

MT

RESTRUCTURING OR RESTRICTING

Is there freedom of expression
at Morehouse?

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Restricted Arts, Not Liberal: Constitution Does Not Protect Freedom of Expression at Morehouse

James Parker
Contributing Writer – Campus News
Jamesjr.Parker@gmail.com

The First Amendment of the U.S. Constitution only limits the government (and therefore public entities) from infringing on an individual's rights, so private institutions are allotted a greater ability to restrict the freedoms in the Bill of Rights – especially freedom of expression. Through its passage of the Leonard Law, California has been the only state to grant First Amendment protections to students at private colleges and universities.

Georgia has no such policy and neither does Morehouse. The only statement addressing freedom of expression in the Morehouse Student Handbook says, "Morehouse College fully supports the right of a student to assemble peacefully and to express himself in a manner in which order is maintained." There is also a provision which limits illegal speech such as threats, coercion, obscene calls, and hate speech.

A 2012 report by the Foundation for Individual Rights in Education found that out of the 409 colleges and universities analyzed, 62.1 percent of schools maintain policies that seriously infringe upon the free speech rights of students.

The report, *Spotlight on Speech Codes 2013: The State of Free Speech on Our Nation's Campuses*, lists each of the restrictive policies at the analyzed schools. Many of the policies at the public institutions are illegal under the First Amendment, however, many private schools also promise free speech even though they are not legally required to. This can be a problem for such private institutions that explicitly and publicly allot freedoms but enforce policies to the contrary.

In 2009, Morehouse President Robert Franklin introduced the Appropriate Attire Policy which prohibited students from wearing specific items including do-rags except within residence halls, pants that sagged below their waist, "decorative orthodontic appliances (e.g. "grillz"), and any clothing associated with women's garments.

This attire policy is currently being reviewed and modified by the Office of Student Conduct. Students like senior Michaelangelo Hayes also feel that expression is restricted in more indirect ways as well.

Hayes said that administrators, particularly those in the Office of Student Life, do not support individual innovation and that students have to be connected to a notable organization or be well known in order for their ideas to be taken seriously.

"I don't know why certain administrators are that way but it could be for a few reasons," Hayes said. "One reason could be that they fear that introducing new events and new leaders will devalue their

position, which is understandable because if you've been over the same organizations or the same events for years and that is the source of your power as a staff member or student, then of course you wouldn't support students who introduce new initiatives."

He also said that the lack of support for new ideas may simply be because it is easier and safer for administrators to continue to repeat the same events and support the same students. Hayes added that without generous leaders like Ms. Tomanika Redd, Mr. Paul Sulongteh, and Mr. Warren Greene, none of his initiatives including the Freshman 4.0 Scholars program and the Hip-Hop Revolution would have ever happened.

Junior Ibrahim Conteh has also experienced the limiting effects of the Morehouse culture, but as the descendant of parents born in Sierra Leone, he views expression of creativity in a unique way.

"On an individual level, Africans express themselves more subtly," Conteh said. "Each group or community has its distinct traits, but many times Africans will just express themselves through their energy when others are around them without having to say or do anything."

He also said that he finds art through poetry and music to be the purest forms of expression because music is an extension of the soul.

"In many African cultures, especially in West Africa, drums are essential because they represent the heart beat and the voice for the soul," Conteh said.

However, he also noted that excessive reliance on tradition can suppress creativity. Conteh said that building on traditions rather than blindly repeating them is necessary for progress.

As a computer science major, Conteh acknowledged the value of previous innovators, but he also recognizes that in order to add something to the universe that doesn't already exist, people must think beyond traditions.

For all students who dare to think beyond their current reality and surrounding, Hayes has an encouraging message:

"Every student here is a part of - and enhances - Black culture as well as the Morehouse culture," said Hayes. "So if you don't listen to the popular music or wear trendy clothes and suits, just know that you matter and you aren't any less than any other brother."



LEFT AND BOTTOM

COSMO WHITE

NKISI
C-PRINT PHOTO
40X60 INCHES
2011

WAKE THE TOWN AND TELL THE PEOPLE
PLYWOOD, 12 SPEAKERS, 3 HORNS, 15 TWEETERS
8.5FT X 6FT X 4FT

TOP

Michael Roman
Never Scared #ThaDevilisaLie
Charcoal over pen & ink
2014

THE WORKS OF ART ARE
BY VISUAL ARTS INSTRUCTORS
MICHAEL ROMAN AND COSMO WHITE
A FEATURE ARTICLE IS AVAILABLE ONLINE

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Putting the Art Back Into Liberal Arts

Tiffany Pennamon
Opinions Editor
tpennamo@scmail.spelman.edu

Attending a liberal arts institution exposes students to various fields of studies that make their academic curriculum multifaceted and substantial. After completing the core requirements, most students settle in the STEM, Business, Political Science, Psychology, or English major.

However, the low percentage of Dance, Art or Art History majors is very troubling. Even further, the fact that only one Fine Arts course is required to graduate at Spelman or Morehouse is also disconcerting. As institutions remove art classes in an attempt to refocus on the “important” majors, students are losing out on the beneficial skills only cultivated while taking a class in the arts.

School administrators are overlooking the value of an arts education.

“The arts are closely linked to almost everything that is viewed as academically important: academic achievement, social and emotional development,

community involvement, and how to work with others,” Huffington Post writer Café McMullen said. “The confidence, self-exploration and reliance that students experience during arts programs are taken with them into their academic lives and beyond.”

The central and reoccurring claim that advocates for the arts make is that music, dance, theatre, poetry or painting should not be a course taken to fulfill one graduation requirement. Arts should be integrated into other majors to show that there is more than one way of expressing an idea or concept. Additionally, students in art programs learn to be creative individuals instead of mere copies of what society tells them to be.

Spelman College’s newly elected president, Dr. Mary Schmidt Campbell, proposed a new arts campaign that will focus on placing the arts back into the institutions’ curriculum. In a recent email, she wrote, “The ARTS@ Spelman initiative would explore how we can strengthen the study of the arts and create meaningful collaborative opportunities between the arts and other liberal arts disciplines on campus.”

The number of courses that Spelman and Morehouse already offer that relate to the arts or Art History is limited compared to what other departments offer in their major. However, students in these fields – and those that participate in an artistic activity – find ways to enrich their lives by applying the aforementioned skills that art offers.

Art is also essential to students’ learning capabilities.

“There are only three major learning types: auditory, kinesthetic, and visual,” senior International Studies major Diop Shumake said. “This means there are three types of students – students who are comfortable with sound as the way of learning, students who like to be hands on, which are kinesthetic learners, and finally visual students who like to see things drawn out.

“Art encompasses all of these groups. So I guess you could say art is learning. So to get rid of art in curriculum is getting rid of the art of learning as a whole.”

McMullen said, “We are not trying to make great musicians and artists; we are trying to make great citizens.”

Spelman College Museum of Fine Art: A Conversation with Dr. Mary Schmidt Campbell and Howardena Pindell

Tyra A. Seals
Features Editor
tseals2@scmail.spelman.edu

Following the installation of this semester’s self-entitled exhibition, “Howardena Pindell,” the artist sat down with the newly appointed President of Spelman College, Dr. Mary Schmidt Campbell, to discuss her inspirations and the ways in which her career has changed over the years.

Before her current role at Spelman began, Campbell served as Dean Emerita of the Tisch School of the Arts and Associate Provost for the Arts at New York University. Additionally, she was Commissioner of the New York City Department of Cultural Affairs after having served in the role of executive director of the Studio Museum in Har-

lem from 1977-87. Sponsored by the Spelman College Museum of Fine Art, there is usually an opening reception each semester, but this event served as another opportunity to emphasize the importance of the visual and performance arts at Spelman.

Pindell first exhibited her work at Spelman College 44 years ago in Nov. 1971, and her return has been eagerly anticipated on the Spelman campus and beyond. Since then, her paintings, drawings, and video work— including the groundbreaking “Free, White and 21”— has catapulted her career into orbit; allowing her to showcase her work every year after her original Spelman exhibition for the next 30 years in solo and group exhibitons alike.

Following a near fatal car accident in 1980, Pindell used “Free, White and

21” to verbalize the experiences she had involving race during her time as a student and blossoming artist.

During the conversation, Pindell and Campbell discussed a variety of topics, including the pieces in which Pindell uses layered surfaces, punched holes and the like in an abstract way. What engaged the audience the most was the candid nature of Pindell’s responses and her willingness to share honestly about her experiences and methods.

An interesting story the artist told was about one of her favorite pieces that was lost, but turned up at an auction much later. Truly, spending the evening with two women who have blazed trails in the arenas of public service, artistic ability and others was nothing short of a privilege.

ARTIST PROFILE: Mickey Guyton

Jamel Smith
Staff Writer – A & E
JamelSmithWrites@gmail.com

Watch out now, there's a new country star in town and she's ready to take the world by storm. As a big fan of country music, this huge talent ran across my radar some time ago. Stacked with a voice that walks the line between classic country and contemporary pop, Mickey Guyton became a rising country star in 2015 when her debut single, "Better Than You Left Me," received the highest one-week radio add total in country music history.

Despite accomplishing a mountain of milestones, Guyton still faces some objection to her music due to her race. It is not a mystery that country music doesn't demographically cater to African-Americans, yet this new artist,

along with others, has found a way to weave it into their identity and music. She hopes for a bright future in uncharted territory as an African-American female country artist.

But Guyton's steady rise through Nashville's country music scene is not new; it began four years ago.

Guyton is a Texas native, who constantly moved around due to her father's career. Her powerful vocals have led her to stages everywhere from the White House to country mecca the Grand Ole Opry. At 5, she started in the same arena as many artists of past and present – the church.

Guyton's musical influences extend from country (Dolly Parton) to gospel (BeBe & CeCe Winans) to pop/R&B (Whitney Houston). While Guyton's

voice was flexible enough that she could sing many types of music, she felt most comfortable with country. After hearing 10-year-old LeAnn Rhimes sing the national anthem, she knew it was Rhimes she wanted to emulate.

Upon completing high school, Guyton moved to Los Angeles to pursue her dream while attending college and working two part-time jobs. In 2011, with the help of Julian Raymond, an experienced producer who liked her voice and believed she had potential, she landed a deal with Capitol Records Nashville.

Guyton also joined country star, Brad Paisley on his "Crushin' It" world tour and described the experience by saying, "It's one of the greatest feelings. Like to see people singing the words to your song, it'll literally bring you to tears..."

Ibeyi at Terminal West



Kadijah Ndoye
World and Local Editor
kndoye@scmail.spelman.edu

Twins Lisa and Naomi Diaz, a French-Cuban duo known as Ibeyi, are known for their acapella singing and incorporation of Yoruba influences. When they performed at Terminal West on Sept. 2, they lit candles when they came on stage as black and white graphics moved in the background.

Naomi alternates between two percussion instruments – the cajón and the batá drum – while Lisa plays the piano.

They provide brief histories to explain the significance of their songs. For instance, they explained the meaning of orishas (spiritual beings with personality traits and colors that people connect with) in their lives.

Ibeyi melds the modern and the traditional in ways that resonated with the audience.

They incorporated the audience throughout the performance. The audience cheered as they danced. The audience clapped when prompted and joined in when Ibeyi began a call and

response to one of their most popular songs, Come to your River. "Come to your river," Ibeyi said. "Wash my soul," the crowd said.

The audience was thrown off guard at one point when the twin duo went into their own version of "Watch Me." The audience was confused at first, but immediately jumped in when they recognized the song.

Some swayed from side to side. Some had their eyes closed while others waved their arms in the air as Ibeyi performed.

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Ron.thomas@morehouse.edu

Staff Spotlight: Spelman College Museum of Fine Art



Bria E Paige
Staff Reporter – Features
bpaige1@scmail.spelman.edu

There are a few places in the AUC that cater to the needs of art lovers and appreciators, but one hidden gem that embodies the beauty and importance of art is the Museum of Fine Art at Spelman College and the dedicated staff behind it.

“Art is an avenue to the mind as well as the soul,” said Wyatt Phillips, the administrative assistant at the Museum of Fine Art. “I think it also exposes the mind to different possibilities.

“It promotes free will and free thought. In a world where there are so many controls and ideologies that bind us, art is the key and the tool that open those doors for us to be free.”

The museum, which is located on the first level of the Camille Olivia Hanks Cosby Academic Center, operates under director Dr. Andrea Barnwell Brownlee and Anne Collins Smith, Curator of Collections. It is the only museum in the nation that emphasizes and showcases art by and about women of the African Diaspora. The museum’s setting is even more befitting since Spelman is an African-American women’s institution dedicated to the cultivation of well-rounded women of African descent.

In addition to Phillips, there are many others who both work and volunteer in the museum while simultaneously adding to its unique ambience.

Makeba Dixon- Hill, curator of education and Spelman College alumna, is an art lover who also doubles as a museum staff member. As Curator of Education, Dixon-Hill works to interpret the artwork within the museum for the different audiences, while also working in programming, visitor services and guest lecturing in classroom settings.

Dixon-Hill’s passion for the arts and culture is clear as she describes the day to day activities of her job, which includes connecting the displayed artwork in the museum to relevant topics through conversations with others as well as connecting people to the artwork through various activities such as the recent Art of Journaling Workshop.

Her past work experience speaks volumes to her dedication to the arts as she’s worked at The Art Institute of Chicago, in the music industry and as the Managing Editor of Code Z, an online publication devoted to Black culture.

Before coming to Spelman’s Museum of Fine Art approximately seven years ago, Wyatt Phillips had experience working in education, aero-space engineering, banking and even in the merchandise and marketing department for Vanity Fair Magazine.

With the arrival of President Mary Schmidt Campbell, the tenth President of Spelman College and art historian, the Museum has already

partnered with her to bring several art-centered events to the campus and emphasize integration of the arts with STEM.

“I’m really excited to explore the possibilities of what can happen with the potential partnership and collaboration with our President,” Dixon-Hill said.

The Museum’s current exhibition is self-titled “Howardena Pindell,” and highlights race relations from Pindell’s perspective and her work during the 1970s and 1980s. The artist’s media vary from paintings to video work. The exhibit is open to the public until Dec. 5.

The passion for art and community from each staff member is evident as they aim to educate the masses on the artwork and perspective of an often excluded group of artists within the art culture, Black women.

“Art is life and I truly believe that,” Dixon-Hill said. “I mean, it’s in every part of our existence. For us to even be here is a work of art.

“Art can be used as a tool for social change and also as a gateway to self-discovery and personal power. It’s an amazing expression of what’s within.”

Spelman College’s Museum of Fine Art welcomes visitors Tuesday through Friday from 10 a.m. to 4 p.m.

The New CAU Art Gallery

Irayah Cooper
Staff Writer
Irayah.Cooper@students.cau.edu

Clark Atlanta University is experiencing changes campus-wide this semester, from the improvements to Robert W. Woodruff Library to the addition new places to eat on campus. However, there is one new change that many students do not know about: the campus galleries.

This semester CAU has welcomed a new curator for the CAU Art Galleries. Dr. Maurita Poole is an Atlanta native and graduate of both Georgetown University and Emory University. She spent her undergraduate years studying Arabic and political science. Dr. Poole has also spent time in art galleries at Dillard University, Williams College and Spelman College before being offered a curatorial position at Clark Atlanta University.

"I'm amazed at the fact that a lot of people don't even know this gallery exists and that it has such a rich collection," she said. "In order to get them to come they have to know first."

To kick-start her time at CAU, Dr. Poole wants to bring more visual arts to not only Clark, but the whole AUC and the Atlanta community.

"I want us to think about how we understand visual arts of the African diaspora," She said.

Poole feels that there should be more attention on visual arts of people of African descent.

During her time here at Clark, Poole wants to expand the visual arts throughout the campus so that more students can develop exposure to it, whether they connect with the artwork or not.

"These things don't happen magically," she said.

Poole wants to feature more living, contemporary artists into the collection so that they could possibly come speak and share their experiences in the art community and explain their artistic process.

"You don't get to be Yusuf Bell Johnson, you don't get to be a James Reid without going through a process," She said. "It's nothing better than giving people first-hand access, not only to original works of art but to the artist themselves who can communicate and who can show you how they actually are able to develop their practice."



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FROM FIT TO CAU



Illustrations courtesy of Nachae Davis

Amina Shumake
STAFF WRITER – FASHION
SHUMAKEAMINA@YAHOO.COM

As the school year commences, students from all over the nation return to the Atlanta University Center. However, among those unacquainted with the AUC is Nachae Davis, a transfer student Clark Atlanta University. This newcomer hails all the way from Harlem, New York but specifically and interestingly from the esteemed Fashion Institute of Technology.

While at FIT, Davis spent her first year in Florence, Italy as a fashion major where her time was consumed by attending trade shows and fashion exhibitions of Italian brands such as Gucci. She was immersed in the industry – speaking with production companies and working behind the scenes with several different fashion designers.

“When I got back to New York, I didn’t like being home...I wasn’t getting that campus experience,” Davis said.

Living from home and taking two trains to get to school everyday seemed to greatly downgrade her time at FIT, a huge factor as to why she left for CAU.

Racism was also an element.

“I dealt with racism from my teachers,” Davis said regarding a particu-

lar instructor.

The professor confused her work with another black woman’s and when she pointed out his mistake, he quickly responded with, “You all look the same.”

Having had enough, Davis quickly sought out CAU’s School of Business.

“To be a designer, you don’t need a degree in fashion,” she said. “If you’re passionate about fashion, you can learn a lot of things on your own...in a business aspect, that’s not the case.”

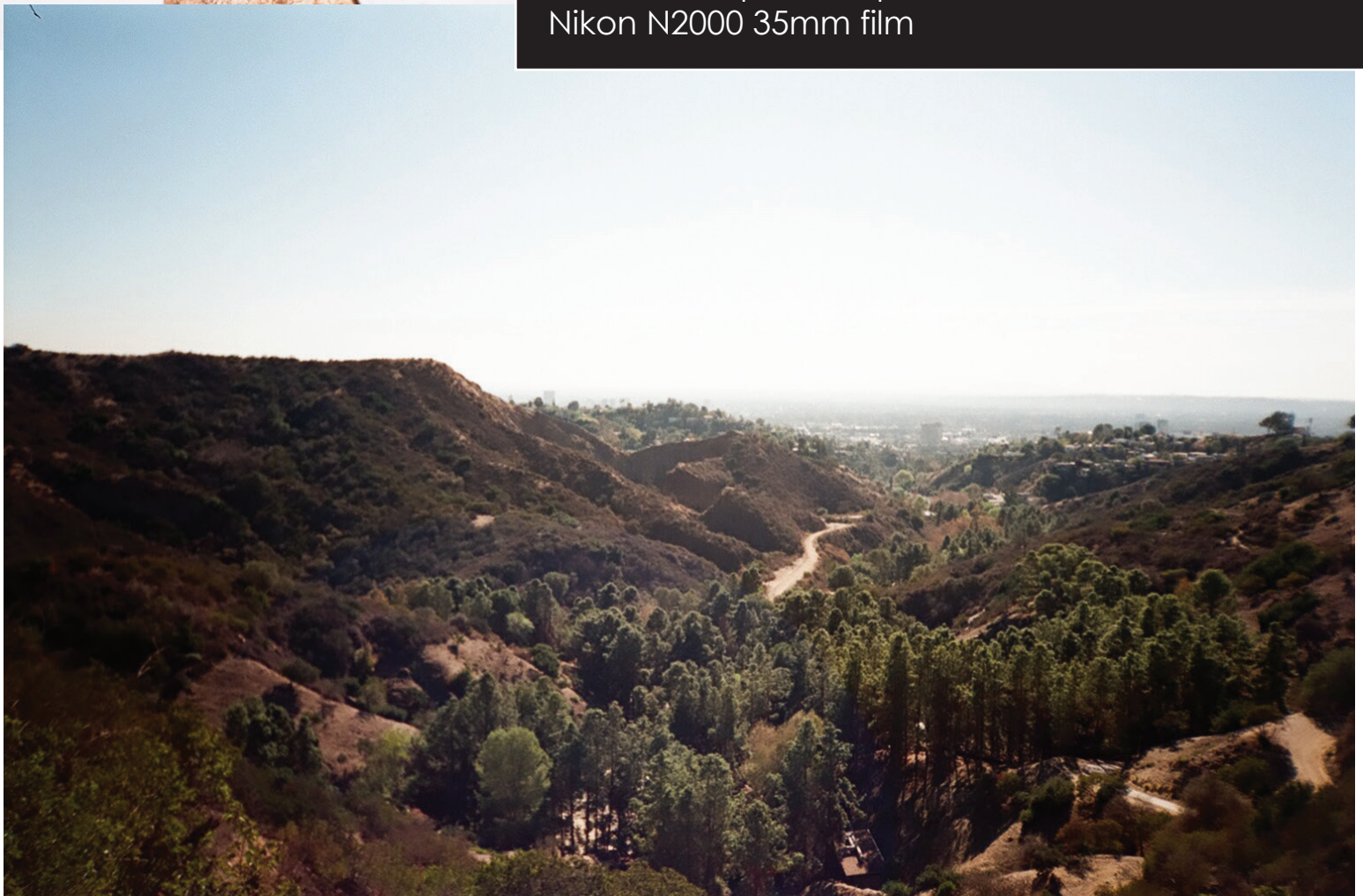
Though it may be too early to tell, Davis already talks of the impact the AUC has had on her. In response to her transition from FIT to Clark Atlanta, she says, “Not only will it shape me as a business major, but it will shape me as a person.”

Through Davis’ strong remarks, it is clear that a university’s environment enriches the learning experience. Institutions such as Clark Atlanta do not only influence students academically but personally, in a way that can change the rest of their lives.

10



Jamil Harris | Senior | CTEMs
Nikon N2000 35mm film



Does the Black Community Still Need BET★ ?

Tiffany Pennamon
Opinions Editor
tpennamo@scmail.spelman.edu

As a Black community, it is essential that our people have representation in entertainment and the news. Black Entertainment Television, otherwise known to many as BET, is a network that seems to be just that for Black America – a central network where all viewers see is Black.

Launched in the 1980s, the network has featured television series, news segments, reality shows and music videos that bring a sense of community uplift for our culture. However, in 2015, people are starting to question if BET is still relevant.

When the network initially aired, BET hosted segments on issues ranging from racism, to sexuality, to riots, and much more. The 2003 sale of BET to Viacom, the company that owns VH1 and MTV, changed everything. Viewers claimed that instead of seeing things that promoted Blackness in a positive light, BET began exploiting and promoting the hyper

reality of Black culture.

“Growing up, BET played a big part because it had a lot of documentaries on African-American entertainers, civil rights, and engineers,” Tyriah Stokes, a recent blogger, said. “I can say it was part of culture, the shows plus the latest music. It is no longer the same because it’s all about commercials and money and getting lots of viewers ... We went from fighting for our rights to violating them ourselves.”

As college students and young Black adults, we do see that negative stereotypes of Black people in the media are detrimental to our identity and development. If we can find ways to challenge what BET allows to air and can advocate for the return of better quality content, BET will continue to serve its original intended purpose. Still, BET is a favored network for Black people despite its setbacks.

“It’s a network that features Black people,” senior Sociology major Jacquelyn Jones says. “Its target audience is Black people. It’s a network that creates job opportunities as well as entertainment opportunities for Black people. With everything going on in society,

it’s imperative for the Black community to still be represented. Although I don’t feel that they produce the best quality when it comes to entertainment, nonetheless, it is still a network that promotes the Black community.”

Each year, millions of viewers tune into the BET Awards every summer to see Black musicians, actors, athletes and other notable figures praised for their contributions. This shows that we still want to see people who look like us being successful and demonstrating that we can do these things, too.

In a historic moment for Black entertainers everywhere, Viola Davis received the Emmy award for outstanding lead actress in a drama series – the first Black woman to do so.

“The only thing that separates women of color from everyone else is opportunity,” Davis said in her acceptance speech. “You cannot win an Emmy for roles that are simply not there.”

If BET is that first opportunity for an individual, then why should it be discontinued?

Movie Review of The Perfect Guy

Danae McKinney
Staff Writer – Arts & Entertainment
Danae.mc@gmail.com

Having trouble finding the perfect “guilty pleasure” movie to see this weekend? Well, “The Perfect Guy” may be your best bet.

It stars three familiar faces in Black Hollywood, Sanaa Lathan, Michael Ealy and Morris Chestnut. “The Perfect Guy” tells the story of Leah Vaughn (Lathan), a woman who is successful in the workplace, but not so much in her romantic relationships.

Within minutes, Leah breaks up with her boyfriend of two years (Chestnut) because he is uninterested in marriage and starting a family. After their split, Leah meets a man named Carter Duncan (Ealy) and is instantly swept off of her feet by his charm and charisma.

They proceed to have an unrealistically flawless relationship, as Leah almost immediately deems him the perfect boyfriend. This perception of a

perfect relationship quickly goes away after Carter has a violent outburst that frightens Leah so much that she is no longer interested in dating him. The couple breaks up which Carter has a hard time dealing with, ultimately sending him on a downward spiral of destruction.

In terms of the acting performance, Lathan and Ealy do a good job acting alongside each other. The chemistry they had together was very believable, if not too believable. They were so “perfect” together, that it was slightly cheesy.

The cheesiness of the film unfortunately made it a little bland. The story of lover turned stalker has been repeatedly done in film, which made this storyline predictable and sometimes a little boring to the audience.

Overall, it was a pretty decent chick flick that would have fit right in on Lifetime. Besides its cheesiness, it’s the ideal movie for a girl’s night out. And, if it’s too corny for you to stomach, you could always stare into Michael Ealy’s beautiful blue eyes. It will definitely make the time go by faster!



TransLivesMatter

Taylor Lewis
Staff Writer – Features
tlewis31@scmail.spelman.edu

The message of #BlackLivesMatter could not be any clearer. Black lives matter despite the dominant narrative that suggests otherwise. Black lives matter despite the killings of Black men, women, and children by police officers. Black people are valuable in spite of and because of seemingly insurmountable obstacles. Many activists wonder, however, if all Black lives matter, at least to the majority of the movement?

The most ignored and vulnerable group within the #BlackLivesMatter movement are transgender people, particularly trans women of color. In recent years, culminating all the way up to 2015, trans women have faced an epidemic of violence despite large gains within the LGBT rights movement.

According to Argentinian psychologist Graciela Balestra, “Transgender people have an average life expectancy of 30 to 32 years.”

So far, a record 18 trans women have been murdered in 2015, most of whom were trans women of color, specifically Black trans women.

In the wake of movements within #BlackLivesMatter like #SayHerName, created to highlight both the occurrence of and lack of media coverage on the deaths of Black women at the hands of the police and civilians, marginalized groups within the Black community are given adequate space in the limelight of these movements. The importance of respecting and honoring trans*women before their deaths is revolutionary.

Despite changes in the way these deaths are handled, the silence surrounding the lives and deaths of

trans women is pervasive. It often takes months to identify these victims because they are often misgendered and misnamed by their families and local news outlets reporting their murders.

While major news outlets, like CNN, have reported the nature of some of their deaths, many local cable news outlets remain silent. Some #BlackLivesMatter activists have remained silent as well.

In a segment honoring the lives and memories of 17 trans women on MSNBC live, writer Janet Mock ends her segment with this, “These women are more than just a compilation of names and ages and stories of violence and trauma. They are people. Today we learn their stories and say their names, not out of obligation but out of recognition that these 17 women had value, had purpose and were loved. And they will be missed.”

SAY THEIR NAME

Papi Edwards
Mercedes Williamson
Lamia Beard

Jasmine Collins
Ty Underwood
India Clarke
Yazmin Vash Payne

Amber Monroe
Taja DeJesus
Shade Schuler
Penny Proud

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The Art of Journaling

Kadijah Ndoye
World and Local Editor
kndoye@scmail.spelman.edu

“The Art of Journaling: Using Your Journal as a Canvas for Self Expression through the Appreciation of Art” was held on Sept. 13 in the Spelman College Museum of Fine Art. The event was facilitated by Jonetta Moyo and Althea Lawton-Thompson. Moyo is a professional coach skilled in using journaling as a medium to explore oneself.

Lawton-Thompson is the president of Aerobics, Yoga & More™, Executive Director of the Association of Diverse Fitness Professionals, Inc., and also a certified yoga instructor. The event left visitors with several tips about journaling.

Tip #1: “Your journal is what you need it to be,” Moyo said.

Journaling can be an effective method of self-expression when writing from an authentic perspective. Think of journaling as an autobiographical process. Moreover, think of it as a private autobiography.

“I believe in hand in heart connection,” Moyo said.

A journal can be used in a multitude of ways, such as documenting thoughts and reflections. Also, it

may be used as a to-do list, a place to vent or to record people, places and things that evoke memories.

Tip #2: Sometimes journaling begins with having a journal one can be proud of.

Attendants were greeted at the event with journals designed in green and gold by Moyo embedded with an original quote: “Write beneath the surface and you will begin to better understand the vibrant colors of who you are, the interwoven textures and patterns of who you are becoming and the vivid vision of your hopes and dreams for the future.”

Having a journal one can be proud of can compel the journalist to use the journal.

Tip #3: One can combine journalistic methods of self-expression with other healing techniques such as music, art, and yoga.

The event transitioned to learning about the Seven Chakras. Lawton-Thompson, the second facilitator, guided attendees through a series of yoga positions, breathing techniques and meditation techniques.

Journaling is one method of healing and self-expression, although it may be used in conjunction with other avenues of finding wholeness. The melding of expressive art journaling in combination with the Seven Chakras captured a holistic health that

embraced the spiritual, mental and physical.

Attendees also explored the Howardena Pindell exhibit while songs like “Window Seat” by Erykah Badu played in the background. The facilitators drew connections between the art and the journaling session.

“Pindell is a journalist; you can feel that in her work,” Moyo said.

Tip #4: Date all journal entries.

Dating journal entries can be a way to reflect. Moyo said that she reads past journal entries on her birthday. In this way one can gauge growth, writing developments and progress toward goals.

Student Impressions of the Event:

People who attended the event were asked about their initial impression of the event.

“I knew that it was going to be very intimate because it was in the Spelman Museum... that allows the events to be a reflection of that,” said Tyra Seales, a Spelman student.

“I honestly thought that they were going to show us art and then [we] journal through the art,” said Danyelle Carter, a Comparative Women’s Studies major student at Spelman.



Mahogany-N-Motion: A New Beat

Alexandria Fuller
Staff Writer – Arts & Entertainment
Afuller4@scmail.spelman.edu

Imagine walking out in front of hundreds of Maroon Tiger fans with lights glaring upon your face. For Mahogany-N-Motion, this is their view every Saturday night as they perform for Morehouse College. Mahogany-N-Motion is a dynamic dance team known for their style of jazz, funk, and a little taste of hip-hop.

Throughout the school year they perform at basketball and football games, with some special performances, including Honda Battle of the Bands. What many don't know is the behind-the-scenes relationships and experiences that keeps the team grounded. This is not a dance team for the faint of heart, but it is a place for those who have a passion and knowledge for dance beyond the glamour and lights.

On a typical day these dancers are found practicing their routines from 6:30-9:30 p.m. with the guidance of former Mahogany-N-Motion dancer and current coach Rae Ransom Coleman. Mahogany-N-Motion has drastically changed over the years since she last stepped foot on the field as a dancer,

Coleman said.

"When I first joined in 2000 we got paid. We were a completely self-taught, self-coached team," Coleman said. Mahogany is no longer paid, but Coleman still acknowledges Mahogany's tradition of having the most skilled dancers.

"Every group, every year is its own magic. You never get the same team twice. This year's girls have a lot of personality," said Coleman. "This year we do have a gymnast so she brings her own set of qualities."

Mahogany-N-Motion recently made history by accepting their first freshman for the fall semester. Jazmine Freeman is a native from Atlanta who took the team by storm when she auditioned as a senior from Westlake High School.

When asked about her inspiration for joining the team she said, "If I want something, I'm going to go for it. When I first saw Mahogany I was in the 10th grade. My mom was the first female drum major for Clark Atlanta. My dad was the co-founder of Kappa Kappa Psi band fraternity and the section leader for the trumpet section. It's something I grew up in."

Shakira West is a senior Economics major at Spelman College and this year's captain of Mahogany-N-Motion. When it comes to being captain on this team it involves being educated and experienced on all aspects of dance.

"I've been dancing since I was 3. I was trained in ballet, modern, jazz, and tap," West said. "Honestly, my first show routine was kind of difficult because of the technical skills."

Many are attracted to Mahogany-N-Motion based upon their highly anticipated performances. For veteran dancer and junior Jasmine Mitchell, this team was more than love at first sight, but a support system.

"There is a strong sisterhood, it's very beautiful," Mitchell said. "Our veterans all look out for us. I saw people who graduated years ago that will just text me out of the blue."

For Mahogany-N-Motion, this is just the beginning as they take on new avenues. The team will be hosting their first showcase called "A Night in Motion," in order to raise their awareness on and off campus. They will also be performing as special guests for Martin Luther King High School's Battle



The Art of Mayweather

COLUMN

Renny Robinson
Contributing Writer – Sports
Renardo.Robinson@morehouse.edu

Floyd Mayweather, also known as Floyd “Money” Mayweather Jr., must be considered one of the greatest boxers of all times.

With his perfect 49-0 record and \$300 million net worth, one could almost say Mayweather is the “Pablo Picasso of Boxing.”

The native of Spain is regarded as one of the greatest painters ever. Proof of that is in his paintings entitled “Nude, Green Leaves and Bust.” It became the world’s most expensive painting after being sold at an auction for \$106.5 million in 2010, according to TIME Magazine.

Mayweather may not be as talented as Picasso with a brush, but he is just as talented when it comes to making money.

Mayweather currently holds the record for the most expensive fight ever, earning \$180 million in his win against Manny Pacquiao earlier this year. Mayweather earned roughly \$83,000 per second during that match.

Although many people consider that fight a waste

of money, no one can deny Mayweather’s ability to win. Beginning his professional career in October of 1996, Mayweather won almost half of his fights by the judge’s decision. Mayweather controlled a fight much like Picasso controlled a brush.

The ring was his canvas; his orthodox boxing style, his brush; his opponent, the paint.

Mayweather’s quick feet and even quicker motions made him hard to hit. His opponents were often at his mercy because they were simply too slow to keep up. With his rare ability, Mayweather only had a tough time with a few boxers such as Marcos Maidana, Oscar De La Hoya and Jose Luis Castillo I.

Mayweather was considered a master at his craft like Picasso, and like all great artists, they know when to call it quits, even though a work of art is never truly finished.

Mayweather determined it was time to stop with his victory over Andre Berto on Sept. 12. With that win, Mayweather’s overall career earnings reached

\$695 million.

During his career, Mayweather earned and never lost these titles: WBA Super World Super Welterweight, WBA Super World Welterweight, WBC World Super Welterweight, WBC World Welterweight, to name a few.

Before going professional, Mayweather had an 84-6 record as an amateur, won a bronze medal in the 1996 Olympics and the national Golden Gloves three times.

Mayweather, like Picasso was a winner. Even their philosophy on money is similar, even though Mayweather is known for his expensive cars.

“There comes a time when money doesn’t matter,” Mayweather said. “I’d like to live as a poor man with lots of money,” Picasso said.

Picasso died on April 8, 1973, but his art lives on, as does his name. Even though Mayweather has retired from boxing, there is no doubt that he will be known as one of the greatest boxers of all time, tying Rocky Marciano’s perfect 49-0 record.

Ready, Set, Stunt: The Artistry in Cheerleading

Bria E.Paige
Staff Writer
bpaige1@scmail.spelman.edu

The Morehouse College cheerleading team would be one of the last groups anyone would consider artsy, but the cheer team is actively deconstructing that myth with their artistic and creative approach to all things cheer, specifically the art of stunting. The team is under the leadership of coach Mia Welsh-Khabeer, who was a Morehouse cheerleader when she attended Spelman College, and co-captains Alanah Grisham and Keyana Scott, both seniors at Spelman.

The cheer squad, which is composed of 20 young women ranging in classifications from freshmen to seniors at Spelman, manages to combine the challenging strength and endurance aspect of a sport with the delicacy and innovativeness of an art to create a unique balance of the two.

“There is definitely a level of artistry within cheerleading,” Scott said, “You can’t just get out there and cheer. Stunting and tumbling is what makes cheer a sport. There’s technique to it as well.”

Not only does the team push the barriers of intertwining artistry and sport, but they also continue to prove wrong the stereotype that Historically Black Colleges and Universities’ cheer teams can’t stunt, which involves acrobatic lifts and flips. With approximately 20 stunts in the team’s stunting repertoire, they prove that it’s much more than a pretty face and cute smile that comes with being a cheerleader.

“We’re a stunting team; that’s all we do,” Scott said.

It takes one to two practices to master a new stunt completely. The team practices three times a week for about two to three hours per practice reworking stunts and cheers time and time again to perfect the movements. This continuous process of trial and error continues until the team finds the best method to perform their piece of art or stunt.

Some stunts and routines are even passed down through the different generations of Morehouse cheerleading.

“Our stunts are a combination of original and old material,” Grisham said. “We take bits and pieces of different stunts and routines and modify it to fit the team.”

Risk is an aspect of cheerleading that differs from most arts. With each basket toss and lift, there is risk. Yet, when it is executed correctly, the artistry is clear as the complex stunts unfold before the eyes of their audience.

“The dangers and risks of cheerleading [are] the injuries it can cause,” Grisham said. “But I’m not scared because if we all do what we need to do, it’ll come out right.”

In the future, in addition to honing in on their craft, the cheerleading team hopes to be more visible in the AUC. They also aim to uphold the standards that have already been set for them.

Similar to a piece of art, the team is made up of individuals with different skill sets that bring different aspects to the team. Yet, they mesh all of the diverse elements into one beautiful, yet unique collage entitled “Morehouse College Cheer” that

AfroPunk 2015 Coming to Atlanta!

DESHAY KIDD
Staff Writer
deshay@deshaykidd.com

Every year we hear about the excellence that is AfroPunk Music Fest, but what is it?

The name was inspired by James Spooner's 2003 documentary film, "Afro Punk." The festival sought to provide black people with an opportunity to build a community among white punk subcultures. AfroPunk has since expanded to include Neo Soul to attract a wider black audience, featuring headliners such as Lauryn Hill, Lenny Kravitz and Gary Clark, Jr.

Since 2005, Brooklyn, N.Y., has hosted the AfroPunk Music Festival. This year it was held in Brooklyn's Commodore Barry Park and has expanded to Paris and Atlanta.

This year's festival was filled with Black Girl Magic, great music,

carefree black men and, unsurprisingly, a Black Lives Matter Protest. This Oct. 3-4 there is a chance to witness the greatness that is AfroPunk in Atlanta, and the line-up is unbelievable. Featuring over 30 talented artists, AfroPunk music festival will be a "lituation."

Music Festivals are events that fans attend to experience great music from familiar and unfamiliar artists. At AfroPunk Atlanta, there will be a mix of 10 well known and up and coming artists to watch for. D'Angelo and the Vanguard, Tyler the Creator, Big Freedia, LOLAWOLF and Flying Lotus headline the well-known artists. The up and coming artists include Danny Brown, Benjamin Booker, Suicidal Tendencies, Trash Talk and Kaytranda.

Don't go to AfroPunk just to listen to the big name artists. Go to enjoy alternative music and connect with people who share the same purpose: to advocate social justice and listen to great music. This event will be a great prelude to Homecoming, which is two weeks after AfroPunk. Start your October right with black music, people and causes.

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Athletes and Entrepreneurs: The AUC CAM



Malcolm Banks
Sports Editor
Malcolm.Banks@morehouse.edu

There was a time when Alex Ocansey, Temitayo Agoro and Justice Anderson all had dreams of pursuing careers as professional athletes. Ocansey and Anderson entered Morehouse College in 2012 as young and highly talented track and field athletes; Agoro had more of a passion for football.

Today, Anderson and Agoro haven't lost their love and desire for a post college career in sports, but the trio has found a new love for the art of photography.

The three good friends, along with Marcus Ogelsby, created a photography company entitled The AUC CAM. It has turned into an extremely popular business that the student bodies of Morehouse, Spelman College and Clark Atlanta University are very familiar with and excited about.

Ocansey, a senior from Teaneck, N.J., once had a promising future as a jumper that dates back to 2011 when he and teammate Jamal Williams secured a Bergen County long jump record that still stands today. After his freshman year at Morehouse, Ocansey realized the difficulties and obstacles in pursuing a track and field career and quickly began thinking past sports. Ocansey always had great passion for business and the eventual creation of The AUC CAM led to him making a tough decision to hang his spikes up for good.

"Like with anything else in society, you look for the supply and demand," Ocansey said. "There was a demand for photography services, especially in the African-American communities. Me and my team all love to take pictures and we wanted to help build self-esteem to people with great pictures."

The AUC CAM, which was created in the spring of 2015, is a media outlet that takes photos of events, people and treasured moments around the campuses. The service currently has over 5,400 followers on Instagram and continues to grow a larger following daily.

Despite the success thus far, Ocansey still remains humble and continues to think of many ideas. They include partnerships with individuals at Hampton University and Temple University to help kick-start their own campus photography organizations.

"Alex is always working," Agoro said. "He recently made something new entitled The HBCU CAM, which branches out to all HBCUs so those schools can create their own positive photography organizations using our formula."

Although Ocansey decided to put his entire focus into the company, Agoro and Anderson remain members of their respective sports teams. Agoro, a Dallas native, currently serves as the starting punter for Morehouse. In 2014, Agoro

was a first team All-Conference selection to the Southern Intercollegiate Athletic Conference.

"There have been no difficulties for me personally balancing sports and photography," Agoro said. "When you love to do something, it's never hard to balance them."

Anderson, a Little Rock, Ark. native, is a gifted sprinter in the 200-meter dash and the 400m, and attended the legendary Little Rock Central High School. Similar to Agoro, Anderson felt the same way when dealing with balancing athletics and photography.

"I take the camera with me everywhere," Anderson said. "Me participating in sports and photography hasn't been difficult at all. I continue to work diligently on the track, and taking pictures has never been difficult for me."

The AUC CAM has been around for less than a full calendar year and the recognition it has garnered has everyone involved excited for the possibilities heading into the future. With Ocansey, Anderson, Agoro and Ogelsby all expected to graduate in May 2015, they have already discussed plans to keep the service and message alive even after they are no longer Men of Morehouse.

"We want this idea to spread to colleges all around the nation," Ocansey said. "We will continue to work diligently until that plan is accomplished."