

The NUBIAN MESSAGE

February 25, 1999
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The Afrikan American Voice of North Carolina State University

NC State Historian: WWII was Watershed in Southern Race Relations

NCSU News Services

Although many people think of the Sixties as the turning point in Southern race relations, a North Carolina State University historian says significant change actually began more than two decades earlier, prompted by economic and demographic changes brought on by World War II.

"World War II was a watershed in the decline of racially motivated mob violence," says Dr. Gail O'Brien, professor of history at NC State, who has studied race riots and the criminal justice system in the South for nearly 20 years.

In the decades before the war, lynchings were "an enduring feature of the Deep South," O'Brien says.

Race riots were endemic throughout the region, and membership in the Ku Klux Klan reached high levels, especially in the 1920s. Immediately after the war, however, the Klan foundered, despite efforts to resuscitate it, and race-related violence became less common. From the end of WWII until the Sixties, only three race riots occurred nationwide, two in the South and one in the North. And 1951, '52 and '53 went on record as the first "lynch-free" years since 1882, when lynching records originated. "Violence and injustice did not end, but it became more sporadic," O'Brien says.

One explanation she gives for this decline is the migration of many southern blacks and whites to northern and western cities in the years following the war.

Most of those of the emigrants from both

races who migrated were sharecroppers and small farmers. "They moved north and west looking for better lives and better opportunities," O'Brien says. Many whites who remained took advantage of the GI Bill to go to college — moving them off the family farm and factory floor and into the ranks of management. Given the times, few blacks could follow suit.

As the ranks of the white urban middle class grew, and as sharecroppers of both races began to be replaced by machines on the plantations of the Deep South, the conditions that had spawned mob violence in the past began to disappear. By 1950, the Ku Klux Klan was made up almost entirely of "poorly educated whites," O'Brien says. Though still capable of violence and intimidation, especially on the local level, the Klan had lost its appeal to middle-class whites, and thus had lost a substantial part of its political clout. Although its membership temporarily expanded in the 1960s in response to the Civil Rights Movement, it never again had the widespread support it had enjoyed in earlier times.

Things were getting better for African-Americans, O'Brien says, but they were still far from good. Though fears of lynchings and the KKK had eased, blacks still did not have the right to vote or take part in a meaningful way in the economy. They received little protection from the mostly white police, and almost nothing was done to prevent or prosecute black-on-black crime. "Essentially, African-Americans still were being denied their unalienable right to life, liberty and the pursuit of happiness," she says.

"Skepticism about their ability to receive equal protection under the law has led to deep-seated suspicion of the police by the African-American community, still evidenced today in cases like O.J. Simpson and Rodney King," O'Brien says. In the King case, she says, "African-Americans from all classes formed a coalition to protest the not-guilty verdict for police brutality."

O'Brien will publish her research on race and violence in the forthcoming book, *The Color of the Law*. The book, part of the John Hope Franklin Series in African-American History and Culture, will be published in May by the University of North Carolina Press.

O'Brien has found surprising differences between racial violence in the Deep South and Upper South.

From 1882 to 1951, Georgia and Mississippi had 491 and 534 lynchings, respectively, while North Carolina and Virginia — states in which more blacks owned small farms — had just 83 and 84. What's more, lynchings in the plantation-dominated Deep South most often followed murder charges against a black man, while in states like North Carolina, lynchings were more likely to follow claims of interracial sexual assault.

see WWII, page 2

NC State's Peer Mentor Program at a Glance

By Keesha Dover

News Editor

One of the first people many first year Afrikan Americans meet other than professors and residence life employees, is a peer mentor. A peer mentor is an upper class student with some semblance of knowledge of NC State, who is paired with an incoming freshman. The Peer Mentor Program is hence designed to help first year Afrikan American students make successful academic, emotional, and social transitions to college life.

According to a publication by the program, "Over 25 years of experience on Afrikan American students' experiences on predominately white campuses indicates that they often encounter adjustment difficulties at these institutions, particularly those ones as large as NC State."

The mentor program was started in the fall of 1980. Each student is assigned a mentor before the start of his or her freshman year. There was

a survey conducted in 1981 to see just what the students thought about the program. According to the results, 91% of students liked having a mentor. Most of the students thought that the program was helpful to them.

There have also been studies to show that Afrikan American students are more likely to feel alienated at institutions such as this one. The peer mentor program recognizes that if something is not done to help these Afrikan Americans adapt, it would follow that their academic progress may suffer, or they will most likely desire to leave the institution.

In addition to the Peer Mentor program, there are many other support groups at NC State. This program is also one of many that provides new mentors with leadership experiences that enhance their own involvement at the school.

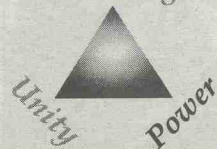
There are several qualification and responsibilities to be a mentor. These include: acting as a big brother or big sister to first-year students (mentees), establishing and maintaining regular contact with mentees on both a formal and in-

formal basis, sharing information about campus resources, policies and regulations, referring students to appropriate campus services and resources, participating in training and leadership activities to learn and improve helping skills.

When asked about their peer mentor, a freshman in the College of Textiles commented, "I think the program is great. My mentor has provided me with adequate support and referrals. He has been a true resource and friend to me since stepping foot on this campus."

Peer mentors, in normal instances, are assigned three students, or in special circumstances, one or two. In order to determine the future success of the programs, a research project will soon be conducting in order to measure its effectiveness over the past two years. If you are interested in being a Peer Mentor or have general questions about the program, contact the Office of Afrikan American Student Affairs at 515-3835.

Knowledge



What's Goin' On?

Rally For Housekeepers

A rally will be held in favor of the NC State Housekeeping staff will take place on Friday, February 26. The concern among many NC State workers, students, and faculty members is that the staff is should receive biweekly pay versus once a month, the should not be forced into a privatization, and they are underpaid. The rally will consist of people expressing their opinions and getting the chance to meet with non-supervisor worker reps on worker issues. The rally will be from 2-5:30 pm at the Bell Tower.

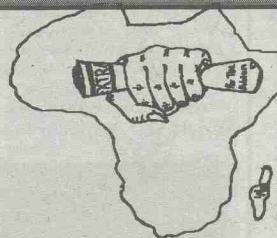
Toastmasters

NCSU Campus Toastmasters proudly presents Open House on February 26 in the Faculty Senate Room in the Erdahl Cloyd Wing of the Library. The event will take place at 12 noon. Come and learn how you can acquire and/or improve your communications and leadership skills by practicing in a supportive environment. For more information, contact: Princess Hicks, at 513-2049 or Carley Norman at 831-1169.

BSB Meeting

Black Students Board will be having a general body meeting on Thursday, February 25, at 6 p.m., on the 4th floor of the Talley Student Center, in the Walnut Room. Agenda items include, the closing of the Celebration of Blackness, Go-Go Fest '99, and Pan Afrikan.

This Week

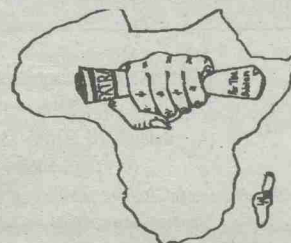


Q: Who was Alvin Ailey and what was his contribution to American culture?

A: see *Culture*, page 5

Health Editor Renee Johnson educates you this week on Preven, a new drug that could be the answer to college students' prays.

see *Health*, page 6



Black Finesse Successful at Competition

Staff Report
Nubian Message

Black Finesse Modeling Troupe competed in the 1999 "Vike' Nu Fasion Sho" w last weekend. The competition was held at the College of Albermarle Auditorium in Elizabeth City, NC.

The group competed against modeling troupes from Norfolk State, Elizabeth City State, and Shaw University. Black Finesse went to showcase their talent and "strut their stuff"—and that they did!

The group was awarded over five trophies and \$1000 in prizes. This is the first time in 5 years Black Finesse has been in a competition. Of those participating, the following were victorious in individual categories. Reggie Rushing, *second place Best Male Choreographer*, Marcia Scott, *second place Best Female Body in Black*, Christian Hall, *first place Best Male Body in Black*, and

Cameron Mack, *second place for the Best Male in Green*.

Other Black Finesse participants who represented NC State at the competition were:

President Taneeka Strickland; Secretary Melissa Shaw; Fashion Coordinators Tahesha Chambers, Sarah Aderson, and Damion Jones; Fashion Choreographer Reggie Rushing, Marcia Scott, and Melissa Fennell; and members Robert Cameron, Muhammad Sanders, Tim Peterson, Carlos Goins, Steven Howard, Jesse Green, C.Destine Couch, Lenita Willis, Margret Hargett, Shavon Shaw, Sharece Berry, Arishonne Anthony, Shamil Campbell, Mercedes Randall, Tasha McLean, Jimelle Dee Melvin, Inya Williams, LaChauna Sumpler, Marcia Howard, Christian, and Cameron Mack.

The Nubian Message salutes Black Finesse on their accomplishments. The premiere modeling troupe will have their annual Spring Show on April 13, 1999.

Speaker Champions Race-Based Admissions

By Anya Sostek
The Chronicle

Midway through his Samuel DuBois Cook Society speech last Thursday night in Page Auditorium, William Bowen recalled one of the best conversations he has had in the afterglow of his highly acclaimed book, *The Shape of the River*, which he co-authored with former Harvard President Derek Bok.

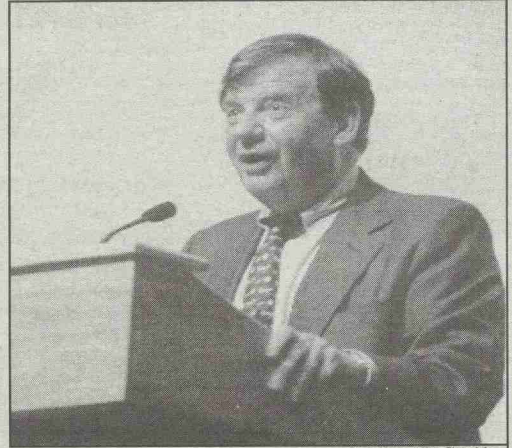
Bowen explained that, over lunch one afternoon, Washington lawyer Vernon Jordan chatted about his college days at Chicago's DePaul University, where he was the only black student in his class. After months of a "cold war" between Jordan and his two freshman-year roommates, he returned home to find them deep in discussion. Summarizing the realization that had fueled their discussion, one of the roommates noted, "Vernon, you are just like us!"

College encounters like this still have immense value today, contend Bok and Bowen—former Princeton University president and current president of The Andrew W. Mellon Foundation. They back up their argument with a massive, never-before-analyzed database to support the use of race-based admissions at highly-selective universities.

The study's extensive compilation of empirical data examines affirmative action's effects on graduation rates, field of study, performance, diversity and post-college life. They researched cohorts of black and white students matriculating in 1951, 1976 and 1989 at 28 selective universities, including Duke.

Bowen outlined the aims of affirmative action to the crowd of about 600 people, including many prominent administrators from Duke and other universities in the Triangle area. Bowen said the two goals of affirmative action are creating a diverse educational environment and preparing larger numbers of minority students to enter professions and assume positions of civic and community leadership.

Based on their research, Bowen



Dave Haeger/The Chronicle

The president of The Andrew W. Mellon Foundation used an enormous database to lend numerical backing to ideological claims.

and Bok concluded that universities have made great strides toward achieving those goals. They also concluded that their data dispelled several myths perpetuated by opponents of affirmative action.

One such belief is that affirmative action fails to pair students with universities that are appropriate for their abilities.

Explaining that myth's rationale, he said, "When Duke admits an African-American student with an 1100 SAT score, Duke is doing that student a disservice. They will be overwhelmed, outnumbered and demoralized. If that student had been able to go to a school where everyone had 1100 SATs, the 'fit' would have been better."

To counter that belief, Bowen displayed a slide with a graph showing the graduation rates of students with SAT scores ranging from 1000-1200.

At more selective institutions, the students had higher graduation rates—not lower ones as the "fit" argument would predict.

"The 'fit' hypothesis deserves a rest, because there is just nothing to be said for it," Bowen concluded.

Another myth dispelled by the data is the idea that using race-based

admissions will "dumb-down" a university, because more minority students will major in "soft" subjects. Bowen's data showed that, instead, the percentages of black and white students majoring in math, science and engineering were identical.

Other notable findings included the dramatically higher levels of community involvement of black students over white students after graduation. Additionally, the study found that white graduates favor affirmative action policies.

Bowen prefaced his presentation by listing the limitations of his research, specifically the focus on blacks over other minorities. He explained that available data—which spans back many years—did not include Hispanic students in statistically significant numbers.

He finished the speech by noting the policy implications of eliminating affirmative action. "Whether things are getting better matters a lot," he said.

"If we were now to dismantle policies that I think by all standards have been successful, what does that say about our trajectory?"

WWII continued from page 1

Today, O'Brien notes, many well-educated black professionals — the children of the WWII generation that moved north — are returning to the South. The reverse migration is taking place in part because of family ties, but also because they perceive improved conditions and better opportunities here. In fact, Mississippi and Alabama — once the stronghold of racial injustice — have become the two states with the highest number of African-Americans elected to government offices.

The return of middle-class and upper-middle-class black professionals to the South may have just as profound an impact on race relations and racial violence as the northward migration of their parents and grandparents 40 to 50 years ago. "One can only hope that these changes will be positive ones," O'Brien says.

I. Been a long time, hasn't it?
D



With only the permission of our ancestors and our elders do we proudly print this and all editions of The Nubian Message. Always keeping in mind and spirit:

Dr. Yosef ben-Yochannan, Dr. John Henrik Clarke, Dr. Leonard Jefferies, The Black Panther Party, Mumia A. Jamal, Geronimo Pratt, Dr. Lawrence Clark, Dr. Augustus Melver Witherspoon, Dr. Wandra P. Hill, Mr. Kyran Anderson, "Dr" Hughes Suffren, Dr. Lathan Turner,

Dr. M. Iyailu Moses and all those who walk by our side as we continue to make our journey to true consciousness.

THE NUBIAN MESSAGE

The Afrikan American Voice of North Carolina State University

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Anyone interested in working for the Nubian Message should contact Dock G. Winston, Editor-in-Chief, at 515-1468 or come by Room 372 of the Witherspoon Student Center.

SPORTS

Adonis Smith - Willing and Dedicated

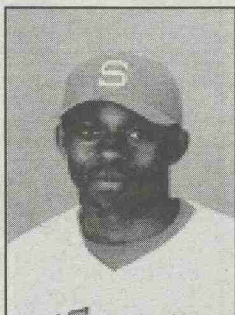
By Trey Webster
Sports Editor

In NCAA collegiate athletics there are many players who hope and dream of taking their skills to a professional level. Many of these players are indeed great, though for reason unknown never really get any coverage or are heard about, regardless of how hard they practice, or play.

Last year, N.C. State was lucky to have players Jake Webber, and Brad Percey, two individuals who were able to take their talents to another level. With their departure, the rest of the NCSU baseball team has had to step there games up a notch to make up for their loss.

Starting off with an 8 -1 record, they have without a doubt showed what it takes to become a winner in this league. One of the key reasons is the outstanding play from several on an already deep team for N.C. State. One of these players in particular is Adonis Smith.

Adonis Smith, who currently



NC State Player Adonis Smith
www.gopack.com

resides in Goldsboro, N.C. was one of the few players who was able to walk-on and play for a college team. Adonis, who plays positions ranging from short-stop, to second base and the outfield, has a willingness to do whatever it takes for the Wolfpack men to get a win. Through his ability to play several different positions very well, it is easy to see that Mr. Smith, has a great deal of talent. Perhaps the one thing which stands out most about Adonis is his attitude and devotion

to winning.

When asked about his outlook for this upcoming season, he thought the team would do very well this year because they are so deep this season. For anyone who has been to a N.C. State baseball game it is easy to tell that any of the men on the roster could easily be a standout player for any other collegiate team in the country.

Adonis contributes the great start, and his attitude to the coaching staff, who he considers the best in the country.

"They are very straight-forward and honest with you. That honesty is hard to find today anywhere. They tell you and they show what you need to do to improve, which makes you a better player in the long run."

This kind of dedication is what makes champions, and Adonis knows that though this year's ACC conference is very talented, it will be hard to defeat the Wolfpack. If the team keeps playing this well, could an ACC title be in the near future? Let's watch and see!

Afrikan American Sports History Wilma Rudolph

(1940-1994)

Wilma Rudolph was the only American woman runner ever to win three gold medals in the Olympic games. Her performance was all the more remarkable in light of the fact that she had double pneumonia and scarlet fever as a young child and could not walk without braces until age 11.

Rudolph was born on June 23, 1940, in St. Bethlehem, Tennessee, the 17th of 19 children, and soon moved with her family to Clarksville.

At an early age, she survived polio and scarlet fever, only to be left with the use of one leg. Through daily leg massages administered in turn by different members of her family, she progressed to the point where she was able to walk only with the aid of a special shoe. Three years later, however, she discarded the shoe, and began joining her brother in backyard basketball games.

At Burt High School in Clarksville, while a sophomore, Rudolph broke the state basketball record for girls. As a sprinter she was undefeated in all her high school track meets.

In 1957, Rudolph enrolled at

Tennessee State University and began setting her sights for the Olympic games in Rome. At Tennessee State, she gained national recognition in collegiate meets, setting the world record for 200 meters in July of 1960.

As an Olympic athlete, she earned the title the "World's Fastest Woman" by winning gold medals for the 100-meter dash, the 200-meter dash (Olympic record), and for anchoring the 400-meter relay (world record). She was named by the Associated Press as the U.S. Female Athlete of the Year for 1960, and also won United Press Athlete of the Year honors.

Rudolph served as a track coach, an athletic consultant, and assistant director of athletics for the Mayor's Youth Foundation in Chicago. She was also the founder of the Wilma Rudolph Foundation. Rudolph, a noted goodwill ambassador, was also a talk show hostess and active of the lecture circuit.

On November 12, 1994, the sports' great died at her home in Brentwood, Tennessee of a malignant brain tumor, leaving behind a legacy of greatness to those who would follow.

Selling a Piece of History

By Trey B. Webster
Sports Editor

With the closing down of Reynolds coliseum to men's play, NC State has given students and alumni the opportunity to keep a part of history--it plans to sell pieces of the now historic floor.

That's right, Pack fans. The coliseum floor will be sold in three different sizes, each varying in price and also what will be contained on each section of the hardwood.

The first size, which is available is 6x8, displays a 6" inscription of Wolfpack basketball history. This piece is priced at \$40.

The next size, "The Red and White," is 12x15" in size and will feature NC State overall winning percentages at home, which is 77%, the greatest among any the NCAA

who has played at least 700 games there. This will be priced at \$85.

For those of you who are really big NC State basketball fans, you will have the option of purchasing the "Reynolds Legacy". This is the most expensive and the most decorative with a price tag of \$225.

The "Reynolds Legacy" contains photographs of former coaches Evert Case, Press Maravich, Norm Sloan, Jim Valvano, Les Robinson, along with the two current coaches Herb Sendek and Kay Yow. Also included will be pictures from the 1974 and 1983 men's championships squad. With the purchase of this piece of history, you have the option of having several historic Wolfpack greats sign it.

Anyone who is truly a Pack fan must have one of these. It, along with the memories, will be the only thing left of 50 years worth of tradition.

Worm looks to wiggle his way into the Forum

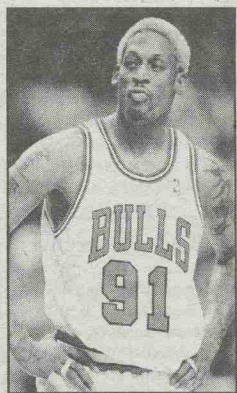
By Trey B. Webster
Sports Editor

After long awaited and constantly rumored, "The Worm", a.k.a. Dennis Rodman, is looking forward to signing a contract with the L.A. Lakers on Tuesday.

The 7-time rebounding champion, and 5 time NBA champion, is hoping to make his season debut on Saturday against the L.A. Lakers.

Rodman who will be making the league minimum due to the Lakers salary cap restriction, said that his re-entering into the NBA will be a good thing, because the league is searching for an identity right now, and he's just the familiar face they need.

Though the press conference went well, Rodman was brought to tears by an attacking comment from one of the reporters. He explained that he plays because he loves the game, and that because he is Dennis Rodman, he will never win in the media's eyes.



Former Bulls Star
Dennis Rodman
www.nba.com

Dennis, who has donated over 4 million dollars to charity over the past 3-years stated that he would be truly happy if he could bring a ring to Los Angeles. Helping him accomplish something very few players have done, by winning a championship with 3 different teams.

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Anyone interested in reporting on sports for the Nubian Message should contact Trey Webster at 515-1468 or come by Room 372 of the Witherspoon Student Center.

CULTURE

Lauryn Hill Breaks Grammy Record

By Beth Harris
Associated Press

Hip-hop star Lauryn Hill broke a record for female artists with five

Grammy Awards Wednesday, and the "Titanic" ballad "My Heart Will Go On" sailed on with four awards, including song and record of the year.

"This is so amazing ... this is crazy because it's hip-hop music," said Hill, who stepped away from the Fugees to win album of the year for "The Miseducation of Lauryn Hill" and best new artist.

It was the first time a rap artist had ever won in those major Grammy categories.

The 23-year-old Hill, who led with 10 nominations in nine categories, also won best rhythm and blues album. Her hit song, "Doo Wop (That Thing)" won best R&B song and best R&B vocal performance.

Hill's best new artist win was something of a misnomer since she won two past Grammys with the Fugees. She read a passage from the Bible and thanked her children for, among other things, "not spilling anything on mommy's outfit."

Hill, whose music mixes rap and R&B and touches on family and political issues, beat Carole King's record for most Grammys ever by a female artist in one night. King won four in 1971 for "Tapestry."

Actor-rapper Will Smith won best rap song for his good-natured "Gettin' Jiggy Wit It." He paid



Lauryn Hill walked away with 5 Grammys last night including Best New Artist, R&B Album, R&B Song of the Year, Best Female R&B Vocal Performance and Album of the Year

www.mtv.com

tribute to God, "the jiggiest wife in the world" (actress Jada Pinkett Smith), and his son, about whom he received bad news in his first parent-teacher conference Wednesday.

"His rhyming skills are down," Smith said. "I swear -that's what the teacher told me. That's just pure parental neglect."

In another rap category, Jay-Z's "Vol. 2 ... Hard Knock Life" won best album. The rapper had said he would skip the show because he doesn't like the way the Grammys treat rap. The Beastie Boys won duo or group performance for "Intergalactic."

The male R&B vocal Grammy went to Stevie Wonder for "St. Louis Blues."

The tune also earned him and two colleagues the award for instrumental arrangement with vocals. The two Grammys brought Wonder's

career total to 21.

That ties him with Pierre Boulez, who also won two Wednesday night-orchestral performance and opera recording. Only Sir Georg Solti, Quincy Jones and Vladimir Horowitz have won more.

Brandy & Monica won the R&B duo or group performance trophy for "The Boy Is Mine."

Smokey Robinson, the late Sam Cooke, and Otis Redding each received lifetime achievement awards from the National Academy of Recording Arts and Sciences at the 41st annual Grammy Awards.

Rosie O'Donnell served as master of ceremonies.

Other Grammy winners included Madonna, Alanis Morissette, and Celine Dion.

Program Views Bible from Black Perspective

By Renee Johnson
Staff Writer

The Bible from the Black Perspective, sponsored by Afrikan American Textile Society was presented Wednesday night in the Witherspoon Cultural Center. St. Jude Missionary Baptist Church, founded and pastored by Dr. Robert B. Clark, performed a biblical skit and gave a profound presentation. In this skit, the church members portrayed people from Cush to the Queen of Sheba. The skit helped us define the questions that Dr. Clark thinks we should know the answers to. Who am I? Where did I come from? Where am I in the Bible?

As Dr. Clark showed us, we are all descendants of Cush who is the son of Ham who is the son of Noah. The Cushites are the black people of Africa and the ancestors of all black people in the world.

We are in the Bible. The Bible is

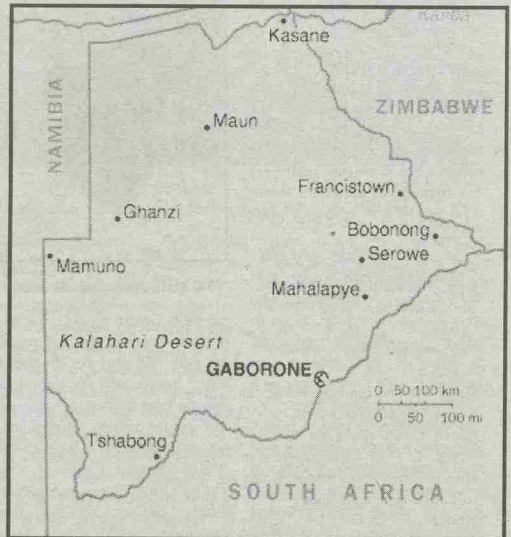
commonly divided into three divisions: Egypt/Africa, Asiatic Cush, and Mediterranean Land. Many of the places in the Bible are located in Africa such as Sheba, Put, Euphrates, the Nubian desert, and Wasati.

Dr. Clark's presentation went further to describe the direct lineage of Joseph being of black descent (Jesus' earthly father). So from this information we could infer that Jesus was black, but if we look at the scripture it says that "Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel." (Matthew 1:23). This shows that Joseph's seed had nothing to do with the birth of Jesus. But, Mary's lineage was also from black descent.

Dr. Clark reiterates that just because black are in the Bible, it does not justify any kind of black supremacy. He states that "there will not be a segregated Heaven. We are to live together as brothers or perish as fools."

Afrikan Country Spotlight:

Botswana



Official name: Republic of Botswana

Independence: September 30, 1966

Capital: Gaborone

Currency: Pula

Income: (per capita US\$) 2,200 (1990)

Area: 224,710 sq. mi.

Population: (1991 estimate) 1.3 million

Illiteracy: 29.2% (1991)

Anyone interested in writing about Culture for The Nubian Message should contact Myshalae Jamerson at 515-1468 or stop by 372 Witherspoon for a application.

YOUR AD HERE!!
Call 515-1468 for details.

Europeans made first contact with the area in the early nineteenth century. In the last quarter of the century, hostilities broke out between the Botswana and the Afrikaners from South

Africa (Transvaal). Following appeals by the Botswana for assistance, the British government in 1885 proclaimed "Bechuanaland" to be under British protection. In 1909, despite South African pressure, inhabitants of Bechuanaland, Basutoland (now Lesotho), and Swaziland demanded and received British agreement that they not be included in the proposed Union of South Africa.

In June 1964, the British government accepted proposals for a form of self-government for Botswana that would lead to independence. Botswana became independent on September 30, 1966, and Seretse Khama was installed as the prime minister after the Bechuanaland Democratic Party won majority votes. The country was later named Botswana, and upon Khama's death in 1980, Quett Masire became the president.

In 1977, the Botswana Defense Force was formed, largely in

response to the Rhodesian conflict, which was affecting Botswana. Facing a threat of overt or covert military raids from South Africa directed against believed African National Congress targets, Botswana has embarked on modernization and expansion of the BDF. The nation remains opposed to South Africa's policy of apartheid and maintains no formal diplomatic relations with that country. In part because of its geographic location and the reliance on South African transportation systems and goods, Botswana, nevertheless, maintains a pragmatic working relationship and close economic ties with South Africa. Large deposits of diamonds have been discovered in Botswana in recent years, making the country one of the world's major producers of the valuable gemstone.

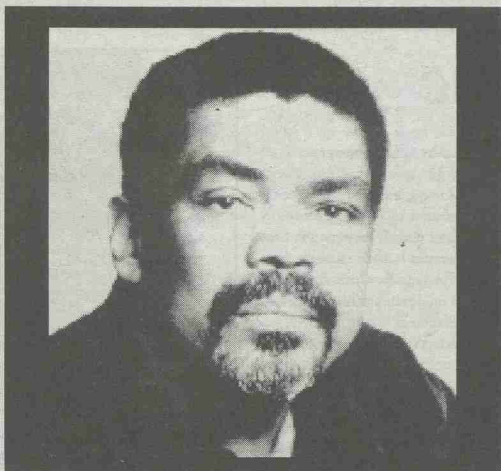
Some 50 to 60 percent of the country's population is made up of the Tswana tribe (Botswana), which is divided into eight subgroups: Bamagwate, Bakwena, Batawana, Bangwaketse, Bakgatla, Bamalete, Barolong, and Batlokwa. The Kalanga, Herero, Bushmen (Basarwa), Yei, and Kgalagadi are minorities.

Afrikan Americans in History:

Alvin Ailey

Staff Report

Born in Rogers, Texas on January 5, 1931, Alvin Ailey spent his formative years going to Sunday School and participating in The Baptist Young People's Union - experiences that would later inspire some of Ailey's most memorable works, including the acclaimed Revelations. At age twelve, he moved to Los Angeles and, on a junior high school class trip to the Ballet Russe de Monte Carlo, fell in love with concert dance. Ailey began his formal dance training inspired by the performances of the Katherine Dunham Dance Company and the classes with Lester Horton that his friend, Carmen de Lavallade, urged him to take. Horton, the founder of the first racially integrated dance company in the US, was a catalyst for Ailey as the young dancer embarked on his professional career. After Horton's death in 1953, Ailey became the director of the Lester Horton Dance Theater and began to choreograph his own works. In 1954, he and Carmen de Lavallade were invited to New York to dance in the Broadway show House of Flowers by Truman Capote. In New York, Ailey studied with many outstanding dance artists, including Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm and Karel Shook, and took acting classes with Stella Adler. A versatile performer, Ailey won a number of acting roles while continuing to choreograph and dance professionally. In 1958, Ailey founded his own company, the Alvin Ailey American Dance Theater, which made its debut at the 92nd Street YM-YWHA in New York. Ailey's vision was to create a company dedicated to enriching the American modern dance heritage and preserv-



Alvin Ailey: Afrikan American Pioneer in American Dance

ing the uniqueness of black cultural expression. In 1960, he choreographed Revelations, a masterpiece of American modern dance and a signature piece in the Ailey repertory, based on the religious heritage of his youth. The Company's early years were shaped by the talents of dancers such as Minnie Marshall, Thelma Hill, Loretta Abbott, Joan Peters, Kelvin Rotardier, Liz Williamson, Nat Horne, Myrna White and James Truitte.

During the Company's first decade, Ailey created approximately twenty new ballets, among them Hermit Songs (1961) and Reflections in D (1962). These were followed by The River (1970), The Lark Ascending (1972), Love Songs (1972), Hidden Rites (1973), Night Creature (1974), The Mooche (1975), Memoria (1979), Landscape (1981), For "Bird" - With Love (1984), Survivors (1986), Witness (1986) and Opus McShann (1988). Although he created some seventy-

nine ballets, Ailey maintained that the Company was not a repository for his work exclusively. The Company's varied repertory includes works by dance pioneers as well as emerging, young choreographers. More than 180 works by sixty-seven choreographers have been performed by the Company in its forty-year history. Since its inception, the Alvin Ailey American Dance Theater has performed for an estimated 19,000,000 people in forty-eight states, sixty-eight countries and on six continents, earning the Company a reputation as one of the most popular international ambassadors of American culture.

In 1965, Ailey discovered an extraordinarily talented young dancer named Judith Jamison, whose brilliant dancing and creative style provided the inspiration for a number of Ailey works, including Cry, his best known solo piece. Cry was created as a tribute to Ailey's mother and was dedicated to "all Black

women everywhere - especially our mothers." Ailey ballets have appeared in the repertoires of major dance companies, including American Ballet Theatre, The Joffrey Ballet, Dance Theatre of Harlem, Paris Opera Ballet and La Scala Ballet.

In 1969, Ailey founded the Alvin Ailey American Dance Center, with an initial enrollment of 125 students. Today under the direction of Denise Jefferson, a prestigious faculty trains over 3,500 dance students annually from every part of the world, who contribute to a multicultural richness that is unique among dance schools. The School offers classes from beginning through professional levels and a comprehensive curriculum that includes Horton, Dunham and Graham-based modern dance techniques, ballet, jazz, West African dance, Spanish dance, Classical Indian dance, tap and yoga classes. To help talented students make the leap from studio to stage, Ailey formed the Repertory Ensemble in 1974. Under the artistic direction of former Ailey dancer Sylvia Waters, the Repertory Ensemble has emerged as an acclaimed professional company in its own right. It has won critical praise for its national tours and residencies at major colleges and universities, as well as its visits to public schools across the country.

Another component of Ailey's commitment to education has been the Company's long-standing involvement in arts-in-education programs, including free performances, mini-performances, lecture/demonstrations, workshops and master classes in communities in the US and throughout the world. AileyCamp, a unique national program, brings under-served youngsters to a full-scholarship summer

day camp that combines dance classes with personal development workshops, creative-writing classes and field trips. Currently, there are AileyCamps in Kansas City, Philadelphia and New York City.

Throughout his lifetime, Alvin Ailey received recognition for his achievements. He was awarded numerous honorary doctoral degrees, including one from Princeton University. In 1976, the NAACP awarded Ailey the Springarn Medal and in 1982 he received the United Nations Peace Medal. From the world of dance, he received the 1975 Dance Magazine Award, the Capezio Award (1979) and modern dance's most prestigious prize, the Samuel H. Scripps American Festival Award in 1987. In 1988, he was honored by the Kennedy Center for his extraordinary contribution to American culture and achievement in the performing arts. Ailey died on December 1, 1989 - and with his death, American dance lost one of its most luminous stars. Anna Kisselgoff of The New York Times wrote of Ailey, "You didn't need to have known Ailey personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multiracial brotherhood." Jamison, when named Artistic Director of the Alvin Ailey American Dance Theater on December 20, 1989, said of Ailey, "Mr. Ailey's spiritual and moral support served as a constant inspiration to me as an artist. He was my spiritual walker, my mentor and support. He gave me legs until I could stand on my own, as a dancer and choreographer. I view this appointment as the course to take to continue my vision and to keep Mr. Ailey's legacy alive."

NUBEE & ARTHUR



"JUST WHEN YOU THOUGHT IT WAS OVER..."

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HEALTH

Healing Music

Staff Report

Music therapy is the skillful use of music and musical elements by an accredited music therapist to promote, maintain, and restore mental, physical, emotional, and spiritual health. Music has nonverbal, creative, structural, and emotional qualities. These are used in the therapeutic relationship to facilitate contact, interaction, self-awareness, learning, self-expression, communication, and personal development.

Music therapy involves the use of predominantly improvised music in a structured or non-structured way, according to the needs of the client. The client is gradually introduced to a comprehensive range of percussion and other instruments, and encouraged to use the different sounds as a way of expressing themselves. The therapist usually improvises with the client, providing a 'container' for the client's self expression.

The sessions can be mostly non-verbal, where the client finds talking difficult, or they can be a mixture of counseling and music improvisation where, for example, the client is able to talk about problems very well, but gets 'stuck' when talking about, or trying to get in touch with, feelings that are deeper down. Music

Therapy can take the form of individual or group sessions.

Music therapy is used with a wide variety of individuals regardless of age, disability, or musical background. Children who benefit from music therapy include those with mental and/or physical handicaps, learning disabilities, sensory impairments, behavioral problems, emotional disturbances, and pervasive developmental disorders. Adults who benefit from music therapy include those with mental illnesses, neurological disorders, problems of substance abuse, acute or chronic physical illnesses, and those incarcerated in correctional facilities. Music therapists also work with elderly adults in nursing homes, geriatric units, veteran's hospitals, and in senior citizen's clubs.

Music therapy has positive applications in childbirth, pain management, and stress reduction. Its effectiveness has been demonstrated with children and adults who are victims of physical, sexual and/or emotional abuse. As well, music therapy has an important role in the care of the terminally ill, both in palliative care and hospice settings.

Music therapists work with individuals and groups in institutional,

community, and private practice settings.

The music therapist establishes an environment of trust and creativity. Trust and rapport between the client and therapist is essential to the therapeutic process in which emphasis is placed on development of a person's inner resources.

Music therapy sessions include a variety of planned musical activities including singing, playing instruments, rhythmic movement, improvising, composing, and listening to music. Techniques utilized within the sessions are creative-expressive, educational, physiological, or behavioral in nature. Sometimes related therapeutic activities and methods from the disciplines of art, dance, drama, poetry, and psychology are used. During the initial sessions, a music therapy assessment is completed and specific therapeutic goals are established. The therapist then develops a treatment plan with short-term objectives as steps to achieve the long-term goals. Evaluation of the treatment effectiveness is an ongoing part of the treatment plan.

The following examples illustrate some of the procedures used in music therapy.

see Music, page 7

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Reasons People Turn to Music Therapy

- Facilitating release of emotions
- Getting in touch with feelings
- Developing creativity and sense of identity
- Building relationships and learning to trust
- Improving interpersonal and communication skills

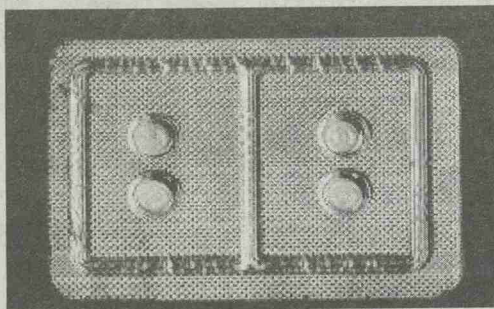
Emergency Contraceptives?

By **Renee Johnson**
Health Editor

What is emergency contraception? Contraception is defined as the prevention of becoming pregnant. With a new drug called "Preven," approved by the FDA last September, people can now prevent a pregnancy within 72 hours of the last sexual encounter. Emergency contraception can be used when a condom breaks, after a sexual assault, or any time unprotected sexual intercourse occurs. The new drug, commonly called the "morning-after" pill does not abort a pregnancy, but it prevents ovulation and fertilization.

What does this "morning-after" pill do? The kit runs about twenty dollars and comes with four pills. Two pills have to be taken within the first 72 hours of the last sexual encounter and the last two within the next 12 hours. This kit also comes with a pregnancy test to take prior to taking the morning after pills. This type of contraception will NOT terminate a pregnancy.

Use of ECPs (emergency contraceptive pills) reduces the risk of pregnancy by about 75%. This does not mean that 25 percent of women will become pregnant. Rather, if 100 women have unprotected inter-



Preven, the only emergency contraceptive pill approved by the FDA

course once during the second or third week of their menstrual cycle, about 8 will become pregnant. If those same women had used emergency contraceptive pills or minipills, only two would have become pregnant (a 75 percent reduction).

About 50% of women who use ECPs experience nausea and 20% vomit. If vomiting occurs within two hours after taking a dose, the dose may need to be repeated. The long-acting non-prescription anti-nausea medicine meclizine (sold as a generic or under the brand names Dramamine II and Bonine) can reduce the risk of nausea when taken an hour before ECPs.

Almost all women can safely use ECPs. Women who are at risk of stroke, heart disease, blood clots, or other cardiovascular problems

should not use birth control pills on a regular basis. In addition, medical experts believe that one-time emergency use of birth control pills by active women (women who are not bed-ridden) does not carry the same risks.

A lot of people believe that this type of contraception will serve as an easy route out for sexually active individuals. These individuals may irresponsibly overlook contraceptive use prior to sexual intercourse. This kind of irresponsibility could lead to the further spread of STD's and unwanted pregnancies. Emergency contraceptives should not be used as the only protection against pregnancy for sexually active people, because these pills are not nearly as effective as any ongoing contraceptive method.

Defining Syphilis

Staff Report

Syphilis is an infectious disease caused by the spirochete *Treponema pallidum* and usually transmitted by sexual contact or kissing. Infection from contaminated objects is infrequent, because drying quickly kills the organisms. A fetus carried by a woman with syphilis may contract the disease, a condition called congenital syphilis.

The primary stage of syphilis is characterized by a small lesion, called a chancre, which appears at the site of infection three to six weeks after exposure. Fluid from the chancre is extremely infectious. In the secondary stage, occurring about six weeks later, a generalized rash appears. Painless ulcers develop in the mouth, and broad, wartlike lesions, which also are highly infectious, may appear in the genital area. Headache, fever, and enlarged lymph glands are sometimes observed. These symptoms usually disappear in 3 to 12 weeks.

The disease then enters a latent stage in which no outward signs or symptoms occur, but inflammatory changes may take place in the internal organs. The latent stage can last 20 to 30 years. In 75 percent of the cases, no further symptoms appear. When the final stage, tertiary syphilis, does occur, however, it

may produce hard nodules, called gummas, in the tissues under the skin, the mucous membranes, and the internal organs. The bones are frequently affected, as well as the liver, kidney, and other visceral organs. Infection of the heart and major blood vessels accounts for most deaths.

A prominent part of neurosyphilis, which occurs in nearly 15 percent of the tertiary cases, is tabes dorsalis, or locomotor ataxia. Also present are a lack of muscular coordination, loss of urinary control, and degeneration of the reflexes; psychosis may ensue. Infection in the uterus may lead to miscarriage, to stillbirth, or to the birth of a child with congenital syphilis. Infected children often bear typical signs, such as high forehead, saddle nose, and peg-shaped teeth. By the second decade of life, central nervous system deterioration may appear.

Syphilis is detected by symptoms and verified by one of several tests performed on the blood or spinal fluid, the most common of which is the VDRL (veneral disease research laboratory) test.

see Syphilis, page 7

Health Editor Wanted.
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OPINIONS

I Often Wonder What's in the AACC

By Arthur Peoples

Staff Writer

(originally published
September 19, 1997)

"There's a party at the C.C.!" That's all you have to say and people know exactly what you're talking about. Ask people about the Cultural Center though, and they look at you confused.

What is the Cultural Center? Is the C.C. in the Cultural Center? Is the Cultural Center upstairs in the C.C.? "Who cares; I'm just trying to get to the party!"

Well, for those of you who don't know, the Afrikan American Cultural Center is the C.C., and it is for more than just partying. It is the solution to one of the main concerns of Afrikan Americans on predominately white college campuses.

It just so happen that I was discussing with a faculty member issues that once and still concern Afrikan American freshmen on campus. I was told that the main issue was that Afrikan American freshmen didn't have anywhere to socialize.

I was told that some Afrikan Americans get this sense of not belonging, didn't have anywhere to go, or just hang out and eventually got lost in the system without being able to establish an Afrikan consciousness. The faculty member turned to me and asked, "Do you know what I mean? Do you have a place where you can just hang-out or refresh, or feel that you belong?"

And I replied, "Yes, I do. The Cultural Center!"

Do you know why the Cultural Center was created? Who it was created for?

What's the reason for you to go there? Should you even be in there?

Most freshmen walk down Dan Allen Drive everyday on their way to Fountain Dining Hall and never even think to stop at the "C.C." Yet and still, they will turn to their friends and complain about not having any place to go to see a friendly face resembling them, or get books about Afrikans/Afrikan Americans or get the news on Afrikan American issues when it is right there big as day.

The Culture Center is the place to be. As Dr. Na'im Akbar once said: "The intent for black cultural centers was to capture the essence of historically black colleges and universities among Afrikans/Afrikan Americans that was not present on predominately white campuses."

During the late 19th century, historically black colleges and universities were founded for Afrikan Americans to attend because we were not allowed to attend white universities. We felt safe there because we were surrounded by our likeness.

Everywhere we turned we could see a face, like ours, that we could relate to.

There wasn't much pressure to fit in; we didn't feel belittled or lost in the crowd. We were happy.

When schools were forced to

integrate though, they did it without and mental any social preparation for us. They (white America) did not want us there in the first place, and they didn't care about our welfare after we integrated in public schools.

Please don't fall under the assumption that Afrikan Americans were ever genuinely wanted. It was ruled unconstitutional to deny entrance into a federally funded institution based upon race. Thus, to comply with federal regulations, Afrikan Americans were allowed in. In other words, to ensure that the once all-white institutions of higher education continued to receive free federal money, Afrikan Americans were allowed in. The schools didn't want the government to sue them. The deciding factor was money, not a concern for equality.

Nevertheless, there were still government officials who were determined not to desegregate public institutions, or any institutions for that matter - the former governor of Alabama and once presidential hopeful George Wallace was for example. Now crippled by a would-be assassin's bullet, Wallace has publicly admitted how "wrong" he was. He "now 'understands' the pain blacks went through."

So when we kicked in these doors and demanded entrance, we stepped right into a hostile situation. They didn't prepare for us, and we didn't prepare for their anal treatment.

White Americans were cruel, rude and cold to us, a people who were in need of love, affection and

attention as do all of the Creator's children. But most of all who were innately due respect and equality.

However, we remained in the brutal atmosphere of those institutions. And there

were so few of us, we could go weeks without seeing one another. We were where we wanted to be but we were not happy. This bought about the need for cultural centers. It started out as a little room, barely big enough to hold 5 or 6 people. Yes, they partied but they also initialized other forms of socialization, did homework, chit-chatted, discussed issues and just hung out. This helped them to get by.

If times got rough, they'd just head over to the Cultural Center. If things were going well, they'd just head over to the Cultural Center.

We could be revitalized, like going to the Fountain of Youth. This was our safe-haven, and continues to be so today.

Afrikan American freshmen, and some upper-class students also, should never

feel as though they have nowhere to go. As a matter of fact, when you walk past the Cultural Center you should see Afrikan Americans surrounding the Cultural Center.

They should be sitting on the stairs, sharing knowledge, being culturally conscious and discussing issues other than the opposite sex and clothes. Most importantly, the Afrikan American community should be a family. The Cultural Center should serve as more than a

garage or basement - a place for parties. It should serve as a den, a place for disseminating and partaking in knowledge. We need to make it our home away from home as individual students and collective organizations.

The Cultural Center is full of things for us. There is a library full of wonderful books about our people and things that we have done. Our poetry, our history, our culture, our stories and our visions are all evident if you visit the library and art gallery.

Not to mention the resident organizations housed within it, ranging from the

Greek-lettered organizations to The Nubian Message itself, Dance Visions, SAAC and many more. The Cultural Center is packed with outlets for the elevation of your mind and soul. Not to mention all of the programs that are constantly going on - guest speakers, information sessions and meetings. If we use the Culture Center wisely, there should be no need for us to be depressed.

So what's in a C.C.? A party of course. A continuous party of different flavors of the Afrikan American community, just waiting for you to attend, and there's no cover charge. All it takes is for you to walk through the door.

Music, from page 6

Although these are only a sampling of the methods used by music therapists, they provide a general idea of how music therapy can work.

Singing is used to help people with speech impairments improve their articulation, rhythm, and breath control. In a group setting individuals develop a greater awareness of others by singing together. Songs help elderly people to remember significant events in their lives which they may then share with others. Lyrics are used to help people with their mental disabilities sequence a task.

By playing instruments, individuals with motor impairments can improve gross and fine motor coordination. Playing in instrumental ensembles helps a person with behavioral problems to learn how to control disruptive impulses by working within a group structure. Learning a piece of music and performing it develops musical skills and helps a person build self-reliance, self-esteem and self-discipline.

Rhythmic movement is used to facilitate and improve an individu-

als range of motion, joint mobility / agility / strength, balance, co-ordination, gait consistency, respiration patterns, and muscular relaxation. The rhythmic component of music helps to increase motivation, interest, and enjoyment, and acts as a nonverbal persuasion to involve individuals socially.

Improvising offers a creative, nonverbal means of expressing feelings. It helps the therapist to establish a bond of trust with a person and serves as a useful assessment technique. Through vocal, instrumental, and movement improvisation a person interacts with another and explores feelings which are difficult to express verbally. Improvising offers an opportunity to make choices and deal

with structure in a creative way.

Composing is used to develop cooperative learning and to facilitate the sharing of feelings, ideas, and experiences. For hospitalized children, writing songs is a means of expressing and understanding fears. For people with a terminal illness, it is a vehicle for examining feelings about meaning in life and death, while creating a legacy to leave behind for loved ones. The healing song, written for and with the client,

can facilitate a dramatic moment of self-awareness and/or catharsis.

Listening to music has many therapeutic applications. It helps develop cognitive skills such as attention and memory. It facilitates the process of coming to terms with difficult issues by providing a creative environment for self-expression. Music evokes memories and associations. Actively listening to music in a relaxed and receptive state stimulates thoughts, images, and feelings which can be further examined and discussed, either with the therapist alone, or within a supportive group setting. Additionally, listening to music provides a stimulating way to explore and understand our own and other cultures.

Musical therapy has been around since the Bible days. It was then used as a treatment of illnesses. However, reported experiments were not recorded until the 19th century. With the immense amount of warfare affecting many people, alternative medicines and methods were sought to heal the wounded and sick. Musical therapy will definitely prove instrumental in the upcoming 20th century.

Questions, comments, concerns, and suggestions about the Nubian Message can be placed at 515-1468, Witherspoon 372, or through e-mail at nubian_message@sma.sca.ncsu.edu

Syphilis, from page 6

The preferred drug for treatment is benzathine penicillin, which is given in two injections one week apart for all stages but neurosyphilis. For this advanced stage, the antibiotic is given three times at weekly intervals. Syphilis control includes tracking down all sexual contacts of infected persons and treating those who had contact during the infectious period. Use of condoms offers some protection against contracting syphilis.

Those most at risk for contracting STDs (sexually transmitted diseases) are people who have unprotected sex that is, sex without using a latex condom; those who have multiple partners; and those whose sex partners include intravenous drug users who share needles. Studies show that Americans between the ages of 16 and 24 are at greater risk for acquiring STDs than older adults are, because younger people are

more likely to have multiple sexual partners rather than a single, long-term relationship. Additionally, young people may be more likely to have unprotected sex and may be embarrassed to tell their sexual partners they are infected. Young people may also be embarrassed or unable to seek treatment for STDs. This means that they are not only more likely to pass the disease to other young people, they also have a greater risk of suffering the long-term consequences of untreated STDs.

The best advice to sexually active individuals is to get checked out for all possible STDs. There is no way a physician can check a person for all STDs, but most can be detected through urine samples and blood work. STDs such as Human Papilloma Virus (HPV) and a few others cannot be detected until an outbreak occurs. More resources on other specific STDs are available at the Student Health Center.

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