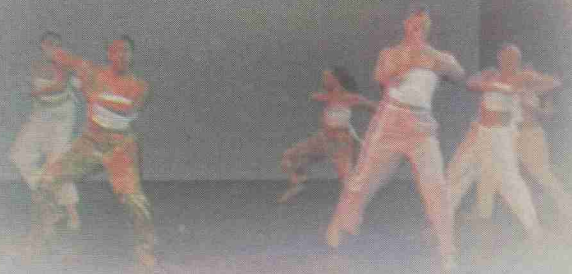


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Nubian Events

4

2

ABCC Conference

5

Black Finesse "Lights, Camera, Action"

Hip Hop Times

8

[November 8 - November 15, 2001]



# News

## ABCC Conference

Staff Report

This year the Association for Black Cultural Centers held its eleventh annual conference in Urbana, Illinois. Fifteen students, Dr. Moses and Ras Jahaziel caravanned to the conference leaving at 12 a.m. October 31st, enduring a 15-hour ride.

"This will be a very high-powered intense opportunity for students to reconnect with African tradition and culture in a meaningful setting where they will be exposed to professionals and experts in the field of Afro-centric study," explains Dr. Moses.

This year's theme: "Breaking Dependencies through Building Institutions."

Day 1, Thursday November 1, 2001 N.C. State students enjoyed an opening reception in the Holiday Inn lobby, followed by opening remarks by Nathaniel Banks, director of U of I Cultural Center, and selections from the University of Illinois Black Chorus. The keynote speakers for the evening were Shannon Lanier and Jane Feldman, authors of "Jefferson's Children" and Ras Jahaziel, visual artist, author and Dr. Moses' husband. The African Marketplace was a daily feature where people could buy hand made crafts, jewelry, paintings and other items.

"Cultural centers provide a sense of community," explained Banks in his opening speech of the importance of cultural centers. "It is important to demonstrate and illustrate the extension of culture through art, music and intellectual interaction. With the budget [cuts] people are going to question cultural centers."

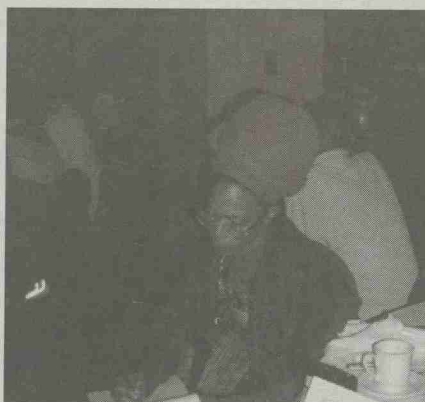
Shannon Lanier, a student at Kent State is the sixth great-grandson of Thomas Jefferson and Sally Hemings. He and his co-author Feldman discussed the obstacles in collecting information and statements for their book that shares the different points of view from the family descendants.

Jahaziel took us through a spiritual journey as he gave a slide presentation of his artwork depicting the history of African people since European encounter.

Day 2, Friday November 2, 2001

If the name Margaret Burroughs sounds familiar, you may

have noticed her artwork in the Cultural Center. Burroughs was the opening plenary speaker for Friday. She described how she started the Museum of Negro History in her home.



Dr. Moses, secretary of the ABCC takes notes during the conference

student didn't even get a certificate," says senior Shawn Barnes. "Someone elected to take up an impromptu donation for the fourth student and we ended up raising \$203 for her. It was great to see what we could do if we worked together!"

Keynote speaker for the evening, Reverend Osagyefo Uhuru Sekou delivered a powerful speech riddled with "ahn ah" and "that's true" from the audience. Sekou presented three fundamental questions we should all ask ourselves; they were: 1) Who am I? 2) Am I really who I am, and 3) Am I really who I ought to be?

Sekou encouraged us to question our current leadership. "We have blood on our hands," said Sekou. "We have a moral and ethical obligation to those who went before us." We have to identify our problems and provide solutions to them.

Day 3, Saturday November 3, 2001

The final day of the conference began with opening plenary speaker Fundishi Mpatanishi who made us ask ourselves what we could do locally to better our cultural centers. Concurrent workshops included a Student Rap Session. Issues and con-

Students had an option of workshops to attend, followed by lunch and more workshops including: "Cultural Centers as Support Systems for Students" and "Black Women in White Institutions."

Dinner proved to be a true experience in working together to make things happen.

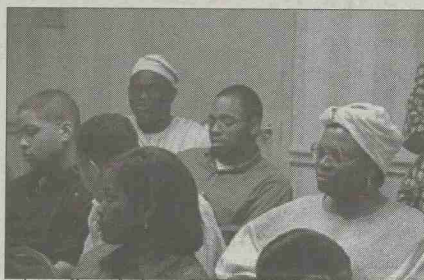
"Four high school students were recognized for outstanding work in a essay contest. Three of the four students won monetary awards and the fourth stu-

cerns were similar from cultural centers around the nation. Student participants decided that some of the things they could do to improve their centers would be to bring clubs and organizations together by attending and inviting each other to meetings. This show of support would strengthen organizations individually as well as the cultural center as a whole. Another important idea was to "get on one accord." This means having an agenda for all African American organizations because without a purpose we are lost.

The rap session was highly successful in sparking ideas. Freshman Kristen Lilly said, "There is so much I want to do at the Cultural Center at N.C. State University. I have a lot of ideas that I hope to implement upon returning to school."

Senior Schanel McMillian, president of the Heritage Society shared her plans; "I'm going to have a candid conversation with members and advisors to make Heritage Society better. I would like to see creative programming and partnerships with Shaw and St. Augustine."

"I think this year's topic was extremely significant," says Dr. Moses. "Students seem to have been active learners and were eagerly involved in the proceedings and in networking with students, faculty and state from other cultural centers."



An audience looks on during one of the workshops

"The topics spoke of African peoples building their own institutions. In the scope of being a predominately white campus it's not likely that this center [the AACC] will be completely set apart from the University, but we do need to continue to help the University understand the importance of a Black cultural center on a predominately white campus."

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# News



Photo courtesy: Roger Winstead

## Where Do We Go From Here?

Rupert Nacoste  
Vice Provost for Diversity  
and African American Affairs

"The black American experience is a subject that is supremely American. It is the history of a centuries-long war in which one group of people strove for justice, for a fair share. Relegating black history to an elective or a ghetto or a moment in the past holds us all back. Black history is a torch that can lead us out from the darkness."

Walter Mosley

Ideas represent.

Ideas you see are an attempt to represent a pattern of reality or proposed reality. So ideas cannot simply be dismissed. Given that they represent, ideas can be evaluated against standards of better reality, worse reality or no change in reality. That is why ideas do not simply go away when we do not want to deal with the pattern of potential reality the idea brings to light.

Ideas are resilient. Sure, you can attack the person who offers an idea, but the idea remains. Yes, you can question whether the person offering the idea should have been the one put in the leadership position, but the idea remains. And history shows that you can even kill the person who offers the idea, but the idea remains, lingering like a ghost, haunting. Ideas, you must understand, have a life of their own. That is the power of ideas.

For example, in my work as a scholar of affirmative action, some tried to discredit the psychological theory, the ideas, I put forward to explain people's reactions to affirmative action. Yet, because I continued to publish papers that provided support for them, the ideas I developed have had influence. Although the story is not over, writing in their recent book, "Affirmative Action: A

Psychological Perspective," the authors say,

"The [psychological] theory which may hold the most promise as a guide to affirmative action research is that offered by Nacoste... Not only would Nacoste's theory appear to hold great promise in terms of directing future research... Nacoste's work extends beyond simple description of reactions to affirmative action into the realm of explanation."

Knowing that ideas are resilient in this way, when ideas are being discussed we should all be suspicious of attacks that focus on the person who has offered an idea. Attacks on the person who brings the idea are always an attempt to distract from the real issues. An idea is an idea and it must be evaluated by the reality it represents.

Ideas not only represent, they travel well; ideas are mobile. Gandhi's idea of a nonviolent strategy of rebellion found its way from the other side of the world to Martin Luther King Jr. With that in mind I thought it might be useful for us to think about an idea that is being talked about by African American cultural observers who do not happen to be local. World renowned novelists Walter Mosley and Toni Morrison have both put forth the idea that in order to understand American culture we must engage in an open analysis of the influence of African Americans on American identity.

The idea that Mosley and Morrison are discussing seems to be one answer to the question, what is the value of understanding the African American presence in America? For local reasons I think we should think of the question as "what is the point of having an African American Cultural Center?"

I have offered a set of ideas about how to move the African American Cultural Center forward to avoid stagnation, to interact with the academic mission of the university. My proposal is based on the idea that,

"Through a connection [of the Cultural Center] to all of the colleges, the exploration of culture and cultural dynamics will touch and have the potential to influence all students, so that no student leaves this university unaware of the meaning and importance of cultural diversity. And that link will likewise attract and empower African American students in a new way."

Relevant to this point, both Morrison and Mosley use an analysis of the African American presence in America as a springboard for a radical analysis of American culture. Without denying the existence of racism and its power, both Mosley and Morrison deliberately decide not to think

from the weak position of worrying about what racism is doing or might do to black people. Rather they both decide to think from the strong position that says that the very presence and incomparable survival of black people in America is the real source for understanding the strengths and weaknesses of American society.

In his short (114 page) book titled "Workin' the Chain Gang: Shaking Off the Dead Hand of History," Mosley says,

Nacoste continued on Page 7

"The oppression of racism is a palpable part of life in America, so much so that the broader problems facing us today might have their solutions in understanding the opposition that African Americans have put up against the system that has kept us down."

Mosley offers us the idea that

"The black American experience is the history of America. Our struggle to survive in the face of blinding hatred is in part a key to understanding how the chains forged in the modern world might be slipped and avoided in the future.

The black race has learned, the hard way, what white Americans are only just beginning to understand: not to believe the promises of politicians and corporate leaders."

Mr. Mosley shows us what he means with the compelling example of the American dissatisfaction with Health Maintenance Organizations (HMOs). He says

"Black American history... is American history. There is an echo of Jim Crow in the HMO; people shunted aside, denied access, and allowed to suffer with no real democratic recourse."

That is why the core of Mr. Mosley's idea is that black American history can be used to shine a light on the contemporary circumstances of all Americans.

"Black history is a torch that can lead us out from the darkness. In order to find the way, we have to work together and follow one another's strengths."

In her short book (91 pages), "Playing in the Dark," Nobel Prize winner Toni Morrison states her belief that it is important to begin

"...an investigation into the ways in which a nonwhite, Africanlike... presence or persona was constructed in the United States..."

But Morrison's goal is as broad as that of Walter Mosley's in that Morrison sees her work as giving us a way to understand how the Africanist presence has influenced the psychology of all American culture. "What I propose..." Morrison writes,

"...is to examine the impact of notions of racial hierarchy, racial exclusion, and racial vulnerability and availability on nonblacks who held, resisted, explored or altered those notions. The scholarship that looks into the mind, imagination, and behavior of slaves is invaluable. But equally valuable is a serious intellectual effort to see what racial ideology does to the mind, imagination, and behavior of masters."

As her example, Morrison's compelling claim is that the very concept of freedom in America was, and is, dependent on the Africanist presence. Morrison says

"The concept of freedom did not emerge in a vacuum. Nothing highlighted freedom-- if it did not in fact create it-- like slavery."

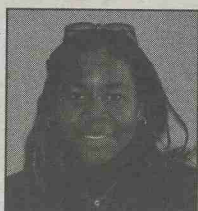
To my mind, as a social psychologist this is the right focus; a focus on the relationship that looks at the basis on which both parties in the relationship intersect and interact with and influence each other. That is the context that Morrison uses to set up an agenda for exploring the defining impact of the Africanist presence on American identity. And that is the kind of approach that I believe we must take in setting the agenda for our African American Cultural Center. That agenda, I believe, must rest on a foundation that acknowledges that the Africanist presence has always existed in a relationship with the larger society and has and continues to be the major influence on the culture of that larger society.

If we were to incorporate these ideas into an agenda for our Cultural Center, we would develop a Cultural Center that helped all our students. African American students would gain even more psychological strength, as they would learn the many dimensions of influence of the African American presence on American culture. For the first time on this campus, you would learn that African American history has the potential to help all Americans understand the social system that is America. And white students would be relieved of their mis-education by learning the many ways that being white has always depended on the powerful presence of blacks, thus teaching them the true essence of American culture.

To successfully put that agenda in motion would make plain the many reasons that we, African Americans, have nothing to fear about having a Cultural Center that interacts with the whole campus. We are the core element of American identity. One should never fear sharing one's self. If you fear sharing yourself, that means that you believe you have some flaw that you must hide.

To move past the shackles of a dead history, that is a belief, an idea, representation of reality, to be analyzed closely and carefully.

"Represent: please send your reactions to these ideas to Dr. Nacoste at [rupert\\_nacoste@ncsu.edu](mailto:rupert_nacoste@ncsu.edu)"



Folasade Omosaiye  
Staff Writer

## Africa News Brief

ALGERIA: Interim President seeks peace

After four days of peace talks between the transitional government and its opposition, Somalia's President, Abdulkassim Salat Hassan, urges all those not involved in the peace process to join in. He pleaded for power sharing amongst the factions in order for the violence to cease.

Some faction leaders were absent from this meeting, which took place in the Kenyan capital, Nairobi. Mr. Hassan was confident of their eventual submission because the overwhelming majority of Somalis desire peace.

At the end of the meeting, Kenyan president, Daniel arap Moi, announced that he was reopening the border with Somalia; the border has been closed for while.

NIGERIA: The road to Privatization

The bids are up for control over the privatization of a state-owned telephone company (NITEL). Three conglomerates have submitted their bids and are waiting for a response from the federal government, which is expected at the end of November.

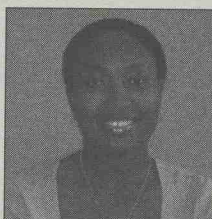
Since the independence of Nigeria, this is the first attempt at privatizing a state-owned entity. Nigeria is said to be one of the most under serviced telecommunications market in the world. Out of a population of close to a 110 million people, there is less than one phone line to 250 people. The highest bidder will have to commit to installing two million new lines in Nigeria over the next three years.

TANZANIA: Free Schooling?

President Benjamin Mkapa has made a decision to abolish primary school fees commencing January 2002. However, there have been major concerns that the proposal will fall through. Many citizens are in support of the proposal but are skeptical of its longevity. Apparently, a similar proposal was adopted in the 1970's but did not last very long.

The plan is to provide free schooling at the primary school level to encourage more students to attend. Skepticism is based on the fact that the government has financial restrictions. People are concerned that the program will not last long.

Remember! We are the salt of the Earth. So



Addison  
Staff Writer

Sharonda L.

## NAACP: See the Light

The first meeting of the NAACP (National Association for the Advancement of Colored People) was held on Friday, Sept. 19, 2001. The meeting was conducted by Ms. Candace Montague who serves as President of the organization.

The purpose of NAACP is to inform youth of the problems affecting Africans in the Diaspora and other people of color. To

advance the economic, educational, social and political status of Africans in the Diaspora and other people of color. To stimulate an appreciation of the African American contribution to US civilization, and to develop an intelligent and militant youth leadership.

The primary focus of the NC State Chapter of the NAACP continues to be the protection and enhancement of the civil rights of African Americans and other minorities. As of now there are 20 active members of the organization. There is a \$10 membership fee \$7 of which goes to national, and \$3 stays with the local chapter. Meetings are held every other Wednesday at 6:00 p.m.

Some of the events that NAACP are trying to sponsor include a Quiz bowl, and panel discussions on relationships. (sounds interesting?) Those of you who may be interested in participating in the quiz bowl, you may register with Candace Montague.

Dates and times of the events are TBA so stay posted. Even though NAACP has been offered at NC State only a short while, they have already set high goals. "Our chapter maintains its objective in letting others know about the history of the Black Man, its importance, its relevance to everyone and everything else in the world," said Candace. My advice is, for those of you who are in darkness when it comes to knowing about your history--it's time to see the light. Join NAACP ASAP!



# Culture & Arts

## Nubian Events

Makings of Home: Quilts and Artifacts from the Collection of L. Teresa Church  
Oct. 17 - Dec. 19  
John Biggers Gallery  
African American Cultural Center, NC State University

Tell Me a Story  
November 14  
Presented by AACC and Alpha Kappa Alpha

African American Cultural Center African American Contributions to America  
November 15  
Presented by AACC and Iota Phi Theta  
African American Cultural Center

Around the Village  
November 16  
Presented by AACC  
African American Cultural Center

Raisin In the Sun  
Nov. 8  
Performed by Black Repertory Theatre  
Thompson Theatre, NC State University

Black Dart Chronicles  
Every Wednesday night @ 8pm  
Expressions  
110 E. Hargett St. Downtown Raleigh

The Cypher (Vibes-Music-Poetry)  
Nov. 9 @ 9pm  
Berkeley Cafe  
217 W. Martin St., Downtown, Raleigh, NC  
tel: (919) 821-0777

## Quote of the Week

You may encounter many defeats,  
but you must not be defeated."

- Maya Angelou, Educator

## African Proverbs

For news of the heart, ask the face. -  
Hausa Proverb  
Little with health is better than much  
with sickness. -Berber Proverb

Keon Pettway

## New Books in the African American Cultural Center Library

### Fiction

Any way the wind blows. E. Lynn Harris  
Long way from home. Connie Briscoe  
No time to die: a Mali Anderson mystery. Grace Edwards

### Non-Fiction

African American males in school and society. Vernon Polite  
Blackman's guide to understanding the Blackwoman  
Never before, never again: the stirring biography of Eddie Robinson. Eddie Robinson



Keon Pettway, Editor

## Did you know...

The Palette of King Narmer, from Hierakonpolis, is the oldest known image of a historic personage identified by name. The palette illustrates the victory of King Narmer, also known as Menes, the first Pharaoh who created the unification of Upper and Lower Egypt. King Narmer was his original name, but it was changed to Menes, which means "the founder." He is accredited for the foundation of Memphis and Crocodopolis: two cities in Egypt.

Description of the top and central scene from the back of palette:  
The Palette of King Narmer is very symbolic. The head of the palette and the papyrus plant represents Lower Egypt, and the falcon in the right corner of the palette represents Horus, the local god of Upper Egypt. Narmer is pictured with his sandals removed, which indicates that the slaying of the enemy is not a true battle. It is obvious that the enemy is helpless. The enemy is naked while the king is clothed in a short skirt, an animal's tail and the White crown that is usually associated with Upper Egypt. The contrast between the appearance of the enemy and the king denotes that the enemy was barbaric.

Description of the central scene from the top of the palette:  
The joining of the animals' neck represents the unification of Lower and Upper Egypt.

A black chemist named Percy Lavon Julian discovered a drug to treat glaucoma. Glaucoma is a disease of the eye that marked by increased pressure within the eyeball that can result in damage to the optic disk and gradual loss of vision. Julian created the drug that physostigmine, which consisted of chemicals produced by the body. This meant that the drug could be produced and distributed at a low cost. Julian received world wide praise for his discovery. Julian was appointed to director of research and chief chemist at the Clidden Company in Chicago. He was the first African American to direct a major industrial laboratory. Julian left the Clidden Company in 1953 and founded his own plant and company, Julian Laboratories emerged as one of the world's leaders in the production of drugs using wild yams. Julian sold his company to Smith, Kline & French in 1961 and founded the Julian research Institute and Julian Association Inc. In 1990, Percy Julian was the first African American to be inducted to the Inventor's Hall of Fame. Julian died in 1975.

Something to Think About: Why is it that an African American inventor was not inducted into the Inventor's Hall of Fame until 1990?

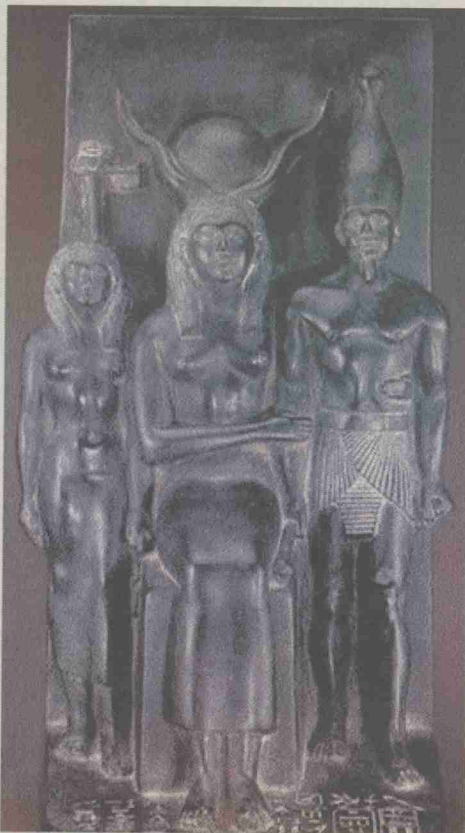


Image courtesy of [http://ragz-international.com/egypt\\_art\\_and\\_architecture.htm](http://ragz-international.com/egypt_art_and_architecture.htm)



# Sports & Entertainment

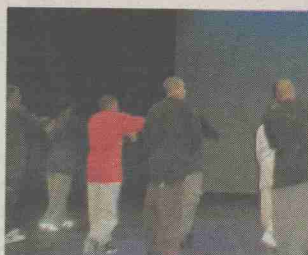


## Black Finesse "Lights, Camera, Action"

This past Friday night, Black Finesse Modeling Troupe held their semi-annual fashion show called "Lights, Camera, Action." This event is a way for NC State students to showcase their modeling skills, while having the opportunity to wear nice clothes and have fun. The event started around 8 p.m. and lasted until about 10:15. Black Finesse Modeling Troupe holds fashion shows every fall and spring semester along with other programs throughout the year. This year's group has 41 members including the executive board. The executive board consists of the president, Natasha Moore, along with Rachel Scott, Vandaliah Thompson, Natalie Scurry, Diera Parham, Nikki Dawson, CJ McBeth, Adam Cooney, and Crushonda Todd.

Due to time constraints, this year's show did not showcase every scene. Minus the long intermissions, the actual modeling portion of the show was good. The show had a different twist to it this year with the addition of fashion commentators. In previous years the show has been hosted by emcees, whose purpose was to hype up the crowd. Black Finesse always has a nice combination of different events to support the modeling. This year Dance Visions and a local rap group performed during intermissions. Dance Visions was real nice, it added a taste of culture to the night. The rap performance was not on the same page. I give those catz courage for attempting to showcase their skills, but they failed at adding to the night. The rap performance really took away from the mood that the modeling and Dance Visions set.

Other events during the intermissions included, a fraternity/sorority "Best



### FROM TOP TO BOTTOM

- Brett Sampson and a female companion walk the runway in their respected attires.
- The men of Black Finesse strut their stuff in an explosive presentation.
- DJ D-Cutta of WKNC gets prepared for a hype show.
- The ladies of Dance Visions give the crowd another successful display of grace and elegance.

### TO THE RIGHT

- Kevjorik Jones and a female companion dramatically pose for a sexy lingerie scene.



Troy Neal, Editor

Dressed" contest and Alethea Byrd's singing. The Greeks were definitely in the house, yelling their unmatched shout-outs across Stewart Theatre. Kappa Alpha Psi, Inc. won for the frats. Representing KXi was Dave Simmons. The winning sorority was Delta Sigma Theta, Inc. The MO representative was Tynesha Lewis, who currently plays in the WNBA. Alethea, who was also involved with the organization of the show, laid down an a cappella version of the Star Spangled Banner. This part was one of the highlights of the night. The DJ for the night was none other than D Cutta of WKNC. Cutta dropped the needle nicely and also kept the crowd jumpin' during the intermissions.

As far as the show goes, the poem reading and the first scene "Twilight" started the show off well. The show features many other scenes including "Formal Invite," "LAAM Wear," and "Round & Round." Part of the lingerie scene was cut from the show. I know for a fact that most of the guys paid their \$7 for that part alone. So in the end some of the guys left the show disappointed.

Even though one of my favorite scenes was cut out and there were long periods of nothing during the intermissions, the overall rating of Black Finesse is a thumbs up. Considering everything the Troupe tried to pull off in addition to their routines, the show turned out straight. Big ups to Natasha, Diera, Adam and all the other people who made Black Finesse. Holla...

Apparel was provided by: Barry's Mfg, Wilson's Leather, NuFaces, LAAM wear, Park Flava, Dr. Jay's, Buckels, Deb, Wet Seal, 5-7-9, Casual Corner, Queen's Chamber, and Tekera's Boutique.

Any person wishing to be involved with Black Finesse please contact Natasha Moore or Diera Parham.

T-Nyce...the one and only

## Hip-Hop Lounge

Reggie Hall Jr., Arkhitek, Arkh-Illy

There seems to be a recurring phenomenon on the campus of North Carolina State University. This phenomenon captures the realm of a culture that began some 25 to 30 years ago. A culture that was once thought not to possess any sort of longevity and would die out in a short period of time. This culture is one that has taken the entire world by storm and is as common as turkey on Thanksgiving. This culture is the entity that is known as Hip-Hop. KWU brought a segment of Hip-Hop's culture to the Talley Ballroom on Saturday, Nov. 3. One of the purest elements of Hip-Hop culture, the art of freestyle battling, was showcased. KWU presented NCSU with the bare elements needed: two turntables, a mic, and a host of emcees.

KWU began the showcase with a spotlight freestyle presented by each contestant. Each emcee presented the crowd with his or her best skill for a duration of 1 minute and 30 seconds. After the crowd received each emcee's lyrical presentation, the battle between emcees began. Emcees such as Phonte, Kedar, Infinite, Vital, and Splash (as well as a host of others) participated in battle rounds that each included 2 segments. In the first segment of each round, each emcee took turns in lyrically defacing his or her opponent. After a segment of unbound lyrical battling, constraints were given to each emcee. In the second segment, emcees were given a topic on which they had to consistently include in their freestyle verses. This innovative technique separated the men from the boys and the women from the girls in displaying each emcee's freestyling ability and skill. Round after round, emcees stepped up to the challenge in an attempt to exhibit their skills in the next round. Some emcees were successful, while others could not rise to the occasion. In some cases, the decision of which emcee to accelerate to the next round was difficult to

determine due to the two emcees' elite lyrical presentations. After what could be called the semi-final round, two emcees were left to square off for the title. Before Splash and Phonte unleashed lyrical fury on each other, a brief intermission was given in which DJ Flash displayed ability on the turntables possessed by few. Pulling out an arsenal of tricks and stunts, Flash displayed to the crowd what authentic DJ-ing really is. In the final round of the freestyle Battle, Phonte and Splash went head to head in attempt to be named the winner of the competition. Each emcee blasted the other with lines that captivated the crowd and left many in awe. Each emcee rhymed with confidence and put everything on the line in order to come out on top. After three segments of a heated battle, Phonte was named the winner. No newcomer to victory, Phonte walked away from the stage the champ on Saturday night. Once again, KWU presented the NCSU community with another KWU Banga and gave the art form of freestyle emceeing the right to be showcased.



photos by Troy Neal



# Culture & Arts

## The Rose (A poem for my mother)

I remember the times we played in the summer grass  
 And the days I wish the fun would last  
 I remember how she smelled of roses  
 And how we danced in the water from the garden hoses  
 I remember all the stories she told me  
 And showed me things I thought no man could see  
 I remember all the days she came home late  
 And smiled at me when I stood up to wait  
 I remember her smile shining of light  
 And she glowed like a star in the night  
 She can be compared to no other  
 This beautiful rose is my mother

Chasda D. Clendinen

## Expressions

I went down to the river,  
 I set down on the bank.  
 I tried to think but couldn't,  
 So I jumped in and sank.

I came up once and hollered!  
 I came up twice and cried!  
 If that water hadn't a-been so cold  
 I might've sunk and died.

But it was    Cold in that water!    It was cold!

I took the elevator  
 Sixteen floors above the ground.  
 I thought about my baby  
 And thought I would jump down.

I stood there and I hollered!  
 I stood there and I cried!  
 If it hadn't a-been so high  
 I might've jumped and died.

But it was    High up there!    It was high!

So since I'm still here livin',  
 I guess I will live on.  
 I could've died for love--  
 But for livin' I was born

Though you may hear me holler,  
 And you may see me cry--  
 I'll be dogged, sweet baby,  
 If you gonna see me die.

Life is fine!    Fine as wine!    Life is fine!

Langston Hughes

## Sorry

How do you say sorry to the man you love  
 For all the pain you caused to pierce his loving heart  
 He loves you now and has been loving you from the start  
 Faithful and supporting even though you hurt him  
 A man who cried in the dark  
 When the pain erupted and started to lark  
 You are his happy sunshine and the most painful thing in the world  
 He loves you to much to denounce you as his girl  
 You mean more to him than platinum, ice, and life itself  
 Yet you continue to hurt him and keep him dusty as if an old book on a shelf  
 Realizing all your mistakes and now you want to make it right  
 Take him out of the dark and give him back the sunlight  
 Make him happy, make him proud  
 Say you love him, shout it out loud  
 Never hurt him again  
 Make him your all, your lover, and your friend  
 "Sorry" is misinterpreted by many and if you are truly sorry  
 You would know that it can never be said with words  
 But in the actions you show to tell him you apologize

~ Chasda D. Clendinen



photo courtesy of www.lycos.com

# News

## 2001 "Raisin in the Sun" Cast



Cast & Production staff of  
"A Raisin in the Sun"

### Theatre Cast

Ruth Younger - Tiffany Moody  
 Travis Younger - Demetris Faison  
 Walter Lee Younger - Ronald A. Foreman  
 Beneatha Younger - Joy Eason  
 Lena Younger (Mama) - Tia Marie Doxey  
 Joseph Asagai - Howard Butcher  
 George Murchison - Anthony L. Hardison  
 Bobo - Felix Colon, Jr.  
 Karl Lindner - James Pendergrass  
 Mrs. Johnson - Shanita Graves  
 Moving Men - Jerry Blackmon, Jason A. Lewis

### Production Staff

Director - Dr. Patricia C. Caple  
 Associate Director - Mr. Ronald A. Foreman  
 Stage Manager/Production Secretary - Daketra Thorne

### Crew

Hayley Dawson  
 Mandy McDavid  
 Blair Wiggins  
 LaToya Eaves  
 Adrienne Smith  
 Amanda M. Ford  
 Sheetal Trivedi  
 Candace' Montague  
 Audria Humes  
 Betsy Thekkekkandam  
 Jason A. Lewis  
 Jaime Newsome  
 Ryan Miller  
 Ryan McDowell  
 Ryan A. Reid

**Now Showing, Nov. 8 - 11**



# Opinions

## Hello, How are You Today?

Delvis Ingram  
Columnist

I am a simple individual that does simple things in the simplest ways. So what I am about to say is very simple. Most of the people on this campus ride the Wolfline or the Wolfink. This could be for many various reasons and to go to various places. NC State is blessed to have a transportation system to transport its students, faculty and staff. Many colleges and universities do not have this transportation option. Shaw University, St. Augustine, Meredith, and St. Mary are just a few of many institutions that do not have this alternative. There is a gesture that we all must take part in. It does not hurt to say hello and thank you to the bus driver. It really trou-

bles me to see people get on and off the bus and do not acknowledge the bus driver in any kind of way. There is no hello, no thank you, or any type of a simple, kind word.

A kind gesture is an act that has been mentioned since the early days of our youth. Back in the day, it was called politeness. We as humans tend to forget the most elementary practices. We make it seem like it is easier to succeed in complexity than to succeed in simplicity. You are more likely to fail from making the easy difficult.

We must realize that the bus driver is responsible for our lives for the period of time that we are on that bus. You will realize that being kind to people will go a long way. Your day will go a little smoother. The communication between you and the driver will be friendlier.

We must learn to respect that the bus driver has a choice. They do not have to stop for you. They can keep going and miss your stop, making you walk anyway. They do not have to be careful on the roads, but

they are careful by choice. We have to remember that we live in a democracy and some choices might not be the most popular in accordance with our comfort. Therefore, we must respect the bus driver and show some acts of kindness toward them. What they do is their choice.

Do you remember when you were rushing to catch the bus and the driver saw you and politely waited on you? Do you remember when you asked a question about a route and the driver politely answered your question? Do you ever think about walking in the rain, never having the alternative to catch a bus to refrain from walking? Have you ever had a bad day but a simple smile brightened it up just a little? Politeness does wonders.

Politeness is a humane act that we must keep in practice. It is bad enough that no one makes conversation on the bus with one another. Therefore, saying hello to the driver when you get on and thank you when you get off the bus is not a crime. It is so easy to do.

## Hip Hop Times

The Nubian Message  
Weekly Editorial

Yes yes y'all, to the beat and... Lyrical phrases such as this one are not uncommon in modern American culture. Hip-hop, the musical genre to which these phrases belong, has come a long way since the late 1970s when it began.

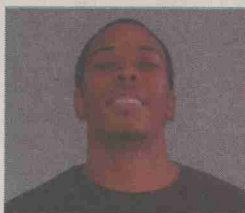
Hip-hop has made many transformations since its humble beginnings. From battle rap to political, dance, gangsta, and back around again, hip-hop has been an indicator and reflection of black life in America for the last two decades. Nowadays, even our parents and the older generations of classic soul fans can be seen bobbing their heads to the hip-hop beat.

That is why it is not surprising to hear that Cornel West, professor of African American Studies and Philosophy at Harvard University, released an album in September on Artemis Records titled "Sketches of My Culture." This album is a collection of rap and spoken word produced with jazz and hip-hop beats. West says that he made the album as a way to "deliver a message of pride in oneself and black history to people who may not get into Harvard or pick up his books." The author of 15 books, West has numerous messages to send to the black community.

Cornel West discovered what many young people in our communities and African American students at this university already know. If you want to get a message across, put a hot beat to it and make it rhyme, then they'll listen. This is not to say that African Americans do not read or receive important messages from parents, teachers, and community leaders. However, we all know that you can make an entire community go to sleep at night and wake up in the morning singing your song, if it's funky enough.

This isn't anything new; the black musical tradition has always been a fundamental part of our culture and always will be. We should understand that in today's world, hip-hop is not only entertainment, but also the new "Times" on the block. The Nubian Message doesn't stand a chance against the latest hip-hop album. Our readers may read through the paper once or twice, and then put it down. Everyone knows the lyrics to "The Blueprint" album though, and one day our children will as well.

With that said, as a community, we should endorse the conscious rap artists that are making strides to educate and set examples for our future generations. Most of us will pick up the latest top 10 albums, go home and internalize them, and then wonder why we can't stop disrespecting our women or stay out of prison. That is not to say that we shouldn't enjoy the more mainstream music that is out there. For every Jay-Z album we buy though, why not pick up a Mos Def or Common Sense album. For every Bad Boy concert you attend, why not go out to a "Nappy Love" show or a downtown Raleigh Free Expression. You would be surprised that the best hip-hop comes from underground and contains lyrics that some of us can't even fathom. You may also be surprised that all rappers don't tote guns, sell drugs, and subscribe to all of the B.S. that mainstream media may have you believe. They just make the most money in a nation where that is what sells. Many emcees really have something to say, and if you listen you might find that the present state of our young people is better than you may think.



TJ Eatmon, Editor

