

BLACK HISTORY - BLACK CULTURE

Charlayne Hunter-Gault

Charlayne Hunter-Gault opened a bureau in Harlem in 1968 for the New York Times. She became the chronicler, and interpreter for the community. Hunter-Gault's stories told of the challenges and hopes of urban blacks. Upon her admission into the University of Georgia, death threats and racial epithets showered her. Today, Hunter-Gault reports on world news for PBS' Mac Neal/Lehrer News-hour.

Carter G. Woodson 1875-1950 Historian. Educator. Editor

Carter G. Woodson is known today as "the father of black history." Negro History Week (now known as Black History Month), which Woodson launched in 1926, opened the study of history to the wider public, offering information needed to appreciate and understand the role of blacks in American history.

Augustus Tolton

Augustus Tolton was the first Negro Priest in America. He delivered his first sermon at St. Peter's Basilica in Rome, Italy in 1886. A native of Quincy, Illinois, Tolton ministered for 11 years before his death in 1897.

Richard B. Spikes

Richard B. Spikes, in his patent on the Automatic Gear Shift, devised a system for operating from the "driver's compartment" of a motor vehicle through a

selective indicator, and arranged for automatically shifting the gears and transmissions selected upon disengaging the conventional clutch.

Ira Aldridge

Ira Aldridge was the first international famous American Negro Actor. Born in 1807, this young actor started with a small group of Negro actors from the African Grove. At the age of 20, he played the role of Othello at the Royalty Theater, while in London. For the next 40 years, he traveled the country performing for royalty. Aldridge died while on tour in 1867. Thus ending a career that expanded to more than four decades.

Mae C. Jemison, M.D.

NASA Astronaut

First Black Woman Candidate

Mae Jemison is a 30-year-old physician general practitioner. She was chosen over 2,000 qualified applicants. She attended Morgan Park High School in Chicago. In 1977, she graduated from Stanford University with major's in Chemical Engineering and Afro-American Studies. After graduating from Cornell Medical School in 1981, she interned in Los Angeles. In 1983 she worked as a staff physician in the Peace Corp in Sierra Leone for two and one-half years.

Black Inventors

J.L. Love - Pencil Sharpener	November 23, 1897
J.B.Rhodes - Toilet	December 19, 1899
Sarah Boone - Ironing Board	April 26, 1896
O.E. Brown - Horseshoe	August 23, 1892
J.A. Burr - Lawn Mower	May 9, 1899
Latimer and Nichols -Electric Lamp	September 13, 1881
T.J. Marshall - Fire Extinguisher	May 26, 1872
J. Standard - Refrigerator	July 14, 1891
T.W. Stewart - Mop	June 13, 1893

Black Inventors

Vibes, Beats, and...

BY RHONDA REYNOLDS AND ERIC GLENN
Staff Writers

The Entertainment Staff of *The News Argus* presents reviews of two albums that you might want to listen to over the next weeks.

The albums include *12-Play* by R. Kelly and *Enta Da Stage* by Blackmoon.

R. Kelly -12-Play

How does *Sex Me, I Like The Crotch On You*, and *12-Play* sound? Wonder what R. Kelly has on his mind? You guessed it, sex. Almost every one of his songs refers to sex in one way or another.

All of the previously named songs are self-

explanatory. *12-Play* even gives step-by-step explanations of just what R. Kelly would like to do to some "fortunate" young lady.

He definitely deserves props for the beats in *Homie Lover Friend* and *Summer Bunnies*. Beats is the operative word.

R. Kelly does have one song that doesn't refer to sex or "bunnies." *Sadie* is a touching song that was dedicated to his deceased mother. He takes the audience through some of his most memorable times as a little boy.

Is it me, or does R. Kelly's music and style resemble that of Aaron Hall?

Black Moon-Enta da Stage

The Brooklyn trio Blackmoon come correct with an

album so *phat* that its hard to review without sounding like I'm on their payroll.

Enta Da Stage is a debut in the tradition of the De La's *3 Feet High and Rising* and Quest's *Peoples Instinctive Travels..*; a classic.

Tracks like *Slave*, and *Buck em Down* (which samples Tupac's *Definition of a Thug Nigga*) build from muffled, toned-down bass lines into full blown Hip Hop events.

Other standout cuts include last years underground anthem, *Who Got Da Props*, *How Many M.C.'s* and *Shit Iz Real*.

The only problem with *Enta Da Stage* is the occasionally one dimensional sound quality, but given the actual flavor of the album, this flaw is easy to overlook. This album is a must for true fans of real Hip Hop.