

MT

MARCH 18 - 31, 2016

THE HOPE DEALERS:

MENTORING, EDUCATING, INSPIRING, AND
UPLIFTING IN CHICAGO

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Spring break in college is notorious for barbarous beach trips, not renowned for student-led humanitarianism. There is an ostentatious facade associated with students who spend their spring break performing community service. From the outside come looks of pretention and claims of inauthenticity that ridicule the good deeds.

Such cynicism should not be applied to the 16 Morehouse students who are members of Hope Dealers, a non-profit organization that aims to help areas through community service. The group was created by Corey Hardiman, a Morehouse graduate and native of Southside Chicago. Although looking to eventually expand, the group for the past three years has primarily performed service in Southside Chicago, Ill.

"The group of 16 guys who went this year, and the 15 who went two years prior, did not give anything up to go on this trip," senior Psychology major Tre'Von Hill said. "This was our choice to go here; it wasn't a charity case. We are allowing ourselves to be a part of something bigger than we could ever have imagined."

The alternative spring break for the Hope Dealers is crammed with a multitude of service projects. The itinerary starts with the Morehouse students visiting and tutoring at elementary and middle schools.

"We go from school to school speaking on the importance of college, speaking on what Morehouse is and what it means to be a pre-adult, but an African American pre-adult," Hill said.

"They are not given a lot of opportunities to see what it looks like to be established, and to have goals at this age, so we are

by representing that image. We are dealing hope."

On their "political Wednesday," the Hope Dealers spoke with two commissioners and two congressmen about the city. Lastly, as a Hope Dealer tradition, they held a summit of men of color that Hardiman established four years ago. He and the program invite men of color to come together and engage in diverse workshops about mental health, what it means to be a successful man and the importance of college.

However, there is a distinction between going on the trip and reading about the week of events from the outside. There's more to Chicago than how the media portrays the Southside, and Chicago in general.

"I think, by the way the media portrays the city of Chicago, that it's a bunch of black guys who just don't care, who just ride around killing each other, and anyone can be a target," senior Sociology major Lawrence Trapp said. "But, actually being able to experience Chicago first hand in the streets where it's going down, and actually talking to these kids, that's not what's going down at all. These kids were teaching me things. These kids are smart."

Although every member of the Hope Dealers is affiliated with Morehouse, the organization is completely funded by itself with no financial support from the school.

"We would like to see the school be more helpful with us," junior Biology major Torrean Johnson said. "Let it be known that we did get together all of the funds for this trip, and that's impressive in its own. Either the participants paid to go their own way, or they got help from family members or through our Go Fund Me page."



The trip wasn't about Morehouse, it wasn't about the publicity and it wasn't about Spring Break.

"This was our choice to go here; it wasn't a charity case. We are allowing ourselves to be a part of something bigger than we could ever have imagined."

- Tre'Von Hill

"I could care less if Morehouse was a part of this or not, what we did in Chicago, nobody can take that away," Trapp said. "So, I just encourage us as a group, I encourage anyone who is interested in going to this without thinking the end goal is some sort of recognition. It's not about that...I was able to go there and get on that level with (students) and showed them that I care, they don't really have people like that to do that. So, forget Morehouse, what we're doing is bigger than that. It's bigger than ourselves."



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HOW ONE STUDENT PLANS TO LEAVE AN IMPACT WITH HIS NEW INITIATIVE

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Finishing his senior year at Morehouse College, Austin Easterling has managed to launch an initiative that brings awareness to issues affecting the African-American community, all while raising funds to support a meaningful organization every year.

The College Charity Run, an initiative that looks to promote unity, physical and mental health, is special to Easterling and hopefully to students of the Atlanta University Center. He decided on this initiative to create a way for students to practice agency through including all classifications and all three institutions within the AUC.

Undeniably questioning what would be his impact on campus after his departure from Morehouse, Easterling firmly believed an initiative such as this would make both an impact and build a better understanding among the student body of how certain physical and mental health illnesses can affect the African-American community long term.

"We need something annual, but we need something sustainable," Economics major Easterling said.

Granted, there's always something special when students are leading an organization, the College Charity Run provides more involvement and input from the general student body. Ideally, Easterling maintains that it will continue to be student ran and around for a long time.

While there are other charity based organizations and events on campus, The College Charity Run is different in that every year students will run for a different cause. This year for the inaugural College Charity Run participants will be running and bringing awareness to Mental Health.

Reason being is because this hits home for Easterling as his mother previously suffered from depression. As he developed a better understanding and did his research, Easterling finally decided on a way he can contribute in a positive way.

"This is a big issue in the African American community and seeing how much of an impact it had on my mom and others, I feel it is only right for me to create an opportunity for positive change." Easterling said.

Slated to happen mid April, the College Charity Run has been met with approval by a great deal of students from all institutions. In creating a team of students from Morehouse, Spelman and Clark, Easterling is sure to have a great turnout. Ideally, reaching out to all students on their respective campuses.

This Monday, Easterling will present the initiative to the student body in hopes for more support from other registered organizations on all campuses.



INFORMATIONAL
MONDAY
SALE HALL
7:30

PRIDE SCHOOL IN ATLANTA

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Earlier in February, a Queer Peers Networking Initiative event titled “A Community Conversation with Pride School Atlanta” was held in Spelman College’s Manley Atrium. This event, supported by Afrekete, a Spelman LGBTQ affirming organization and the Social Justice Fellows, hosted a conversation about Pride School Atlanta.

Pride School Atlanta is a non-profit organization and the first LGBTQ-affirming school of its kind to take root in Atlanta. The community conversation began with a few words from Lexus Phillips, the president of Afrekete. She described her vision of community engagement around LGBTQ concerns extending beyond her institution. Next, a Huffington Post video of a mother discussing the harassment and unwarranted touching of her child as a result of her child’s gender presentation was displayed on the screen.

The audience, asked to describe their reactions to the comments, expressed sentiments of rage as well as recalled experiences of harassment by family members, classmates and strangers in restrooms.

Christian J. Zsilavetz, the founder of Pride School Atlanta, served as the principal facilitator for the event. He began to describe his reception from Black radio station listeners in Georgia.

“The phones were ringing off the hook,” Zsilavetz said. “We tapped into a lot of anger.”

Even so, participants intentionally stated that homophobia does not reside sole-

ly in the African American community.

In addition, conversation participants interacted in activities where they were asked a series of questions like: How old were you when you realized who you were attracted to?

In response, participants would place themselves on a spectrum. Another question asked what was the age at which they decided on their gender presentation?

Zsilavetz’s purpose for the activity was to further explain the need for a school that utilizes language like gender presentation and recognizing that gender is socially constructed.


He then asked how the Pride School in Atlanta could serve as a model to counter homophobia.

“I got tired of the giggle factor around LGBT,” Zsilavetz said. Pride School Atlanta plans to open its doors in the Fall of 2016 with an enrollment of students between the ages of five and 18 years old. The projected cost of tuition would be \$13,500 per year.

The cost of the institution raised questions about the school’s accessibility to low-income families, in particular people of color, the school’s racial make-up, and the need for parental support from supportive parents in order to take part in the Pride School dream.

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Listening and Expanding Your Music Palette

The Birth Of A New Renaissance At Morehouse

Alexandria Fuller
Staff Writer

At Morehouse College, sophomore Drama major Lorenzo Moore, known musically as The Renaissance, has made the Atlanta University Center his center stage as he pursues a rap career in spite of the lack of support for artists present on campus. With his music, he encourages black students to take action as he raises consciousness of issues within college communities and advocates for young artistry in the AUC through song, poetry and acting.



According to Moore, the AUC community is harder to win over as an audience, which often discourages many young aspiring artists on campus.

"There is a really non supportive nature sometimes of artistry in the AUC," Moore said. "People don't take you seriously until you pretty much make them."

Being discouraged is not something that Moore is new to experiencing. Growing up in the outskirts of Conley, Ga., Moore was the victim of bullying in school.

"When I first started making music I was a young boy being picked on who just wanted to be cool," Moore said. "Music is more of a release. I feel more of a responsibility to not only do this for myself, but also do it for others."

Continue On Page 12

<https://soundcloud.com/lmatr>
<https://twitter.com/lorenzoraps>



Through the Eyes of Kathleen Cleaver

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The Black Panther Party (BPP) is notorious for the men in the party wearing all black, carrying their guns, and standing up to the police. However, many forget how big of a role woman played in the running of the party.

I had the pleasure of meeting with Kathleen Neal Cleaver, former Communications Secretary for the Black Panther Party. She was one of many women who helped to carry the weight of the party. Fifty years later and her job is still not done.

In her quant office at Emory Law School, there is still a presence of the Panthers. There are countless books, pictures, and posters that have some connection to the BPP.

Seeing independence firsthand

Being brought up at Tuskegee Institute she didn't face the typical circumstances of other southern towns. "Stuff that was happening during the era to challenge segregation, I observed it at a distance or I never really saw it."

She then moved abroad in a time where countries around the world were decolonizing themselves, it seemed natural to her to see people of color running their own countries.

"All over Africa former colonies were becoming independent, so I grew up seeing that," Cleaver said.

"This was all part of an era of the end of colonialism. Seeing that as a child made it very clear that this is natural for people to govern themselves, to be able to vote, and for Black and dark skin people to hold political power.

Upon her return to the United States, Cleaver began involving herself in the freedom struggle in the south. Once she graduated high school, she made up her mind to work with the Student Nonviolent Coordinating Committee (SNCC). In 1967 she chose to leave Barnard College and go to Atlanta to work with SNCC. During her time with SNCC she met Eldridge Cleaver, member of the BPP and author of *Soul On Ice*.

As their relationship continued and they became engaged, the BPP were facing a collapse of the party. Huey P. Newton was in jail on the murder of an Oakland cop and many members were in jail.

"This is an era in which every other week, practically, you read in a newspaper of some police shooting in some town and some black kids gets killed and it's always a justifiable homicide," Cleaver said. "It was happening over and over and over, it was like routine. But this time you read in the newspaper the policeman got killed, and the person who is charged is the leader of The Black Panther Party for Self-Defense. It was totally unprecedented kind of news and it excited a lot of people."

Cleaver was soon asked to come to San Francisco to help the party regain structure. At this point, the ultimate goal of the party was to keep Newton out of the gas chamber. With his charge being murder,

especially of a white cop, many had little hope that he would live past this. The mobilizing began with Kathleen Cleaver, and her idea of marching at Huey's court date.

"The party collapsed," Cleaver said. "What revived the party was the mobilization to free Huey, and bringing people into the fold. The people who wanted to join the party and the activity of the party was reestablished through something called the Free Huey Movement."

"The Black Panthers had to sort of chase behind and see if they could corral this into some kind of cohesive entity, which was always a challenge, Cleaver said. "In fact, it was a lot of chaos," the growth also caught the attention of the FBI's director, J. Edgar Hoover.

The FBI intervenes

"The level of chaos that would be normal in a new organization was enhanced and deliberately provoked and added to by provocateurs, by the government, and by people who knew that this was happening but didn't quite know which person was doing what," Cleaver said.

As the party began to grow, many unfamiliar faces appeared. It grew increasingly difficult to enforce a screening process and left the BPP vulnerable to infiltration by the FBI.

"It didn't manage to put an end to the Black Panther Party, it just put an end to the orderly functioning of the party," Cleaver said.

The BPP now had to function with more cautious, which did not always help. The party was expanding, and their message was spreading but at a cost.

Even with arrests, raids, and FBI-influenced murders of members in the BPP, the party still managed to thrive and have good days.



"Successful demonstrations, successful outcomes and people actually respond and you set something in motion and it actually happens," Cleaver said. "Those were the good days."

The party itself continued to grow around the world, and the movement here in the U.S. influenced Black Power movements worldwide. Even after the end of the party, the BPP is still very much alive and continues to influence modern day freedom struggles.

FROM HARLEM TO HOLLYWOOD

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Art has long been a medium through which black people have expressed social and political anxieties they have faced throughout their lives. Spanning from the 1920's to mid-1930's, the Harlem Renaissance provided a space for black artists, such as Langston Hughes and Alain LeRoy Locke (dubbed the "Dean of the Harlem Renaissance") to kindle a new black cultural identity. This "New Negro" movement heightened social consciousness and, in the words of Locke himself, transformed "social disillusionment to race pride."

Today, a similar sort of "New Negro" movement is emerging from an unlikely source: mainstream black musicians. Artists such as Beyoncé and Kendrick Lamar have been owning their culture with unapologetically black performances. Beyoncé's Super Bowl Halftime Show performance, coming right on the heels of the release of her black pride anthem "Formation", took advantage of a very unique time in black history; not only is February Black History Month, but this year is also the 50th anniversary of the founding of the Black Panther Party.

Beyoncé and her dancers entered the field clad in afros, black berets, and leather outfits, paying tribute to the iconic style of the revolutionary Black Panthers. Before joining Coldplay and Bruno Mars on stage, Beyoncé and her all-black female army of dancers reinforced the messages of black pride through dancing to "Formation", using recognizable imagery of black empowerment such as raising their clenched fists as a symbol for strength and resistance. Such imagery coupled with lyrics like "I like my negro nose with Jackson Five nostrils" made for a powerful message of self-love and empowerment within the black community, particularly among women.

Kendrick Lamar, on the other hand, chose the 2016 Grammy Awards to confront white America about racial injustices and the modern day black experience in this country. Lamar, along with four other black men, took the stage as part of a chain gang while members of Lamar's band played their instruments from

inside jail cells also placed on stage. Lamar began his legendary performance with the first verse from his radical song "The Blacker the Berry", including the lyrics "You hate me don't you? You hate my people, your plan is to terminate my culture."

As the performance continued into the hit song "Alright", Lamar transported the audience to what seemed like an African village, complete with a bonfire and tribal dance and music. Lamar concluded his performance with a new song, in which he discussed the untimely and unlawful death of black teen Trayvon Martin. As the song cut out, Lamar call for a "conversation for the entire nation" while an image of Africa appeared on screen with the word "Compton" in its center.

Naturally, both Beyoncé's and Kendrick Lamar's performances became subject to criticism from jaded white America. When asked about Beyoncé's "Formation" Half Time Show performance, New York City Mayor Rudy Guiliani stated, "I don't know what the heck it was. A bunch of people bouncing around and all strange things. It was terrible".

Fox News anchor Geraldo Rivera believes that Kendrick Lamar "is doing more damage to young African-Americans than racism." Well, I have news for Mayor Guiliani and Mr. Rivera: these songs were not meant for you.

White people have a habit of believing that everything in this world is, or rather should be, for them. Therefore, when artists such as Beyoncé and Kendrick Lamar release songs or do performances specifically intended for black people, white people feel as if they are being ostracized and lash out against the forces they so desperately want to be a part of. This leads me to second Kendrick Lamar's call for a "conversation for the entire nation", illuminated by the fire of black revolutionaries and artists alike.



JAYSON OVERBY, JR. / THE MAROON TIGER



CIRQUE DU SOLEIL: **KURIOS – CABINET OF CURIOSITIES**

From March 3rd to May 8th, first time visitors of Cirque Du Soleil can expect a thrilling experience, with this year's industrial themed show. The show, "Kurios: Cabinet of Curiosity," features 13 performances up under the big tent here in Atlanta. Each act, which is different in its own way, sets the stage for shows to follow.

Premiered in Montreal just two years ago, Kurios: Cabinet of Curiosity was brought to the big tent during the 30th anniversary of Cirque Du Soleil. Ideally, the show in many ways is celebrating the roots of Cirque Du Soleil.

With 18 different shows running around the world, Kurios: Cabinet of Curiosity sets itself apart in that it's placing an emphasis on the industrial movement and it immerses the crowd in the act. All while acts take flight over the crowd, dinner tables flip up side down, and bikes spin in the air – the show goes on.

With a cast of over 46 artists, 13 performances, and 15 different countries represented, the show is all about diversity. Suspending reality and taking flight-through imagination, the show takes center stage in the big tent.

For more information about the show visit | <https://www.cirquedusoleil.com>

THE LIFE OF LANGSTON AND MOMO BY CALEB BARCO



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**SALE HALL AT
MOREHOUSE COLLEGE**

#BARBERSHOP

CHAD RHYM / THE MAROON TIGER



Javon Wilson
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All the DuBois Divas, a gay stroll team at Morehouse College, intended to do was dance at the Mr. Freshmen pageant with contestant Talon Harston last November. Then a video of their performance went viral in January and was instantly met with waves of support, but also with expressions of disapproval. Now their goals have stretched; they want to become a respected campus organization.

The DuBois Divas, comprised of freshmen Seanba Anderson, Jaylin Cureton, Talon Harston and Keylen "King" Lyon, started off as a joke among DuBois House residents. The DuBois stroll team would watch them in the basement practicing and the name stuck when it became the title of the video.

Harston is not a dancer, but he wanted to do something to challenge himself during the talent portion of the pageant. So he asked his three friends to perform with him in Spelman College's LLC2 Auditorium, which was filled beyond its normal capacity of 220 people.

"Put on a show!" Harston said. "Get the crowd hyped and have them remember our performance."
Lyon was just as excited about it.

"We just knew it was gonna be something that has not been done at Morehouse before," he said.

Trying to captivate the crowd, Harston looked at the current and past Mr. Sophomore's talents as a template for his vision. The Divas stormed the stage.

"We were shocked for the songs that he picked," Lyon said because men usually don't dance to those particular tunes.

Dancing to "Lip Gloss" by rapper Lil' Mama and "Back That A--Up" by Juvenile, the performance did not sit well with some of the audience members.

Most of the audience loved it, especially the women in the crowd. Some of the parents of the other contestants were shaking their heads no. One of the judges walked away from his seat.

How did Cureton feel when they began to perform? "Nervous," he said. "[This] was one of the most thrilling things I have ever done. Going against the gender norm was really nerve racking."

But that wasn't their intention. "It wasn't about gender and sexuality, [it] was about putting on a show," Lyon said.

Days after the video was posted, the storm hit when many viewers of the video commented on YouTube that the Divas' performance was an insult to Morehouse's mystique.

The Divas expected that.

As the comments started to die down on YouTube, on Facebook they started to pick up. Several alumni who identified themselves as being gay and some past Mahogany N Motion dancers criticized their technique, but the Divas had only one week to prepare for their performance and never claimed to be a dance team.

"These grown homosexual men, who should have been supporting us, because we were doing something they wouldn't [or] couldn't do, hurt that they were tearing us down." Anderson said.

"I did not expect for LGBT alum to make comments [about] not holding the legacy of LGBT members that came before or that we were not doing it like them," Cureton said.

The DuBois Divas are part of a culture at Morehouse that most do not ever see. In past years, "MANhogany" and "Brown Street Butch Queens" were gay dance groups on campus, but they only performed among friends.

Gay men of Morehouse believe they have to fight much more adversity than heterosexual men of Morehouse. But in general, DuBois House supports the Divas. Dorm residents were screaming their hall chant after the performance. Due to a low GPA, the DuBois stroll team even asked the Divas to represent them in the annual Project House stroll-off.

"DuBois Brotherhood is different," Harston said. "Our brotherhood is more accepting."

Each freshmen class that comes into Morehouse tends to be more open-minded about sexuality than their predecessors. The DuBois Divas want the dance team to be sustainable, and hope to become an organization that is respected and accepted by the Office of Student Life. They even changed their name from DuBois Divas to DuBois Dance Team. The Divas want a legacy so that Morehouse Class of 2020 can be a part of it, even in the wake of traditional stroll teams.

"I want future LGBT students that are coming into Morehouse to see what we've done and know that it is OK to live in your truth, know that it is OK to be who you are," Cureton said.



CHAD RHYM / THE MAROON TIGER

Listening and Expanding Your Music Palette

[continued]

His latest project, "The Idea Of Love" featuring Morehouse student, Chakka Tara, touches on the financial issues and politics of being a college student. The song incorporates an old sample of Mary J. Blige's "Share My World."

"The first verse was comprised of a couple of Spelman women who I know and I took their situations to make that one person," he said. "I think there is some part of that song that people can relate to, like not knowing how you're going to pay for college is what a lot of students go through. I talk about situations and put a positive spin on it, because college is stressful."

Many of his songs could be considered conscious rap due to the lyrical messages of social awareness found in each verse. Artists such as J. Cole, Kendrick Lamar, The Roots and Common capitalized on this style of music.

In addition to discussing the issues of college students he has also voiced his concerns about recent protests of black discrimination in the media. In light of the issues of police brutality he wrote a spoken word piece entitled, "I Think It's Time" that encourages people to take action beyond saying Black Lives Matter.

"I think with us using the Internet we just get caught up in making that person a hash tag," he said. "If we're really going to become an activist, let's do it as a people."

Aside from The Renaissance, there are other AUC rappers who are also trying to develop their careers on campus. But according to Moore there is a lack of support within the AUC so the artists frequently collaborate and motivate each other.

"With Terrel Green, Chakka Tara, Scoozy Yoko, and Jada Nycole there isn't a competition, but there is an energy presence of if they're getting really good, you got to step your game up," Moore said.

Being a jack-of-all-trades, the Georgia native has also incorporated his community service as a Bonner Scholar into his music. Last spring he held the "Social Colour Showcase", named after his last mixtape the "Social Colour Project", in Kings Chapel that featured 14 other artists and his self.

In 2016, Moore hopes to hold another concert that features a live band with six other artists on campus. His newest project, "Product of A Generation", will be dropping on Sept. 17 2016.



JAYSON OVERBY, JR. / THE MAROON TIGER

THE PEOPLE V. O.J. SIMPSON: AMERICAN CRIME STORY

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In early March, The Morehouse College Cinema, Television, & Emerging Media Studies Program (CTEMS) hosted a private screening of the fifth episode of The People v. O.J. Simpson: American Crime Story. The show enticed emotions from regular and first-time viewers.

In the miniseries, veteran actor Cuba Gooding Jr. portrays O.J. Simpson during his double murder trial. Before being handed the script for the FX miniseries, OJ was asked to play O.J. in a separate film but turned it down.

Sterling K. Brown played another controversial character, Christopher Darden who was the only Black prosecutor on the trial. Darden was exposed to racism from all sides and considered a "sell-out" among his people.

"The continued use of videos and books helped to bring this to life," Gooding Jr. said. "We had actual reels from the courtroom, so we were able to see how our characters moved around the court and then embody that ourselves."

Gooding, who was living in L.A. during the trials, remembered the atmosphere and tension of the times. He used his personal reference as a way to bring his portrayal to life. "The division was visible, and it became something more than just this trial."

"I was a freshman at Stanford University during the trials," Brown said. "I had my own personal experiences with law enforcement in St. Louis, Missouri that weren't necessarily positive, and so there's a lot of anger and frustration. I understood the anger and frustration of the Black community in Los Angeles with three years before the whole Rodney King thing going down. Now it made sense."

Darden, his character, played someone who caught a lot of flack

over prosecuting O.J. "The Juice" Simpson. "How do you go after OJ?" Brown said.

Since the premiere of the miniseries on FX, Gooding Jr. and Brown both agree that there has been nothing but genuine enthusiasm for the show.

"I read Darden's book 'In Contempt,' which was really good and a wealth of information that I didn't know," Brown said. "So it kind of humanized him for me, and recognize that this was a man who was a father, and a son and a brother."

Beverly Guy-Sheftall, the Women's Research & Resource Center Director at Spelman College, who has written extensively on the O.J. trials chimed in during the panel session after the screening.

"I'm just going to honestly say, I always thought O.J. committed those murders," Sheftall said. "I still do."

She argued that for years it was like arguing with herself over the trials. O.J. was such a hero in the Black community that people would not recognize evil in him.

"Because we are somewhat removed from the Rodney King case, maybe it is possible now to both look at the racial aspects of this case, but look at the gender aspect."

By the end of the screening, many in the audience chose a side. However, the network and directors were very adamant on not favoring a side and whether O.J. is truly innocent or guilty. New episodes of the miniseries air every Tuesday at 10pm on FX.

THE EUROPEAN IMMIGRATION CRISIS PUTS STRAIN ON RESOURCES

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The influx of immigrants making their way into Europe has been a concern since last year and became amplified since the fall of the last year. Incidents like this, as well as the unrest that has become more prominent in many parts of the world have shed a light on the millions of people making their way to the continent.

While quite a few countries have been willing and able to shoulder the responsibility that comes with population influx there is still a concern for the number of people making their way to the continent and the countries who are shouldering the responsibility of sheltering those individuals within their borders.

The problem isn't where the people are coming from, it's what is being done with them, or rather who is taking care of them that is causing tension within the European Union. Some countries, like Germany, have had the highest number of asylum applications, but that's not where the majority of the migrants are settling.

It's Greece, Hungary and a number of the Western Balkan countries that have had to shelter the largest number of people. While plans were voted on in September of last year to relocate at least 160,000 refugees evenly across the

EU, Hungary rejected this plan for fear of an increased terror threat. Instead, the country will adopt a quota for how many migrant they will take in within the next five years and will receive a portion of those individuals currently in Greece and Italy for the time-being.

At the end of last year, it was estimated that more than a million people had made their way to Western Europe including Germany, Sweden, Austria and Italy. While not all of these individuals are seeking asylum, there are a large number who do.

According to BBC, Germany received approximately 467,000 new applications for asylum by the end of last year. A majority of these people are Syrian, but the origins of these individuals vary. Many come from Middle Eastern countries such as Afghanistan, Pakistan and Iran.

However, an almost, equally large number are coming from Eastern European countries such as the Ukraine, Albania and Kosovo. Not much is known about how these countries will balance the number of people coming in by both legal and illegal means and how each country will balance the amount of each into their proposed quota within the next five years.

A LEGEND VISITS THE HOUSE: LA REID

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The AUC is no stranger when it comes to welcoming greatness to their campuses, so Morehouse was more than happy to welcome the legendary record executive of LaFace Records, CEO of Epic Records and Grammy award winning music producer, Antonio "LA" Reid, to Morehouse College on Thursday, Feb. 25.

In lieu of his new book "Sing to Me," Reid embarked on a book tour and stopped by Morehouse College in between dates for free. "Sing to Me," a stunning record of Reid's life and career, he shares the inspiring story of his struggles and success, and takes readers inside the glamorous and hard-hitting world on which he has left his indomitable stamp.

Reid shares this synopsis with the Morehouse attendees, which included superstar producer Jermaine Dupri, city councilman Kwanzaa Hall and a full house of fans waiting to meet Reid.

The event also featured talent from the AUC as attendees walked in to a live band curated by Morehouse students playing songs from LA's finest that included: Whitney Houston's "I'm Your Baby Tonight," Usher's "You Make Me Wanna," TLC's "Creep" and Toni Braxton's "You Mean the World to Me." Morehouse professor, Alhadji Thrash moderated a Q&A session powered by the hashtag #LAReidMorehouse, followed by open floor questions. Follow some of the inspirational conversation below:

Thrash: What would be the one message for students?

Reid: Read, "Sing to Me." I have so many messages and you'll find them all there.

Thrash: What was your greatest obstacle?

Reid: Learning the difference between good and great. I knew I had to be great solely because of the color of my skin. However, it wasn't an obstacle but more so a challenge?

Thrash: What advice would you give to student balancing school and the industry? Is education is most important?

Reid: Yes, but it is under emphasized. Education is highly important. People love to surround themselves with smart people. It's a prerequisite for me, especially executive talent.

Thrash: How does one obtain longevity?

Reid: Live in truth and honesty. Also know good is just not good enough. One artist I think about is Kanye West. He's had six classic albums back to back to back.

Thrash: What's your opinion on the current state of R&B?

Reid: I actually have a strong opinion on this topic. Sometimes we underserve the quality of the song and that underserves the quality of the genre. I'd suggest creators to write more poetically.

Thrash: What are you looking for in a new artist?

Reid: I'm simply looking for a culture curator. A creator of a body of work that lasts forever. Whatever you're selling, it has to catch on and it has to be a hit!

Though interwoven with moments of sudden distractions, LA Reid's return back to his musical roots was a priceless and beautiful homecoming that the AUC was lucky to experience for free.

The Ayinde Russel Story: How A Rookie Took The Court By Storm

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If people have been keeping up with the Maroon Tiger's basketball team, then I am sure they are aware of the freshmen guard, Ayinde Russell, also known as Russ, who has taken the season by storm.

After sophomore point guard Tyrius Walker's season came to a sudden halt due to personal reasons, Russell proved ready for the difficult task, leading the team in points with 14.5 per game and has a team high 57 assists on the season. Now heading into his first collegiate tournament, Russell is more than ready for the moment.

Russell did not always envision on leading Morehouse to a championship though. In fact, Morehouse was not Russell's first choice for school, but he feels like he made the right choice in coming here, mostly because of what the college represents, and then some.

"It was the prestige, history and Tyrius Walker,"

Russell said. "I used to play basketball with him when I was younger. It's kind of the influence of the history on the school, both personally and as far as the institution."

Not only was it the school's prestige, but Russell is also a Drama major and he was aware of Spelman College's Drama program.

"I heard Spelman had a really big Drama department," he said. "That also pushed me going to Morehouse because I could get an education at both institutions. It's like a two for one special." One of Russ's biggest role models as an actor is Denzel Washington, a name most people are all familiar with.

Russell is a well-rounded actor and can do most genres, but singing or dancing is not his forte. He says his preference as an actor is more so than behind a camera than doing theater, but he knows he has to learn as it is his major.

When Russ is not busy with school or basketball, he likes to spend time alone, entering deep levels of thinking.

"I like to always be ahead in life, period," he said. "It goes beyond sports. I always like to be two steps ahead, really three. Three steps as far as life goes."

When he is not busy thinking though, he is your typical college student. He excels in anything competitive such as NBA 2k, Ping Pong and calling shotgun to the car.

When asked how a game of one-on-one would go between him and head coach Grady Brewer would go, Russell declared two things would happen: either he would beat coach Brewer 13-0 or coach Brewer would forfeit before it got that bad.

Although that would likely be an anticipated match-up that will never be witnessed, Russell can be seen competing with the Maroon Tigers next season.

JORDAN TYLER: FITNESS, HEALTH AND EVERYTHING ELSE

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Mind, body and soul are three major keys in a person's life that prove to be critical in succeeding. In everyday life, fitness happens to be one regiment to keep all three working in unison. Fitness is the key ingredient to establish and maintain the quality of life every human is entitled to.

Morehouse College senior Psychology major Jordan Tyler Johnson is a naturally gifted athlete and has been involved in sports his entire life. Whether that calling has been on the track, catching touchdowns, running bases or anything involving competition, Johnson has tried his hand at.

Johnson currently has his own personal fitness-training program in the Atlanta University Center for both students and faculty on Morehouse College's campus. His passion to see people mentally and physically happy with themselves is second to none and that's what fuels him to help his peers reach their fitness goals and needs.

Johnson was detailed when describing the prob-

lems he desires to solve in the AUC through fitness. "You might say you want to be healthy or you want to be better at your sport – there are so many possible responses," Johnson said. "I believe the squat is the perfect analogy to life; it's about standing back up after something or someone knocks you down. What I'm teaching with Jordan Tyler Fitness is resiliency for everyday life though personal fitness."

Johnson, who inserts goals for each of his clients, stressed the fact of reiterating to them that the potential to be great is within them. Insisting, he is simply a stepping-stone to help them achieve their goals.

"Through my training I want my clients to be better at handling diversity, being committed to something and seeing it through, and most importantly enjoy the journey they're on to be more fit and be more healthy," Johnson said. "Training hard and eating good should be fun!"

Part of Johnson's success is the understanding that

he is never fully satisfied, striving for more than the previous day. Johnson recognizes that there is always room for improvement and he carries that mentality every single day

"In the next five years I hope to have taken Jordan Tyler Fitness to the next level by becoming a full time mental skills coach and personal trainer for college and professional athletes in basketball and football," Johnson said.

With Jordan's psychology degree, he plans to keep his passion for athletics alive not only by maintaining his brand. Johnson also plans to one-day become a sports psychologist, to better understand athletes from their minds.

Being able to connect with athletes mentally and physically is very important to Johnson. The determination and passion he puts into being a well-rounded man will surely help many future athletes.

ATLANTA HAWKS CEO SHARES HIS PLAN FOR THE FUTURE

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In September of 2014, amid a National Basketball Association investigation concerning a racist email, former Atlanta Hawks owner Bruce Levenson stepped down from his position. The email, which detailed Levenson's belief that the Hawks fan base was too African American, severed ties with not only Atlanta's black community but with the many cultures represented in Georgia's biggest city. Almost a year and a half later, Hawks CEO Steve Koonin is trying to restore the relationship with the Atlanta community.

Last Tuesday, Koonin came to talk to the Morehouse students and faculty about his plan to reestablish a stronger bond with the Atlanta community as well as growing the Hawks fan base nationally.

When Koonin took over team operations in April of 2014, his first step was to find an effective tool of communication. After realizing the Atlanta Journal Constitution, which goes to print only an hour after Hawks' home games tip-off at 9 p.m., was ineffective, Koonin began to establish a social media presence.

"We now have the number one Twitter in the NBA," Koonin said, "the number three searched NBA team as well as the number eight searched sports team on Google."

The Hawks Twitter, which currently has more than 472,000 followers, is able to reach far more people than the Atlanta Journal Constitution, which has roughly 100,000

subscribers.

In an effort to appeal to all fans, regardless of their economic status, Koonin instituted the creation of \$2 shoelaces so that all kids can own Hawks gear. The Hawks are the only team in the NBA to have done this. In addition, the implementation of the 3D court projection is not only visually appealing but allows the fans with cheaper seats to feel included in the pregame process.

The most noticeable change in the Hawks organization, however, was their uniforms. Koonin helped design the new Hawk uniforms to appeal to video game lovers and a new generation of Atlanta. The same neon color that draws fans to the University of Oregon was added to represent Pete Maravich, a former Hawks and basketball legend. The red represented the flame of the Olympic torch while the dark grey pattern pays homage to Stone Mountain.

"Black is a badass color," Koonin said. "The league said after Toronto, there couldn't be anymore black uniforms. So we made up our own color: Georgia granite gray. We tested the color and noticed that on TV, it looked black."

Despite all the changes to expand the brand, some Hawks fans want something more: a championship.

"His work, while it is appreciated, doesn't directly influence how I feel about the team," Morehouse sophomore Justin Henderson said. "The surefire way to interact and reach out to the fans is through championships."

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