

N^{the}ubian Message

Sentinel of NC State's African American Community Since 1992.

February 4, 2003

Vol. 10, Edition 11

TODAY

Culture & Arts

Rennie Harris Puremovement brings hip-hop to NCSU Center Stage

Opinion

February is the official Black history month. Do you know what the theme is? If not, Segun has something to say.

Entertainment

Nubian gets a special interview with Sean Ingram.

WGO

What's Goin' On?

SAAC Week

SAAC will be having their annual SAAC week from Tues. Feb. 4 - Thu. Feb. 7. Check the African American listserve for scheduled events.

Sweets for your Sweet

Dancevisions will be taking orders for dance and candy grams on the Brickyard on Wed. Feb. 5 and Thu. Feb. 6 for Valentine's day. Get Candy or Get a dance

Know your history?

SAA-PAMS will be having their annual African American History quiz bowl on Sun. Feb. 9 in the Rm. 126 Witherspoon at 5 p.m.

The date of your choice

Alpha Kappa Alpha Sorority Inc. will be having their date auction on Mon. Feb. 10 at 8 p.m. in the Talley Student Center Ballroom. Admission is \$2.

Bush addresses U.N. inspections ordeal

Marcus Gibbs

staff writer

On Tuesday, Jan. 28, millions of Americans attentively sat in front of their television sets to witness President Bush give the State of the Union Address. With the anticipation of war looming in the minds of numerous Americans, more information about the possible war on Iraq was expected.

U.N. inspectors claim to have had little cooperation from the Iraqis in their search for weapons of mass destruction. Saddam Hussein is suspected of violating Resolution 1441 by not disclosing information concerning disarmament. Resolution 1441 is the order that the Iraqi leader had to dispose of weapons of mass

destruction and had 12 previous years to do so. U.N. Chief Arms inspector, Hans Blix, made it known that the questions about the dangerous weapons that remain unaccounted for remain unanswered. According to Blix, there are also anthrax, vx nerve gas, and scud missiles that are

unaccounted for. Also, U.S. intelligence officials are lead to believe that scientists in Iraq have been told what to say when they are asked questions during inspections.

During the State of the Union Address, President Bush mentioned

Hussein's mobile biochemical laboratories that make the inspections difficult to continue. Bush made it known that Secretary of State Colin Powell will meet with the

U.N. Security Council tomorrow, to further inform them of the nation's situation with Iraq.

With what could be considered the most frightening statement of the night, Bush revealed that intelligence sources had discovered that Hussein aids and supports terrorists. There is still no evidence at this time that reveal the reason why the intelligence sources have come to that conclusion.

The Pentagon is planning to assemble troops and aircrafts into the Persian Gulf by the end of February. Meanwhile, most of the U.S. allies are taking the same approach to the possibility of war. Like the French Foreign Minister, Dominique de Villepin, the majority of our nation's allies believe that weapons inspections should resume for a few more weeks or maybe a few months from now in order for them to decide if they will assist the United States or not. On the other hand, Britain has already sent troops to assist the U.S. soldiers in the Gulf.

With war appearing to be imminent, all we can do now is to patiently wait for our nation to make its next move.

U.N. inspections claim to have had little cooperation from the Iraqis in their search for weapons...

What political party to trust?

Robert White

managing editor

On Jan 30 at 7 p.m. The Society of African American Culture (SAAC) and Phi Beta Sigma Fraternity, Inc. tried to solve the question facing African Americans on which political party to choose. To discuss the issue were panelists Theresa Peoples for the Republican Party and Edward Smith for the Democratic Party. Theresa Peoples is a former educator in the Wake County schools and business owner. Edward Smith works in the Civil Rights Division of the state Office of Administrative Hearings.

After a brief introduction by SAAC Political Affairs Chair Faith Pearl Leach. Moderator Curtis Hill asked the panelists a series of questions. Both panelists revealed they had been very politically active as teenagers in Southeast Raleigh. Smith asked the audience series of question "Do you know about the Civil Rights Movement?" Both panelists briefly recounted some of their memories of growing up during the Civil Rights Movement.

Theresa Peoples admitted that until

1994 she was a Democrat. She chose to switch because she saw the need and advantage of having black people voices heard in the GOP. Smith became a member of the Democratic Party because of the work they did in the Civil Rights Era.

Peoples dispelled the rumors about the rich Republicans. Then the debate turned to the war on Iraq both briefly shared their views on 9/11 and the war in Iraq. Ed Smith noted several reasons why African Americans should continue to vote.

The panelists continued to talk about issues ranging from the War on Iraq to politics in 2004. Though the panelists represented different parties they agreed on most issues in regarding the Black Community and encouraged the students involved in politics.

Students asked othe panelists how they felt about Alan Keyes and Clarence Thomas and what were their predictions for presidential candidates.

The goal of the program is to "promote awareness of party politics" said Faith Pearl Leach.

Nation reads to celebrate

Jennifer Chamberlain

news editor

On Sunday afternoon about 30 NC State students, faculty and graduates gathered in the gallery of the African American Cultural Center to participate in a national read-in chain. At 4 p.m. people all over the nation joined together to celebrate African and African American literature.

The event started with a prayer by Dr. Iyailu Moses and an introduction by mistress of ceremonies Faith Pearl Leach. Everyone was then encouraged to select a book from the AACC

library, for the 15 minute silent reading period. After the books were put away, there was a Homage to the Motherland where participants recited excerpts from African American literature pioneers

such as Giovanni, Wheatley, Equiano, Delaney, Cullen, Burrows, Baldwin and Bennett.

Afterwards participants had the chance to read or perform their own works or poetry, book excerpts and journal writings. Some gave tributes to our ancestors, some relived past experiences and some reflected on their personal trips back to the motherland.

The Read-In chain was founded by the National Coalition of Teachers of English 13 years ago. The NC State program was co-sponsored by the African American Cultural Center, the Society of African American Culture and the Heritage Society.



Nubian staff photo

Celebrating Black History month 365 days a year.

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Stop Kiss shines

Anthony Exum

staff writer

There is nothing unusual about two 20-something New Yorkers unable to express their budding love for each other. However, if the two New Yorkers were both female, it would further complicate their inability to express their feelings. That is the case in Diana Son's "Stop Kiss" presented to N.C. State by University Theatre.

In the play, you bear witness to the budding friendship between Callie, played by Tracey E. Phillips, and Sara, played by Collette Rutherford. During the course of the play, you see a mixture of scenes that deal with Callie and Sara's friendship and how they cope with a heinous act.

Under the direction of Terri L. Janney, the cast runs through the gamut of human emotions. The audience witnesses the awkwardness of their first meeting, the sadness of their situation, and the hope that they share at the end of the play.

The characters themselves conflict in such a way that it adds to their performances. The character of Callie seems to have the most interaction with other characters, each with a different outcome. Her interaction with Mrs. Winsley resulted in a feeling of disgust, while her dealings with Peter resulted in feelings of shame and guilt. Callie's communication with George is always strained and uneasy, whereas her exchanges with Detective Cole are incensed and irate. This seems to give the character a certain dynamic that is not duplicated by any of the other characters.

The play, its actors, and subject matter are so new and different that it has generated some acclaim. The production has been chosen as a regional contestant in the American College Theatre Festival on Feb. 8 in Savannah, Ga. The production was chosen as one of only six positions out of over 40 productions to perform at the regional festival. To pay the expenses of the trip to Georgia, the production is being run as a fundraiser.

To honor the talent of the cast, three of the actors have been chosen to compete in the Irene Ryan Scholarship. Started in honor of stage and television actress Irene Ryan, best known as Granny on "The Beverly Hillbillies," the scholarship is awarded to a student to continue their education in the area of theatre and acting. Tracey Phillips (Callie), Collette Rutherford (Sara), and Kate Isley (Mrs. Winsley) are among the competition for colleges and universities in the 12-state southeast region of the competition. The winner of the regional competition will get the chance to perform at the finals at the Kennedy Center in Washington, D.C. The last time N.C. State sent representation to the American College Theatre Festival was five seasons ago with the production of "Cat On A Hot Tin Roof."

Due to the fact that the production only gave two performances, the play is no longer showing. Yet, the show will have a good run at the festival. With a great cast, great director, and great subject, "Stop Kiss" will be a top contender in Savannah.

Puremovement energizes crowd

Amir Reavis-Bey

staff writer

The word "pure," meaning lacking imperfections, flawless, and of synchronous composition, was definitely the theme of the performance given by the Rennie Harris Puremovement.

Composed of four sets, the show kept the audience wooed and mesmerized. At the beginning of each set, the members would come out to the stage and embrace by giving each other dap. For those who are unaware, dap is a common greeting of respect used amongst African-American male youths and young adults.

During the first set, the audience received a taste of a true B-Boy circle commonly found in the streets of most major northern cities. Each dance member took a turn displaying his skills and personal sense of dance style. The circle encompassed all sorts of breakdance moves from popping and locking to windmills, flairs, flips, hand plants and moonwalks. In addition, the dancers performed slight variations of popular modern dances such as the Heel and Toe, Harlem Shake and the Crip Walk.

Although B-Boy has its roots firmly planted in old-school hip-hop, RHPM performed a piece that showed a clear connection between B-Boy and African dance, jazz and funk. All of the music mainly consisted of hip-hop, but was mixed with jazz and African rhythms creating a very earthy vibe.

Not only did RHPM dance, the company also displayed their literary talents with a poem titled, "They Can't Take That Away from Me." Spreading a consciousness message, the poem described how Europeans and white America constantly exploit Africans and African-Americans for their hard work, ability to innovate, create and invent. Unfortunately, due to the past, African-Americans and white Americans are not presently on the same level of the playing field. Many of the audience members appreciated how the poem addressed the exploitation of African-American music by white American businessmen. As a people African-Americans create such beautiful and superior music, yet they do not hold the rights to their musical masterpieces, and there is always some white corporate entity getting rich off of their hard work.

Following the poem, RHPM performed a militant piece called "The March of the Antmen." The stage was set with the color scheme of a red background, a black stage and green smoke. The dancers dressed in all black as they fiercely roamed along the battlefield fighting a battle in unison. At the end of the scene, one of the soldiers was fatally wounded and mourned by his fellow soldiers fighting the struggle. African-Americans must realize that although there are so many fallen soldiers, we must continue to fight because there is still a battle to be fought.

Without a doubt, RHPM brought a real taste of inner big city culture to N.C. State. For those who were not in attendance, they truly missed out on a culturally enlightening performance.



Rennie Harris Puremovement
courtesy • Center Stage

New Books in the African American Cultural Center

(919) 515-1397

Room 218 Witherspoon Student Center

9:00 a.m. - 9:00 p.m. Monday-Thursday
9:00 a.m. - 5:00 p.m. Friday
1:00 p.m. - 5:00 p.m. Sunday

Black hair: Art, style, and culture
Author: Ima Ebong

Black women writers across cultures: an analysis of their contribution.
Author: Valentine James

Fall of Rome.
Author: Martha Southgate

Making it on broken promises: leading African American male scholars confront the culture of higher education.
Author: Lee Jones

This day in Black history...

1874 Blanche K. Bruce is elected to the U.S. Senate from Mississippi, the first African American senator to serve a full term.

1898 Lil Hardin Armstrong is born in Memphis, TN. She becomes a classically trained musician and plays piano with the hottest jazz bands of the 1920s. She marries trumpeter Louis Armstrong, recognizes his genius, and helps promote him to national prominence.

1939 The Baltimore Museum of Art exhibits "Contemporary Negro Art."

1956 Over violent opposition, Autherine Lucy is the first African American admitted to the University of Alabama. James Brown records "Please, Please, Please" which peaks at No. 5 on the R&B chart and stays on the charts for 19 weeks.

1964 A half million New York City students stay home to protest de facto segregation.

1981 The U.S. Air Force Academy eliminates its ban on applicants with the sickle cell trait, a genetic characteristic of some African Americans.

1988 Thomas Reed, president of the Alabama NAACP, is arrested trying to remove the Confederate flag from the state capitol building in Montgomery.

Celebrating Black History month 365 days a year

The new feminism in rap

Nikki Hall
staff writer

Since early recorded history, women have been trying to identify factors that make men have "control" over them. What objects are women giving men to allow women to be oppressed? How can women gain back their existence without the domination of the male figure? Sociologists of women's studies and feminism have proposed these questions and have reached conclusions based on the modern and post modern day woman.

Women then and now feel that men have control over them because of two main factors: money and sex. But the methods of regaining control over the two facts have changed over the past 50 years.

The feminist movement in the late 1960s and early 1970s had women burning their bras and dressing in men's clothing to represent equality. Many women left the role of a housewife behind to start a new life as a working woman. The thought was if you made and had your own money then no man (except for the landlord) could tell you how to spend that money. In relation to sex, women took control of their sexuality by letting men know that if they "get it" the reason was because "[The women] gave it to you" (as if men care about reasons). Women were not being sexually oppressed but free from the restraints that a patriarchal society placed on them. As decades went by in our history, this mentality remained constant and it also helped develop what we call the "Independent Woman."

In the media, women were shown on television working and paying bills; in music,

songs such as "She Works Hard for the Money" and Destiny's Child's "Independent Women" hit the charts gaining high marks. But that is pop music, and in pop music women have their reign. What about rap where men run the stage? How can a woman be heard on the microphone and without sounding similar to a man in content and/or voice?

Remember the days when artists such as Queen Latifah aided black women's understanding of "U.N.I.T.Y." Those days are sadly over for rap music. Women in rap have accepted the role that men have given them and now exploit each other with explicit lyrics relating to money and sex. Being overly sexual and not being afraid to ask for pay is the new tactic to regain control over the female body. At one point in time, being considered a whore was the worst brand a woman could receive. But now in rap music, whore is a title equal to woman.

The "pay me" attitude is common with artists such as Lil' Kim, Foxy Brown, Trina, and now Khia (queen of necks and backs). and has influenced women to no longer burn their bras but to wear them with no shirt on at all. But is this the right way? Should we women pimp ourselves? (Before men get a hold of us and make a profit.) The question should be: "Who is getting pimped and who just thinks they are pimping?" All of the female "pimps" in the rap industry are signed to record labels owned by white men, and for nearly every dollar one of these female artists makes, a record executive is making five. So ladies, don't sell yourself short by being a whore for anyone. Be a queen.

Why me? Why you?

Crystal Stallings
opinions editor

"If blacks were paid reparations, Cadillac would become the number one car dealer in the U.S." This is a paraphrased line from the controversial flick, "Barbershop," uttered by Cedric the Entertainer's character. When I heard Cedric say that line at the movie theater, it jumped out at me. The line definitely elicited laughter from the audience, but I couldn't avoid pondering if the statement had some element of truth in it.

I've conducted a pseudo-socioeconomic study of my own, and to me it is apparent that blacks measure success by the extent and display of material possessions. This is not another black image assault argument, my speculation has historical bearings.

I examined the typical old African society where hunting and agriculture were the main occupations of the people. A farmer's wealth was determined by the number of barns in which he stored his harvested crops, such as yam and beans. Likewise, the size of a man's abode was indicative of his riches. For those who studiously attended "History of West Africa" class, we learned that the old Ghana region grew and flourished from the availability and celebration of gold and precious ornaments.

It is no surprise that black culture in the United States indirectly fosters conspicuous exhibition of wealth. If we enjoy wealth that much, we need to reflect and ask certain questions addressing characteristics of wealth. Wealth comes and goes, hence we hear phrases like "multimillion

dollar bankruptcies," and "grace to grass."

Simply put, it is high time we started using wealth to generate wealth rather than solely spending it. Bookstores are filled with so-called best-selling books containing secrets to riches. I think the most obvious and effective way to get richer is the oldest technique in history: saving. Saving accrues into capital from which entrepreneurial ambitions become a reality, and investing actually becomes an act rather than a descriptive word exclusive to Wall Street junkies.

Black America needs to ask itself critical questions if the wave of success it rode in the 1990s and currently rides are to mean anything in about 50 years.

Does the black community generate its own wealth? Is its income at the mercies of a provider who can discontinue paychecks and tender pink slips as he/she pleases? Until when will the black community desist from expending so much of its hard earned money on possessions that begin to depreciate the minute a receipt is issued? Is it any wonder that black consumer magazines such as "Ebony" (yes, "Ebony") that happily promote a false sense of happiness in extravagancy have higher black subscription sales than magazines such as "Black Enterprise" that devotes its resources to advice on increasing individual net worth? Furthermore, how many have ever flipped through the pages "Black Enterprise?"

For the Black community to enjoy an unprecedented state of wealth, moderation is the watchword while riches accumulate and generate more riches.

The souls of Black folk: Centennial Reflections

Olusegun Olusesi
staff writer

The above title is theme of this year's Black History Month. If you didn't know this until now (or don't even know there's a theme every year), you might have some internal reflections to do about yourself. Unfortunately, this scenario is not uncommon; hence cognizance about a definite essence for a Black History Month remains vague to millions of people all over the world.

Recently, it's been subtly beaten into our senses as the month that most, if not all, commercials starring leading Black celebrities are crammed into one month. A couple of shows and activities commemorating the month are held. The usual sessions of Black organized seminars suffer from poor attendance. Black movies air on primetime on major networks. Call it 28 to 29 days of conspicuous eth-

nic exuberance. The first day of March rolls around, it's a wrap, and ethnic consciousness is reduced to an event of the past.

Perhaps I'm not the only one who is cynical about this annual occurrence. Moreover, I've decided not to attend any such events this year. Rather, I'm going to do exactly what the theme proposes: centennial reflections of Black folks. I'm going to read "Vernon Can Read," an autobiography of Vernon Jordan written with the help of Annette Gordon-Reed.

I chose this book primarily because he's a controversial Black figure concerning his involvement and interests in the Black community. Secondly he's still living and I suggest it's about time we started critiquing the lives of

Centennial Reflections

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The Nubian Message will be accepting applications for Fall 2003/Spring 2004 positions on Feb. 5, 2003. Interested individuals can apply via email or pick up an application in room 372 of the African American Cultural Center.

Positions include: editor in chief, managing editor, section editor, writer, graphic designer, office manager, business manager, layout manager, circulation manager, account executive, and webmaster. Contact Keon Pettitway at nubian_eic@yahoo.com or Robert White at nubianeditor_managing@yahoo.com.

4 Entertainment

Wolfpack women on the prowl

Faith Pearl Leach
staff writer

The Duke Lady Blue Devils asserted their position as the number one team in the Atlantic Coast Conference and in NCAA Division I women's basketball On Wednesday, Jan. 29, with an impressive first half against the Wolfpack women. Held to 11 points, the Wolfpack surged back during the second half with a remarkable turnaround discernible by their 33 points. The Wolfpack held the Blue Devil women to 30 second half points. Duke's 54 points were the lowest output of points for the team this season, and their numerous turnovers totaled the most committed by the team in a single game this season, thus illustrating the intense Wolfpack defense. Duke (20-0, 7-0 ACC) refused to be intimidated by a late N.C. State surge and ultimately marched away with a 54-44 victory. N.C. State (9-10, 4-4 ACC), was led by junior Terah James with 13 points, while the Blue Devils

were led by junior Alana Beard with 24 points and 11 rebounds

Days later, on Saturday, Feb. 1, the Wolfpack women traveled to College Park to take on the Lady Terrapins of the University of Maryland. The Wolfpack led most of the game, but with 1:43 left in the second half the Terrapins took the lead. Terah James tied the game up with 11 seconds left and sent the game spiraling into overtime. With the score 57 all at the start of overtime the Lady Terrapins grabbed control of the game and held tight until the final scored read 74-72 in their favor. Three N.C. State players reached double digits in scoring, led by Amelia Labrador with 18 points, while the Terrapins were led by Renneika Razor with 22 points and 11 rebounds.

The Wolfpack women face off against the Lady Tarheels in Reynolds Coliseum on Thursday, Feb. 6.

Making a dollar out of 50 Cent

Kwadwo Ofori
staff writer

50 Cent, a.k.a Curtis Jackson, was born in South Jamaica Queens, N.Y. The 27-year-old rapper has just now received the fame he deserves, but trust, he's no newcomer to the industry. 50 Cent was first signed to JMJ Records that was headed up by the late Jam Master Jay in the late 1990s. He then used that platform to get signed by Columbia Records and recorded 36 tracks in his first two weeks there! In April 1999, the night before he was going to shoot his first video, he was shot 9 times including one bullet to the face. During his recovery, Columbia Records dropped him from the label and his album "The Power of Money" was shelved. After his recovery, he recorded 30 more tracks with Sha Money XL to create an underground buzz. Due to this buzz, there became a serious bidding war between Jive, Universal, and J. Records to sign the act, but comments by Eminem about how hot 50 Cent was led him to sign a million dollar deal with Shady Records. 50 Cent was also stabbed in the famous Hit Factory Recording Studios in N.Y. allegedly by members of Ja Rule's entourage. "Now Ja—me and him have differences. He makes records

that are good enough to sell some records. The only reason that I'd speak about him on a record is because he's an artist—a pop artist. I would personally whoop his ass if he'd like, we could squash this right now and go out back and shoot a fair one. Maybe Irv can come back, too. I'll whip the skin off Irv (Yves Erwin Salomon)."

50 Cent recently commented on how important it is to have genuine skills once signed to a major label. "To me, the things that the majors do to promote an artist without actual music means nothing," 50 Cent said. "Your poster boards, the colorful piece of paper, the 60-second spot on radio, your commercial—you know, all of those things mean nothing without quality music." (Yves Erwin Salomon)

He was recently charged with possession of a 0.25-caliber and a 0.45-caliber handgun found in his bulletproof SUV after it was found to be double parked in front of the Copacabana Night Club in Manhattan, N.Y.

50 Cent's new album, "Get Rich or Die Tryin," features producers like Eminem, XL, Denaun Porter (D-12) and Dr. Dre. The album will be released on February 6, 5 days earlier than its expected release.

Tears of an Empty Pen

Keymia Sharpe
entertainment editor

Sean Ingram, 26, from Wilson, N.C., has a story to tell. In his newly released book, "Tears of an Empty Pen," he talks about his struggles, his hopes, his setbacks, and his thoughts. Now all he needs you to do is step into his world and watch the story flow from the pen onto the paper as he shares his story with the world.

It all began when he was a child. Writing became a way for him to rid himself of his loneliness. "Being a kid and not having anyone to talk to, writing helped me to express my feelings and what was going on inside. The older I got, the deeper the words got. Instead of crying about it, I wrote about it."

When he grew older, the pain turned into inspiration and motivation. "My inspiration is fulfilling the dream. That's why I always wanted to be a writer." He graduated from the School of Visual Arts and Multimedia with a degree in graphic design, worked on several books, an album, a magazine ("HUSTLA" or "Having Unique Skills Through Legitimizing Art"), television projects, and has started his own publishing company. "[The publishing company] started because I wanted to be able to put people in positions and fulfill other people's dreams. It was hard for me to get published myself, so I decided to start

my own." Sean Ingram, INC. promotes small business and helps those who desire to be published that might have trouble elsewhere.

In "Tears of an Empty Pen," Ingram relates to all readers. "[The book] splits the medium. I think that it's written through a young man's eyes because that's who I am, but it's not directed in any sense towards male or female, white or black. I just write from the heart." One poem in particular, "To Whom It May Concern," speaks to everyone that is near and dear to Ingram. "This is the poem where I really expressed how I felt about different people. It's truly a 'from the heart' poem." In it, he discusses his relationship with his mother, father, brother, and even his unborn child. In this intimate and sentimental poem, one can really get a first hand observation into Sean's life, his heart, and his soul.

The community is familiar with Sean Ingram's face as well as his writing. You can find him instructing several creative writing workshops at local schools as well as book signings in bookstores across the nation. When asked if he loved what he did, Ingram replied, "It's hard, but just the love of knowing that I'm working for myself keeps me focused. Whatever I do I'll put 100 percent in and hope for the best. But I wouldn't trade this for the world. The struggles, everything. I love it all."

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prominent Black figures and not wait until they die. They are Black history in the making. Certainly, I'm no immediate admirer of Vernon Jordan. What makes his autobiography unique is the narration of the dynamics the mind of this young man goes through from his humble beginnings to attain success.

Every year, Black History Month takes its share of literary and journalistic pummeling. The critics say it promotes isolation. Others contend it serves no clearly defined purpose. Simply put, the celebration is considered a waste of time and resources. There is some sound reasoning in these arguments.

Celebration of whatever cause is hinged on particular occurrences that merits the association of friends and loved ones to identify the joyous occasion. I would have to know what you're celebrating in order to join equally and identify with your mood.

African societies are characterized by stories of passers-by and strangers returning from work,

who suddenly become your guests the moment you announce the reason for celebration. It could be the birth of a child; the situation immediately transforms everyone into a celebrant.

Black History Month is annually depicted as the month symbolizing African-American history, literature and social issues. This common description of the month is gravely vague. It lacks fundamental ideals necessary to arrest people's attention. It becomes more significant to people if a definite issue or subject matter is explored, rather than the usual blanket discussions of concerns affecting the African-American community.

It is imperative that if this month is to mean more than just an act to African-Americans and Americans at large, we must seek to transform our individual selves. Enough of the bandwagon celebrations devoid of any serious goals. The evidence of our reform during Black History Month will convince skeptics that we indeed have cause for celebration. In the spirit of this year's theme, designate a particular activity or objective for yourself that will see you beyond February 28.

February 14th is
Valentines Day



Send that special someone a line message for \$3.00
to let them know that you care. Call 515 1468.

Celebrating Black History month 365 days a year.