

# Fashion Sense

with Renecia Bennett

## The Perfect You

Some people have it and some people don't (the art, that is) when it comes to applying makeup today. That's not really true because makeup is made perfect by its user. So how do you apply perfect makeup? Well, here are seven ways to achieve the "perfect you:"

1. Apply liquid foundation to the entire face, pat concealer on blemishes and dark under eye circles. Then soften the edges with a cosmetic sponge or a damp cloth.

2. Dust on colorless loose powder to set. If your skin looks ashy, enrich with a bronzer afterwards.

3. Use a soft brush when applying powder eye shadow.

4. Apply mascara; or eyeliner and fill in brows with a color close to natural shade.

5. Apply lipstick, then use a lip liner to shape and to prevent from feathering.

6. Apply blush with a wide soft brush, heighten natural color delicately and lighten edges.

7. Check makeup around alot of light to look for balance of color.

Now if you follow the few simple steps you will achieve the "perfect you."

## SKIN SINS

Here are the seven deadly sins of skin care that you need to stay away from to achieve healthy skin:

1. **Smoking:** robs your skin of oxygen and makes it age faster, causing dark circles and lines.

2. **Resting the phone on your chin:** causes bacteria to get on your skin, resulting in pimples.

3. **Remove your makeup every evening:** keeping it on overnight can lead to breakouts.

4. **Overusing acne cream:** can cause heavy-duty dryness.

5. **Squeezing pimples:** causes infection and leads to scarring.

6. **Frowning:** causes frown lines all over your face.

7. **Skipping sunscreen:** damages skin and results in dark spots, wrinkles, and skin cancer.

So, the key to healthy skin care is in not committing these seven skin sins, because they're dangerously damaging to your skin.

## Lip Color

Lip color that matches your skin tone is important. Here's

some helpful combinations for various skin tones:

**Pate Ivory skintone:** Reds, Pinks, Purples with a pink or blue cast to them.

**Ruddy skintone:** Brown-based peaches, taupes, and orange.

**Olive or Yellow skintone:** Slick to brownish rods and corals, or go for straight browns.

**Darkbrown skintone:** Burgundy, wine and chocolate colors with rich brown undertones.

## The Epipsyche

A narrative in part  
by D'Marcus Beatty

### Part I

I sat impassively on the bench, barely feeling the chill that had hours ago set me shivering. The constant touch of the omnipresent cold barely register on my mind, which was focused and wandering at the same time.

My stomach jumped with a mixture of hunger and anticipation when I heard the footsteps. I looked up and... no, that wasn't her. I mentally chided myself for the relief I felt. "It's going to happen dawg, so you may as well get ready," I told myself.

Quincy and Tomeka approached, deep in animated conversation and seemingly oblivious of my presence. I was relieved. I wasn't in the mood for politeness or greetings now.

The duo disappeared up the steps that led to class, and I was left to myself again. Alone once again to contemplate and curse the fates that inevitably led to heartache. Unbidden, by mind conjured images of all the girls whose names had become synonymous with heartbreak in my tortured psyche.

Then she was there. I saw her first, gracefully weaving her way through the maze of cars, and I turned away, hoping to lead her to think she saw me first. After a moment of thought, I dismissed the childish game and turned to her.

Her face lit up with beauty

when she saw me, her white smile prettily contrasting with her chocolate-toned skin. She found the sidewalk and navigated it to me, pleasure etched on her lovely face.

She approached and greeted me, then asked with almost maternal worry, "Why are you out in the cold by yourself? Where's your coat?" The country twang that I found so cute was present in almost every word.

My first thought was to say "Waiting for you," but such uncharacteristic flirting had become futile. I shrugged my shoulders idiotically.

She smiled knowingly and began to talk about our next class, mainly the possibility of a quiz. I listened politely, a slight wistful smile the only indication of what was swimming around my mind.

She paused, and I took my opportunity. During her momentary silence, I interjected, "Keesha, are you talking to somebody?"

She had been ready to continue her monologue, and I caught her unawares. She stopped, looked at me, and murmured an obscure inquiry.

"You're talking to someone?" I repeated, already knowing the answer.

"Yeah," she answered, briefly and for the first time looking in my eyes. The lack of guilt in her voice confused me, and I strayed from my pre-

Look for Part II's exciting conclusion to "Epipsyche" in the January '98 edition of the Broncos' Voice.

## FRESHMEN STARS ALYSIA WILSON AND DIONNE GILMORE SHINE IN "NIGHT MOTHER"

by Roger A. Harris

The Class of 2001 members Alysia Wilson and Dionne Gilmore delivered sterling performances 17-19 November 1997 at FSU's Butler Little Theater in their actorial debut in the play "Night Mother," a serious drama by Marsha Norman. The one act play revolved around the struggle between a daughter, Jessie (played by Gilmore), her rationales and reasons for committing suicide, and her Mama's (played by Wilson) losing attempts to talk her out of and bring her away from its commission.

The hour and a half drama featured only Wilson and Gilmore, who took the audience on a roller coaster ride of rising and falling energy, snatching them to and fro with an emotional G-force that made hands grasp hearts, lungs gasp laughs, and eyes clutch tears. Wilson's Mama was seemingly the most dominant performance because of the character's desperate need and attempt to

save her daughter from a planned suicide. Yet it was counter-poised by the butter smooth performance of Gilmore, who presented Jessie's rationales and played her reasonings like a violin.

The play's dialogue presented the painful struggle between a hurt and forlorn soul to "just let go" (Jessie was an epileptic) and an old self (Mama), also alone but for Jessie, who would also be lost if her suicide were to happen. The raw emotion of the play's intense dialogue was both maintained and heightened like an exposed nerve or cavity by the electric-drill performance of Wilson and Gilmore.

When asked to comment, reknowned Executive Director Dr. Edward J. Fisher stated that "When they started out, they were green as a horn. The work was tough because I had to teach them the craft of gesticulation. You must act, interact, and react to master ensemble acting. They achieved this goal. An actor who is prepared to study must also be disciplined—they were this also. I would give them an overall grade of A." These are the words of a taskmaster and master craftsman of theater.

Wilson and Gilmore's poignancy, passion, and realism was visually enhanced by an authentic stage setting and astonishing make-up applications by the rising star of Eun Yang, a Junior Science Design major and special visitor to FSU. Stage

Manager Cynthia Latson, a Senior Speech and Theater major, scared away all the little and big mistakes that invariably haunt the set of any production. Her first stage management position, Latson stated that "It was great theatrical work...I loved it!"

### Other Comments:

**Alysia Wilson (Mama),** Freshman, Biology: "After all the hell we went through, the final product was worth the trouble."

**Dionne Gilmore (Jessie),** Freshman, Secondary Education: "Thanks to the student body and the community for their support. I'm glad you enjoyed it."

**Ebony Lincoln,** Sophomore, Accounting: "Very well put together and perfect timing. Alysia and Dionne were great. So was the set."

**Kelvin Thompson, Junior,** speech and theater: "They create an excellent ensemble. Wonderful rhythm...the pinnacle of perfection."

**Sheri Sides,** Laurinburg High School, Advanced Acting Class: "Touching, real, and 'live.' it made you think about what other people go through."

**Precious Blackmon,** Laurinburg High School, Advanced Acting Class: "It was good."