The Daily Collegian

For the students. For the glory. Since 1887.

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CENTURY OF BLACK HISTORY

Barney Ewell On All-American Lineup

Medical Technology Curriculum Established

A new curriculum in medical technology was established by recent action of the College Board of Trustees.

With the adoption of the new work, students who enroll next fall will find 47 separate courses of study available.

The new curriculum will prepare students to become medical laboratory technicians. During the past year approximately 60 women students have been preparing for this field in the Schools of Chemistry and Physics, and Agriculture.

The course in medical technology will now bring these students together under a standard study program. It will be administered by an advisory committee from the departments of chemistry, agricultural and biological chemistry, and bacteriology.

Barney Ewell

BARNEY EWELL, speed merchant on the Penn State track team for the past three years, was named in three events on the All-American college track and field.

State Sprinter Lost To College Next Year

Penn State's loss will be the Army's gain next month when the fastest sprinter ever to wear the Blue and White will report to the selective service board for induction.

Only a junior, Barney Ewell will have to postpone his last year of campaigning on the collegiate cinderpath indefinitely but the chunky speed merchant from Lancaster has made an enviable record in his three years here. After cleaning up in the IC4A meet with a triple sweep, he followed up recently with repeat victories in the N.C.A.A.'s on the Pacific Coast in the century and 220 dashes.

In recognition Ewell was named in three events on the N.C.A.A. All-American track and field team in the 100 and 220 yard dashes, and the broad jump.

Following is the team announced by the committee with the men listed in the order of their choice:

100-YARD DASH: Norwood Ewell, Penn State; Billy Brown, Louisiana State; Carlton Terry, Texas.

220-YARD DASH: Norwood Ewell; Billy Brown; Clyt Bestland, USC.

440-YARD RUN: Grover Klemmer, California; Hubert Kerns, USC; Harold Bigrow, New York University.

ONE-MILE RUN: Louis MacMitchell, N. Y. U.; Campbell Kane, Indiana; Leray Weed, USC.

TWO-MILE RUN: Fred Wilt, Indiana; Gilbert Dodds, Athlund U.; Bobby Madrid, Fresno State.

120-YARD HIGH HURDLES: Robert Wright, Ohio State; Pete Owens; Howard Payne, John Saunders, Miami U.

220-YARD LOW HURDLES: Robert Wright; Ray Cochran, Colorado.

Varsities B... .633 Averag...

...Penn State's athletic... ing part in 221 contes... school year 1940-41, ... 144 victories against ... four ties for a win a...

A varsity record ... losses and three ties, ... .633, was bolstered ... freshmen teams who ... lost 12, and tied one ... age of .704.

Varsity	W	L	T	Pct.
Cross Country	3	0	0	1.000
Football	6	2	0	.750
Soccer	8	1	0	.889
Track	3	0	0	1.000
Lacrosse	3	2	0	.600
Tennis	6	1	0	.857
Golf	7	2	0	.750
Baseball	9	6	0	.333
Indoor Track	2	0	0	1.000
Wrestling	7	1	0	.875
Rifle	13	6	0	.618
Basketball	15	5	0	.750
Gymnastics	5	2	0	.714
Hockey	6	3	1	.667
Boxing	3	1	1	.750
Fencing	3	6	0	.333
Swimming	2	5	0	.286
Totals	113	61	3	.633

Freshmen	W	L	T	Pct.
Cross Country	0	0	0	1.000
Football	3	2		1.400
Soccer	3	0	0	1.000
Wrestling	3	0	0	1.000
Gymnastics	2	0	0	1.000
Fencing	1	0	0	1.000
Basketball	6	1	0	.833
Swimming	0	2	0	.000
Boxing	0	1	0	.000
Baseball	7	2	0	.777
Track	2	0	0	1.000
Lacrosse	0	2	0	.000
Tennis	1	0	0	1.000
Golf	2	0	0	1.000
Totals	31	12	1	.709

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DESIRABLE ROOM for rent—Faculty home—509 E. Foster—Dial 2188—Mrs. Currier."

11thJM

WANTED—Girl to deliver COLLEGIANS to rooms in Atherton Hall and Grange Town. Call Ste...

PHILADELPHIA INQ... Morning and Sund...

PITTSBURGH PRE... Daily and Sunday

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PITTSBURGH SUN-TELEGRAPH Daily and Sunday

BALTIMORE SU... Sunday Only

WILLIAMSPORT G... Sunday Only

Celebrati...

By Alissa Wis...

A celebration of African... was center stage at ye... American Read-In.

Elaine Richardson, ass... English and organizer of t... its mission. "The goal is to ... tion of African American ... cant part of Black History ...

The read-in featured ... poet, social critic and auth... ing Mumbo Jumbo and The Free-Lance Pallbearers.

"I'm so glad to participate in this afternoon of reading and awards," Reed said. His speech traced his history as a black writer, and he gave a preview of his upcoming book.

Reed emphasized his pride in his heritage. "It's very hard to escape your ethnicity. I don't know anybody who would want to," he said. Participants in the read-in also embraced their roots. A highlight of the event was a piece written and performed by Sherren McKenzie titled "A Voice from the ... the sons and daughters of the kings and queens of Africa. It wasn't our fault," she began.

"Can you be proud of how we found and ... history and heritage — unfair, unf... may be, sonny — is the only his... done made us be what we is and was."

As she finished her performance ...

Ebony and Ivory Week begins

By PATRICIA TISAK
Collegian Staff Writer

Like the keys on a piano, the Interfraternity Council, Panhellenic Council and National Pan-Hellenic Council fraternities and sororities are making beautiful music together during Ebony and Ivory Week.

Ebony and Ivory Week, which started Monday, encourages people from different racial backgrounds who normally don't socialize to get to know each other, said Hakim Washington, a member of Alpha Phi Alpha fraternity and co-president of NPHC.

"I think that it's important because the global village is upon us," he (senior-psychology) said. "It's a real disservice to yourself not to know about other cultures."

Fraternities and sororities involved in Ebony and Ivory Week are Alpha Phi Alpha Fraternity Inc., 215 HUB; Gamma Phi Sigma "Hermanos Unidos" Fraternity Inc., 215 HUB; Kappa Alpha Theta sorority, 10 Wolf; Mu Sigma Upsilon Sorority Inc., 215 HUB; Sigma Iota Alpha Sorority, Society of ...

Ebony and Ivory Week events

"Culture Shock"

Today

"Are Your Values Strong" with Qerrell Jones

Tomorrow

Call 865-7136 for times and loc...

Source: Stephen Ruppricht asst. director of Greek and Community Life

Collegian G...

Ebony and Ivory Week furthers communication among all the councils because of the interaction, said Sigma Phi Epsilon fraternity President Jack Graham (junior-political science).

Some of the issues being discussed among the councils during Ebony and Ivory Week are affirmative action, college recruitment and retention.

The purpose of t... Ivory Week, which ... multiculturalism, g... Greek community, ... vice president o... Upsilon sorority.

"In order to gain ... of other people, it's important to be educated, and education comes through awareness and programs," said Shah (senior-marketing/inter-...

Alumnus' websi... black history at Penn State

By Cassie Wiggins
FOR THE COLLEGIAN

Penn State admitted its first black student, Calvin H. Waller, in 1899.

The university's black community has ...ong way since 1899, but not many ...now its history — Darryl Daisey, ...1983, wants to change that.

...frican American Chronicles" web... ...ckhistory.psu.edu, was officially ... on Sept. 10 at Penn State's 2010 ... The website com... ...nd stories ... who began ...nn State's ... ...'t keep any ...y said he ...ld archives ...earbooks to ... ...Chronicles" ...buted at the ... ...ooklet] was ... the reunion ...l see it. Once ...ose alumni," ... website so he ...n to a broader ...

...derstand that ...o sacrificed to ...t minority stu... State," Daisey ... black or white ...istory at Penn ...l on something ...

Penn State Public Broadcasting employees played a huge role in creating th... Chronicles website, Daisey said. Alon... with Daisey's research, they also obtaine... many archival photos and videos to make ... as interactive as possible.

Cheraine Stanford, an associate produc... er at Penn State Public Broadcasting, sai... she hopes "when a student goes and learn... about people who have graduated and se... that they have done some reall... amazing things, it will be an inspiration t... them."

The website is something very special t... student body president Christian Raglan... the first black University Par... Undergraduate Association president.

"When I make certain decisions, I ca... always reflect back on those who cam... before me — to know that as an Africa... American, I didn't do it alone," Raglan... (senior-political science) said.

The Chronicles website features variou... photos and interviews. Whether it's a vide... about students commemorating the assas... sination of Malcolm X, or a photo of th... first black faculty member Mary ... Godfrey, the website is full of invaluabl... resources.

Travis Salters, president of Penn State ... chapter of the NAACP, said he uses th... Chronicles website for his organizatio... meetings.

"A lot of black students that come t... campus sometimes think that they don... belong here at a predominantly whit... school. It can be very uncomfortable f... them," Salters said. "The site shows blac... and other minority students that they d... belong here. People can see how it w... done, why it was done, and how they can d...

...o hold ...ally on ...ampus before filing suit

By STEVE A. ARMSTRONG
Collegian Staff Writer

...

New drum major ready to meet challenge

By CARMEN LIVINGSTON
Collegian Staff Writer

Three years ago, ... to the University beli... achieve anything if ... ter, ability and per...

Blue Band. There's no racial tension ... was a brother and he took me to their ... and animosity held toward ...

Being drum major at William Penn High School and liking the high visibility of the job influenced Harrell's decision to try out for the position.

"I was pretty much on edge when I tried out for the position," Harrell said. ...

—Courtesy Philadelphia Evening Bulletin

This first down was on the officials. Wally Triplett, fleet-footed Lion back is shown at right making 10 yards against Penn in the first quarter of Saturday's game in Philadelphia. Rushing for Wally are Bill Talarico (22) and Chuck Bednarik (60). Neither made the tackle, however, as Dolph Tokarczyk, another Quaker defender not shown, stopped Triplett. Play was called back and the Nittanymen penalized, for being offside.

...here We Stand...

One year ago, a group of students titled Concerned African-Americans at Penn State (CAAPS) presented a list of demands to the Penn State administration for changes and additions they deemed vital to the success of all African-American students at the University.

The following lists those initial demands, some of which were resubmitted this past week, with the University's responses to each of them. Other recent University initiatives also are outlined. Penn State presents this update as a means of keeping the community apprised of its movement in these critical areas and as a forum for dialogue. The University plans to continue dialogue with interested students, faculty, and staff on these matters, because only through increased and open discussion can our weaknesses be addressed and our strengths enhanced.

20—The Daily Collegian Thursday, April 15, 1982

Black Arts Festival opens with visions of survival

By MARTIN COREN
Collegian Staff Writer

...Arts Festival begins ...ll University students ...some of the programs, ...Paul Robeson Cultural ... val's programs will focus not only o... changing federal policies will ... black students, but also on how the... continue their goals despite the ob...

night's program will be a Ca... Experience, with a slide presen... ribbean-style dinner and music ... Trinidad Star Steel Band. The program will be held at 6 p.m. in the Paul Robeson Cultural Center and will cost $5.

Also, a New York production company will perform "For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf" at 8 Monday night in the Paul Robeson Cultural Center.

The panel discussions will be held at 8 Tuesday and Wednesday nights in the Paul Robeson Cultural Center.

On Thursday, the festival will end with the Miss Black Penn State Pageant, to be held at 8 p.m. in Schwab Auditorium.

NAACP Local Barbershops

William Meek, president of the National Association for the Advancement of Colored People, called for an "all out" boycott of State College barber shops by students and townspeople to begin this morning.

At an NAACP meeting last night, it was disclosed that discriminatory policies by State College barbers in refusing to cut the hair ...

Collegian archives and file photos
Graphic by Mercedes Hamilton

Student-led organizations address mental health disparities

By Anisa Daniel-Oniko
THE DAILY COLLEGIAN

Alex Osman/The Daily Collegian

Students walk inside the HUB-Robeson Center on Sunday, Jan. 18, 2026 in University Park, Pa.

Students of color often experience unique mental health challenges that are augmented by race and discrimination, which sometimes means traditional counseling may prove less effective for them.

In 2023, the Penn State Center for Collegiate Mental Health found that students who reported discrimination "consistently ended treatment with higher average levels of distress, demonstrating a persistent outcome disparity."

Some Black Penn Staters have found alternative sources of wellness in student-run organizations. For example, members of Penn State's Alpha Phi Alpha fraternity (APA) found communal care in each other.

"My mental health definitely grew stronger, I feel like, (since) joining the Alphas," Kai Holden, a fourth-year student studying cybersecurity analytics and operations, said. "Within that brotherhood, I gained just a strong support system of all types of brothers."

> "Within that brotherhood, I gained just a strong support system."
>
> **Kai Holden**

Holden is president of the Gamma Nu chapter of APA, which is the first intercollegiate Greek-letter fraternity established for Black men. The Alphas host mental-health-oriented events, such as "Brother, You're On My Mind," in order to foster open conversations about Black men's mental health, Holden said.

"I feel like the community response is pretty strong," Holden said. "We do a good job of allowing you to really just talk about your feelings instead of demeaning you or just dismissing your feelings … we're very open-minded, and we like to let each other just speak."

Nicholas Morrison, a fellow member of the Alphas, said he enjoys those events because they bring light not only to men's mental health, but Black men's mental health especially.

"It's not just that we're just hosting the program, but people are engaging, people feel comfortable, and we're able to make that space for those people," Morrison, a third-year studying architectural engineering, said.

Morrison, like Holden, has experienced mental health improvements since joining the organization.

"The brotherhood is really a strong support system for me, and then it's also a good

network of examples that I have," he said. "If I'm facing a problem, I know somebody who's been through something similar, and they can give me some good advice, kind of help me through that, and then just overall kind of fortify me."

Researchers have found involvement in student organizations and Greek life leads to an increased social well-being, which has advantages for mental health. As such, Black centered campus organizations and student-formed communities are one practical solution to mental health issues in the Black community.

"I feel like we do a really great job at that, just as a community in general," Simone Warren, vice president of the Multicultural Women's Forum (MWF), said. "There's a lot of different ways you can get involved, like, there's Black Caucus, there's the Caribbean Student Association (CSA), there's so many different ways for Black students to get connected."

Warren, a third-year studying psychology, said joining the organization helped strengthen her mental health and identity as a person of color.

"It's just hard to feel completely comfortable being here, sometimes, at a PWI (predominantly white institution,)" she said. "Just as a person of color, as a woman of color, it's very difficult navigating this space, so I feel like it's helped me to navigate certain situations and just feel comfortable just being here."

Apart from the MWF, Black Caucus and the CSA, students highlighted community-run initiatives like The Black Emotions Advocate Team ("The BEAT") and the monthly gathering Soft Spaces, which aim to create safe avenues for mental health expression.

Cherish Graham, whose friend launched Soft Spaces in the fall semester, found the initiative useful for her mental health.

"There were times for a gathering of Black women to come, to be able to have a sacred space, a healing space and a self-recognizing space," Graham, a fourth-year studying psychology, said. "I believe that that space was really needed … we just made sure we showed up, not only for her, but for ourselves as well, and I think that really helped with just understanding that self-care is really important."

Graham, who is Ghanaian-American, thinks one of the most important and actionable solutions for Black mental health disparities is creating avenues for Black people to talk. As part of the African Students' Association, she organized events designed to do just that.

"I think the activity of just having stories from your own community is what helps the most," Graham said. "I think the awareness is where it needs to start, and then we're able to allow the community to shape what type of education works for them the best."

Graham recalled a 2024 study, "Mitigating the Stigma of Mental Illness:The Impact of Story-Telling in the Black community," that developed a virtual storytelling intervention specifically for Black people battling mental illness and addiction.

The success of that intervention at mitigating stigma has driven her to attempt to replicate it in Ghana, and hopefully bring it back to serve Penn State students.

"Using those narrative stories in screenings … really showed me what can help the Black community, and just multicultural communities as a whole to be invited into the conversation that they've been avoiding for decades, for generations, even," she said. "Conversations that, maybe might have just been reserved for 'the white man.'"

While students emphasized the importance of community events for the mental health of Black students, some said these solutions can be used in tandem with more clinical ones.

"I think it's great to build a sense of community on your campus and feel more connected to the people around you, but it's also important to have someone who's more clinically and professionally trained," Warren said. "I feel like one should never fully replace the other. They should go hand in hand, because they'll help you in different ways. I think both are equally very important."

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AKAs celebrate sisterhood

By Neel Ved
THE DAILY COLLEGIAN

Courtesy of Andrew Lara

Members of the Penn State chapter of the Alpha Kappa Alpha sorority pose for a photo.

Alpha Kappa Alpha (AKA) was founded at Howard University in Washington D.C in January of 1908, making it the first and oldest sorority within the Divine Nine. In fall 2025, Penn State's chapter of AKA was reinstated which Alanna Burton describes as an honor.

"The chapter has been here since 1953," Burton, the membership chair, said. "It is great to be part of the legacy of Alpha Kappa Alpha."

Currently, AKA Incorporated has 1,115 chapters in 15 nations and territories. The sorority

was founded on five main principles: to cultivate and encourage high scholastic and ethical standards, promote unity against college women, maintain a progressive interest in college life, to help alleviate problems concerning girls, and women and to be a service to all mankind.

Burton said being a part of the AKA legacy has been "the most rewarding part." Since becoming an AKA she's given back to the community in a number of ways, including supplying holiday dinners to over 20 families in Colorado Spring, and working with local school districts to support military families in need during the holiday season.

Chapter President Brooklyn Swen said the process of reinstating the chapter involved paperwork done mostly by its graduate chapter in Philadelphia. She said her role has come with challenges as she has to balance her newfound responsibilities with her academics, but it's been "rewarding."

"Being back on campus means continuing the service, leadership, and excellence," Swen said. "It also means the continuity of Alpha Kappa Alpha and Delta Gamma."

Kennedy Crear said having AKA back on campus has been an amazing opportunity.

"I think it is absolutely amazing that Alpha Kappa Alpha Sorority Incorporated has been reinstated at Penn State," Crear said. "The legacy of Alpha Kappa Alpha is just everlasting and to be able to join sisterhood while I am in my undergrad has been a wonderful opportunity. It could not have come at a better time as I am a senior, so I am happy to be part of this."

As Penn State and the State College community host Black History month celebrations in the month of February, there is definitely a sense of responsibility for AKA according to Crear.

"I think that we always feel that sense of responsibility, but we always want to make sure that we are honoring our history and black history during this month," Crear said.

One of the main goals for AKA this semester was for members to serve the community. Through building sisterhood, members are able to "empower" Penn State by giving back.

Crear said there are challenges on the administrative side of AKA, but despite this the sisterhood of the sorority is the most rewarding part.

"Our chapter's main goals are to empower sisterhood and empower the Penn State campus by giving back," Crear said. "Our first goal is always to be a 'Service to All Mankind' and just to make sure that we are helping our community anyway that we can and most effectively doing that."

Having a sisterhood of black women who understand and support each other has been amazing for Crear.

"It feels amazing, honestly," Crear said. "Whenever I am around campus I can talk to them and relate to them. It is also not just Penn State. It is knowing that it is international, no matter where I go. There will always be someone in the sisterhood that is delighted to help me and I can try to help them in any way I can. It is just about uplifting each other and I love it so much."

The Centre County Pearls of Pennsylvania, a recently formed interest group for AKA has assisted the organization in many ways.

"We had a founder's day luncheon with them on Jan. 17," Crear said. "They have been very welcoming. They are all very nice ladies and it has been great getting to know them. They are our mentors and someone that we can always go to for help."

As for future semesters, AKA intends to continue holding many events. Plans include a book club that will start in February and go through March, in which they will be reading All About Love: New Visions by Bell Hooks and possibly meeting with other organizations on campus.

Crear said their Meet the AKA's event was the most meaningful, as she got to see how many people were there to support them. She described the turnout as "heartwarming," and said it was "a really great welcome back on campus."

"I have been going to (a predminantly white institution) since middle school, so I know how important having organizations like this where you can have a support system and have people who understand what you are going through," Crear said. "Even having these organizations to educate other people who may not know about black history or about diving nine sororities in general so I think it is extremely important."

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Follow him on X **@neelved_**

Black artists in the Palmer Museum of Art

By Ava Crawley
THE DAILY COLLEGIAN

When most people think of lavish art museums, State College doesn't exactly come to mind — yet right here on campus is a cultural treasure trove that students often walk past. The Palmer Museum of Art, home to the largest art collection between Pittsburgh and Philadelphia, displays walls filled with history, protest and beauty.

As Black History Month approaches, one place to celebrate the creativity of Black artists is the Palmer Museum of Art. From contemporary art to sculptures, to American art, the museum reminds us of the powerful artists and moving stories that extend far beyond the frame.

Stella John/Collegian

A photo of the piece "Untitled (Portrait of a Boy)" by Louis B. Sloan hangs on a wall on Thursday, Jan. 22, 2026 in the Palmer Art Museum in University Park, Pa.

Howardena Pindell (American b. 1943), Untitled 1969-73

Pindell expresses more through color and texture on a canvas than most can through words. After Pindell studied at Yale University and mentored with Josef Albers, she learned to embrace abstract art during a time when many Black artists began to portray racial identity through their work.

Inspired by Claude Monet and Georges Seurat, Pindell developed her signature style of brightly hued repetitive dots using acrylic paint and stencils. However, the dots represent far more than an eye-catching design, they symbolize her past.

Pindell recalls childhood trips for root beer with her father, moments marked not by sweetness but by segregation. Red circles stamped on the bottom of the mugs, indicating the glasses were reserved for people of color, became burned into her memory. In her work, those circles reappear. Turning from symbols of exclusion into proof of resilience, Pindell confronts racial trauma one dot at a time.

Barkley L. Hendricks (American, 1945-2017), "Father, Son, and ...," 1969

Born and raised in Philadelphia, Hendricks grew up on basketball courts, playing pickup games, and proudly cheering on the Philadelphia 76ers. Before earning a master's degree in fine arts at Yale University, he focused on his abstraction skills through a series of basketball inspired paintings.

"In Father, Son, and...," he strips the game down to its essential geometry and color. The work's spiritual title and three paneled composition honors the neighborhood regulars who filled the basketball courts during pickup games, turning cracked cement into spaces of connection and belonging.

Purvis Young (American, 1943-2010), Untitled, 1999

The theme of protest emerges in Young's work. Working with found materials, like discarded wood, Young pays homage to the legacy of the Black Power mural movement of the late 1960s.

His figures — arms raised in defiance — confront injustice face-to-face. Through this piece, Young proves that protest does not need to be grand scale. All it takes is passion, paint and a surface willing to illustrate the message.

Renée Stout (American, b. 1958) "Portrait of Fatima at Forty-Five", 2004

Stout uses found objects and fragmented images of her body to build Fatima, a middle-aged woman who owns a root store, filled with potions and herbal remedies. Fatima not only represents parts of Stout she felt pressured to suppress in order to feel accepted, but also portrays the spiritual practices of Afro-Caribbean Vodou traditions.

Through this layered portrait, Stout speaks directly to those searching for the power within them.

Louis B. Sloan (American 1932-2008), Untitled (Portrait of a Boy) about 1958-67

Sloan studied at the Pennsylvania Academy of the Fine Arts, and eventually became its first Black instructor. He was known for his depictions of Philadelphia's rowhomes and dark alleyways. However, in this piece, the architecture dims and the spotlight shifts to a young boy.

His identity remains unknown, but it's believed that Sloan, an artist, mentor and teacher, could have very easily crossed paths with him before, exemplifying the idea of the countless untold stories that exist beyond the canvas.

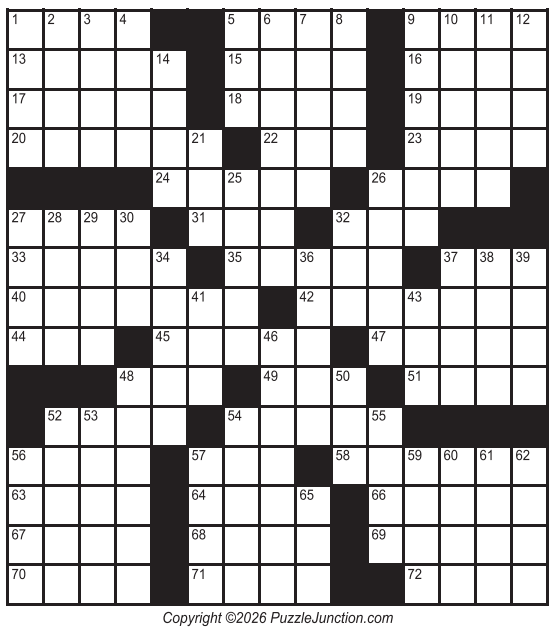
Coming Works

"Insistent Presence: Contemporary African Art from the Chazen Collection" is coming to the Palmer Museum of Art Feb. 7 to May 10.

The exhibition features works from artists across the African continent and is arranged in three sections. Each section will invite viewers to reflect on themselves and their relationships, according to palmermuseum.edu

To email reporter: **apc6781@psu.edu.**

Crossword



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Across

1 Potpie ingredients
5 W.W. II turning point
9 Faction
13 Title holder
15 Semitic deity
16 Elder or alder
17 Part of MGM
18 Affirm
19 Legendary elephant eaters
20 Kind of house
22 Referee
23 Blue-pencil
24 Frantically
26 Ship part
27 Balsam of Peru
31 Children's game
32 Established
33 Dispatch boat
35 Southpaw
37 Court call
40 Sunshade
42 Blight
44 ___ vapeur (steamed)
45 Tennyson poem
47 Caravan maker
48 Quilting party
49 A billion years
51 Lowly worker
52 Whiskey cocktail
54 Hole in the head
56 Author John Dickson ___
57 Commuting option
58 Mom's sister's kid
63 Kind of exam
64 Burden of proof
66 Supermodel Campbell
67 Prefix with physical
68 Fishing item
69 Garden bulb
70 Toot
71 Big tournament
72 Instrument for Orpheus

Down

1 Ceremonial splendor
2 Porcelain piece
3 Get the pot going
4 Slave
5 Some trial evidence
6 Disclose
7 Immorality
8 Complain
9 Thoroughfare
10 Eat away
11 De Mille was one
12 Reason to cram
14 Knock about
21 Louisville Slugger
25 Waste time
26 Excited, with "up"
27 Mulberry bark
28 Face shape
29 Maltese cash
30 Can. neighbor
32 Sow's pen
34 Willow twig
36 Crook
37 Miner's quest
38 Therefore
39 New driver, typically
41 "To Autumn," e.g.
43 Drench
46 Spare time
48 Coarse jute fabric
50 Mother Teresa, for one
52 Ranee's wrap
53 Emulate Cicero
54 Early time
55 Mailed
56 Rooster's pride
57 Western tie
59 Actor Newman
60 Sacred
61 Arab ruler
62 Sponge off
65 D.C. V.I.P.

sudoku

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	4			3	7			1
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	6		5					
2		4			1			

Campus buildings honoring Black figures

By Emma Cherubini
THE DAILY COLLEGIAN

Penn State is home to a diverse community of individuals, many of whom after their time here are honored in different ways. Here are six campus buildings named after notable Black figures and alumni.

Kayla McCulloughe/Collegian file photo

The Paul Robeson Cultural Center sits on the ground floor of the HUB-Robeson Center on Tuesday, March 4, 2025 in University Park, Pa.

The Shirley M. Malcom Building

In 2022, 329 Building at Innovation Park was renamed The Shirley M. Malcom building, to honor her accomplishments and breakthroughs in the science field.

Malcom earned her Ph.D in ecology in 1974.

She's the co-author of the report "The Double Bind: The Price Of Being A Minority Woman In Science," which examines the challenges Black women face in the science field.

Currently, Malcolm serves as the senior advisor to the CEO and director of the SEA change initiative at the American Association for the Advancement of Science.

She was formerly a member of the National Science Board, and served on the President's Council of Advisors on Science and Technology during Bill Clinton's presidency.

The Guion S. Bluford Jr. Building

The Guion S. Bluford Jr. Building was renamed in 2021 to honor Guion "Guy" Bluford.

Bluford is an alum of Penn State's aerospace engineering program, and internationally renowned in the engineering field and astronaut field.

After completing his undergraduate career in 1964, he went to graduate school at the U.S Air Force Institute of Technology where he received his master's and doctoral degrees.

Along with his academic accomplishments, he became the first African-American to go to space. He flew aboard the Space Shuttle Challenger in 1983.

The Warren M. Washington Building

The Warren M. Washington Building was renamed in 2019 to celebrate Warren M. Washington, who earned his doctorate in meteorology from Penn State in 1964.

The building, located at 328 Innovation Boulevard, houses the National Weather Service, honoring Washington's status as the second African-American to earn a meteorology doctorate nationwide.

Washington contributed to the Nobel Peace Prize winning Intergovernmental Panel on Climate Change Assessment Report of 2007, and was awarded the 2009 National Medal of Science from former President Barack Obama.

In 2019, he received the Tyler Prize for Environmental Achievement alongside Michael Mann, who's a professor of atmospheric sciences at Penn State.

The Paul Robeson Cultural Center

The Paul Robeson Cultural Center, located inside the HUB-Robeson Center, is dedicated to Paul Robeson, a scholar, athlete, performer and activist.

Robeson attended Rutgers University on a four-year scholarship, the third black student to attend the university since its opening in 1776.

Robeson was a performer, singing in 11 major plays for the United States and United Kingdom. His time in the arts won him the Donaldson Award for his renowned performance and leading role in William Shakespeare's "Othello."

He was also an outspoken civil-rights activist.

George T. Clark Memorial Lounge

In 1983, the George T. Clark Memorial Lounge became the first University Park facility to be created and named after a Black faculty or staff member.

It's located in the Findlay Commons at East Campus Halls. The dedication was requested by the 1982 East Halls Black Student Union, following Clark's death. Clark served as the head of Minority Recruitment, during his tenure at Penn State.

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WORD SEARCH

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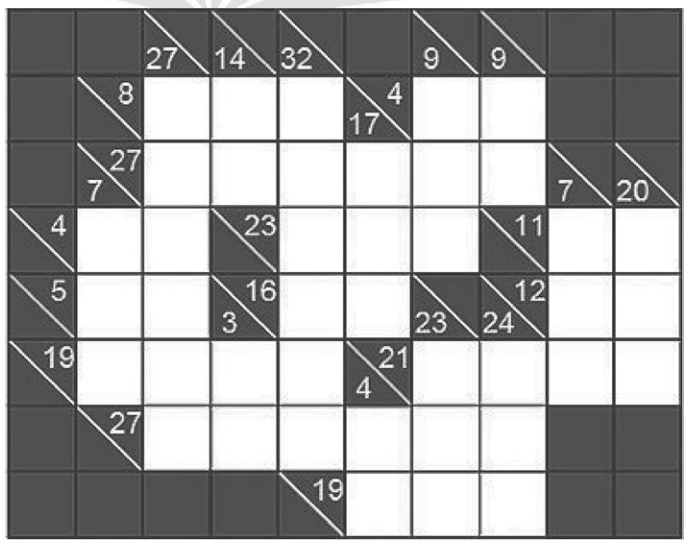
Basketball

F K I H L F F L F R E E T H R O W C
T M E W A K L O X G P S O O X F E Y
J X V Q J A V H R Y F G P C T N L T
D N U O B E R F L W Y U P F A V S L
Z G E R A J G C A W A A T L S Y H A
Z Z I D Z L U I Y X Y R Y W Z N O N
U A U Z E C V M U C A D D R F P B E
R N S D W H U A P V E M S K P O P P
K P C A R R Y P E S F N A E N N O B
W T Q P E K A L J D H S T U K O C A
Z G U T V S B O S O Q O S E H C Z C
D L T R S V H S I W S L T T R C V K
I A D D N U G U N N E R B E N C H B
B D Y Q C O A M P T E D F N E U L O
L P I V O T V L E O R J F K Q K Y A
O E S M T I N E Q W M O A J K Z N R
C G M P E M T B R N U F B O Y T X D
K A S S I S T X F L O A T E R J L Q

Air Ball
Assist
Backboard
Bench
Block
Bonus
Carry
Center
Dime
Downtown
Dunk
Fake
Floater
Forward
Foul
Free Throw
Guard
Gunner
Hoop
Jump Shot
Lane
Lay Up
Net
Pass
Penalty
Pivot
Rebound
Swish
Travel
Turnover

Kakuro (Cross Sums)

The rules are easy to learn: A number above the diagonal line in a black square is the sum of the white squares to the right of it. A number below the diagonal line is the sum of the white squares in the sequence below it. You may only use the digits 1 to 9, and a digit may be used only once in any sequence.



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Black literature preserves what America won't

When Audre Lorde argued that creativity is a form of power, in her 1977 essay "Poetry is Not a Luxury," she was speaking to a lineage of Black writers who have shaped this country's moral compass.


Hamilton

For centuries, writing has transformed lived experience into record, resistance and survival in a country that has often refused to document the Black experience honestly. This refusal is not accidental; erasure and attempts to sanitize history are deliberate attempts to deny Black people humanity and legacy.

From Frederick Douglass' "Narrative of the Life of Frederick Douglass, an American Slave" to Harriet Jacobs' "Incidents in the Life of a Slave Girl," Black writers have provided firsthand accounts of the egregious brutality of white slave owners in ways that are largely absent from public records, including sexual exploitation and denial of literacy.

Attempts to erase uncomfortable histories have real consequences for how Americans understand their country. At times, our lawmakers have acknowledged that federal and state institutions have failed to adequately preserve records of Black history since America's inception, prompting legislation such as the Preservation of Records of Servitude, Emancipation and Post-Civil War Reconstruction Act, which mandated the Archivist of the United States to preserve, digitize and publicize records from the aforementioned periods. Even still, history remains vulnerable to political agendas.

Contemporary Black writers like Terrance Hayes and Angie Thomas explore generational grief, joy and identity in ways that push readers to grapple with a modern America that continues to navigate systemic racism.

Works like "American Sonnets for My Past and Future Assassin" and "The Hate U Give" will live on as classics detailing modern-day police brutality and a resurgence of loud racism in a post-Obama America.

Black writers fill the gaps left by the enduring systemic neglect and denial of the realities of America's past and present. And they do it with courage. In spite of indifference and hostility.

On Jan. 22, the National Park Service removed an exhibit from Philadelphia's Independence National Historic Park that documented the lives of nine people enslaved by George and Martha Washington.

It was part of Donald Trump's "Restoring Truth and Sanity to American History" executive order which directs national museums, parks and monuments to remove references that "undermine the remarkable achievements of the United States by casting its founding principles and historical milestones in a negative light."

The city of Philadelphia sued Interior Secretary Doug Burgum and acting National Park Service Director Jessica Bowron, arguing that slavery is an integral part of the President House Site's history.

We will turn to Black writers to make sense of this erasure, just as we did during the Harlem Renaissance. During that cultural movement, poets and authors documented realities ignored by mainstream America.

Langston Hughes wrote poems and essays centered on everyday Black life from families to workers to artists. Zora Neale Hurston preserved Southern Black dialect, folklore and community life in "Their Eyes Were Watching God" and other works.

> "Attempts to erase uncomfortable histories have real consequences for how Americans understand their country."
>
> **Mercedes Hamilton**

During a time when popular culture reduced Black life to caricature and stereotype, Black writers portrayed communities filled with love and recorded joy and individuality, not just struggle.

Others, like James Baldwin, documented the emotional and social aftermath of segregation. Baldwin's essays and novels explored how racism shaped both public policy and private life and insisted that America confront the contradictions between its democratic ideals and systemic reality.

Toni Morrison later dove into the psychological and generational impact of slavery, emphasizing that America's troubled history is not distant from today.

Across generations, Black writers have created an archive of American life and provided raw perspectives large institutions ignored. Their work documents migration, discrimination, protest and resilience, but also the everyday details that rarely make it into history textbooks.

Let this Black History Month remind us that language and literature is the means through which lived experience and emotion becomes knowledge and where survival begins long before it is recognized — or when it is actively being erased — by institutions and public policy.

And it is not a luxury. It's essential.

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MY VIEW | **Kahlie Wray**

Thank you Black America

At the 2026 Grammys on Sunday, Nigerian artist Shaboozey said "immigrants built this country," as he accepted the award for Best Country Duo/Group Performance with the singer Jelly Roll. The statement drew swift backlash on social media platforms, with some viewers arguing it was dismissive of the reality that enslaved Africans built this country.


Wray

Others accused his critics of fanning the flames of diaspora wars, a term coined to describe the rise in online conversations promoting division. Participants harp on the supposed differences between Afro-Caribbeans, Africans and Black Americans, taking the stance the groups are not aligned politically or culturally.

> "They never left me out to dry when I went to war with teachers about the fraught politics of immigration and being Black in America."
>
> **Kahlie Wray**

Though I find these conversations foolish and unnecessarily divisive, they're not wholly unwarranted. They stem from real opinions people hold about the perceived work ethic of Black Americans vs immigrants and the different cultural values of the group.

It would be dishonest of me to say that I haven't heard some Jamaicans stereotype Black Americans as "ghetto" or "lazy," despite the systemic barriers they've faced for centuries.

I understand why people might find Shaboozey's comment disrespectful and dismissive.

But as ICE raids ramp up across the nation and response protests become commonplace, the topic of immigration is critical. It's an especially personal one for Shaboozey who is a child of immigrants. It's an especially personal one for me, an immigrant.

Bright-eyed and bushy tailed, I came to the U.S. with notions of what my life would look like. Though I knew I'd miss the consistent warm weather, easy access to cultural dishes and close proximity to the friends and family that shaped me, I was genuinely excited to come to the United States.

Disney Channel had prepared me for a world of Friday night lights, soft, powdery snow that landed on the tip of my nose softly and Thanksgiving, a holiday I once thought existed only inside my television screen.

What it did not prepare me for was the reality of being Black in America. It didn't prepare me for late-night conversations about police brutality my father had with me and my brothers following the murder of George Floyd by a police officer. Disney Channel could not comfort me as I became increasingly aware that the color of my skin was a threat to some people.

But Black Americans could and they did. The Black girls in my biology class didn't allow our white peers to poke and prod at me. They shut down all conversations that made a mockery of my accent or my heritage. In English classes when I dared to critique teachers' shallow interpretations of Black literature, they rushed to my defense when classmates insisted "it wasn't that deep."

They never left me out to dry when I went to war with teachers about the fraught politics of immigration and being Black in America. When I strolled into the high school homecoming dance, with my afro as big as I could make it, my Black peers were the first (and only) ones to tell me my hair was beautiful. For years, I attended schools with discriminatory policies about Black hair, and their compliments have stuck with me.

I understand what Shaboozey meant. And I understand what his critics meant, as well.

In this political climate, it's important for us to acknowledge the role of Black Americans in shaping this country. Everyone benefits from the labor of Black Americans. We're enjoying privileges they fought for, died for, were killed for.

I can write this column because of them. I am writing this column because of them.

Because of the potent words of Chadwick Boseman "to be young, gifted and black," I walk through this life with my head held high, reveling in the astute honor of my Blackness.

And for that I say, thank you Black America.

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Daily Collegian

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‘World-class’ talent

Handal Roban’s path to international success with Penn State

By Noah Aberegg
THE DAILY COLLEGIAN

TRACK & FIELD

As Handal Roban crossed the finish line in the 800 meters at the 2025 NACAC Championships, he glanced down and saw his time: 1:42.87.

“To be honest, I thought the clock was broken at first,” Roban told The Daily Collegian. “I was just surprised.”

While Roban’s quick time marked a new personal best, it also put him at No. 2 in NCAA history, behind Oregon’s Joaquin Cruz in 1984.

“It’s pretty special, 1:42, because the only person who ran faster than (Roban) is Joaquin Cruz, who did that when he won an Olympic gold medal,” Ryan Foster, the associate head coach and distance coach, told the Collegian. “That kind of puts him in perspective talent-wise.”

Roban’s senior year success was just the cherry on top of his historic career. Right off the bat, Roban elevated his game and made himself one of the best runners in the nation.

In just his second collegiate race, Roban earned his first h a 1:16.91. A week later, he won his first 800m in 1:47.01 at the Sykes & Sabock Invitational.

As the postseason rolled around, Roban earned a silver medal in the 800m at the Big Ten championship before finishing third at the NCAA Indoor championship. That succ ess was echoed in the ou tdoor season, as he earned another bronze medal at the NCAA championship while setting the No. 4 time in school history.

“Talent-wise, he’s world-class,” Foster said. “We’ve known that for a long time, since I started coaching him.”

Entering his second season with the blue and white, Roban had high expectations following his flashy freshman year. With the help of his coaches, he started right where he left off with similar times in the 600m and 800m.

“It shows that he’s bought into what coach Foster is trying to do here with that event group,” head coach John Gondak told the Collegian. “He’s putting in the time and the effort.”

While Roban didn’t medal at either the indoor or outdoor NCAA championships in his sophomore season, he secured podium finishes at the conference championships, setting the No. 2 mark in the indoor 800m and the No. 3 mark in the outdoor 800m.

> “Talent-wise, he’s world-class. We’ve known that for a long time, Since I started coaching him”
>
> **Ryan Foster**
> Ast. Coach

However, Roban’s biggest accomplishment in 2024 came when he represented his country, St. Vincent and the Grenadines, at the 2024 Paris Olympics.

“It’s a pride and joy because my country is pretty small,” Roban said. “It’s just me making a name for myself and putting my country out there.”

Roban ultimately fell just short of an Olympic semifinals appearance in the 800m, but became the first Nittany Lion in school history to represent Penn State in the Olympic 800m.

“I think to see someone have the success that he’s having and is from where you’re from, I think it really opens the doors for young people to see what’s possible,” Foster said. “I know he’s super proud of who he is and where he’s from.”

As Roban entered his junior year, things didn’t go as planned during the indoor season. The 2024 Olympian missed the entirety of the 2025 indoor season due to an injury, but returned for the outdoor schedule.

“I trust the program so much that I could get back in two weeks no matter how much time I miss,” Roban said. “If I got two weeks or more, that’s enough time to run fast.”

Matt Rudisill /Ciurtesy of Penn State Athletics

Penn State track and field’s Handal Roban points at camera.

> “Ever since we have gotten closer, it’s not even like a squad anymore,” Roban said. “It’s more like a brotherhood for us.”
>
> **Handal Roban**
> Position

After setting a personal best in the 1500 meters and a near personal best in the 400 meters to kick off the 2025 outdoor season, Roban climbed the ranks in the record book once again.

Roban set the No. 2 time in Penn State history at the 2025 Florida Relays as he ran 1:45.26 for second in the event.

Insert art: Penn State track and field, Roban relay

“He wants to make this a professional career for him,” Gondak said. “He’s putting himself in a great position to do that.”

While Roban’s outdoor season didn’t live up to the hype with a first-round exit in the NCAA championship, his best time of his career came soon that summer.

On Aug. 18, Roban ran the second-fastest 800m in NCAA history at the NACAC Championships in the Bahamas, recording a time of 1:42.87 while representing his home country.

“The coaches here are so supportive,” Roban said. “They encourage you to compete outside the NCAA, if it’s making a national team or representing their country. They will help as much as possible.”

Coming off his record-setting race, Roban joined an elite group of mid-distance runners at Penn State and continued to let his dominance shine.

“He’s really becoming much more from where he was as a freshman,” Gondak said. “Now he’s becoming a great leader on the team.”

In the team’s first home meet of the season, the mid-distance squad recorded four of the top-10 1,000-meter performances in NCAA history. After months of practice with the elite squad, Roban finished second in the race to set the No. 8 all-time mark in NCAA history in 2:18.72.

“Ever since we have gotten closer, it’s not even like a squad anymore,” Roban said. “It’s more like brotherhood for us.”

With half the indoor season still to come and Roban’s final outdoor season on the horizon, the senior star has a lot on his mind in his last dance.

“For me, my main goal has always been running faster than I did and being one of the best in the world,” Roban said. “Right now, I think I’m pretty close to that.”

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Black history on the mat

By Evan Smith
THE DAILY COLLEGIAN

WRESTLING

Penn State introduced its wrestling program in 1908 and has since become one of the most storied programs in the sports history.

For the first 80-plus years of the program, there were no records of a Black national champion. This is due to the sport as a whole taking a long time to become more inclusive throughout the 20th century. As the demographics of the sport changed, the Nittany Lions were the home of history for Black athletes both in college and beyond.

In 1992, Penn State welcomed the man who would be their first Black national champion in Kerry McCoy. The heavyweight entered as a coveted prospect, having only lost one match in his.

McCoy’s sophomore year in 1994 saw him rise to the top of the nation, becoming Penn State’s first Black national champion, and its first wrestler to win a title in his sophomore season. By the end of his collegiate career, McCoy won two national championships, three Big Ten titles, and went on an 88-match winning streak. He later qualified for two Olympic rosters, including a fifth-place finish in 2000. But McCoy is also known for his status as an advocate for inclusion in the sport of wrestling. He began this while he was in high school, and has continued to speak on diversity in wrestling throughout his career.

As the millennium crossed into the year 2000, the landscape of wrestling began to shift into the modern diverse demographic seen today. Penn State employed trailblazers in the decade, including one of the most unique stories in college sports history in paraplegic wrestler Rohan Murphy who lost both of his legs at birth.

Murphy dreamt of becoming an athlete in his youth and in ninth grade, he tried out for wrestling. After receiving training from former NCAA, UFC and WWE Champion Brock Lesnar, Murphy saw success in his senior year before attending Penn State. When Murphy asked to join the Penn State wrestling team, coach Troy Sunderland met him with skepticism. He invited him down to Mount Nittany where he directed his team to run to the top as their first day of training. Murphy crawled up the mountain, reaching his teammates in 90 minutes. The New York City native managed a 5-15 record against able-bodied opponents in the Big Ten, In 2008, Penn State celebrated its second Black champion, Phil Davis. Known as “Mr. Wonderful,” Davis was the first Black Nittany Lion to become a four-time All-American between 2004-08. It took him until his senior year to secure his elusive national title.

Immediately after winning his national title, Davis transitioned to mixed martial arts, where he made even more of a name for himself. The Harrisburg, Pennsylvania, native won the Bellator light heavyweight championship in 2016 and continued competing in the sport until 2025. Davis set the precedent for future Nittany Lions like Bo Nickal, Carter Starocci and Greg Kerkvliet to take their skills into MMA. The 2010s marked over 100 years of the Penn State wrestling program, where it saw the start of the dynasty it has become. Since Cael Sanderson took over in 2011, the Nittany Lions have revolutionized wrestling with a diverse group spearheading the legacy. Two years into Sanderson’s tenure, the first pair of Black teammates to win national championships together in blue and white occurred. Ed Ruth and Quentin Wright won individual titles in 2013. It was the second national title for each of them, with Ruth going on to win a third in 2014. After his 136-3 college career ended, Ruth joined McCoy in his advocacy for the sport of wrestling. Ruth also set off a run of success at the 174-pound weight class for Black athletes at Penn State, as after he graduated, Mark Hall made an impact at the weight class.

Hall was the first Black freshman to take home a national championship trophy to Happy Valley. Hall graduated in 2020, giving up the 174 pound spot to Starocci, which led a trio of history makers for Penn State in the first half of the decade. Aaron Brooks and Starocci combined to become the first teammates to win four-individual national titles in the same lineup. Starocci remained with Penn State to become the only wrestler in history to win a fifth National Championship.

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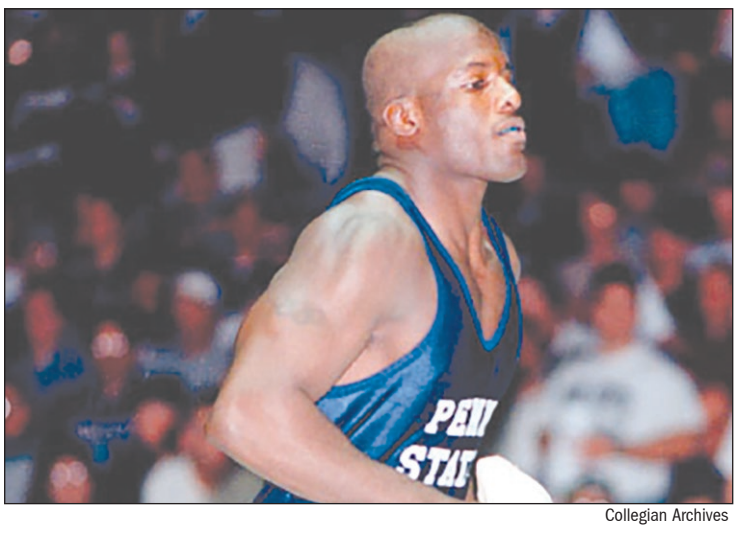

Collegian Archives

Former Nittany Lion wrestler Kerry McCoy leaves the mat after chalking up a victory by forfeit in a 1996 match against the Hawkeyes.

Column | Franklin’s legacy

By Avery Hill
THE DAILY COLLEGIAN

FOOTBALL

Entering the four-month mark since James Franklin was fired from Penn State, much of what’s discussed among the Penn State fanbase is a sense of anger, disappointment and resentment.

At a shallow level, I get it. Twenty-one losses against AP top-10 teams, one Big Ten championship, a three-game losing streak to conclude his tenure coaching one of the biggest brands in college football. But what’s often ignored is what he did do.

Among other successes, Franklin ‘s tenure at Penn State made him a modern-day pioneer in an area he holds near and dear to his heart — being a Black coach. That should never be forgotten.

At Penn State, Franklin won 104 games, a tie with Rip Engle as the second-most in program history. He also won four New Year’s Six bowls and brought Penn State to a preseason ranking it hadn’t seen since the late 1990s, an accomplishment even if it all unraveled after three games.

Additionally, Franklin is the winningest African American head coach in FBS history. He’s also the first and only African-American head coach to win a Big Ten title among other notable achievements.

But these accolades, and other on-field statistics only scratch the surface on what Franklin has done as a Black head coach.

The Langhorne, Pennsylvania, native long made it a goal of his to become the first Black head coach to win a national title. Of course to be able to do that on an individual level is important to Franklin, but the impact it may have on other coaches cements his legacy even more.

At the 2025 Orange Bowl media day, he noted the marker of 16 of 134 FBS coaches being Black — a number that has shifted a bit with 136 teams and the firing of coaches like Sherrone Moore.

It was a relative increase from the 6 of 127 FBS coaches when Franklin was the offensive coordinator at Kansas State under fellow Black head coach Ron Prince.

But that increase starts with coaches giving qualified minorities a chance. Franklin did so when he hired Charles Huff, who was on Franklin’s staff at Vanderbilt but never landed a major, full-time position coaching job until he became Penn State’s running backs coach in 2014. Huff went on to take three head coaching jobs.

Even for Huff’s current stop, Memphis, Senior Vice President and Director of Intercollegiate Athletics Ed Scott said Franklin, along with Nick Saban, gave a firm recommendation for Huff.

“What truly sets him apart is his character and integrity,” Franklin said according to Memphis.

Then there’s Terry Smith, who left a 2-10 Temple team where he coached the wide receivers, and was hired by Franklin as cornerbacks coach.

He may have never, and may never, get a shot to be a full-time head coach, but his time as an interim and his role as associate head coach made him one of the more respected, and highest-paid, assistants in the business.

That in its own right is an accomplishment in Black coaching history as according to a 2023 article from the Journal of Intercollegiate Sport, “Black coaches were disproportionately responsible for signing higher rated recruits than their White counterparts.” Said responsibility comes from what’s usually a position coach, a typically underpaid role.

‘It’s just good to be acknowledged’

Highlighting the influence of Black musicians on modern music

By Ashlyn Kafer
THE DAILY COLLEGIAN

Katie McKenney/The Daily Collegian

A drum set sits in the Music Mart on Tuesday, Feb. 3, 2026 in State College, Pa.

Before there was language, there was music.

It’s become a form of history, featuring stories of endless resistance, great love, immense toil or well-deserved triumph.

The evolution of music to its modern form was not sparked out of thin air. From Frank Sinatra to The Beatles to Taylor Swift, the core aspects of contemporary music can be traced back to Black artists who pioneered the industry.

Arreon Harley-Emerson, assistant professor of choral music, is well-versed in the customs and sounds of the Black diaspora. He said modern music does not exist without Black culture.

“I feel very strongly that in order to study American music, whether it’s classical or contemporary music, that you really have to take a look at a lot of these early Black and African musicians,” Harley-Emerson said. “They had just so many contributions, from classical music to jazz, to gospel, to hip hop, to R&B and we wouldn’t have that quintessential American sound because Black musicians were very formative of that sound of American music.”

Music historians often assert the construction of modern music began with spirituals sung in the fields during the period of enslavement in the U.S. As rhythms and techniques developed among Black musicians seeking solace, the sound stuck, building the foundation for gospel, jazz and blues that eventually evolved into pop, R&B and hip hop.

Gospel music placed the seed for rock ‘n’ roll to emerge with its sentimental appeal, syncopated beats and use of audience participation, inspiring widely popular musicians such as Elvis Presley, who grew up surrounded by Black musicians.

Artists, like Presley, reach metaphorical “king” status without the average listener understanding exactly where they got their roots. Even the way Presley chose to carry himself on stage was inspired by observing Black churches in his Tennessee hometown.

Before Presley, there was Chuck Berry and Little Richard. Before The Rolling Stones, there was W.C. Handy and Sister Rosetta Tharpe.

Studying the figures behind the development of music creates a window into Black history as a whole, as Harley-Emerson noted.

“In fashion, music and art, Black Americans have always been what I like to say, ‘pace setters,’” Harley-Emerson said. “You cannot be steeped in Black history and not also learn about these Black figures because they’re just so consequential, and so I think even knowing how music developed is important, American music more specifically.”

Several features of the industry itself were also born from the innovations of Black artists.

Joshua Mallard, a music composition lecturer at Penn State, is deeply invested in the world of music and said he sees the shadow of Black artists in music across the board.

“I think of sampling, remix and DJ culture as a whole,” Mallard said. “There are trap-style drums that you hear pretty much everywhere now, whether it’s Taylor Swift, Billie Eilish or other artists at the top of pop. They are using hip hop influenced sounds and samples, so I think there is a huge technical contribution there.”

From leading movements of resistance to setting the standard for being given royalties for sheet music, there are Black trailblazers who took the lead for all musicians to be fairly compensated for additions to the industry even if they weren’t being justly recognized for their work due to racial prejudices.

Black artists are also often sidelined by the sampling, covering and appropriation of their work without being given the proper attribution or recognition by the artist, such as “Whole Lotta Love” being released by Led Zeppelin without giving a nod to the inspiration from Willie Dixon and Muddy Waters’ “You Need Love.”

Anisa Adkins has played and studied music all her life, even teaching it to elementary students to help them understand the importance of interacting with the diversity of sound around the world.

“I don’t think it’s wrong for white people to be engaged with Black culture on this level, but I don’t think they should be claiming it as their own,” Adkins, a second-year masters student studying music education, said. “But, we’re not creating this and saying it’s just for one group of people. Music is for everyone, it’s just good to be acknowledged.”

To best understand the music featured on the Billboard Hot 100 or to be able to conceptualize American history as a whole, it’s important to know how musicians have been impacted by the innovation born from the creativity of Black Americans throughout time.

“I think it can be helpful to use music as a lens through which you see the world itself, because even though I’m a music scholar, I understand world history through the lens of music,” Mallard said. “If you are a Black or minority artist of any kind, just by making music, you are having an impact, a butterfly effect, on music history.”

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Must-reads for Black History Month

By Ava Krysko
THE DAILY COLLEGIAN

Although it’s often overlooked, reading is one of the best ways to gain information, especially when learning about a different culture. When it comes to Black History Month, picking up a book can help you become a more informed and aware individual.

Whether you decide to pick up a historical fiction novel or an autobiography, reading can help you to explore things you never knew before. To get a better understanding about which books might be helpful, Penn State professors shared eight book recommendations for Black History Month.

1) “The African Origin of Civilization: Myth or Reality” by Cheikh Anta Diop

First published in 1974, this book presents historical and archaeological information to assert ancient Egyptian civilization was founded by Africans. Although white Egyptologists tried to debunk his theory, Diop argued fiercely that it was correct.

This book was recommended by Michael West, professor of African American studies, history and African studies, because he said it is “foundational for understanding global African history.”

2) “Black Reconstruction” by W.E.B. Du Bois

Written by renowned author, W.E.B. Du Bois, “Black Reconstruction” tells the story of African Americans during the Reconstruction Era. It explores the ways in which Black Americans reshaped democracy and reconstructed America post-Civil War.

Also recommended by West, he said it’s an important read because of “its exposition of the Black agency in the single most important event in U.S. experience.”

3) “The Black Book” edited and compiled by Toni Morrison

“The Black Book,” published in 1974, reads like an anthology. It contains stories and historical documents of African Americans from the beginning of slavery to the mid-20th century in America.

According to Professor Carmin Wong, a graduate research assistant who recommended the book, “The Black Book” serves as a visual and documentary archive of Black history in the United States, as it uses photographs, ephemera and historical records to center Black life and cultural memory.

Additionally, Wong said Morrison makes Black history accessible for wider audiences.

“Morrison was acutely aware of readership, who these stories are written for, who has access to them and who has been excluded,” Wong said. “‘The Black Book’ reflects this awareness with compilations of historical records in a way that invites engagement from readers who may not otherwise encounter Black history in institutional archives or academic texts.”

4) “How Europe Underdeveloped Africa” by Walter Rodney

This book takes a look at how Europe exploited Africa’s resources for themselves and created overwhelming issues when it comes to the continent’s progress in politics, society and the economy. Wong also recommended this book and described it as, “a critical examination of colonialism and its long-term economic and social effects on the African continent and African diasporic peoples.”

“Rodney argues that the exploitation of Africa led to the underdevelopment and restructuring of pre-colonial African societies, directly challenging narratives that frame colonial rule as beneficial,” Wong said.

Additionally, Wong described how the book takes a look at how colonialism reshaped racial identities of African people and how it left a lasting legacy of global inequality through structured systems of race, power and capitalism.

“I selected this text because I want to be mindful that we need to turn to Black writers across the globe in discourse on Black history, and Rodney’s work provides an essential transnational framework that situates African histories and diasporic experiences as central rather than peripheral to these conversations,” Wong said.

Wong said while this book is a good starting place to learn more about these ideas and understand the function of class in oppressive systems, it should still be followed up by other texts for further education.

5) “The Third Reconstruction: America’s Struggle for Racial Justice in the 21st Century” by Peniel E. Joseph

“The Third Reconstruction,” published in 2022, explores the idea that the racial reckoning of 2020 was the climax of the third Reconstruction period in America.

Darryl Thomas, professor of African American studies, recommended this book and said it compares the first two Reconstruction periods — along with the backlash that followed them — and how Black freedom was fostered through the end of current racial regimes.

“Joseph brings attention to the current backlash to the election of Barack Obama as a backlash against diversity, equity and Black freedom,” Thomas said.

6) “Making All Black Lives Matter: Reimagining Freedom in the 21st Century” by Barbara Ransby

Another book recommended by Thomas, “Making All Black Lives Matter” focuses on the role of Black feminists in Black liberation movements.

“She (Ransby) pays special attention to the radical Black feminist and others outside of the American establishment who not only challenge mass incarceration but the marginalization of those outside of the mainstream,” Thomas said. “She declares that freedom and democracy are a lifestyle as well as human rights for all.”

7)”Stamped from the Beginning” by Ibram X. Kendi

Published in 2016, “Stamped from the Beginning” centers on the history of racist ideas and how they infiltrated American society.

Professor and Co-Director of the Center for Black Digital Research Christopher Dancy recommended this book and said it “details a useful history as one considers anti-Blackness in the context of U.S. history and present.”

8) “Freedom Dreams” by Robin D.G. Kelley

“Freedom Dreams” chronicles a history of radical Black activism in the United States.

Dancy also recommended this book, and suggests everyone read the most recent edition which includes Kelley’s reflections in modern times.

“It’s a great book for contextualizing Black experiences within histories of the Black radical tradition,” Dancy said.

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Celebrating Black hair

By Kyla Jones
THE DAILY COLLEGIAN

Another bobby pin and broken hair ties. Navigating Black hair in preparation for the day can be challenging, especially if the hairstyle is deemed, by society’s standards, unacceptable.

Black students across the African diaspora face long-standing discrimination for their protective and natural hairstyles.

In 2019, The Creating a Respectful and Open World for Natural Hair (CROWN) Act was passed in California. Created by Dove and the CROWN Coalition, it was enacted by two dozen states and prohibits schools and workplaces from discriminating against individuals for their hair texture or style.

Joy Jackson said accepting hair as part of one’s identity and rejecting “societal standards” is one way to gain self-confidence.

“There’s a lot of pressure for Black people to ‘maintain their hair’ and to do something with it,” Jackson, a first-year studying animal science, said. “We always praise children with long black hair rather than short. Texturism starts as a kid.”

Jackson says she used to put her hair in braids and protective hairstyles — but the topic of texturism — discrimination based on hair texture — needs to be more widely discussed in the Black community.

“You can’t really compare hair, not even the same texture,” Jackson said. “Everybody has different coils and curls.”

Morotiola Babajide said she’s been growing out her natural hair, which entails experimenting with new styles and hair products. However, she said she’s felt pressure to change her hair to fit societal standards.

“I used to get my natural hair relaxed just so it was easier to tame, but as I started maturing I realized I wanted healthy hair,” Babajide, a fourth-year studying psychology, said. “I liked the idea of having naturally curly hair.”

Natural hair care can be time-consuming, whether that includes purchasing products or the hours spent in hair salons or barbershops.

Nialah Burke said protecting natural hair is only a small step in bringing awareness to racial equity, as hair is something that defines people and cannot simply be changed.

“We have the most unique styles and diverse textures,” Burke, a first-year studying biobehavioral health, said. “Demanding a race to change or alter their hair to conform to a ‘norm’ is like asking someone to change their whole persona just to fit in.”

Burke said her relationship with her hair has changed over time, eventually leading her to get locs. She said when she began that journey it was somewhat awkward for her because her hair was so short and she felt she looked masculine, due to society’s tendency to correlate the two.

“We all have to go through that stage, it’s a part of the process,” Burke said. “It honestly makes you love it even more as they start to grow and mature. I’m not very high maintenance so locs are perfect. Wash days are calm and mornings are not rushed. I really, really love my hair.”

Although the act has been enforced in a number of schools and workplaces throughout the country, it hasn’t been active in all 50 states.

According to the 2023 Workplace Research Study done by The CROWN Act, Black women with textured hair are twice as likely to be discriminated against through micro-aggressions in their place of work than those with straightened hair.

The ideology for black men and women to alter their hair stems back to the 1970-80s .

It was a time of reformation to change the narrative through the Black Power Movement to not conform to European standards.

Hair gives Black people a sense of identity which helps them remember their beautiful and sacred ancestry. Having the ability to diversify hairstyles brings such pride according to Stacey Annor-Ampofo, a third-year studying geoscience, said. “I’m still walking around with my crown held high, with two hands.”

In addition to remembering where you come from but also according to Babajide it’s important to embrace your lineage and be comfortable in your own skin.

“America has shamed us for too long,” Burke said. “America has created a norm where wearing natural hair is seen only as a burden. That our natural beauty always needs to be altered and pampered to be considered acceptable. That the styles we created — braids, locs, cornrows and more — are cute and trendy on others, but mocked and frowned upon when we rock them. A black woman is a queen in any look, from an afro to a lace front, don’t get me wrong. My goal is not to demean any style. But I’ll never support the thought that a wig or a silk press is the better or more acceptable option. The way we wear our hair shouldn’t determine the treatment or reception we receive from others.”

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