touring with Rickie Lee Jones and performing on Herbie Hancock's 1990 Showtime special, "Coast to Coast." He pursued a solo career by appearing at clubs, at times with his group, "The Barkin' Feet" and more often as a solo performer.

Besides being a working peer-see Vinx, page 5

Showing Out at the Fashion Fair

By Na'im Ambakisye
Entertainment Editor

Who says you need money to go out and enjoy yourself these days? Ori Thursday, November 11th, the North Carolina State chapters of Alpha Phi Alpha and Alpha Kappa Alpha joined together to present the '93 Fall Fashion Extravaganza. And just for all of us college students with no loot whatsoever, it was free (when was the last time you were given the opportunity to see an extravaganza for free?)

Hosted by LaVaughn Barker and Angela Graham, the audience was treated to a vast array of fashions covering many categories. Models "strutted their stuff" down the runway with youthful effervescence and pride. Model Andre Robinson sported his gear with a particular flair and "attitude" as he suavely displayed the hand symbol for his fraternity.

Midway through the nights events, the audience was entertained with the talent portion of the extravaganza. Shelton Ford and Yolanda Rodgers performed "Always" by Atlantic Starr. Casey Sessoms sang "Since I Lost My Baby", and model extraordinaire

Edwin Peters gave his own rendition of an old BBD hit, with a fat dedication in the beginning.

After this, the crowd received a surprise treat. A rap crew from St. Aug, "Rugged Flavor", was in the house, ready to perform, representing from New Jersey. Unfortunately, the mic levels were a little off, and homeboy got depressed and dropped the mic, mid-performance. After this, hostess Angela Graham chumped the crew, and dished them with a "rugged flavor". (Just recently, at the St. Aug talent show, they performed again and were treated the same way).

But in general, everybody just enjoyed the show. "I'm glad that a lot of people came out," said Barker at the close of the event, "we gave local businesses an opportunity to showcase their clothes, and students an opportunity to see what they had". N.C. State student Jermaine Sharpe stated "[the show] was tastefully done, and the talent gave a nice intermission." It was a pleasant night indeed. The good size of the crowd greatly added to the nights festivities. Support campus activities. 5000.

Remember the '93 Flavor?

By DJ Original
Guest Columnist

At the close of the calendar year 1993, it is a new era in hip-hop music indeed. Established groups are coming out on a new level with the '93 flavor, and new crews are dropping flavors of their own. The recent release of A Tribe Called Quest's "Midnight Marauders" is the most blatant example of this trend, and it's not hard to find more support.

Hip-hop took a new turn in '93. One of the earliest innovators of the new sound was producer extraordinaire Pete Rock. Not only was the album "Mecca and the Soul Brother" fat, but the remixes (a lot of which came out this year) were the sh_t. The remix for the songs "Lot's of Lovin'", as well as "Straighten It Out" had that phat '93 flavor. The trademark horns, along with phat, dreamy, 'bass-lines made Pete

Rock one of the "premier" DJ's (hee hee) and producers in the business.

Here is a list of all those artists (and their producers) who represent and are responsible for the "93 flavor" that I am talking about, starting from the most recent to earlier. The Leaders of the New School, Tribe Called Quest, Das EFX, the Guru (DJ Premier), KRS-One, De La Soul, the Souls of Mischief, the Wu Tang Clan, the Pharcyde, Queen Latifah, YagFu Front, Erick Sermon, Redman (especially the remixes), Black Moon, Onyx (JMJ), Snoop Dog (Dr. Dre), Cypress Hill, 2pac, and Diamond D. Peace to those I forgot, but that's the majority. The tracks produced by these artists, for themselves and other artists, represent most of the dope hip-hop in '93.

Just as '83 is remembered for its particular hip-hop sound, '93

is going to be remembered for its new innovations to the world of hip-hop. The raw, rough sound of '83 that Run-DMC, Whodini, & Kurtis Blow represent can be compared to the new '93 flavor that these artists listed represent.

Check the '93 flavor on 88.1 with my man J Cool on Monday's at 9:00 p.m. and Saturday's at 6:00 p.m. Or if you stay up all night check my show at midnight on Wednesday's (what?). Peace to the followers of true hip-hop. 5000.

DJ Original Top 5 Albums

1. Midnight Marauders- Tribe
2. Buhlooni Mind State- De La Soul
3. T.I.M.E.- Leaders of the New School
4. Return of the Boom Bap- KRS-One
5. Enter the Wu Tang (36 Chambers)- Wu Tang Clan

Dr. Clark Speaks Wise Words

By Terri Moore
Staff Writer

An interview with Dr. Lawrence Clark about issues concerning Afrikan-Americans at N.C. State is more than just questions and answers. It's a lesson, a one-to-one talk with wisdom, an understanding of Afrikan history and a page out of Famous Black Quotes.

Dr. Clark is the Associate Provost for Academic Personnel and Affirmative Action Officer. He has been serving the university as the Affirmative Action Officer for 20 years. He has great understanding on campus concerns and issues and directs much focus to these problems.

One of Dr. Clark's concerns is the graduation rate of black students. Currently, only 40% of all Afrikan-American students at N.C. State graduate in five years. This is 20% behind the graduation rate of white students at NCSU. The university has initiated Afrikan-American support systems to cope with the problem. Programs such as the Peer Mentor Program and Afrikan-American Coordinators in each college are specifically designed to help Afrikan-American students.

Afrikan-American student and faculty recruitment at NCSU is also a concern for Dr. Clark. NCSU leads the nation in predominantly white institutions, but

Dr. Clark thinks recruitment could be better. About 75% of all freshmen at NCSU are from North Carolina but, ironically, the percentage of Afrikan-American students in North Carolina who go on to college is relatively small. There are about 1200 applications from Afrikan-American students sent here each year, but only about 800 are accepted. Approximately 55% of those accepted attend NCSU.

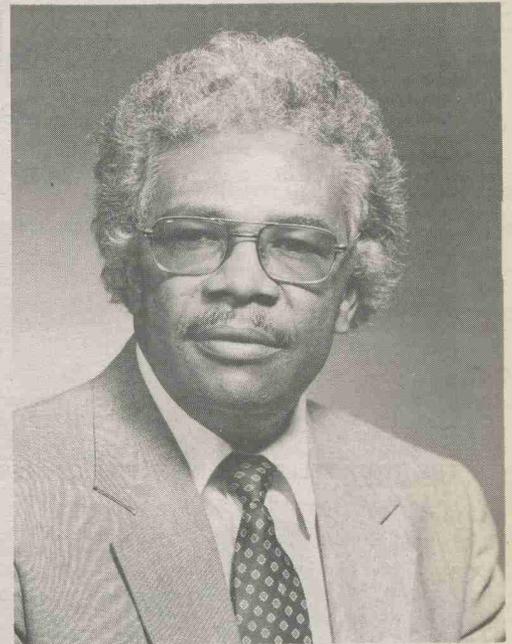
So first, Clark feels that we must increase the pool of applicants. He feels this can only be done by incentives for Afrikan-American students at the university.

Along with the recruitment of Afrikan-American students is the concern of recruiting more faculty. However, Dr. Clark says that the problem is not in the desire to recruit Afrikan-American faculty, but in the number of Afrikan-American students in graduate school. In the nation, out of 3000 students who graduate with a post-secondary degrees, only 140 are Afrikan-American. From that 140 only 45 or 50 are in the mathematics and physical science fields. The problem is that most Afrikan-American students do not understand the concept of deferred gratification; the outlook of obligation has been lost. Is it all about ourselves or is it about serving the community? Where are the obligations for the struggle? Our Afrikan ancestors were

concerned with the community and not so much the competitiveness. According to Carter G. Woodson, "Your education makes it necessary."

Dr. Clark contributes his success to tremendous mentors in his life. These mentors not only gave of themselves, but helped point out the value that is in and around the individual. From this mentoring, one also senses the obligation to mentor someone else and therefore pass down value from generation to generation.

Dr. Clark quoted an old Afrikan proverb that says "If a hawk is going to sell your goods, you need not tell the hawk where to take them. Only tell the hawk the value of the goods, he'll know where to take them." He further stated, "So let the Afrikan-American community understand the value on our educational goods and take them back to the community, where the real value is."



The meaning of a Heritage Society

By Rene Scott
Who's Who Editor

At North Carolina State University, the advancement of the Afrikan-American is becoming a focus among the general Afrikan-American public. Through organizations and support groups, a purpose of continual uplifting of the race has been initiated. Assuming that these organizations keep their focus in mind, (the Afrikan-American public), a networking system develops. A portion of this system, without doubt, is found in the Afrikan-American Heritage Society. On its inaugural date of October 28, 1988, the society found it basis on a certain rationale. This rationale consist of the desire to expose Afrikan-American youth to historical and cultural development of Afrikan peoples throughout history and the present," via scholarly pursuits and in close interactions with distinguished scholars." Secondly, the society fulfills the need for Afrikan-American students to observe and develop the role of non-European countries in history and present-day conditions. This is achieved in travel, personal interaction or through study. Lastly, the society extends its scope to the need of learning about activities other than that of

regular course-related activities. This adds to the Afrikan identity and is a tool for motivation in other areas. According to the Status Review of the Afrikan-American Heritage Society, "The goal of the Heritage Society is to provide for the campus community in general. . ." In doing this, it also hopes to embellish those activities in regard to the Afrikan-American studies program.

Heritage Society held its first interest meeting in 1988 which lead to it inaugural date of October 28, 1988. This would also begin the annual Heritage Day activity at NCSU. An initial focus of the society then was to attract a wide number of students to their weekly lecture provided by a visiting lecturer. The lectures would consist of historical information and key facts that could be used for further studies by students. From this point, the society was organized into five research/study "circles". History, science, literature, oratory and debate and visual aesthetics. Research is done in each area from an Afrikan-American perspective and developed into papers to be presented.

The society continues its awareness and intertwines with the purpose of the Afrikan-American Cultural Center. The program operates from the AAC

and both promote historical and cultural perspectives for the Afrikan-American student. Unfortunately, like the majority of Afrikan-American endeavors on this campus, the society is lacking financial resources to provide some supporting factors.

The society continues activities in the community such as upcoming participation in a Kwaanza festival with Alpha Phi Alpha Fraternity, Incorporated. The annual "Heritage Day" is a event that attracts Afrikan-American communities on and off campus and also Heritage Society Symposium which consists of the presentation of papers concerning Afrikan-American topics.

President Derigus Underwood stated, "The society succeeds as far as it purposes; but the lack of people at meetings makes it hard." When asked what would he like to see change in the society, Underwood simply replied, "I would like to see more presentations and membership increase."

In cooperation with the Director of the AAC and advisor of the society, Dr. Iyailu Moses, Underwood encourages membership in a rewarding experience for the Nubian.

Here's to Who's Who in Afrikan-American organizations. . .the Afrikan-American Heritage Society.

Vinx, con't.

ussionist and vocalist, his song-writing talent was developing and one of Vinx's songs, "Touch my Heart," was recorded by Tom Jones. Eventually Sting heard one of his solo performances and instantly recognizing Vinx's talent, signed him to his Pangaea record label. "Room in My Father's House, his first album, was released in 1992 and the touring has rarely ceased. Throughout Europe and the States, Vinx has become a sizable draw at colleges, clubs and festival dates.

As a natural extension of his mobility, Vinx has never limited his musical expression to a sole category. From the beginning, he has been on the move, covering vast areas of geographical, spiritual and cultural ground. Obvious in his music, the migration of where he has been and perhaps

what is to come in the future serve as chapters in his story. Throughout this journey of musical discovery, he has gained a full spectrum of musical influences



UAB Press Photo

that manifest themselves in his work: he combines salsa with jazz, rap with opera, samba and flamenco with lush R&B vocals...and it all sounds good.

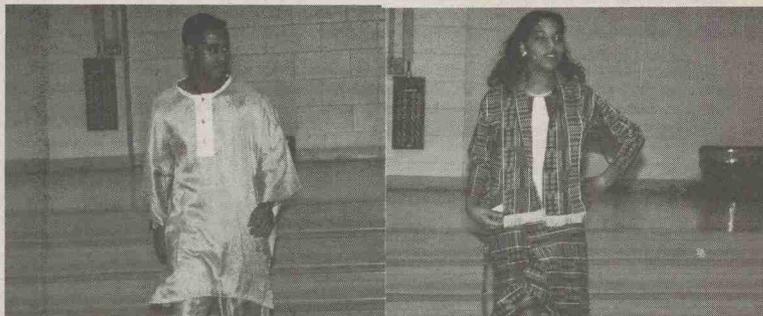
(reprinted from Center Stage Press Release)

A Celebration of Afrikan Heritage

A photographic tribute to Heritage Day 1993



THE STORYTELLERS PAINT VIVID PICTURES



BROTHERS AND SISTERS STRUT THEIR STUFF AT THE FASHION SHOW



THE BAND PREPARES TO THROW DOWN!



A VENDOR SHOWS OFF!!!



A DRUMMER REALLY GETS INTO IT!

ALL PHOTOS TAKEN BY ANDREI GEORGE, PHOTO EDITOR

Provost offers suggestions for faculty improvement

What should be the departmental practice when hiring new faculty? How can we continuously improve the quality of our faculty? The simplest way is to hire only new faculty members who are better than the average of the faculty in the department. The judgment should only be based on characteristics of a faculty member that count in the job. These qualities include, at least, teaching in all its aspects, research, research and outreach and extension. To fulfill the mission of the University demands we hire in this manner and we have the reputation to be able to do it. We must rejoice in the quality of the faculty that we can bring into our fold.

The Provost's office may authorize a faculty position and then colleges and departments

advertise and recommend that certain people be offered the position. Call these types of positions authorized positions. On the other hand, the Provost's office does not authorize a college to fill some positions that the provost's office holds. Let's call these latter positions unauthorized.

How do we increase the representation of certain groups on the faculty that are now underrepresented? I can think of two ways. Perhaps there are other ways that might be useful to discuss. I would welcome a discussion of other possibilities.

The first approach is:

I believe that affirmative action is really two words, two words that we split and forget that the second word is action. We must all make an extra effort when seeking to fill an authorized

vacant faculty position to seek out qualified members of groups that are under represented in our faculty. We must make sure that we do that for all the authorized positions.

I don't believe that this will result in sufficient progress. We won't increase the representation fast enough. Think of the demands on faculty members of groups that are significantly under represented. How many extra committees they have to be on, think of the extra call on their time to be an advisor and how demanding it is to be the role model. Wouldn't it be appropriate to eliminate this significant under representation so that professors aren't so over-burdened and don't have to be the "super professor" to succeed.

The second approach is:

We can adopt a policy of locating candidates from these under represented groups even if we don't have an authorized position. Their qualifications are the same as those for the authorized positions, no more nor less. They should be judged as better than the average of the faculty in the department. When these potential faculty are located, they would a new and continuing faculty position.

If the members of these under represented groups realize we are serious about this, then we won't have a problem getting qualified applicants, excellent assistant professors and excellent tenured professors.

The last ingredient? An open, supportive community. How do we build that? More on that after this year of study of diversity.

P.S. This is not enough for us to do in solving the problem if we do not increase the pool of members of under represented groups. We must encourage members of these groups to consider graduate school. If such members don't flock to graduate schools in the near future, there won't be enough potential professors to fill the openings noted above. This, then, is a call for consideration of going to graduate school. Yet, we also have an obligation to take some action to improve access to graduate school. And by listening to those already in graduate school figure out how to make it work even better.

Phillip Stiles,
Provost



Andrei george/staff

Phillip M. Richards, an Associate Professor at Colgate University, addressed a small audience on "The Ideological Origins of African-American Literature"

Omega Psi Phi Offers Scholarship

The Omega Psi Phi African Improvement Scholarship was created to honor those Afrikan-American students who have shown considerable improvement in their academic performance.

Many Afrikan-Americans experience difficulty upon their arrival at North Carolina State University. These difficulties may stem from barriers such as lack of time management, poor study habits, or having problems adjusting to a new environment. Students often overcome these barriers—but only after damage has been done to their grade point average. It is then very difficult, if not impossible, for such student to be eligible for academic scholarships.

The African Improvement Scholarship focuses on the level of improvement accomplished by our Afrikan-American student population. This scholarship, in the amount of \$500, will acknowledge those students who have overcome obstacles that they have confronted while attending North Carolina State University. With such a focus, we hope to give more Afrikan-American students the incentive to continue academic improvement, which will ultimately contribute to an improved retention rate among Afrikan-Americans at North Carolina State University.

Dewey Thomas
Omega Psi Phi

Letters to the Editor Policy

THE NUBIAN MESSAGE
welcomes
Letters to the Editor.
However, some basic
guidelines must be followed....

- ...Letters must be limited to 300 words
- ...Letters must be signed by the writer, along with his/her major (if a student)
- ...Letters should address campus issues,

The Nubian Message will consider fairly all "Letters to the Editor" submissions, but does not guarantee publication of any.

All letters are subject to editing and become property of The Nubian Message.

Letters should be brought to Room 372 of the African-American Cultural Center or mailed to:

The Nubian Message, Letters to the Editor,
Box 7318, NCSU, Raleigh, NC 27695-7318

THE NUBIAN MESSAGE

has openings for
**Writers, Photographers, Layout Assistants
and Cartoonists.**

And, by the way, we need a

SALES MANAGER!!!

If you're interested in becoming a part of the only Afrikan-American media organization at NCSU, then come by room 372 of the African-American Cultural Center and fill out an application.

You'll be glad you did.

(And so will we)

Four Reasons for Using K in Afrika

Most vernacular or traditional languages on the continent spell Afrika with a K; therefore the use of K is germane to us.

- Europeans, particularly the Portuguese and British, polluted our languages by substituting C whenever they saw K or heard the K sound—as in Kongo and Congo, Akkra and Accra, Konakri and Conakry—and by substituting Q wherever they saw KW. No European language outside of Dutch and German have the hard C sound. Thus we see the Dutch in Azania calling and spelling themselves Afrikaaners. We are not certain of the origin of the name Afrika, but we are sure the name spelled with the C came into use when Afrikans were dispersed over the world. Therefore the K symbolizes our coming back together again.
- The K symbolizes us to a kind of Lingua Afrikana, coming into use along with such words and phrases as Habari Gani, Osagyfo, Uhuru, Asante, together constituting one political language, although coming from more than one Afrikan language.
- As long as Afrikan languages are translated (written) into English, etc., the European alphabet will be used. This is the problem. The letter K as with the letter C, is part of that alphabet, and at some point must be totally discontinued and the original name of Afrika be used. The fact that Boers (peasants) in Azania also use the K, as in Afrikaan (to represent the hard C sound) demonstrates one of the confinements of the alphabet.

Source: *From Plan to Planet* by Haki R. Madhubuti, February 1992. Reprinted with the author's permission.

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